

INTERPRETATION OF THE EXTRACT THROUGH THOUGHTS AND FEELINGS

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ABSTRACT:

Nowadays the general education cycle of training philologists-linguists of broad specialization requires, as an integral part, the implanting of the culture of competent and erudite reading, which plays a considerable role in the ideological and moral upbringing of the students. That is the reason which accounts for the inclusion of the theoretical courses of "stylistics" and "interpretation of the text" in the curricula of linguistic pedagogical institutes and philological departments of universities.

KEYWORDS: Interpretation of the text as a scientific subject comprises a system of methods and devices for grasping the meaning of a belles-lettres text and its ideological-aesthetic and emotional information by comprehending the author's vision of the world and the cognition of objective reality, reflected in the text. The course of interpretation for future teachers-philologists is aimed at developing their skill for penetrating into the deep essence of a literary work, for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on the reader and for extracting the entire information, that is deposited in it.

INTRODUCTION:

Similarity or dissimilarity of separate ideological-aesthetic, psychological, emotional qualities of the author and reader stipulates the possibility of different treatment of one and the same novel or story. However the possibility of different treatment doesn't mean utter arbitrariness in the interpretation of the text,

because all interpreters proceed from the same actuality recorded in a given printed matter.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of thoughts and feelings with which it is imbued by the author.

While decoding the writer's message, the reader must recreate the complete picture of objective reality which is expressed in the text in a compressed and curtailed form. In the ideal variant the reality perceived by the author must be identical to the reality recreated by the reader, but as a rule complete identity is never achieved because the recipient of the book unavoidably includes his own personal experience (thesaurus) in the perception of the text. The addressee's subjective qualities — his intellect, his cultural and educational level, emotional and psychological turn of mind are actively included in the functioning of the trielemental scheme: addresser — report — addressee', forming new types of relationship between them. That's why the pedagogical aspect of interpretation is of great importance because only an insignificant part of readers is capable of mastering a belles-lettres work in its completeness and profundity. A common reader must be taught READING as a specific kind of cognitive-aesthetic activity. That is the main task of interpretation of the text.

When the reader comes across some historical facts, geographic for proper names, quotations, allusions and proverbs, which are not familiar to him, he will miss many important points and there'll be lacunes or blanks in his understanding of the book. Very often the necessary information of the cultural context is provided by the commentary to the book, if not,

the reader must consult encyclopaedias, dictionaries, the author's biography, an outline of his literary career and other reference books.

If the reader is capable of taking the right attitude to the book, his influence will be beneficial. If the reader is unable to interpret the book correctly he may become an obedient and helpless tool of the author's will. The practice of interpreting books can help to organize this process in a faultless way and prepare the reader to give a proper evaluation of the book and the idea expressed in it. The aim of training students in interpreting texts is to give initial knowledge to broad masses for the perception of verbal art, which is an effective way for cognizing and learning the surrounding reality.

Speaking about "interpretation" as a scientific subject many researchers point out its creative character and consider it to be a humanitarian branch of learning. Since the language tissue of a literary work serves as the main and primary source of all kinds of information, "interpretation" is rightfully considered to be a linguistic subject and finds itself on the juncture with stylistics and literary criticism on one side and philosophy, sociology, ethics and aesthetics on the other.

A valuation focus of a literary work is not permanent, it is shifting in the course of time and in each new epoch the analysis goes along somewhat different lines. Thus the dominant function of "Eugene Onegin" in XIX century was different from what it is now. For modern readers Decembrists' political ideas expressed in the book are no longer actual because they don't answer urgent questions of the present-day complex world. This versified novel now attracts readers by other points, its political problems have become subdued, and its axiological structure has changed.

Informatively is the main category of the text, its ability to convey information, i.e. certain meaningful contents. The concept of information

embraces a number of problems overstepping the limits of purely linguistic research. One of them is the problem of the new (the unknown). It is quite obvious, that the new can't be subjected to consideration without taking into account social, psychological scientific, cultural, age, time and other factors.

Another question is the value of the received information. It is known that information, being repeated, loses its value and a result ceases to be information. It is also known that some texts have unchangeable value. Their aesthetic-cognitive or scientific significance' always remains in the treasury of human culture. They serve as a permanent source of the new and therefore they are always informative.

In written texts of different functional styles according to Prof. I. R. Galperin¹ it is expedient to distinguish, the following kinds of information:

- a) content-factual (CFI),
- b) content-conceptual (CCI),
- c) content-sub textual or implicit, (CSI).

Content-factual information contains reports about facts, events, processes which took place, or are taking place or will take place in the surrounding world, real or imaginary.

Content-conceptual information conveys to the reader the author's individual understanding of the relations described by means of CFI, his understanding of the cause and effect connections, their significance in the social, economic, political and cultural life of the people, including the relations between separate individuals, and their complex psychological, aesthetic and cognitive interaction.

Content-sub textual information is not explicit by its nature, it is not expressed in the verbal layer of the text. It is a kind of subcurrent concealed information that can be derived from CFI thanks to the ability of the language units to engender associative and connotative meanings

as well as thanks to the ability of sentences united into syntactical wholes to convey increment of sense. The Belgian writer-symbolist M. Meterlinx, author of "The Blue Bird", was the first to take notice of sub current information in the text.

The final aim of interpretation is the extraction of the content-conceptual information, i.e. the formulation of the idea of a literary work. While revealing the conceptual information, we try to penetrate through the surface structure of the text into its deep-level, meaning and comprehend the author's message of the book. Thus we see that the decoding of the conceptual information depends on content-factual and sub textual kinds of information.

It is rather difficult to evaluate the conceptual information not only for well-read people but even for sophisticated expounders, who often vary in their opinion about it. That leads to plurality in interpretation. This circumstance gives ground for disputes which would be very useful in a students' auditorium.

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