

**English Language and Literature**  
**Prof. Krishna Barua**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Guwahati**

**Module - 5**  
**Literary Criticism**  
**Lecture - 36**  
**Reader – Response**

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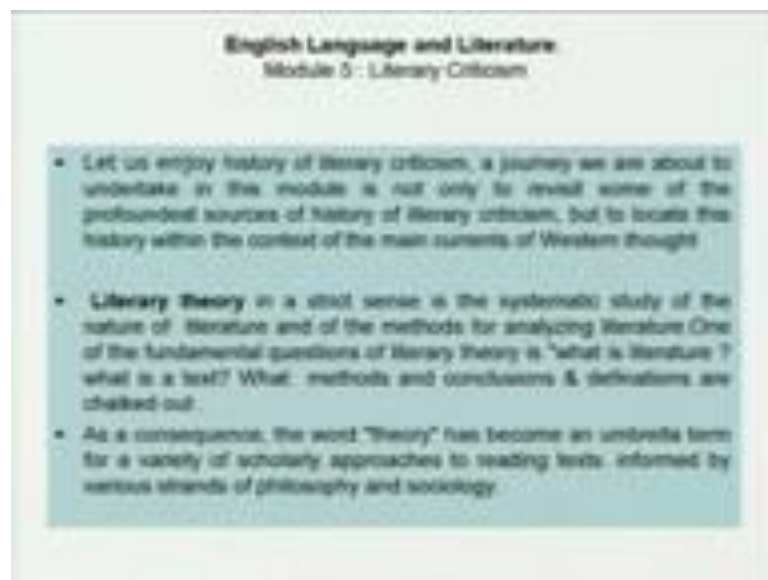


Hello and welcome back to the national program on technology enhance learning NPTEL a joint venture of Indian Institutes of technology on Indian Institute of Science. As you are aware these lectures are first students in IIT's and other engineering colleges and the role of humanities and social sciences is quite significant in the curriculum of engineering students. I am Krishna Barua, I teach English in the department of humanities and social sciences that IIT, Guwahati. We have presently in the lecture series literature and language and this module 5 of the series is title literary criticism. We are today in mod lecture 5 of this module title reader response.

Let us go into the intension of what literic criticism is let us enjoy history of literary criticism a journey we are about to undertake and take in this module. And it is not only revisit some of their profound to sources of history of literary criticism. As we know that literature is of it tell narration of experience human experience with all its that with all its variety with all its wide ranging subjects.

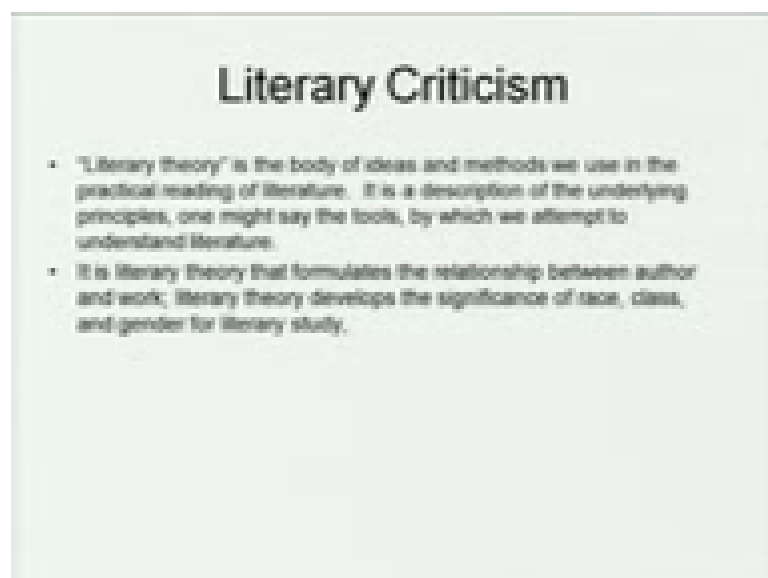
But to understand literature sometimes we have to look at that history within the context of the main currents of question falls. And then the text opens up and a poem opens up and drama opens up literature theory is in a strict sense or literary criticism. The systematic study of the nature of literature and of the matters for analyzing literature how we read the text. What is literature; what is the text?

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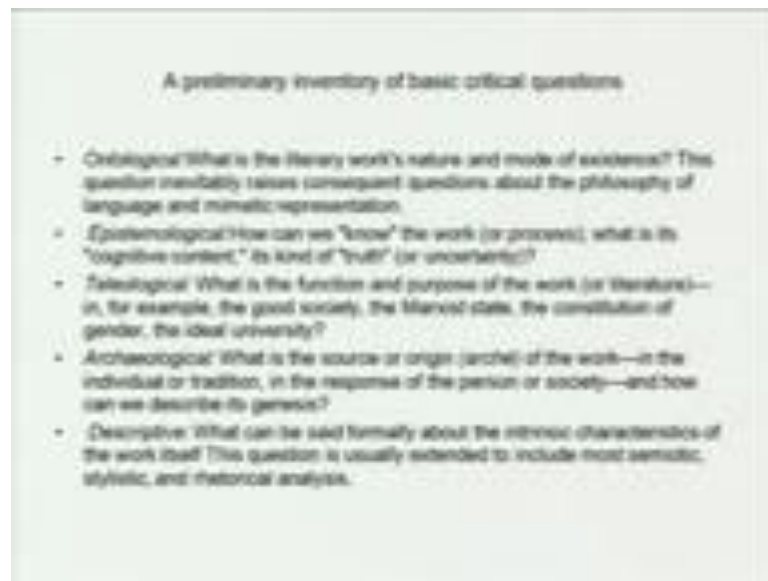
As a consequence the word theory has become an umbrella term for a variety of scholarly approaches to reading texts informed by various strands of philosophy and sociology. So, we go into the inter be and inter disciplinary arenas of philosophy psychology and sociology in understanding literature.

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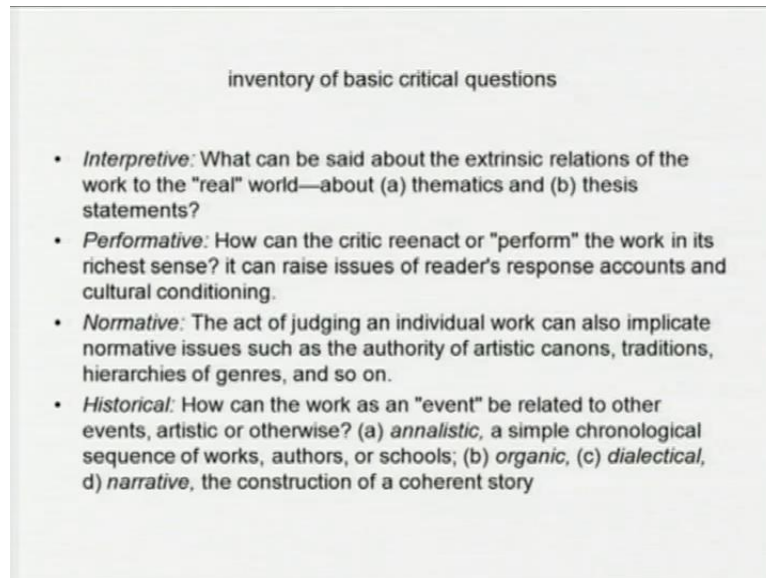
Literary theory is the body of ideas and methods we use in the particle reading of literature. It is description of the underlying principles 1 might said a tools by which we attempt to understand literature. So, it is not only that we read a poem or a drama by itself or a novel, we have to understand the way the text has to be read. This leads to a hidden sense of appreciation and own responses to literature. If literature read at it is literary theory or literary criticism that formulates the relationship between the author at this work and it develops the significance of race class gender for literary study.

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Well, so when we look at the pre a preliminary inventory of basic critical questions which all literary criticism peers. It may be ontological what is the literary works nature and mode of existence. It may be epistemological how can we know what is the knowledge that comes out in the process or it may be teleological what is the function and purpose of the work or teleological. Or descriptive where includes semiotic the meaning the stylistic and rhetorical analysis.

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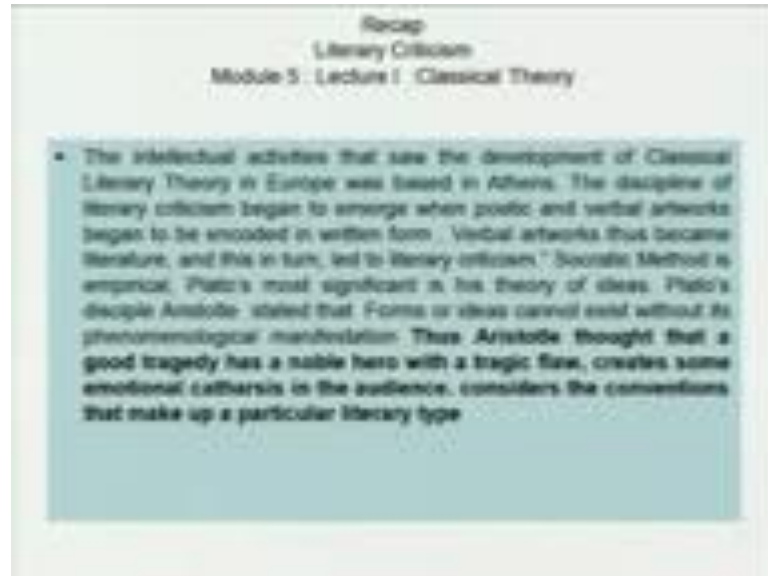
Or it may be interpretive that interpretive that how many ticks of the world. What can be said about the extrinsic relations of the work today real work it can be performative how can the critic reenact of perform the work in richest sense. And in the normative process the act of judging an individual work can also implicate normative issues such as authority of artistic cannons traditions hierarchies of genres and so on.

It may be also historical we can look it from the lengths of his history how can the work as an event be related to other events whether it is artistic or otherwise, which can be divided to be annalistic organic or dialectical or narrative the construction of coherent story or cultural. And which is related question of history and so much of recent currency physiological the different ways mind is being approach feelings ideals obsessions repressions meet etcetera. Or it can be genetic how the group minds operate or effective how does the mind of the reader or the audience respond to the work and contribute to the company completion.

So, literary criticisms are more or less interpretive tools that help us to think more deeply and insightfully about the literature that we read. Over time different schools of literary criticism have develop each with a zone approaches to the act of theory. Already we had done in the previous lectures starting from that classics. Theories so called is past and complex historical and contradictory at root modern theory is not intelligible without

philosophical context that go to the pre sub critics and the classical schools. Literary criticism therefore, well ...

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So, a recap of the first lecture, classical theory. What was done in the first lecture of this module? We had gone back to classical age of the Greeks Aristotle and Plato at thus Aristotle thought that a good tragedy has a novel hero with tragic flaw create some emotional catharsis in the audience and considers the conventions that they make up a particular literary type. So, we were doing more or less what was minimize mimetic theory how the imitation are mimeses laid the foundations of western philosophy.

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Plato (428–CA. 347) BC

- Laid the foundations of Western philosophy.
- Plato gave initial formulation to the most basic questions and problems of what use are literature and the arts.
- Plato's philosophy, **in dialogue form - dialectical method**, truth by a systematic questioning of received ideas and opinions;
- In *Ion*, Plato examines the god-like power of poets to evoke feelings such as pleasure or fear, yet he went on to attack this manipulation of emotions and banished poets from his ideal Republic

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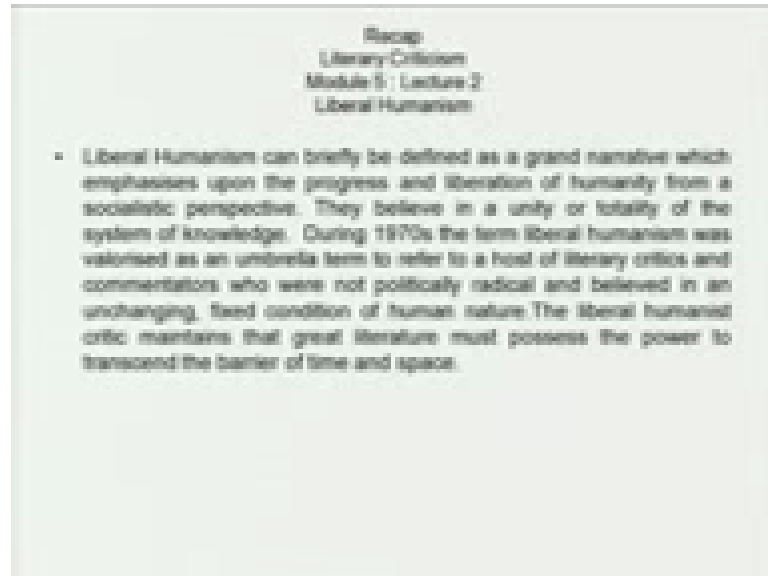
*Mimesis.*

- Andrea Nightingale makes the following observation:
- "In arguing for this position, Plato set forth **a number of ideas that have proved central to the discipline of literary criticism**. First and foremost, he introduced the concept of *mimesis*. ...
- **Plato turns this word into a technical term**, and gives it a much broader range of meaning... **According to Plato, the artistic representation has a different status from the people, objects, and events in the ordinary world: literature does not depict the reality of its objects, but rather portrays the way they appear.**

Plato specially was instrumental in bringing the criticism in the dialectical method and s  
Andréa nightingale had said while we had done classical criticism that Plato said for a  
number of ideas that proved central to the discipline of literary criticism. The artistic  
representation has a different status from the people objects and events in the ordinary  
world. And when we look go into the poetics of Aristotle we have seen how we had  
modified the mimetic theory and for Aristotle, imitation is not the survival copy as it was

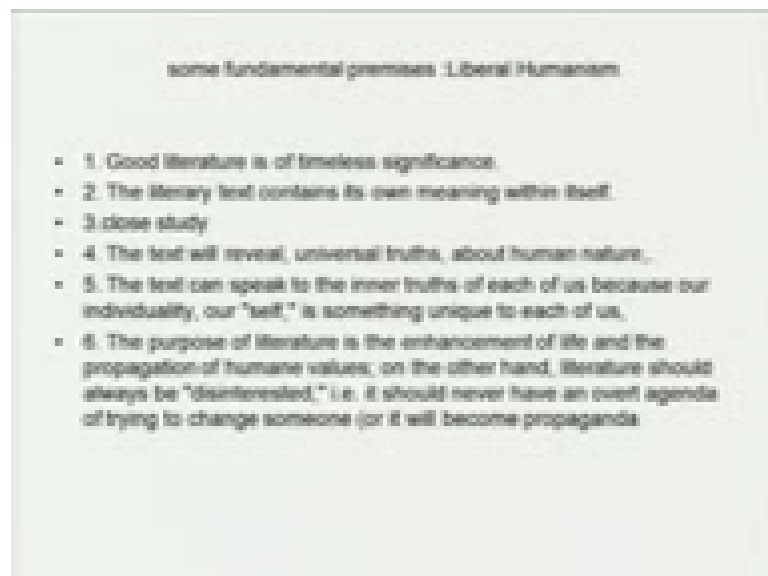
stated in Plato. But, it is a copy of an if even if it is a copy it is a creative process in itself.

