
Hermeneutics from Exegesis to Aesthetics: Towards Establishing Key Principles for Literary Hermeneutics

Submitted by

Mahmoud Moawad Hemida Sokar

PhD. candidate, Faculty of Arts, Port Said University





Reading the literary text is a two-way interactive process between the reader and the text. This process occurs through a triangular interaction between three factors: the reader, the text, and the cultural atmosphere of this text. In this interaction, the reader's role is not negative but it is very active and vital, as he/she has to work on making up the text's meaning. Thus, the text's interpretation is not solid process; it changes according to certain criteria. Like the Alexandrite gemstone, whose color varies according to the surrounded circumstances, the text is always open to many possible interpretations.

There are certain mechanisms which make up the perceived meaning of any text. The theory and method which describes and deals with the interpretation of the text is known as hermeneutics. Hermeneutics started out to deal with religious texts' interpretation, but it has been later expanded to include all kinds of texts. Hermeneutics is a ubiquitous activity as it exists whenever humans exist. It is a well-established theoretical and practical form of human intellectual investigation which aims at interpreting the text in the light of understanding the universe.

Etymologically, the term is derived from the Greek word ἐρμηνεύω which means to interpret or translate. The term hermênea was used for the first time in Plato's Cratylus (dialogue) as a reference to the god Hermes. In Greek mythology, Herms is an Olympian god in Greek, whose major duty



was to be a messenger between gods and humans. Additionally, Plato used the term *hermêneuein* to refer to the art of communication between gods and humans (Gonzalez, “Hermeneutic in Greek Philosophy” 14).

In spite of the early use of the term during the platonic era, there were rare actual hermeneutical activities. For example, Plato described poets and poetry as “dangerous nonsense” (Kastely, *The Rhetoric of Plato's Republic* 190). In *The Republic*, Plato denied poetry and poets until they could prove its value (Greene, *Plato's View of Poetry I*). In *Ion*, Plato described poets as “possessed” (Gonzalez, “Hermeneutic in Greek Philosophy” 14). It is worthy to notice that both Plato and Aristotle consider art as “mimesis” (Potolsky, *Mimesis* 33). However, unlike Plato who sees art as a false imitation of reality, Aristotle saw it as a real imitation of reality as Matthew Potolsky argues:

Unlike Plato, for whom mimesis is a mirror of something else and therefore potentially deceptive, Aristotle defines mimesis as a craft with its own internal laws and aims (33).

For Aristotle, the term *hermêneia* is used to mean “expression.” In the *Poetics*, the earliest work of dramatic theory and philosophy, he defined language (*lexis*) as expression *hermêneia* which appeared through words (Gonzalez, “Hermeneutic in Greek Philosophy” 15). In *Topics*, which includes Aristotle’s view about the dialectic art, it is clearly mentioned that



gaining a certain definition or knowledge about something comes through “the clearest form of expression” (sophestatê têt hermêneiai) instead of the unclear form of expression (asaphei têt hermêneiai).

Thus, Plato and Aristotle’s different views about art represented the early spark of hermeneutics as a theoretical and methodological framework. However, Greek hermeneutics or Classical hermeneutics focused on “oral communication” and “expression” rather than real interpretation. It is clear that Plato and Aristotle used the term to express communication or translating gods’ messages to humans; however, they did not practice the real art of interpretation as it is known nowadays.

Hermeneutics continued to deal with religious texts in Judaism. Hillel the Elder, the famous Jewish religious leader, Sage philosopher, and scholar was the first to define certain rules of interpretation. Niall Keane and Chris Lawn highlight in *The Blackwell Companion to Hermeneutics*, the rules of Hillel the Elder:

(1)Light and heavy; (2) Equivalent regulations; (3) Constructing a father from a passage; (4) constructing a father from two writings; (5) general \particular, particular/ general; (6) similar in another place; and (7) instructing from context (39).



