

ANALYSIS OF THE REALITIES TRANSLATION METHODS IN THE UKRAINIAN TRANSLATION OF THE NOVEL BY W. COLLIS "THE WOMAN IN WHITE"**АНАЛІЗ СПОСОБІВ ПЕРЕКЛАДУ РЕАЛІЙ В УКРАЇНСЬКОМУ ПЕРЕКЛАДІ РОМАНУ У. КОЛЛІНЗА «ЖІНКА В БІЛОМУ»****Udovichenko H.M.,***orcid.org/0000-0003-3731-0857**PhD in Pedagogy, Associate Professor,**Associate Professor at the Department of Foreign Philology, Ukrainian Studies and Social and Law Disciplines
Mykhailo Tuhan-Baranovskyi Donetsk National University of Economics***Kravchenko-Bila Yu.***orcid.org/0009-0004-9727-3634**Teacher of Ukrainian and Literature, Foreign Literature
Kryvyi Rih Gymnasium №60 of Kryvyi Rih City Council*

The article examines and analyzes the ways of translating realities in the Ukrainian translation of W. Collins's novel "The Woman in White". It is noted that the urgent issue is the translator's determination of the realities in the literary text and their reproduction without loss of functions and artistic colour, identifying the best ways of their reproduction. The lack of clarity in the terminology used by translators and translation theorists, and linguists regarding this concept, shaky boundaries between reality and "non-reality", between reality in translation studies and reality in literary studies and linguistics, between realities and other classes of vocabulary require, first of all, at least an approximate analysis for translation. Sociocultural information, characteristic only of a certain nation or nationality and reflected in the language of this national community, is called background by scientists, and it includes specific facts of history, features of the state system and geographical environment of the national community, characteristic objects of material culture, folklore concepts – all that in the theory of translation, it is customary to call them realities. For translation studies, the type of classification of realities according to the method of translation is interesting. This is due to the fact that in this classification the main focus is not on the semantic analysis of the English word and the Ukrainian version of its translation, but on the analysis of the method of translation of the word from English to Ukrainian, the degree of translatability, the adequacy of the translation and the possibility of its application in further translation work. The overall assessment of the adequacy of the translation during the classification by the method of translation allows to rank ways to translate reality according to the degree of desirability of use by translators (in descending order): dictionary equivalents – transcription and transliteration – semantic neologism – calque and semi-calque – assimilation – functional analogue – description, explanation, interpretation – contextual translation.

Key words: translating, reality, historical reality, manorial realities.

У статті розглянуто та проаналізовано способи передачі реалій в українському перекладі роману В. Коллінза «Жінка в білому». Зазначається, що актуальним питанням є визначення перекладачем реалій у художньому тексті та їх відтворення без втрати функцій і художнього забарвлення, виявлення оптимальних способів їх передачі. Відсутність чіткості в термінології, якою користуються перекладачі та теоретики перекладу, а також лінгвісти щодо цього поняття, хиткість кордонів між реалією і «не-реалією», між реалією в перекладознавстві і реалією в літературознавстві та лінгвістиці, між реаліями та іншими класами лексики вимагають, перш за все, хоча б приблизного аналізу для перекладу. Соціокультурну інформацію, характерну тільки для певної нації або народності і відображену в мові цієї національної спільноти, вчені називають фоновою, і вона включає в себе конкретні факти історії, особливості державного устрою і географічного середовища проживання національної спільноти, характерні предмети матеріальної культури, фольклорні уявлення – все те, що в теорії перекладу прийнято називати реаліями. Для перекладознавства цікавим є різновид класифікації реалій за способом перекладу. Це пов'язано з тим, що в цій класифікації основний акцент робиться не на семантичному аналізі англійського слова та українського варіанту його перекладу, а на аналізі способу перекладу слова з англійської мови на українську, ступеня перекладності, адекватності перекладу та можливості його застосування в подальшій перекладацькій роботі. Загальна оцінка адекватності перекладу під час класифікації за способом перекладу дозволяє ранжувати способи перекладу реалії за ступенем бажаності використання перекладачами (у порядку зменшення): словникові еквіваленти – транскрипція та транслітерація – семантичний неологізм – калька та напівкалька – асиміляція – функціональний аналог – опис, пояснення, тлумачення – контекстуальний переклад.

Ключові слова: переклад, реалія, історична реалія, маєткові реалії.

