

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: Gender Stereotypes in Ukrainian Translation (Based on The English
Film “Barbie”)

Group PA 09-20
Faculty of German Philology and Translation
Educational Programme:
English and Second Foreign Language:
Interpreting and Translation in Business
Communication
Majoring 035 Philology
Valeriia NEDOBOROVSKA

Research supervisor:
Kateryna NYKYTCHENKO
Candidate of Philological Sciences
Associate Professor

Kyiv – 2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет
Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру _____
(дата, підпис секретаря кафедри)

Рецензування _____

(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)

Захист _____
(кількість балів, дата, підпис викладача)

Підсумкова оцінка _____

(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Гендерні стереотипи в українськомовному перекладі (на матеріалі англомовного фільму “Барбі”)

Недоборовська Валерія

студентка групи Па 10-20

Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент
Катерина НИКИТЧЕНКО

Київ – 2024

Київський національний лінгвістичний університет
Кафедра теорії і практики перекладу з англійської мови

Завідувач кафедри теорії і
практики перекладу з
англійської мови

_____ (підпис)
к.ф.н., доц. Мелько Х.Б.
_____ вересня 2023р

ЗАВДАННЯ на курсову роботу з перекладу з англійської мови для студентів IV курсу

студентка 4 курсу Па 10-20 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Тема роботи: Гендерні стереотипи в українськомовному перекладі (на матеріалі англомовного фільму “Барбі”).

Науковий керівник Никитченко Катерина Петрівна

Дата видачі завдання _____ листопад 2023 року

Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студентки 4 курсу групи Па 10-20 факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Недоборовської Валерії Олександрівни
(ПІБ студента)

за темою Гендерні стереотипи в українськомовному перекладі (на матеріалі англійськомовного фільму “Барбі”).

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

Усього набрано балів: _____

Оцінка:

«До захисту» _____
(42-70 балів)

(підпис керівника)

«На доопрацювання» _____
(0-41 балів)

(підпис керівника)

” _____ ” _____ 2024 р.

CONTENTS

INTRODUCTION.....	6
CHAPTER 1.	
GENDER STEREOTYPES IN MODERN LINGUISTICS	8
1.1. The concept of gender stereotypes in linguistics	8
1.2. Gender stereotypes in translation: methods and strategies	14
1.3. Peculiarities of translation of cinema discourse	18
CONCLUSIONS TO CHAPTER 1	21
CHAPTER 2.	
STUDY OF GENDER STEREOTYPES IN THE UKRAINIAN DUBBING BASED ON AMERICAN COMEDY “BARBIE”	23
2.1. Translation transformations in conveying gender stereotypes in Barbieland ..	23
2.2. Translation transformations in conveying gender stereotypes in the human world	27
CONCLUSIONS TO CHAPTER 2	35
CONCLUSIONS	37
BIBLIOGRAPHY	38
LIST OF REFERENCE SOURCES	40
LIST OF DATA SOURCES	40
ANNEX	41
PE3IOME.....	48

INTRODUCTION

Gender stereotypes are preconceived beliefs and expectations about the roles, behaviors, and characteristics associated with men and women [13; 17; 25]. These stereotypes are deeply ingrained in society and have significant implications for how we perceive and interact with the world around us. In the context of translation, gender stereotypes can influence how texts are rendered in another language, potentially creating distortions.

Numerous researchers have explored the issue of gender stereotypes and examined their manifestations in various domains such as literature, media, and advertising [8; 22]. Their work has highlighted the impact of gender stereotypes on society, culture, and individuals. However, there are still gaps in understanding how these stereotypes manifest in translation, particularly within the Ukrainian context that creates *topicality* of our theme.

We *aim* to identify gender stereotypes present in the translation and understand how they are conveyed to the Ukrainian audience. This study seeks to raise awareness among translators, researchers, and the general public about the implications of gender stereotypes in translation.

The objectives of this study are:

- to consider the concept of gender stereotypes in linguistics;
- to describe gender stereotypes in translation: methods and strategies;
- bring to light peculiarities of translation of cinema discourse;
- to conduct the study of gender stereotypes in the Ukrainian dubbing based on American comedy “Barbie” in order to find out gender Stereotypes in Barbieland and gender stereotypes in the human world and ways of translation.

The object of the research is the study of gender stereotypes in linguistic and in translation theory.

The subject of the paper is gender stereotypes in the American comedy “Barbie” and their Ukrainian translation.

Our *database* includes English script of the American film “Barbie” and their Ukrainian dubbing.

Methodology. A complex of general scientific and linguistic methods was used to conduct the research. In particular, the hypothetical-deductive method was used, which was used to select actual material; a descriptive method, an analysis method, and a classification method for considering the main approaches to defining key concepts, for substantiating theoretical information and clarifying their structure and main features; a comparative method for distinguishing related concepts in the research process; the sampling method for selecting English units for further analysis and the comparative method of the original text and the translated text for determining the means of transmission of English gender-marked units as a socio-cultural category in the Ukrainian language.

The novelty of this research lies in its exploration of gender stereotypes in Ukrainian translation using the English film “Barbie” (2023) as a source material.

The practical value of the research lies, firstly, in the fact that its results and conclusions can deepen the knowledge of the researched topic, and secondly, their importance and fruitfulness for further scientific development of students. The practical field of application of the research results is in the lessons of translation theory.

The structure of the work: introduction, two chapters, conclusions to each of the chapters, general conclusions and references sources.

CHAPTER 1

GENDER STEREOTYPES IN MODERN LINGUISTICS

1.1. The concept of gender stereotypes in linguistics

Many sociologists prove that the unique language inherent in each individual people not only represents, but also influences its social order and realities. According to Ronald Wardhaugh, “the sociology of language tries to find out how social structure can be better understood through the study of language” [30:13]. There are many examples of how the social stratification of the population is reflected in the use of standardized language. For example, the upper and middle classes tend to have a higher level of education and are more likely to use the official standard language. At the same time, the lower classes can be characterized by the use of slang, dialectics and colloquial expressions.

Marginal sections of the population can be easily recognized using “sub-gynized” varieties of the language. These general trends obviously affect public opinion as well. A person can be assigned to a certain social group or class, judging by his speech habits, choice of vocabulary, use of grammar and stylistic features of speech. Language is one of the key factors here, overriding an initial judgment based on appearance or clothing. Since language is learned from an early age, the child perceives it as the only acceptable way of self-expression, characteristic of the social group in which he grows up. Basic speech habits adopted at the subconscious level remain even after the external attributes of the social group change. They also linger in the collective consciousness in the form of prejudices and labels. Researchers widely discuss the role of language in shaping the social concept of gender. Many scientists agree that biological factors do not play a major role in the construction of the concept of gender. The concept is mainly built with the help of means of communication. Therefore, language is one of the social tools for establishing one's own gender identity. There is a special branch of research called critical discourse

analysis, which is “dedicated to the study of how language contributes to social reproduction and social change” [28: 117]. Much attention is paid here to the significance of gender names, names of professions, differences in politeness, etc. Given the existing contradictions in language-hunting discourse, it is not surprising that there is still much controversy about the role of language. While some researchers see it as a product of social conventions, others see it as the source of existing gender roles.

Gender projection begins to work long before the birth of a child. It is noteworthy that the first means of projection are language. At a certain stage of pregnancy, parents begin to wonder if it is a boy or a girl. They change the impersonal “it” to the gendered pronoun “he/she” when thinking about their child or referring to the child in conversation. The process continues with the selection of a name, which almost always also has a clear gender connotation, with rare exceptions applicable to both genders. Verbal means are supplemented by other external signs of gender, such as: colors and patterns of clothing, characteristic toys, choice of accessories, hairstyle, etc. The system of social gender formation is complex; it includes the division of domestic responsibilities, the designation of certain behaviors as suitable only for men or women. However, most gender differences are deeply rooted in language. Compared to centuries of language development, the feminist movement and gender equality are still fairly new concepts. The long history of patriarchal social order is reflected in the names of some professions in English. Namely, there are many professions and occupations that traditionally end in -man, such as: *anchorman*, *businessman*, *chairman*, *clergyman*, *congressman*, *fireman*, *fisherman*, *nobleman*, *policeman*, *repairman*, *salesman*, *spokesman*, *sportsman* etc. Analyzing the fields of activity, it can be seen that professions ending in “-man” are usually associated with political or social power, provision, danger or physical strength. This is a prime example of a socially constructed gender role attributed to the male part of humanity. Societies that use such occupational titles expect their men to be physically much stronger than their women, which is partly due to biological

factors, but is not universally true. They also suggest men to be more aggressive, risk-taking, adventurous and competitive.

To some extent, these qualities are due to hormonal characteristics, but because of the social norms reflected in language, they could be expected of every person, regardless of their genetic predispositions. Notions of social power, leadership, and family provision are attributed to men by long-entrenched patriarchal systems rather than biological factors. According to Vth Talbot (2010), “a key element of hegemonic masculinity” is the “breadwinner role” [28: 176]. Nevertheless, changing economic conditions and the “feminization” of the workplace in the West have led to changes in the designation of professions. Gender endings have been replaced by neutral ones: -person and -officer. The introduction of such language changes not only affected public perception of career opportunities for women, but also eased the social pressure on men to be breadwinners.

