

Literary text in the light of the interpretative reading through
the translation process

النص الأدبي في ضوء القراءة التأويلية في عملية الترجمة

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Abstract:

Literary text reading is not simple activity or text's negative reception supposing that its meaning is ultimately determined. Our research paper aims at redefining the interpretative reading's concept in literary translation. The literary text is not submitted to linguistic reading but to a conscious interpretative reading imposed by the misunderstanding possibility from translators. The interpretative reading has used in order to be loyal to the original text connotations because translation is not arbitrary but it is a culture, a competence, a reading and an interpretation.

Keywords: Literary text, Interpretation, Reading, Translation

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ملخص:

إن قراءة النص الأدبي لم تعد تلك الممارسة العادية و البسيطة أو التلقي الباهت للنص معتقدين أن معنى النص قد تحدد نهائيا، لهذا صارت القراءة فعلا إنتاجيا توليديا؛ ولهذا، تبتغي ورقتنا البحثية تجديد وتقويم مفهوم القراءة عامة، ثم القراءة التأويلية بشكل خاص، في الترجمة ولاسيما في الأدب، فالنص الأدبي لا يخضع إلى قراءة لغوية سطحية بل لقراءة تأويلية واعية تفرضها إمكانية الوقوع في سوء الفهم أو إساءة الفهم من لدن المترجم، وعليه، توصلنا إلى نتائج قيمة منها ضرورة توظيف القراءة التأويلية وفاءً لإجاءات نص الأصل وإشارات الثقافية، فالترجمة ليست اعتباطية؛ بل هي فهم، وكفاءة، وقراءة وتأويل.

الكلمات المفتاحية : النص الأدبي، القراءة، الترجمة، التأويلية

1. INTRODUCTION

Stability and inertia are not life-like but the essence of life is to renew, create, and create a non-rigid and reactive character, so the act of reading in the literature is no longer an exercise, but rather a reading is an investigation before it is an interpretation of the written text. Reading, as a mental act and as a rational summary, witnesses a set of moments for an initial exploratory situation. As an automatic action, it codifies a set of mental impressions that represent the immediate state of the effect of the written text or mental summary, that is, if we confirm that the reading act is on the codified mental summary; reading cannot confirm its concept beyond the floor of the written text. Reading is a linguistic espionage to investigate the external formal

structure of the written text language. This inquiry produces an initial view of other language levels used in the text structure. It also establishes the idea of the scope of symbolic and semantic structures of the text for a true understanding of the overall structure of the mental product. Through the language element, the reading can deprecate other technical tools adopted in the structural, symbolic, and temporal and spatial configurations that contribute to the production of the psychological visualization of the written text.

Reading can establish discreet mechanisms to thread the text and complete the next discovery process. Reading can be called a espionage process in several levels, and structural reading represents the first level in its rank. Followed by a second level, mechanical reading that leads up in the same way as meanings and concepts derived from the first-level reading, eventually leads to a configuration of the third level of reading, which is the interpretative reading level that produces the overall view of the written text. It represents the final step, which is the mental product of the reading process, or the so-called reading text, of the new text based on the implications of the written text. In these circumstances, the interpretative reading is a productive reading, investing what deductive reading produces at both the structural and logical levels. We can therefore describe it as a whole reading, a reading that produced another text based on the written text, or a questionnaire reading. In this case, the reading is reflected, through its stages, in successive forms or impossibilities to reveal the meaning of the resource beyond the writing process, i.e. to confirm the usefulness of writing as a process of semantic dimension that contributes to the sharing of

awareness making. Thus, reading can be defined, in terms of an exploratory, interpretative, or meta-oriented, semantic-oriented process. In this sense, we can go with attempts to consider reading as a complement to writing; no reading without written text. Thus, reading is a productive mental act that creates a new text based on reading mechanisms as a mental process with an independent dimension, which may derive some of the attributes that it catalyzes from the written text.

Based on this view, this paper is designed to update and evaluate the concept of reading in general, and then reading in particular, in translation, especially in the field of literature. Is the literary text subject to a superficial linguistic reading, reading, or rather conscious, deconstructive reading? What imposes the need for conscious reading is the possibilities of misunderstanding due to the lack of competence of the translator, and among the most basic and main competencies is the efficiency of reading at all levels and dimensions. In view of these data, it must be recognized that the concept of reading has exceeded the surface language level to the levels of knowledge that reach the point of extracting the components of the text that the author sought to hide with all the linguistic weapons that he possessed. We may ask about the importance of the reading element in the correct understanding of the text and about the most prominent reading levels, especially the interpretative reading through the following hypotheses:

- There is no text born of vacuum or nothingness, even if the author or innovator tries to restrict his text, he is unable to separate or create a barrier between his text and the circumstances in which it was produced; he is, according to one

of the scholars, "like the sperm that is thrown into the womb". (Shaif Okacha, 1994, p105)

- An interpretative reading that produces the overall view of the written text, the last step being the mental product of the reading process, or the so-called reading text, represents the new text based on the implications of the written text.

