

THE ISSUE OF LITERARY TRANSLATION AS NATIONAL AND CULTURAL DIALOGUE

Introduction. Today, one of the most urgent problems of international communication is the dialogue of cultures. Society interprets every phenomenon of human life as a cultural phenomenon, striving at the same time for the integration of cultures. Entering into dialogue, national cultures discover something new in themselves.

The purpose of the work is to underscore the essential role of translation in facilitating effective intercultural communication. Translation serves as a vital conduit for bridging linguistic and cultural gaps, enabling mutual understanding and cooperation across diverse communities. Without translation, the exchange of ideas and experiences between cultures would be severely limited, hindering global understanding and collaboration.

Presenting main material. The main categories of the concept of dialogue of cultures are "culture - personality - dialogue - text – reception - understanding - interpretation". In this regard, translation has recently begun to be considered as a cultural phenomenon, since it crosses not only the boundaries of languages, but also the boundaries of cultures, and the artistic text created in the course of this process is transposed not only into another language system, but also into a system of another mentality, which involves overcoming not only linguistic, but also cultural barriers in translation, and allows to consider translation as a type of intercultural language activity (A. Schweitzer, C. Bassnet, M. Baker, etc.) [1].

Increasingly, the concept of "dialogue of cultures", which is used to reflect the complex and dynamic structure of international communication, includes the translation of fiction as a necessary component, the importance of which is

difficult to overestimate: "Dialogue is, one might say, the most important part of human communication. Its rough course leads through the hard work of translation, which forges the very mechanisms of understanding and its reflective resources". It is thanks to translations that Ukrainian literature has become the property of world culture, and the vast majority of foreign language readers are familiar only with the translated versions of the works of Ukrainian writers.

Translation is an extremely important and, at the same time, complex type of human activity, so it is not surprising that linguists, literary critics, cultural scientists, psychologists and other researchers deal with its various aspects. Translation plays a huge role in intercultural communication, which indicates the need to analyze all its aspects.

Today, more and more researchers are talking about an interdisciplinary approach to translation.

As you can see, the literary approach to translation has something that linguistic theory lacks – they try to cover the entire text of a work of art in its original and translated versions. On the other hand, literary studies cannot exist without the analysis of the language of the original and the translation, since in the work every grammatical or syntactic construction is a constituent part of the artistic image. Therefore, the approach to the study of artistic translation, as an extremely fruitful type of interliterary and intercultural dialogue, within the framework of comparative literary studies (P. Toper, D. Nalivayko, etc.), which takes into account the national specifics of artistic creativity and figurative mastering of foreign language discourse, but at the same time uses the indisputable achievements of linguistics.

In comparativistics, such main types of international literary relations as genetic contact connections, typological convergences, commonalities and analogies, as well as translation are recorded. Thus, in the book "Cossack Christian Republic" (1992), D. Nalyvaiko emphasized: "Modern science considers them in their real interconnection and interaction, as two sides of a

single process of international literary and cultural communication. In addition, D. Nalyvaiko defines another type of international literary relations – “an appeal to the life and history of a certain people in the literature of other countries, and the reverse process, that is, a foreign topic in this national literature.” This type, as the scientist points out in the monograph “Eyes of the West: Reception of Ukraine in Western Europe in the 19th and 18th centuries.” (1998), was updated at the end of the 20th century and grew into a separate branch of comparative studies – imagology. The theoretical achievements of D. Nalyvaiko, which encourage expanding the boundaries of comparative literature, provide an opportunity to take the next step in defining new paths in comparative studies [3], [4].

Since every artistic text is dialogical by its nature: it has a subject, the author, who, with the help of the text, expresses his thoughts to another subject, the reader, asks him or encourages him to act, we consider it appropriate to highlight another type of interaction between cultural and literary phenomena, which take place within one national discourse, as well as between different discourses, is a dialogue. Based on the concept of world literature (this term was first used by A. Dima: “The advantages of world literature are due to the artistic value of the structures that make it up. An interesting plot, expressive language and style, convex characters, a clear composition, brilliant novelty of images, originality of verse significantly contribute to the output work beyond the borders of the country in which it appeared”, we will define three types of such dialogue: 1) conscious dialogue of one writer with another (through intertext, reminiscences, etc.); 2) a dialogue that arises between the works of different writers and is carried out in the mind of the recipient, who relies on his thesaurus; 3) a dialogue between the writer and the reader (through reception and interpretation), in which, if it is a foreign language discourse, an intermediary – a translator – is wedged in.

Conclusion. The dialogue of cultures, and therefore of literature, is inherently infinite and incomplete: “There is neither the first nor the last word

and there are no limits to the dialogic context (it goes into the boundless past and into the boundless future). At any moment of the development of the dialogue, there are huge, unlimited masses of forgotten meanings, but at certain moments of the further development of the dialogue, in the course of it, they are remembered again and come to life in an updated (in a new context) form. There is nothing absolutely dead: each sense will have its own celebration of rebirth.” Translation is a broad dialogic process between the author and the reader through the intermediary of the translator, which includes reception and interpretation, as the basis for establishing a dialogue between the text and the translator itself, as the discovery of implicit meaning that passes through the prism of the translator’s consciousness and, at the same time, is enriched by it, as a series of consecutive actions aimed at initiating the work into dialogue and at the implementation of this dialogue. Translation as a dialogue is a joint movement of the text and the translator as a reader towards each other, the goal of which is mutual understanding, and the result of this mutual understanding is the translated text. The study of such a dialogue by comparing the translation with the original at the level of the text allows one to delve deeper into the dialectic of the relationship between them.

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