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Legitimacy of interpretation

La legitimidad de la interpretación

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Abstract:
The act of reading is inextricably linked to a legitimate interpretation of the text, such that its existence is activated through interpretive parameters that direct its contents towards legitimate horizons of discourse. This intentionally sends to the reader's memory a series of messages of research and exploration to decipher its visible and invisible codes—those that are compatible and harmonious—with its contextual concepts that are formed and structured within the text.
Keywords: Legitimacy, interpretation.

Resumen
El acto de leer está indisociablemente ligado a la interpretación legítima del texto. La lectura actualiza su sentido mediante criterios interpretativos que orientan la comprensión de su contenido hacia horizontes discursivos que el propio texto permite. En este proceso, el texto apela a la memoria del lector y lo invita a indagar y explorar para descifrar sus códigos explícitos e implícitos, atendiendo a la coherencia de estos con los conceptos que se configuran y articulan en el propio texto.
Palabras clave — legitimidad, interpretación.

Perception and interpretation:

The perceptions of the act of reading lie between the perception in its being an understanding, explanation, and interpretation, and between the interpretive predicates and assumptions of the text, which must be colored with an appropriate character.

The fusion of the horizons of perception (understanding) processes with historical/present/future assumptions must be centered within a comprehensive scientific

system with a highly precise reference. In order for the act of reading to be realized, the reading self must master the art of aesthetic perception and the practice of interpretive adaptation, which philosophers and critics have called the characteristic of "adaptation" (such as Schleiermacher, Dilthey Bultmann, Paul Ricoeur, Terry Eagleton, etc.). For example, Terry Eagleton says in his book "Theory of Literature":

((...In reading, we develop a sense of the type of effects or impacts that this language tries to produce ("the intention"), and of the rhetorical devices that it deems appropriate to use...)) (1).

He also adds regarding the interpretive approach, saying: ((...the interpretive approach seeks to find the appropriate place for each element of the text in a complete whole, and this is in a process known as ((the interpretive circle))...))(2).HERMENEUTICAL-CIRCLE (which is what the American Dr. Hirsch called () (legitimacy of interpretation) in 1976. (3) HERCH - which is what the American Dr. Hirsch called (

In this context, we take an excerpt from the masterpiece novel "For the Sake of the Crown" by Mustafa Lutfi al-Manfaluti.

(FRANCOI KOPIER, adapted from a dramatic novel by the French poet François Coppée)

He was nicknamed: (The Comforter of the Afflicted and the Miserable, and the Poet of the Weak and the Sad). Year 1868.

Mustafa Lutfi al-Manfaluti says:

(You are the criminal and I am the punished, you are the traitor and I am the one caught in your treachery, you are the entertainer By the grace of a great honor he does not deserve, and I, shrouded in the garment of perpetual betrayal which I do not deserve? Fate has erred twice in our case, raising you from where you deserve to be.-He placed me where I deserved to be elevated, and if he had been fair in his judgment between us, each of us would have taken our place.

His companion, so the statue became mine, and the prison became yours.)) (4).

The word "statue" has several connotations; its interpretation may suggest the following: petrification, solidity.

Exaltation, grandeur, stagnation, emptiness, void.....

While the act of reading, which is primarily dependent on the actor and the reader of the novel "In the Path of the Crown," is understood through the different contexts of the novel, as well as its intellectual references and the functions of the external world..

He should select and choose the words "exaltation" and "greatness" instead of all the mentioned possibilities, because they are the followingandThe context of the novel. While the word crime, for example, brings to mind meanings such as theft, felony, mistake, guilt, persecution, tyranny, injustice, obliteration, betrayal of all kinds, etc.

Each of these words has other connotations, such as betrayal, which is multiplied to betrayal of family, betrayal of land and homeland, betrayal of nature, betrayal of friends, etc. The interpretive dimension of the word (criminal) in the novel "For the Sake of the Crown" mimics a dual paradox that combines two connotations, namely: betrayal of the homeland and betrayal of nature. So the betrayal of King "Brankomer" is a betrayal of the homeland and a betrayal of the nature of love between father and son.

These are important orbits between perception and interpretation, in which the effectiveness of reading depends on the maneuver between the process of perception in understanding and

interpreting the linguistic systems in the text and the appropriate interpretive possibilities for them.

In his book "From Text to Action":**PAUL RICOEUR says**: Paul Ricoeur (it appears that the act of reading is that tangible act in which the fate of the text takes place, such that at the heart of the reading itself, explanation and interpretation are eternally opposed and reconciled.(5).

