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## **TRANSLATION AS A FORM OF INTERLITERARY RELATIONS**

Literature occupies a special place among other arts. Unlike music and painting, which affect people of different nationalities directly, through sight and hearing, which are inherent in all healthy people. a literary work sometimes faces significant obstacles on the way to its reader, if this reader is a carrier of a language system different from the language system of the author. Unfortunately, polylingualism and even bilingualism is now an exceptional rather than widespread phenomenon. Then translation comes to the rescue, i.e. a kind of creativity in the process of which a work that exists in one language is reproduced in another. Translation has a special place in the literary process. Each type of literature uses a certain type of translation. In particular, fiction uses literary translation. Artistic translation is one of the most obvious manifestations of interliterary interaction. In fact, translation is a major part of the national literary process, as it acts as a mediator between literatures, without this, it would be impossible to talk about the interliterary process in its entirety.

Literary translation does not deal with the communicative function of language, but with its aesthetic function, because the word acts as a “first element” of literature. This requires special care and erudition from the translator. The work of art reflects not only certain events, but also aesthetic, philosophical views of its author, which either constitute a coherent system, or - a mixture of fragments of different theories. The translator must have, if not thorough, then at least sufficient knowledge for translation in the field of philosophy, aesthetics, ethnography (because some works depict the details of life of the heroes), geography, botany, navigation, astronomy, art

history and etc. Also important in the process of translation is the choice of the work, which is often due to the internal needs of receptive literature, its ability to assimilate a non-national literary phenomenon, its ability to respond in a certain way (integrative or differential) to its artistic features, activity is especially intensified in periods of transition to a new stylistic formation, in periods of unstable literary norms and crisis phenomena in the still dominant style. Then literature needs to fill the gaps in its evolutionary potential. Under such conditions, the function of translation as the connection between literatures is most clearly manifested.

One of the problems of literary translation is the relationship between the author's context and the translator's context. In literary translation, the context of the latter is very close to the context of the former. The criterion of coincidence, or, conversely, the difference between the two contexts is a measure of the ratio of reality data and data taken from the literature. The writer goes from reality and his perception of it to the image fixed in words. In other words, if the data of reality prevails, then it is an author's activity. The translator proceeds from the existing text and the reality reproduced in the imagination through its "secondary" perception to the new figurative embodiment enshrined in the translated text. Thus, literary translation is determined not only by objective factors, but also subjective. No translation can be absolutely accurate, because the language system of the host literature, according to its objective data, cannot perfectly convey the content of the original, which inevitably leads to the loss of a certain amount of information. It also involves the personality of the translator, who when transcoding the text is sure to omit something from the content, as well as his tendency to demonstrate or not to demonstrate all the features of the original. In literary translation, all these factors are mixed with the personality of the translator, who, as already noted, in this situation is more or less the author.

Every act of translation is accompanied by certain difficulties. When translating prose, the translator is faced with the problem of mismatch in the semantic load and

stylistic expressiveness of words and phrases of different languages. But in prose the word carries primarily a semantic load and is an expression of stylistic tone, and in poetry the word is in the rhythmic series of the poetic work, and this leads to a certain change in its qualities. Poetic work is the unity of ideas, images, words, sound, rhythm, intonation, composition. One component cannot be changed so that it does not affect the overall structure of the work. Changing one component inevitably changes the whole system.

The art of poetic translation is governed by two contradictory tendencies: on the one hand translated poems should make a direct emotional impression on the reader, and on the other hand they should bring something new to literature, enrich readers with hitherto unknown poetic images, rhythms, stanzas. In the first case, they are designed to adapt foreign art to the perception of the domestic reader, in the second – to reveal to the reader the diversity of art, to show him the beauty of different national forms, historical layers, individual creative systems. According to V. Levyk, the translation should sound like original poems and this is one of the elements of accuracy or fidelity. But through the prism of the host language, the national spirit and the national form of the original, as well as the individual style of the poet, must be clearly felt. He compares a translator with a talented actor: no matter what role the actor plays, he is always recognized, and at the same time the audience will admire how well he managed to transform into the image he played. Remaining himself, he must, with each new role, offer his audience something new that is not peculiar to him personally. The same is true in the work of the poet-translator: he must offer his readers with each new translation new images, new forms, new styles, but at the same time in each translation his personal style must be guessed.

Translation maintains the links of domestic literature with other literatures. However, literary translation has a dual nature: on the one hand, it is a product of interliterary communication, but at the same time it largely determines and defines it. Translation performs two main functions: informative and creative. It has

traditionally been believed that the main function of translation is a mediating function, because the theory of literary translation did not go beyond the national literary process, or understood the national literary process too pragmatically, and therefore one-sided. The translation required the most adequate transfer of national values, the identity of the translation to the original. As a manifestation of interliterary contact, it can be considered an example of “influence” or perception.

There are cases when the translated work in the context of receptive literature seems inadequate to its development, and sometimes even seems anachronistic. In this case, the translation belongs to the external contact area of communication. Its possibilities of “influence” are minimal or even reduced to zero. In certain literary situations, the creative function of translation is activated. This occurs in a close literary community, formed by two or more literatures, and within which there is a partial or complete bilingualism or polylingualism, reinforced to some extent by biliteracy or polyliterature. This applies to Ukrainian and Belarusian, Czech and Slovak, Serbian and Croatian literatures. In such conditions, the translation attitude of the translator to the original is intensified, due to the desire to actualize the artistic values of the original in the historical and literary system of the host literature. The information function recedes into the background, and the first place is occupied by a two-dimensional, double, i.e. higher, enriched reception of the original. The original work and its translation are perceived as two different works. This perception translates into bilingual publications that allow readers to compare the original and the translation as closely as possible, to trace and possibly analyze the translator's work, evaluate the work from the standpoint of accuracy and fidelity, and trace the artistic techniques and means by which the original and translation are similar or different.

Translation can also have a dual literary affiliation, as can be seen in the Slavic interliterary community, in particular in the interliterary community of Eastern Slavs, among the literatures of the peoples of the former USSR, as well as in the community

of British Isles and some others. In all these cases, there are objective preconditions for the translation of some works to function in two or more national literary systems and thus acquire the status of a dual or multiple literary affiliation. However, the dual affiliation of translation is not a very common phenomenon.

The modern world is set up for the exchange of information. Mankind is trying to direct its development in a single powerful direction, and not to “create a bicycle”. To do this, it is extremely important to have sufficient information about what is happening in near or far countries. Countries are especially willing to demonstrate their achievements in the field of art, especially since music and painting are universal arts in this regard, i.e. international, such that directly affect human feelings. Translation as a literary phenomenon has a long history, many literary critics and writers have expressed their views on translation. But modern translation studies as an independent scientific discipline was formed mainly in the second half of the XX century. The post-war expansion of international contacts in all spheres of human communication caused an increase in the need for translators and interpreters, and became a significant stimulus for the growth of theoretical research on this topic.

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