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Vertėjo lyties identiteto įtaka vertimo adekvatumui: šiuolaikinės prancūzų moterų rašytojų prozos vertimas į ukrainiečių kalbą

TRANSLATION / VERTIMAS

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The following article has revealed the influence of the translator's gender identity on the adequacy of translation. This is especially noticeable in translations of the same text by translators of different sexes. This correlation is exemplified in the contrastive analysis of the translations of Marguerite Yourcenar's novel "L'Oeuvre au Noir" carried out separately by Marta Kalytovska and Dmytro Chystiak.

The results of this research demonstrate that translators succeed in achieving a balance in rendering original women's style. In general, it is noteworthy that male translators used large lexical and stylistic resources of the Ukrainian language and applied the strategy of domestication in translation. Vadym Pashchenko repeatedly uses Ukrainian words and expressions, which makes his translation of Nathalie Sarraute's novel "Les Fruits d'Or" more expressive. The elements of domestication are very typical for Anatolij Perepadija's translation of Sylvie Germain's "Le Livre des Nuits". His translation method is characterized by extensive use of Ukrainian phraseology, as well as neologisms and colloquial style. Female translators have closer gender-related sensitivity to a female author, but sometimes they deform to a certain degree the author's plot and characters' gender identification.

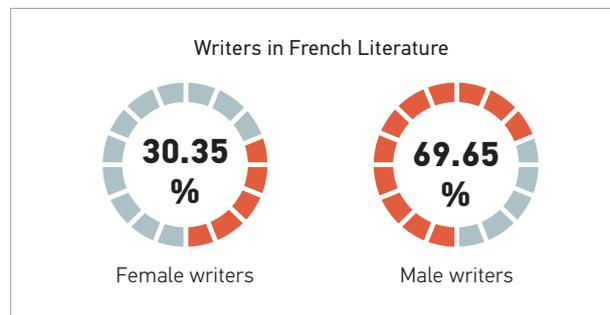
The analysis shows that among Ukrainian translators there are many representatives who have their own literary style, in particular, Marta Kalytovska, Eugenia Kononenko, Dmytro Chystiak. Therefore,



the question arises as to the effect of the translated prose on the writer's own creativity. The creative style of Eugenia Kononenko is significant in this regard. She is well-known as a writer, translator from French and English, and a great fan of feminist ideas. This article reveals the influence of translated French women's prose on Eugenia Kononenko's own literary work.

KEYWORDS: translator's gender identity, French women's prose, translation strategies, translator's creative writing, adequacy of translation.

In the literary process of France women's prose takes a prominent place. This can be seen in the example of J. Larnac's data: in the early twentieth century, having calculated the percentage of male and female writers in French literature, he concludes that the proportion of works by female writers among all works is 17% (Larnac, 1929). By comparison, this is the data of a study by a French literary scholar A. Lasserre: between 1838 and 1994 there were on average 22,82% female writers and 77,18% male writers, and in the period from 1998 to 2008 the ratio was 30,35% of women and 69,65% of men (Lasserre, 2009). Over the



Introduction

Figure 1

Ratio of female and male writers in French literature according to A. Lasserre

last hundred years the number of works by female writers in French literature has almost doubled from 17% to 30,35%. It is noteworthy that the Goncourt Prize in 2016 was awarded to a Franco-Moroccan writer and journalist Leïla Slimani for her novel "Chanson douce".

Recent years have witnessed a rapid increase in the number of Ukrainian translations of contemporary French female prose. But French women's prose in Ukrainian translations, especially its gender components, has not yet been the subject of a separate study, which testifies to **the relevance and novelty** of the chosen topic.

The **aim** of the article is to define the effect of translator's gender identity on the adequacy of translation, to determine the influence of the translated prose on the translator's own literary and poetic style. To achieve this goal, the following **task** was set out: to find out the link between the adequacy of translation and the factor of gender sensitivity of the translator. From the very inception of translation studies there has been an ongoing debate about the translator's role in the translation process and its effect on the target text. It is related to the questions of fidelity and accuracy of translation and the source text. The Ukrainian scholar A. Rebriy argues that "if on the one hand, the interpretation is associated with linguistic variation (which is a form of interaction between cultural studies paradigm of translation and linguistics), on the other hand it is associated with individual psychological characteristics of translation as creativity (where a link between cultural paradigm and creative activity can be seen)" (Rebriy, 2012, p. 308).

It is conceptually important that gender-oriented translation research has evolved together with the emergence of new approaches to the theory and practice of translation – the "Cultural Turn", which was carried out by the representatives of the "Manipulation School" (Hermans, 1985) in the late twentieth century in translation studies, as well as the Polysystem theory (Even-Zohar, 1978) and the interpretive theory of translation (Lederer, Seleskovitch, 1984). Their achievements provide the theoretical background, which makes it possible to consid-

Theoretical Background of the Research

er the difficulties of gender translation from the point of view of manipulative (deforming) translators' interpretations amid socio-political, ideological, historical and cultural contexts. The main representative of "Cultural School", A. Lefevere, in his articles "Translating poetry" and "Translating literature" (1975; 1977), defines the concept of "refraction" as an adaptation of literary works of the source language to the needs of the target culture in order to influence the reader, adapting the text of the translation to poetics and even the ideology of the country. The term "refraction" was borrowed by A. Lefevere from optics ("refraction of a ray of light").

Later, A. Lefevere replaced the term "refraction" of translation by the term "rewriting". In his monograph "Translation, Rewriting and Manipulating the Literary Fame" (1992), under the term "rewriting", he meant all forms of manipulation with the text, as well as the whole set of interactions between the literary system and social environment that controls and organizes it. A. Lefevere argues that there are no ideologically neutral, or, metaphorically speaking, "unrefractable" translations.