Examples of the representation of femininity in language differ from those that demonstrate masculinity, but are no less numerous. If society requires men to financially support the family, then women should provide care and moral support. Their main functions are wives and mothers, which can be seen in the term “maternity leave” or considering the negative connotation of the word “spinster” compared to the rather positive “bachelor”. The social pressure on young girls to marry is still very visible and can be seen in the language. The word “spinster” is now the legal term for a single woman, although it reflects a negative attitude or pity for young unmarried women, as in the phrase “old spinster”. The recently introduced term “bachelorette” is becoming increasingly popular thanks to popular culture and aims to put single women on the same level as bachelors [7: 130].

The contextual use of the words clearly shows that the attitude towards single men is quite valid, if not approved. Consider the terms “bachelor”, “bachelor party”, “confirmed bachelor”, etc. These terms are historically associated with chivalry and are also used to indicate a degree of education, which adds more respect and recognition to the word. Examples of the limitations of female gender roles can be

found in the names of professions. Women are linguistically assigned occupations, usually related to service, care, display of beauty or artistic inclinations. For example: stewardess, waitress, maid, nurse, midwife. Despite the movement toward gender neutrality in the workplace, language traditions betray societal expectations of working women. They are not expected to occupy leadership positions or acquire great social power, but rather perform decorative and subordinate functions.

When discussing gender and language, it should be noted that the concept of grammatical gender does not always belong to biological sex. As T. Weir notes, “grammatical gender is simply a way of dividing reality into different sets of things according to the grammatical principle” [31]. In fact, many languages have three or more grammatical genders that refer to many classes of things. For example, the Australian language Dyirbal has four gender classes, including gender for women, fire, and dangerous things; gender for most living things, including all men; sex for edible fruits and vegetables; and a fourth residual class of things not included in the first three. Other languages, such as the Nakh-Dagestani language Batsbi, spoken in Georgia, have even more complex gender systems, where eight different gender classes can be recognized. Five productive gender classes and three non-productive genders, called sexes. Interestingly, batsby has a small number of prefixes that agree with objects or subjects: v-, b-, d-, y-, and the way to determine the gender of a noun is by combining these four prefixes, which are required in the singular and plurals [31].

In other languages where masculinity or femininity is ascribed to objects, no reason has been found to justify the classification. Although some researchers may explain this by the fact that sometimes the genders of some nouns are reflected in the properties of their referents, this is clearly not always the case. Lera Boroditska and Lauren Schmidt argued that people perceive an inherent masculinity or femininity in objects, regardless of the language they speak, and for this reason argued that native English speakers with no prior exposure to foreign gender languages when asked to determine the gender of nouns, they must agree with each other, as well as with the

assignments of articles in other “gendered” languages [9: 61–79]. Scientists conducted a study that confirmed their statement. They found that English speakers' intuitions about the gender of certain nouns correlated with the gender assigned to those nouns in languages such as German and Spanish. However, when G. Foundalis conducted the same study to reproduce the same results, their hypothesis was not confirmed. While the native speakers of English in G. Foundalis's study agree among themselves on how they assign masculine or feminine nouns to nouns, they do not agree with all speakers of the world's gendered languages [12].

Analyzing the linguistic gender features of other common languages, it can be seen that the attitude towards both sexes in different countries is different, which is reflected in word usage and forms. For example, unlike English, French categorizes most words within a dual gender framework. There, “gender is usually conveyed not only by pronouns of the third person..., but also in adjectives and past tense” [14: 149]. For French speakers, this means that they are obliged to identify themselves and the people around them as male or female. Jane Holmes and Miriam Meyerhoff label such linguistic discourse “performative” because its use functions to shape gender roles. Speakers are required to define their gender through vocabulary and syntactic structures in a limited way and to mark themselves in traditional male and female roles. Scholars note that in literary works, English writers can create their characters without gender, where there are no grammatical clues that would indicate their gender. This is facilitated by the fact that morphological gender in English is limited to the distinction between he/she, his/her, his/hers. This is particularly difficult to achieve in languages such as French and Arabic.

According to the view, the symbolic and social power of the masculine gender was embedded in the grammar of language. Others argue that sexist connotations were added later to the grammatical classification. Muhammad Ibrahim concludes that “grammatical gender is only a device for classifying nouns by their suffixes without any hint of gender at the beginning; the reference to gender was always after the appearance of grammatical gender» [16: 50].

In recent years, categorical, fixed and static concepts of gender have been abandoned in favour of more dynamic, constructivist ones [10]. This is partly due to the fact that modern societies have come to recognize individuals who do not wish to be classified within the traditional gender system. This includes transgender, gender queer, or gender queer people in general. According to J. Holmes and M. Meyerhoff, “this view of gender as performative has become a key tenet of queer theory, which explores and analyses naturalizing narratives...” and various sexually constrained figures who do not fit into this traditional framework” [14: 149].

Alan Davies and Katerina Elder add: “The very existence of gender identities that do not conform to dominant notions of masculinity and femininity suggests the constructed, as opposed to natural, nature of gender and the greater agency attributed to social actors. according to the thesis “performativeness” [10: 305]. Religious and traditional, the Arabic language leaves even less room for the expression of transgenderism or gender neutrality. It is difficult for a person to formulate the concept of a transgender or a gender-changing personality, because linguistic norms force one to choose one of the traditional double genders. As Susan Ehrlich points out, “these same cultural norms make other gender identities inappropriate or incomprehensible, and often subject to social and physical sanctions and punishments” [11: 453]. In most languages where there is a third neuter, it is usually used for inanimate objects or animals. Thus, a neutral attitude towards a person would humiliate him. The fact that most languages deny gender neutrality for people reflects the predominantly negative attitude of society towards gender minorities. The above examples illustrate the wide range to which language supports existing gender-class differentiation in a given society.

The Sapir-Whorf hypothesis is partially justified in the modern world, but only to the extent that language strongly influences public opinion. Having analyzed the available linguistic and psychological arguments, it can be seen that thought itself is a separate concept and can arise without the participation of language. Otherwise, the origin of language would be linked to some superhuman or divine nature, as in some

religions. In addition, there are many cases when a person has a certain idea that he cannot translate through language. However, thoughts depend on language, acting as the most common tool of their expression.

Therefore, each individual is limited in his experience of communication by available language forms. Although a thought exists, it can remain at the subconscious level forever, unable to be expressed and thus shared. Further social and linguistic analysis of the characteristics of different languages spoken in different countries reveals different attitudes towards both sexes.

While some languages are gender neutral, others assign gender to different objects. Some scholars argue that the difference in the representation of female and male forms is the result of the established ideologies of the respective societies, while others argue that it is coincidental. Furthermore, language is a powerful tool for every society that effortlessly supports the existing social order. Significant social changes can be easily traced through a careful analysis of the language they use. For example, the movement for women's rights and the ratification of gender equality in the Western world have been reflected in the growth of the gender neutrality of the English language, which is considered international throughout the world. In less liberal and more patriarchal societies, gender differences are strict and preserved. Therefore, language contributes to the formation of traditional gender role models and class stratification.

Thus gender stereotypes are oversimplified beliefs or assumptions about the roles, traits, and behaviors deemed typical for individuals based on their gender, often reinforcing traditional societal expectations.

1.2. Gender stereotypes in translation: methods and strategies

Social and biological gender are distinguished as two different semantic levels: the first refers to a socially constructed classification system that assigns the qualities of masculinity and femininity to people, and the second refers to the physical and

biological characteristics of a person based on their anatomy. Both cultural and social factors play a key role in understanding the fluid and dynamic nature of gender. Different cultures have different expectations of what it means to be a man or a woman, and “when used by different cultures, the same linguistic features can often mean quite different things”, argued Suzanne Romaine [24: 5]. In society, there are usually norms about gender roles, and Mary Talbot [28: 472] recognizes that gender stereotypes and social gender prescriptions are closely related to and support gender ideology. Unfortunately, seemingly innocent, but necessary information can distort the meaning of the entire text, the focus of the discourse, or the author's intentions. As a result, in the translation process, if the social expectations of gender in the target culture are very different from those of the source culture, translators have to deal with this anomaly by creating a system to accommodate the differences. “The translator must decide what to domesticate, what to explain, and what to borrow” [18: 154]. Thus, from this perspective, social gender appears to be a property of the word according to which people label “generally male” or “generally female”; the social definition of gender depends on pragmatic and social considerations (most often status).