The act of reading is a dialogue between the reader and the text, and between the reader's perceptions and the allure of interpretation. In choosing what suits the context of the text and the effectiveness of reading, then perception or understanding is relative. Heidegger's work is radically historical, but now it needs a kind of reassessment and modification. Reading the text means the reader's need to submit to being and time, rather than being and history. (6)

Perception as a continuous process of communication with the worldGibson defines (and assumes) a function of arousal, which are the patterns and variables of physiological energy that are the response of the sensory organs when arousal is sufficient for the perceptual process to occur, and arousal Perception is a function of the environment, and therefore perception is also a function of the environment (7).

His inability to grasp the scope of the dialogue ROLAND BARTHES says Roland Barthes

Between the reader and the text, and between the functions of the external world:

(We do not know how a reader speaks to a book.).(8)

Perception plays a distinctive role between the act of reading and interpretation. Aesthetic perception depends on values and preference, while ordinary perception is accompanied by literalness and is more specific.

Perception encompasses several forms of perception, such as understanding, discernment, interpretation, explanation, clarification, and exegesis. Each has its place in the act of perception and reading. Interpretation is usually linked to exegesis, and they are often considered equivalent in meaning by critics and rhetoricians. It is a common paradox that the concept of interpretation is linked to exegesis, and they usually follow each other as if they were...

One concept, but we found a distinction in their concepts (i.e., between interpretation and explanation) with Al-Suyuti, as we find with him the concept of explanation with its concept - suitability - with all those we mentioned previously, such as Schleichermann, Dilthey, Bultmann, Paul Ricoeur, Terry Eagleton and others.

Al-Suyuti says, in distinguishing between interpretation and exegesis:

((...Interpretation comes from the root word "fasr," meaning explanation and clarification. It is also said to be the reverse of "safar" (journey). It is said that the morning dawned when it shone. It was said that it is taken from the interpretation, which is a name for what the doctor uses to diagnose the patient, and the interpretation is originally from the first, which is returning, so it is as if he diverted the verse to what it can bear of meanings, and it was said from governance, which is politics, as if the interpreter of the speech governed the speech and put the meaning in its place. (9)

Al-Suyuti's definition of interpretation as "clarification, unveiling, and placing meaning in its proper context" embodies the very meaning conveyed by the concept of "suitability" or "appropriateness." It carries a greater degree of precision and skillful application than the word itself suggests. The realms of interpretation may be fertile and rich with numerous hypotheses. It is verbal, but it possesses such appeal that it positions itself according to the

verbal and emotional contexts of the discourse, considering that the text is a discourse established through writing on its own. Expression

PAUL RICOEUR: Any text is a verbal structure realized through the act of reading and interpretation. This act grants the reader the legitimacy of multiple interpretations, and thus the ability to choose the most suitable one, as it allows for the deconstruction of the text's linear and symbolic structure based on intellectual references.

The cultural aspect of the agent of the action (the reader), who in turn interprets the texts based on this cultural encyclopedia, so the more the breadth of knowledge increases, the wider and more expansive the spaces of interpretation become, and on the contrary, its area shrinks as its scope shrinks and its horizon narrows.

The interpretive circle that was linked to: (the reader - the text - the external world) was dominated by the principle of dialogue between the past and the present.

Mechanisms of interpretation:

The process of interpretation occurs according to the following mechanisms:

1- Perception: It is understanding and the ability to distinguish.

2- Interpretation: meaning explanation, clarification, and explanation.

3- Assumption: These are the possibilities that the reader puts forward in order to unravel the threads of the symbols, which allows for an accurate and analytical translation of all the successive and hidden lines of speech, based on the reference of the reading self and the functions of the external world.

4- Selection: The act of reading is based on the ability to choose and select from among the interpretive possibilities.

This depends on the text possessing a "dead memory" protected by its symbols, codes, and focal points, which prevent the reader from accessing them, and a "living memory" that allows for interpretation, intervention, and active participation, rather than passive consumption. This is embodied in the legitimacy of interpretation, meaning that reading the text is not a haphazard and chaotic process of presenting hypotheses, but rather establishes legitimate possibilities based on this document (the text), which is subject to the influence of individual and collective memory. The process... The interplay between explanation and interpretation allows the text to present a clear structure surrounded by an ambiguous one, through which the reader can be an active participant. And he delved into the spaces of these mysterious and symbolic structures, but he On the other hand, it will not go beyond the fixed memory framework of the text, which is what the authority of the text over the reader is embodied in. On the one hand, he moves according to its fixed system, and on the other hand, he opens up horizons for interpretation and reading. It is an integration process between the text and the reading, in which each of them exchanges the experiences of the other.

