

THE HERMENEUTIC CONCEPT OF THE TRANSLATION OF PROSE AND NOVELS

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ABSTRACT

Hermeneutics originated as the art of textual interpretation in Ancient Greece, and subsequently used as the main method of biblical interpretation in the middle Ages. Hermeneutics was widely developed in the XIX-XX centuries, turning into an independent philosophical concept that puts understanding as a necessary ontological condition for the existence of a person at the forefront.

Keywords: *hermeneutics, translator, languages, prose and novel, linguistic.*

АННОТАЦИЯ

Герменевтика зародилась как искусство толкования текстов в Древней Греции и впоследствии использовалась как основной метод толкования Библии в Средние века. Герменевтика получила широкое развитие в XIX-XX веках, превратившись в самостоятельную философскую концепцию, ставящую во главу угла понимание как необходимое онтологическое условие существования человека.

Ключевые слова: *герменевтика, переводчик, языки, проза и роман, лингвистика.*

INTRODUCTION

Before examining the role of hermeneutics in the process of artistic translation, let us turn directly to the science of “hermeneutics” itself. The Encyclopaedic Dictionary of Philosophy says that the words “hermeneutics and hermeneutic are understood as “the ability to interpret, interpret, clarify, translate, or in other words. To bring to understanding and make intelligible any meaningful message and come from the name of the ancient Greek god Hermes, who is mentioned in one of the Orphic myths as the “translator of all languages”, the ancestor of translators” [1].

It should be noted that hermeneutics from the art of interpreting a text to a scientific concept has undergone a number of changes. The science states that “hermeneutics was formed back in ancient times, focusing on understanding the principles of interpreting the spoken word and using one’s speech to convey the exact meaning of the message, corresponding to the objectives of the speaker. The ancient Greeks considered the interpretation of the speech of the poets and writers of antiquity a particular difficulty, when the interpreter had to understand the author

better than he understood himself. For the Greeks, the interpreter was close in image to the creator, the poet who creates his text on the basis of someone else's text, reinterpreting and passing it through himself" [2].

What is the difference between hermeneutics and other approaches to text interpretation? Ruzavin G.I. gives an exhaustive answer: "In hermeneutics, the search for meaning is opposed to the attribution of meanings, and the success of understanding depends on the result of the search for this meaning. In philosophical hermeneutics, the meaning considered as a transcendental component of the text, and then the hermeneutic interpretation has the character of a work and creation of meanings. Unlike traditional philological hermeneutics, in which meaning is an immanent component of the text and its interpretation is only a reproduction of the meanings inherent in the text. In most scientific concepts, the cognitive abilities of a person are involved in the process of understanding the text, which ensure the effectiveness of understanding. While in the hermeneutic tradition, the process of understanding involves not only rational and objective factors of cognition, but also the subjective, emotional abilities of a person: imagination and empathy. Thus, hermeneutics reveals the role of psychological and intuitive-empirical aspects of the process of understanding" [3].

DISCUSSION AND RESULTS

The hermeneutic circle gained particular importance in the works of Gadamer, turning into one of the most important components of hermeneutic interpretation along with pre-understanding, fundamental incompleteness, elimination of the author's intention, dialogism and orientation towards achieving the truth. "The hermeneutic circle is a constant movement from pre-understanding to a holistic text, from a sketch of meaning to its correction, and finally, to the final understanding of all the meanings of the text. Thus, the hermeneutic circle understood as a model of constant development, building up understanding, in which pre-understanding is a prerequisite for overcoming the hermeneutic circle". Gadamer builds his interpretation of the hermeneutic circle because of Heidegger's ideas and comments on it as follows: "Whoever wants to understand a text always makes an assumption. He presupposes the meaning of the whole, which seems to him the first meaning in the text. This happens because the text already read with a significant expectation of a certain meaning" [2].

Thus in the model of hermeneutics, the dialogical nature of understanding and translation is closely connected with fundamental incompleteness. The translation completed, as it will never reach full equivalence to the original. This, however, does

not negate his claims to truth, because a new truth revealed in each translation through an application – the connection of a text with a certain era and culture. The variety of applicative positions makes possible the existence of several translations of the original, which will be equally true. Moreover, the more translations a work has, the more relevant meanings different translators will be able to find in it. Therefore, Gadamer leaves behind each interpreter not just the opportunity, but also the need for a personal reading of the text, its rethinking and reassessment. The interpretation of the text does not consist in imitation of the primary author's text, but in the creation of one's own author's text based on the original text and one's own hermeneutic experience [4-15].