Problem statement. The problem of translating realities is urgent because of language elements that reproduce concepts that are incomprehensible from the point of view of the stylistically significant

parameters of the text, the implicit world of foreign cultures. The issues related to the definition of the realities in the literary text by the translator and their reproduction without losing their functions and

artistic coloring, and the identification of the best ways of their reproduction, are also not resolved.

The lack of clarity in the terminology used by translators and translation theorists, and linguists regarding this concept, shaky boundaries between reality and "non-reality", between reality in translation studies and reality in literary studies and linguistics, between realities and other classes of vocabulary require, first of all, at least an approximate translation.

Sociocultural information, characteristic only for a certain nation or nationality and reflected in the language of this national community, scientists call background information. The latter includes specific facts of history, features of the state system and the geographical environment of the national community, characteristic items of material culture, folklore concepts – all that is usually called realities in translation theory.

Thus, we can say that realities in translation studies mean not only the facts, phenomena and objects themselves, but also their names. Concepts that reflect realities are of a national character and belong to the category of non-equivalent vocabulary, which is defined as words that serve to express concepts that are absent in another culture and in another language, words that refer to individual cultural elements, as well as words that have no equivalents outside the language to which they belong. However, reality is a part of the source text, so its transmission in the translated text is one of the conditions for its adequacy. Realities are inextricably linked to the culture of a certain people and are common for their language and at the same time foreign to other languages. The main feature of reality is its colour. It is the transfer of colour when translating reality from one language to another that constitutes the translator's main problem.

The translation of historical realities is essentially the transfer of the temporal colouring of these words in addition to their material content and other types of connotations. Many realities become historical, depending on various circumstances, including their semantics (military: *tachanka*, geographical – the Mediterranean).

The translator may encounter historical realities:

1) in old authors, relatively speaking, in archaic works,

2) modern writers have stories from the distant or recent past, in such cases we are talking about an archaized work. The differences between them require a different approach when translating realities of such texts.

Today, at the beginning of the 21st century, it is very difficult to meet an author who addresses the past, which is set back from us by more than

20–50 years. Of course, in these works you can find references to manors, castles, family seats, but these are exactly references made by a contemporary for contemporaries, which include all the necessary explanations and clarifications – the world has changed too much in the last 100 years, and even writers and historians are forced to consider it. And according to the object of this article, we need to tell that Wilkie Collins lived and worked in the 19th century and described events and people contemporary to him, so of the two cases mentioned above, only the first one is interesting for research.

The purpose of translating an archaic work is to acquaint the modern reader with a masterpiece, used as a source of historical knowledge. The work, at the time of its creation was also modern for its contemporary reader. This implies the use of mostly modern language in the translation, even with the selection of vocabulary and grammatical elements. In certain cases, it would be possible to maintain the necessary historical perspective, show exactly the distance of time between the era of the creation of the text and modernity. Thus, the dictionary elements can primarily be attributed to realities. Emphasizing that the vocabulary reflects the realities of the respective time periods.

Researchers define archaic texts and note that if the national specificity as such is already historical, then the features of the era do not always act as a component of the national specificity. There are historical phenomena that are international in nature, for example, the chivalric culture of the feudal era, which requires the translator to convey historical realities (suit, weapon). Only where the lexical unit is the carrier of the meaning typical for the historical environment of the original, it can be transferred to the translation. This is the case of "household words", such as *rickshaw*, *tomahawk*, *song*, *dagger*, and it is also believed that objects and concepts, related to the era of the original (the era of its writing and the era described in it) cannot be translated as a whole in an uncoloured, pure native language, because then the translation will become discoloured and detached from its environment. In their opinion, the attempt, during the translation, to create not only a literary work, but also a monument of the language of the past era is unattainable.

Analysis of recent research and publications.

In modern domestic and foreign translation studies, research H. Gaiduchenko was engaged in the translation of realities, E. Etkind, R. Zorivchak, J. Catford, M. Novikova, A. Popovych.

The **purpose** of the article is the classification of methods of translation of manorial realities, the

analysis of translation patterns in the interlingua transmission of manorial realities; assessment of the adequacy of the translation of various types of manorial realities.

The outline of the main research material.