A. Lefevere is interested in compulsory principles of the literary subsystem and mechanisms for its control. He calls this mechanism of control "patronage". He understands this term as control and management by the system of government and some institutions via encouragement, assistance or imposition of obstacles, i.e. the process of reading or rewriting the translation (Lefevere, 1992, p. 15).

Understanding translation as manipulation is also connected with a special approach to the question of translation strategies. In the well-known dictionary by J. Delisle, the translation strategy is defined as a coherent action plan adopted by the translator in accordance with the intention of translating the text (Delisle, 1999).

The theoreticians of the "Manipulation School" of Translation S. Bassnett and A. Lefevere distinguish three strategies of translation: literal translation, domestication and foreignization (Bassnett & Lefevere, 1998, p. 2–10). Achieving complete communication in translation is possible with "manipulation" and adaptation of the original text to the target ideology and culture. While "rewriting" the source text for the needs of the target culture, the translator is under the pressure of two factors: personal beliefs and views and laws of the dominant literary trend of

the target culture. Thus, A. Lefevere and S. Bassnett suggest the strategy of "domestication" of translation (Bassnett & Lefevere, 1998).

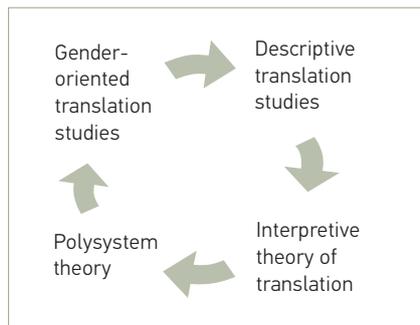
The need to study the particularities of reproduction of feminine and masculine styles in translation is also emphasized by a well-known translation scholar Yu. Sorokin in his monograph "Translation Studies: Translator's status and psycho-hermeneutic procedures" (Sorokin, 2003).

Prominent literary figures and scholars of the French feminist theory include H. Cixous, J. Kristeva and L. Irigaray, who focused on the concept of feminine "otherness", women's writing ("écriture en féminin"), critique of phallogentrism, "deconstruction" of patriarchal speech.

In the early 1980's Canadian representatives of the feminist approach to the theory and practice of translation investigated the concept of gender in translation studies (Von Flotow, 1991, 1997; Simon, 1996; Godard, 1990; Lotbinière-Harwood, 1992; Arrojo, 1994; Massardier-Kenney, 1997; Chamberlain, 2000) and developed new translation strategies, taking into account gender, cultural and translation studies. Later the gender issues in translation have been studied by many researchers (Maier, 1985; Eco, 2003; Leonardi, 2007; Godayol, 2013; Santaemilia, 2013).

Figure 2

Theoretical and methodological background of research into contemporary French female prose



Translation theorist L. Von Flotow defines such basic feminist translation strategies as *supplementing*, *prefacing* and *footnoting*, as well as *hijacking*, that is the direct interference of translators into the text (von Flotow, 1991, pp.74-84). L. Von Flotow's translation strategies are defined as the most productive for the analysis of rendering of gender components in a work of fiction.

Therefore, it can be concluded that theoretical and practical insights of the Canadian and French representatives of translation studies and literary criticism remain relevant (with the exception of certain extremely feminist postulates) as a methodological tool for researching the gender aspects of translation.

The combination of achievements in descriptive, interpretive and gender-oriented translation studies allows applying gender asymmetry as manipulation, deforming strategies and tactics of translation.

Several methods were used to perform the analysis and achieve the objectives. The methodology of this research is based on cultural and gender-oriented principles of translation, taking into consideration the translator's role in the process of translation.

Descriptive translation studies made it possible to investigate French feminine prose, taking into account the factors that determine the existence of the text in the polysystems of source and target cultures, as well as the influence of ideology and censorship. Also, A. Lefevere's theory about patronage can be considered interesting and advantageous, just as the statements about "rewriting" in translation is relevant for gender-based translation studies.

The application of *the polysystem theory* helped to prove the existence of influence of contemporary French writers' prose which was translated into Ukrainian on the literary process in modern Ukraine.

The interpretive theory of translation helps to identify features of multiple translators' interpretations and makes it possible to determine the presence of gender-oriented strategies in the translations of women's texts, the impact of gender engagement of the translator on the translation result, the probable need for new interpretations of feminine texts from the point of view of gender-oriented translation.

The aim of this research requires the application of such scientific methods as data collection, textual analysis, interaction analysis to examine the difference between female and male translators' sensitivity. The data for analysis was collected from the source texts and their parallel Ukrainian translations. Besides that, the article presents a stylistic and translation studies analysis of French women's prose translations at different textual levels.

The ongoing study attempts to assess the effect of the translator's gender identity on the adequacy of Ukrainian translations of French women's prose. This purpose required a selection of French women's original texts and their Ukrainian translations. The research material comprises novels by such French authors as Nalalie Sarraute's "Les Fruits d'Or" (1963) translated by Ganna Malets (2001) and Vadym Paschenko (1968); Sylvie Germain's "Le Livre des Nuits" (1985) translated by Anatoliy Perepadia (2004); Annie Ernaux's "Passion Simple" (1993), Vénus Khoury-Ghata's "Les Fiancés du Cap-Ténès" (1995) and Anna Gavalda's "Je voudrais que quelqu'un m'attende quelque part" (2011) translated by Eugenia Kononenko (2002, 2002, 2015); Marguerite Yourcenar's "L'Oeuvre au Noir" (1968) translated by Dmytro Chystiak (2012) and Marta Kalytovska (1981). Male translators contributed a half of the Ukrainian translations, the other half was done by female translators. The main objective of this paper is to analyze their translations and to examine the effect of the translator's gender identity. Comparative and descriptive methods are employed in the analysis of translation

Methods and Materials of Research

choices in the factual material. The study was conducted using the source text: a) when the translated versions are its two Ukrainian translations, one of which was made by a female and the other by a male translator; b) when the influence of different socio-political contexts is observed: Ukrainian translations of French contemporary women's prose took place in two separate historical periods (the Soviet period and in the period of Independent Ukraine); c) in a specific case where the translation was carried out in the Ukrainian diaspora community in the late 20th century; d) if some Ukrainian translators represent of their own literary style (prose and poetic); e) when the translator's gender bias has a direct or indirect influence on the success of the chosen translation strategy. The above mentioned methods were developed in order to obtain valid data. The findings of this research can be applied for the development of special university courses that require the use of gender methodology for both the analysis of literary discourse and practical work of translators.

