

UKRAINIAN-RUSSIAN PARALLELS IN TRANSLATION OF CONTEMPORARY FRENCH PROSE

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Abstract. This paper deals with the gender problems in translation of modern French prose in Ukrainian-Russian context. The main bulk of the publications into Russian and Ukrainian languages were made during the past two decades. It was promoted by two programs “Skovoroda” in Ukraine and “Pushkin” in Russia, which substantially assist the translation, the edition and the works’ distribution of French female fiction in Ukraine and Russia. In this paper, proceeding from the complexity of the phenomenon of contemporary prose in France and analysis of Ukrainian and Russian translations, a need for rethinking the methodology of translation of women's literature is argued.

Keywords: French women's prose; gender; gender translation; translation strategies.

The relevance of the subject is caused by the absence of theoretical and practical comparative research devoted to gender characteristics of translation of works by French writers into Ukrainian and Russian languages in the former Soviet Union.

The aim of this paper is an analysis of the Ukrainian and Russian translations of French women's prose from the position of genderology.

The subject of the research is the methods and ways of transmission of gender peculiarity of works by French writers translated into Ukrainian and Russian languages.

The object of the study is a comparison of translation solutions resorted to by Ukrainian and Russian translators to transmit gender-marking of originals of French texts while translating into Ukrainian and Russian languages.

The research material is based on theoretical materials devoted to gender strategies of translation, the original texts of French writers and their Ukrainian and Russian translations.

The scientific novelty is in the fact that the first attempt to carry out a comparative analysis of the Ukrainian and Russian translations of French contemporary prose in the context of actual problems of gender translation is made.

Modern French women's prose has firmly taken its rightful place not only in the national literary process in France, but also in world lit-

erature. However, contemporary French writers, despite the popularity of their works constantly have to prove their talent and originality.

Nevertheless, an analysis of literary and critical studies of French women's literature indicates a gradual recognition of the increasing role of women in the literary process. If in 1929 while studying the history of French women's literature ("Histoire de la littérature féminine en France") Jean Larnac wondered: "Is it normal to write for a woman?" [1], in 2000, Michèle Touret, claimed that "women are on the periphery of literature" [2], but at the same time he stood up for revaluation of role and place for women in literary process.

The development of French women's literature of the 18th and 19th centuries has been studied most thoroughly. Here, first of all, we can mention the work "Des femmes en littérature" [3] by Martine Reid, published in 2010. She is a specialist in French literature of the nineteenth century, in which she reviews the place of women in the history of literature, persistently proving that women always have their peculiar style.

The cardinal changes in French literary gender critic had happened in the second half of the last century, especially starting from the 1970s. At that time various collections were published as well as dictionaries, lexicons of writers, synthesized and annotated anthologies, most of which were authored and edited by women. But, as Margarete Zimmermann has remarked, all these works were either encyclopedic publications that contributed to familiarization of readers with the French writers, or monographs about particular authors [4].

Ukrainian and Russian readers are familiar enough with the works of contemporary French writers. First translations of French women's literature into the Ukrainian language were made more than a century ago (translations of Lesia Ukrainka and Ivan Franko). In Russia, even earlier translations are known. For example, in 1824 in Saint-Petersburg a translation of V. Filimonov (the novel by Claire de Duras "Ourika") was published.

During Soviet times, the most translated authors included Elsa Triolet, Colette, Françoise Sagan, Marie de France - writers of the past centuries, or ideologically "permissible".

The turning point for Ukraine and Russia was the early 90s of the last century. First in Russia (in 1990) and then in Ukraine (in 1992), with the assistance of the French Foreign Ministry, the implementation of programs "Pushkin" and "Skovoroda" was initiated. The purpose of these programs was to encourage the translation, publication and dissemination of works of French fiction and socio-scientific literature in Russia and Ukraine.

