

PROBLEMS OF INTERPRETATION IN LITERARY TRANSLATION THE CONCEPT OF LITERARY TRANSLATION

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Annotation: *This article devoted to the problem of interpretation in literary translation today attracts the attention of many scholars. The increased interest in this issue is associated with the statement, which has become an axiom in modern translation studies, that the text of the translation, which is the result of the translation process, necessarily bears the imprint of interpretative processes. In this regard, the translated text can, with certain reservations, be considered a unique text that differs from the original text.*

Key words: *translation, interpretation, composition, vocabulary, syntax, culture, framework, extralinguistic, aesthetic principles, configuration, content, formation*

The main function of literary translation is the creation of a foreign-language likeness of a work of art. Therefore, literary translation should be considered a kind of interpretation, i.e. interpretation of the original text.

The interpretation of the text, which is “the point of departure of the translation process, its vector”, plays an important role in the process of literary translation. A.A. Kondratenko notes that it is with interpretation that the process of translation begins, the comprehension of its composition, vocabulary, syntax, emotional and expressive means, etc. [A.A. Kondratenko 2013, p. 131].

Interpretation is “a justified (in the proper linguistic, pragmatic and cognitive aspects) verbalized understanding of the text”. This is due to the fact that the purpose of interpretation is to answer the question, “what idea does the author assert, what moral impulse does his pragmatic attitude carry”, and to prove the validity of his conclusions, based on the meaning of the work of art [V.A. Kukharenko 1988, p. 189].

D.V. Psurtsev calls the interpretation of a literary text an analytical activity, which is aimed at revealing the content of the text, extracting meaningful information, and at the mechanisms of its encoding and decoding in a literary text [D.V. Psurtsev 2002, With. 18].

E.A. Morozkina approaches the definition of the concept of "interpretation" with in terms of its correspondence to the term "understanding". If understanding is understood as the result of the process of interpreting the text, then the process of interpretation (interpretation) itself should be understood as the search and disclosure of the whole variety of meaning inherent in the original text. Based on this correlation of

interpretation and understanding, scientists define the interpretation of a literary text as the disclosure of its meaning or meanings expressed in the totality of linguistic signs.

The concept of interpretation directly relates to literary translation. In modern translation studies, the assertion is often made that a literary text is considered untranslatable from the point of view of one-to-one correspondence. In other words, all linguistic elements present in a literary text cannot be objectively and unambiguously replaced by similar elements of the target language due to the structural and functional relativity of the linguistic sign. Moreover, in different languages, discrepancies are observed not only in the linguistic signs themselves, but also in the functions they perform.

The relationship between the concepts of "translation" and "interpretation" appears in translation studies in two different formulations: translation as interpretation and interpretation as translation. In the first case (translation as interpretation), translation is equated with interpretation, as a result of which the differences between languages and the specifics of the transition from one language to another are underestimated, with the results of the transition recorded in the form of a translation text. In the second case (interpretation as translation), on the contrary, the difference factor of personal intellectual codes is overestimated, as a result of which interpretation is equated with translation. Thus, in the first case, the translation is equated with the concept of "version". In the second case, the concept "translation" becomes synonymous with the concepts of "transformation" and "recoding" [D.V. Psurtsev 2002, p. 17].

A somewhat different structure of understanding as an interpretation of a literary text is given in the study by T.A. Kazakova:

- 1) the first level - recognition of a sign burdened with an artistic function by correlating with the already known;
- 2) the second level - recognition of the artistic function of the sign by deriving a new meaning;
- 3) translation evaluation of a literary text [T.A. Kazakova 2002, p. 15].

At the first stage, the understanding of a literary text occurs almost unconsciously, automatically in the mind of the translator. The only complication at this stage is the use of the sign in a different capacity and in a different function. The second stage of understanding occurs using a certain algorithm. The construction of this algorithm requires certain experience and developed intuition. The third level of understanding - the level of evaluation - is a necessary condition for successful interpretation within the framework of literary translation, since it is at this stage that the translator projects a system of figurative meanings accumulated by him in the course of processing the source text.