Results and Discussion

The works of fiction written by either a female or male author carries some trace of the author's gender identity, which is reflected at different levels of text's organization. Still, the translator's gender identity is also reflected in the interpretation of the author's literary conception. To put it briefly, although some aspects of the role of personality in literary translation were considered by such Ukrainian scholars as V. Koptilov, M. Strikha, O. Cherednichenko, M. Novikova, R. Zarivchak, L. Kolomiyets, V. Karaban, V. Radchuk and others, the problem of translator's gender identity has been given little attention. It is in the focus of certain researchers, specifically A. Sizova who studied the representation of the gender identity of the subject of women's poetic discourse in translation (2007).

Thus, the research demonstrates a significant number and thematic diversity of gender-related research in foreign translation studies. Instead, in Ukraine the problems of gender translation attract the attention of a limited number of researchers. At the same time, in recent years the publications of a great number of Ukrainian translations of foreign writers indicate of the urgent need to comprehend the gender components of literary translation.

The analysis also shows the inevitable effect of the translator's gender identity on the final version of a translation. This is especially noticeable if the translation of the same text was made by translators of different sexes.

It is in this sense that N. Sarraute's novel "Les Fruits d'Or" presents a great interest for us. The full text of "Les Fruits d'Or" ("The Golden Fruits") "was translated by G. Malets in 2001 and some of its fragments were done by V. Paschenko under the editorship of A. Perepadia (it was published in the journal "Vsesvit" in 1968). The hero of "Les Fruits d'Or" is a novel itself, the reader learns about its publication at the beginning of novel. The only action in the novel is a controversial debate about the emergence of the novel in literary circles. The author describes the literary world where the unfolding debate is set to determine the value of the novel "Les Fruits d'Or". The supporters of this novel appear before the readers (a reader only hears their reviews), French literary critics, but the provincial writer's voice bursts into a flow of high praise, and it does not agree with their opinion that "Les Fruits d'Or" is an example of high art of modern literature.

N. Sarraute's "Les Fruits d'Or" is a novel-discussion about the process of perceiving fiction. N. Sarraute abandons the traditional approach to depiction of characters while introducing "the voice-hero" (*personnage-voix*), which allows the writer to break the temporal and spatial framework of the novel. This main voice-hero can discuss the novel and argue with the other voices. In "Les Fruits d'Or" N. Sarraute hides and conceals the names of heroes, the hero's gender can be recognized only through the use of masculine/feminine singular personal

pronouns. Grammatical categories – the personal pronouns **je, tu, il, elle** (male and female genders) and possessive adjectives **mon, ton, son, sa** – not only characterize hero's gender, but also replace the traditional hero. Thus, the speaker, the listener, and the subject of conversation are nameless:

(1) – *Pitié, **toi! Moi**, oui, **j'**avais pitié quand tu as pris cet air... **il** avait l'air de quelqu'un qui s'est livre. Quelqu'un de faible... **il** m'a semblé que tu profitais...* (Sarraute, 1963, p. 10);

– ***Tu** – жалісливий? От я, **я** пожаліла його, коли **ти** з таким виразом... **Він** виглядав таким довірливим, беззахисним... Мені здавалося, що ти користуєшся з цього...* (Sarraute, 2001, p. 166).

There is a gender focus in Ukrainian translation by G. Malets because she associates the voice of novel's narrator with N. Sarraute's voice, in translation: *j'*avais pitié – *я пожаліла* (-a is a feminine ending in Ukrainian).

N. Sarraute's language in the novel "Les Fruits d'Or" is rich in emotional and expressive vocabulary, there are many familiar and colloquial words which were successfully rendered into Ukrainian by both G. Malets and V. Paschenko. Thus, the French literary circles discuss the latest event related to the appearance of a new novel "Les Fruits d'Or" in Paris.

The Source Text:

"Alors, qu'est-ce qu'on raconte ici, à Paris? Q'est-ce qui se passe? Quel est le dernier cri, **le dernier dada**? C'est que je suis provincial, moi, je suis un paysan... Je ne perçois que de vagues echos, **la-bas, perdu dans mon coin... Tout le monde est emballé** par Les Fruits d'Or? a ce qu'il parait... J'ai un peu lu **le bouquin...**" (Sarraute, 1963, p. 92);

The Target Texts:

"То про що балакають у вас тут, у Парижі? Про що діється? Який останній крик моди, **останнє захоплення**? Бо я провінціал, з села... **Сиджу в своєму застумі**, хіба що доходять лише непевні чутки... А **тут**, здається, **якесь шаленство** з цими "Золотими плодами"... Читав я, читав **цю книжчину...**" (Sarraute, 1968, p. 127);

"Ну, то про що ж говорять тут, у Парижі? Що тут відбувається? Який тут останній зойк моди, що **смакують**? Бо сам я з провінції, з села... **Там, у своєму закутку**, я вловлюю лише невизначене глухе відлуння. Здається, **осі в захваті** від "Золотих плодів"... Читав я трохи **цю книжку...**" (Sarraute, 2001, p. 222).