The opinion of the famous Hungarian translator and theoretician of translation L. Kardoš is markedly different: "...in principle, we are against the archaization of not archaic, but simply old texts. However, it should not be forgotten that many masters of artistic translation are able to emphasize the age of the original with barely perceptible, subtle techniques, while not refusing to reproduce it using the means of modern language" [3, c. 170]. One of these techniques is it is a skillful, tactful transfer of relevant realities and terms to create a double stylistic perspective or a double distance: between us and the author and between the author and the time he describes. It can be concluded that the preservation (transcription) of too many historical realities during the translation of an archaic text would be deliberate, inconsistent with the general tone of the story and would not correspond to the intentions of the old master who described the reality contemporary to him. It is a different matter in an archaized work where the author deliberately introduces historical realities into the text, and replacing them with more neutral counterparts (calque, descriptive translation, etc.) would go against his plan.

In connection with the way of life of "family seats", manorial realities, both realities-objects and realities-words, occupied a great place in the life of people of the XVIII–XIX centuries, which could affect the literature of that time, and have a significant historical and cultural value, which, moreover, is of interest to the modern reader.

To classify the methods of translation of realities, it is advisable to use the following approaches: transcription and transliteration; translation; neologism (calque, semi-calque, assimilation, semantic neologism); approximate translation (functional analogue, description, explanation, interpretation); contextual translation; dictionary equivalents.

Transcription or transliteration of reality involves the mechanical transfer of reality from SL to TL by graphic means of the latter, as close as possible to the original phonetic form. These methods, as the analysis of the actual material showed, are used by translators justifiably and actively. Examples of the use of transcription and transliteration illustrate the translation of realities of different semantic groups.

*Pesca, inspired by our national **grog** which appeared to get into his head, in the most marvel-*

lous manner, five minutes after it had gone down his throat, asserted his claims to be considered a complete Englishman by making a series of speeches in rapid succession, proposing my mother's health, my sister's health, my health, and the healths, in mass, of Mr. Fairlie and the two young Misses, pathetically returning thanks himself, immediately afterwards, for the whole party [3, c. 12].

*Надихнутий англійським **грогом**, від якого він захмелів за п'ять хвилин, Песка утвердився у своєму званні щирого англійця, проголосовивши одну по одній кілька промов – і незліченну кількість тостів за здоров'я нашої матері, моєї сестри, за моє власне, а також містера Ферлі й двох молодих панночок, причому він тут-таки щоразу сам собі дякував від імені всіх нас* [1, c. 15].

The word *grog* (like the drink itself) is known to the Ukrainian-speaking reader. Replacing it with any analogues is impractical. In this case, transliteration is the most adequate way of translation.

Translation of reality (or replacement, substitution) as a method of transmission to TL is usually used in cases where transcription is impossible or undesirable for one reason or another. During the analysis of the works of W. Collins and his translations into the Ukrainian language, it was possible to identify the following translation methods of conveying manorial realities: neologisms, approximate translation, contextual translation.

The using of a neologism is the most suitable way after transcription to preserve the content and colour of an unrealized reality: by creating a new word or phrase. This group is represented by various ways of creating new lexical units that serve to convey foreign language realities. The most common models were calque, the method of assimilation new vocabulary and semantic neologisms.

Calque is a borrowing by means of literal translation (usually in parts) of a word or phrase allows you to transfer reality to TL while preserving the semantic content as faithfully as possible, but not always without losing colour. The given examples present cases of using calque to translate the realities of different semantic groups.

*Perhaps you were born," I said, "in the beautiful **Lake country**." "No," she answered. "I was born in Hampshire; but I once went to school for a little while in Cumberland. Lakes? I don't remember any lakes. It's **Limmeridge** village, and **Limmeridge House*** [3, c. 19]

– *Мабуть, ви народилися в чудовому **озерному краї**? – спитав я.*

– *Ні, – відповіла вона. – Народилась я в Гемпширі, та ходила колись трохи до школи*

в Камберленді. Озера? Не пам'ятаю ніяких озер. Але там є село Ліммерідж і маєток Ліммерідж [1, с. 19].

The word combination "lake region" (the "lake country" variant is also possible), the calque of English words is obtained.

... *my vast knowledge of chemistry, and my luminous experience of the more subtle resources which medical and **magnetic science** have placed at the disposal of mankind* [3, с. 303].

...*мої широкі знання в галузі фармакології та блискучу мою обізнаність із витонченими засобами, які медицина й **магнетична наука** надали в користування людству* [1, с. 169].