Let us consider the main criteria on which the successful interpretation of a literary text is based.

First of all, the interpretation is based on the knowledge of the translator, which differs in individuality. The individuality of knowledge means the individuality of its configuration in terms of volume, content and interpretation. In other words, the translator's knowledge determines the formation of individual meanings of the utterance in the process of interpretation.

The interpretation of a literary text also depends on the temporal, cultural and linguistic parameters of the artistic text, or rather the gaps in time, culture and language between the author of the text and his interpreter. The interpretation of a literary text should be consistently carried out not only within the framework of the translated text, but also outside it, relying on an extralinguistic context. The extralinguistic context should include other works of the author, his biographical data, aesthetic principles, the historical era in which the writer worked, and, as a result, the temporal distance between the original and the translation, differences in the linguistic features of the text and in the features of a cultural nature.

In some cases, in the process of interpreting a literary text, significant details are revealed that affect the result of the translation process. In this regard, the translator often needs to return to the beginning of a literary work and correct the already established understanding of this text. This process G.I. Bogin calls reflection and defines it as “a factor of activity that determines which subjective realities (the realities of consciousness) will be seen in the text under the conditions of the process of semantic understanding as the moment of mastering the content of the text. Reflection, on the other hand, consists of acts in which this richness becomes comprehended, i.e. amenable to development” [G.I. Bogin 2001, p. 51].

Based on the foregoing, we can conclude that interpretation in literary translation should be understood as the translator's analytical activity aimed at revealing the content of the text, extracting meaningful information, searching for meanings expressed in the totality of linguistic signs both explicitly and implicitly. Among the main criteria on which the successful interpretation of a literary text is based, we have identified:

- 1) knowledge of the translator;
- 2) time criterion;
- 3) cultural criterion;
- 4) language parameters of the text;
- 5) extralinguistic context of the work.

Also, when translating, the influence of the translator's personality on the content of a work of art plays an important role. The process of interpretation depends primarily on the personality of the translator, which has a great influence on the content of the translated work of art.

The translator of a literary text, like the translator of any other text, acts in two roles:

- 1) as the recipient of the original text;
- 2) as a sender of the text.

However, the specificity of the literary text affects the fact that in each of these roles the translator needs to perform many additional functions.

Based on the performance of various functions by the translator, he acts as a secondary linguistic personality. Under the secondary language personality, we, following A.N. Plekhov, we understand “a communicatively active subject, capable to some extent of knowing, describing, evaluating, transforming the surrounding reality and participating in communication with other people by means of a foreign language in foreign speech activity” [Plekhov 2007, p. 3].

The translator, being a secondary linguistic personality and performing the above two functions, is able to transform the surrounding reality. It is known that the level of understanding of the literary text by the recipient of the translated version depends on the professionalism and talent of the translator, on the quality of the translation.

The translation of fiction should be considered a work of art of the word of a special kind. The translator, on the other hand, is an artist of a special kind, existing with his art on frontier zone of contact between two cultures, but addressing always and only to its reader.

The interpretation of each individual translator when translating a work of art is, in essence, a personal experience by the writer or translator of the meaning that is inherent in the original text. After all, depending on how the translator understands the text, so he reflects it in his translation. This statement is especially true in relation to texts that are characterized by a double interpretation. Literary texts are a vivid example of such texts.

A lot depends on how the translator interprets the source text. In particular, this fact causes the emergence of a large number of translation options for the same literary work. Speaking about the problem of interpreting a work of art in the process of translation, the opinion is expressed that a literary translator should be as “transparent” as possible. Setting to transparent, i.e. on a more approximate correspondence of the text of the translation to the original and the rejection of intentional liberties, contains more prospects for a successful translation of a work of art. One should agree with the opinion that a “transparent” translator does not intentionally create obstacles between the writer and the reader of the translation in the person of his own person. Consequently, the translator creates a text that can give a complete picture of the original to foreign readers.

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