



INTERPRETATION – AS A SCIENTIFIC-THEORETICAL PROBLEM

Ayimkhan Eshniyazova

Doctoral student of the Institute of
Uzbek Language, Literature and Folklore
of the Academy of Sciences of the Republic of Uzbekistan
<https://doi.org/10.5281/zenodo.15166971>

ARTICLE INFO

Received: 01st April 2025

Accepted: 06th April 2025

Online: 07th April 2025

KEYWORDS

*Hermeneutics,
interpretation,
interpretation, analysis,
exegesis, interpretation of a
literary work, interpretation
of a work of art, hermeneutic
circle.*

ABSTRACT

The article examines the principles of development of hermeneutics, theorists, scientific and theoretical foundations, methodology, essence in literary studies, the term interpretation, different aspects of hermeneutics and interpretation, and issues of interpretation and analysis of a literary work.

Introduction:

Interpretation is the most important and appropriate form of understanding and creatively assimilating artistic content, as well as perceiving literature. The dialogic foundations of interpretation activity are aimed at understanding the literary work and the author behind it, while also having a subjective character. Correct understanding of literary works is one of the main challenges of interpretation activity. Interpretation in a broad sense means comprehending the content of a statement or work written by another, understanding and explaining it as a cohesive whole.

In the explanatory dictionary of the Uzbek language, the term talqin is defined as follows: talqin - arabic (to teach, to instruct, to admonish, to explain clearly, to read, to learn, to assimilate) 1. Religious preaching, education; 2. Explanation of content, essence; commentary; 3. Illumination and performance of an image or musical work by the performer. Interpretation – to explain, to interpret, to provide an interpretation [Explanatory Dictionary of the Uzbek Language, 2022: 51]. In "Al-ibarat", which is part of Abu Ali Ibn Sina's work "Ash-shifa", he researches methods of interpretation, explication, and commentary. According to Ibn Sina, scientific interpretation is a form of logical thinking and reasoning, in which the presence of true and false thoughts depends on how objective reality is reflected in consciousness [Irisov. 1992: 85].

Literature analysis and methods. In world literary studies, the terms hermeneutics and interpretation are used to convey the meaning of the term talqin. 1. Hermeneutics - corresponds to the Greek term "hermeneon" and means "explaining", "interpreting", the doctrine of the principles of text interpretation, the methodological basis of the humanities; 2. Interpretation is a Latin word meaning "to explain", "interpretation". In Eastern scholarship, along with the term talqin, tafsir is used. The word "Tafsir" linguistically corresponds to the



meanings of "explanation", "interpretation". Tafsir – from Arabic (to explain, reveal and clarify) is the science of studying Allah's intention in the Holy Quran to the extent of human capability. This science emerged during the time of the Prophet (peace be upon him). The companions inherited the science of tafsir from the Prophet (peace be upon him). He explained the meanings of the Quran to people and answered the companions' questions about the meanings of Quranic verses [Islamic Encyclopedia, 2004: 227]. In the explanatory dictionary of the Uzbek language, the term tafsir is defined as a comprehensive explanation, commentary, elucidation of a sentence, event, text, etc. Therefore, tafsir requires a thorough explanation. Interpretation is a process related to the worldview and way of thinking of both the explainer and the interpreter.

Numerous studies have been conducted in literary studies on the scientific and theoretical foundations of hermeneutics. Hermeneutics emerged in the East during the Avesta period, in India as the formation of the "Upanishads", which were commentaries on the Vedas, in China as commentaries on the "Ten Books", in the West as a doctrine of interpreting the works of ancient Greek poets, and later the "Gospel". "Ilmi tafsir," "Ilmi sharh" in the Islamic East can be considered as examples of Eastern hermeneutics, interpretation of text based on a specific system. "Scholars in various fields use the word interpretation in their own way. The musicologist interprets the performed melody, the actor interprets dramatic images, the theater scholar interprets the stage, the translator interprets thoughts, the mathematician interprets formulas" [Nazarov, 2023: 265].

We can view hermeneutics in two different directions: 1) theory and practice of text analysis; 2) one of the currents of modern philosophy, the field of theoretical justification and methodological explanation of texts within the framework of historical and philosophical science. In the Encyclopedia of World Philosophy, hermeneutics is defined from a purely scientific point of view (the essence of the sacred word, the personality of the author, the historical reality or cultural tradition in which the work was created) as the art of understanding and interpreting "text", the doctrine of interpretation [Nazarov, 2023: 260].