Since 1992, in the framework of "Skovoroda's" program in Ukraine more than 260 books of French authors were published. The translations of French writers occupied a special place: in 2002 Kiev's publishing house "Fact" with the assistance of the Embassy of France in Ukraine started pub-

lishing the series of "Modern French female novel". Among the first editions of this series, four modern novels were included: "Simple Passion" and "A frozen woman" by Annie Erneaux, "Cap-Ténès' Fiancés" by Venus Khoury-Ghata (translation by Eugenia Kononenko) and "Confidence for confidence" by Paule Constant (translated by Sofia Savanevskya). In 2004, translations of novels by Françoise Mallet-Joris "The Paper House" (translated by Anna Malec), Amélie Nothomb "Loving sabotage" (translation by Larisa Fedorova) and Sylvie Germain "The book of nights" (translated by Anatole Perepadia) were published. In 2006, the novels of Marguerite Duras "The Ravishing of Lol Stein" (translation of Darya Bibikova), Anna Gavalda "Someone I Loved" (translation of Maria Vengrenivska), Annie Erneaux "A man's place" and "A Woman's Story" (translation of Julia Aniper) were published. In 2008, the novel of Anne-Sophie Brasm "Breathe" (translated by Irina Tarasiuk) was published. In 2009, "Lover" by Marguerite Duras (translated by Roman Osadchuk) and "Kiffe Kiffe Tomorrow" by Faïza Guène (translation by Leonid Kononovich) were published. In 2010, there appeared the works of Muriel Barbery "The Elegance of the Hedgehog" (translation by Eugenia Kononenko) and Irène Némirovsky "The Wine of Solitude" (translated by Anna Malec). In 2012, there were published "Suite française" by Irène Némirovsky (translated by Anna Malec), "Underground Time" by Delphine de Vigan (translation of Mila Ivantsova) and "Fires" by Marguerite Yourcenar (translation of Dmitry Chistyak).

The French Embassy cooperates with more than half a dozen Ukrainian publishing houses on a continuous basis and it has already assessed the work of more than two dozen of Ukrainian translators, who have been named laureates of Grigory Skovoroda Prize. Over the years, such famous and talented translators as Maria Vengrenivska and Roman Osadchuk, Anna Malec, Anatole Perepadia, Dmitry Chistyak and others, have become Prize-winners. Many Ukrainian translators of French writers are quite well-known writers both in Ukraine and abroad (Eugenie Kononenko, Leonid Kononovich, Dmitry Chistyak, Mila Ivantsova), philologists, specialists in the theory and practice of translation (Maria Vengrenivska, Roman Osadchuk).

Magazine "Vsesvit" was one of the first to publish the translations of French writers in Ukrainian. In "Vsesvit" were published a passage from the novel by Nathalie Sarraute "The Golden Fruits" translated by V. Paschenko (1968), stories from the book "Oriental Tales": "How Wang-Fo Was Saved", "Marko's Smile", "The Milk of Death" by Marguerite Yourcenar translated by F. Gorbach (1984), stories of Catherine Paysan "Grand Julienne" (1982) translated by O. Leontovich, novels by Marie Cardinal "Devotion and Disorder" (translated by A. Lehitska (1999), "The Words to Say It" (translator by G. Chernienko (2002)), "The key in the door" (1972), "In other words" (1977). In 1981, the essay by Françoise Mallet-Joris "I would like to play the accordion" translated by F. Gorbach, Françoise Sagan's novel "Lost Profile"

(translated by V. Koptilov (1976)), as well as the short stories "The Night of the dog" (translated by J. Koval (1984)) were published. In "Vsesvit" was published a novel by Regine Desforges "Anna Kyivska" translated by G. Filipchuk (1991).

For more than two decades, about a thousand of works were translated from French into Russian. Among Russian translators of French prose there were I.V. Radchenko, Yu.Yahnina, N. Hotinskaya, E. Kozhevnikova, M. Kozhevnikova, M. Arhangelskaya, N. Dobrobabenko, I. Myagkova, A. Zverev, M. Anninskaya, E. Leonova, E. Klokova, N. Popova, I. Popov, A. Taganov, O. Kustova and others. They translated the works of Muriel Barbery, Juliette Benzoni, Simone de Beauvoir, Anne-Sophie Brasm, Françoise Bourdin, Dolphin de Vigan, Gabrielle Wittkop, Marie Darieussecq, Anna Gavalda, Marguerite Duras, Sylvie Germain, Caroline Eliacheff, Nathalie Heinich, Paule Constant, Jeanne Lasko, Irène Némirovsky, Amelie Nothomb, Christine Angot, Catherine Pancole, Tatiana de Rosnay, Françoise Sagan, George Sand, comtesse de Ségur, Elsa Triolet, Annie Ernaux, Marguerite Yourcenar and others.