Because socio-historical and contextual factors can vary from one place, society, culture, context or time period to another, translators are often faced with the difficult problem of how to translate gender, which has such enormous variability. In addition, the fact that social gender depends on time is significant, because in the specific case of the gender role associated with an occupational title, it can be changed over time, as social changes can occur, suggesting that: “in in connection with professional titles, speakers of languages that indicate pronominal gender do not usually choose anaphoric pronouns arbitrarily. It seems reasonable to assume that the choice of pronoun is not based on grammatical or natural criteria as such, but most likely on a stereotypical classification according to which certain professions are associated with either women or men” [21: 30]. This explains why in everyday dialogue this happens:

- *I went to the dentist yesterday. What a day!*
- *What did he say?*
- *Well, she said that if I go on like this, I'll be in need of false teeth very soon.*

John Lyons tries to explain this pattern in the phrase 'My cousin is a nurse,' many English speakers tend to assume that the individual being referred to is a woman. This assumption arises from the common association between the word 'nurse' and the female gender. It prompts the question whether this inference is solely based on the inherent meaning of the word 'nurse,' or if it is influenced by statistical probabilities, considering that the majority of nurses, along with secretaries and students in certain fields like science or speech therapy, happen to be women [19: 310].

Ideological considerations must be taken into account when translating scenes, as illustrated by Uwe Kjer Nissen, as in Daphne du Maurier's *Rebecca*; Maxim and his wife invited their relatives to their place in the countryside, and after dinner, Maxim's brother-in-law expressed his admiration for the meal, saying: “*Same cook I suppose, Maxim?*”

There were no other references to the cook or to her/his gender in the novel, so a translator who has to translate the last sentence into a language that shows grammatical gender will encounter difficulties in determining the gender of the cook. Vandruska then illustrates the choices made by different translators into five different grammatical genders, showing the languages:

French: la même cuisinière (f.)

Italian: lo stesso cuoco (m.)

Spanish: el mismo cocinero (m.)

Portuguese: a mesma cozinheira (f.)

German: dieselbe Köchin (m.).

The example demonstrates that it is most likely that the translators randomly chose the choice according to their knowledge of the source community or influenced by the sources of their own community. This discrepancy shows that the assignment

of social gender can depend on the internal structure of the target culture, ideology and finally language.

Translators tend to find themselves in a situation where they are forced by the nature of the target language to choose one gender option, while English readers, for example, can make up their own minds and choose unisex. As mentioned earlier, this is because English is considered a language where gender is no longer an inflectional category. The only traces of a gender system can be found in the pronoun agreement system, although it is now generally based on gender. Romain states that “the English language has a 'natural gender.' It relies more or less directly on the criteria of humanity and biological sex” [24].

If grammatical gender is a category with syntactic consequences in grammar, English is said to exhibit “semantic gender”. Using *he/she* and *it* determined by simple principles: men – *he*, women – *she*, and the rest is neutral *it*.

Benjamin Whorf described gender in English as a hidden grammatical category. He noted that, for example, it is possible to say: “*this child is eating its dinner*”, but “*my daughter is eating her (not its) dinner*”, although “*child*” and “*daughter*” in the corresponding sentences can mean the same person [32]. Problems can arise when the referent is a person of unknown or indeterminate gender. Traditionally, the masculine forms were used in such situations, but in modern English (partly due to the movement towards gender-neutral language) this is often avoided. Possible alternatives include:

- use of pronouns *he* or *she*, *he/she*, *s/he* etc.;
- alternating or random combination of uses *he* and *she*;
- using *they* (common especially in informal language);
- using *it* (usually considered only when the antecedent is the word as *child*, *baby*, *infant*).

In fact, this does not mean that English-speakers are completely free of any gendered associations with inanimate or non-gendered referents. The absence of “grammatical” gender in English is compensated by the presence of “psychological”

or “metaphorical” gender. Simon argues that “gender differences in language play a powerful imaginary role, even in English, which has only a 'natural' rather than a 'grammatical' gender; in fact, the concepts of 'masculine and feminine' are infinitely divorced from anything related to actual gender differences” [26]. In these cases, gender is called 'relational' and is in fact an extension of the binary and oppositional structure that permeates all our thinking” [26].

Joseph Malone, analyzing the English-Italian translation, distinguishes six means of translation of gender-marked units:

- differentiation of meanings, which is achieved by choosing the appropriate translation from a potential range of alternatives (adjective or “common” phrase;
 - amplification – addition of other elements in the translated text;
 - concretization, which is achieved by clarification to reveal meaning;
 - transition from personal into impersonal form;
 - transition from passive to active form;
 - transposition – replacing one part of speech with another [20: 15].

1.3. Peculiarities of translation of cinema discourse

The translation of cinema discourse is a complex process that involves not only the conversion of language but also the adaptation of cultural, social, and contextual elements. It is a form of intercultural communication that requires a deep understanding of both the source and target cultures [15: 26-28].

One of the main challenges in translating cinema discourse is dealing with linguistic differences. These can range from simple lexical and grammatical differences to more complex issues such as idiomatic expressions, slang, and cultural references. Translators must find ways to convey the meaning and tone of the original dialogue while maintaining the flow and coherence of the film [1: 103-110].

Cultural adaptation is another crucial aspect of cinema discourse translation. Films often contain cultural references and nuances that may not be understood or

appreciated by a foreign audience. Translators must decide whether to maintain these references, replace them with equivalents in the target culture, or omit them altogether. This process, known as localization, can significantly affect the audience's perception and understanding of the film.

The method of translation also plays a significant role in the translation of cinema discourse. Subtitling and dubbing are the two most common methods. Subtitling preserves the original audio and provides written translations at the bottom of the screen. It allows audiences to hear the original dialogue and intonation, but it can be challenging to read and watch simultaneously. Dubbing, on the other hand, replaces the original audio with translated dialogue. While this makes the film more accessible to the audience, it can sometimes lose nuances of the original performance [5].

Cinema, as a powerful medium of mass communication, often reflects and reinforces societal norms and stereotypes, including those related to gender. Gender stereotypes in cinema can manifest in various ways, such as the portrayal of men as strong, independent, and emotionally reserved, and women as nurturing, emotional, and often in need of protection. These stereotypes can be perpetuated through character roles, dialogues, plotlines, and visual cues [4: 89-96].

The translation of gender stereotypes from English into Ukrainian presents unique challenges. The translator must not only accurately convey the content of the dialogue but also the implicit gender norms and expectations embedded in it. This requires a deep understanding of both the source (English/American) and target (Ukrainian) cultures and their respective gender norms [6].

Ukrainian, like many other Slavic languages, is a gendered language. This means that many words, including adjectives and past tense verbs, are inflected based on the gender of the subject. Therefore, the translator must pay careful attention to linguistic gender markers in both the source and target languages [3: 99-105].

Cultural considerations are also crucial in the translation of gender stereotypes. What may be considered stereotypical or discriminatory in one culture may not be

perceived the same way in another. Therefore, the translator must be sensitive to the cultural nuances of gender representation in both cultures.

There are several strategies that translators can employ to effectively translate gender stereotypes. One approach is to maintain the stereotypes as they are, preserving the cultural flavor of the original. Another strategy is to adapt the stereotypes to make them more acceptable or understandable to the target audience. This could involve replacing a gender stereotype with a cultural equivalent in the target culture, or even challenging the stereotype by offering a non-stereotypical translation [2].

Analysis of moviediscourse

1. Discourse parameters of the text:

1) Extralingual factors of *moviediscourse*:

The moviediscourse contains such extra lingual factors as visual elements, see Fig. 1.1:



Fig. 1.1. Visualisation of series “Barbie”

2) The type of discourse of the text belongs to the fictional (aesthetic) discourse subtype of which is *moviediscourse*.

2. Stylistic characteristics of the text:

The film uses every day, colloquial language to create humor and reliability. However, it also employs more formal, literary language to explore deeper themes and societal norms:

“Thanks to Barbie, all problems of feminism and equal rights have been solved. At least that’s what the Barbies think. After all, they’re living in Barbie Land. Who am I to burst their bubble?” (B.UA, 03:33).

This is the example of sarcasm, which “Barbie” contains a lot, according to the theme.

CONCLUSIONS TO CHAPTER 1

The relationship between language and thinking remains a controversial issue, with different studies showing mixed results. We share an opinion about the influence of thinking on language, because first a concept appears and only then a person invents a name for it (creates a word). Sociology, language and gender are interconnected. Thus, a certain society (country, people) creates the conditions for the existence and recognition of gender (female, male, and others), and language acts as a tool for expressing attitudes towards one or another gender in a certain society. This proves the differences in different cultures regarding gender.

Linguistic gender is the result of the evolution of society. There are cultures that have evolved to such an extent that there is now a heated gender debate in the direction of total neutrality, where there is no distinction between male and female. But despite the changing views on gender, most cultures remain unchanged and adhere to the traditional view of sex. Thus, in Ukrainian culture, changes in the perception of gender are just beginning to emerge, when in the developed world more than traditionally two genders are recognized, which only adds to the problems for Ukrainian translators.

The gender specifics of translation consist primarily of differences between the original language and the language of translation. If the languages are related, belong

to the same language family, then there are almost no problems, but in the case of completely different languages (English and Ukrainian), a number of translation difficulties arise. Since in our study we are talking about English and Ukrainian languages, the problem lies not only in the means of expressing gender, but also in diametrically different trends. In English-speaking countries, there is an active change in the attitude towards the female gender, so there is now a trend of unification, when the gender is not distinguished at all and it becomes difficult to differentiate the feminine and masculine genders by word, such as addresses, names of professions, etc. While in Ukraine, on the contrary, there is a tendency to single out women in society with the help of feminatives.