The first rule “light and heavy” asserts that what is more important in a certain situation is less important in another situation; in other words, any important situation in a certain passage, must be compared to the interpretation of another less important quotation which is discussed in another passage. The second rule, “equivalent regulations” emphasizes that the repetition of the same word in the same text, gives a clue to understand the repeated word. The third rule, “constructing a father from a passage,” means that understanding a point in a certain passage results in understanding other points in other passages. The fourth rule, “constructing a father from two writings” means that the reader can understand the text through two related passages. For example, in intertextuality, the author shapes a text’s meaning by another text in order to reinforce the process of understanding. The fifth rule, “general \particular, particular/ general” confirms that the reader can conclude the general principles from specific principles; these specific principles can guide the reader or the receiver in order to interpret the general principle. Like the second rule, the sixth rule, “similar in another place,” this rule manifests that the repetition of two ideas (not words as in the second rule) gives a clue to understand the two ideas. Finally, the seventh rule of Hillel, “instructing from context,” manifests that the meaning of a certain passage cannot be isolated from other passages. As these passages interrupt and clarify the main point in this individual passage.



The middle ages witnessed a notable Biblical hermeneutical practice as it showed different kinds and forms of the holy texts. The Irish theologian, neoplatonist philosopher, and poet, Johannes Scotus Erigena is regarded as one of the pioneers of biblical hermeneutics of his age through two major works: the first is his translation of Pseudo-Dionysius, a Christian theologian and philosopher of the late 5th to early 6th century. The second was his allegorical comments on the Bible (“Hermeneutics in Medieval Thought” 24). In his tackling for the allegorical hermeneutics, Erigena defines two categories of allegory: allegoria facti (allegory of facts) and allegoria dicti (allegory of words). The former depends on interpreting what is ambiguous using real fact, whereas the latter focuses on the interpretation using symbols, similar situations, and examples.

From the ninth to the twelfth century the Biblical hermeneutics turned to the form of Glossa Ordinaria (The glosses). Glosses are a marginal or interlinear brief notation to clarify the meaning of a word or words in the main text. Glosses were written in the same language of the main text or the in commentator’s language (Kampman et.al, I Read where I Am: Exploring New Information Cultures 206). Glosses gradually turned from individual attempts to clarify the main text into independent exegeses (Beuchot, “Hermeneutics in Medieval Age” 25). Anselm of Loan, Lanfranc, Berengario, and Dorgo were the pioneers of this explanatory practice which aimed at clarifying five main categories of the text: foreign words, archaic words



which are no longer found in daily use, technical terms, and words used in some unusual contexts. (Whatmough, Poetic, Scientific, and Other Forms of Discourse 106).

Unlike the Torah and the Bible, the Quran, the holy book of Islam cannot be translated as its most miraculous and challenging feature is the Arabic language itself. The miracle of the Quran lies in its linguistic and literary style which is interpreted in the light of the science of Tafsir or what can be called Quranic hermeneutics.

In the preface of *Islam: Historical, Social, and Political Perspectives*, Jacques Waardenburg asserts that the book is an attempt to introduce impartial analysis of Islam, which is far away from the radical view of the others (5). He describes Islam as "...a sign and signification system that is open to various interpretations and applications and that may or may not have specifically religious references in particular case" (6).

Then, he adds that the Islamic hermeneutics schools are various, such as Wahhabia, da'wa, and Sharia. In this regard, the term "Islam" itself is open to many interpretations and understandings. The term is interpreted as Sharia (law and rules that humankind should follow), Aqida (creed or religious belief system), and marifa (insight and religious knowledge and experience). Correspondingly, he defines five main points or questions to deal with Islamic hermeneutics: the methodology of tafsir, the relation between



general /particular, particular/ general, type of the philological knowledge, emotional response (subjective or objective) , and the role of the specialists in the field (13-111).

On the contrary, Muslim scholars clearly answered all the controversial points which were posed by Waardenburg. According to Encyclopedia of Islamic General concepts, there are four main techniques of tafsir which vary according to certain considerations:

1-According to the ability of perceiving it: this section is divided into four parts: a) The Arabs know it through their language; b) A part which no one can be blamed for its unawareness ; c) A part which is taught by scholars; d) A part which no one knows but Allah.

2- According to its source, this section depends on the source of the knowledge of tafsir, such as the Qur'an itself, sunna (verbally transmitted the teachings and sayings, of the prophet Muhammad), Sahabah (The companions of the prophet Muhammad), or Tab'ain (The followers). Here, this consideration is divided into three sections: a) Tafsir by narration; b) Tafsir by Opinion; and c) Tafsir by indication.

3- According to being a mere explanation of an articulation, a sentence, and then the whole verse, this consideration is divided into two sections: a) Comprehensive Tafsir and Analytical Tafsir.