As we can see, the case of translated works of French writers into Russian and Ukrainian languages is significant. However, from the position of the development trends of modern criticism the question arose how to transfer the gender component of the original texts in the translations. As it is commonly believed, Canadian translators in 70th years of the last century were the first who turned attention to gender issues in translation, translating into English the French feminist literary works written using so-called "écriture en féminine" ("women's writing"). During practice activity of Barbara Godard, Marlene Wildeman, Susanne de Lotbinière-Harwood, and Louise von Flotow (Luise von Flotow), gradual recognition was reached of the necessity for the supplement of feminist ideology to the translation which should have served as the eradication of patriarchal traditions in society, literature and language. Strategies used by these feminist translators while translating texts were investigated and classified over time. The most well-known concepts of feminist (and, in fact, gender) translation strategies are classification of Louise von Flotow ("Feminist Translation: Context, Practices and Theories") [5] and Françoise Masarde-Kenney ("Towards a Redefinition of Feminist Translation Practice") [6].

After the appearance of feminist translation strategies by Louise von Flotow, Françoise Masarde-Kenney, Vanessa Leonardi and others, theoretical idea of translation, to a certain extent is at a stage of stagnation. Most modern scholars have focused only on certain aspects of the general problem on gender translation.

Certain novelty and originality on gender translation can be noted in the studies, for example, of Carolyn Shread and Françoise Wuilmart. K. Shred creates a new "metamorphic" model of translation, using the idea

of an Israeli-French artist, psychoanalyst and theorist of feminism Bracha Ettinger about “*métramorphose matrixielle*”, which links the concept of the matrix with the Latin matrix (womb), pointing to the eternal source of the feminine / female [7].

Françoise Vuilmar, basing her views on theories of Maurice Blanchot and Marguerite Yourcenar, argues that the writing style may not be depended on the biological sex of the author, and “feminine” nature of writing has nothing in common with the presence of feminist purposes of the writer. F. Vuilmar concludes that the gender component of the translation process is primarily based on the general phenomenon of empathy (empathy), and on the level of style, but not on the level of the author's intentions. F. Vuilmar sees masculinity or femininity not in the content of the text, but in its tone (“*la voix du texte*”) [8].

F. Vuilmar's ideas become especially important, in our opinion, during post feminist deconstruction, when the works of French writers have no strong leaning of feminist orientation, and writers themselves seek to find ways to express individuality through a variety of literary and linguistic forms and techniques. Therefore, it seems, in the first place in gender translation appears the accuracy and translation fidelity of gender oriented texts. The extent of such markedness in different writers may be different from antifeminist or neutral to very feminist.

Problems of feminism and gender translation acquired special topicality in Ukraine and Russia in the early 90s in the context of feminist translation of literary works, as well as the scientific literature on gender issues. Gender translation problems in these two countries, in the first place, were connected mostly with the lack of appropriate scientific vocabulary and terminology, with the difficulties of translation into Ukrainian and Russian languages obscene, taboo vocabulary, often used in the original works by women and in transmission of gender oriented works.

Exploring the influence of the gender component on the process of translation, Russian theorists noted that focus on gender differences in the manifestation of language began long before the Canadian interpreters. E.V. Mitrohina, A.V. Bessarabenko, E.S. Gritsenko and others point to the works of I. Herder, G. Grimm, V. Humboldt, R. Lakoff and F. Mauthner and O. Jespersen. In particular, E.S. Gritsenko emphasizes the merit of F. Mautnera, who in the early 20th century, studying male and female verbal behavior in different social groups, correlated gender variability in the language with social causes [9].

Fundamental Russian research in order to analyze the gender dimensions of the translation process can be found in the preface written by Elena Zdravomyslova and Anna Temkina in “the anthology of feminist texts”, published in 2000 by the publishing house of “Dmitry Bulanin” [10]. Later, the issues of theoretical gender in translation were investigated

by O.A. Burukina, O.B. Moysova, Yu.S. Kulikova, N.Yu. Korableva, I.V. Denisova, M.V. Eliferova, A.V. Popova, A.C. Polyakova, O.S. Osinovskaya, Z.R. Kokoeva etc. Russian experts in translation focused on two major aspects of gender translation - on the peculiarity of the gender component transfer in the translation of works of art (O.A. Burukina, I.V. Denisova, M.V. Eliferova) and on the peculiarities of translation of literary works, taking into account the gender of translators (O.B. Moysova, Yu.S. Kulikova, L.S. Polyakova).