CHAPTER 2

STUDY OF GENDER STEREOTYPES IN THE UKRAINIAN DUBBING BASED ON AMERICAN COMEDY “BARBIE”

2.1. Translation transformations in conveying gender stereotypes in Barbieland

Gender stereotypes in the 2023 American comedy “Barbie” are precisely the subject of this film. To better depict this problem, the authors of the script resorted to the use of hyperbole – exaggeration of facts, as well as to antithesis, where two worlds, human world (real) and Barbieland (fictional), are opposed. There is no equality between women and men in either the real or fictional worlds. If in Barbieland the role of a woman is overexaggerated, then in the real world, on the contrary, her role is overreduced. Let's consider how it was depicted and how it was translated into Ukrainian.

Let's start the analysis precisely with Barbieland, since the film itself begins with this fictional pink world, where Barbie, who represents a woman, is the centre of the universe and absolutely everything revolves around her. And Ken, who in his turn represents a man, not only does not play any role, moreover, he does not even have his own personal residence, which indicates his meagre place in Barbieland. Because even a dog has a kennel, but Ken has nothing.

Barbie herself says about absolute power:

(19) “*Women hold all major positions of power, control all the money. Basically, everything that men do in your world, women do in ours*” (B.UA, 56:12) – “*Жінки обіймають найвищі у владі посади, контролюють гроші. Усе, що чоловіки роблять у вас, жінки роблять у нас*”.

In general the sentence is translated by calquing, that is, the structure and most of the words are translated word by word method, but with minor transformations. Thus, the adjective “*major*”, which in the Ukrainian language has many meanings,

but “важливий” is the most suitable for the context, is in the Positive Degree. In Ukrainian dubbing it underwent a lexical substitution in the form of the adjective “найвищі”. But the degree of comparison also increased in the Ukrainian translation, where instead of the Positive Degree, the Superlative Degree is used. Another word in the form of the adverb “all” was omitted in the translation, mostly due to the correspondence between the video sequence and the text. Also, the phrase “your world” has undergone semantic reduction to one word “вас”.

It is interesting how the Barbies themselves believed that all gender problems in their world were solved:

(3) *“Thanks to Barbie, all problems of feminism and equal rights have been solved. At least that’s what the Barbies think. After all, they’re living in Barbie Land. Who am I to burst their bubble?”* (B.UA, 03:33).

“Завдяки Барбі, усі проблеми фемінізму та рівних прав було вирішено. Принаймні, самі Барбі так думають. Адже вони живуть у Барбіленді. І хто я така, щоб руйнувати їхнє уявлення”.

Here, too, the translation can be called literal, because it was translated word by word.

In Barbieland, a woman is portrayed as a strong and independent individual, as indicated by this dialogue:

(5) *“This makes me emotional, and I’m expressing it. I have no difficulty holding both logic and feeling at the same time. And it does not diminish my powers. It expands them”* (B.UA, 07:22).

“Це викликає в мене емоції і я демонструю їх. Я маю зізнатися, мені зовсім не складно бути чутливою і розумною одночасно. І це не применшує моїх здібностей, це розвиває їх”.

But here a complete reorganisation was used in the translation.

In the following sentence, it is clearly shown that Barbie, as a strong woman, does not feel shame, as a good man in the human world:

– (8) *“Hey, Barbie.*

- *Hi.*
- *Are you okay?*
- *Hey, Barbie.*
- *Yeah, Barbie. I just fell.*
- *Fell?*
- *I'm so embarrassed.*
- *Barbie doesn't get embarrassed*".
- *“Привіт, Барбі!*
- *Привіт! Усе гаразд?*
- *Так, Барбі, я просто впала.*
- *Впала?*
- *Мені так соромно.*
- *Барбі соромно не буває*".

Here calquing was used for translation, but with some transformations in the form of transposition: *I'm so embarrassed.* – *Мені так соромно.*

Ken has the worst position in Barbieland. He is neither as Barbie's husband nor as a partner, and this is vividly portrayed in a monologue where Ken exists only through Barbie's eyes:

(6) *“Barbie has a great day every day, but Ken only has a great day if Barbie looks at him”* (B.UA, 08:00).

“У Барбі кожен день найкращий, а у Кена він такий, лише коли Барбі гляне на нього” .

Lexical substitution was used in the translation from transformations: *a great day* – *він такий*.

The fact that Ken is treated as a woman in the human world is indicated by the strange Barbie's line about Ken's charms:

- (10) *“[chuckles] That Ken of yours, he is one nice-looking little protein pot.*
- *I guess.*

– *I'd like to see what kind of nude blob he's packing under those jeans.*
[sighs]” (B.UA, 20:24).

– “*Цей твій Кен, такий засмаглий, накачений, прилизаний хлоп.*

– *Як скажете.*

– *Цікаво, що за бугорок він ховає під тими джинсами*”.

The first part of the sentence was transformed, where the expression “*I'd like to see*” was reduced to the word “*Цікаво*”, and the phrase “*what kind of nude blob*” transformed into “*що за бугорок*”.

But even at the end of the comedy, Ken's place changed little, when they asked for a place in the court, then Barbie with disdain, as if in front of them was not a person, but some simple-minded creature who could not occupy leadership positions:

(26) “*Madam President.*

– *Oh.*

– *Please, may the Kens have one Supreme Court Justice?*

– *Oh, I can't do that. But maybe a lower circuit court judgeship.*

– *We accept. As long as we can wear robes.*

– [narrator] *Well, the Kens have to start somewhere. And one day, the Kens will have as much power and influence in Barbie Land as women have in the Real World»* (B.UA, 1:38:00).

– “*Мадам, президентко!*

– *О.*

– *Будь ласка, можна один Кен буде верховним суддею?*

– *О, це виключено. То може суддею якоїсь нижчої інстанції?*

– *Ми згодні, якщо можна носити мантії.*

– *Ну треба ж Кенам з чогось починати. І одного дня Кени матимуть стільки ж влади і впливу в Барбіленді, як жінки мають у реальному світі”.*

As we can see, Ken is depicted too primitively, because for him it is “happiness” to wear a robe, that is, like a toddler who does not understand the importance of the position, but rejoices in the accessories as if it were a game.

A number of transformations are used in the translation:

- change of number, in our case it is plural to singular: *the Kens have* – *один Кен буде*;
- complete reorganisation: *I can't do that* – *це виключено*;
- reduction: *As long as we can wear robes* – *якщо можна носити мантії*.

So, the world of Barbie is a hyper-idealized female reality, where Barbies are intelligent successful individuals, and Kens (their opposite sex) are not just primitive creatures, but they have nothing: neither their own personal home, nor management positions. And even more, that at the very end of the comedy, when everyone seemed to have come to the conclusion that it shouldn't be like that, the Kens were still portrayed as dogs who rejoiced at a “bone” in the form of a low position in the court, promising to wear “robes”.

2.2. Translation transformations in conveying gender stereotypes in the human world

A vivid change in reality can be seen as soon as Ken and Barbie enter the human world. Here women are treated brazenly, openly courted and made obscene proposals. And although this behaviour causes surprise and discomfort in Barbie. Ken – on the contrary: he liked being the centre of attention. For the first time in his life, he felt a real existence in the eyes of other people. Attention began to be paid to him, which gave him a sense of dignity, that he finally existed, which was not the case in Barbieland:

- (11) *“What's going on?*
 – *Give us a smile, blondie.*
 – *Why are these men looking at me?*
 – *Yeah, they're also staring at me.*
 – *Ooh, love that!*
 – *Wow!*

- *I feel kind of ill at ease. Like... I don't know the word for it, but I'm...*
- *[man 1] Nice leotard.*
- *Conscious, but it's myself that I'm conscious of.*
- *[Ken] I'm not getting any of that. I feel what could only be described as admired.*
- *[man 2] Damn, girl!*
- *But not ogled.*
- *[man 3] You're hot.*
- *And there's no undertone of violence.*
- *Mine very much has an undertone of violence" (B.UA, 27:57).*
- *“Що відбувається?*
- *Посміхнись, білявочко!*
- *Чому вони так дивляться на мене?*
- *Вони і на мене дивляться.*
- *О, такий ласий.*
- *Вау!*
- *Відчуття огидне якесь. Я не знаю, яке підібрати слово. Так зараз ніяково, я ніби сама в цьому винна.*
- *Не розумію, про що ти. Я теж відчуваю на собі безліч поглядів, та вони не огидні. І без жодного натяку на жорстокість.*
- *А в моїх безліч цих натяків”.*

Here Barbie is showered with tons of obscene compliments, which makes her embarrassed, while Ken does not feel ashamed, but on the contrary – rejoices. This shows the gender difference between men and women in the human world. Here, men do not ignore a beautiful woman; they will hear many compliments for the purpose of further intimate communication. In nowadays world, men with a sharp appearance also receive attention from men and women.