-Reading is a process that complements writing; do not read without written text.

-The literary text can read multiple readings, given the psychological, social, and cognitive characteristics that distinguish one reader from another.

This paper also seeks to highlight the effect of the reading of the text in the translation, especially the translation and translation of the literary texts, which have their own linguistic and esthetic characteristics. This research study also envisages the clarification of the interpretation and its places in the literary texts and the presentation of a critical and conscious reading of the concept of the interpreter's reading. In this approach, we should answer the following questions:

- What is the concept of reading in the overall translation scale and in literary translation in particular? What are its conditions?

- How does the interpreter come to reach the level of reading?

-Is the literary text with us one fixed unified or with us a multiple change?

-What are the manifestations and effects of the reading of the translated literary text?

The answer to these questions requires that we acknowledge the specificity of our research, which is not an absurd research but a deep research in the reading and its functional and procedural aspects; translating literary texts requires a high level of armed and conscious reading to preserve the features of these texts, which is an important challenge. This has been a motivation for us to select the subject of this paper in choosing application models from the old Arabic texts. Through these views, we have seen the division of this paper into two parts: -The first part is superbly theoretical, through which we will try to follow the concept of reading in translation, its dimensions and its significance, while the second part is a practical study to demonstrate the effect of reading in the translation act. This study has envisaged the comparative analytical approach by sampling the translated text and comparing it with the original text, before going further through this research course, we should recall what we mentioned at the beginning of the research: Our study seeks to approach reading from the angle of interpretation in general, and in translating literary text in particular.

It is important to note that the framework in which we are looking highlights reading from a pure interpretative angle; translation is not a process of comparing two languages, but primarily of interpreting two texts that belong to two different languages. According to Echo, translation does not mean a comparison between two languages, but it means the interpretation of text through two different languages. Therefore,

this may raise the problem of supporting the view of the target language during the translation, as it requires that the translator not be content with the language abilities and the literal translation in the original text, especially if it comes to the creative literary text. He should engage in a culture of a targeted reader.

2-Theoretical part:

2-1-Reading: concepts and dimensions:

Reading is not a new term in Arab thought, but an old term with roots and origins. The Qur'an is the Qur'an and is called a Qur'an because it collects and includes verses, which is clearly clear to us in his words, Allah Said: "Do not move your tongue to hurry up, we have to collect and recite it". (Al-Quiyama, Verses 16-17). It is said a reader man and a reader woman» .It is also said "He reads more: he explores more. Furthermore, we say: I read. I became a reader".' (Ibn Mandhor,1992, p130). The "Readings": plural of reading, means collection, and the word "read," is "collection", are about "gathering". (Abu Al-Hassan Ibn Fares Al-razi, 1979, p884).

We also find that the most Arab dictionaries gather and agree that the language derivation of the word "Read" is in the sense of addition, annexation, and reading in itself, is a word bound letters and words together in the recitation, and the Qur'an is in its original reading. Its source is Read, Reading, and recitation. The term "reading" has recently acquired a clear, well-defined conceptual and reform dimension in contemporary literary criticism, in all its different directions, and on this basis we will distinguish between reading in its normal uses, uses, and its

pragmatic uses, and what the term reading means in the field of terminological field. Reading means firstly and finally: understanding, "the effectiveness of understanding is common to reading users, if I read a book, then in the ordinary understanding I am revealing knowledge and information it contains after you have misspelled the line symbols, because understanding will only come after reading the line firstly".(Todorov, 1989, p106).

We conclude from the foregoing that the concept of reading is determined only by identifying readers' identities, cultures, tastes, characteristics, and characteristics, according to their ideology, attitudes and philosophy of life; productive and fruitful reading in our humble opinion comes only from readers and critical writers. Reading is also a multi-faceted activity, a complex multi-faceted activity, and in this step of research, we review the basic dimensions of reading:

- a- Reading a nervous and physical activity: reading is above all a concrete and physical act, for example, it is not possible for the optical system or some brain departments to get a major failure; reading before content analysis is a sensitive understanding of line symbols, recognition, and recall.
- b- Reading is a cognitive activity: After the reader looks at the line symbols and disposes them, he tries to understand what is happening; here the words become meaningful elements, the reader is supposed to make an effort to abstraction, and the reader may still understand at a minimum.

c-Reading is an emotional activity: The attraction of reading lies primarily for feelings you raise. The sensations are based on the principle of the reader's ineffectiveness of the novelist. This principle is the main engine of reading imaginary works, as the text personalities may arouse our approval and disapproval, and they awaken us in jealousy, pity, affection, and aversion.