4- According to the subjects with which it deals, such as Aqida, rules, prayers, monotheism (oneness). This consideration is divided into two sections: a) General Tafsir and b) Thematic Tafsir.

Here, it is noticeable that tafsir interpreters adopt four techniques (F. El-Rumi, Researches in the Origins and Methods of Tafsir 57). The first technique is “analytical tafsir” which depends on the sequence of the Mis-haf (The book of the Qur’an). In other words, the interpreter handles a certain verse or a full Surah (chapter), then he analyzes its meaning, its rhetorical devices, and the reason beyond sending it down. The second technique adopted by the interpreters of tafsir is “outlined tafsir” in which the interpreter (Al Moufaser) uses his own words in order to simplify the meaning of the verses. The third technique is “comparative tafsir” which focuses on linking the subject of the verse to other verses or Hadith, (the Prophetic traditions) which is related to the same subject for creating a full understanding of the verse. The fourth technique is “Thematic Tafsir” which focuses on the theme of the verse rather than the sequence of the Mis-haf .

The Bible, the Torah, and the Qur’an are central references of religions. However, as texts, they may bear more than one interpretation according to different situations and cultural circumstances. Accordingly, general hermeneutics is applied to all kinds of texts in order to perceive what



an author or speaker intended to convey through his text or through his speech.

Friedrich Schleiermacher, the German theologian, philosopher, and Biblical scholar, rejected the notion of “special hermeneutics,” asserting that the principles of interpreting a text can be applied on all kinds of texts. In other words, Schleiermacher noted that there are not substantial differences between the fundamentals of interpretation of either religious texts or general texts. Hence, it is noticeable that Schleiermacher turned the hermeneutics into a “Secular” interdisciplinary field (Schleiermacher and Bowie, Schleiermacher: Hermeneutics and Criticism: And Other Writings VIII).

Schleiermacher’s concept of hermeneutics mainly depends upon a dual perspective: grammatical interpretation and psychological interpretation. The former emphasizes re-understanding the text through itself, whereas the latter focuses on source tracking as the reader has to search beyond the written text to investigate the author’s intention. In grammatical interpretation, the reader should understand word-sentence relationship, sentence-paragraph relationship, and eventually paragraph-full text relationship. Here, Dan Stiver writes:

We cannot understand the meaning of the whole text apart from understanding the meaning of the individual sentences, and even words, in the text. On the other hand, we cannot properly understand the individual parts



apart from some grasp of the whole. (The Philosophy of Religious Language 89)

Additionally, Schleiermacher emphasizes that the reader has to be aware of the author's cultural and historical circumstances in order to understand the text: "The vocabulary and the history of an author's lifetime together form a whole from which his writings must be understood as a part" (Hermeneutics: The Handwritten Manuscripts 113).

The second aspect of Schleiermacher's hermeneutics is psychological interpretation or what Dan Stiver names "authorial intent" (The Philosophy of Religious Language 88). Here, the reader has to search beyond the written words in order to get the intended meaning of the text. This meaning can be conveyed through the author's personal behaviors, philosophy, political attitudes, and religious doctrine. Writers do not write in a vacuum. They have certain purposes or personal problems which were the reasons for writing the text. These reasons are very necessary for interpreting and understanding the text.

Both of Schleiermacher's hermeneutical aspects, grammatical and psychological interpretations, are genuine parts of the author's own experience which the reader attempts to reconstruct through the process of reading in order to understand the author and then to understand the text. Thus, Schleiermacher considered the "art of reading" as the major drive of the



hermeneutical practice. In other words, the reader, like the author, aims at establishing his own idea in order to understand the text (Jorgenson, The Appeal to Experience 8).

Like Schleiermacher, Wilhelm Dilthey's principles of hermeneutics are heavily influenced by German Romanticism (Ramberg, Bjorn and Gjesdal, "Hermeneutics" 9). German romanticism emphasizes humor, beauty, and imagination. Accordingly, they pay more attention to aesthetics, human emotions and the imagination as major drives for the system of interpretations.

Dilthey's concept of Hermeneutics mainly depends on dividing sciences of the mind into three levels: "experience", "expression", and "comprehension." (Hodges, Philosophy of Wilhelm Dilthey 329). Experience means the knowledge which someone gains in a certain situation, in other words, to understand something, we have to live and experience it. This experience comes out of individual's interaction with others. "Expression" is the second level of Dilthey's concept of hermeneutics. It is considered the intermediate between the first and the third level. The personal experience mutates into a certain theme throughout "Expression." This expression may be social behavior, written text, or artistic work. This move changes the experience from "inner" into "outer" as it emphasizes sharing this experience through a medium. The last level of Dilthey's sciences of the mind is



“comprehension.” Comprehension occurs when the receiver lives the personal experience of the sender, either was a painter, musician or a writer through his literary or artistic work.