A number of transformations were used for the translation, because due to the complexity of the simultaneous translation of several heroes, it is impossible to reproduce such a flow of lines in the translation without modulations.

Barbie's reaction to the construction site, which she calls “*good feminine energy*” is even more surprising, which is not the case in the human world, where hardened men work on construction sites, and there is not even a hint of feminine energy here:

(12) “*Oh, look, a construction site. We need that good feminine energy.*

– *Yeah.*

– *Ladies! Yoo-hoo.*

– *Oh. You got fries with that shake? If I said you had a hot body, would you hold it against me? [man 4] Have I died and gone to heaven? [man 5] Is that a mirror in your pocket? Baby, you are an angel. I can see myself in your shorts.*

– *I don't know exactly what you meant with all of those little quips, but I'm picking up on some sort of entendre, which appears to be double, and I would just like to inform you, I do not have a vagina. And he does not have a penis. We don't have genitals.*

– *That's okay. Yeah. Yeah, whatever. Yeah. It's cool.*

– *I have all the genital” (B.UA, 28:28).*

– *“Поглянь, там буд-майданчик. Нам потрібна їх жіноча енергія.*

– *Так.*

– *Леді, югу!*

– *О, іди ти цукерочка. Опечеш мене, якщо я скажу, що ти гаряча? Я що вмер і потрапив до раю? Я бачу себе в твоїх шортах. Ти мала тупо янгол.*

– *Я не знаю, напевно, що ви мали на увазі цими своїми жартиками, та відчуваю деяку двозначність із сексуальним підтекстом. Тому хочу вам повідомити, я не маю вагіни. А він не має пенісу. У нас немає геніталій.*

– *Та нічого, розуміємо.*

– *У мене є “той геніталій”.*

Gender stereotypes are vividly shown here. That only a person with a “vagina” can be whistled on the street by those who have “penis”, that's why Ken emphasized that he has a “*all the genitals*”, which makes him a man.

In general, the translation was carried out on the basis of calquing, but certain places underwent transformations. So, the expression “*but I’m picking up on some sort of entendre, which appears to be double*” underwent a complete reorganisation – “*та відчуваю деяку двозначність із сексуальним підтекстом*”.

After the experienced dialogue, Barbie makes the first correct conclusion about the human world:

(13) “*Geez, you would think a construction site at lunch time would be the perfect place for a little woman power, but this one was so... male.*

Everything is almost like... reversed here” (B.UA, 29:02).

“*Знаєш, я думала, що будмайданчик в обідню перерву – це ідеальне місце жіночої сили. А цей був таким.. маскулінним. Тут усе наче якось навиворіт”.*

That's right, the human world is a mirror version of Barbieland, the stereotypes that exist in Barbieland are the exact opposite of the stereotypes in the real world of people. For example, raising children, which is only the prerogative of a woman in the human world:

– (14) “*I’ve started to get all these weirdo feelings. Like, I have fear with no specific object.*

– *What is that?*

– *It’s anxiety.*

– *I have it too. They’re just awful at this age.*

– *I feel amazing. [chuckles]*

– *That’s because kids don’t take it out on the dads” (B.UA, 38:25).*

– “*У мене весь час це дивне відчуття ніби я боюся сама не знаю чого.*

Що це таке?

– *Тривожність. У мене двос, вони кошмарні в цьому віці.*

– *А я почуваюсь чудово.*

– Бо діти це не вивалюють на тата”.

As we can see, calquing is used in the Ukrainian translation with some transformations:

- reduction: *That’s because* – *Бо*;
- change of number, in our case it is plural to singular: *the dads* – *mama*.

As the girls further point out to Barbie, she embodies all the stereotypes of a beautiful doll girl:

– (15) “*You represent everything wrong with our culture. Sexualized capitalism, unrealistic physical ideals...*

– *No, no, no. You’re describing something stereotypical. Barbie is so much more than that.*

– *Look at yourself.*

– *Well, I am technically Stereotypical Barbie.*

– *You set the feminist movement back 50 years. You destroy girls’ innate sense of worth and you are killing the planet with your glorification of rampant consumerism.*

– *No, I’m supposed to help you and make you happy and powerful.*

– *Oh, I am powerful. And until you showed up here and declared yourself Barbie, I hadn’t thought about you in years, you fascist!*

– *Oh. Um...Okay”* (B.UA, 40:00).

– “*Ти втілила всього, що не так з нашою культурою: сексуалізований капіталізм, нереалістичні ідеали краси...*

– *Ні, ні, ти зараз говориш якимись стереотипами... Барбі – це щось набагато більше.*

– *Глянь на себе!*

– *Я, насправді, стереотипна Барбі.*

– *Ти відкинула феміністський рух на п’ятдесят років. Ти знищила наше вродження почуття гідності і вбиваєш планету своїм прославлянням своїм нестримного споживацтва.*

- *Ні, я маю допомагати вам робити вас щасливими і впевненими.*
- *О, я в собі впевнена. І поки ти не приперлась і не заявила, що ти Барбі, я не згадувала про тебе роками, фашистко” .*

In general calquing is used with some minor transformations as with transposition, changing one part of speech into another: *stereotypical* (Adjective) – *стереотипами* (Noun).

One of the stereotypes of the real world is that “a woman has no power”, which is a funny joke from an employee of a Barbie production company:

- (16) “*I’m a man with no power. Does that make me a woman?*” (B.UA, 46:36).
 “*А я чоловік без жодної влади – це робить мене жінкою?*”.

The translation uses a sentence type change: the original text uses two simple sentences, while the Ukrainian dubbing uses one complex sentence.

Then comes the apotheosis of male cynicism, when the head of the company “Mattel?” seriously declares that his company is completely female, while it was managed by a woman only twice in the entire history of its existence. Although at the same time it indicates the “feminine” form of the building in the form of “*very long phallic building*”:

- (17) “*Listen, I know exactly where you’re going with this, and I have to say I really resent it. We are a company literally made of women. We had a woman CEO in the ’90s. And there was another one... at some other time. So that’s... That’s two right there. Women are the freaking foundation of this very long phallic building. We have gender-neutral bathrooms up the wazoo. Every single one of these men love women. I’m the son of a mother. I’m the mother of a son. I’m... I’m the nephew of a woman aunt. Some of my best friends are Jewish*” (B.UA, 46:39).

“*Слухай, я розумію, до чого ти хилиш, і мушу визнати – це мене обурює. Наша компанія на 100% жіноча. У 90-тих директоркою була жінка, і була у нас ще одна. Але коли, я нажаль, забув. То ж це вже дві жінки. Жінки буквально є основою цієї високої фалічної будівлі. У нас гендерно-нейтральних вбиралень аж до чортиків і абсолютно кожен з цих чоловіків любить жінок. Я*

син своєї матері, я матір свого сина. Я племінник сестри матері. Мої найкращі друзі – євреї”.

The first sentence is totally rearranged, while the other was calquing.

Ken was not very smart, but even he managed to catch the essence of the real world:

(21) “Everything, basically everything exists to expand and elevate the presence of men.

– *That’s amazing.*

– *That’s beautiful.*

– *I know”* (B.UA, 58:59).

– “Усе, буквально усе існую, щоб збільшувати та розширювати вплив чоловіків.

– *Це прекрасно!*

– *Я знаю”.*

Like in lost cases calquing was used.

When Ken returned to Barbieland, he immediately brainwashed all the Barbies, where he revived human stereotypes, such as that a woman has no brains and is “*a helpful decoration*” in a man's life:

(22) *“What are you doing? You’re a doctor.*

– *I like being a helpful decoration»* (B.UA, 1:01:12).

– *“Що це ти робиш, ти ж лікарка!*

– *Я рада бути корисною декорацією”.*

In the Ukrainian dubbing, tracing is used as the main method of translation.

The stereotype of a brainless woman continues in the following sentence:

“I like not having to make any decisions. It’s like a spa day for my brain. Forever” (B.UA,1:01:25).

“Класно, що не треба нічого вирішувати. Це як відпустка для моїх мізків назавжди”.

A number of transformations are used in dubbing:

- change of personal sentence to impersonal: *I like* – *Класно*;
- lexical substitution: *a spa day* – *відпустка*;
- combining two sentences into one: *It's like a spa day for my brain. Forever.*
– *Це як відпустка для моїх мізків назажди.*

At one point, the Barbies, who were the smartest in Barbieland, in some strange way all became primitive because they were convinced by some simple-minded Ken without much brainpower about the patriarchy:

(24) “*What is wrong with them?*”

- *We just explained to them the immaculate, impeccable seamless garment of logic that is patriarchy, and they crumbled.*
- *Oh, my God. This is like in the 1500s with the indigenous people and smallpox. They had no defenses”* (B.UA, 1:01:30).
- “*Що ти зробив з ними?*”
- *Познайомив з неперевершеною, ідеальною, бездоганною ідеально-логічною ідеєю патріархату і вони здалися.*
- *О Господи! Це як в середні віки з вісною. Вони були беззахисні проти неї”.*

Calquing was used in the translation.