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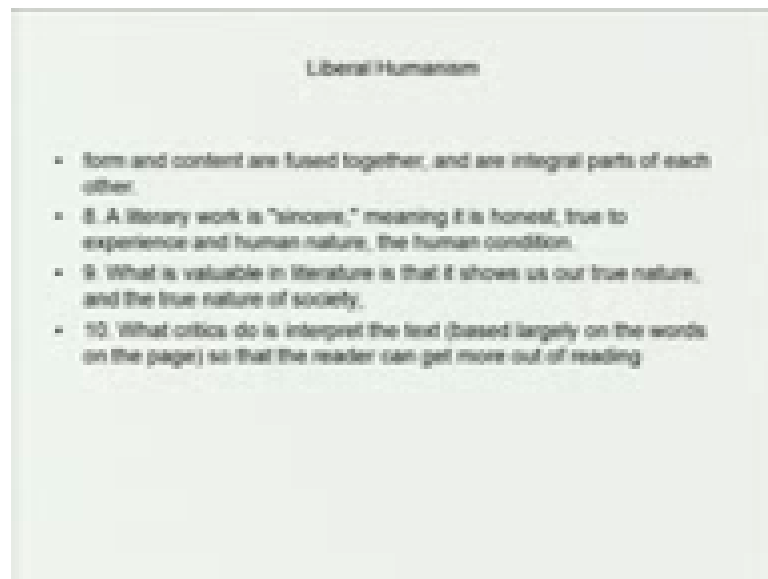
In lecture 2 we had done liberal humanism where there was the concentration on the text as a whole the totality of the text and also after way that we see the text thus timeless. And it can be recorded as a grain narrative which emphasizes upon the progress and liberation of humanity from a socialistic purpose. Great literature must possess a power to transcend the barrier of time and space pace.

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So, these are some of the fundamental premises that we had done in lecture 2, good literature is of time less timeless significance the literary text contain its own meaning within itself. So, the close study of the text in its entity and it can speak to the inner truths of each of us because of our individuality our self. The meaning of this interested self comes in the objective self comes in here and the text becomes an objective are we are to be explored.

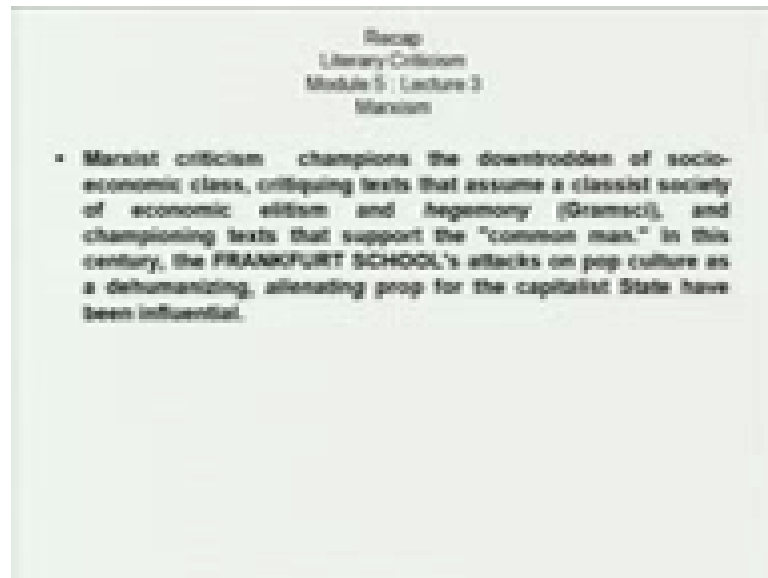
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In liberal humanism we have seen a form and content was fuse together and they become organic parts of each other. And therefore, the sincerity the authenticity of the text is being explored and for critics do is interpret the text and so the reader can get more out of the reading.

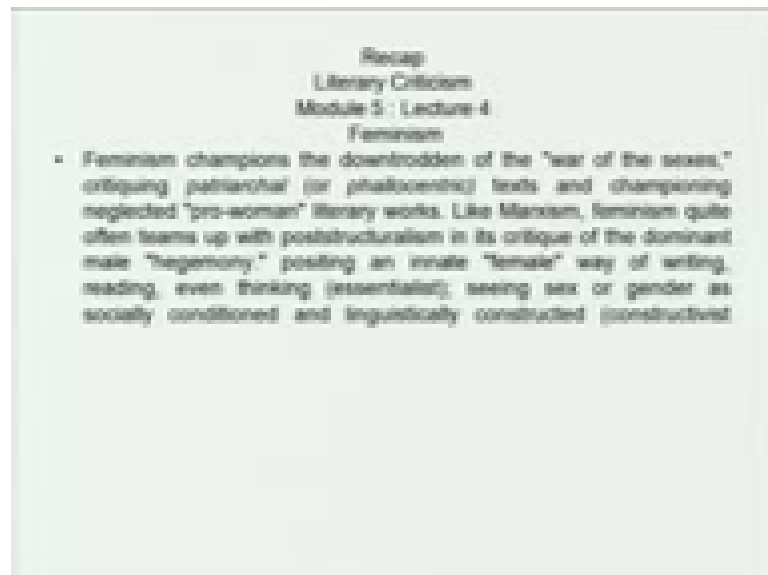


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Well, in lecture 3 we had done Marxism which champions the downtrodden of socio economic class. And this championing task that support the common man into century the Frankfurt schools attacks on pop culture is the dehumanizing alienating prop for a capitalistic have been influential.

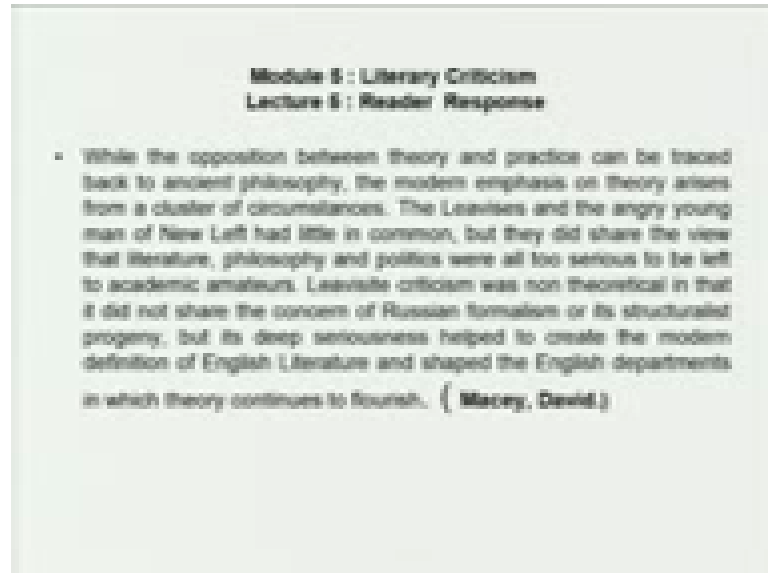
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In lecture 4 we had done feminism which champions the downtrodden of the war of the Success critiquing the patriarchal text and championing neglected pro-woman literary

works. More gender oriented reading even thinking which may be essentialist seeing sex or gender socially conditioned and linguistically constructed.

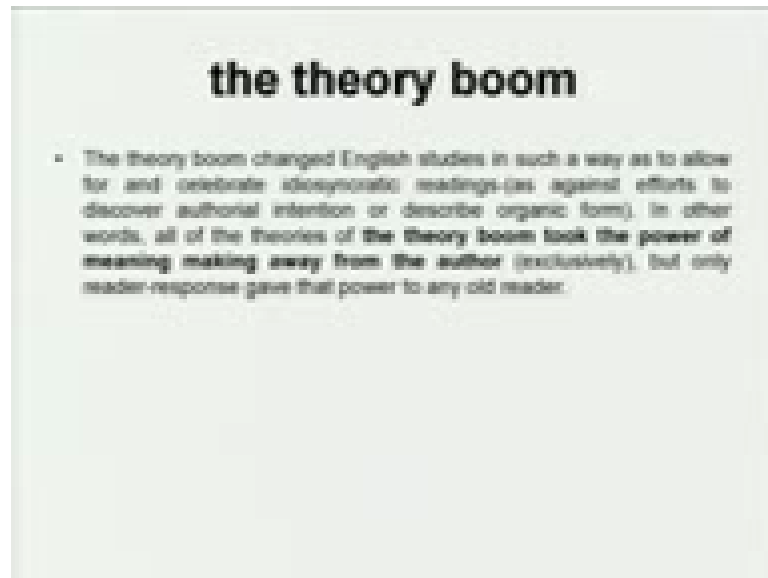
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So, now, we are in lecture 5 of which is titled reader or response. While the opposition between theory and practice can be traced back to ancient philosophy the modern emphasis on theory arises from a cluster of circumstances. This is the theory boom that has taken place in the 20<sup>th</sup> century the Leavisites and the angry young man of new left hand little income. And if you go into new criticism we see that they did not have much income and, but they did share a view that literature philosophy and politics were all too serious to be left to academic amateurs.

Therefore, Leavisite criticism was non-theoretical in that it did not share the concerns of Russian formalism or its structuralist progeny. But, its deep seriousness helped to create the modern definition of English literature and shaped the English departments in which theory still continues to flourish. This is what David Macey had written in his book.

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The theory boom which has change English study in such a way as to follow for and celebrate idiosyncratic readings as again the efforts to discover authorial intention or describe organic form. So, sometime in the recent past there was this emphasis upon theory to such an extent that people forgot about the actual text which we were trying to interpret and where more concentrating on the theoretical aspects. In other words all of the theories of the theory boom took the power of meaning making away from the author exclusively. But, only reader response gave the power to any old reader. So, now, we come to another criticism reader response where the shift is not to the text neither to the author, but to the reader. So, it can be now the death of the author death of the text and birth of the reader.

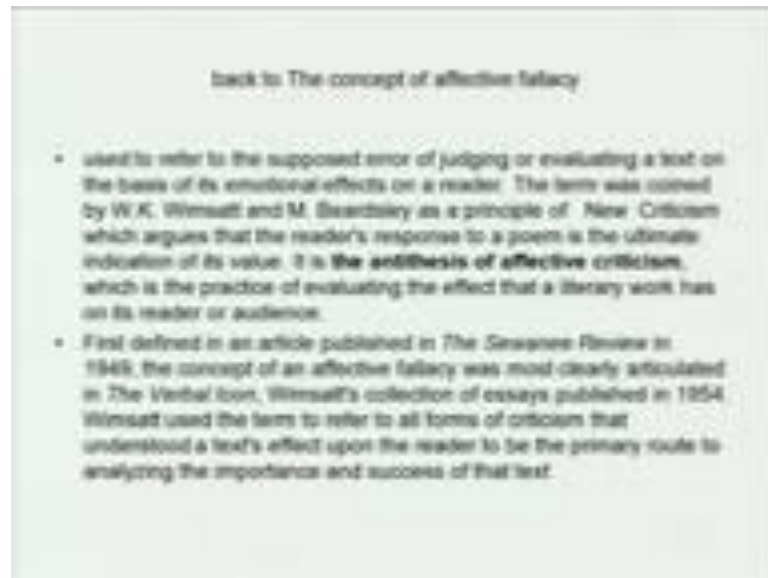
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Well, going back if we look to new criticism where it was Wimsatt and M Beardsley t s Eliot argued that authorial intent is irrelevant to understanding a work of literature. We have to see where the text was of importance whether author even if we forgot the author the text was of not secondary importance as in reader response. So, let us see how some of these standards have come into the understanding of reader respond response.

So, Wimsatt M Beardsley had said in the essay the intentional policy that a design or intension. If you look into the intension of the author is neither available not desirable as a standard for judging the success of the work of literary or the author they had argued cannot be reconstructed from a writing the text is the only source of meaning. And any details of the author's desires of life are purely extraneous this view is extremely useful in a postmodern relativist framework. As it successfully makes the reader or the consumer of the story the only going against this where the reader becomes the only authority on his meaning as post to the author. Or creator of the world back to the concept of effective fallacy and intentional fallacy we have to see how it.

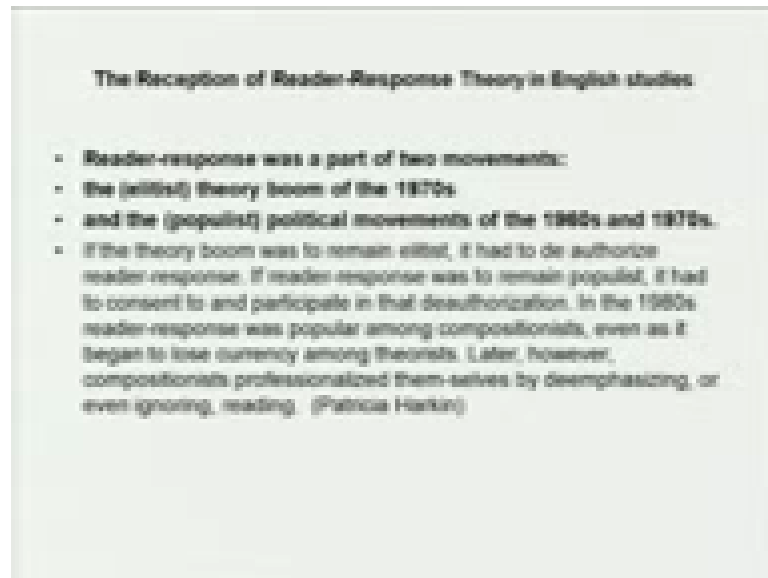
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Refers to the supposed error of judging or evaluating a text on the basis of emotional effects on a reader. This term was coined by Wimsatt and Beardsley. As a principle of new criticism which argues that the reader's response to a poem is the ultimate indication of its value. No doubt it is the antithesis of affective criticism which is the practice of evaluating the effect that a literary work has on its reader or audience.

First defined in an article published in the Sewanee Review, the concept of an affective fallacy was most clearly articulated in the Verbal Icon. Wimsatt used the term to refer to all forms of criticism that understood a text's effect upon the reader to be the primary route to analyzing the importance and success of that text. So, now, we come to reader response and the reception of reader response theory in English. That is going back in the background of new criticism will have to see it was emphasizes of what new criticism had said. So, reader response was the part of 2 moments the elitist theory boom after 1970s and the populous political movement after 1960s and 70s.

