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METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>THE AUTHOR'S CONCEPTUAL IDEA AS A LITERARY  
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## ABOUT ARTICLE

**Key words:** author's conceptual idea, literary criticism, Bakhtin, polyphony, translation studies.

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**Abstract:** This article examines the author's conceptual idea as a central problem of literary criticism. The study explores the ways in which the author's worldview and aesthetic position are manifested within the structure of a literary text, from plot and composition to stylistic and figurative elements. Drawing upon the theories of M. M. Bakhtin, Yuri Lotman, A. Faustov, Roland Barthes, and Paul Ricoeur, the article highlights the dialogic nature of authorship and the polyphonic interaction of voices in a work of art. Special attention is given to the challenges of conveying the author's conceptual idea in literary translation. The article analyzes different translation theories—dynamic equivalence, Skopos theory, domestication, and foreignization—showing how they approach the preservation of the author's conceptual model. The findings suggest that the author's conceptual idea should be understood as a multilayered system of meanings shaped by the interaction of the author, text, and reader, and requiring careful interpretation in translation.

**Introduction.** In philological scholarship, understanding a literary text through the lens of the author's conceptual idea is considered a central concept. Literary scholars have long been interested in how this category relates to the writer's biography and to the ideological and

cultural context. Today, cultural studies scholars and philologists offer various approaches to understanding the author's conceptual idea: structuralist, semiotic, hermeneutic, intertextual, and others. Each school of thought, when analyzing the author's idea and its structural elements, relies on a specific understanding of this notion.

In modern literary criticism, the author's idea is usually understood as "a generalizing thought or system of such thoughts in a work of art." However, the structure of the author's idea remains a complex issue. This problem was given particular attention by M. M. Bakhtin in *Problems of Dostoevsky's Poetics*, where he introduced the notion of the equality of the author's and the characters' voices. Similarly, Yuri Lotman considered the author's idea as permeating all levels of the text—from plot and composition to the system of characters.

Thus, the author's conceptual idea may be regarded as the semantic core of a work, representing the author's worldview and aesthetic position, realized through the interaction of textual elements.

In philological scholarship, understanding a literary text through the lens of the author's conceptual idea is considered a central concept. Literary scholars have been interested in how this concept relates to the writer's biography and to the ideological and cultural context. Today, cultural studies scholars and philologists offer various approaches to understanding the author's conceptual idea: structuralist, semiotic, hermeneutic, intertextual, and so on. It should be noted that each school of thought, when studying the nature of the author's conceptual idea and its structural elements, relies on an understanding of the author's idea.

In modern literary criticism, the author's idea is usually understood as "a generalizing thought or system of such thoughts in a work of art." Much more complex is the question of the structure of the author's idea. M. M. Bakhtin devoted particular attention to this topic in one of the chapters of *"Problems of Dostoevsky's Poetics."* [1:45] Bakhtin's first and key thesis is the equality of the author's and the characters' voices. But what constitutes a voice? In one passage, he directly speaks of "voice-ideas," that is, it examines voice through the prism of its semantic content. In other words, a work of art is a communicative act that contains the author's understanding of the world. Yuri Lotman also believes that the author's idea permeates all levels of the text, from plot and composition to the system of characters. In other words, the author's idea is contained at all formal and substantive levels of a work of art.

**Methods.** The research is based on a theoretical and comparative analysis of Russian and European literary criticism, with a special focus on M. M. Bakhtin's theory of dialogism and polyphony. The study draws upon the works of Yuri Lotman, A. Faustov, Roland Barthes, and Paul Ricoeur to reconstruct the theoretical framework of the author's conceptual idea.

Additionally, a translation studies perspective is applied, relying on the theories of E. Nida (dynamic equivalence), H. Vermeer and K. Reiss (Skopos theory), and L. Venuti (domestication and foreignization). This methodological combination makes it possible to examine the author's conceptual idea both as a literary and as a translational problem.

