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ARTISTIC TRANSLATION AS A SIGNIFICANT FACTOR OF INTERCULTURAL RELATIONS

Summary. The peculiarities of artistic translation as a form of intercultural relations are considered in the article. It is observed that a literary phenomenon is considered not only in terms of its isolation or self-closure (in monologue), but in its various connections with the artistic environment (in a state of constant dialogue, polylogue). The analysis of the researcher D. Dyurysyn is given, who shares the opinion about the equivalence of national literatures, each of which makes a unique contribution to world literary development, believing that the national identity of each should be studied against the background of general laws of the world literary process. The scholar emphasizes the role of translation, the importance of its connection with comparative literary criticism: activities, but also internally modify, determine the nature of its specific techniques and individual decisions.

It was found that translation 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 art systems. Based on the study, it is established that translation is considered not only as a process of interlingual communication, but also as an intercultural dialogue. Views are expressed that every cultural action can be considered as communicative, because it contains and expresses certain information. And in translation, the communicative aspect of a culturally significant text turns into a dialogue of cultures, languages, civilizations. The process of translation, the translation itself, is purely dialogical, it presupposes a fundamental difference and a fundamental equality of the parties. Artistic translation, as one of the channels of communication of culture, provides a constructive dialogue of cultures.

Key words: artistic translation, intercultural relations, communication, work, information, language.

Introduction.

The current level of comparative researches is defined within the meaning of the phenomenon of translation as an independent literary process as a special stratum of literary works that have a definite place in the system of literary relationships with their characteristics, typological properties, laws of operation, caused by a double source of appearance at the crossroads of cultures.

The target of the article is to investigate the artistic translation as a significant factor of intercultural relations.

Theoretical background.

Learning of translation as a complex interliterary phenomenon become active over the last time in Ukraine. Significantly, the focus on literary translation as a literary relations factor was observed as early as in the nineteenth century. Ukrainian translation of the nineteenth century has been focused on the intelligent layers, which were mostly bilingual (multilingual). So, it played not only an information function (potential readers could read definite literary works due to metropolitan language translations - Russian, German, or in the original), but above all - national creative function. This translation allowed for a direct, without intermediaries, Ukrainian cultural communication with foreign literature and helped to establish the idea of the possibility of direct cultural contacts between Ukrainians and foreigners, and therefore the idea of cultural and political equality of Ukrainians with other European nations, says Maxim Strikha [1, c. 9]. Thus, the translation occupies a special place in the literary process and is one of the obvious manifestations of interliterary (and then some way of cross-cultural) interaction, which is considered primarily in terms of functionality in perceiving the literature, which makes it possible to detect the artistic proportionality of two literatures.

For example, Zhirmunsky emphasized that the similarity between literary phenomena studied in their international relationships, based on the one hand, the similarity in the literary and social development of nations, on the other hand - the cultural and literary contacts between them, and it means that one should distinguish the typological analogies of the literary process and the so-called effects. Then the literary influence becomes possible in the presence of internal analogies of literary and social process. Nevertheless, from the point of view of methodology and research methods the lack of this fundamental distinction immediately leads to a distortion of the real picture of international relations and intercommunications. A significant contribution to the study of this problem in Ukraine have M. Drahomanov, I. Franco, O. Beletsky.

Results and discussion.

The theoretical basis for the translation within comparative studies became D. Dyurysyn's researches. He pointed to the special role of translations for interliterary research process, based on the fact that "literary translation" is one of the most visible manifestations

of the interaction of interliterary intercommunication». Here he saw the ontological nature of translation as "acting product of interliterary communication, it also determines and defines the interliterary communication". In fact, the translation is an important part of the national literary process as mediate between literatures, without it would be impossible to talk about interliterary process in its entirety. The important in the process of translation is also the choice of the original, which is often driven by internal needs of perceiving literature, its ability to somehow learn "a foreign" literary phenomenon, its ability to some extent (integration or differentiated) react to its artistic features. In addition, every literary phenomenon is seen not only in terms of his separation or isolation in itself (in soliloquy), and its various contacts with artistic medium (in a constant state of creation dialogue and polylogue). D. Dyurysyn shares the view of the equivalence of national literatures, each of which has a unique contribution to the world's literary development, considering that the national identity of each should be studied against the background of the general laws of the world literary process. The scientist focuses on the role of translation, the importance of its relationship with Comparative Literature, "In Studies of Translation and various concepts of Translation Studies are lacking participation of comparative studies, which deals with interliterary connections and relationships that embody not only the starting point for the origin and genesis of translator activity, but also internally modified, determine the nature of the specific techniques and specific solutions".