Interesting that a modern man breaks stereotypes and considers it right to have the right to tears:

(25) “*I'm a liberated man. I know crying is not weak”* (B.UA, 1:32:59).

“*Я сучасний чоловік. Я знаю, що сльози – це не слабкість”.*

In this example, transposition is applied, where the process “*crying*” is replaced by the phenomenon “*сльози*”. Overall, it highlights the pervasive nature of gender stereotypes and the toll they take on women, both in their personal lives and in society as a whole.

As we can see, the role of a woman in the real world is much more difficult than the role of Ken in Barbieland. Despite the fact that Ken is portrayed as simple-minded, he lives a carefree life, where there is no responsibility, but a continuous

party from early morning to late night. Women in the real world from a young age get used to a difficult fate: always be the best in everything, at the same time manage to work well, be responsible mothers, and an unsurpassed housewives at home.

As for the translation of gender stereotypes in the Ukrainian dubbing, we saw that the Ukrainian dubbing had a tracing strategy – to convey the forms of the original text as best as possible. All analyzed material in its total mass was translated by calquing, which is 78% of our research. But next to it, several transformations are also applied in the translation, namely:

- 1) grammar transformations (7%):
 - change of number (plural to singular);
 - transposition (adjective to noun; verb to noun);
 - a sentence type change (change of personal sentence to impersonal).
 - sentence rearrangement (two sentences are combined into one)
- 2) lexical transformations (15%):
 - complete reorganisation;
 - lexical substitution;
 - reduction;
 - omission.

CONCLUSIONS TO CHAPTER 2

The comedy “Barbie” presents a nuanced portrayal of gender stereotypes in Barbieland. The film uses humor and satire to challenge traditional gender norms and expectations. It highlights the limitations and constraints that these stereotypes can impose, while also showcasing the potential for individuality and self-expression within these predefined roles. The characters in Barbieland, while initially conforming to typical gendered behaviors, gradually subvert these expectations, demonstrating the fluidity and complexity of gender identity.

In the human world depicted in “Barbie”, gender stereotypes are also prevalent but are portrayed with a critical lens. The film juxtaposes the fantastical, exaggerated world of Barbieland with the more realistic human world, highlighting the absurdity of rigid gender norms. It suggests that, like in Barbieland, individuals in the human world are often pressured to conform to societal expectations of gender. However, the film also emphasizes the possibility of resistance and the power of embracing one’s unique identity.

In the Ukrainian dubbing of gender stereotypes, translation strategies prioritize mirroring the original text closely. Approximately 78% of translations employ calquing, replicating the forms of the original text. However, other techniques are also utilized, including grammar transformations such as altering number (e.g., plural to singular), transposing parts of speech (e.g., adjective to noun; verb to noun), changing sentence structure (e.g., from personal to impersonal), and rearranging sentences (e.g., combining two sentences into one). Additionally, lexical transformations are applied, involving reorganizing text entirely, substituting lexical items, reducing text, and omitting certain elements.

CONCLUSIONS

The relationship between language, thinking, and gender is a complex and debated topic. The prevailing perspective suggests that thinking shapes language, with concepts emerging before words are created to represent them. Societal factors, including language and gender, are intertwined, influencing how gender is perceived and recognized within different cultures. Linguistic gender evolves alongside society, leading to varying views on gender neutrality across different cultures. This evolution poses translation challenges, particularly when dealing with languages from different language families like English and Ukrainian. The study focuses on understanding the linguistic and cultural disparities between English and Ukrainian, shedding light on the intricacies of gender concepts and their translation.

The comedy “Barbie” intricately dissects gender stereotypes, offering a dual perspective within the realms of Barbieland and the human world. Within Barbieland, the film employs humor and satire to confront and deconstruct traditional gender norms, revealing their restrictive nature while also portraying the potential for individual expression within predefined roles. Characters initially adhere to societal expectations but gradually deviate, illustrating the fluidity and complexity of gender identity.

In the human world, “Barbie” continues its critical examination of gender stereotypes. By contrasting the fantastical Barbieland with the more realistic human setting, the film underscores the absurdity of rigid gender norms. Despite societal pressures to conform, the narrative emphasizes resistance and the significance of embracing one's unique identity.

In conclusion, the translation of gender stereotypes in cinema is a complex task that requires linguistic proficiency, cultural competence, and a critical understanding of gender issues. It involves not just the literal translation of words, but also the interpretation and adaptation of cultural meanings and values.

BIBLIOGRAPHY

1. Жабчик, І. (2018). Проблеми музичного перекладу в аудіовізуальному контексті. *Мовознавство*, 2(94), 103-110.
2. Коваленко, І., & Попов, М. (2017). Аудіовізуальні ефекти в кіно: теорія та практика. К.: Видавництво НУХТ.
3. Мережко, Н. (2018). Роль культурних референцій у перекладі англomовних фільмів на українську мову. *Мовознавство*, 3(95), 99-105.
4. Франко, М. (2019). Технічні аспекти кіноперекладу: особливості. *Мова і культура*, 14, 89-96.
5. Чернівець, О., & Біла, Н. (2018). Акторська гра у фільмі: перекладацькі аспекти. К.: К.І.С.
6. Шаламов, М., & Чернівець, О. (2019). Стилiстичні аспекти кінотексту: теорія та практика перекладу. К.: К.І.С.
7. Anfal, A. (2017). Language and Gender: a Socio-Cultural Feature Dominating Perception. *International Journal of Humanities and Social Science*, 7(2), 127–131.
8. Barnard, A., & Spencer, J. (2010). *Routledge encyclopedia of social and cultural anthropology*. London, England: Routledge.
9. Boroditsky, L., Schmidt, L., & Phillips, W. (2003). Sex syntax and semantics. In D. Gentner & S. Goldin-Meadow (Eds.), *Language in mind: Advances in the study of language and thought* (pp. 61–79).
10. Davies, A., & Elder, C. (2004). *The handbook of applied linguistics*. Malden, MA: Blackwell Pub.
11. Ehrlich, S. (2007). Legal discourse and the cultural intelligibility of gendered meanings. *Journal of Sociolinguistics*, 11(4), 452–477.
12. Foundalis, H. (2002). Evolution of Gender in Indo-European Languages. *Proceedings Of The Twenty-Fourth Annual Conference Of The Cognitive Science Society*, 24.

13. Gethin, A. (1999). *Language and Thought: A Rational Enquiry Into Their Nature and Relationship*. Bristol: Intellect Books.
14. Holmes, J., & Meyerhoff, M. (Eds.). (2008). *The Handbook of Language and Gender*. New York: John Wiley & Sons.
15. Holyk, A., & Turovska, S. T. (2023). Peculiarities of film discourse translation. *Current Trends in Young Scientists' Research*, 26-28.
16. Ibrahim, M. H. (1973). *Grammatical gender: Its origin and development*. The Hague: Mouton.
17. Leavitt, J. (2010). *Linguistic Relativities: Language Diversity and Modern Thought*. Cambridge: Cambridge University Press.
18. Livia, A. (2003). One man in two is a woman: linguistic approaches to gender in literary texts. In J. Holmes & M. Meyerhoff (Eds.), *The Handbook of Language and Gender* (pp. 142–158). Oxford: Blackwell.
19. Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press.
20. Malone, J. L. (1988). *The Science of Linguistics in the Art of Translation*. Albany: State University of New York Press.
21. Nissen, U.K. (2002). Aspects of Translating Gender. *Linguistik online*, 11(2), 25–37.
22. Pavlenko, A. (2014). *The Bilingual Mind: And What It Tells Us about Language And Thought*. Cambridge: Cambridge University Press.
23. Penn, J. M. (1972). *Linguistic Relativity versus Innate Ideas: The Origins of the Sapir-Whorf Hypothesis in German Thought*. Berlin: Walter de Gruyter.
24. Romaine, S. (1999). *Communicating Gender*. L. Erlbaum Associates.
25. Sapir, E. (1958). *The Status Of Linguistics As A Science*.
26. Simon, S. (1996). *Gender and Translation*. London: Routledge.
27. Talbot, M. (2003). Gender stereotypes: reproduction and challenge. In J. Holmes & M. Meyerhoff (Eds.), *The Handbook of Language and Gender* (pp. 468–486). Oxford: Blackwell.
28. Talbot, M. (2010). *Language and Gender*. Cambridge, UK: Polity Press.

29. Vicente, A. (2009). Gender and Language Boundaries in the Arab World. *Current Issues and Perspectives. Estudios de dialectología norteafricana y andalusí*, 13, 7–30.
30. Wardhaugh, R. (2006). *An introduction to sociolinguistics*. Oxford: Blackwell.
31. Weir, T. (2014). Gender Contrasts Around the World. Quora. Retrieved from <https://www.quora.com/>
32. Whorf, B. (1945). Grammatical categories. *Language*, 21, 1–11.