Table 1

Example of the source text and its translated versions by female and male translators

By using the colloquial expression "le dernier dada" to strengthen the expression "le dernier cri", N. Sarraute adds expressiveness to show a great interest of the novel's protagonist in recent events taking place in Paris.

V. Paschenko renders this expression by neutralizing the stylistic effect «останнє захоплення» (last admiration). G. Malets remains faithful to the original level of emotional intensity, rendering "кри" not as a "крик" (cry) but as "зойк" (yell thus, a meaning of idiomatycity is lost in translation) and then applying a procedure of recategorization («dada» – «що смакують» (what savour)), giving a verb "смакувати" (to savour) a metaphorical meaning. It's interesting how both Ukrainian translators reproduce the expression of the French writer "la-bas, perdu dans mon coin" ("Down there, lost in my corner"). In contrast, G. Malets renders it almost literally ("Там, у своєму закутку" (There, in his corner)), V. Paschenko uses dialectical word "застум" (wilderness) ("I sit in my wilderness"). This method of domestication made the text more expressive.

It should be mentioned that the famous Ukrainian translator M. Lukash also used a word "wilderness" in the meaning of "remote corner, backwoods" in his translation of "Faust": (wilderness, dialectism) *Вітки, що опали в застумі духмянім, Малюються чіткіш передо мною* (Fallen branches in the sweet wilderness, depicted more clearly before me) (Slovnyk, 2014, p. 555).

With the help of grammatical transformations G. Malets and V. Paschenko restructured this phrase, first reporting of the protagonist's presence in «застумі» (wilderness), and then him receiving some rumors. Thus, the translators were successful in strongly emphasizing the hero's loneliness.

V. Paschenko accurately reproduces a word "bouquin": *J'ai un peu lu le bouquin* – *Читав я, читав цю книжчину*. Using the word "книжчина" (little book), a colloquial diminutive, V. Paschenko renders pejorative meanings of the French original, whereas G. Malets uses a stylistically neutral word "книжка" (a book). Moreover, V. Paschenko reproduces the meaning of a participle clause "un peu" («трохи» (a little)) through the repetition of the verb in the past tense imperfective (*читав я, читав...* I was reading, I was reading). It is a successful translation decision because in a spoken language this repetition typically expresses a pejorative attitude to events. At the same time, G. Malets does not invent anything new, she gives a literal Ukrainian correspondentt "трохи" (a little).

It should be noted that V. Paschenko repeatedly gives the translation more expressiveness using, for example, the following expressively colored and specific Ukrainian words and expressions like: *lever les épaules* – *перехнябити плечі* (meaning: shrug one's shoulders), *les mots sortent difficilement, entre deux hoquets* – *тлумити заводи сміху* (meaning: to contain a fit of of laughter), *quel numéro vous êtes* – *справжній штукар* (meaning: joker, jolly good fellow), *qui masque souvent* – *за всім цим личкується* (meaning: to make something seemingly perfect by hiding its defects), *c'est plat* – *так плитко* (meaning: shallow, superficial), *personne ne bronche* – *ні папу з вуст* (meaning: to keep silence obstinately) (Slovyuk, 1970–1980). Thus, he demonstrated the domestication strategy of translation. We believe that this approach is largely due to the fact that the translation was edited by A. Perepadia, who was a consistent supporter of domestication strategy.

Consequently, both translators – V. Paschenko and G. Malets – demonstrated their skills in translation. By so doing G. Malets demonstrated a gender-sensitive translation strategy identifying the "voice-hero" of N. Sarraute's novel (unveiling to some extent the author's intrigue of its gender identification); and V. Paschenko followed an adaptive approach to translation in collaboration with A. Perepadia giving N. Sarraute's novel a language that to some extent transforms her image as a woman and author.

Thus, despite noticeable artistry of translation, both cases reveal that there are certain elements of "refraction" that is "rewriting" and "hi-jacking" (if the term of L. von Flotow is used in a broader meaning, as the strategy of hijacking of the author and the text).

The Ukrainian translation (by A. Perepadia – a Ukrainian translator from Romance languages) of S. Germain's "Le Livre des Nuits" ("The Book of Nights") possesses typical elements of domestication:

(2) "Il reparut par **un après-midi** d'hiver si clair et froid." (Germain, 1985, p. 168);

"Він з'явився зимового **нообіддя**, такого ясного і холодного..." (Germain, 2004, p. 147).

(3) "... le vent chassait à **vive** allure un banc de nuages gris bleuté..." (Germain, 1985, pp. 147–148);

"... вітер **шпарко** розганяв пасмо сіро-блакитних хмар..." (Germain, 2004, p. 149).

(4) "Il en sortit un long paquet enveloppé dans un morceau de toile qu'il déroula puis posa **une chose** curieuse au milieu de la table." (Germain, 1985, p. 45);

"Дістав з неї довгастий пакет, замотаний у шмат полотна, розгорнув його і виклав посеред столу якусь дивну **штуковину**..." (Germain, 2004, p. 151).

A. Perepadia approached translation from the perspective of traditional principles of Ukrainian translation studies, which originates from the works of M. Lukash. It is evident

that the translation method of A. Perepadia is characterized by a high degree of engaging the idiomatic wealth of the Ukrainian language, **neologisms** (“пообіддя” – time after dinner) and colloquial style (“шпарко” – very quickly, “довгастиЙ” – very long).

This research reveals that A. Perepadia translated only two works by female authors: S. Germain’s novel “Le Livres des Nuits” in 2004 and the novel “La Madre” (“The Mother”) by a prominent Italian writer, 1926 Nobel Prize laureate, G. Deledda in 2009. Men’s texts were still, apparently, closer to him. The translations of women’s belles-letters works appeared under the “*patronage*” of certain cultural institutions as the French Embassy and the Italian Institute of Culture in Ukraine. This study provides an excellent opportunity to confirm A. Lefevere’s thesis about the role of “*patronage*” in translation.