The Russian critic Tomachavski pointed out, from the early twentieth century, the importance of the first emotions in the text game, and the more the author's talent grows, the more difficult it is for us to resist his impulsiveness, the more powerful his text becomes, and the more compelling this is the source of our literary conviction.

d-Reading as an argumentative activity: the text is the result of the author's conscious creative will, and a set of organized elements. It can be analyzed as a discourse, i.e. a position taken by the writer from the universe and from the objects. Nothing can be said about the writer resorting to the absent conscience in his novel, and the Hajjis' function is clearly shown in the stories defending an idea or a specific issue.

e- Reading as symbolic activity: the meaning that readers derive from reading it goes straight to take a place in the cultural environment in which the reader lives, and every reading affects. It affects both the culture and the structure of an era, and in an environment and therefore, individual reading is shown here as an integral part of a collective culture.

2.2 The interpretative reading of literary text and its patterns:

The strategy of interpretation presents an important and important idea: multiplicity of meanings or what is called "infinite significance"; at the same time, this multiplicity or infinite problem of interpretation is raised. Are multiple meanings countable or not countable? Is multilateralism denying any meaning? On the contrary, does the concept of truth deny that there are multiple meanings? Will the bet of interpretation be to prove the final meaning of the text? , Or leave the text swimming in a vacuum and an endless semantic labyrinth. In response to these questions, we must address the various strategies of interpretation, and learn about its interpretation, or the so-called patterns of reading. As for, so we can identify two main and key patterns:

- The corresponding interpretation: It means revealing the significance the writer intended, that is, we would try to focus in this style on the author's intent or on the original and unilateral significance of the author.
- The differentiating interpretation: It means revealing the significance of the text, that is, we will try to focus in particular on the meaning of the text only, apart from the context of its author and his life, and from this definition, interpretation is two types:

-Finite interpretation

-Infinite interpretation

(Mohamed Bouazza,2011, p57)

-Finite interpretation: It is based on the principle of pluralistic semantics of the text, but the nature of this pluralism is seen as limited pluralism, because pluralism is not infinite, because

interpretation is subject to textual laws and strategies. It is not about hiding the semantic force of this pluralism, by imposing a unilateral original meaning, but rather the strategy of constructing the interpretation of its subject matter, in a semiotic process that ends in detail and solidifying a potential meaning in a given context.(Mohamed Bouazza, 2011, p57/58)

-Infinite interpretation: for the infinite interpretation :” Pluralism is limited and, therefore, the stakes of interpretation are open to endless adventure, with no boundaries or rules on which interpretation is based, except for the wishes of the interpreter who regards the text as a web of signs and non-determinations. (Mohamed Bouazza, 2011, p58)

In this speech, Umberto Eco, in particular in his book entitled “Open work”, advocates the effective role of a reader in the reading of literary texts, which is so-called "Open Reading". However, the term or concept advocated by Umberto Eco is an activity that stems from a technical impact, i.e., that the work to be read is artistic works that evokes interpretation.

Therefore, we conclude that the reader who is the one who can say that the text can say everything except what the writer wants to demonstrate. At the same time, we reveal a meaning or an indication, we know that it is not good evidence or meaning, but rather good evidence is next, and so on. We said that we understood it, is recognition of our own stupidity and our own lost understanding of the text.

We cannot fail to point out that the interpretation process is based in turn on two main pillars: "Text" and "Reader", which is what the supporters and supporters of the interpretation theory agree upon. At the same time, they differ in their borders,

including the age and setting of controls and determinations, as we find in Eco, among others who have given free rein to interpretation. Some others even go further and further, the most prominent of them, is Jacques Derrida, who says that the text is: "a series of endless referrals. (Umberto Eco, 2004, p124).

Therefore, interpretation in this perspective is to destroy the interpretation itself, according to Eco, so he sees interpretation not as an absolute act, but as a condition for the necessary interaction between the reader, the text and the reading process. Finally, interpretation cannot lead us to all possible meanings, so access to the most beautiful of the meanings will continue to be a beautiful dream for which the interpretation adventure continues.

The talk about reading differs according to the theoretical framework from which each student starts, and therefore it has many definitions:

- "Reading: A concrete act consisting of assumptions, hopes, disappointment, and dreams that are momentarily followed". (Rashid Ben Hado, 1988, p14).

- "Reading: Part of the text, it is a square in which it is engraved, and rewrites it". (Rashid Ben Hado, 1988, p18).

Why has literary text so multiple readings?

Is it because some text imposes a certain type of reading on the reader? Alternatively, is it due to the diversity of readers' knowledge and culture? Hence, reading is a set of levels as readers themselves are levels. On the other hand, is it due to the multiplicity of critical approaches that critics invest in reading and analyzing literature?