While Dylthey pays more attention to expression than empathy, the German philosopher Martin Heidegger turns the notion of hermeneutics into the arena of existential understanding. For Existentialists, especially Heidegger, the core of the process of thinking and understanding is “human being.” Focusing on the values of freedom and originality, the existentialists paid more attention to the power of individuality as a motive of creating man’s identity. Here, two main terms which make up this real identity emerge: “authentic” and “inauthentic.” Concerning this point, Sartre states:

If it is agreed that man may be defined as a being having freedom within the limits of a situation, then it is easy to see that the exercise of this freedom may be considered as authentic or inauthentic according to the choices made in the situation. Authenticity, it is almost needless to say, consists in having a true and lucid consciousness of the situation, in assuming the responsibilities and risks that it involves, in accepting it in pride or humiliation, sometimes in horror and hate. (qtd. in Miller, History and Human Existence: From Marx to Merleau-Ponty 163)

In this regard, Heidegger adopts the phenomenological approach in order to study the structures of consciousness as experienced from the first-



person point of view (Siddiqui, Philosophical & Socio 166). He used this approach in order to understand the “phenomena” or things which appear in our experiences in life, and the way through which the individual lives. Thus, Heidegger’s hermeneutic circle represents a process of interactive interaction between humans for gaining experience and consciousness through the medium of language. This experience can also be put under discussion through the principles of empiricism, which asserts the important role of empirical evidence in making up new ideas, based on real experiments or experience that may lead to removing ambiguity or establishing a new notion (Gupta, Empiricism and Experience III). This new notion may be against traditions or the innate beliefs; however, it turns to be a major clue in the process of hermeneutics.

Based on his teacher, Heidegger’s beliefs and concepts, Hans-Georg Gadamer asserts that methodical contemplation is opposite to experience and reflection. In his book, Truth and Method, Gadamer introduced the concept of “Philosophical hermeneutics” in an attempt at exploring the nature of human understanding.

Furthermore, he asserts that hermeneutics is necessary for understanding any human activity. The hermeneutical method can be applied in all fields of life. Later, Hermeneutics was successfully applied to archaeology, architecture, environment, international relations, psychology



and Law. Gadamer's theory is based on three principles of truth: art, history and language, in order to establish a new hermeneutical methodology which depends on pre-understanding and subjectivity. It is especially significant that he aimed at avoiding Schliermacher's "authorial intent" (Lawn, Gadamer: A Guide for the Perplexed 60). The first principle is "art" which can be revealed between us through our everyday experience; however this "truth" is an uncontrolled matter. From this point of view, Gadamer criticizes Schliermacher for his "authorial intent" as it is not easy to determine the real intention for the author's production (Stiver, The Philosophy of Religious Language 88).

The second principle for clarifying truth is "history." For Gadamer, history is the main factor which enables us to understand and to know what is uncovered. He claims that perceiving the author's social, political, religious background, besides understanding our being as part of the current history, is the major key for a complete understanding. He refers to this process as "a historically shaped consciousness" (Stiver 93).

Gadamer's third principle of truth is that of language. He asserts that "language" is the root of the process of understanding. He considered the process of understanding as "linguistically mediated process", through which reality prevails through a circle of communication, which occurs through conversations with others. This communication leads to a certain agreement



which reveals ambiguity and results in the process of understanding (Wiercinsk, “Gadamer's Understanding of Language as Conversation” 14).

It is noticeable to mention that Gadamer’s criticism for Schlieremacher’s “authorial intent” is not completely logical as it matches Gadamer’s second’s principle of clarifying the truth, “history.” For Gadamer, “history” clarifies the truth as it enables the reader to perceive the author’s social, political, religious background. Understanding these backgrounds enable the reader to grasp the author’s real intention which he/she hides behind his written words.