This example can be considered calque, since the term "magnetic science" does not exist in the modern Ukrainian language.

Semi-calque is a kind of partial borrowing, new words or (stable) word combinations that consist of one's own material, and part of the material of a foreign word. In the given examples, there are cases of the use of semi-tracing paper to convey the realities of different semantic groups.

*There is **a skeleton in your cupboard** here at Blackwater Park that has peeped out in these last few days at other people besides yourself*" [3, с. 295].

*У вас тут, у Блеквотер-Парку, є **якийсь скелет у шафі**, й він у ці останні дні виткнувся трохи, став помітний не тільки вам, а й ще декому* [1, с. 165].

In the given example, we see, in principle, a stable expression in the Ukrainian language, obtained by calque. Particular attention should be paid to the fact that the words in this phrase are inflected separately ("skeletons in the closet", for example).

Adaptation of foreign language reality is called assimilation, providing it with exposure to its native language on the basis of foreign language material. The given examples present cases of the use of assimilation to translate the realities of different semantic groups.

*We went downstairs. Laura entered the drawing-room, while I proceeded across the hall, with my letter in my hand, to put it into the **post-bag**, which hung against the wall opposite to me* [3, с. 226].

*Ми зійшли вниз. Лора усамітнилась у вітальні, а я попрямувала з листом до **поштової сумки**, що висіла в холі на стіні біля вхідних дверей* [1, с. 127].

The word post-bag is not in the dictionary. The phrase "mail bag" can in this case (taking into account the context of the work) be considered assimilation.

Assimilation of a foreign language reality gives the translator the opportunity to convey to the reader the nuances of the word used by the author to

describe an object or phenomenon. Nevertheless, in the presence of a dictionary equivalent or even the possibility of calque (while maintaining an adequate context), it is not recommended to use assimilation without additional reasons.

We call a semantic neologism a conditionally new word or phrase written by the translator (or used by him in a new meaning) and which allows us to convey the meaningful content of reality. It is distinguished from calque by the lack of an etymological connection with the original word. This method, as the analysis of the actual material showed, is not used very often by translators. Nevertheless, the given examples present cases of justified and unjustified use of this method of conveying the realities of different semantic groups.

*I went in by the **court-yard** and the offices* [3, с. 260].

*Я пройшла через **стасний двір** та повз служби* [1, с. 146].

Obviously, the translator thus wanted to clarify for the reader where this scene unfolds. The introduced semantic neologism can be considered permissible.

*Every **parish church**, you know, has a **vestry-clerk** and a **parish-clerk**. The parish-clerk is a man like me (except that I've got a deal more learning than most of them-though I don't boast of it). The vestry-clerk is a sort of an appointment that the lawyers get, and if there's any business to be done for the vestry, why there they are to do it* [3, с. 454].

*У кожній **парафіяльній церкві** є **секретар парафії** і **причетник**. Причетник – це такий, як я, чоловік (тільки я освіченіший за більшість їх, хоч і не хвалюся тим). А секретарями парафії звичайно призначають юристів, і, коли треба вести які-небудь справи церковної парафії, то оце ж вони їх і роблять* [1, с. 249].

In this case, the translator made a mistake and incorrectly indicated the status of one of the mentioned persons. Instead of the parochial treasurer (responsible elected person), an accomplice (junior servant) appeared.

A functional analog is an element of the final statement that causes a similar reaction to the translated reality in the Ukrainian-speaking reader. Examples of the use of a functional analogue illustrate the translation of realities of different semantic groups.

... *when the servant locked the **garden-gate** behind me* [3, с. 3].

... *коли служниця замкнула за мною **хвіртку***. [1, с. 16].

More precisely, but it would be more cumbersome: when the maid finally closed the garden gate behind me.

"the ancient and interesting seat" (as the **county history obligingly informs me**) "of Sir Percival Glyde, Bart.," ... [3, c. 34]

«древній і цікавий замок (як послужливо повідомляє мене **путівник по графству**) сера Персіваля Глайда, баронета»... [1, с. 99]

In this case, we are dealing with the conjecture of the translator, although it is permissible taking into account the general context of the literary work. It would be more correct to translate as follows: about this "the oldest and most interesting place (as the history of the county helpfully informs me) belonging to Sir Percival Glyde, baronet".