In this regard, A. Faustov's point of view in the article "On the Question of the Concept of the Author in the Work of M.M. Bakhtin" is interesting, where he, relying on the research of M. Bakhtin, asserts that "the author's idea can be manifested not only through words, but also through non-verbal elements of the work" Moreover, he examines in detail the scholar's vision of polyphonic and monologue texts. According to the author, M. M. Bakhtin exacerbated this opposition by choosing polyphonic and monologue narrative as two ideal poles. In our opinion, if we delve deeper into M. Bakhtin's concept of the author's position, it is important to consider it in the context of the dialogic nature of the text. The scholar argued that the author's position is realized not directly, but through the interaction of voices, through their clash and polyphony. This means that the author's idea is not dictated to the reader, but is manifested in the dynamics of the text, in its structural decisions, and in plot collisions. It is also worth noting the connection between the author's position and aesthetic externality. Bakhtin believed that true authorship is not a judicial role, not the imposition of one's point of view, but the creation of an artistic world in which different consciousnesses enter into a living interaction. This allows the author's idea to be open and multi-layered, rather than closed within the framework of the author's statement. .

Bakhtin reaches an important conclusion: the author is active in both content and form. He does not express his position in direct judgments, but rather formulates it within the structure of the work. This structural unity is not simply a collection of events or objects, but the holistic embrace of them by the author's intention. Thus, the author-creator becomes not simply a source of ideas, but a constitutive element of artistic form, organizing the space for dialogue and the interaction of voices within the work.

In the Western literary tradition, similar ideas were expressed by Roland Barthes and Paul Ricoeur. In particular, Barthes viewed the text as "...a space in which the author's intention is not fixed, but is generated by the interaction of the reader and the text's code." Moreover, he asserted, "a work contains several meanings simultaneously by virtue of its very structure, and not because of the shortcomings of those who read it. This is precisely its symbolism: a symbol is not an image, it is the very multiplicity of meanings." In turn, P. Ricoeur linked the author's conceptual idea with the narrative identity of the text: "Any interpretation implies the reconstruction of the author's intention through textual structures." .

Thus, based on the above points of view, it can be assumed that the author's idea represents not only the concept of the work, but also a dynamic system of meanings that are born in the process of reading.

**Results.** The analysis shows that the author's conceptual idea represents not only the central theme of a work but also a dynamic system of meanings, revealed at different structural levels:

thematic and compositional,  
stylistic,  
figurative (as a reflection of the national worldview).

These levels interact to create a multilayered semantic system that allows the reader to reconstruct the author's concept.

It was also established that in translation studies, the representation of the author's conceptual idea is the most difficult task. Since language functions as a cultural code, translation requires not only lexical rendering but also the adaptation of the author's worldview to another culture.

To formulate our understanding of the author's conceptual idea, let's consider the terms "concept" and "author's concept." "A concept is a way of understanding, distinguishing, and interpreting phenomena that generates unique considerations and conclusions." ; a system of views on something; the main idea of something" In turn, the author's idea is the author's system of views and perspectives on the object of the reflected reality. A conceptual view, in contrast to a concept, is a reproduction of reality through the prism of certain concepts. In other words, a conceptual view reflects the fundamental ideas of the author's concept. For the writer's "through-going unity of aesthetic attitude at all levels gives the work a specific integrity" .

Thus, an analysis of the concepts of prominent European and Russian scholars allows us to assert that the author's conceptual idea refers to the semantic core of a work of art, expressing the author's worldview, value system, and philosophical and aesthetic principles, organized within the text's structure. This concept manifests itself at various levels of the work—thematic, compositional, character-based, and stylistic—and is formed through the interaction between the author, text, and reader. It can be interpreted through an analysis of the text's formal and substantive components, through the identification of recurring motifs, through narrative strategies, or through the historical and cultural context.

Let's consider what constitutes the author's conceptual idea. Based on our definition, we believe that the problematic-thematic, plot-compositional, and stylistic levels, as well as the

figurative structure as the dominant feature of the national worldview, are structural components of the author's conceptual idea. All these levels interact, creating a multilayered system of meanings that allows the reader to reconstruct the author's concept.