The dilemma of Schlieremacher’s “authorial intent” which was raised by many philosophers, such as Gadamer, was clarified and discussed by Edmund Husserl, the father of the philosophy of phenomenology which deals with the study of the structures of experience and consciousness. In this regard, Husserl asserts that simple material objects can be intended intuitively; in other words he deals with perception as a mixture of empty and filled intentions. The empty intentions are the intentions which are absent to mind, such as daydream as a mental activity, whereas the filled intentions are the ones which physically exist (Sokolowski, Introduction to Phenomenology 33). In his way Husserl managed to create a certain kind of connection between the outer and the inner worlds through consciousness. Consequently,



he urges the reader to make a logical impartial reading asserting the role of consciousness in understanding the real identity of any object.

Due to the variety of the cultural and historical atmospheres for each receiver (or reader), the literary text bears more than one interpretation. Each one of these interpretations is determined by the receiver's mentality, ideology, and philosophy. Eventually, many different interpretations emerge for the same text. These interpretations depend on two main factors. The first is the author himself as his intention, insights, prejudices, and reasons for writing give an important clue for understanding the text, whereas the second is related to the reader whose cultural and historical background can give new different interpretations for the text. In this regard, both Schleiermacher and the Polish philosopher, Roman Witold Ingarden, asserts the concept of "intention" as the major drive for the process of interpretation as it is necessary to perceive the author's intention for writing in order to understand the text itself (Holcombe, "HERMENEUTICS" par.15).

Modern hermeneutics has expanded to include different fields such as literature, architecture, law and international relations. (Jones, The Hermeneutics of Sacred Architecture 263). Based on Chladenius, Wolff, and Meier's views, Schleiermacher succeeded in systematizing hermeneutics, developing it from a limited case of intellectual inquiry into a science which holds certain rules which are applicable to all disciplines.



The main purpose of literary hermeneutics is to create an objective interpretation of the literary text. This interpretation can be achieved by following the rules set by the modern hermeneutics thinkers. In literature, the reader's concern and point of view are not enough to search the objective process of understanding. The historical and social atmosphere in the age of this literary production has a great significance in interpreting it.

Before discussing and reviewing literary hermeneutics, it is necessary to shed light on Dilthey's differences between natural sciences and humanities. For him, the function of natural sciences is to explain stable facts while humanities aim at achieving the understanding of changeable facts about the individual (Holcombe, "HERMENEUTICS" par. 2). Thus, literary hermeneutics aims at establishing logical understanding of the literary texts considering some unseen elements that affected the reader's perception of the text.

Literary hermeneutics not only aims to interpret the text, but also to judge, investigate and search the hidden meaning. Thus, there are some steps and rules which achieve the reasonable understanding. First, the reader has to investigate the historical circumstances of the text in order to understand the unseen world behind the text. Moreover, the reader has to create a reconstruction of the historical situation of the author and recipients of the text. For example, the reader's point of view of Charles Dickens's Oliver



Twist may change from considering it a social novel into a political one. If the reader takes into consideration the era in which the novel was written during the industrial revolution and how kids were used as possessions besides the absence of security, his understanding of the novel will ultimately change.

The second rule of understanding a literary text is strongly connected to Schleiermacherian philosophical hermeneutics. In this respect, the reader has to investigate the author's intention for writing through tracking his behavior, philosophy, political attitudes, religious belief, doctrine, insights, prejudices, and reasons for writing. For example, George Orwell's *Animal's Farm* and Jane Austen's *Pride and Prejudice* would never get their literary appreciation without taking the authors' political views, personal life and philosophies into consideration.

Concerning poetry, Wimsatt and Beardsley name three evidences that perceive the accurate intention which is needed for interpreting literary works. The first is internal or public evidence which perceives the semantics and syntax of a poem. The second is external, private, or idiosyncratic evidence which can be perceived through the reason behind composing this literary work. The third category of evidences, intermediate evidence, is coined with certain meaning, expressions, or topics which can be perceived



through the author's historical, theological, and political background ("The Intentional Fallacy and The Affective Fallacy." par. 2).

The third rule is part-whole/whole-part relationship. The reader must understand the meaning of each individual sentence in order to understand the meaning of the whole text and the reverse is true, as the reader cannot understand the individual parts without considering the whole text.

The fourth rule for literary hermeneutics is reading the text through its symbols. Paul Ricoeur's hermeneutics asserts the relation between "the self" and anything which is "out of the self." For Ricoeur, hermeneutics' objective is to clarify the relation between the "self" and the "symbol" as a main clue for the process of self-understanding which is the main objective for the hermeneutical process (Bourgeois, Extension of Ricoeur's Hermeneutic 93).