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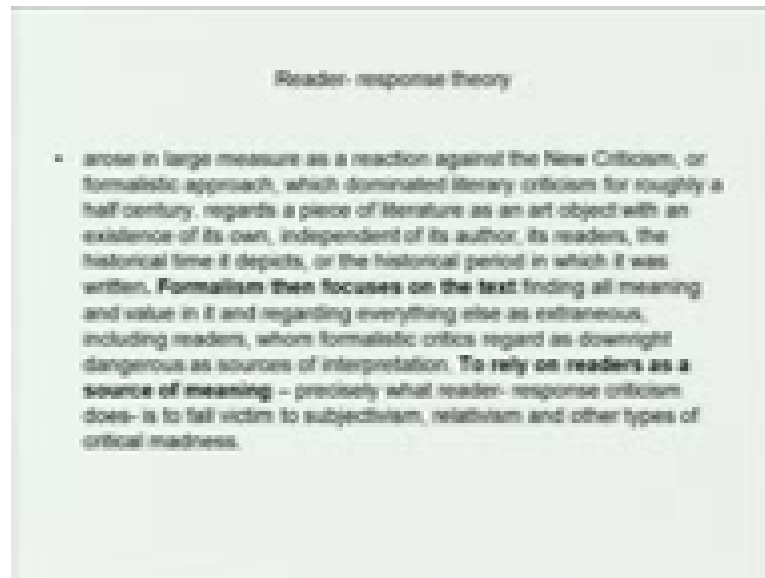


If the theory boom was to remain elitist very you know exclusive it had to de authorize reader response if reader response was to remain populist it had to consent to and participate in that deauthorization. Where we have to see that it has to remain populist in the 1980s reader responses popular among specially in the pedagogical discourses among compositionist.

Even as it began to lose currency among theories later; however, composition is professionalized themselves by deemphasizing or even ignoring reading. This is what had written in as a essay reader response theory a rows in those measure as a reaction against the new criticism, which we have just a mention about intentional fallacy about effective.

Fallacy or formalistic approach which dominated literary criticism for roughly a half century which regards a piece of literature as an art object with an existence of its own independently of its author. Its readers the historical time it depicts or the historical period in which it was written formalism then focuses on text.

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So, new criticism its emphasis was the paradigm shift was on the text wondering all meaning and value in it and regarding everything and else as externals to rely on reader. As a source of meaning precisely what reader response criticism thus is to fall victim to the subjectivism relativism and other types of critical madness.

This is what those who have gone again reader response emphasize well. So, this is where the shift has come to the readers. So, it is not the text which opens up his meaning it is the readers which make meaning of the text. So, there may be many readers the same reader reading the text and different intervals are they may be a the process of reading itself which will be doing later and will see that it has different meaning which are associated with it.

Therefore, reader response concentrates on the reader as well as on the meaning that it generates readers are not only authors engage in an active process or production in use. In which text of all kinds stories poems plays buildings films TV adds clothes are received by the audience not a repository of stable meaning, but as an invitation to make it. So, there is room always for expansion.

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**Readers make meaning:**

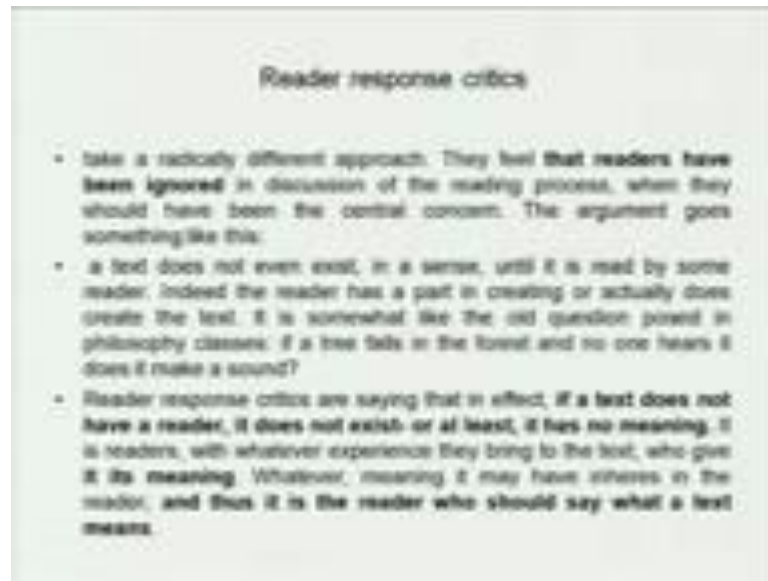
- readers-and not only authors-engage in an active process of production-in-use in which texts of all kinds-stories, poems, plays, buildings, films, TV ads, clothes, -are received by their audiences not as a repository of stable meaning but as an invitation to make it.
- The premises of reader-response were promulgated first by theorists who offered generalized accounts of a universalized "reader." It is of course important for students to realize that their readings are shaped and even constrained by cultural and economic conditions.

So, it is a dynamic process the text opens up for more meanings the premises of reader response where promulgated first by theories. Who offers generalize accounts of a universalized reader first they gave every generalize account of who the reader is it is. Of course, important for students specially all of you must understand this to realize that the reading such. It an event constraint by cultural and economy conditions well who are this reader response critics they take a radically different approach.

Therefore, they feel that readers had been ignored in discussion especially in literary criticism in theory when they should have been this central concern. The argument goes something like this a text does not even exist in a sense until it is read by some reader this in brings to mind 1 interview between Einstein and a Tagore. And Tagore had said that the concept of beauty cannot exist if there was no be holder. So, man after all is the source of the beauty it is not length space or the phenomena which exist by itself they has to be a beholder. The same thing can be said about a text it does not even exist in a sense and it till it is read by some reader in that a reader has a part in creating or actually does create the text. So, the whole shift has gone to you students you are the once who can read a text you and at a once.



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You can find meaning to a text you should not be condition by biographical data or by the cultural literate. Whatever environmental causes which make the text it is somewhat like the whole question post in philosophy classes If a tree false in the forest and no 1 here said does it make a sound well. So, reader respond critics are saying that in effect if a text does not have a reader it does not exist. Or at least it has no meaning it is read as which whatever experience they bring to the text. Who give it its meaning whatever meaning it may have in hers in the reader therefore, and thus it is the reader who should says what a text.

Means, we should point out here that reader response theories by known means a monolithic critical position it count includes in itself many other lenses those who given important place to readers. And the responses in interpreting a work come from a number of different critical camps they may come not excluding formalism even formalism will come in which is the target of the heaviest reader attack readers.

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### reader- response theory

- We should, perhaps point out here that reader- response theory is by no means a monolithic critical position. Those who give an important place to readers and their responses in interpreting a work come from a number of different critical camps, not excluding formalism, which is the target of the heaviest reader-response attacks. Reader response critics see formalistic critics as narrow, dogmatic, elitist and certainly wrong-headed in essentially refusing readers even a place in the reading – interpretive process. Conversely reader response critics see themselves, as Jane Tompkins has put it, “willing to share their critical authority with less tutored readers and at the same time to go into partnership with psychologists, linguists, philosophers and other students of mental functioning.”

Response critic see formalistic critic has narrow the domatic a little certainly wrongheaded in essentially refusing readers. Even a place in the reading conversely reader response critics see themselves as James tom kills as put it we link to share the critical authority which less tutor tweeter. So, it becomes almost like your coming from the high pedestal to the gross route. And at the same time to go into partnership with psychologist with linguists philosophers and other students of mental functioning although reader response ideas represent in critical writing.

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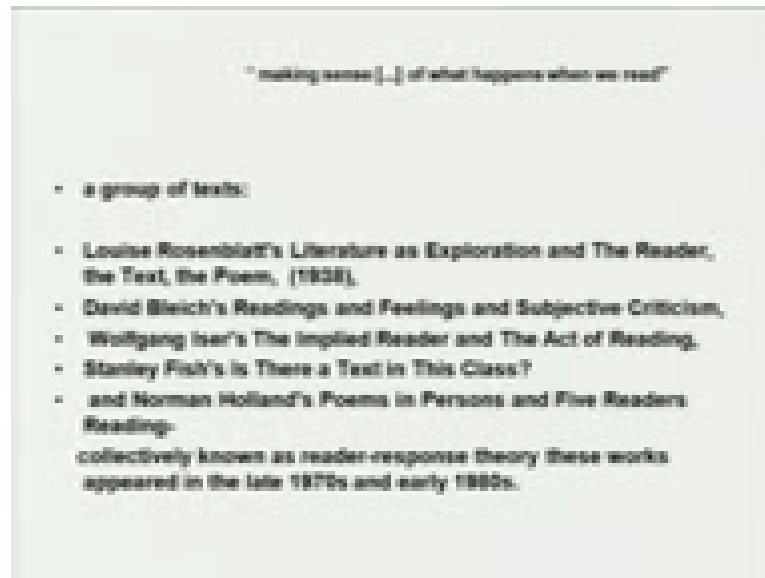
- Although reader- response ideas were present in critical writing as long ago as the 1920s, most notably in that of I.A. Richards, and in 1930s in D.W. Harding's and Louise Rosenblatt's work, it was not until the mid twentieth century that they began to gain currency.
- **Phenomenology** (Husserl), **Hermeneutics** (Gadamer and Ricoeur), and **Reader-Response criticism** are closely related labels, all of which attempt a psycho-philosophical analysis of how a reader encounters & interprets a text. Specific schools and figures include the GENEVA SCHOOL, the CONSTANCE SCHOOL (Jauss and Iser's RECEPTION THEORY), and more recent scholars such as J. H. Miller and Stanley Fish. And while the general philosophical origins of this approach are mainly Continental, British critics such as William Empson and I.A. Richards were doing a form of "reader-response" criticism before the label itself became common.

We have seen that it was present we will go back to the Greeks again later when we do write the access the form of persuasion; which is the part of again the systematic reading of a text we find that in the 1920s most notably in that of I reach. As we have done liberally monism also a new criticism and in 1930s in d w Harding's and Louise Rosenblatt's. Who were it was not until the make 20<sup>th</sup> century that they began to gain currency mainly phenomenology of Husserl how many takes of Gadamer and Ricoeur reader response criticism are closely related labels.

So, what is phenomenology? It is the philosophy of consequence where subjective responses come in how many text is something where you find interpretive tools in looking at any text whether it is traditional the bible or any other text and reader response are closely related labels all of which attempted a psycho philosophical analysis of how a reader encounters and interprets a text therefore, you have. So, many different strains in going into reader responses theory the philosophical the psychological and also the literary specific schools and figures include the Geneva schools the Constance school Jauss and Iser's reception.

Theory Iser's reception theory and more recent scholars such as j h miller and Stanley fish and while the general philosophical origins of this approach was mainly continental British critics such as William meson and I a Richards were doing a form of reader response criticism. Before the label itself we get common making sense of what happens when we read what this creative process is, what is this reading process.

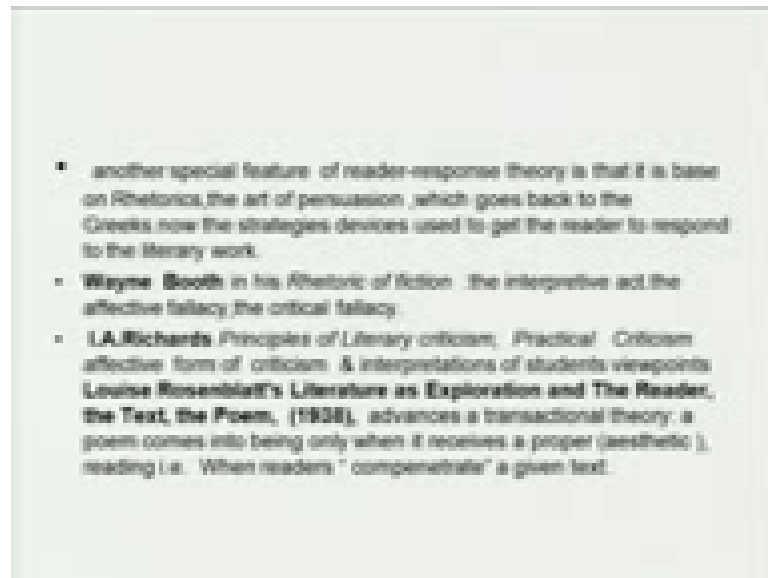
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A group of text have we have just mention Louise Rosenblatt's literature at exploration and the reader David Bleach's readings and feelings and subjective criticism. We have Wolfgang Iser's the implied reader and the act of reading we have Stanley fish's. Is there a text in the class very interesting and Norman Holland's poems in person and 5 readers reading collectivity they known as reader response theory and these works appeared in the late 1970s early1980s.

Except Louise Rosenblatt's which appeared in 1930 well another special feature of reader response theory is that it is the base of on rhetoric's which we had just mention. Earlier the art of persuasion which goes back to the sub critic origins and to the Greeks now the strategies devices how rhetoric's and are the devices. Where you get the reader to respond to the literary work Wayne booth in his rhetoric of fiction as talked about the interpretative at the effective policy. The critical policy Iser's Richards in principle of literary criticism had also talked about it.

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Before the level took on this power and this term and form of criticism and interpretation of student's viewpoints, how he collected all the data of the responses of the students and made it into practical criticism. Louise Rosenblatt's literature exploration advances transactional theory what was that a poem comes into being only when it receives a proper aesthetic reading. That is when readers come to penetrate a given text it is almost as if the text takes in many only when the reader reads it and then it receives a proper aesthetic reading.

So, some of the more radical permutations lead to an almost complete reader subjectivism no doubt about it. This is not objective text which was talking of in liberal humanism about objective self the meaning of this interestedness when you look into a text. But, here this is the complete reader subjectivism; that means, every individual is every read as his own way of finding meaning to that text. However, absurd it may be while other versions analyze the means by which various readers arrive at a consensus regarding the meaning.

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- Some of the more radical permutations lead to an almost complete reader subjectivism (the text is what the individual reader thinks it means, however absurd).
- while other versions analyze the means by which various readers arrive at a consensus regarding the "meaning"—which can then be assumed to be a pretty much "correct" interpretation by the "ideal reader" (cf. Iser's "implied reader").
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So, in reader response therefore, the shift comes to the reader to the subjective view point to the understanding of what is meaning which can that be assume to be a pretty much correct interpretation by the ideal reader. This is Iser's implied to reader.