The role and sphere of influence of hermeneutics in world philosophy, aesthetics, and literary studies are very broad. "Hermeneutics" is also associated with the name of the legendary Hermes, as the object of interpretation in hermeneutics was originally divine symbols. German theologian and scholar F.Schleiermacher (1768-1834), philosopher W.Dilthey (1833-1911), existentialist philosopher M.Heidegger (1889-1976), and his student H.Gadamer made great contributions to the emergence of hermeneutics as a theory of interpretation [Karimov, 2011:80]. For the ancient Greeks, particularly Plato, hermeneutics was the interpretation of the words of the gods, the first rational expression of myths for his followers, while for Aristotle, it was the science studying various methods of interpretation. "According to the evolution of hermeneutic knowledge, the subject of hermeneutics consists of, firstly, an auxiliary research method; secondly, a methodology of understanding; thirdly, the perception of any religious, mythological, and artistic images; fourthly, the ontology of a specific understanding of being proposed by M.Heidegger; and fifthly, the philosophical doctrine put forward by P.Ricoeur, which ensures correct philosophical reasoning" [Allayarova, 2010: 102].



Literary scholar A.Rasulov thoroughly examined hermeneutics in his research "The Problem of Analysis and Interpretation in Modern Uzbek Criticism". The scholar provides insight into the researchers of hermeneutics, its scientific-theoretical and methodological basis, and the principles of its development up to the present day. He studies hermeneutics from three aspects: the interpretation of a work of art, the interpretation of a literary work, and the interpretation of criticism. It is explored that hermeneutics was first used in the interpretation of the "Iliada" and "Odyssey", that this term was first applied in classical philology in the 17th century, and that hermeneutics was introduced into the academic world as a theoretical problem by the translator Friedrich Schleiermacher [Rasulov, 2002:34]. F.Schleiermacher employs hermeneutics as a method of historical interpretation, particularly in the context of the principles of translation. The scholar refutes F.Schleiermacher's opinion that "a true interpretation arises only if there is an individual closeness and correspondence between the interpreter and the author of the interpreted work", considering it a "wrong principle". F. Schleiermacher divided the work into parts and interpreted them separately, but he states that this also yielded the opposite result. V.Dilthey, who lived in the 19th century, continued F.Schleiermacher's theory. The theory of compatibility between the interpreter and the interpreted was developed by V. Dilthey [Rasulov, 2002: 275]. The scholar notes that as a result of his research, hermeneutics was divided into two bases. The first is the interpretation of sacred books, in which the interpreter does not consider rising above the object and deriving a contradictory meaning from it; the second is the interpretation of the work, the need to express one's personal views and attitude towards it. Literary scholar A.Rasulov, in his research, scientifically and theoretically substantiated the factors of development of hermeneutics, its evolutionary progress, and its role as a methodology of literary studies.

Literary scholar B. Karimov applied hermeneutics to the field of literature and art in his research "The Problem of Interpretation in Literary Studies of the 20th Century (on the example of Qadiri studies)". B. Karimov explains hermeneutics as follows: "In the doctrine of hermeneutics, the word "interpretation" appears in a terminological sense. Hermeneutics itself is interpreted in the West as the theory and practice of text interpretation, as well as one of the trends in modern philosophy". At the same time, the scholar emphasizes that "there are strong attempts to adopt hermeneutics as a doctrine of literary interpretation in world literary studies, as a theory of interpretation, as a methodological basis for literary criticism and literary studies", and concludes that hermeneutics demonstrates the breadth of its philosophical and theoretical possibilities when it is specialized in the field of literary studies. Additionally, he acknowledges that the process of formation is ongoing within the framework of this doctrine [Karimov, 2011: 79]. Furthermore, he emphasizes its importance in literary studies: "When working on the basis of hermeneutics, the essence of the text is not falsified and sacrificed to some temporary ideological interests. Everyone understands and feels a work of art in their own way, according to their worldview, at the level of their knowledge and life experience. What is not in the work is not sought, what exists is not hidden" [Karimov 2014: 8].

Literary scholar Q.Yuldosh distinguishes two types of hermeneutics: general and special. He examines that general hermeneutics deals with studying the rules for interpreting the



entire text of the Bible, which includes historical-cultural, syntactic, and divine commentaries, while special hermeneutics studies the rules used in interpreting specific genres such as narratives, metaphors, and symbols [Qozoqboy Yuldosh, Muhayyo Yuldosh, 2016: 338].