Another example of the effect of translator’s gender identity is the Ukrainian translation of A. Ernaux’s “Passion Simple” (“Пристрасть”).

This novel is a story of a woman overcoming her dependence on a man, a description of passion of a free woman who is a mistress of her body and feelings. This autobiographical and psychological novel delicately represents the state of waiting.

From waiting for a man who alone can make a woman’s life fulfilling and interesting, the heroine moves on to the expectation and perception of herself. A. Ernaux’s idiostyle is characterized by philosophicity, a deep knowledge of female psychology, increased dialogueness, concentration on “sexual” problems.

The Ukrainian translation of A. Ernaux’s novel “Passion simple” was done by E. Kononenko. She is a famous Ukrainian writer, poetess, ardent supporter of feminist ideas and translator from French and English. E. Kononenko, explaining her choice of female prose’s translation strategy, refers to a popular theory of translation, according to which the relationship between the original (source) text and its translation (target text) is compared with the relationship between a man and a woman. A man is strong and active, and a woman passive and obedient. E. Kononenko said that as a translator she would not like to be an obedient and faithful woman, but a rebellious and creative woman.

Unfortunately, sometimes E. Kononenko’s “revolt” takes the form of a common oversight in translation. For example, in the sentence: (5) “*Quand j’allais dans la cuisine chercher des glaçons ...*” (When I was going to the kitchen for ice-cubes) (Ernaux, 1993, p. 19) is translated “Коли я йшла в кухню по **склянки**...” (When I was going to the kitchen for a glass) (Ernaux, 2002, p. 11). It might be the interference of the French and English languages (where “glass” means transparent material, used to make windows, bottles, etc.).

Sometimes the errors are rather glaring, for example, a sentence (6) “*Je pensais en ce moment il est dans la forêt de Fontainebleau, il fait du jogging ...*” (Ernaux, 1993, p. 47) was translated as “Я думала: зараз він у лісі Фонтенбло, **займається йогою**...” (I thought he was in Fontainebleau forest **doing yoga**) (Ernaux, 2002, p. 26). Of course, **to do yoga** and **to go jogging** are completely different things. Or another example: (7) “*la victoire de Chang à Roland-Garros*” (Ernaux, 1993, p. 58) in the Ukrainian translation becomes “перемога Чанга над Роланом Гарро” (victory of Chang over Roland-Garros) (Ernaux, 2002, p. 32), whereas in reality this episode tells about Chang’s victory at the tennis tournament at Roland Garros.

There are quite a few curious errors in E. Kononenko’s translation due to a false perceptions of paronyms. Here is an example: (8) “*Sa mère, partie avec un nommade après la naissance de son petit frère, s’est délestée de sa famille sur son ainée*” (Khoury-Ghata, 1995, p. 54) was translated as “її мати пішла з кочівниками після народження її маленького брата, вигнана з родини разом зі своїм **ослом**” (Khoury-Ghata, 2002, p. 57). Thus, E. Kononenko simply confused the two words: “âne” (donkey) with “ainée” (the eldest daughter).

E. Kononenko's translation strategies and creative writing create a contradictory impression. It is obvious that this translator made an enormous contribution to the Ukrainian translation of contemporary French women's prose. At present, there are five translations of French female's novels done by her. However, it should be noted that E. Kononenko's translations help to retrace her career, since her first translations of contemporary French women's prose (two novels by A. Ernaux "Passion Simple" and "La Femme Gelée" and V. Khoury-Ghata's novel "Les Fiancés du Cap-Ténès" she has made considerable progress in the field of translation.

Nevertheless, her latest translation of A. Gavalda's short story "Je voudrais que quelqu'un m'attende quelque part" ("I would like, that somebody waited for me somewhere"), which was published by Lviv "Vydavnyctvo Starogo Leva" in 2015, despite a rather mature style of writing and overall adequacy, still contains her typical errors. Thus, in the story "Saint-Germain-des-Prés" E. Kononenko translates the French expression "ça m'achève" as "від цього кінчаю" (this makes me cum) in her own "free style".

(9) "En passant mon chemin, je continue de sourire, je pense à La Passante de Baudelaire (déjà avec Sagan tout à l'heure, vous aurez compris que j'ai ce qu'on appelle des références littéraires!!!). Je marche moins vite car j'essaye de me souvenir... Longue, mince, en grand deuil... après je ne sais plus... après... Une femme passa, d'une main fastueuse, soulevant, balançant le feston et l'ourlet..., et à la fin... Ô toi que j'eusse aimée, ô toi qui le savais! A chaque fois, **ça m'achève**" (Gavalda, 2011, p. 6);

"Ідучи собі далі, я все ще всміхаюся, думаю про «Жінку на вулиці» Бодлера (щойно думала про Сазан – ви вже зрозуміли, я схильна до літературних прив'язок!). Сповільнюю ходу, бо намагаюся пригадати... Вся в чорному іде величною ходюю... далі не пам'ятаю... а далі там... Край сукні підняла прекрасною рукою, / Гойднулася в низу мережив таїна... а вже в кінці... Якби ж то знала ти, як я б тебе любив!... Щоразу **від цього кінчаю**" (Gavalda, 2015, p. 6).