At the root of translation gender studies in Ukraine was Solomia Pavlychko - Doctor of Philology, Professor of Kyiv-Mohyla Academy, member of the National Union of Writers in Ukraine (since 1992) and the Association of Ukrainian Writers (1997), winner of the Academician Sergey Efremov's prize (posthumously), an outstanding Ukrainian literary critic, historian of literature and feminism, a talented translator. Solomia Pavlychko was one of the first Ukrainian translators in practice who came across the gender issues while translating from English into Ukrainian David Lawrence's novel "Lady Chatterley's Lover" [11]. The Publishing house of S. Pavlychko, "Basis", published a Ukrainian translation of "Second sex" by Simone de Beauvoir in 1994. It was one of the rare cases when the Ukrainian translation of the classical philosophical book was published much earlier than Russian (Russian translation came out in 1997). However, this translation was not free from certain problems in the approaches to the translation of such texts. It had problems with terminology, and it displayed misunderstanding of many cultural contexts that were very important to the French writer. If we compare with the original, the Ukrainian translation has gaps, omissions - translators seemed, in such a way, to simplify their task.

In consequence, such Ukrainian researchers as A.F. Sizova, A.E. Rogatyuk, L.M. Kramorova, N.G. Evtushenko, E. Timchenko, K.L. Bondarenko, A.S. Bondarenko and others dealt with analysis of gender transmission in translation.

Gender aspects of literary translation in the first place, suggest an accurate representation of the original gender-marked units in the translated text. Thus, it is extremely important for translators to determine which translation strategies would allow us to prevent the minimization, neutralization or hyperbolisation of gender marked original. However, there is a problem, which in our opinion greatly affects the adequacy of the translation of texts written by women. One can not ignore that modern French women's prose has presented a large number of names and works, and it is not considered from a gender position as something homogeneous. Writers differ primarily in the degree of their level of engagement with respect to ideas of feminism. Some of them openly declare their commitment to feminism (Simone de Beauvoir). Others have never openly supported the feminist movement (Anna Gavalda, Delphine de Vigan). Some, even though they say they are not

interested in such problems, are considered by critics to be feminists (Annie Ernaux, Françoise Mallet-Joris, Paule Constant).

French modern women's literature is dynamic, heterogeneous, evolving discourse. As a fact of culture, women's literature changes together with changes in society and culture. Today scholars argue whether to talk about the third wave of feminism, or even about post feminism. In the West, there are debates with a view to demystify, decode questions about the relationship of "textuality and sexuality", "physiological sex" and awareness of their gender role [12], which lead to an understanding that we can not continue to use binary opposition "man-woman", and that it is necessary to rethink ethically and aesthetically the approaches to women's literature. Famous French feminist philosopher Élisabeth Badinter, characterizing the European feminism, says that the old stereotypes of feminism were destroyed, an uncertainty reigns, no one knows one's place, role, and men and women have changed, there is no dialogue between them and there is a danger of a return to the former women's aggressive stance.

Most French writers disavow from feminism, strongly agreeing to be spoken of not like writers, but as "women writers". They, like all modern writers, do not want to associate themselves with any literary movement, uphold a position of creative freedom. However, some French writers continue to write about the problems of women, about women's values, embodying in the text the essence of women mode of thinking and seeing the world. However, as N.T. Pahsaryan [13] rightly pointed out, there is a paradoxical situation: the French writers do not want to be feminists, but their novels contain feminist ideas, if only because they are not "pink" descriptions, but hard life observations.

Special features of contemporary French women's literature put difficult tasks before the translators. First of all it is obvious that translation of modern French women's literature need not only synchronic but also diachronic approach. Translation strategies vary depending on whether the translated texts of writers from the second half of the twentieth century or the end of the twentieth and the beginning of the twenty-first century.

Gender peculiarities of texts, in our opinion, are affected not only by the time factor and not just by their mentality, origin, social status, marital status, etc., but also by such important components as education, occupation, intelligence. Among French writers we find certificated Mathematicians (Marguerite Duras), philosophers (Sylvie Germain, Muriel Barbery, Violetta Leduc), lawyers (Françoise Chandernagore), historians (Juliette Benzoni) journalist (Catherine Pancol, Henriette Bichon, Françoise Giroud), expert in literature (Paul constant), linguists (Annie Ernaux, Irène Fran Marie Daresek). Many famous writers were awarded literary prizes. Sylvie Germain won "Femina" for novel "Jours de colère", Marguerite Yourcenar for his novel "L'Oeuvre au noir", Françoise Mallet-Joris won the

“Femina” for novel “L’Empire Céleste”, Marguerite Duras was awarded Prix Goncourt for his novel “L’Amant”, prize “Renaudot” were awarded for the novel of Annie Ernaux “Place” and Irène Némirovsky for her novel “Suite française”. Analysis of the translations of French contemporary women's prose into Russian and Ukrainian languages shows that there are problems that are not always fully overcome by translators.