In this regard, one of the notable instances is Jean-Paul Sartre's play, *The Condemned of Altona*. In Sartre's play, he asserts the relation between symbolic language and self-understanding. In his life, Sartre disliked seafood, especially crabs. Like Sartre, Franz, a main character of the play has the experience of hallucinations seeing crabs. Thus, he shifts this personal experience into a literary symbol to reflect man's vision of the world (Royle, "Philosophy now, par.1). As a typical existentialist play, *The Condemned of Altona* not only highlights the relation between symbolic language and self-understanding, but also it asserts the notion of "authenticity."



The fifth rule in literary hermeneutics is formulated from a pure existentialism point of view. For existentialists, the literary text is interpreted according to two main terms: authenticity and inauthenticity. In existentialism, authenticity reflects the extent to which individual is true to his own personality, spirit, or character, despite external pressures in material world. On the other hand, the docility to these external pressures is considered a lack of authenticity and “bad faith” (Webber, The Existentialism of Jean-Paul Sartre 94). Thus, in literary productions, authenticity emphasizes the originality of characters’ behaviors, feelings, and reactions to the theme of the work.

In terms of hermeneutic circle, understanding any literary work is a circular process depending on selection of the details of literary works in order to understand new hidden details. In other words, the reader can understand the literary works through making a partial relation between the elements of this literary work.

However, there are many problems in applying the term. The hermeneutic circle adopts a circular process of understanding. This circular process must be in a closed system. Here, an important question emerges: can the hermeneutic circle be applied if the text’s understanding was an open to many areas and conflicting cultural attachments? This question was answered by Judith N. Shklar as he mentions:



The hermeneutic circle makes sense only if there is a known and closed whole, which can be understood in terms of its own parts and which has as its core God, who is its anchor and creator. Only the Bible really meets these conditions. It is the only possibly wholly self-sufficient text. (“Squaring the Hermeneutic Circle” 71).

Consequently, this process of understanding cannot be applied in some cases, such as unclosed circle of understanding and postmodernist circle of understanding. Additionally, the reader may not be able to create the part-whole relationship in order to create this analogous process. Thus the term is limited and cannot be applied on all kinds of texts.

To sum up, hermeneutics as a term had its roots in the age of the Greeks to refer to the translation of the divine messages from gods to humans; however, this era did not witness a real hermeneutical activity as a theory and methodology. The first real hermeneutical practice is mainly associated with interpreting the religious texts. Religious hermeneutics in Judaism, Christianity, Islam, Vedic and Buddhist aim at interpreting the religious texts by adopting certain procedures including relating each individual part of the texts to the other parts, relating the text itself to other texts in other publications, taking marginal notes, such as Glossa Ordinaria (The glosses), following the logic to reach the meaning, and interpreting the symbols. Enlightenment hermeneutics paved the way for breaking the borders between



religious and general hermeneutics through Chladenius' psychological approach, Meier's semiotic approach, and Wolff's study for historical and dogmatic texts. Following the main principles of religious hermeneutics, besides the major rules of hermeneutics, set by modern hermeneutic thinkers, such as Schleiermacher, Dilthey, Heidegger, and Gadamer the study set certain rules for interpreting any literary texts. Finally, the variety of hermeneutical practices which focused on either secular or religious hermeneutics requires the necessity of establishing a new branch of hermeneutics which aims at comparing between different sub-movement of this intellectual inquiry. Comparative hermeneutics can be defined as a branch of hermeneutics which aims at creating a systematic comparison between schools of hermeneutics for reaching common principles to interpret, illustrate, and explain any human intellectual activity including politics, philosophy, media, and visual arts.

Works Cited:

Al-Suyuti, Jalal-Al-Din. The Perfect Guide to the Sciences of the Qur'an, Sanaa: Al Jameaa Al Kabir Library, 1997.

Beuchot, Mauricio. "Hermeneutics in Medieval Thought" The Routledge Companion Hermenutics. translated by Juan Tubert-Oklander. eds. Jeff Malpas and Hans-Helmuth Gander. London: Routledge, 2015.



Bourgeois, Patrick L. Extension of Ricoeur's Hermeneutic.
Amsterdam: Springer Science & Business Media, 2012.