Analyzing the given passage, it is clear that the main female character of the story "Saint-Germain-des-Prés", while walking down the street, is trying to remember the words of the French poet Charles Baudelaire's poem titled "À une passante" from the collection "Les Fleurs du mal". Recalling only three lines from the beginning of the poem, the heroine then quotes only its last line: "Ô toi que j'eusse aimée, ô toi qui le savais!". The phrase "A chaque fois, ça m'achève" means that the main heroine repeatedly tried to recall this poem by Ch. Baudelaire, but she failed to do it. Therefore, the phrase "ça m'achève" does not have the sexual meaning that E. Kononenko ascribed to it. The heroine demonstrates a dissatisfaction with the fact that "кожного разу її добиває" (every time she is dealt an excruciating blow). The Ukrainian reader definitely understands the expression used by E. Kononenko as a vulgarism (to cum – to get sexual pleasure). That is, according to the Ukrainian translator, the main heroine "gets sexual pleasure" every time when she cannot recall the words of the poem. The main sense of the French word "achever" is: 1) finish, 2) complete (some work). At the same time it also means to kill, to ruin, to destroy, to finish (off); to deal the final blow (CNTRL, 2017). So E. Kononenko brings into her translation a significantly gender-accentuated meaning, which was absent in the original text.

However, over time the accuracy of E. Kononenko's translation improved considerably without causing damage to her own style. E. Kononenko's writing reads easily. It is noticeable that the translator has become more attentive and accurate in rendering every word and expression, which A. Gavalda emphasizes in her novels. Thus, the Ukrainian translator successfully conveys heroes' special and sometimes brutal language in A. Gavalda's novels:

(10) "Je ne te dis pas ça pour **faire le malin**. Au point où j'en suis avec tout **le fric** que je gagne et tous ces **lèche-culs** que j'ai sous la main, tu penses bien que j'ai plus besoin de **caqueter dans le vide**" (Gavalda, 2011, p. 37);

"Я кажу про це, не аби **повихвалятися**. Я стільки **бабла** заробляю, стільки **сраколизів** довкола крутяться – думаєте, став би я **заливати**?" (Gavalda, 2015, p.40).

In this case, E. Kononenko definitely renders the author's conception of a profligate image of the hero in the short story "Ambre".

At the same time, there is a distinct difference in the attitude to the characters in E. Kononenko's translations of A. Gavalda's novels: some leveling and smoothing of negative aspects of female characters and accurate reproduction, and even a shift to intensification of repugnance or disrespect for male characters. This practice can be explained by E. Kononenko's outspoken prejudice connected to her obvious sympathy for **feminist ideas**.

It is possible to speak about translator's obvious gender insensitivity that affects the result of translation, while, for example, analyzing the translation of M. Yourcenar's novel "L'Oeuvre au Noir" ("The Abyss"), translated by a Ukrainian writer, translator, literary critic, linguist D. Chystiak in 2012. For comparison also involves a translation of this passage done by a Ukrainian diasporic poet, art critic and translator M. Kalytovska, published by the journal "Suchasnist" in 1981. It presents an opportunity to examine it in the context of attitude of translators of different sexes to the reproduction of events and characters of this talented French writer.

Ukrainian translators render the novel's title "L'Oeuvre au Noir" in different ways: D. Chystiak entitles the novel "Чорне творіння" ("Black Creation") in 2012, and M. Kalytovska names it "Чорна магія" ("Black Magic") in 1981. Thus, when the novel's idea and its original title are taken into consideration, M. Kalytovska's version "Black Magic" is closer to the French original and immediately suggests to the reader that novel's essence is associated with the supernatural and alchemy. As M. Yourcenar herself noted in the comments at the end of the novel, the title of her novel "L'Oeuvre au Noir" in the context of alchemy means:

(11) "...la phase de séparation et de dissolution de la substance qui était, dit-on, la part la plus difficile du Grand Œuvre" (Yourcenar, 1968, p. 459);

"...фаза розділення та розпаду субстанції, яка, скажемо так, була найбільш складною фазою Великого Діяння" (Yourcenar, 2012, p. 277). The other Latin title for "Masterpiece" is "Magnum Opus" which means the "Philosopher's Stone" in alchemy.

The passage translated by M. Kalytovska, taken from the part "Les Fugger de Cologne" ("The Fuggers from Cologne") is marked by a large number of archaic words and phrases and also dialecticisms: *таця* – *трау*, *звістун* – *news-bringer*, *дівчата легкої розваги* – *girls of easy virtue*, *дзбанок* – *pitcher*, *кирея* – *overcoat* and others.

Compared with D. Chystiak's translation M. Kalytovska's one is distinguished by its almost literal character. Sometimes she allows herself some inaccuracies in rendering of lexical meanings of some words. For example:

The Source Text:

"Le glas répandait dans l'air une insistante **rumeur de fête noir: les badauds** rassemblés au pied des clochers ne se laissaient pas de regarder, tout en haut, la silhouette du sonneur..." (Yourcenar, 1968, pp. 121–122);

The Target Texts:

"Похоронні дзвони розливали в повітрі наполегливий **гомін чорного свята**. Роззяви, зібрані під дзвіницями, невтомно споглядали вгорі постать дзвонаря..." (Yourcenar, 1981, p. 21);

"Подзвіння безперестань розливало у повітрі **мотивчик темного свята, і продавці витрішків** у підніжжі дзвіниць не могли відвести очей від постаті дзвонаря..." (Yourcenar, 2012, p. 85).

Table 2

Example of the source text and its target versions by M. Kalytovska and D. Chystiak

As an equivalent for the French “*les badauds*” D. Chystiak gives the expression «*продавці витрішків*», while M. Kalytovska makes a literal translation of the word “*роззяви*” (gapers, onlookers). Moreover, D. Chystiak uses a word with a diminutive suffix “*мотивчик*” rendering the expression “*rumeur de fête noir*” – “*мотивчик темного свята*...” (the tune of a black festival). Simultaneously M. Kalytovska gives a stylistically neutral literal version of this word “*гомін чорного свята*” (chime of a black festival).