If we consider the problem of the author's conceptual idea through the prism of translation studies, it should be noted that this problem has been covered in a number of studies by translation theorists and practitioners.

It should be noted that representing the author's conceptual idea in literary translation is the most difficult task, as the translator works with a language that is not always capable of fully conveying the author's worldview. V.N. Komissarov emphasized that "language is the code of culture, and translation inevitably faces the problem of code mismatch." Therefore, the translator not only conveys words, but also adapts the author's conceptual model to another culture.

**Discussion.** Bakhtin emphasized that the author's position is realized through dialogic interaction of voices rather than through direct judgments. The author creates an artistic world where various consciousnesses interact, making the author's idea open and multilayered. Lotman also argued that the author's conceptual idea permeates the entire structure of a text.

In Western theory, Roland Barthes viewed the text as a space of multiple meanings, while Paul Ricoeur connected the author's conceptual idea with the narrative identity of the text. Faustov, relying on Bakhtin, added that the author's idea can be manifested not only through verbal but also non-verbal elements of a work [8:29].

From the perspective of translation, different schools suggest diverse strategies:

Dynamic equivalence (Nida): focusing on producing the same effect for the reader.

Skopos theory (Vermeer, Reiss): translation strategies depend on purpose, prioritizing the preservation of the author's conceptual idea.

Domestication and foreignization (Venuti): balancing adaptation to the target culture and preservation of the foreign author's intent [9:34].

Literary translation has always been viewed as an interlingual act, based not so much on the transmission of literal content as on the reproduction of the author's figurative world. In this context, translation emerges as a creative process, coupled with the interpretation and reconstruction of artistic reality. As A. Fedorov noted in the introduction to his book "On Literary Translation": Literary translation is, first and foremost, a literary phenomenon. Since translation deals with language, it would seem possible to confine all translation issues to the relevant fields of linguistics and stylistics.... But the interconnectedness of all the elements of a literary work is so evident during translation that examining them in isolation becomes

artificial and mechanical. . That is, literary translation is a holistic creative event, where the transformation of textual material occurs through the synthesis of both the linguistic and form-content components of the original.

Today, a number of translation schools offer various theoretical perspectives on strategies for representing an author's conceptual ideas in literary translation. Let's consider the main ones.

The first is the theory of dynamic equivalence, proposed by Yu. Naida. This concept is based on the premise that "a translation should convey not the literal meaning, but the 'effect' that the original text has on the speaker of the source language." . In our view, this means that the translator must strive to ensure that the reader of the translated text experiences the same aesthetic and emotional impact as the reader of the original. This requires striking a balance between preserving the unique figurative qualities of the original and adapting the text to the norms and traditions of the target language.

The second is the Skopos theory. H. Vermeer and K. Rice proposed the Skopos theory, which states that the purpose of translation (its function) determines the choice of strategies. If the goal of translation is to preserve the author's conceptual idea, then the translator may sacrifice lexical precision for the sake of deeper meaning. .Thus, the author's idea becomes the object of a comprehensive analysis, where the translator acts as a mediator, capable of synthesizing various levels of textual meaning.

And finally, the theory of domestication and foreignization. Lawrence Venuti (1995) identified two translation strategies: domestication – adapting the text to the target culture, and foreignization – preserving foreign elements of the original. .This encourages translators to search for optimal strategies that combine elements of domestication and foreignization, allowing them to preserve the author's intent while simultaneously making the text accessible to the target audience.

**Conclusion.** The study concludes that the author's conceptual idea is the semantic and structural core of a literary work. It expresses the author's worldview, values, and aesthetic principles, realized through the interaction of voices and the dialogic structure of the text.

In translation, the author's conceptual idea requires a careful balance of strategies—between preserving semantic depth and adapting to cultural and linguistic norms. Thus, it represents both a literary criticism problem and a translation challenge, demanding nuanced interpretation and scholarly attention.

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