

## USING INTERPRETATION IN TRANSLATING A LITERARY TEXT

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**Annotation.** In this study, the features of the translation of literary texts and ways to overcome the barriers associated with these problems were considered. On the one hand, there is the “non-translatability theory”, according to which a full-fledged translation from one language to another is generally impossible due to a significant divergence of the expressive means of different languages; on the other hand, any developed national language is quite a sufficient means of communication for the full transmission of thoughts expressed in another language.

**Key words:** interpretation, translator, content, emphasize, comparison, recreation, principle, recognition, phenomenon

The term "interpretation" itself came to us from hermeneutics, where it meant "the art of understanding and explanation." The term “interpretation” was introduced into the theory of translation by I.I. Revzin and V.Yu. Rosenzweig. And it was proposed to understand it as the transition from the source text to the target text not through a system of correspondences between the source language and the target language, but through an appeal to the situation in a certain context [4].

And as for the translation activity itself, this term can be used:

- 1) as a contextual interpretation of language units,
- 2) interpretation with the help of dictionaries and reference books,
- 3) interpretation through an independent creative act of the translator, taking into account the described reality, the situation of the act of translation, etc., and also how
- 4) interpretation of the meaning that does not directly constitute the content of the statement, but is derived from it under the conditions of a specific act of communication.

If the interpretation in the second meaning is based on other people's knowledge set forth in dictionaries and reference books, then the other three types are of an unmediated nature.

Considering the role of context in translation, G.V. Kolshansky emphasizes the focus of this type of communicative activity "not on an abstract comparison of the linguistic units of the corresponding languages, but on an adequate recreation of the content of the original." Translation, in his opinion, is based on the principle of a single organization of all specific languages, on the essence of language as a form of reflection of reality [2].

The role of interpretation in translation is evaluated in different ways: from its recognition as a phenomenon, which is justified only by the lack of linguistic correspondence - in this case, the “content is conveyed in one’s own words”, to the postulation of its inevitability and necessity.

In many ways, the expediency of interpretation is determined by the type of text being translated. For example, when translating a literary text, the translator is faced with the task of translating not just information, but a work of art. According to I. Levy, “... due to the incommensurability of the linguistic material of the original and the translation, there can be no semantic identity between them in expression, and, therefore, a linguistically correct translation is impossible, but only interpretation is possible” [3].

When interpreting a work, the translator must be based on its “objective meaning”, minimizing subjective interference in the text. At the same time, the degree of discrepancy between the original and the translation may be dictated by the specific task that the translator sets himself. In accordance with this task, S.F. Goncharenko proposes to distinguish three types of translation: proper poetic, poetic-philological and philological.

The poetic type of translation does not require semantic or stylistic adequacy. It is enough for him to function as a full-fledged work of art.

In the translation of the poetic-philological type, pragmatic adequacy gives way to semantic, but at the same time, the translator tries not to violate the norms of the target language. Translation of this type is usually used by specialists studying the literature of a certain country, historical period or language.

The philological type of translation is intended for an even narrower circle of specialists. And the task in such a text is not to replace the original and perform its functions, but to provide semantic or stylistic information about the original.

The number of possible interpretations in a literary text is almost limitless, therefore, it is very common to find many translations of the same literary work, and each translation will necessarily contain individual features that distinguish it both from the original and from other translations of the same text. So, the translator “inevitably enters into a relationship of co-creation with the translated author, the translation bears the imprint of his creative personality...” [1].

Each translator of a literary work in his own way solves the main issue of language translation: accuracy or beauty (fidelity or beauty). At the same time, some translators consider it important that the translation correspond to the spirit of the native language and the habits of the domestic reader, while others insist that it is more important to accustom the reader to perceive a different way of thinking, a different culture, and for this even go to violence against the native language. The fulfillment of the first requirement leads to a free translation, the fulfillment of the second leads to a literal,

literal translation. In the history of culture, these two types of translations replace each other.

Literary translation of texts requires searching, invention, resourcefulness, getting used to, empathy, visual acuity, revealing the translator's creative individuality. Since, as a result of the translation of a literary text, the translation should also turn out to be artistic, it is important to be able to write in your native language. It is no coincidence that the best translators are good poets and writers, even if they do not know the original language perfectly. After all, not only professionalism and a high level of competence, but also the talent of the author are the most important factors influencing the quality of the translation of a work of fiction. So, for example, B. Pasternak took up translations after many years of his own work.

For a translator, the ideal is to merge with the author. But merging requires searching, resourcefulness, getting used to, fiction, visual acuity, empathy, smell and hearing. It is necessary to reveal the creative individuality so that it does not obscure the originality of the author.

Literary translation is inconceivable without such means of design as dialectisms, comparisons, irony, metaphors, puns, the syntactic specificity of the original, the work with which requires certain practical knowledge from the translator.

According to many researchers, the best translations may contain conditional changes compared to the original - and these changes are absolutely necessary if the goal is to create a unity of form and content similar to the original on the material of another language, however, the accuracy of the translation depends on the volume of these changes - and it is precisely the minimum of such changes presupposes an adequate translation.

Whatever the arguments of translators who hold extreme views on the translation process, it has long been known that translations that are too close to the original text, or, worse, too far from it, are unsuccessful. There must be some kind of golden mean that creates a kind of balance between all the efforts and attempts of the translator. And if in a certain period of time, in a certain place, the translation performs all its functions, then such a translation can be considered of high quality. As soon as the translation ceases to fulfill its functions for any reason, it should be replaced with another translation option.

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