El-Rumi, Fahd. Researches in the Origins and Methods of Tafsir.
Riyadh: Al-Touba, 1998.

“Encyclopedia of Islamic General concepts.” The Supreme Council
for Islamic Affairs. Web. 2017 <http://islamport.com/k/mjl/5970/1.htm>

Gadamer, Hans-Georg, Joel Weinsheimer, and Donald G. Marshall.
EPZ Truth And Method. London: Bloomsbury Publishing USA, 2013.

Gonzalez, Francisco. “Hermeneutics in Greek Philosophy” The
Routledge Companion Hermenutics. Edited by Jeff Malpas and Hans-
Helmuth Gander. London: Routledge, 2015

Greene, William. Plato's view of poetry. New York: Harvard
University, 1918.

Gupta, Anil. Empiricism and Experience. New York: Oxford University
Press, 2006.

Hodges, H.A. Philosophy of Wilhelm Dilthey. Oxfordshire: Routledge,
1998.



Holcombe, C. John. "HERMENEUTICS." textetc.com. 2015. Web. 22 Jul. 2017.

Jones, Lindsay. The Hermeneutics of Sacred Architecture: Experience, Interpretation, Comparison. Vol. 2. New York: Harvard University Press 2000.

Jorgenson, Allen. The Appeal to Experience in the Christologies of Friedrich Schleiermacher and Karl Rahner. New York: Peter Lang, 2007.

Kampman, Minke, et.al. I Read where I Am: Exploring New Information Cultures. Amsterdam: Graphic Design Museum, 2011.

Kastely, James. The Rhetoric of Plato's Republic. Chicago: University of Chicago Press, 2015.

Lawn, Chris. Gadamer: A guide for the perplexed. Bloomsbury Publishing, 2006.

---. The Blackwell companion to hermeneutics. Vol. 60. New York: John Wiley & Sons, 2016.

Miller, James. History and Human Existence: From Marx to Merleau-Ponty. Berkeley: University of California Press, 1982.



Noor, Ahmad and Muhammad Sahrir. "Hermeneutics and the Qur'anic Texts in the Intellectual Linguistic Context" Web. March 2017. Pdf.

Potolsky, Matthew. Mimesis. London: Routledge, 2006.

Ramberg, Bjørn and Gjesdal, Kristin, "Hermeneutics." The Stanford Encyclopedia of Philosophy, Edward N. Zalta .ed.Jun 2016 Web.2017.

Royle, Peter. "Crabs." Philosophy Now. Apr/May 2017.web.12 May. 2017. <https://philosophynow.org/issues/67/Crabs>

Schleiermacher, Friedrich. Hermeneutics and Criticism: And Other Writings. Ed. Andrew Bowie. New York: Cambridge University Press, 1998.

---. Hermeneutics: The Handwritten Manuscripts. trans. James Duke and Jack Forstman. ed. Heinz Kimmerle. Missoula: Scholars Press, 1977.

Shklar, Judith N. "Squaring the hermeneutic circle." Social Research .2004.

Siddiqui, Mujibul. Philosophical & Socio. New Delhi: APH Publishing, 2008.

Sokolowsk, Robert. Introduction to Phenomenology. New York: Cambridge University Press, 2000.



Stiver, Dan R. The Philosophy of Religious Language. Oxford: Blackwell Publishers Ltd., 1996.

Troudi, Khaled. "Qur'anic Hermeneutics with Reference to Narratives: A Study in Classical Exegetical Traditions." Exeter: The University of Exeter, 2011.

Waardenburg, Jean Jacques. Islam: historical, social, and political perspectives. Berlin: Walter de Gruyter, 2002.

Webber, Jonathan. The Existentialism of Jean-Paul Sartre. New York: Routledge, 2009.

Whatmough, Joshua. Poetic, Scientific, and Other Forms of Discourse: A New Approach to Greek and Latin Literature. Vol. 29. Los Angeles: University of California Press, 1956.

Wiercinski, Andrzej. "Gadamer's Understanding of Language as Conversation" Gadamer's Hermeneutics and the Art of Conversation. Berlin: LIT Verlag Münster, 2011.