In this case, like in many others, through the use of expressively rich Ukrainian vocabulary D. Chystiak tries to give his Ukrainian translation more expressiveness by applying a strategy of domestication. Such domestication to a certain extent distorted Yourcenar’s language which is not expressively rich to such extent. The analysis of two Ukrainian translations of one passage from M. Yourcenar’s novel shows several, perhaps unintentional D. Chystiak’s manipulations of the French author’s image. Sometimes M. Kalytovska and D. Chystiak do not pay enough attention to gender components. For example, in one scene, M. Yourcenar’s novel tells the story of Johanna.

Table 3

Example of the source text and the translated versions by M. Kalytovska and D. Chystiak

The Source Text:	
<p>“<i>Johanna continuait d’aller au marché ou de descendre vides les ordures; son visage cousu de cicatrices, son jargon étranger avaient de tout temps indisposé les voisins; par ces jours néfastes, la méfiance se changeait en haine, et l’on parlait sur son visage de semeuses de peste et de sorcières</i>” (Yourcenar, 1968, p. 122);</p>	
The Target Texts:	
<p>“Йоганна далі ходила на базар чи виносила сміття; її обличчя, зоране рубцями, її чужа говірка ввесь час псували настрої сусідам, а в ці злочасні дні недовіря перемінилось на ненависть, і, коли вона проходила, наче натякалося про сіячів чуми і чарівниць” (Yourcenar, 1981, p. 21);</p>	<p>“Йоханна ж і далі ходила на ринок і виносила сміття на вулицю; через усіяне рубцями обличчя, а також дивну говірку сусіди вже давно недолюблювали це бабище, лиховісними ж днями осторога їхня перетворилася на ненависть; на її шляху точилися розмови про накликачок чуми й різномастних відьом” (Yourcenar, 2012, pp. 85–86).</p>

At first thought, this passage shows little oversight on the part of both translators, they render the word “*les voisines*” as “*сусіди*” (*neighbors*), although it essentially changes the author’s intention. M. Yourcenar actually meant “female neighbors”, and the author wanted to convey to the readers the neighbors’ attitude to Johanna, as they were deeply annoyed by Johanna’s constant movement despite a deadly disease raging in the city. It is in this episode that M. Yourcenar shows women’s psychology, “female nature” and the relationship between women: Johanna faithfully served her mistress Salomea, while others refused to serve their mistress because of the plague.

In addition, D. Chystiak added unnecessary gender focus by putting a scornful vulgarism “**бабище**” (an old battleax) which is absent in the original and formed with the help of an augmentative suffix (-ище) that has a negative connotation. In this case, it is an absolutely inappropriate epithet describing the translator’s negative attitude to the character; this aversion to Johanna is primarily due to his expressed masculine essence as a male translator.

The research proves that the translator’s gender sensitivity, his/her attitude to problems of sex and gender or sometimes just his/her knowledge or ignorance of a wide socio-cultural context determine, to some extent, the quality of translation, its accuracy and the characters’ representation which was adapted to Ukrainian realities and attitudes without taking into consideration the author’s position.

In the last decade the situation has started to change. Such translators as S. Pavlichko, E. Kononenko, S. Savanevska, M. Ivantsova aren't afraid to touch taboo subjects and problems. It is interesting that the translators are often gender researchers (S. Pavlichko, O. Zabužhko, E. Kononenko) which helps them to identify with the feminist discourse presented in the books they translate. It should be noted that E. Kononenko openly declares her feminist views that are her organic world-view and affect the themes and issues of her works. For example, in an answer to the question of a journalist whether she defines herself as a feminist, E. Kononenko said: "Yes, I am not ashamed of it because I do not think that a feminist is a woman who advocates a partnership with her husband in marriage and in love; a feminist is a woman who challenges age stereotypes" (Kononenko, 2005).

It is notable that among the Ukrainian male and female translators of French literature there are writers and poets in their own right, in particular, E. Kononenko, M. Kalytovska and D. Chystiak. Naturally, the question is if and how translated prose in general, and French prose in particular, affects their own translator's creative writing. It is evident that E. Kononenko's literary activity is significant. The research into E. Kononenko's texts suggests an idea about a coincidence of her life and socio-political positions with the ideas and opinions of the representatives of French women's literature. Moreover, the analysis of the titles of works by E. Kononenko, will immediately reveal the themes relevant to French women's prose (the novel "Sister", a collection of short prose "Without a Guy", a collection of short stories "Prostitutes also Marry", "Novels for Unkissed Girls" and others); the main topics of these novels are loneliness, unrequited love, sexual adventures, everyday problems. E. Kononenko herself pointed out the effect the representatives of French women's literature had on her. In her epilogue to the book of "essays" and short stories titled "Bookstore Shock" (2010) E. Kononenko openly talks about a creative influence of translation on her own work: "If I translate a valuable text, it significantly affects the essence of my own writing. It happened to me, my text "Without a guy" is written under the influence of the novels by A. Ernaux that I translated. The power of these novels agitated me, forced to turn on the rusty taps in the basement, to drain the stagnant water. If I just read it in someone else's translation I would not have translated them myself. There would not have been my "Without a guy" (Kononenko, 2010).

But A. Ernaux's prose wasn't the only thing that affected E. Kononenko. She pays special attention to another famous French writer A. Gavalda, as E. Kononenko was the one to translate her works into Ukrainian. "Recently, I put the finishing touch to the Ukrainian translation of a collection of short stories by A. Gavalda, whose books top the best seller ratings, translated into many languages. And it's not D. Steel, it is real literature. I will not compare the scale of popularity and quality of the stories. But no one can prevent me from briefly comparing my stories with the newly translated stories by A. Gavalda (Kononenko, 2010).