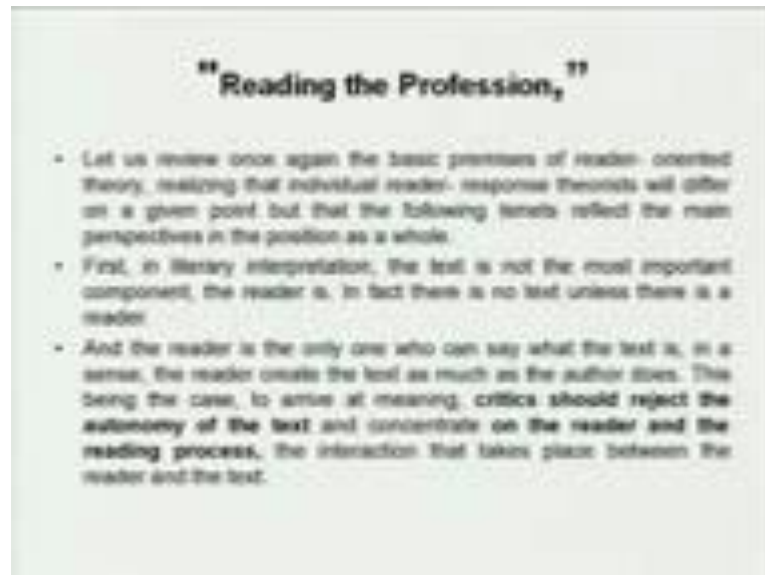
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- reader-response theory was applied to nonliterary as well as literary texts, a reflection of the theoretical awareness both that the tenets used were as applicable to essays and newspaper articles as they were to stories, poems, and plays and that students need explicit instruction in reading all kinds of texts. **These efforts were directed at helping students to read and write more competently rather than to expounding or applying a theory.** As a consequence, I believe, in spite of its very considerable theoretical sophistication, more often than not, reader-response came to be associated, almost exclusively, with pedagogy.

So, it can be implied reader it can be a passive reader it can be a inform reader response theory was applied to non literary as well as literary text. So, this was applied in all disciplines a reflection of the theoretical awareness both that the tenets used were as

applicable to essays newspapers articles as they were to stories are to creative work these efforts were directed at helping students.

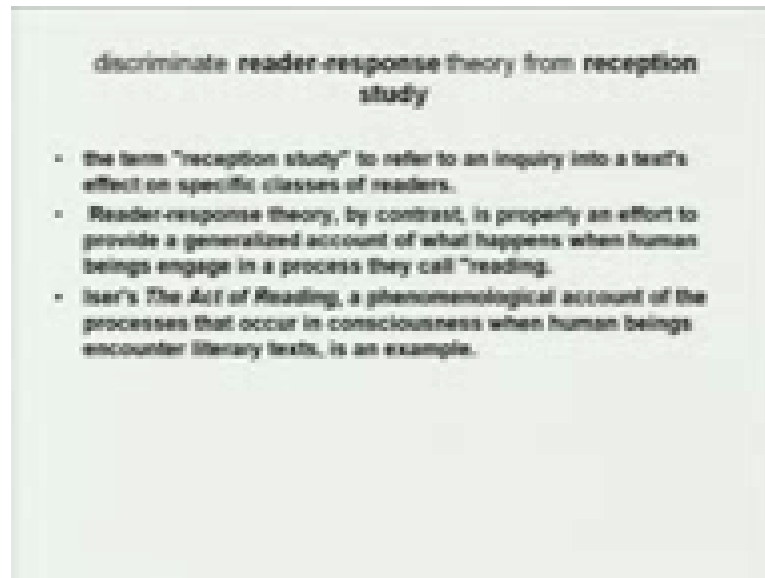
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So, it is a very student friendly response a literary criticism, where the whole emphasis goes into the students responses and the student evaluation are reading of the text. And therefore, you are encourage to read more to find meaning more in a text and by the end of the day may be you will be the 1 who will be defending reader response more than the other formalistic approaches.

As a consequence I believe in spite of is very considerable theoretical sophistication more often than not reader response can be associated all most exclusively with pedagogy. Naturally, because it deals with instruction it deals with teaching therefore, the students or the once who should understand the text more or stood reader creative work more. So, these reading the profession, so the safety from writing of the author the text to the reading process they are reading process it becomes a sophisticated tool.

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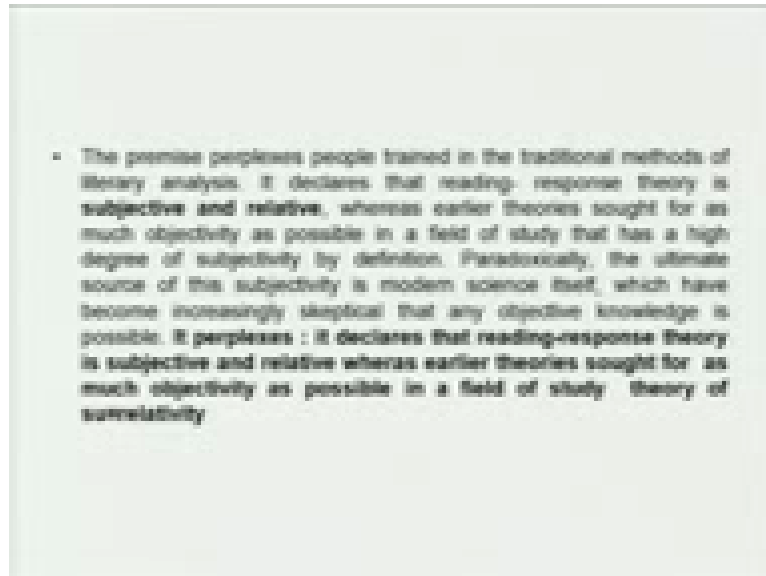


It becomes a specialized sort of activity let us review once again the basic premises or reader oriented theory realizing that individual reader response. Theorists will differ on a given point it may differ to the point that has single reader the same reader reading a text. His versions may differ from any time to follow 1st the literary interpretation the text is not most important component here the text face into the back ground the reader is in fact.

There is no text unless there is a reader and the reader the text does not exist at all if there is no reader at all and the reader is only one who can say for the text is in a sense the reader creates the text as much as the author. So, his as much the creator of the text this being the case to arrive at the meaning critics should reject the autonomy of the text and concentrate on the reader. And the reading process the interaction that takes place between the reader and the text well, I hope it is clear by now.

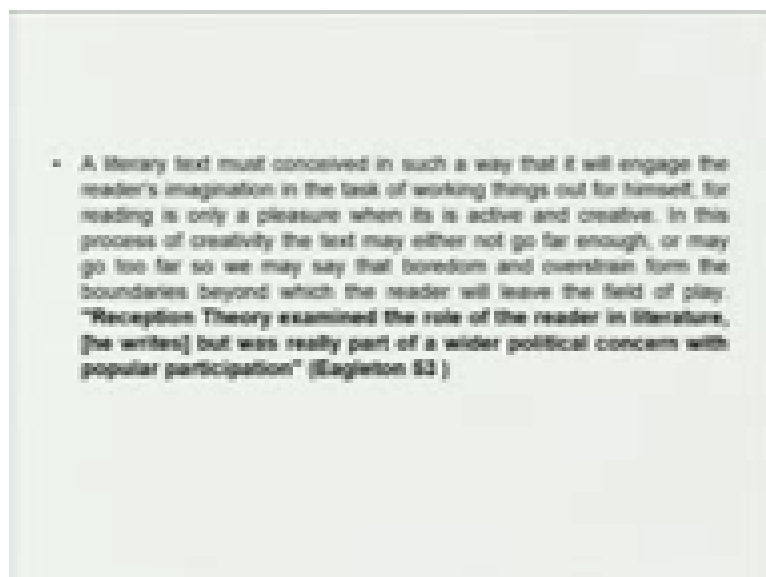


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So, we have to discriminate here reader response theory from reception theory which are completely different. At the same time they merge in some areas the term receptions study refers to an enquiry into a text effect on specific classes of readers. While reader response theory by contrast is properly an effort to provide a generalized account of what happens when human being engage in this process. They call reading what is this reading process Wolfgang Iser's the act of reading it is a phenomenological account of the processes that occur in consciousness when human beings encounter literary texts is an example ;I had remarked; while earlier phenomenological is that discipline.

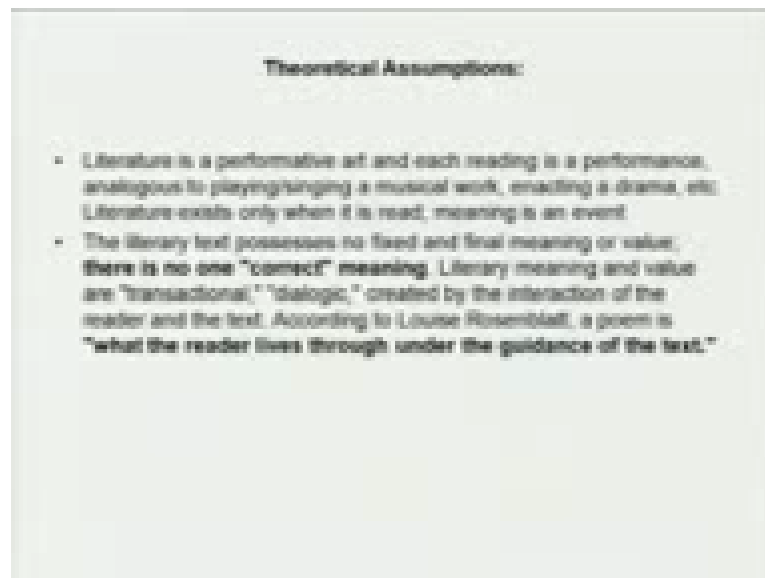
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Where you find that it deals with consciousness it deals with different responses to the subjective area of study the premise perplexes people trained in the traditional methods of literary analysis. So, this was something which the theories absolutely the formulistic theories theorizations and critics did not expect. And it perplex them it declares the reading responses theories subjective. And relative it is almost close to science where you cannot come to your final conclusion that text opens. And it is always there for you for possible meanings where is earlier theories sought for a much objectivity as possible paradoxically.

The ultimate source of this subjectivity is modern science itself even though it has now connection. We can find this the theory of relativity where you find that things always there is a gap in the understanding of the texts. Well, a literary text must be conceive in such a way that it will engage the reader's imagination in the task of working things out for himself this is what Eagleton had said for reading is only a pleasure. When it is active and creative in this process there should be any conditioning, there should not be a conditioning.

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In that who writes the text or who is the author it is the reader who goes into the reading of the text in this process of creativity he calls it the reading process it is a creative process or may go too far. So, we may say that boredom and overstrain form the

boundaries beyond which the reader will lead a field up play reception theory examine the role of the reader in literature he writes.

But, was really part of a wider political concern with popular participation literature is therefore, becomes a performative art and each reading is a performance. It is a creative area analogies to playing singing a musical work enacting a drama. Literature exist only when it is read meaning becomes an event by itself the literary text possesses no fixed and final meaning or value. There is no 1 correct meaning literary meaning and value are transactional dialogic created by the interaction of a reader at the text according to Louise Rosenblatt.

A poem is what the reader lives through under the guidance of the text yes very true not you think. So, this reader is 1st theory therefore, brought in a complete you know concentration on the reader and the meaning. And the way that the whole reading process becomes a very interesting very dynamic form of activity this theory of literature associated mainly with Stanley Fish, later will be doing in and in slightly different form Wolfgang Iser. The central tenets of all varieties of reader response theory or that meaning are something that is contained within a text meaning is produce by readers.

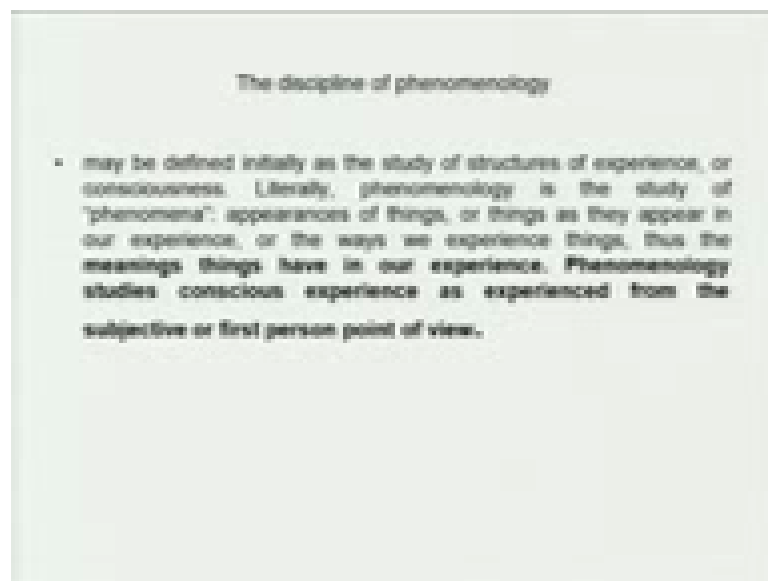
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And according to Stanley Fish there is this meaning the readers also form a community called a interpretive communities and they put them in possession of an internalized literary competence. That allows them to respond appropriately to the text are they

encounter reader response theory is in many ways a response should access of both the new criticism with its version of text. That itself contain monad and structuralism with its stretch on the impersonal laws and structures that govern text. This was what David Mackey had said well just as we had mentioned phenomenology because Wolfgang Iser will be stating mostly the phenomenological approach to the reading process, therefore let us be clear, what is phenomenology?

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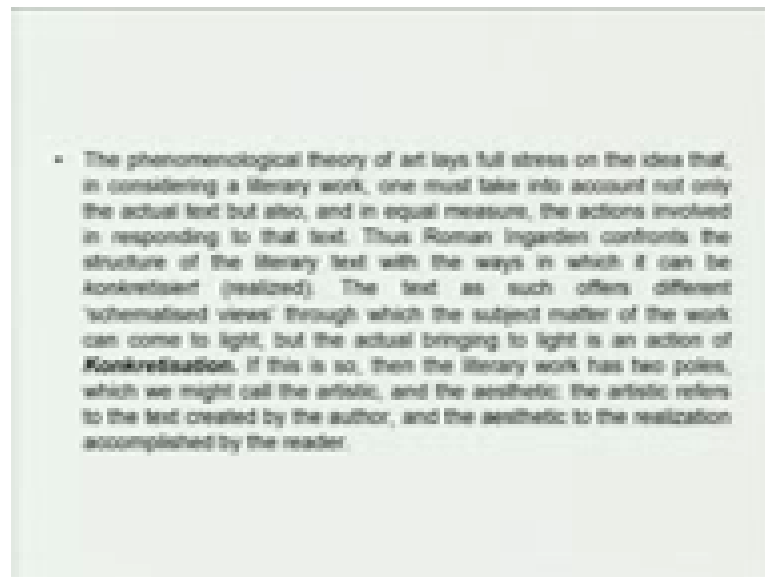


May be defined initially as the study of structures of experience or consciousness and literary phenomenology is the study of phenomena appearances of things or things as they appear in our experience or the ways we experience things. So, there is a subjective slant to the way that we look at experience does the meanings stings have in our experience phenomenology studies conscious experience as experienced from the subjective or.