LIST OF REFERENCE SOURCES

1. (ПУА). – Перекладач з Української на Англійську. Retrieved from <https://translate.meta.ua/>
2. (CD). – Cambridge Dictionary. Retrieved from <https://translate.meta.ua/>

LIST OF DATA SOURCES

1. (B.UA) Barbie – 2023 [Motion Picture]. (Dubbing performed by Postmodern Studio for Kinomania, commissioned in 2023 by translator Olesia Zapisochna). Retrieved from <https://userial.tv/movie-barbie/ag>
2. (B.EN) Barbie (transcript). Retrieved from <https://scrapsfromtheloft.com/movies/barbie-2023-transcript/>

ANNEX 1
GENDER STEREOTYPES IN TRANSLATION ANALYSIS

№	Source text	Ukrainian dubbing
1.	<p><i>“The girls who played with them could only ever play at being mothers. Which can be fun, at least for a while, anyway. Ask your mother.”</i> (B.UA, 01:21).</p>	<p><i>“ Дівчатка, які гралися ними, могли уявляти себе лише матерями, що те ж було весело, до певного моменту. Авжеж. У мами запитайте. ”.</i></p>
2.	<p><i>“Thanks to Barbie, all problems of feminism and equal rights have been solved. At least that’s what the Barbies think. After all, they’re living in Barbie Land. Who am I to burst their bubble?”</i> (B.UA, 03:33).</p>	<p><i>“Завдяки Барбі, усі проблеми фемінізму та рівних прав було вирішено. Принаймні, самі барбі так думають. Адже вони живуть у Барбі-ленді. І хто я така, щоб руйнувати їхнє уявлення ”.</i></p>
3.	<p><i>“This makes me emotional, and I’m expressing it. I have no difficulty holding both logic and feeling at the same time. And it does not diminish my powers. It expands them.”</i> (B.UA, 07:22).</p>	<p><i>“Це викликає в мене емоції і я демонструю їх. Я маю зізнатися, мені зовсім не складно бути чутливою і розумною одночасно. І це не применшує моїх здібностей, це розвиває їх ”.</i></p>
4.	<p><i>“Barbie has a great day every day, but Ken only has a great day if Barbie looks at him.”</i> (B.UA, 08:00).</p>	<p><i>“У Барбі кожен день найкращий. А у Кена він такий, лише коли Барбі гляне на нього”.</i></p>
5.	<p><i>“Shredding waves is much more dangerous than people realize. You’re very brave, Ken. Thank you, Barbie. Yeah. You know surfer is not even my job. I know. And it is not lifeguard, which is a common misconception. Very common. Because actually my job... it’s just beach. Right. And hat a good job you do at beach.”</i> (B.UA, 10:34).</p>	<p><i>“Підкорювати хвилі на пляжі досить небезпечно. Ти такий хоробрий. Дякую, Барбі. Ага. Ти ж знаєш, що я насправді не сервер. Я знаю. І зовсім не рятувальник. Хоча мене часто з ним плутають. Дуже часто. Так, бо власне моя роль, Барбі, бути на пляжі. Так. І ти такий крутий на пляжі” ..</i></p>
6.	<p><i>“Hey, Barbie. Hi. Are you okay?”</i></p>	<p><i>“ Привіт, Барбі! Привіт! Усе гаразд? Так, Барбі, я просто впала.</i></p>

<p>Hey, Barbie. Yeah, Barbie. I just fell. Fell? I'm so embarrassed. Barbie doesn't get embarrassed. I know. Barbie, I don't even have context for this, but my feet... my heels are on the ground. I'm no longer on tiptoes. That's okay. Let me see.” (B.UA, 17:44).</p>	<p>Впала? Мені так соромно. Барбі соромно не буває. Це правда, але не знаю, як так сталося, але раптом мої п'ятки і стопи стали опускатися. Я більше не стою навшпиньках. Це нічого, дай глянути”.</p>
<p>7. “I know I'm Stereotypical Barbie and therefore don't form conjectures concerning the causality of adjacent unfolding events, but some things have been happening that might be related.” (B.UA, 18:20).</p>	<p>“Я знаю, я стереотипна Барбі і не формую жодних здогадок чи теорій щодо наслідків того, що відбувається. Проте ці дивні події мабуть пов'язані.”.</p>
<p>8. “[chuckles] That Ken of yours, he is one nice-looking little protein pot. I guess. I'd like to see what kind of nude blob he's packing under those jeans. [sighs]” (B.UA, 20:24).</p>	<p>“Цей твій Кен, такий засмаглий, накачений, прилизаний хлоп. Як скажете. Цікаво, що за бугорок він ховає під тими джинсами”.</p>
<p>9. “What's going on? Give us a smile, blondie. Why are these men looking at me? Yeah, they're also staring at me. Ooh, love that! Wow! I feel kind of ill at ease. Like... I don't know the word for it, but I'm... [man 1] Nice leotard. Conscious, but it's myself that I'm conscious of. [Ken] I'm not getting any of that. I feel what could only be described as admired. [man 2] Damn, girl! But not ogled. [man 3] You're hot. And there's no undertone of violence. Mine very much has an undertone of violence.” (B.UA, 27:57).</p>	<p>“ Що відбувається? Посміхнись, білявочко! Чому вони так дивляться на мене? Вони і на мене дивляться. О, такий ласий. Вау! Відчуття огидне якесь. Я не знаю, яке підібрати слово. Так зараз ніяково, я ніби сама в цьому винна. Не розумію, про що ти. Я теж відчуваю на собі безліч поглядів, та вони не огидні. І без жодного натяку на жорстокість А в моїх безліч цих натяків.”.</p>

<p>10. <i>“Oh, look, a construction site. We need that good feminine energy. Yeah. Ladies! Yoo-hoo. Oh. You got fries with that shake? If I said you had a hot body, would you hold it against me? [man 4] Have I died and gone to heaven? [man 5] Is that a mirror in your pocket? Baby, you are an angel. I can see myself in your shorts. I don’t know exactly what you meant with all of those little quips, but I’m picking up on some sort of entendre, which appears to be double, and I would just like to inform you, I do not have a vagina. And he does not have a penis. We don’t have genitals. That’s okay. Yeah. Yeah, whatever. Yeah. It’s cool. I have all the genitals. (B.UA, 28:28).</i></p>	<p><i>“Поглянь, там буд-майданчик. Нам потрібна їх жіноча енергія. Так. Леді, югу! О, іди ти цукерочка. Опечеш мене, якщо я скажу, що ти гаряча? Я що вмер і потрапив до раю? Я бачу себе в твоїх шортах. Ти мала тупо янгол. Я не знаю, напевно, що ви мали на увазі цими своїми жартиками, та відчуваю деяку двозначність із сексуальним підтекстом. Тому хочу вам повідомити, я не маю вагіни. А він не має пенісу. У нас немає геніталій. Та нічого, розуміємо. У мене є “той геніталій”.</i></p>
<p>11. <i>“Geez, you would think a construction site at lunch time would be the perfect place for a little woman power, but this one was so... male. Everything is almost like... reversed here.” ” (B.UA, 29:02).</i></p>	<p><i>“Знаєш, я думала, що буд-майданчик в обідню перерву – це ідеальне місце жіночої сили. А цей був таким.. маскулінним. Тут усе наче якось навиворіт”.</i></p>
<p>12. <i>“I’ve started to get all these weirdo feelings. Like, I have fear with no specific object. What is that? It’s anxiety. I have it too. They’re just awful at this age. I feel amazing. [chuckles] That’s because kids don’t take it out on</i></p>	<p><i>“У мене весь час це дивне відчуття ніби я боюся сама не знаю чого. Що це таке? Тривожність. У мене двоє, вони кошмарні в цьому віці. А я почувуюсь чудово. Бо діти це не вивалюють на тата”.</i></p>