Translation activity is particularly active in the transition to a new style formation during periods of unstable literary norms and the crisis in the ruling by nowadays art systems. Then you must fill in the existing literature in its evolutionary potential gaps. Academician M. Conrad stated that the intensification of literary connections occur, as a rule, "in major historical turning points" that define the national life of nations and people. Hence, the experience of centuries of national cultures derived a conclusion: the era, which is characterized by lively cultural exchange, were both eras of most rapid development of national cultures. But what attracted and attracts one of the people in the culture of other people? First of all, - new ideas that will transform the world, fresh flavor of the original "alien culture", its national, unique shape, expressed by advanced humanistic ideas. "Alien" becomes "his" due to the complex and persistent work of development "of foreign source." This dialectic of national and international can reveal it through a comparative study of literature, starting from the "foundations" of finding out the internal springs of each literature, and thus interrelated and interacting literature. The Objective laws of literature development and all culture is that the results of spiritual activity of individual nations become common property. The National one-sidedness and narrow-mindedness become impossible, and from the numerous national and local literatures, a world literature is produced. The national literature, despite the identity, act as the components of regional and world literary process and subject to general laws. I. Franko said: "In general the national culture and literature in particular developing not one template for complex as depend on local circumstances - social, historical, ethnic, geographical, etc". In literary phenomena Franko saw a combination of "your, local, original, alien, imbued with long-term international relations". But the particular role he rightly gave that each national literature "brings its" in general treasure of literary themes and forms".

Translation is considered not only as a process of interlingual communication, but also as an intercultural dialogue. "Alien instantly feel

its" - this essentially cultural communication strategy helps a translation, as it provides intercultural communication at the level of the texts. In a sense, every cultural action can be viewed as communicative, because it contains and expresses a certain information. A translated outstanding cultural communicative aspect of the text is converted into the dialogue of cultures, languages and civilizations. The process of translation, so the translation itself is purely dialogical, it implies a fundamental difference and the fundamental equality of the parties. Literary translation as one of the channels of communication culture provides a constructive dialogue between cultures [2, c.554]. It is a dialogue of cultures creates the conditions for convergence of economic parity cultural process when they "listen" and "contribute" to each other - and it is in some way a civilization. The process of translation, the translation itself is purely dialogical, as it implies a fundamental difference and equality of the parties. A literary translation as one of the channels of communication culture provides a constructive dialogue between cultures. The problem of "foreign reader and writer" is the most complex and interesting subject of comparative literature. The interaction of literature in different historical periods, beginning with the appearance of the prerequisites for the Rapprochement of Cultures in the period of Romanticism, occurred in unequal social and cultural conditions. One of the aspects of relationships and interactions of literatures is continuity in their development. O. Bushmin, exploring this aspect pays attention to the existence of the "eternal" human problems and concludes that the distant past can become even more relevant for the present. The "Eternal" problems dealt with in the works of foreign and Ukrainian writers of the past, and still have not lost their relevance and urgency [3, c. 67]. A look at the past of the current position opens up new horizons in the study of these works.

In the process of learning the historical and literary continuity it is important to find not some similarities, but that in some way describes the community of creative ideas, unity or proximity ideological and aesthetic principles. Moreover, when we are dealing with the work of true masters, each manifestation of heredity - a pioneering act of artistic discovery. Comparativists believe that any national literature cannot develop successfully without interaction with the literatures and cultures of other nations. They focus on the fact that the use of historical, functional, and comparative research methods not only help to establish connections between different literary phenomena, but also facilitate deeper penetration into the ideological and aesthetic content of each of the compared products [4, c. 655]. Traditionally they considered that the main function of translation is mediation as a theory of translation does not go beyond national literary process or understand the national literary process too pragmatic, and therefore one-sided. As a manifestation of interliterary contact, it can be considered an example of "influence" or perception. One of the problems of translation in the context of comparative studies - the ratio of context and context by the interpreter.

In the literary translation the final context is very close to the first context. The criterion matches, or, alternatively, differences both contexts is a measure of the ratio of data validity and data taken from the literature. The writer goes on from reality and his perception to the words assigned of the image. In other words, if the data is dominated by reality, then talking about the author's work. Translator goes from existing text and playing in the imagination of reality through its "secondary", "complete the" perception of the new figurative embodiment, embodied in the text of the translation. Besides, M. Bakhtin considers work as a link in the chain of speech

communication where to "see and understand the author's work - means to understand the other, alien consciousness and its world" and where the word for man is nothing worse than a non-responsibility - no answer [5, c. 315]. The scientist investigates the word in three aspects: as a neutral and no proper word language as foreign to the word of others, complete strangers Resounds of expression, and, finally, as my word. If we consider the theory in the light of Bakhtin's translation as a dialogue, we understand that the words can be analyzed only in the grammatical point of view. It is impossible to speak of a purely linguistic sense of grammatical interpretation; it seems there is no interpretation of the ideological, cultural, aesthetic, psychological (without expression, emotional and evaluative attitude of the speaker to the statements).

