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TARJIMASHUNOSLIK MASALALARI”**
mavzusidagi xalqaro ilmiy-amaliy konferensiya
2025-yil, 12-13-noyabr

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PHILOLOGY AND TRANSLATION
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Mazkur xalqaro konferensiya materiali filologik komparativistika va tarjimashunoslikning dolzarb nazariy hamda amaliy masalalarini zamonaviy ilmiy yondashuvlar asosida yoritishga bag‘ishlanadi. To‘plamda turli milliy adabiyotlar, tillar va madaniyatlar o‘rtasidagi o‘zaro ta’sir, adabiyotlararo aloqalar, qiyosiy-tipologik va qiyosiy-genetik tadqiqotlar, badiiy va maxsus matnlarni tarjima qilish muammolari, tarjima strategiyalari va ekvivalentlik masalalari tahlil qilinadi. Shuningdek, konferensiya materiallarida tarjima nazariyasining zamonaviy konsepsiyalari, tarjimon kompetensiyasini shakllantirish, tarjimoni o‘qitish metodikasi, madaniyatlararo kommunikatsiya hamda globallashuv sharoitida tarjimaning ijtimoiy-madaniy ahamiyati kabi masalalar keng yoritiladi. Ilmiy maqolalar filologik komparativistika va tarjimashunoslik sohalarida faoliyat yuritayotgan olimlar, tadqiqotchilar, doktorantlar, magistrantlar hamda talabalar uchun mo‘ljallangan bo‘lib, fanlararo integratsiyani kuchaytirishga hamda nazariya va amaliyot uyg‘unligini ta’minlashga xizmat qiladi.

Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.

To‘plam Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Ilmiy-texnik kengashining 2025-yil 17-dekabrda 6-sonli yig‘ilish qaroriga asosan nashrga tavsiya etilgan.

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This international conference articles are dedicated to illuminating the current theoretical and practical issues in philological comparativistics and translation studies based on the modern scientific approaches. The collection analyzes of mutual influences between different national literatures, languages and cultures; interliterary connections; comparative-typological and comparative-genetic studies; the issues of translating literary and specialized texts; translation strategies and problems of equivalence. Furthermore, the conference materials extensively cover the topics such as: contemporary concepts in translation theory, the formation of a translator competence, methodologies for teaching translation, intercultural communication and socio-cultural significance of translation in the context of globalization. The given scientific articles are intended to scientists, researchers, doctoral students, master’s students and undergraduate students who actively working in the fields of philological comparativistics and translation studies and they serve to strengthen interdisciplinary integration as well as to ensure the harmony between theory and practice.

The views expressed in the articles do not necessarily reflect those of the editorial board.

The publication was recommended by the Scientific and Technical Council of Alisher Navo‘i Tashkent State University of Uzbek Language and Literature on December 17, 2025.

LITERARY TRANSLATION AS INTERPRETATION: ON THE BASIS OF DREISER’S LITERARY WORKS

*Tozagul Nasrullaeva,
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Abstract. This article explores literary translation as a form of interpretation, drawing on examples from the works of Theodore Dreiser. The study focuses on semantic and stylistic transformations that occur in the translation process and on strategies for preserving the stylistic features of the original. Special attention is given to translations of *Sister Carrie* by different translators, which makes it possible to compare interpretative differences and identify effective ways of conveying Dreiser’s style.

Keywords: *translation, interpretation, literary text, Theodore Dreiser, stylistic transformations, hermeneutic approach.*

Annotatsiya. Ushbu maqolada badiiy tarjima talqin shakli sifatida o‘rganiladi va unda Teodor Dreyzer asarlaridan olingan misollar tahlil qilinadi. Tadqiqot tarjima jarayonida yuz beradigan semantik va uslubiy o‘zgarishlar hamda asl matnning uslubiy xususiyatlarini saqlab qolish strategiyalariga e‘tibor qaratadi. Ayniqsa, turli tarjimonlar tomonidan amalga oshirilgan “Sister Carrie” (“Opa Kerri”) romanining tarjimalari tahlil qilinib, ularning talqinidagi farqlar solishtiriladi hamda Dreyzer uslubini yetkazishning samarali yo‘llari aniqlanadi.

Kalit so‘zlar: *tarjima, talqin, badiiy matn, Teodor Dreyzer, uslubiy o‘zgarishlar, germevtik yondashuv.*

Literary translation is not merely the transfer of content from one language to another but a complex process of interpretation in which the translator acts as both mediator and co-author. Unlike technical or legal translation, where the primary goal is accuracy with minimal distortion, literary translation requires the preservation of style, expression, and semantic nuance. This article explores literary translation as a form of interpretation, drawing on examples from the works of Theodore Dreiser. The study focuses on semantic and stylistic transformations that occur in the translation process and on strategies for preserving the stylistic features of the original. Special attention is given to translations of *Sister Carrie* by different translators, which makes it possible to compare interpretative differences and identify effective ways of conveying Dreiser’s style.

Theodore Dreiser’s novels, particularly *Sister Carrie*, provide valuable material for studying the challenges of literary translation. His works combine a realistic narrative manner with complex syntax, internal rhythm, and expressive language. As Gurina, Dobrovolsky, and Kretev (2005) have shown, Russian translations of Dreiser’s works often exhibit asymmetry in sentence division, reflecting structural differences between English and Russian. Literary translation can be examined through the hermeneutic model, grounded in the principle of the “hermeneutic circle” (Schleiermacher; Gadamer). According to this principle, understanding emerges from the interaction of parts and the whole, making translation a dynamic act of interpretation (Morozkina & Nasanbaeva, 2013). The translator not only conveys lexical meaning but also reconstructs the author’s intended sense and adapts it to another linguistic and cultural system.

One of the most significant features of Dreiser’s translations is sentence asymmetry. English long sentences are often broken down into shorter units in Russian, while short English sentences may be combined into longer complex ones. For example, the sentence “*They filed out, and he affected to take no notice of her*” was translated as “*Пассажиры один за другим стали покидать вагон. Друзя сделал вид, будто не замечает Керри*”. This approach avoids syntactic overload and increases readability. Conversely, in some cases, several short English sentences are merged into a single Russian one, creating a smoother and more natural flow. Thus, the original “*She could scarcely toss her head gracefully. Her hands were almost ineffectual. The feet, though small, were set flatly*”

was translated as “Она не умела игриво откидывать голову, часто не знала, куда девать руки, и хоть ножки у нее были маленькие, ступала она тяжело”.

Dialogue requires particular attention because its formatting differs across languages. In Russian, lines of dialogue are usually presented as separate sentences, while in English they may be embedded in authorial remarks. For instance, “Oh,” he answered, “I thought you did” was translated as «– О! – приятно улыбнулся он. – Очевидно, я ослышался». This change corresponds to Russian literary convention and makes the dialogue more natural for the target audience. Pragmatic adaptation is also essential, especially in rendering idioms and exclamations. The English euphemism “By George!”, which is a softened invocation of God, is effectively translated into Russian as «Черт возьми!» preserving both its expressiveness and emotional impact.

Thus, the analysis of Dreiser’s translations demonstrates that literary translation is a multifaceted process of interpretation. The translator mediates between two linguistic and cultural systems, transmitting not only content but also adapting style, rhythm, and expressive devices. Through this process, the artistic and cultural value of the original is preserved for readers of another language. Literary translation therefore goes beyond linguistic equivalence and becomes a creative act of interpretation in which the translator plays the role of co-creator, ensuring that the author’s voice continues to resonate across cultural boundaries.

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