In hermeneutics, the polysemy of the work is important. Such a work can be understood and explained in different ways. Such a work may generate diverse types of interpretations. It is difficult to find the author's position in a polysemous literary work. In R. Barthes' words, "the author is dead". According to H.G.Gadamer, a complete understanding of a certain text is never finished. Moreover, the full realization of all potential meanings of the text is destructive for literature, since the result of this process would be the complete exhaustion of the work [Borev, 1985: 213].

Another innovation of Schleiermacher in the development of hermeneutics is the principle of "better understanding" [Schleiermacher, 2004: 13]. According to this principle, the researcher, with their creative approach, can understand the text more deeply and broadly than the author. This principle requires the researcher to know not only the content of the events expressed in the text but also the author's life and the period in which they lived. After all, a creator is a product of their time. The writer describes and evaluates their works from the perspective of their era. The interpreter approaches the interpretation of the content rationally and consciously, and as a result, has the opportunity to discover new meanings of things and events that the author did not intend. Consequently, the interpreter can understand better than the author. The interpretation of a work of art is the transfer of its cultural content from symbolic-dead forms to real laws and functional forms of culture. Without understanding and defining this ultimate goal and cultural task, interpretation will not have meaning and significance. Dilthey interconnected value and hermeneutics, considering hermeneutics as a theory of understanding value. As a result of studying research on hermeneutics, it can be concluded that hermeneutics is the theory of text interpretation and the doctrine of understanding meaning, as well as the methodology of literary studies. Hermeneutics is a comprehensive field based on understanding and explanation. Interpretation is an activity, process, and approach developed on the basis of hermeneutic concepts. Interpretation is the recipient's interpretation of the artistic text based on historical, social, and personal experience, that is, the interpretation of the interpretation. In this case, the worldview and way of thinking of the interpreter have a primary basis.

The term interpretation means "to interpret, to explain", and is an activity aimed at interpreting a work of art, perceiving its idea and meaning, understanding its artistic concept, recreating the content of the work, and is an approach used in the study and interpretation of a literary text. At the same time, "interpretation is a process aimed at revealing, explaining, and understanding the meaning and essence of something or an event" [Nazarov, 2023: 502].

Interpretation was first used in mathematics as a mathematical concept. It was used in the logical process of translating mathematical symbols and concepts into the language of science. It meant logical thinking about and interpretation of the system of objects under study. "In a broad sense, interpretation means understanding and explaining the content of a statement or a written work (scientific, philosophical, religious, artistic, etc.) as a whole. Artistic interpretation is carried out in various forms, including by translating the artistic content, that is, the 'language of images' in the work, into the language of logical concepts



(criticism, literary studies), lyrical-publicistic (essay writing) or another system of 'artistic language' (art, cinema, theater, etc.). Interpretation is a primary activity that plays a leading role in the work of a literary critic because to express an opinion and evaluate a literary work, first of all, it is necessary to understand it as a whole" [Kuronov, 2010: 118].

In early periods, this term referred to scientific activity aimed at understanding, explaining, and recreating in some form the primary meaning, idea, and concept of a literary work. Today, it is used more in the sense of interpreting and explaining the essence of a work of art in various ways. More specifically, interpretation means translating the "language of images" in a literary work into the language of "logical concepts". The interpretation of a work of art is based on analysis. An interpretation based on analysis is considered scientific.

"Currently, the interpretation, that is, the recreation of a literary text, is carried out mainly in three ways. The first way is the scientific study of a work of art - logical-conceptual interpretation; the second way is lyrical-journalistic interpretation; artistic interpretation. If the essence of a work of art is studied scientifically from the point of view of literary studies or criticism, then a logical-conceptual interpretation arises" [K.Yuldash, M.Yuldash 2016: 323-324]. Interpretation is the receiving party's interpretation. That is, "interpretation" emerges as a "new" interpretation of the author's "primary" idea. This new interpretation expresses the characteristics of the learner (interpreter). However, this interpretation, this meaning, is not entirely subjective. This is because the interpreter always creates a new interpretation and meaning based on the needs and traditions of the time [Alimatova, 2000: 41].