Subsequently G. Gadamer expresses his own opinion on the matter: "The interpreter shall carry meaning, to be understanding, to the context in which he lives during conversations [6, c. 356]. It is well known that it does not mean if a translator distorts meaning, which implies another source. That is an important task of the translator is a clear reflection of the original work in translation, but along with those form of presentation and the presentation must be adapted to the particular language environment and the reader. The important thing has not only the context of individual works, but also the context of the works of the author, era, historical, general and cultural context of a particular national literature, language discourse. Each context in the book serves an additional source of image, deepening thoughts when a single word derives from a supporting information in the form of artistic and poetic means, associations, allusions, etc.

Not only the context of an individual work is important, but also the context of the author's work, epoch, historical context, general literary context of a separate national literature, linguistic discourse. Each context in the work is an additional source of education, deepening of thought, when a single word draws auxiliary information from the whole in the form of artistic and poetic means, associative connections, allusions, and so on.

Another feature of the "stylistic halo" of the text as a dialogical replica is its psychological expression, which is manifested in semantic accents, logical accents, intonation. In fact, this aspect of the process of perception is perhaps the least studied, as it requires the joint work of psychologists, linguists, writers. Regarding translation, it has not been specifically studied (some aspects of it were touched upon by representatives of the Prague Linguistic Circle, in particular J. Mukarzhovsky, as well as Russian formalists), although these aspects can create significant obstacles to interpretation. The correspondence of a work of art with the author's accents and information largely depends on the correct reading by the translator. Here we have a problem with "how" is said, not only "what" is said, but even if this problem is successfully solved, there is no guarantee that all readers of the translation will be able to "read the work correctly".

Conclusions. Thus, creating your own work to the author opens limitless opportunity for self-realization, where he can, without restrictions and create your original style on which will be identified by him. At the time of the creation of translation the translator need to not only understand and convey the source, but it does not lose its author's personality.

Today the problem of translation has ceased to be purely linguistic, it has become rather a semiotic, ideological problem. But since all the codes that the translator has to deal with (symbol code, culture code, history code, etc.) are grounded in the language,

language has become the main starting point in solving the problem of understanding, in search of the key to a genuine dialogue with each other both sides.

Through the prism of such research, literary translation in the broadest sense of the word (from language to language, from culture to culture, from one art system to another) becomes a form of interliterary contacts, a means of communication between national literatures, an integral aspect of later literary studies.) studios, and at the same time a method of restoring and maintaining dialogue between artistic personalities, artistic trends, eras.

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Міненко О., Єремесва Н. Художній переклад як важомий фактор міжкультурних зв'язків

Анотація. У статті розглянуто особливості художнього перекладу як форма міжкультурних зв'язків. Простежено, що літературне явище розглядається не лише з погляду його відокремленості чи замкненості в собі (у монологічності), а в його різноманітних зв'язках з мистецьким середовищем (у стані постійного творення діалогу, полілогу). Наведено аналіз дослідника Д. Дюришина, який поділяє думку про рівноцінність національних літератур, кожна з яких здійснює неповторний внесок у світовий літературний розвиток, вважаючи, що національну самобутність кожної слід вивчати на тлі загальних закономірностей світового літературного процесу. Учений акцентує увагу на ролі перекладу, важливості його зв'язку з порівняльним літературознавством: «У дослідженнях перекладу та різноманітних перекладознавчих концепцій не вистачає участі компаративістики, яка займається міжлітературними зв'язками і відносинами, що уособлюють собою не тільки початкову точку для виникнення і генези перекладознавчої діяльності, а й внутрішньо модифікують, зумовлюють характер її конкретних прийомів і окремих рішень».

Було виявлено, що перекладацька діяльність особливо активізується у періоди переходу до нової стильової формації, у періоди нестійких літературних норм і кризових явищ у панівних до цього часу художніх системах. На основі вивчення, встановлено, що переклад розглядається не тільки як процес міжмовної комунікації, але і як міжкультурний діалог. Викладено погляди на те, що кожна культурна дія може бути розглянута як комунікативна, тому що вона містить і виражає певну інформацію. А у перекладі комунікативний аспект культурно визначного тексту перетворюється у діалог культур, мов, цивілізацій. Процес перекладу, тобто сам переклад суто діалогічний, тобто він припускає принципове розходження й принципову рівноправність сторін. Художній переклад, як один з каналів комунікації культури, забезпечує конструктивний діалог культур.

Ключові слова: художній переклад, міжкультурні зв'язки, комунікація, твір, інформація, мова.