First person point of view well. So, the phenomenological theory of art lays full stress on the idea that in considering a literary work I must take into account not only the actual text, but also in equal measure the action involved in responding to that text well. So, thus roman in garden confronts the structure of the literary texts within the ways in which it can be konkretisiert realized the text as such offers different schematized views through

Which the subject matter of the work can come to light, but the actual bringing to light is an action of konkretisation if this is. So, then the literary work has 2 poles 1 is called the artistic and the other is the aesthetic and the artistic refers to the text created by the author.

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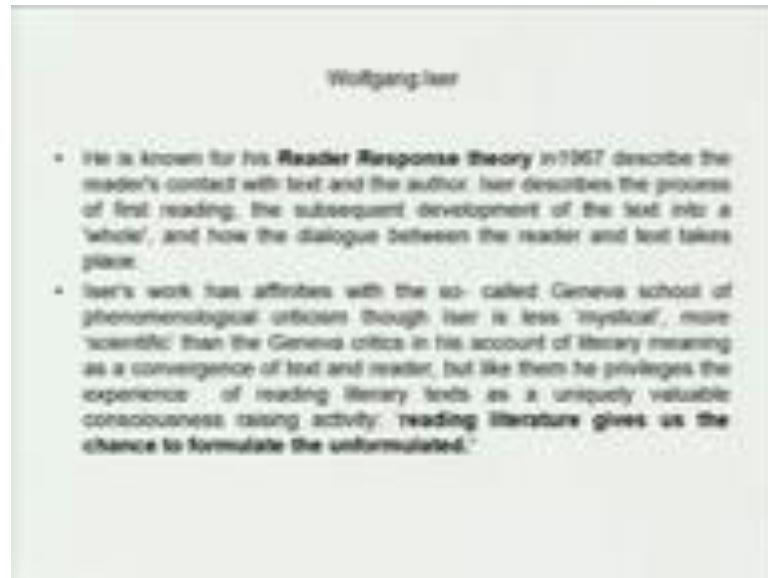
And the aesthetic to the realization accomplished by the reader. So, coming to the that dominant critic of this school wolfgang iser his known for a reader response theory in specially when a formulated it in 1967 he describes the reader's contact with texts and author is he described a process of 1st reading the subsequent development of a text into a whole. So, there is this process of reading and how the dialogue between the reader and text takes place iser's work as affinities with that. So, called geneva school of phenomenological.

Criticism though iser is less mystical more scientific then the geneva critiques well, but like them he privileges the experience of reading reading itself takes on a beautiful experience as uniquely valuable consciousness razing activity.

Reading literature gives us the chance to formulate the unformulated well. So, this reading process argues that in analyzing literary works the readers response to a literary work is just as important as the text itself all readers interpret yes and react to any given text differently no uniform response should be there which will be the same all throughout and this different reactions to the same piece of writing combined to shape

the overall many of the literary work this is very interesting in addition when a single reader interprets a text and later revisits the same piece of writing the reader of a images with 2 different interpretation of the text.

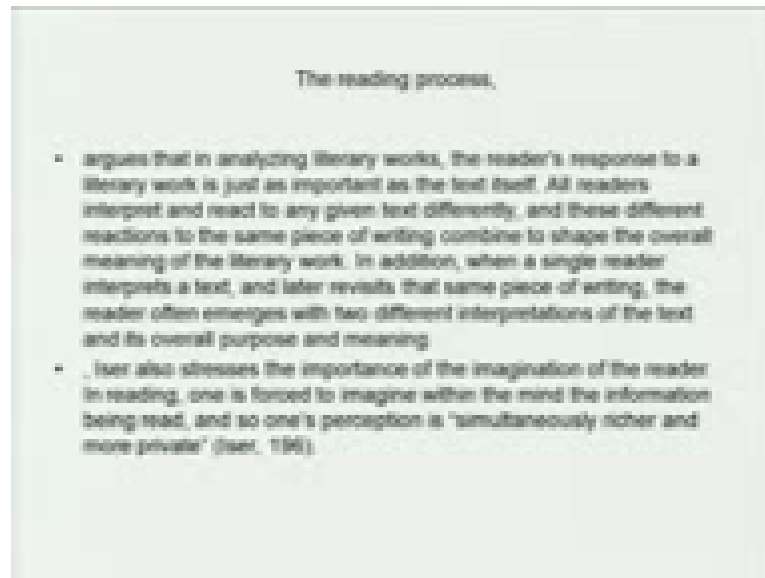
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And this overall purpose and meaning there was an incident which I know our professors had told us in class that he had bought a book in second hand book store and all of us certainly found that it was his own copy which he had sold some 20 years back it was what is what pillowed. So, the text took on different meanings when he as he had write it in the 1st half how it had covered. So, many different hands and again a reinvention of the old text which comes into his hands when he rediscovers it.

So, Iser also stretches the importance of the imagination of the reader. So, therefore, the reader is the implied reader or authentic reader or inform reader it reads or rest upon that in reading 1 is positive imagine within the mind the information being read and. So, once perception is simultaneously richer and more private. So, therefore, we have. So, many dimensions to the reading process it is not only the philosophical the phenomenological, but it is also psychological.

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So, is there in this reading process phenomenological approach this essay he say that when considering a literary work I must examine not only the text, but their responceity folks in the reader a text has the artistic pole which is the text and it has the aesthetic pole which we had already done the work of...

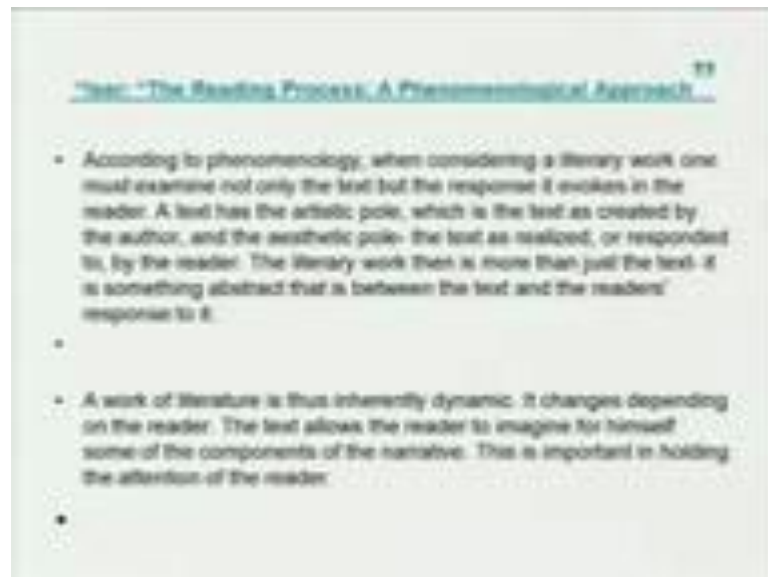
Literature thus inherently dynamic it cannot be static which is being condition by some reading or some approach its ranges depending on the reader the text allows the reader to imagine for himself some of the components of the narrative this is important in holding the attention of the reader well from this polarity let me quote from phenomenological approach from this polarity it follows that relative work cannot become be completely identical with the text or with the realization of the text, but. In fact, music like half way between the 2 the work is more than the text for the text only text on life when it is realized and.

Furthermore the realization is it is almost like music by no means independent of the individual disposition of the reader do not this in turn is acted upon by different patterns of the text the convergence of text than reader this is an important point brings the literary work into existence and this convergence can never be precisely pin pointed so.

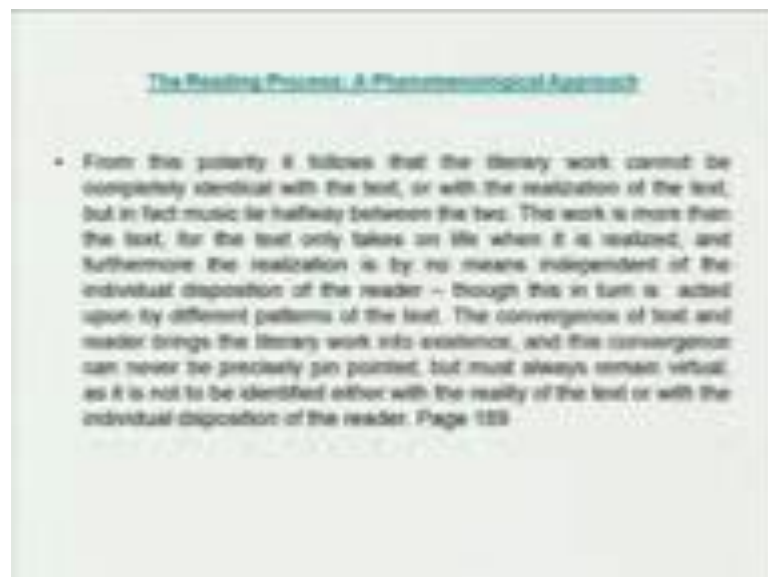
Next time you read any drama or any novel please take it into mind that you become the creator itself you in the reading process the way that you read that text will bring fresh meaning to the text. So, you become the author of the text or you become give fresh

meanings to the text. So, it is the virtuality of the word that gives rise to its dynamic nature and this in turn is the. Precondition for the effects that the work calls 4<sup>th</sup> as the reader uses the various perspectives offered him by the text in order to relate the patterns and the schematized views to one another.

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So, their patterns which are going there he sets the work in motion. So, this concretization which take place and this very process results ultimately in the awakening of this responses within himself thus reading congeat to literary work to unfold its

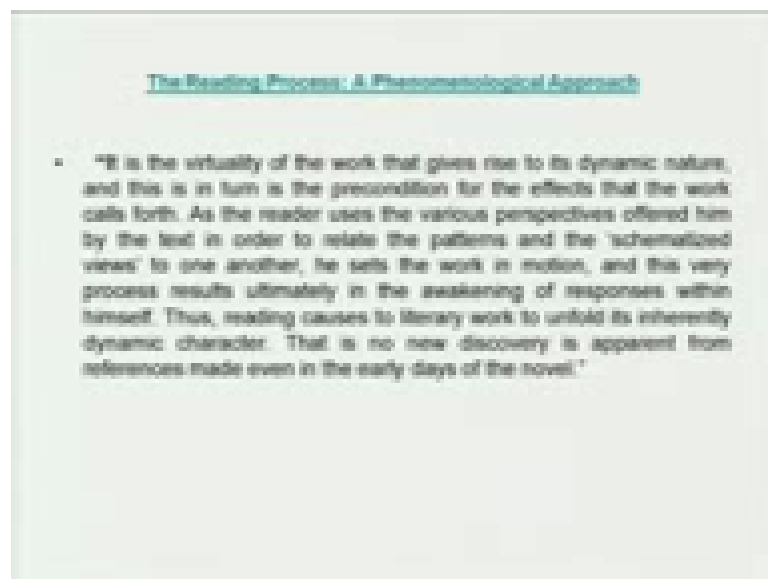


inherently dynamic character that is new no new discovery is apparent from references made even in the early days of the novel as you gave example from Laurence Sterne remarks in Trishtam Shandy.

No author who understands the just boundaries of decorum and good breeding would presume to think all the truest respect which you can pay to the readers understanding is to halve the matter amicably and leave him something to imagine in his turn as well as yourself well. So, a literary text must be conceived in such a way that it will engage the reader's imagination in the task of working things out for himself 2 people look at some example 2 people gazing at the night sky might may both be looking at the same collection of stars.

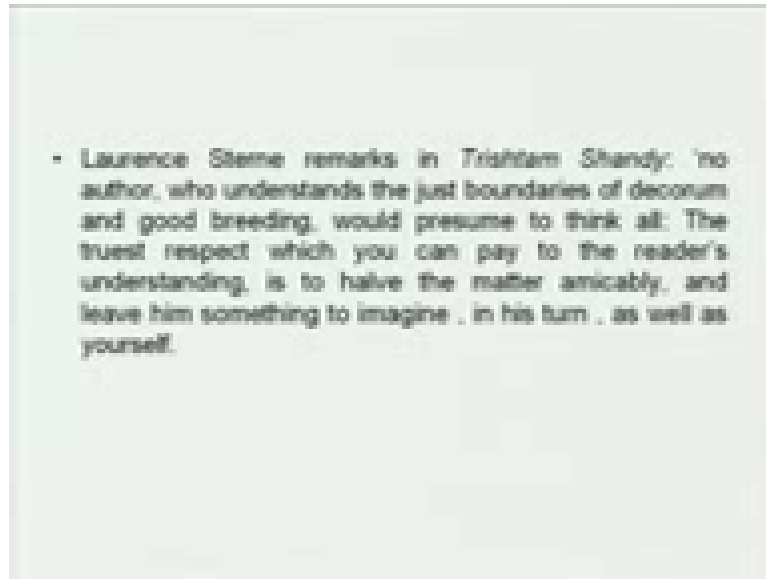
But 1 will see the image of a plough and the other will make out a dipper right isn't it. So,. So, the extent to which the unwritten part of a text stimulates the readers creative participation.

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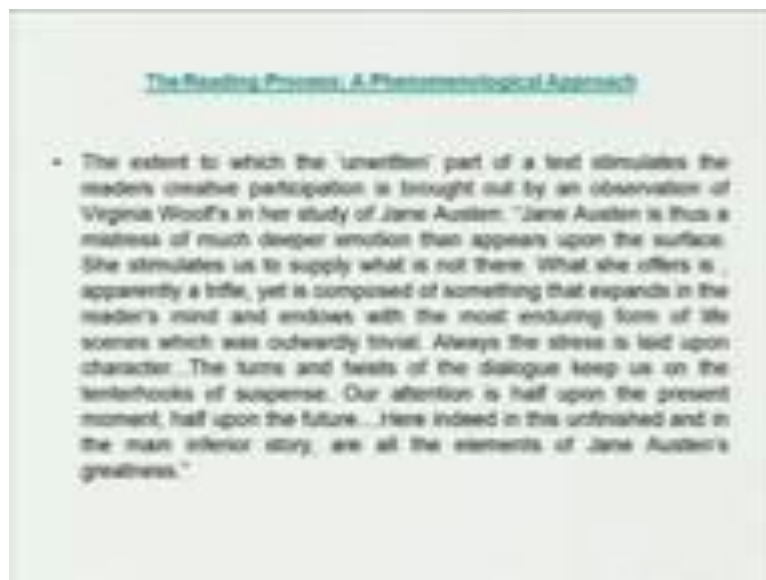
So, this is almost like a creative process is brought out by an observation of Virginia wolf's in her study of Jane Austen Jane Austen is thus a mistress of much deeper emotion than appears upon the surface she stimulates us to supply

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What is not there what she offers is apparently a trifle, yet it is composed of something that expands in the reader's mind and endows with the most enduring form of life scenes which was outwardly trivial.