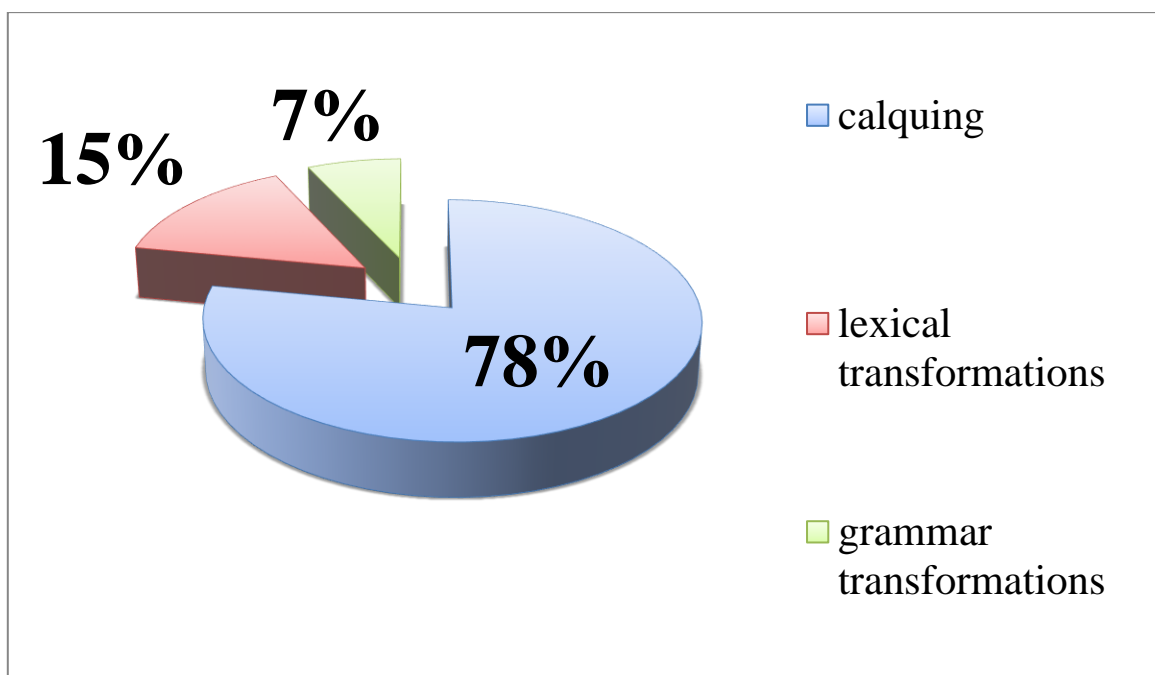
	<i>the dads.” (B.UA, 38:25).</i>	
13.	<p><i>“You’ve been making women feel bad about themselves since you were invented. I think you have that the wrong way around. You represent everything wrong with our culture. Sexualized capitalism, unrealistic physical ideals... No, no, no. You’re describing something stereotypical. Barbie is so much more than that. Look at yourself. Well, I am technically Stereotypical Barbie. You set the feminist movement back 50 years. You destroy girls’ innate sense of worth and you are killing the planet with your glorification of rampant consumerism. No, I’m supposed to help you and make you happy and powerful. Oh, I am powerful. And until you showed up here and declared yourself Barbie, I hadn’t thought about you in years, you fascist! Oh. Um... Okay.” (B.UA, 40:00).</i></p>	<p><i>“ То ти реально Барбі – пустогорова фіфа? Ні, Барбі не фіфа! Барбі – лікарка, юристка, сенаторка, лауреатка Нобелівської премії.. Ти лауреатка Нобелівської премії? О ні, не я, проте .. Барбі..так...Хіба ви не хочете мені подякувати, міцно обійняти, хіхі?Бо я ваша улюблена іграшка.. Ми не граємося з Барбі десь з п’яти років. Ляльки з волоссям – відстій. Ну я гралася Барбі, коли не було нічого іншого. А я любила Барбі. Хай там як, навіть тоді – це був кошмар. Це був кошмар? Чому? Ну ж бо Саша, не стримуйся, розмаж Барбі. Добре, Барбі. Слухай сюди. Ти змушувала жінок погано думати про себе відколи тебе створили. Гадаю, ви зрозуміли все неправильно. Ти втілила всього, що не так з нашою культурою? сексуалізований капіталізм, нереалістичні ідеали краси... Ні, ні, ти зараз говориш якимись стереотипами...Барбі – це щось набагато більше. Глянь на себе! Я, насправді, стереотипна Барбі. Ти відкинула феміністський рух на п’ятдесят років. Ти знищила наше вродження почуття гідності і вбиваєш планету своїм прославлянням своїм нестримного споживацтва. Ні, я маю допомагати вам робити вас щасливими і впевненими. О, я в собі впевнена. І поки ти не</i></p>

		<i>приперлась і не завила, що ти Барбі, я не згадувала про тебе роками, фашистко”.</i>
14.	<i>“I’m a man with no power. Does that make me a woman?” (B.UA, 46:36).</i>	<i>“А я чоловік без жодної влади – це робить мене жінкою? ”.</i>
15.	<i>“Listen, I know exactly where you’re going with this, and I have to say I really resent it. We are a company literally made of women. We had a woman CEO in the ’90s. And there was another one... at some other time. So that’s... That’s two right there. Women are the freaking foundation of this very long phallic building. We have gender-neutral bathrooms up the wazoo. Every single one of these men love women. I’m the son of a mother. I’m the mother of a son. I’m... I’m the nephew of a woman aunt. Some of my best friends are Jewish.(B.UA, 46:39).</i>	<i>“Слухай, я розумію, до чого ти хилиш, і мушу визнати – це мене обурює. Наша компанія на 100% жіноча. У 90-тих директоркою була жінка, і була у нас ще одна. Але коли, я нажаль, забув. То ж це вже дві жінки. Жінки буквально є основою цієї високої фалічної будівлі . У нас гендерно-нейтральних вбиралень аж до чортиків і абсолютно кожен з цих чоловіків любить жінок. Я син своєї матері, я матір свого сина. Я племінник сестри матері. Мої найкращі друзі – євреї. ”.</i>
16.	<i>“So a woman does work here. Oh, sweetie, we do more than work here.” (B.UA, 50:04).</i>	<i>“ То жінки тут працюють? О сонце, ми робимо набагато більше.”.</i>
17.	<i>“Women hold all major positions of power, control all the money. Basically, everything that men do in your world, women do in ours.” (B.UA, 56:12).</i>	<i>“ Жінки обіймають найвищі у владі посади , контролюють гроші. Усе, що чоловіки роблять у вас, жінки роблять у нас ”.</i>
18.	<i>“At first I thought the Real World was run by men. And then there was a minute where I thought it was run by horses. But then I realized that horses are just men extenders.” (B.UA, 58:34).</i>	<i>“ Спочатку я думав, що в реальному світі правлять чоловіки. А потім був момент, коли мені здалося, що правлять коні. А тоді я усвідомив, що коні – це лише продовження чоловіків ”.</i>
19.	<i>“Everything, basically everything exists to expand and elevate the presence of men. That’s amazing.</i>	<i>“Усе, буквально усе існую, щоб збільшувати та розширювати вплив чоловіків. Це прекрасно!</i>

	<i>That's beautiful. I know.” (B.UA, 58:59).</i>	<i>Я знаю”.</i>
20.	<i>“What are you doing? You're a doctor. I like being a helpful decoration.” (B.UA, 1:01:12).</i>	<i>“Що це ти робиш, ти ж лікарка! Я рада бути корисною декорацією”.</i>
21.	<i>“I like not having to make any decisions. It's like a spa day for my brain. Forever.” (B.EN,1:01:25).</i>	<i>“Класно, що не треба нічого вирішувати. Це як відпустка для моїх мізків назавжди”.</i>
22.	<i>“What is wrong with them? We just explained to them the immaculate, impeccable seamless garment of logic that is patriarchy, and they crumbled. Oh, my God. This is like in the 1500s with the indigenous people and smallpox. They had no defenses against it.” (B.UA, 1:01:30).</i>	<i>“Що ти зробив з ними? Познайомив з неперевершеною, ідеальною, бездоганною ідеально-логічною ідеєю патріархату і вони здалися. О Господи! Це як в середні віки з віспою. Вони були беззахисні проти неї”.</i>
23.	<i>“I'm a liberated man. I know crying is not weak.” (B.UA, 1:32:59).</i>	<i>“Я сучасний чоловік. Я знаю, що сльози – це не слабкість.”.</i>
24.	<i>“Madam President. Oh. Please, may the Kens have one Supreme Court Justice? Oh, I can't do that. But maybe a lower circuit court judgeship. We accept. As long as we can wear robes. [narrator] Well, the Kens have to start somewhere. And one day, the Kens will have as much power and influence in Barbie Land as women have in the Real World.” (B.UA, 1:38:00).</i>	<i>“Мадам, президентко! О. Будь ласка, можна один Кен буде верховним суддею? О, це виключено. То може суддею якоїсь нижчої інстанції? Ми згодні, якщо можна носити мантії. Ну треба ж Кенам з чогось починати. І одного дня Кнени матимуть стільки ж влади і впливу в БарбіЛенді, як жінки мають у реальному світі”.</i>
25.	<i>“I just don't know who I am without you. You're Ken. But it's “Barbie and Ken.” There is no just “Ken.” That's why I was created. I only exist within the warmth of your gaze.</i>	<i>“Просто я не знаю, хто я без тебе? Ти – Кен! Але є “Барбі і Кен”. Немає просто ляльки Кена. Я створений для тебе. Я існує лише у відображенні твоїх очах. Без тебе – я звичайний білявий юнак, який не вмє плавати”.</i>

<i>Without it, I'm just another blond guy who can't do flips.” (B.UA, 1:34:22).</i>	
---	--

ANNEX 2
QUANTITATIVE DATA OF TRANSLATION MEANS



РЕЗЮМЕ

Курсова робота присвячена дослідженню особливостей відтворення гендерних стереотипів в українськомовному перекладі (на матеріалі англомовного фільму “Барбі”).

У ході роботи надано визначення поняттю гендерних стереотипів у лінгвістиці; названо методи та стратегії перекладу гендерних стереотипів; описано особливості перекладу кінодискурсу; проаналізовано американську комедію “Барбі” 2023 року щодо наявності гендерних стереотипів та методів їх перекладу з англійської мови на українську.

Ключові слова: гендерні стереотипи, переклад, перекладацький аналіз, Барбі, Барбіленд, кінодискурс.