Literary scholar D.Kuronov acknowledges that interpretation occupies an "intermediate" position between understanding and explanation, and that no matter how diverse the interpretations of a specific work may be, there is a certain basis, a core – a substance that defines their boundaries, around which all interpretations occur, and this substance is the work of art itself, a materialized artistic text. [Kuronov, 2018: 459]. Understanding reveals, on the one hand, the essence of the text, and on the other hand, the spiritual world and knowledge of the interpreter. Understanding is twofold. In M.M.Bakhtin's words, it is "dialogic", involving two minds, two subjects. In explanation, one consciousness, one subject manifests itself. "Understanding", "explanation", and "pre-understanding state" are interconnected terms. In literary studies, the term interpretation is used equally in the sense of "artistic interpretation" and "interpretation of a literary work". These two concepts differ: the first relates to the creative process, the second to the process of reading (comprehending) a literary work. The literary critic also begins interpretation as a reader, that is, he also interprets the interpretation - recreating the reality reflected through images in his imagination. However, his interpretation is not limited to this practice; he also studies it" [Kuronov, 2019: 28].

Literary critic A.Rasulov simply explains the difference between interpretation and analysis: "In analysis, the critic compares the work with other works to show its achievements and shortcomings, highlighting the "good" and "bad" aspects. Through the work, the critic illuminates what the writer wants to say. In interpretation, the interpreter delves deeper into the work. From the roots of the work, he illuminates what goals the writer has set for himself. The writer's views and aspirations are revealed. According to the scholar, "One of the brightest interpretations of Aristotle's doctrine of catharsis is Cholpon's article "What is



Literature" [Rasulov, 2006: 11]. Analysis in literary studies means reading and understanding a work of art as a researcher. K.Yuldash substantiates the essence of artistic analysis, the origin of the term, and the correspondence of its assigned meaning to the essence, stating that "analysis is derived from the Arabic verb root "halala", meaning "to untie", "to pull", "to twist", "to free", and is used as a term meaning "to dissolve", "to divide a complex whole into simpler parts". The scholar offers an original interpretation of the term analysis. In particular, the word "analysis" is also assigned the meaning of "clarification". The clarification of the meaning and charm of the literary text is an activity aimed at dissolving the text unfamiliar to the reader with the power of scientific logic and placing it in their consciousness" [Q. Yuldash, 2016: 71].

"...from the moment it is sealed in writing, it begins its independent life separate from the bearer of thought - repeatedly reviving in thousands of minds, shining in each one in its own way. Indeed, as Socrates said, even the owner (author) no longer has the slightest control over it, that is, the author's interpretation is only one of the possible interpretations" [Kuronov, 2016: 103]. After the artistic creation materializes in words, it leaves the creator's will. In interpretation, the triad of creator - literary work - researcher reader emerges. The main substance in this process is the artistic text. The researcher-reader understands and explains the work of art, which is a photograph of the creative soul. In this case, the subject behind the artistic creation is also a source of research.

"There is an important rule in interpreting a work of art: the interpreter must delve deep into the work, contemplating from within. This is called a thorough examination or microanalysis of the work. When analyzed carefully, the poetics of the work, its inner cells, the "heartbeat", and the "soul" of words are understood" [Quronov, 2016: 103]. If a researcher engages in text analysis, they are guided by the concept of an "ideal reader" a subject capable of fully comprehending the potential meaning of the text. Unlike a contemporary reader, this concept is purely theoretical, not connected to reality. However, the concept of an "ideal reader" poses a danger to the "life" of the work. The ideal reader (if truly ideal) must have exactly the same code as the author, and if this were possible, communication would become redundant, as communication only occurs when something is not simultaneously shared by both sender and receiver. Moreover, fully realizing all potential meanings of the text is detrimental to literature, because as a result, the work loses its entire essence and becomes completely exhausted. The closer we are to the author's thought, the better we understand it; thought reflects the author's spiritual world, but neither this spiritual world nor the reality reflected in it is fully expressed. The author cannot fully reveal himself in the text. A gap remains. Furthermore, the author's spiritual world is even vaster than the largest text they produce.

Conclusion. Interpretation is divided into reader (primary), scientific, and creative-figurative types. Primary interpretation is based on the general impression and understanding that the reader receives when reading a literary work; it is not always formed in the reader's mind as logical structures, often remaining as experiences, moods, or feelings. The literary scholar, based on their reader's impressions (primary interpretation), clearly formulates them and then verifies them through analysis. As a result, a scientific interpretation emerges, which claims the status of objective truth and therefore requires



factual, logical, and emotional justification. The assimilation and recreation of any artistic content is carried out through the interpreter's imaginary "spiritual communication" with the creative subject. In this case, the interpreter's intuition, that is, the subconscious perception of the author's psyche and thoughts, plays a decisive role. "A work of art - whether lyrical, prose, or drama - is a product of the writer's creative work. A child cannot be unlike their parents. When interpreting and analyzing a literary work, naturally, the writer's mental state and mood are taken into account" [Rasulov, 2006: 26].