... *there was such a glaring impropriety in permitting an **under-housemaid** to fill the place of confidential attendant on Lady Glyde* [3, c. 341].

Дозволити простій, **третьорядній служниці** прислужувати самій леді Глайд – це була кричуща непристойність [1, с. 190].

The translator tries to refuse the author's explanation of the given definition by conveying its meaning without nuances. It would be more clumsy but correct to use the following version of the translation: that it was blatant indecency for servant below the level of a maid to be allowed to serve Lady Glyde herself.

If the translator conveniently selects a functional analogue, the Ukrainian-speaking reader gets an adequate idea of the essence of the subject mentioned in the original text. Nevertheless, a necessary condition for choosing the specified variant of approximate translation is the absence of a dictionary equivalent or the possibility of adequate transcription or transliteration of this foreign word.

Description, explanation, interpretation as a method of approximate translation is usually used in cases where there is no other way: a concept not conveyed by transcription must simply be explained. Examples of the use of descriptions, explanations, interpretations illustrate the transmission of different realities of semantic groups.

"I can't take you, sir, if you're not going towards **Tottenham Court Road**," said the driver civilly, when I opened the cab door. "My horse is dead beat, and I can't get him no further than the stable" [3, c. 20].

– Я не зможу підвезти вас, сер, якщо вам не в напрямку **Тотнем-Корт-Роуд**, – чемно сказав візник, коли я відчиняв дверцята кеба. – Мій кінь уже з ніг падає. Далі стайні він не потягне [1, с. 19].

The translator unsuccessfully transcribes the name Tottenham, known to the Ukrainian-speaking reader, and does not translate the name of the road in full. The following option would be more adequate:

I can't give you a lift, sir, if you don't want to take the Tottenham King's Road, – said the driver politely when I opened the cab door. The horse falls down from fatigue, and I will only be able to get him to reach the stable.

*The garden was carefully **walled in**, all round.* [3, c. 35].

*Сад був **огороджений** глужим муром* [1, с. 27].

The translator explains to the reader what the author meant instead of simply translating: The garden was carefully fenced on all sides.

Description, explanation, interpretation as a variant of approximate translation can be considered admissible in the absence of a dictionary equivalent for a given lexeme, taking into account the exact following of the context of the work being translated.

Contextual translation consists in replacing the dictionary counterpart during translation with a contextual one logically related to it, while the characteristic is the absence of any correspondences of the translated word itself (zero translation); its meaning is transmitted using the context transformed in an appropriate way. Most often, translation inaccuracies are visible to the naked eye and do not require additional comments.

*I found myself in a large, lofty room, with a **magnificent carved ceiling**, and with a carpet over the floor, so thick and soft that it felt **like piles of velvet** under my feet. One side of the room was occupied by a long bookcase of some **rare inlaid wood** that was quite new to me. It was not more than **six feet high**, and the top was adorned with **statuettes** in marble, ranged at regular distances one from the other. On the opposite side stood two **antique cabinets**; and between them, and above them, hung a picture of the Virgin and Child, protected by glass, and bearing Raphael's name on the gilt tablet at the bottom of the frame. On my right hand and on my left, as I stood inside the door, were **chiffoniers** and little **stands** in **boulle** and **marquetry**, loaded with figures in Dresden china, with rare vases, ivory ornaments, and toys and curiosities that sparkled at all points with gold, silver, and precious stones. At the lower end of the room, opposite to me, the windows were concealed and the **sunlight was tempered** by large blinds of the same pale sea-green colour as the curtains over the door* [3, c. 30].

Я опинився у великій, розкішній кімнаті з **чудовою ліпною стелею**. На підлозі лежав такий пухнастий, м'який килим, що мої ноги **тонули в ньому**. Одну стіну зовсім затуляла довга книжкова шафа з якогось вельми **рідкісного дерева**, **вся інкрустована**. Вона була **шість футів заввишки**, й на ній через рівні проміжки були розставлені