It can be concluded that the translation process always influences a translator who creates her/his own works of fiction. The level of such effect in each case is different, either plainly visible or hidden. Thus, the research shows the interaction between the polysystems of both cultures. The gender-oriented translation is understood as conscious and responsible attitude of the translator to reproducing the gender identity of the artistic text, which is conditioned by gender self-identification of the author and the degree of its presence in the text. Translator's gender bias, as well as the fact that some of them are writers, has direct or indirect influence on the success of a chosen translation strategy.

Conclusions

1 E. Kononenko's activity is shown in terms of the analysis of *translation quality*. This translator made what could be regarded as the greatest contribution to Ukrainian translation of

French female writers' works. However, there is no possibility to speak about the high degree of adequacy of E. Kononenko's translations. Even though there are no grave errors in rendering of culture-bound notions, terms, etc., there are deforming transformations that are related specifically to the gender aspects of translation.

2 Among all the Ukrainian translators of French women's prose A. Preapadia was a stern supporter of *domestication strategy*. His attempts to make the novel-parable "Le Livre des Nuits" by S. Germain "more Ukrainian" (it should be noted that V. Pashchenko's translation of the passages from N. Sarraute's novel "Les Fruits d'Or", which he published under the editorship of A. Preapadia, also contains many elements of domestication). It caused both by the desire to make more accessible for the Ukrainian reader numerous foreign culturally bound terms: historical, geographical, political, etc., and by the conscious intention to "raise from the vocabulary depths" of the Ukrainian language the Ukrainian verbal reserve, unjustifiably forgotten and eliminated from everyday and literary use.

3 D. Chystiak sometimes resorted to domestication strategy, developing a truly Ukrainian translation, free from the influence of postcolonialism, but this translator had his victories as well as certain difficulties, including a lack of attention to *gender-sensitive translation* issues. The comparative analysis of his translation with another translation by M. Kalytovska (a diasporic translator) was a case in point. Compared with the variant by D. Chystiak, M. Kalytovska's text is translated almost literally (although with the elements of the Ukrainian diaspora language), which is more successful in rendering the author's true "voice".

4 The analysis also showed the *influence of translator's gender in translation*. This is especially noticeable in the cases where the translations of the source text were done by translators of different sexes. The facts of this study confirm the hypothesis of Yu. Sorokin, but it is necessary to explore further the features of feminine and masculine styles in translation. Factual confirmation, analysis and reflection are needed in this respect.

5 In many cases, the *gender identity is decisive* for the translator's choice of the final translation equivalent for a certain word, expression, grammatical construction, which ultimately form a general picture of the literary images of the main characters. In this case, semantic shifts may occur due to the appearance or deformation of feminine or masculine connotations, not identical to those that were present in the source text. Most male translators practically do not adhere to the reproduction of grammatical constructions of the French source text. By contrast the female translators are more attentive to conveying the structures of French sentences and expressions.

6 At the *lexical level*, there are noticeable gender differences in the reproduction of texts by male and female translators. The French writers often resort to colloquial and **obscene** vocabulary. The female translators in the overwhelming majority are trying to replace it with stylistically more neutral vocabulary, significantly mitigating the expression of the original and softening clearly strong character traits of heroes and heroines. The male translators, in turn, often transform the source text towards hyperbolization of negative characters' traits, first of all those of the heroines, thus revealing their gender – their "masculine" essence.

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Santrauka

Liudmila Diachuk. Vertėjo lyties identiteto įtaka vertimo adekvatumui: šiuolaikinės prancūzų moterų rašytojų prozos vertimas į ukrainiečių kalbą

Šis straipsnis atskleidžia, kokią įtaką vertimo adekvatumui turi vertėjo lyties identitetas. Tai ypač pastebima, kai to paties teksto vertėjai yra skirtingų lyčių. Tokios koreliacijos pavyzdys gali būti M. Yourcenar romano „L'Oeuvre au Noir“ vertimų, kuriuos atliko Marta Kalytovska ir Dmyro Chystiak'as, lyginamoji analizė.

Tyrimo rezultatai rodo, kad vertėjams pavyko pasiekti tam tikro atitikmens perduodant originalų rašytojų moterų stilių. Pabrėžtina, kad vertėjai vyrai gausiai naudoja leksinius ir stilistinius ukrainiečių kalbos išteklius bei taiko vertimo kalbos „prijaukinimo“ strategiją. Vadym'as Pashchenko dažnai vartoja ukrainiečių kalbos žodžius ir posakius, dėl ko jo atliktas Nathalie Sarraute romano „Les Fruits d'Or“ vertimas yra ekspresyvesnis. Tokio „prijaukinimo“ elementai yra labai dažni Sylvie Germain romano „Le Livre des Nuits“ vertime (vert. Anatoly'us Perepadia). Jo vertimo metodui būdingas gausus ukrainiečių kalbos frazeologizmų, neologizmų ir šnekamosios kalbos stiliaus elementų vartojimas. Vertėjų moterų stilius pasižymi jų lyčiai būdingu jautrumu rašytojai moteriai, tačiau kartais jos šiek tiek deformuoja autorės originalo turinį ir veikėjų lyties identitetą.

Analizė rodo, kad tarp ukrainiečių vertėjų yra daug rašytojų, turinčių savo literatūrinį rašymo stilių. Tai pasakytina apie Martą Kalytkovską, Eugeniją Kononenko ir Dmytro Chystiak'ą. Todėl kyla klausimas, kokį poveikį verčiamoji proza turi paties rašytojo kūrybai. Šia prasme reikšmingas yra Eugenijos Kononenko kūrybos stilius. Ji gerai žinoma kaip rašytoja, vertėja iš prancūzų ir anglų kalbų bei kaip feministinių idėjų skleidėja. Straipsnyje atskleidžiama prancūzių moterų prozos vertimo įtaka minėtosios Eugenijos Kononenko literatūrinei kūrybai.

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