Many of the problems are connected with the fact that the French writers - as it was mentioned are intellectuals with higher education. Therefore, translators come across a complex abstract vocabulary terms of philosophy, psychoanalysis, cultural studies etc.

The famous antifeminist novel by Paule Constant “Confidence pour confidence”, a description of life history of four feminists, is rich in terms of philosophy and sociology. However, while translating, they are not always adequately reproduced. For example:

*Se boucher le nez comme lorsqu'on saute à l'eau et plonger les yeux fermés dans une France hostile, **antinomique** du pays d'où ils venaient* [14: 193].

*Затиснути носа, як це роблять, стрибаючи в воду, пірнути з заплющеними очима у глиб неприязної Франції - **антиномії** до того краю, з якого вони приїхали* [15: 161].

*Зажать нос, как перед прыжком в воду, и нырнуть, зажмурившись, в эту враждебную Францию, **так непохожую** на страну, из которой они приехали* [16: 62].

The term of logic and epistemology “antinomy” means “an insoluble contradiction”. Thus, the scientific term put by Doctor of Philology, P. Constant, into the mouth of her heroine Babette Cohen, that once experienced the drama of immigration from Algeria, is a marker of educational and intellectual status of the writer, and at the same time it emphasizes the difficulty of overcoming the incompatibility of cultural and religious traditions of France and Algeria. Ukrainian translator made the right decision and left the term while transforming the adjective into a noun. In Russian translation the term has disappeared, and the definition of “not so similar” does not relay the full meaning of the original passage.

Translation problems with terminological vocabulary may arise while translating works of M. Duras (“L’Amant”) and M. Barbery (“L’élégance du hérisson”), in the texts of which may be presented the terms of philosophy, psychology, sociology, cultural studies etc. For example, in the novel of Ph.D. M. Barbery, the philosophical term “conatus” that occupies an important place in the philosophy of the ancient philosophers as Descartes, Spinoza, Leibniz, Schopenhauer, Nietzsche and others, has clearly gender connotations and it is used to emphasize that women's struggle for self-preservation, for existence is expressed in two main strategies - intimidation and seduction:

*Aussi usons nous une part non négligeable de notre énergie à intimider ou séduire, ces deux stratégies assurant à elles seules la quête territoriale, hiérarchique et sexuelle qui anime notre **conatus*** [17: 31].

Так ми використовуємо частину нашої непотрібної енергії, щоб залякувати або спокушати - дві надійні стратегії, які самі по собі забезпечують територіальний, ієрархічний та сексуальний пошук, що підживлює нашу **здатність до вольових зусиль** [18: 98].

Поэтому значительную часть своей энергии мы тратим на то, чтобы пугать или соблазнять - две основные тактики, к которым мы прибегаем в своих территориальных, иерархических и сексуальных притязаниях, питающих наш **конатус** [19: 36].

Ukrainian translation ignored the artistic technique of a writer and actualized in this context the meaning of “conatus” as “a tendency to continued existence”, “cultivation”, “struggle for existence”.

The Russian translator offers a transcribed version of the term “conatus”, although, not to mislead readers, but to make them look or guess the meaning of the term themselves. Perhaps we should, as it is accepted in English tradition of term translation, either give it in italics, while equipping with a translation commentary or give an adequate equivalence in this context, not forgetting the need to maintain fidelity of intellectual writer’s image.

Writers of modern France look at the world not only as tough and pragmatic, but with a large part of irony, which is not often transferred adequately in translation.

The subject of mother and daughter’s descriptions remains, in spite of everything, the eternal theme of women’s prose. In the novel “The Lover” by Marguerite Duras, the heroine recalls with hard irony how in her childhood she could not please her mother:

*Ma mère ne dit rien, rien, pas contente parce que c’est pas ses fils qui sont les premiers en français, la saleté, **ma mère, mon amour**, elle demande et en mathématiques?* [20: 31].