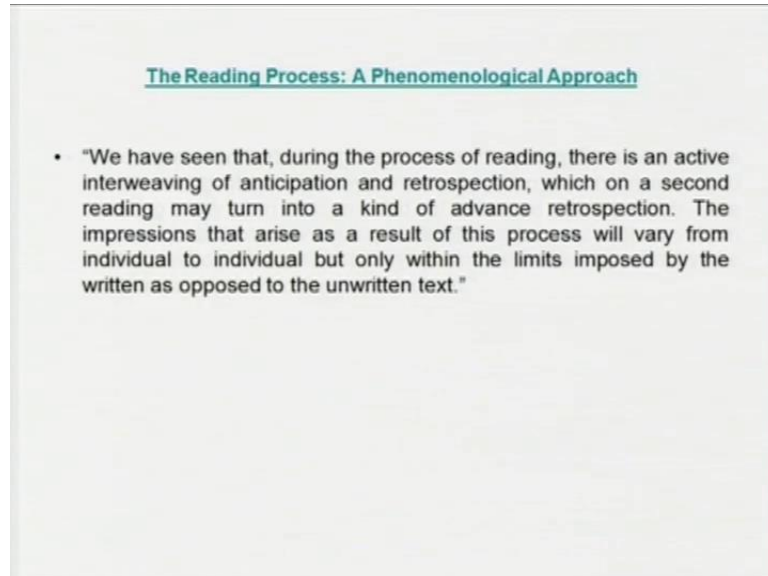
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So, you see how the reader when they read Jane Austen this is what Virginia Woolf had said take some different dimensions always the stress is laid upon character the turn, and twist of the dialogue keep us on the tenterhook of suspense our attention is half upon the present moment half upon the future here.

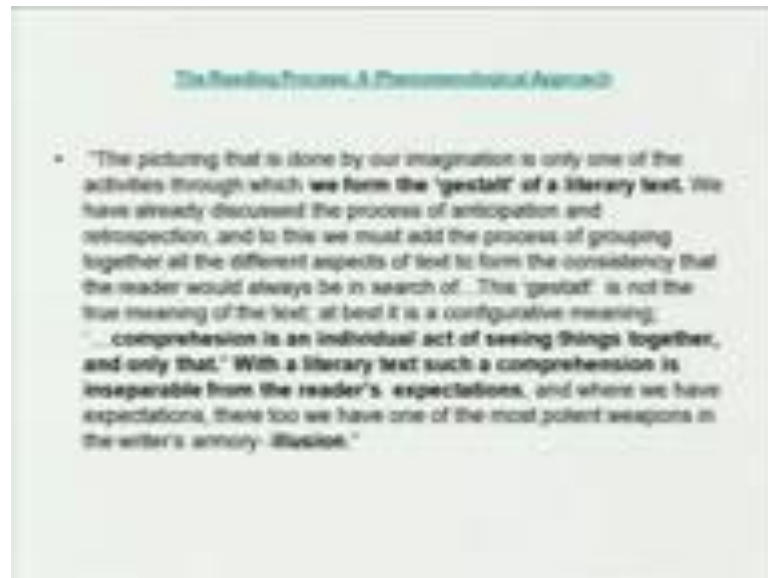
Indeed in this unfinished and in the main inferior story are all the elements of Jane Austen's greatness where the reader creates his own story we have.

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Seen that, during the process of reading there is an active interweaving of anticipation and retrospection. So, we go back as well as go look forward which on a second reading may turn into a kind of advance retrospection the impressions that arise. As a result of this process which is the combination of retrospection and anticipation vary in vary from individual to individual, but only within the limits imposed by the written as opposed to the unwritten text. So, I do not think you had really taken so much of given so much of importance to the reading process. So, by this reader response theory you will understand that reading itself is something which is a dynamic process which gives meaning to a text.

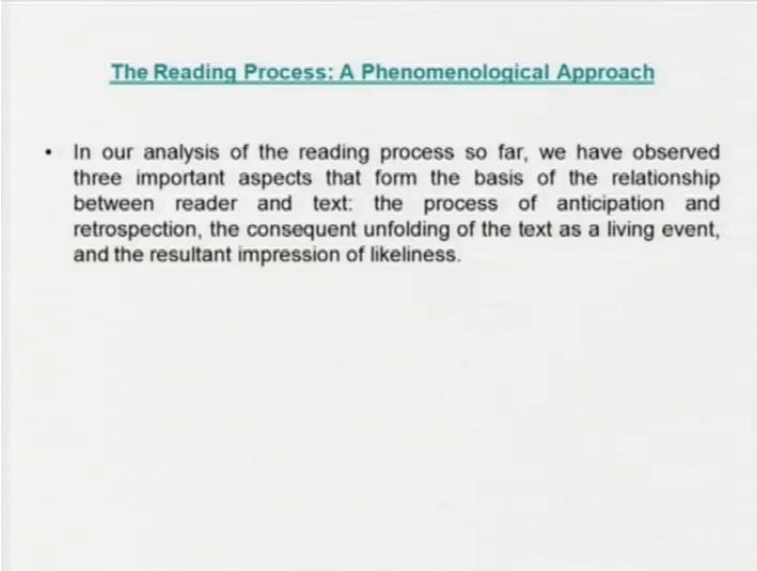
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Ultimately the whole stress is upon the subjective consciousness of you yourself or on any other reader who reads the text well continuing with Iser's statement after reading process. We find what he says the picturing that is done by our imagination is only 1 of the activities through which we form a gestalt of a literary text. That is the advisement that we create we have already discussed the process of anticipation and retrospection.

To this gestalt is not that true meaning of the text at best it is a configurative meaning comprehension is an individual act of seeing things together and only that with a literary text such a comprehension is inseparable from the reader's expectations and where we have expectations there too we have 1 of the most potent weapons in the reader's writer's armory which is illusion in our analysis of the reading process. So, far we have observed 3 important aspects that formed the basis of the relationship between.

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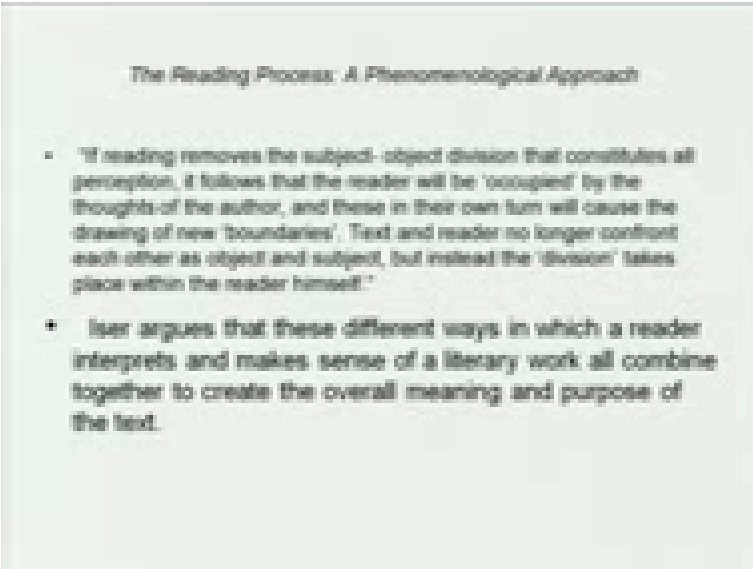


The Reading Process: A Phenomenological Approach

- In our analysis of the reading process so far, we have observed three important aspects that form the basis of the relationship between reader and text: the process of anticipation and retrospection, the consequent unfolding of the text as a living event, and the resultant impression of likeliness.

Reader and the text a process of anticipation retrospection then the consequent of holding and folding of the text as a living event and the resultant impression of likeliness well If reading removes the subject object division that constitutes all perception it is only subjective it is not object at all the division is completely obliterate.

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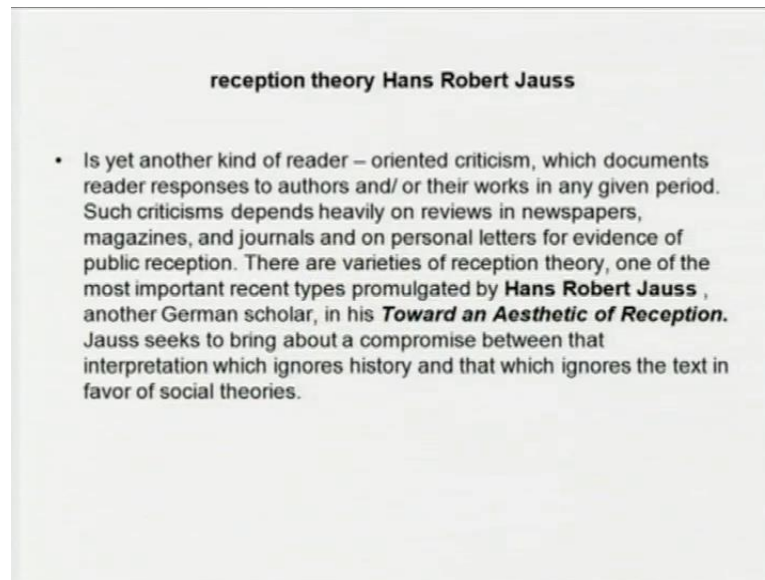
The Reading Process: A Phenomenological Approach

- "If reading removes the subject- object division that constitutes all perception, it follows that the reader will be 'occupied' by the thoughts of the author, and these in their own turn will cause the drawing of new 'boundaries'. Text and reader no longer confront each other as object and subject, but instead the 'division' takes place within the reader himself."
- Iser argues that these different ways in which a reader interprets and makes sense of a literary work all combine together to create the overall meaning and purpose of the text.

It follows the reader will be occupied by the thoughts of the author and these in their own turn will cause the drawing of new boundaries text and reader no longer confront each other as object and subject, but instead the division takes place within the reader himself.

So, it is almost as if he goes into the text himself. Iser argues that these different ways in which the reader interprets and makes sense of literary work all combined together to create overall meaning and purpose of the text well.

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**reception theory Hans Robert Jauss**

- Is yet another kind of reader – oriented criticism, which documents reader responses to authors and/ or their works in any given period. Such criticism depends heavily on reviews in newspapers, magazines, and journals and on personal letters for evidence of public reception. There are varieties of reception theory, one of the most important recent types promulgated by **Hans Robert Jauss**, another German scholar, in his *Toward an Aesthetic of Reception*. Jauss seeks to bring about a compromise between that interpretation which ignores history and that which ignores the text in favor of social theories.

So, you read Shakespeare and after all it is you who give meaning to Shakespeare. You read Thomas Hardy and after all it is you who give meaning to his novels. So, reception theory while we were talking about in the response which had close affinity is with reader response. One of the most greatest exponents was Hans Robert Jauss. It is yet another kind of reader oriented criticism, which documents reader responses to authors or their works in any given period. Such criticism depends heavily on periodicals, magazines, etcetera.

There are varieties of reception theory, but most important recent time was by Hans Robert Jauss. He was German in a *Toward an Aesthetic of Reception*. Jauss seeks to bring about a compromise between that interpretation, which ignores history and that which ignores the text in favor of social histories. He talks about the horizons of expectations.

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**reception theory Hans Robert Jauss**

- Is yet another kind of reader – oriented criticism, which documents reader responses to authors and/or their works in any given period. Such criticism depends heavily on reviews in newspapers, magazines, and journals and on personal letters for evidence of public reception. There are varieties of reception theory, one of the most important recent types promulgated by Hans Robert Jauss, another German scholar, in his *Toward an Aesthetic of Reception*. Jauss seeks to bring about a compromise between that interpretation which ignores history and that which ignores the text in favor of social theories.

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**Horizons of expectations**

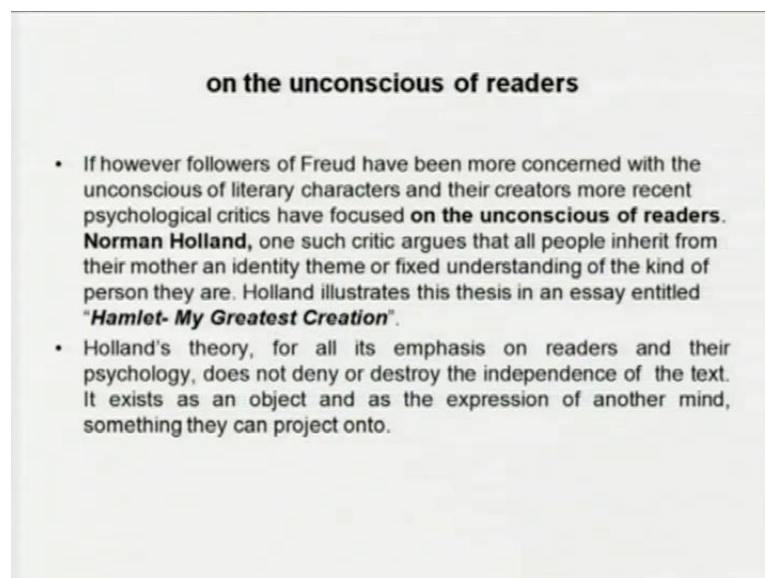
- To describe the criteria he would employ Jauss has proposed the term horizons of expectations of a reading public. These result from what the public already understands about a genre and its conventions. For example Pope's poetry was judged highly by his contemporaries, who valued clarity, decorum and wit. The next century had different horizons of expectations and thus actually called into question Pope's claim to being considered a poet at all.

This the terms which will become very familiar with reception theory he describes the criteria. He would employ has proposed the term horizons of expectations of a reading public this result from what the public already understands about a genre and its conventions. So, there is a background to understanding of the genre of the text in which he reads for example, pope's poetry was judged highly by his contemporaries who valued clarity decorum and wit, but the next century had different horizons of expectations and thus actually called upon question pope's claim to being considered a poet at all.

So, the importance of psychology now we come to another end from philosophy phenomenology communities we come into psychology in literary. interpretation has long being recognized we have saw peter Aristotle Aristotle how he talked about catalysts of emotions how he talked about those that ought to be stringently controlled conversely.

Aristotle argued the literature exhausted a good psychological influence coming to a Freud Sigmund Freud has had an incalculable influence on literary analysis here with his theories about the unconscious and about the importance of sexing explaining much human behavior well, but we are talking now of the unconscious of the readers not of the writers

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**on the unconscious of readers**

- If however followers of Freud have been more concerned with the unconscious of literary characters and their creators more recent psychological critics have focused **on the unconscious of readers**. **Norman Holland**, one such critic argues that all people inherit from their mother an identity theme or fixed understanding of the kind of person they are. Holland illustrates this thesis in an essay entitled **"Hamlet- My Greatest Creation"**.
- Holland's theory, for all its emphasis on readers and their psychology, does not deny or destroy the independence of the text. It exists as an object and as the expression of another mind, something they can project onto.

