

жіночих журналів зосереджується тільки на жінках із різних сфер, та їх проблемах, то це видання постійно публікує інтерв'ю з відомими чоловіками, та розповідає час від часу про якісь визначні події за участі чоловіків. Звісно, що у поле зору журналістів потрапляють також і політики: *Olaf Scholz: Nicht-Geimpfte sollen Corona-Tests selbst zahlen müssen; Das komplette Event mit Armin Laschet* [3].

Література:

1. Handelsblatt. URL: <https://www.handelsblatt.com/>.
2. Focus. URL: <https://www.focus.de/>.
3. Brigitte. URL: <https://www.brigitte.de/>.

PHILOLOGICAL INTERPRETATION AS CREATIVE AND SOCIAL ACTS

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Philological interpretation is a creative act, just like writing, painting, sculpting, or composing music. To create is to make something, to bring it into being, to cause it to grow. But what can we possibly mean by interpretation? It seems instead like a passive event: we absorb information, details, and are either persuaded or not by what we read. We experience reading as something creative when we follow the instructions to heat a frozen dish, for example. We want clear, precise information that requires little effort to understand. Even when we are deeply involved in our interpretation of a novel, we give the writer credit for capturing our interest with a wonderful narrative. Readers are frequently a captive audience. Reading and philological interpretation broaden and improve our understanding.

Because we are involved in the process of making multiple interpretations real for others and ourselves, interpretation is a lively art. It is typical to believe that interpretation is just the discovery of a meaning that is already there, inherent, in a text. It is generally accepted that in order to be successful readers, we must identify a

writer's goal, or find a meaning that is somehow embedded in a piece of writing. We can talk about extracting a meaning (like pulling teeth), digging it out (an archaeological metaphor), and figuring it out (as if meaning were a mathematical formula); we can talk about ploughing through a book or getting stuck in it. All of these ideas, however, are deceptive since they imply that a text contains only one interpretation for readers to discover. Instead, readers interact with a text, interpret it, and may reach diverse judgments about its meaning.

When we read, we make sense of texts by interpreting them in the light of knowledge we already possess. We can cast our eyes over lines on a page in an unconscious manner, but that is not reading or interpretation. Once we begin to engage words, we develop responses. We learn to anticipate what will happen next. We can infer causes from effects, and effects from causes. We can decide on a meaning by comparing one event with another and referring to our own experiences. We can establish relationships between events and form coherent groups of facts or ideas. Sometimes, it is easy for us all to agree on those conclusions. If a cat is happily licking its chops in the corner of a kitchen and there's an overturned glass of milk on the counter, we can assume that the cat satisfaction is related to drinking the milk. But sometimes the conclusions we read are very individual because a text is open to interpretation. How did the milk get there and become spilt? Can we be sure the cat knocked over the glass? [1]

Interpretation closely allows us to discover new ideas, to see things afresh, to develop new opinions, and to resist manipulation by others. There is no understanding, no meaning, and no fun in interpretation texts until there is a close interaction between a reader and the words on a page, and that interaction is the beginning of making a meaning. It is important to develop a sense of your reading habits, because without being aware of your predispositions, your interpretations are likely to be formed too quickly and become oversimplified. When we read, we select what we think is important and make connections between those events. We develop ideas of our own and we come to conclusions. In fact, interpretation allows us to discover not only what a writer has to say but how we feel about it. Interpretation can be a process of self-discovery, of expanding knowledge and experience as we interact with a text.

It would help if you thought of interpretation as a conversation between yourself and a text. You listen to what it has to say; you accumulate information about it and interject what you know.

Interpretation has both latitude and limits. We won't all see and say exactly the same things about a given text. Perhaps an analogy will clarify the double-sided character of interpretation – our freedom and our limits. Think of a text as a musical score, something to be performed. In reading the text, we make its potential meanings actual in much the same way that a musician brings a piece of music to life by performing it. In playing the music and in reading the text, we can't play or say whatever we want. We can't change the notes of the score and we can't change the words of a text. We are limited in both cases by what is on the page. Yet there is room for interpretation, different emphases, and varied responses. Two readings of a

work, like two musical performances, are likely to differ, sometimes in significant ways. The varied interpretations will be valid insofar as they respect the words or notes on the page, and insofar as they represent a reasonable and defensible approach to the work.

Readers who claim to have a reasonable interpretation of a text can show that they have understood its social context, the way it functions as a social document. If we are going to treat frozen dinner instructions as poetry, for example, then we could end up with some strange cooking results. We can also make mistakes with advertising claims unless we understand that advertising is largely out to manipulate our desires for a purpose [2].

So much happens in the act of interpretation that it would be impossible to define exactly what you will do on any particular occasion when you read. Yet we can note some of the general activities of interpretation: we absorb the details of a text; we accumulate information; we make associations between ideas and events; we recognize and identify with some characters, events, and ideas, and not with others; we react with a full range of emotions from love to hate to indifference; we try to adapt the experiences of the text to our own knowledge of life, projecting ourselves into the world of the writing; we anticipate what will come next as we follow an argument or a story; we solve problems; we fantasize and put up defenses; we change our mind about the text as we read and reread it; we try to focus, centering our reading on one or two dominant ideas and impressions.

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МОВНІ ЗАСОБИ ВПЛИВУ В НІМЕЦЬКИХ МЕДІАТЕКСТАХ НА ТЕМУ «KRIEG IN DER UKRAINE»

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