

# LITERARY TRANSLATION AND ITS RELATION TO HISTORY

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**Abstract:** *the article manages the interrelations between the hypothesis of scholarly interpretation and the hypothesis and history of writing. It is presented to advance those interrelations literally, just as a student of history of writing should take into thought the formal and semantic explicitness of scholarly interpretation, in particular the dynamic intricacy of the exchange of propositional and meta-propositional meaning of the first content into the interpreted content, the previous being associated with the last by the rule of "congruity" (L.V. Kushnina).*

**Keywords:** *literary translation, field of study, career in literary translation, interdisciplinary, art history, poetics, translation tool.*

The most interesting works in science, as we know, appear at the junction of disciplines. Probably, one could reflect on how much the size of the interdisciplinary "gap" is related to the measure of this interest, and whether the work done on the fields of the commonwealth, for example, art history and physics, is more interesting than research conducted in the framework of more related disciplines; but it is clear that the "external view" implemented in integrative research contributes significantly to the quality and productivity of scientific work [1].

As a rule, this appeal gives interesting and promising results. So, A.S. Sholokhov in his study of the poetics and problems of the works of N.V. Gogol is absolutely right in saying that the translation of the writer's texts reveals the essential features of the original, that the analysis of translation practice can be an instrument of the history and theory of literature [Sholokhov 2011, 113], and the approach itself is to understand the literary secrets of Gogol's prose through translation as interpretation and through interpretation as a translation - can be both original and new, as well as productive. At the same time, the theoretical toolkit of translators is applicable to solve the urgent historical and literary and theoretical issues of constructing the author's literary reputation in the process of cultural transfer [2].

The adopted research methodology provides a comparative analysis of different translations as variants of the same text. In the works noted above, however, the specifics of the work of the translator with the literary text, i.e. the implementation of a specific set of strategies and techniques are outside the scope of the tasks. But in other cases this happens, and therefore when taking into account the experience of translation studies in theoretical and literary and historical-literary studies, this specificity cannot be ignored.

Actually, in the most linguistically-oriented modern translation studies this specificity is rarely noted and interpreted, despite the fact that F. Schleiermacher wrote about this problem. So, in existing classifications, literary translation, as a rule, does not stand out as a special type of translation activity. "Speaking of literary translation, in its most general form, we can say that it faces the same tasks as other types of translation". At the same time, the differences between literary and non-literary translation are numerous and any translation is universal in the framework of the practice and theory of literary translation and looks fundamentally different than the same universal in relation to socio-political, economic, scientific and other types of translation. Thus, the basic categories for translating non-fiction texts are the categories of formal equivalence and adequacy. In relation to this type of text, these categories will always remain important, despite all the efforts of post structural translation theories. The translation of an economic or scientific text cannot be evaluated through the prism of translation methodologies, which prioritize the categories of variability, inference, deviance, etc.

High-quality literary translation overcomes the principles of formal equivalence and adequacy; compliance with these principles sometimes destroys the translated text - as a fictional text. Translation as a dialogue of cultures presupposes the obligatory existence of a "gap" between the culture that generates the text and the host culture. We confine ourselves to taking for granted that the position that is completely unacceptable to other special theories of translation, that within the framework of literary translation, a translator can never give an adequate author's interpretation of the artistic world and aesthetic object recorded in the translated text. The latter, they are subject to the modulating effect of a huge number of factors that shape the culture of the country of translation and translator as a linguistic person. It is all about the fundamental difference between a literary text and a non-literary text, and linguistics, including translation linguistics. Literary text with its elements implements non-concrete propositions (contents), which are correlated with the "objective" reality of the proposition [3], which, grouped together with the "meanings", form the literary world. It implements, first of all, the Meta position of the aesthetic object, which forms the content that needs to be reconstructed in translation. Moreover, specific propositions and language constructions based on them turn out to be optional. Particularly,

in translation, these constructions can vary, change, even be omitted - if they are only in the semantic plan they correspond to Meta position, i.e. aesthetic object.

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