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LITERARY TRANSLATION AND INTERTEXT IN THE CONTEXT OF COMPARATIVE LITERATURE AND DIALOGUE OF CULTURES

If we analyse the dynamics of literary translation and literary comparative studies in different countries, we can conclude that there are clear coincidences in the periods of intensity of development in both areas of philological science.

Several most memorable dates can be identified in the formation and development of the theory of literary translation and literary comparative studies, for example, the middle of the 1950s, when the International Association of Translators was founded and the decision was made to create the International Association of Comparative Literature.

A term close to both translation theory and comparative literature – “intertextuality” – is closely associated with various works in semiotics. It was introduced in 1967 by French researcher and poststructuralist theorist Julia Kristeva. It is used to denote a universal property of texts – the presence of certain relationships that allow parts of the text to refer to each other. In addition, links can be either explicit or implicit. Intertextuality in modern humane sciences is perceived in the context of dialogisation of culture.

Intertext is a dialogical interaction of works and relationship of a certain text (literary, pictorial, or musical) with another, which ensures that the meaning the author implies is made clear. This method of constructing a work of art is primarily associated with modernism and postmodernism in art. Its essence is that the text is created based on reminiscences and quotes from other works, not only literary works, but also other forms of art.

One of the goals of studying intertext in the context of translation may be to identify some patterns in establishing cultural parallels. This will allow you to decide on the choice of a translation strategy depending on the type of source text.

Thus, intertextual connections in texts are not limited to direct references to other sources. They are often veiled as reminiscences or parallels and are discovered exclusively during the literary analysis of a specific work. Analysing the story “The Ebony Tower” by J. Fowles, we see “reminiscences” in the storyline of the work. They link the text to the myth of Diana and Actaeon. The symbolism of the story is the symbolism of the myth and elements of the myth are firmly woven into the storyline of the text. The main character of the novel, Diana, is nicknamed “Mouse”. A native speaker of the target language unfamiliar with the book may think that Diana is called so because she is an inconspicuous quiet girl, whose behaviour resembles that of a mouse. But that is not the point, of course. Diana's nickname “Mouse” bears a great semblance to another English word “Muse” and its meaning correlates with the role of not only Diana, Fowles' heroine, but also that of the mythical Diana.

Quotations are another interesting type of intertextuality in texts. Quotes can also be open or veiled. Many scholars analyse texts within the frames of the so-called hermeneutic tradition.

Quotes are often not even highlighted with quotation marks, and they can only be determined based on one's own literary competence. In the book “The Mysterious Flame of Queen Loana” by U. Eco there are many different quotes of this kind. The writer himself published an open letter for the translators of his novels in the *Europeomagazine* on 12 October 1994, where he wrote: “... it would be ideal to achieve a result in which the source of borrowing is practically unrecognisable...”, “the feeling of a quotation should be illusory,” and the text is smooth and uniform in style and aesthetically perfect. In the novel “The Mysterious Flame of Queen Loana” U. Eco uses a quote from the novel “Martin Eden” by J. London, but the quote is, as he himself writes in his letter, “ghostly”: “Martin Eden found out everything, but as soon as he found out, he stopped knowing”.

Scientists give different definitions to these connections and the very phenomenon that determines their existence, but almost everyone agrees that the

main criterion for determining the presence of the aforementioned connections is the existence in the text of references, direct or indirect, to other works by “intertextual inclusions.” Such inclusions, and, in particular, their reproduction in translations are the area of our interest in the format of our work. This topic is of particular interest to theorists and practitioners in the field of translation and requires further study due to its novelty.