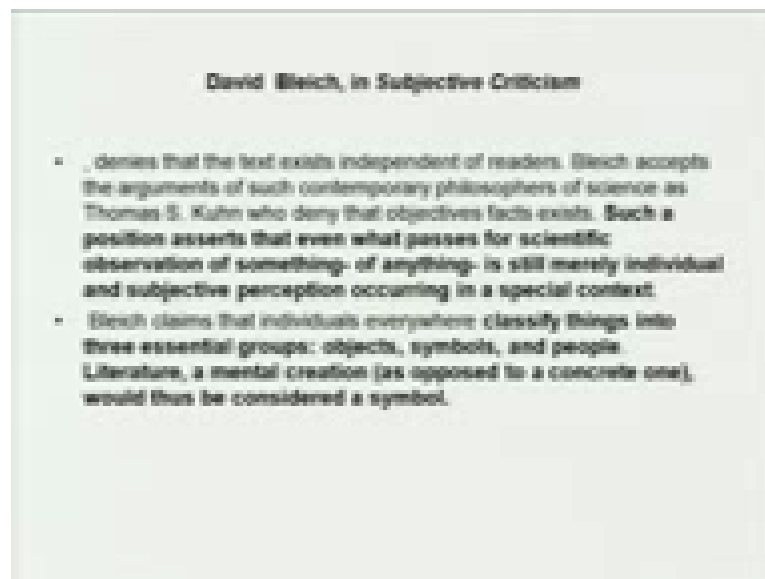
If however, follows followers of Freud have been more concerned with the unconscious of literary characters or of the writers or of that people their creators more recent psychological critics have focused on the unconscious of readers. Norman Holland is one of them 1 such critic argues that all people inherit from their mother an identity theme or fixed understanding of the kind of person. They are Holland illustrates this thesis in an essay entitled hamlet my greatest creation Holland theory for all his emphasis on readers and a psychology does not deny.

Or destroy the independence of the text. So, here even though reader is once brings forward intervene that the text is of secondary importance; however, Holland says that it



exists as an object and as the expression of another mind we come to another scholar a critic David Bleich in subject of criticism could deny that the text adjust independent of readers Bleich asserts the arguments of such contemporary philosophers of science as Thomas S. Kuhn who deny that objective facts exist he even deny that there is anything which is called objective such a position asserts that even what passes for scientific observation of something or anything is still merely individual and subjective perception occurring in a special context.

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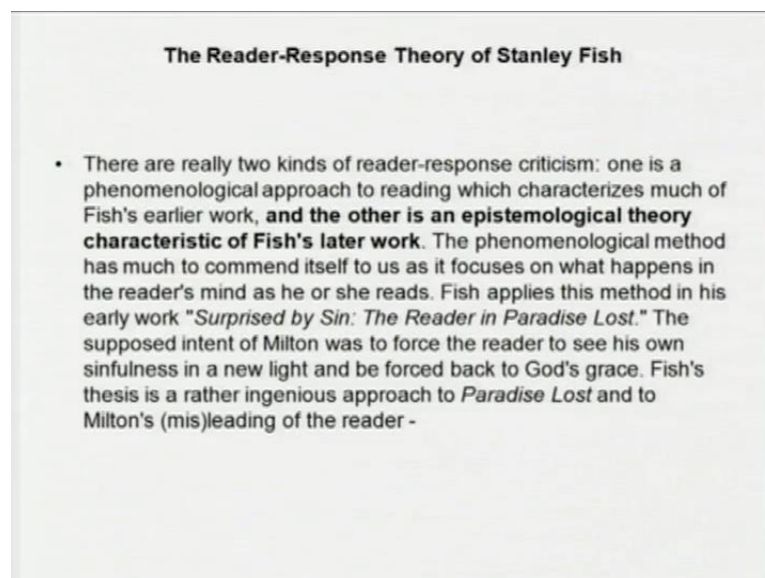


**David Bleich, in Subjective Criticism**

- Denies that the text exists independent of readers. Bleich accepts the arguments of such contemporary philosophers of science as Thomas S. Kuhn who deny that objective facts exist. Such a position asserts that even what passes for scientific observation of something or anything is still merely individual and subjective perception occurring in a special context.
- Bleich claims that individuals everywhere classify things into three essential groups: objects, symbols, and people. Literature, a mental creation (as opposed to a concrete one), would thus be considered a symbol.

For scientific observation or something or anything is still merely individual and subjective perception occurring in a special context.

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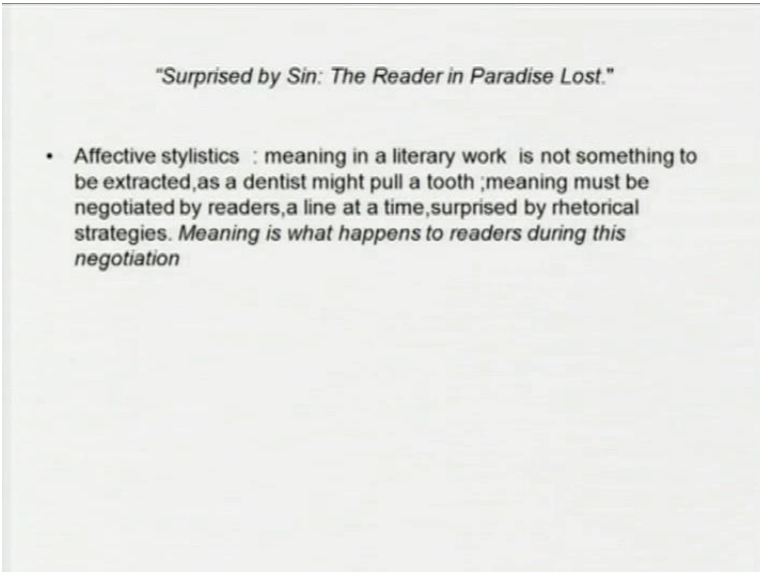
**The Reader-Response Theory of Stanley Fish**

- There are really two kinds of reader-response criticism: one is a phenomenological approach to reading which characterizes much of Fish's earlier work, **and the other is an epistemological theory characteristic of Fish's later work.** The phenomenological method has much to commend itself to us as it focuses on what happens in the reader's mind as he or she reads. Fish applies this method in his early work "*Surprised by Sin: The Reader in Paradise Lost*." The supposed intent of Milton was to force the reader to see his own sinfulness in a new light and be forced back to God's grace. Fish's thesis is a rather ingenious approach to *Paradise Lost* and to Milton's (mis)leading of the reader -

So, we are coming into this perspective of subjective and objective front subjective is your own individual reaction response and objective is something, which is general and not connected with individual responses Bleich claims that individuals everywhere classify things into 3 essential groups objects symbols and people literature hit things a mental creation because it is a mental cum creation would does be considered only as a symbol well.

So, now we come to the last theoretician of reader response Stanley fish and that really took some reader response criticism on his the phenomenological approach which we had done with Wolfgang Iser. And also Stanley fish also was he characterizes much officials earlier work word on the phenomenological approach the phenomenological method has much to command itself to us. As it focuses on what happens in the readers mind as he or she reads fish applies these methods in his earlier work which was surprised by sin the reader in paradise lost. There is much change in his looking at the text in his reader response theory in his earlier he had said specially this books surprised by sign the reader in the paradise, lost the suppose intent what he had said of Milton was to 1st reader to see his own sinfulness in a new light and be forced back to god's grace fishes thesis is rather ingenious approach to paradise lost and to Milton's mist leading of the reader surprised by sin he had brought about the think called effect effective stylistics meaning in a literary work is not something to be extracted.

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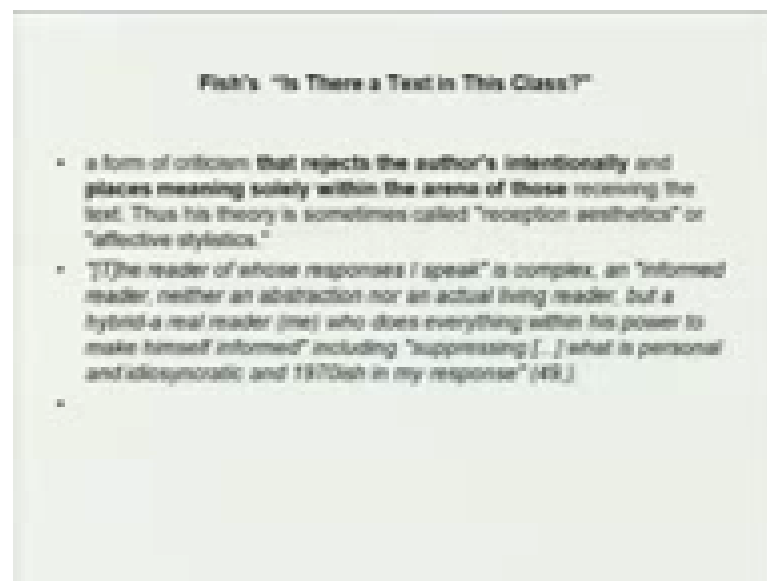
*"Surprised by Sin: The Reader in Paradise Lost."*

- Affective stylistics : meaning in a literary work is not something to be extracted, as a dentist might pull a tooth ; meaning must be negotiated by readers, a line at a time, surprised by rhetorical strategies. *Meaning is what happens to readers during this negotiation*

As a dentist might pull out a tooth meaning must be negotiated by reader's a line at a time surprised by rhetorical strategies meaning is what happens to readers during this negotiation it cannot be extracted all of a sudden or suddenly, but it has to be negotiated by the readers through time and by rhetorical strategies his famous word is there a text in this class brought in new dimensions to reader response a form of criticism this is something like.

What you study in the class room itself alright a form of criticism that rejects the author's intentionally and places meaning solely within the arena of those receiving the text thus his theory sometimes called reception aesthetics or affective stylistics. This is what you said the reader of course, responses I speak is complex an informed reader neither an abstraction nor an actual living reader, but a hybrid.

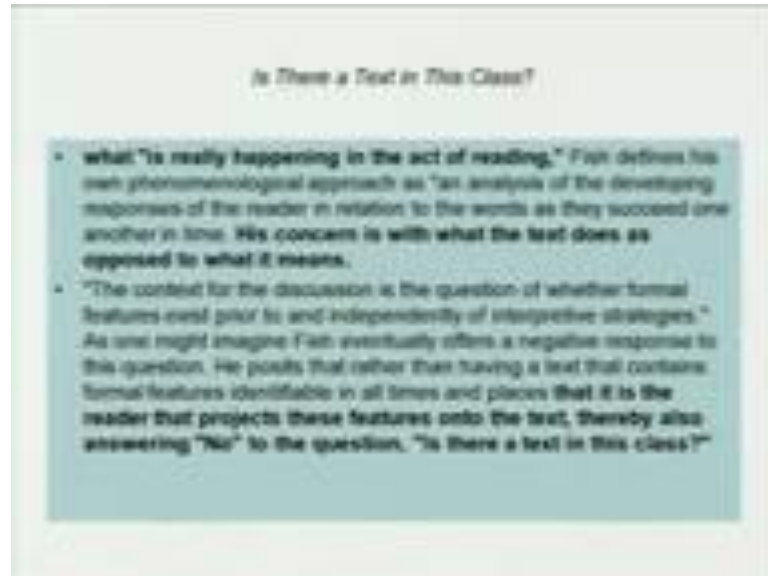
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A real reader like me who does everything within his power to make himself informed including suppressing what is personal and idiosyncratic and nineteen seventyish in. My response in this book is there a text in this class what is really happening is in the act of reading fish defines his own phenomenological approach as an analysis of the developing responses of the reader in relation to the words as they succeed 1 another in time 1 line at time 1 another in time his concern is with what the text does as opposed to what it means the context for the discussion is the question of whether formal features exist prior to and independently of interpretive strategies as 1 might imagine fish

eventually offers a negative response to this question when he says is there a text in this class.

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There no text that all he posits that rather than having a text that contains formal features and traces that it is the reader that projects these features onto the text they by also answering no to the question is there a text in this class. So, now, he talks about the interpretative community that create its own reality it is the community that inverses a text it is not an individual, but an individual who forms an interpretative community or for that matter life itself with meaning he posits that meaning inheres not in the text, but in the reader or.

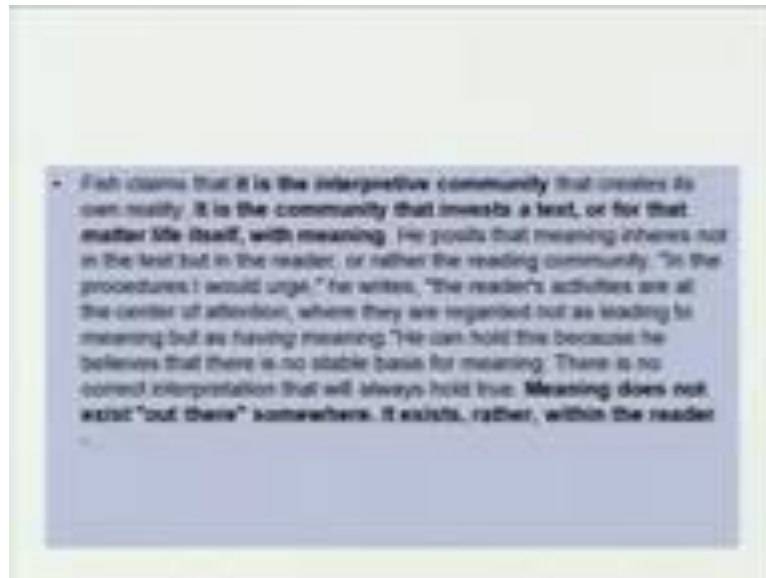
Rather the reading community in the procedures I would urge he writes the reader's activities are at centre of attention where they are regarded not as leading to meaning, but as having meaning he can hold this, because he believes that there is no stable basis for meaning there is no correct.

Interpretation that will always hold true meaning does not exist out there somewhere it exists rather within the reader. So, fish deny the text as object and which was. So, important to wimsatt and beardsley and the new critics.

So, the objectivity of the text is an illusion and moreover a dangerous illusion, because it is, so physically convincing. So, the text does not contain meaning despite being written

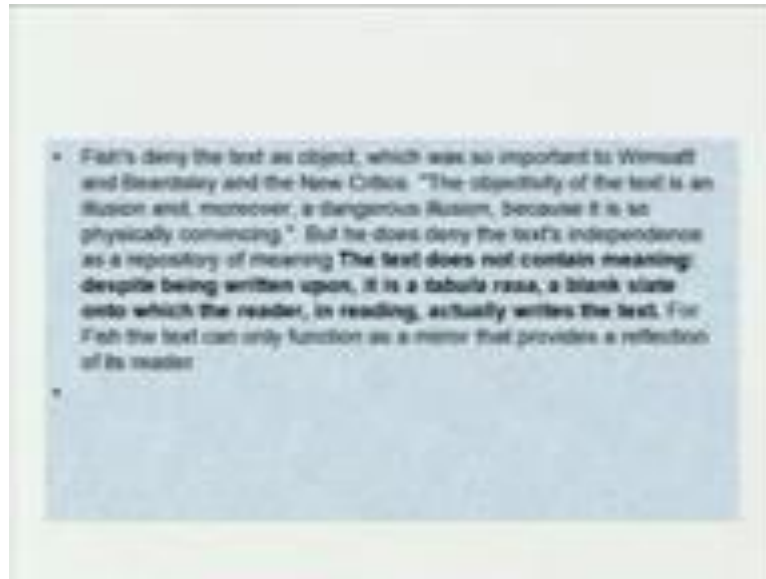
upon it is a open tabula rasa you can say a blank slate onto which the reader in reading actually writes the text yes that is remarkable isn't it and that you are the 1 who is writing meaning giving meaning to the text for fish the text can only function as a mirror that provides a reflection of its reader.