мармурові бюсти. Біля протилежної стіни стояли два старовинні комоди, а вгорі, між ними, висіла картина під склом – «Мадонна з немовлям»; на позолоченій табличці, прикріпленій до рами, було вирізьблене Рафаелеве ім'я. По праву й ліву руч від мене стояли шифоньєри й невеликі столики – буль, маркетрі, заставлені дрезденською порцеляною, виробами із слонокості, рідкісними вазами й розмаїтими дивовижними дрібничками, і все це мерехтіло золотом, сріблом, самоцвітами. В глибині кімнати, протилежні від дверей вікна були завішені тим самим блідо-зеленим шовком. Тож світло сочилось чарівливо-м'яке, притемнене і таємниче, рівномірно просвітаючись на всі речі в кімнаті; воно мов відтіняло глибоку тишу, атмосферу цілковитого усамітнення, яка тут панувала, й огортало непроникним спокоєм господаря дому, що напівсидів-напівлежав у великому м'якому кріслі, всією позою виказуючи байдужість і втому [1, с. 24].

As a comment, it can be noted that the translator in some cases simply relayed the description of the room "in his own words", no more.

Я опинився в кімнаті з величною ліпною стелею. На підлозі лежав такий густий і м'який килим, що мені здавалося, що під ногами купи оксамиту. Одна зі стін була зайнята довгою книжковою шафою з якогось рідкісного мозаїчного дерева, що було нове для мене. Він був не вище шість футів, і на ньому були симетрично розставлені мармурові статуєтки. Біля протилежної стіни стояли дві античні шафки, вгорі між ними висіла картина під склом – «Мадонна з немовлям»; на позолоченій табличці, прикріпленій знизу до рами, було вигравіроване ім'я Рафаеля. Праворуч і ліворуч від мене стояли шифоньєри та маленькі тумбочки з інкрустаціями з бронзи та черепахи по дереву, заставлені дрезденською порцеляною, дорогими вазами з візерунками з слонової кістки, всілякими рідкісними дрібницями та антикварні речі. Все сяяло золотом і дорогоцінним камінням. У протилежному кінці кімнати навпроти мене вікна були приховані, та сонячне світло було приглушене шторами того ж блідо-зеленого кольору, як і фіранки на двері.

Contextual translation can be considered the least acceptable version of the translation of the realities

presented here, since the deviations from the original author's text in this case are maximum.

Dictionary equivalents are used by translators in most cases, that is, for about half of the cases, it is possible to find a fixed correspondence between English and Ukrainian words, which does not require resorting to other methods of translation. Examples of the use of dictionary equivalents illustrate the transfer of realities of different semantic groups. The given examples do not require additional comment.

First, That Frederick Fairlie, Esquire, of Limmeridge House, Cumberland, wanted to engage the services of a thoroughly competent **drawing-master**, for a period of four months certain [3, с. 10].

По-перше, Фредерік Ферлі, есквайр, власник маєтку Ліммерідж у Камберленді, шукає досвідченого **вчителя малювання** на три-чотири місяці [1, с. 15].

... that contains my Rembrandt **etchings**, ... [3, с. 34].

...В ній **гравюри** Рембрандта, ... [1, с. 26].

He has written to London, to the family **solicitor**, Mr. Gilmore [3, с. 68].

Містер Ферлі написав у Лондон **повірникові нашої родини**, містерові Гілмору. ... [1, с. 43].

The choice of a dictionary equivalent for the translation of tokens reflecting realities should be recognized as the best. In the presence of a dictionary equivalent, it is undesirable to use the methods of translation given in other points of the classification.

Conclusions. For translation studies, the type of classification of manorial realities by the method of translation is primarily of interest. This is due to the fact that in this classification the main focus is not on the semantic analysis of the English word and the Ukrainian version of its translation, but on the analysis of the method of translating the word from English into Ukrainian, the degree of adequacy of the translation and the possibility of its application in further translation work.

The overall assessment of translation adequacy during classification by translation method allows ranking them according to the degree of desirability of use by translators (listed in descending order): dictionary equivalents – transcription and transliteration – semantic neologism – calque and semi-calque – assimilation – functional analogue – description, explanation, interpretation – contextual translation.

REFERENCES:

1. Коллінз У. Твори : у 2 т. Київ : Дніпро, 1989. Т. 1 : Жінка в білому / пер. з англ. О. Мокровольський. 586 с.
2. Barta J., Kardos L., Nagy M. Bevezetés az irodalomelméletbe és az irodalomtudományba. Budapest : Tankönyvkiadó, 1966. 268 ol.
3. Wilkie C. The Woman in White. Printed in Great Britain by Cox&Wyman Ltd., Reading, Berkshire. 1994. 503 p.