The text's openness to interpretation:

The text is a verbal structure that is realized through the act of reading, such that the text's openness to interpretation depends on the element of ambiguity and strangeness. This openness is constant and unlimited, where our combination seems to be two contradictory things, namely, constancy and limitlessness.

The text maintains a distance between itself and the reader, as it does not allow the reader to be given everything, while it lets the reader jump between letters and words, and between different contexts, so that the reader has a place in reading it.

This flexibility that characterizes non-classical texts allows the reader the opportunity for interpretation. For example, in Nizar Qabbani's Damascene poem, the reader is allowed to evade and maneuver between the collective historical memory and the individuality of the poet and the text's openness to interpretation. The paradox in it is the combination of history and history and its openness to interpretation.

History: In his saying:

Jasmine has rights in our homes.
The house cat falls asleep wherever she feels comfortable.
The coffee grinder is part of our childhood.
How could I forget? The scent of cardamom is so strong.
This is the place of my beloved father...waiting
Faiza's face is sweet and bright
Here are my roots... here is my heart... here is my language
So how can I explain? Is there any explanation in love? (10)

Date:

Why does Arabism appear like a widow?
Aren't there joys in history books?
And poetry... what will remain of its authenticity?
If a swindler and a flatterer take charge of it? (11)

There are many areas of interpretation in this poem that open up new horizons.
For the reader to do in the act of reading it.

I am Damascene... even if you dissected my body
From it came clusters of grapes and apples.
Even if you opened my arteries with your knives
You heard in my blood the voices of those who have passed away
Heart transplants...heal some who have loved
And what wounds does my heart suffer when I love?
The minarets of Damascus weep as they embrace me.
And the minarets...like the trees...have souls (12)

The dissection of the body by doctors usually aims to eradicate a specific disease or to remove an ailment from the patient, but in this poem
A desirable dissection reveals clusters of grapes and apples in its corridors, and here
Transforming the function of anatomy into other dimensions with the aim of expressing
The spiritual inner workings of this body.
Between the restriction and the writing, he says:
And how can we write...with locks in our mouths? (13)

Here we might interpret this verbal structure as linking writing to reading, as if Nizar Qabbani cannot write unless his mouth is open, which is a metaphor for reading. However, the text here imposes on us that the logical and legitimate interpretation of this phrase is the authority of oppression practiced by regimes against writers and poets. This interpretation is more suitable for the Damascene poem.

The process of perception accompanies all the mechanisms that interpretation relies on and carries out, especially the step of explanation or interpretation that precedes the interpretive process. Therefore, the legitimacy of interpretation is manifested in the horizons that the text

and context accept. Not all interpretations are legitimate, otherwise the reading process would be plagued by much chaos and randomness.

In conclusion, the act of reading is closely linked to a legitimate interpretation of the text, through which its existence is realized.FIt is determinedLegitimacy of interpretationThrough the reader's exploration of the text's invisible codes, which grant him a space of interpretive freedom, this freedom is quickly curtailed by its conformity with the text's context and horizons..

Article footnotes:

(1) Terry Eagleton: Theory of Literature, translated by Thaer Deeb, Ministry of Culture Publications, Damascus, 1st edition, 1995, p. 207.
(2)- The same reference: p. 130.
(3)-The same reference: p. 116.
(4) Mustafa Lutfi al-Manfaluti: In the Path of the Crown (Complete Works), The Model House for Printing and Publishing, Beirut, Lebanon, 4th edition, 2008, p. 371.
(5)- Paul Ricoeur: From Text to Action, translated by (Mohammed Barada and Hassan Bourkia),Ain for Human and Social Studies and Research, 1st ed., 2001, p. 122.
(6) - The same reference: p. 116.
(7)- Amina Ibrahim Al-Shanawi Hassan: The aesthetic preference for the characteristics of the visual stimulus and its relationship to openness to experience and some characteristics of the perceptual style, supervised by Abd Al-Salam Ahmed Al-Sheikh and Muhammad Muhammad Al-Hussein Al-Daq, Master's thesis, Faculty of Arts, Tanta University, Egypt, 1999.
(8) Roland Barthes: Criticism and Truth, translated by Munther Ayashi, Center for Civilizational Development for Study, Translation and Publishing, 1st edition, 1994, p. 117.
(9) Farid Al-Zahi: Text, Body and Interpretation, Africa Al-Sharq, Beirut Lebanon, 1st edition, 2003, p. 76.
(10)- Nizar Qabbani: The Complete Works.
(11)-The same reference.
(12)-The same reference.
(13) The same reference