Some texts have the ability to direct the reader to something more than others do: Al-Tayeb Saleh's novel "the Season of

Migration to the North", as I see it, the reader can only be concerned with Mustafa Said's personality or the cultural problems that it has. The text largely determines the reader's response according to the German critic Wolfgang Iser's view (Fadil Thammer, 1988, p89): The text had a certain authority to exercise on the reader, if this can be said; the expression was a separate topic. The literary text can be have multiple readings, given the psychological, social, and cognitive characteristics that distinguish one reader from another; reading levels vary in depth, depending on readers' experience and methods, so that a number of readings are said to equal the number of readers. (Fadil Thammer, 1988, p93) The same reader will read different readings given his different psychological, social, and cognitive situations. In this reading, he is not in that reading of the same text according to the common saying: "I am not I am now, moments later."

3. Application part: The impact of the interpretative reading on translation act

3.1 From an interpretative reading to an interpretative translation

An interpretative and analytical reading of the text inevitably leads the translator to a translation in which he relies clearly on explanation and analysis, becoming a contributing factor in historical and esthetic studies. The rest of the reader is left to rebuild the text on the basis of its interpretation of translation by analyzing and interpreting it, the interpretation of a text that means explaining how these words refer - in themselves - to different things (not to other things). "There are recent theories

that the only serious reading of texts is wrong,” says Umberto Eco, who adds, “and the only presence of texts is the series of answers that they raise.

The reader’s glory is that the text can say everything except what the writer wants to demonstrate. The moment a connotation is revealed, we know it is not the new sign, it is the new significance that will come next, and so on. The stupid ones are the losers, who end the process, saying that : “We understood”. The real reader understands that the secret of the text relies on its non-determination.

3.2 Applying the interpretative reading strategy to the translation action:

The implementation of this strategy is reflected in the translation of the following phrase:

–"عادوا ليحتفلوا بماء وجودهم"،

Translated into English as follows: “To remain honest”

It is clear to us that the meaning of the original sentence is woven along the lines of the expression devoted.

– "يحتفظوا بماء وجوههم"

It means: “Not to be embarrassed” " لا يُخرجون "

They do not lose their authority, their pride or their status; corresponded in english by: “Not to lose one’s face”

Nevertheless, the problem lies in translation, if we translate them literally, we would find “To celebrate the water of their existence”.

The phrase that was constructed has been out of its original meaning losing its moral relevance. Hence, it must be understood in its true sense, then interpreted according to the poetic and contextual image. The metaphor that is urgently given to “the water of existence” is the means of reproduction and preservation of the human race, and it gives us it in English: “To make love”.

Alternatively, the phrase must be interpreted according to the poetic image to: « To celebrate life”.

In this context, we mentioned, “Kerbrat Orecchioni”, who emphasizes the urgency of the literal meaning:

«Le sens littéral cède, en résistant, mais il résiste en cédant et conserve jusqu’au bout une certaine validité». (Kerbrat-Orecchioni, *La connotation*, 1983)

Our translation :

«The literal meaning gives in by resisting but it resists by yielding and retains until the end of certain validity».

The choice of studying this application model was from the old Arabic texts and its translation into English. Our study is to compare the text originally written in Arabic with its English translations from interpretative reading perspective that goes from the extrusive superficial reading’s level to higher levels of

interpretative reading. Moreover, it must be recognized that it is always difficult to obtain a similar and equivalent translation of the original text, which does not deny that there are excellent translations that often go beyond the original texts. In the examples analyzed in the study, we will try to highlight the interpretative reading aspect on the translation action and to make sure that the translation process is a success of urgency. Here we do not claim to be the first to make this analysis, but we must highlight role of the interpretative reading in clarifying and revealing the text's secrets.

4. CONCLUSION

It is obvious that reading is an indispensable condition for the translation process success firstly, and the transfer of meaning secondly, so that reading efficiency is a high priority because it is responsible for revealing the text meanings and senses, and then transmitting to the target language with equivalent words. The success of this process also depends on all competence levels, including language, knowledge, translation and interpretation, and the study therefore concluded that the interpretative competence is inevitable, notably, in translation literary texts. We can say that the results of this paper can be summarized as follows:

-Translation is not a simple, arbitrary, or random process; it is a massive construction, an exciting effort, a culture, efficiency, a genius, and a responsibility toward the individual and groups.

-The literary text prepared for translation is not understood in the fatal analysis and interpretation of the phenomenon substance as for it is a voice that requires the translator to listen to with all his

awareness so that he can understand it in an existential and not scientific sense.

This kind of understanding, which is embodied and expressed in a warm literary translation, needs to employ all the entity's energies, and understanding capabilities such as perception, conception, interpretation, and interpreting.

-The literary text is distinguished from other texts by its expressive, esthetic, and informative functions; we often find it characterized by the so-called principle of disposition outside that dictionary concept of language and of the familiar and current wording.

- An interpretative reading must be employed in order to meet the original text and cultural signs.

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