A work of art interacts with the reader, viewer, or listener, and in this interaction acquires a new ontological status - the status of an object of artistic interpretation. Interpretation is a phenomenon related to the writer and creator, in which the reality reflected in the work, the realities of a new historical period, the author and their personality, the creative process of text creation, the culture of the period in which the work was created, and the meaning and value of its connections with previous and subsequent artistic and general cultural traditions are manifested.

References:

1. Allayarova S. Methodological Aspects of Philosophical Hermeneutics. Doctoral dissertation in Philosophy. - Tashkent: 2010.
2. Alimatova N. Interpretation as a Method of Scientific Knowledge. Candidate's dissertation in Philosophy. 2000.
3. Borev Yu.B. Theories, Schools, Concepts. - Moscow: Nauka, 1985.
4. Borev, Yu.B. Aesthetics: Textbook. - Moscow: "Vysshaya shkola," 2002.
5. Yesin A.B. Principles and Techniques of Literary Work Analysis: Textbook. - 3rd ed. - Moscow: Flinta, Nauka, 2000.
6. Epstein M. Concise Literary Encyclopedia. - Moscow: 1978.
7. Gadamer H.G. Truth and Method: Foundations of Philosophical Hermeneutics - Moscow: Progress, 1988.
8. Irisov A. Hakim Ibn Sina. - Tashkent: O'zbekiston, 1992.
9. Encyclopedia of Islam. - Tashkent: National Encyclopedia of Uzbekistan, 2004.
10. Karimov B. Methodology of Literary Studies. - Tashkent: Muharrir, 2011.
11. Karimov B. Abdulla Qodiriy and Hermeneutic Thinking. - Tashkent: "Akademnashr," 2014.
12. Literary Encyclopedic Dictionary. - Moscow: "Soviet Encyclopedia," 1987.
13. Nazarov Q. Encyclopedia of World Philosophy. First Volume. - Tashkent: Ma'naviyat, 2023.
14. Nazarov Q. Encyclopedia of World Philosophy. Second Volume. - Tashkent: Ma'naviyat, 2023.
15. Poetics: Dictionary of Current Terms and Concepts / [Chief scientific editor N.D. Tamarchenko]. - Moscow: Kulagina Publishing House; Intrada, 2008.
16. Qozoqboy Yo'ldosh, Muhayyo Yo'ldosh. Fundamentals of Literary Analysis. - Tashkent: Kamalak, 2016.
17. Quronov D. Possibilities of Interpretation. - Tashkent: Turon zamin ziyo, 2015.
18. Quronov D. Fundamentals of Literary Theory. Akademnashr, 2018.



19. Quronov D. On Literature and Other Topics. - Tashkent: "Akademnashr," 2019.
20. Quronov D. Literary Thoughts. - Tashkent: Turon zamin ziyo, 2016.
21. Quronov D., Mamajonov Z., Sheraliyeva M. Dictionary of Literary Studies. - Tashkent: Akademnashr, 2010.
22. Rasulov A. The Problem of Analysis and Interpretation in Modern Uzbek Criticism. Doctoral dissertation in Philology. - Tashkent: 2002.
23. Rasulov A. Criticism, Interpretation, Evaluation. - Tashkent: Ma'naviyat, 2006.
24. Rasulov A. Longing for Esoteric Knowledge... - Tashkent: Ma'naviyat, 1998.
25. Rasulov A. Artistry - Eternal Innovation. - Tashkent: Sharq, 2007.
26. Ricoeur P. Hermeneutics and the Method of Social Sciences // From Text to Action. Essays on Hermeneutics-II. - Moscow: Nauka, 1990.
27. Explanatory Dictionary of the Uzbek Language. Fifth Volume. Ghafur Ghulom Publishing and Printing Creative House, 2022.
28. Eshniyazova A. The Issue of Literary Influence in the Writer's Artistic-Aesthetic Conception.
<https://www.google.com/url?sa=t&source=web&rct=j&opi=89978449&url=https://ijssrr.com/journal/article/download/1364/1058/>
29. Eshniyazova A. Janr strukturasi va badiiy talqin.
<https://doi.org/10.5281/zenodo.10314088>
30. Eshniyazova A. Typological analysis and interpretation. Anglisticum, Vol. 8 (2019), Issue 8, P. 33-39. <https://anglisticum.org.mk/index.php/IJLLIS/article/view/1953>.
31. Schleiermacher F. Hermeneutics. - St. Petersburg: European House, 2004.