Wimsatt and Beardsley, "The Intentional Fallacy and The Affective Fallacy." Michael Bryson. Web. 20 Sep. 2017.
www.michaelbryson.net/academic/wimsattbeardsley.html



Arabic Summary:

كأحجار الكسندريت الكريمة التي تتجلى سحرها في تغير لونها طبقاً للوسط المحيط يبدو النص بشتي أنواعه لقرائه مختلفاً طبقاً لطبيعته و طبيعة قراءته من قارئ لقارئ ومن مجتمع لمجتمع آخر. وتتجلى نظرية التفسير أو ما يعرف بنظرية الهيرومنطيقا التي تعني بتفسير النص وفق قواعد وتقنيات معينة. (علم التأويل، الهيرومنطيقا، تعرف أحياناً بالتفسيرية) و الهيرومنطيقا ليست مجرد فلسفة ذات تاريخ طويل ؛ لكن يمكن أيضاً اعتبارها نظرية وفن وعلم. بدأت الهيرومنطيقا تتعني بدراسة وتفسير النصوص الدينية في التوراة، الإنجيل و القرآن و لفهم بعض النصوص المتعلقة بالديانات غير السماوية كالهندوسية والبوذية، امتدت الهيرومنطيقا عن طريق بعض الفلاسفة مثل فريدريك شلايرماخر وفيلهم دلثاي و هانز جورج جادمر لتتضمن بعض النصوص اللا دينية كالنصوص الأدبية والقانونية. ولأن الفلسفة النموذج الأشمل لتقصي الحقائق الاجتماعية و تعتمد هيرومنطيقا الأدب علي مفهومين رئيسين: الأول يتعلق بالمؤلف نفسه ويشتمل هذا المفهوم علي معتقداته الدينية ، فلسفته ، والحقبة التاريخية التي كتب فيها النص ، وكذلك أسباب كتابته للنص، بينما يتعلق الثاني بخلفية القارئ الثقافية ، التاريخية و الدينية التي تشكل تفسيراً جديداً للنص قد يختلف تماماً عن ما أراده المؤلف. فعلي سبيل المثال قد تختلف وجهة النظر المتعلقة بتفسير رواية (تشارليز ديكن) " أوليفر تويست" باختلاف وجهة نظر القارئ : فقد يراها البعض رواية اجتماعية ؛ وقد يراها البعض الآخر رواية سياسية ؛ وقد تفسر كمنقذ تاريخي لحقبة بداية الثورة الصناعية في إنجلترا. ولابد من تحري الأسس الخاصة بحياة مؤلف العمل الأدبي - الشخصية - التي أدت لكتابة هذا العمل الإبداعي فبعض الأعمال الأدبية مثل رائعة (جورج أوروبل) "مزرعة الحيوانات" وكذلك رواية "كبرياء وتحامل" (لجاين أوستن) لن يتم فهمهم بشكل صحح دون التطرق لحياة مؤلفيهم ، طريقة تفكيرهم و فلسفتهم الخاصة. أما هيرومنطيقا الشعر فتعتمد علي ثلاث عناصر أساسية لتفسير العمل الشعري بطريقة هيرومنطيقية سليمة: تفسير القصيدة اللغوي والنحوي، أسباب كتابة القصيدة و التعبيرات والمعاني التي تكشف عن نوايا



المؤلف وخلفيته التاريخية ، والفلسفية والدينية والتي تفتح الباب علي مصرعيه للفهم الصحيح للنص الشعري. و استنادا لمبادئ (بول ريكور) المتعلقة بنظرية التفسير التي تنص علي : فهم النص من خلال رموزه من خلال تشكيل علاقة بين "الذات" و "الرمز" تهدف إلي فهم الذات أولاً من أجل تحقيق فهم شامل لكل الأنشطة الإنسانية. فعلي سبيل المثال كانت مسرحية (سارتر) "سجناء التونا" دليلاً علي استخدام سارتر لرمزية اللغة من أجل فهم الذات عن طريق استخدامه لرمز "سرطان البحر" فسارتر مثل فريترز أحد الشخصيات الرئيسية في المسرحية عانوا من هلوسة رؤية "سرطان البحر" ليستخدم سارتر "سرطان البحر" كرمز لتجربته الشخصية المريرة التي أدت لإدراكه لذاته و إدراكه لماهية الحياة. ولا يمكن فهم النص الأدبي إلا بتطبيق النموذج الوجودي عن طريق المصطلحين الأبرز في الفلسفة الوجودية : الأصالة و الاصطناع. وهما المصطلحين اللذان يختبران تصرفات و أفعال الشخصيات ومدي أصالتها أو اصطناعها.