Мама у відповідь ані слова, вона не втішена, адже це не сини найкращі з французької, яка прикрість, і **моя мати, моя люба матінка**, питає: а з математики? [21: 27].

Мать ничего не отвечает, ничего, она не рада, ведь это не сыновья лучшие по французскому, вот досада-то, и **моя мать, любовь моя**, спрашивает: а по математике? [22: 8].

The French term of endearment “mon amour”, which in the novel serves as a constant epithet to “ma mère” (my mum), becomes a clear, contextually conditioned ironic sound. Therefore, the Russian and Ukrainian translations appear not to be quite adequate. In Russian, translation used the first dictionary meaning of the phrase - “my love”, while there is another,

more traditional translation - “darling”, addressing to which (“mummy, my dear, my dear mum”) would better transfer a sarcastic tone of this passage. Ukrainian version of “my love mum” (“my dear mummy”) transfers an irony more exactly, although there, it seems an inappropriate replacement, correspondence with “mum” (which is in Ukrainian and Russian) on the more formal “mother”.

Traditionally critically antagonistic to her mother, the precocious twelve-year-old Paloma is one of the second main characters of the novel by Muriel Barbery:

Ma mère... Eh bien ma mère n'est pas exactement une lumière mais elle est éduquée. Elle a un doctorat de lettres. Elle écrit ses invitations à dîner sans fautes et passe son temps à nous assommer avec des références littéraires (“Colombe, ne fais pas ta **Guermantes**”, “Ma puce, tu es une vraie Sanseverina”) [17: 4].

Моя мати... Моя мати не те щоб блискуча, проте вельми освічена. Вона зробила докторат з літератури. Вона пише запрошення на вечері без помилок. Вона постійно вантажить літературні образи типу “Коломбо, не удавай із себе Германій”, “Крихітко моя, ти справжнісінька Сансеверіна” [18: 16].

Мать... Ну, она не блещет интеллектом, зато очень образованная. Доктор филологических наук. Так что пишет приглашения гостям без единой ошибки и вечно пристает к нам с литературными намеками (“Коломба, не строй из себя госпожу де Германт”, “Ах, золотко мое, ты настоящая Сансеверина”) [19: 4].

The French expression “une lumière” in a figurative sense means smart, intelligent personality. In Ukrainian text it is translated as “блискуча” (“brilliant”), which causes most association with the appearance and not the mind. In Russian translation, there was added a Russian reality “Ph.D.” and it gives the image for the mother an excessive solidity, not present in the original. The Ukrainian translator, dividing the last sentence of the passage into two, made more hidden for the perception an irony created by comic connection between the ability to write without errors the invitations to receptions and the knowledge of Proust’s works. Stylistic effect of intertextuality reception (which is one of the main stylistic features of the texts of French intellectual writers) in Ukrainian translation disappeared because in the word “Германіях” it is difficult to guess M. Proust’s aristocrats *Guermantes*, and the name *Sanseverino* is misspelled. The introduction to the text of the Ukrainian translation of youth slang word “вантажити” (“грузить, напрягать”, “make smb act”, “bother smb”) and word-parasite “типу” (“типа”, “kind of, sort of, kinda”) creates an additional stylistic imbalance between the original and the translation and, in addition, distorts the image of a clever and well-read girl.

Inattention of translators to imaginative, means possible underestimation of potential readers and original creative thinking of writers. In Muriel Barbery's novel "Elegance hedgehog" a teacher has the name "Mme Maigre" ("maigre" - "thin, gaunt, lean").

Donc hier, direction le gymnase au petit trot, sous la conduite de Mme Maigre puisque d'habitude, le mardi après-midi en première heure, on a français. Sous la conduite de Mme Maigre est un bien grand mot : elle a fait ce qu'elle a pu pour suivre le rythme en soufflant comme un vieux cachalot [17: 63].

Отже, вчора всі ми бігцем під проводом мадам Худа, бо ж по вівторках по обіді перший урок - французька, хоча сказати "під проводом мадам Худа" не зовсім вірно, то вона бігла за нами, пухкаючи як старий кашалот [18: 196].

Вот и вчера мадам Тонк - по расписанию первым уроком после обеда французский - повела нас потихонечку в физкультурный зал. "Повела" - это сильно сказано, она еле попевала за нами и пыхтела, как старый морж [19: 77].