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So, this suppositions of the community is the social condition individual right which all individuals are this cultural is refer to by fish as interpretive community and the strategies of interpreter or community property. So, the interpretive community share interpretative interpretative strategies and readers belongs to the same interpretative communities which share reading strategies values and interpretative assumptions they may differ. But, here we find that they belong to a group, well.

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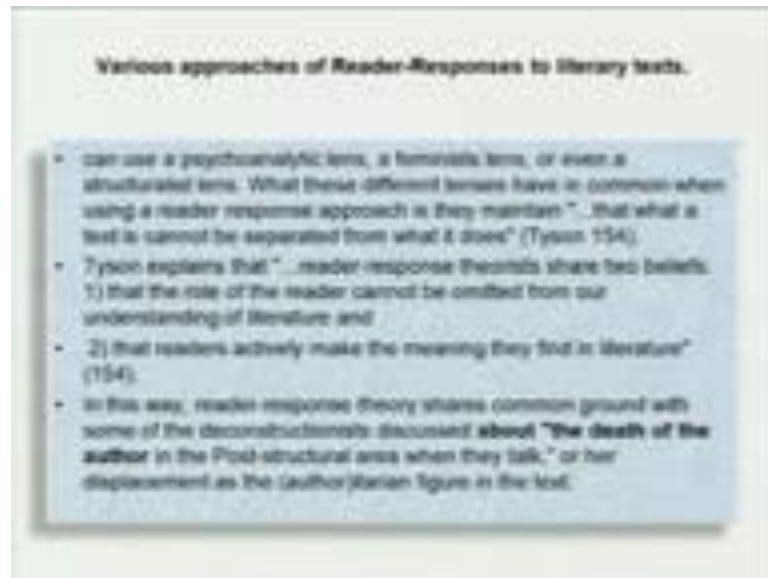


They have been therefore, various approaches of reader responses to literary text we use the psychoanalytic lens we use the feminists lens or even use a structuralist. Structuralist lens tyson explains that reader response theory said 2 beliefs that the role of the reader cannot be omitted from our understanding of literature. So, it is close to pedagogy that readers actively make the meaning they find in literature. So, it is the death of the author in the post structural area.

Ah when they talked of her or his displacement as the author itarian figure in the text. So, the various responses according to john lye that question of in what sense a text effects or electrons on a screen exist extent which knowledge is objective or subjective how the gap historically culturally and symotically between the reader and the writer is bridges and extenive which it is bridge the question of what process of reading is like what it entitles and so for. So, it interpretation of the same.

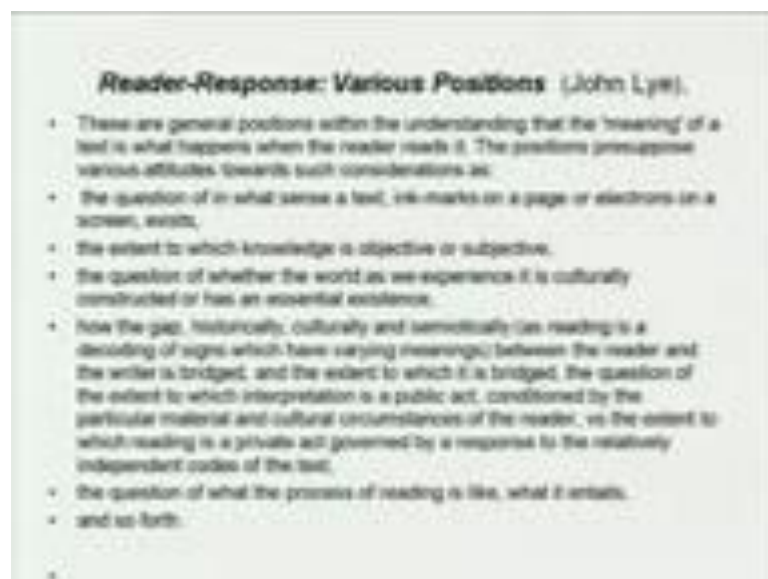
Time the value of literary reading is conferred by a kind of contract that the reader makes with a text the reader comes to redefine some significant aspect of experience during reading the reader treats the text as a whole thing. So, literature is about human experience when you read the text it is a human experience that you find in the text it is your own subjective response and you give meaning to the text, but whatever happen to reader response theory iser's elaborate description of...

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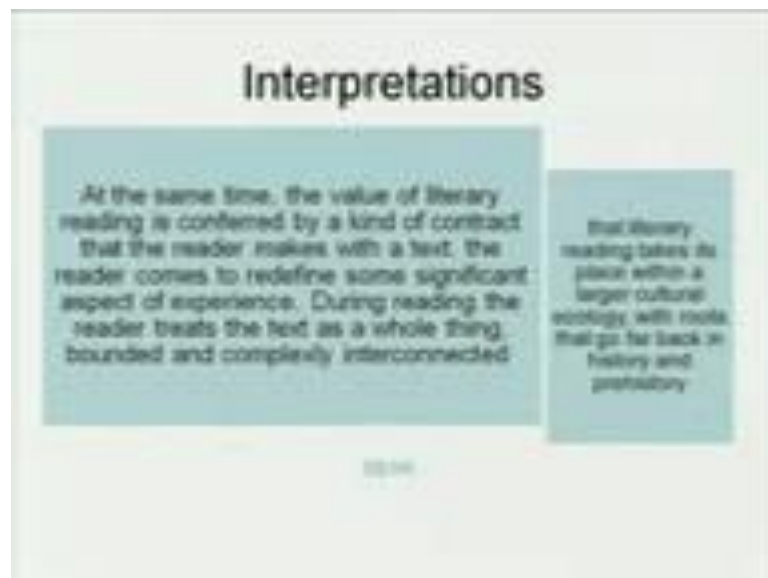
The process by which concerns construct meaning as readers encounter a gaps and build consistencies in literary texts provided perhaps the most elaborate account of reading processes to emerge during the period yes even Rosenblatt's distinction between efferent and esthetic readings provides both students and teachers a useful way of discriminating kinds of reading activities while at other times we read for a pleasurable experience of generating interpretations on the other hand they could simultaneously hold that equally commonsensical.

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Notion that authorial intention is unknowable and that constructed meanings are disparate and contextualized very true today it is fair to say that reader response conceptions are simply assumed in virtually every aspects of our work bleich's emphasis on the subjectivity of criticism indeed of all reading has become commonplace by we no longer even expect different readers to arrive at identical reading the new cultural ideas has the routes deep in the age of at the same time what is happening sociological in the political sphere the partial to learn upon less possibility not which standing that it is now a theoretical common place that readers make meaning that notion no longer feels very liberating.

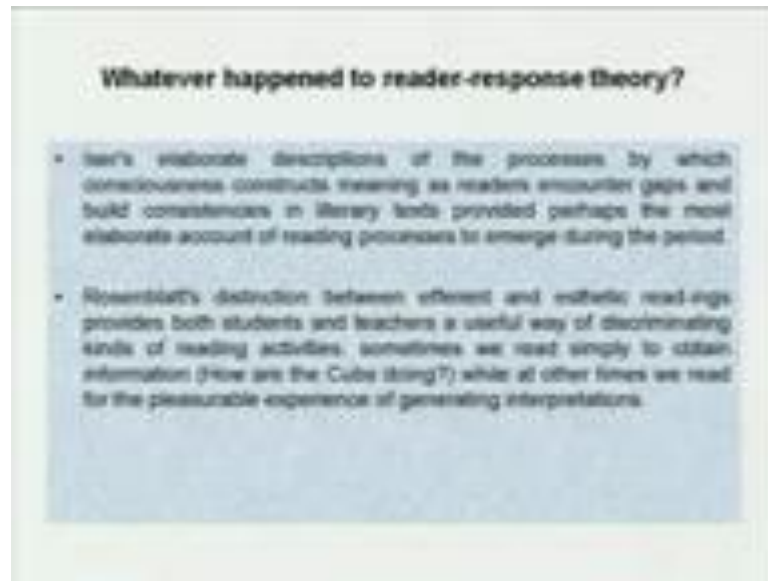
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But a genealogical look at how reader response theory has been celebrated or rejected in English departments can tell us much about conflicted relations.

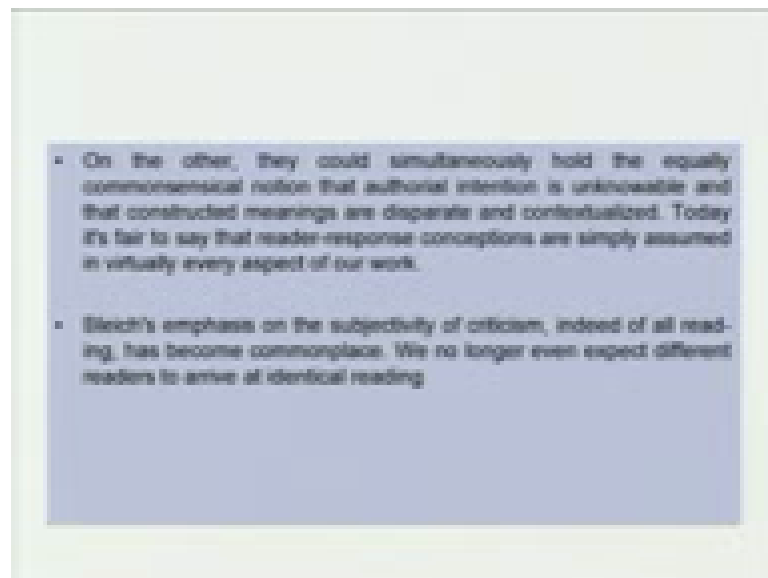


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Sometimes you will find those who are the people who are supporting the theorist will say that reader response theory does not stay cannot whole.

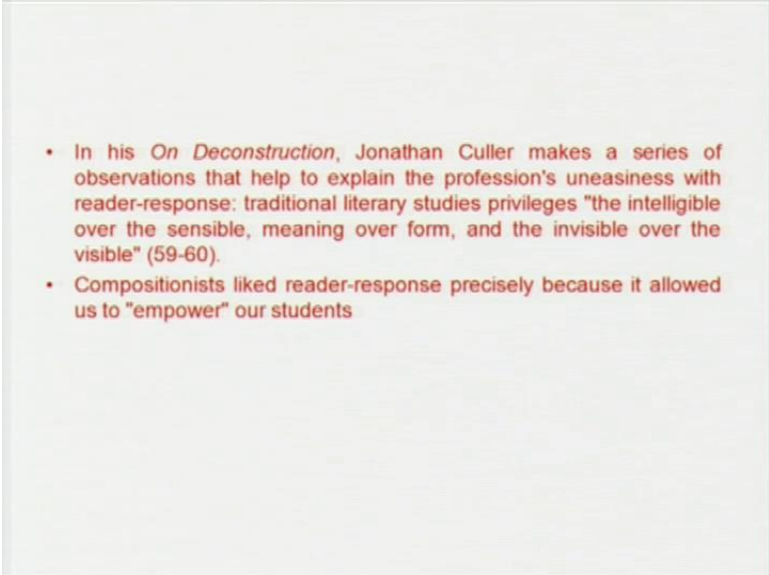
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So, this is between composition studies and literary studies and between research and pedagogy during the past 2 or 3 decades what became of the populist excitement that surrounded it 20 5 years ago or more than that I will assume that the disappearance of reader response theory by comparison with high theory is consistent with and explicable

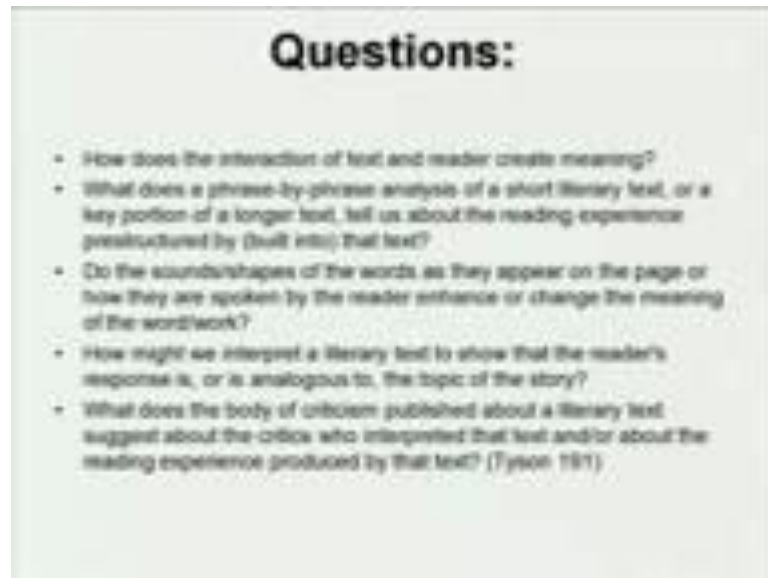
by its having been part both of a liberatory political movement and an a latest theory boom

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- In his *On Deconstruction*, Jonathan Culler makes a series of observations that help to explain the profession's uneasiness with reader-response: traditional literary studies privileges "the intelligible over the sensible, meaning over form, and the invisible over the visible" (59-60).
  - Compositionists liked reader-response precisely because it allowed us to "empower" our students

In his on this deconstruction jonathan culler had made a series of observations that helps to explain the profession's uneasiness with reader response traditional literary studies privileges what the intelligible over the sensible meaning over form and the invisible over the visible compositionists liked reader response precisely because it allowed us to empower our students. So, students become empower with meaning and the questions that we will be doing.

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Dealing with today will be how does the interaction of text and reader create meaning what does a phrase by phrase analysis of a short literary text or a key portion of a longer text. Tell us about the reading experience prestructured by that text or do the sound shapes of the words. As they appear on the page or how they are spoken by the reader enhances or change the meaning of the word or how much we interpret a literary text to show that the readers. Responses all his analogies to the topic of the story what text about the criticism published about literary text about such as about a critic who interpret the text.

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Or about the reading experience produce by that text well work write it most of the m  
from I a Richards principles of literary criticism, we have Stanley fish and we have peter  
Barry eaglet on terry Eagleton wolf gang Iser and Bunyans having Bunyans.

Thanks.