Indeed, the perception of speech or text in a foreign language is the simplest example of a situation of encountering the problem of misunderstanding. In this case, the translator acts as an interpreter, and the understanding of the same information by the final recipient largely depends on the level of understanding of the source information by the translator. Let us consider the main connecting lines that exist between translation and hermeneutics.

Many philologists and translation practitioners, long before translation studies became a separate scientific discipline, made attempts to formulate requirements for translation and translator in their works. Therefore, Etienne Dole (1509-1546), a poet, humanist and translator, back in the 16th century believed that “the translator must comply with five basic requirements, the first of which is to perfectly understand the content of the translated text and the intention of the author whom he translates” [16-28]. In the 18th century, A. Tytler formulated his “Principles of Translation”: “the translation must fully convey the ideas of the original, must be identical to the original in terms of style and manner of presentation, and the legermeneutic circle must also be read like the original” [3]. In both the first and second cases, the aspect of a complete understanding of the meaning of the text and the ideas of the author brought to the fore.

Thus, the connection between hermeneutics, which appeals to understanding, and translation, which designed to provide this understanding to the final recipient of the text in a foreign language, is obvious. Moreover, for the representatives of philosophical hermeneutics, the translator's activity, in fact, is interpretation, the peculiarity of which is that the text of the translation because of interpretation appears to the reader “in the light of another language”. Therefore, when translating, there is an acute problem of fidelity and accuracy of interpretation, which is characteristic of any interpretation.

According to Gadamer, there is no ideally accurate translation identical to the original: “Like any interpretation, translation means re-illumination, an attempt to present something in a new light. The one who translates forced to take on this task. He cannot leave anything in his translation that would not be perfectly clear to him. <...> He must say with all clarity exactly how he understands the text. <...> any translation that takes its task seriously is clearer and more primitive than the original. Even if it is a masterful imitation of the original, some shades and halftones inevitably disappear in it” [29-35].

If we look at the hermeneutical translation of fiction in its relationship with the theory of translation in general, we can notice some differences in the main tasks and problems. So, in “translation studies, it is generally accepted that the main task of the translator is to achieve the maximum equivalence of the translated text to the original text, and the problem is the translatability / untranslatability of some units of the foreign language, which ultimately pushes the translator to create an assimilative translation. While for the hermeneutic strategy of translation, the main task is the adequate interpretation of the original text and its adaptive transcription in the prose or novel. Thus, according to Gadamer, interlingual translation is of a compromise nature, since it must express “alien” through “one’s own” so that this “alien” does not lose its originality” [36-40].

Thus, in the hermeneutic strategy of literary translation, the understanding of translation as an equivalent to the original in prose and novels rethought. Philosophers-hermeneutics emphasize the importance of intuition and creative originality of the interpreter along with a high level of understanding of the author’s intentions and the extra linguistic environment of the text, thereby eliminating the concept of equivalence in literary translation. Summing up, we can say that in modern translation studies, hermeneutic translation is limited to interpretation at the level of the author’s intentions and does not go beyond the meanings of the original text. With this approach, in particular, what intended to be obscure and incomprehensible in prose and novels should remain a mystery in prose and novels, which, however, does not exempt the translator from interpreting concepts and meanings that are obviously understandable to speakers, but clearly inaccessible to understanding by speakers of prose and novels.

CONCLUSION

Thus, the subject of hermeneutics is the process of understanding, and understanding itself is the ultimate goal of hermeneutic interpretation. To achieve this goal, it is necessary to go through the hermeneutic circle, which is both a

problem and a method of hermeneutics. The hermeneutic circle consists in understanding the whole through its parts, and the parts through the whole, the text through culture, and culture through the text, oneself through others, and those around through oneself. Based on the model of interpretation using the hermeneutic circle, within the framework of Gadamer's hermeneutic translation strategy, understanding and meaning formation in translation carried out. The use of a hermeneutic translation strategy seems especially appropriate in the process of translating literary texts due to the peculiarities of their pragmatics and meaning generation. At the same time, in hermeneutics, the antinomy is acutely relevant: a translation is a copy of the original and a translation is an independent work in another language. Indeed, by comprehending the text and turning it into personal experience, the translator becomes at least a co-author of the work, since he constructs and interprets the original meanings of the text in such a way that they both correlate with the culture that gave rise to them and are acceptable to the receiving culture. Within the framework of the modern neo-hermeneutic approach to translation, it is important to interpret only within the framework of the intentions of the work. This approach excludes cases of free translation, intensification and de-intensification of meanings in translation, and other cases of deviation by the translator from the author's text. In order to better understand the intentions of the work, the translator goes through the "hermeneutic route", which turns the text into a part of personal translation experience. This "route" includes four stages, the key ones being aggression, or distancing, and impulse, or appropriation.

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