The Russian and Ukrainian translators have translated it not too successfully as "Madame Tonk" (connection with adjectives "thin" can be traced with difficulty) and "Мадам Худа" - "Худая" (in consideration that there is no phoneme [h] in French, it is hardly appropriate to mislead the reader). A comic contrast between the name and appearance of thick teacher disappears. An unexpected and grotesque comparison of Mme Maigre with an old cachalot in the Russian and Ukrainian versions is not transferred adequately. French "siffler" can mean "breath, snuffle, pant" so the replacement in Russian text of a cachalot for walrus, which is therewith "puffing" (at the time, walruses moo, roar, gurgle) weakens the reception of grotesque hyperbolisation of thickness and purposelessness, in the opinion of a teenager to a teacher. In the Ukrainian translation the image of an old cachalot was saved, but the verb "пухкати" is used, though this verb is absent in Ukrainian language (there are "пихкати, фукати" in English "puff, pant"). It must be probably preferable for both languages to use verb "сопеть" (Ukrainian "сопіти" "sniff, snuffle").

Even richer in philosophical thoughts, complex images, associations, and special terms are the reflections of the second main heroine of M. Barbery - Renée, an unusual, educated and well-read concierge. For example:

Ne restent que les plaisirs sexuels; mais, entraînés dans le fleuve de la misère primale, ils vacillent à l'avenant, la gymnastique sans l'amour n'entrant pas dans le cadre de nos leçons bien apprises [17: 31].

Лишається тільки статевна насолода: але, втягнуті в потік нікчемних потреб, тіла відповідним чином розгойдуються, виконуючи

гімнастику без кохання, яке не входить до числа наших добре засвоєних правил [18: 99].

*Остаются радости секса, но и они не выдерживают **натиска жестокой правды о нашем естестве**, поскольку простые физические упражнения без всякой любви не подходят под наши прочно усвоенные мерки [19: 39].*

Ukrainian translation reads with difficulty, it loses meaning and imagery. Unfortunately, the metaphor of “le fleuve de la misère primale” was not reproduced with all the depth of meaning and expressivity neither in Russian nor in Ukrainian translations. Muriel Burberry is a qualified philosopher, used to create a metaphor term of primal therapy - a form of psychotherapy, dealing with neuroses caused by the inevitable trauma and suffering of every child at birth. Therefore, in this context, the noun “une misère” accented meanings “anguish and suffering”, and the adjective “primale” - a seme “associated with the act of birth”. These meanings are lost in both translations.

Leveling and disregard of gender component in texts suggest that translators often do not take into account the fact that in “female” texts any word, any image can have gender connotations. Those seem to be small things, but they break the gender integrity of the text. For example, a fifteen-year-old heroine of M. Duras (“L'Amant”) dates her lover, a rich Chinese in his house:

*Nous retournons à la **garçonnière** [20: 78].*

*Повертаємось на його **квартиру** [21: 70].*

*Мы идем в **гарсоньерку** [22: 21].*

The French word “une garçonnière” means a bachelor’s apartment, and has the appropriate connotations. Therefore, the decision of the Ukrainian translator to use neutral “його квартира” (his flat) does not allow him, among other things, to emphasize the determination of a young girl who has the courage to visit a bachelor’s house (thus, in the Ukrainian language there is a borrowing from the French “гарсоньерка” (garçonnière), as well as borrowing from Polish “kavalerka” - bachelor’s apartment or of an unmarried woman).

Thus, comparing the state of translation in Russia and Ukraine of works by French contemporary writers shows an increase of awareness among the readers of their creativity. And although the French writers are against being referred to as representatives of “women’s literature”, their texts are examples of “gender literature”, since the sociocultural phenomenon responds to changes and civilizational changes taking place in society, culture and artistic creativity. Novelty and diversity of the phenomenon of contemporary French women’s prose predetermine the need to focus attention of translators on gender translations that are connected not only with peculiarities of “female’s” manner of writing, but also the implementation in

the text of the contemporary writers' gender roles and their gender status. On the axis, at one pole of which there are feminist strategies of translation (promptly named by Jean Delisle "translation-appropriation" [23]), and on the other - approaches that ignore gender-marked components of texts, translation strategies should be found taking into account the full diversity and mosaic of contemporary French female literary discourse. Thus, the complexity of such a dynamic socio-cultural construct as contemporary prose of French writers, conditions the necessity of further conception of methodology of approaches to such texts by theorists and practitioners of literary translation.

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