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Conceptualization of the *Text* and the Role of the *Reader* in Structuralist Poetics

Vaishali Jain

Research Scholar

Dr. Hari Singh Gaur Central University

Sagar (M.P.), India

Abstract:

The constitution of the text is a part of the arrangements of the conducive syntax to obtain a sort of wholesome expression for itself. Every word, therefore, must be capable of becoming a whole by making a whole.

The complementary association and mutual adaptability of the words, which enter into combination to bring about qualitative change in the discourse, also induce the refinement of the categories.

In the text, the syntactical commitment is attributed to the comprehensiveness of the medium and on that account, the truth of the discourse is born not into the text but in the medium. Such a situation enables us to qualify the remark by saying that the textuation of the text is presupposed quite comprehensively in the medium. Thus, every textual discourse has a priory development.

Keywords: Linguistic Categories, Reader, Syntax, Syntactical Analysis, Text.

It is to be noted that syntactic association that anticipates the rise of sentence in a given form is, in itself, an event that is spread over many graduations. From the medium to the first appearance of an identity and designation, every word has to confer an adequate amount of logic to settle itself against the compulsive figure added in the up-gradation of the linguistic category is of no importance. Since text has to give rise to discourses, and in turn, will have to generate the meanings.

The function of the text seems to be more to fix and determine certain kind of values in the form of meaning. The meaning created by the text is open ended and it lacks the autonomy and the relevance of such a pursuit would give rise to the further inquisitives, new motifs and constant activation of the search of autonomy. The idea of being autonomous is equated to signifier's ability to bring an ideal position with regard to its projection of the comprehension. The decided unavailability of sole inquisitive term further grants the momentum to the continuity that was unresolved.

There is nothing that could compose the difference between two signifiers intending two different significations. It must be noted at this point that significations presuppose lengthening of the signifiers, and, accordingly, balance as such is never achieved. Upon the discovery of the medium signifiers begin the process of arrangement so as to designate a complete form to the status invested on them, yet, it so happen that the relations that join one signifier with others is inherently contradictory and creates a correspondence with the equivalent that is only an effort to identify the designation.

In each such act, only an approximate value of the intention is achieved, and the rest is relegated to the next critical formulation where the identities are dislocated and disappeared. It would be better to say that the text continuously synthesizes the heterogeneous elements. The production of the meaning could be seen from the perspectives of the union or the correspondence or complete recreation of divergent conditions and situations.

In the text, the words are exposed to the larger associations, which are sometimes complete and sometimes incomplete. The words which manifest a complete association, are adequately and completely modified and those, which are less than the requirement of associations, are exposed to further distortion. In each of these, a condition is prefixed in which it comes to be specifically intended in that immediate, anterior, and interior locales of the words are to be once again organized, and each such organization has to be supplemented by a noteworthy conjunction. Commitment to reality on the part of a word is exactly a situation that tends to give a kind of necessary flexibility for the sake of association. It would be at least a part of a total projection; the projection of a text may bring about the structure that is needed for the continuity of the text has to be completely expansive in nature so much so that it could effort the worth of any relational change that takes place within the system. If it moves from the unitary function to the composite function, we will understand that the text has generated the meaning it has intended and also facilitate the dislocation of composite events to enable the realization of a term.

The comprehension is at once afforded with regard to the absolute and the function that it keeps up. The question of the validity of values as to supposedly different terms of expression is a matter of greater significance. At the beginning, the value one accords to the categories is based on their contents, yet, towards the end the fixation of value, on account of both the content and the function in that way becomes the matter of explication and is accordingly established. This is, in itself sufficient to give us an idea of a kind of organization, which has undergone in the process.

The concern with meaning is also a concern with beginning or end of the situation. While we say, that the text has come to be in such a meaning, we mean to state with certainty that the linguistic and emotive category will have at least certain order with equivalents through which the configuration will be received, hence, such a configuration would generally be creative of an event of change, yet with contractive points of location. On the other hand, should we like to say that the language of the text has an end in as much as it could finally give rise to an experience that would bring about the unification of both language and experience?

The beginning and end of the meaning in that way would make us speak of the emergence of nativity in the text and the end would mean the improvisation of such a nativity. Sometimes the issues are confused with the emergence of author, the semantic codes are born, and with his death the same codes are perpetuated the juxtaposition of the two accords a good deal of promise to the question of meaning.

The idea of finding the beginning and end of a certain events of modification is just to locate two different points at which the best realization of the enriched versions of an

experience is likely to be made. Realization is a consequence in which linguistic codes completely recreate themselves and proceed to enhance the enactment of comprehension by suitably adjusting the various parts within two different events of experience which appear in a sequentiality having different degree of enrichment.

In the process of enrichment, the categories introduce themselves through matured contents and the extent of maturity is such that complete dissociation becomes twice-moved legitimization of possibilities, through which we can confer a degree of maturity on the work of art. These two occasions which are considered to be the primary agency of meaning formation comply with the general strength of the text.

In a state of association, the function of the categories becomes realistic while the phase of dissociation consumes the strengthening propensity of textual idealization. In the associative and dissociated phases, text gains something in association that develops through addition, while in dissociation it manifests through deduction. It is to be remembered that there is no complete annihilation of the textual material.

As we have stated earlier the conception of the text is the full realization of the logic of the meaning while the participating categories reveal themselves by denoting the contents specific to each. Language works itself out by modifying the denoted contents and brings about a sort of wholeness in the artistic process.

It is really a truthful exercise on the part of language and imagination to develop symmetrical forms specific to them. The idea of organization in the text indicates a degree of cohesion and an order of harmony at the beginning, while the language comes to be initiated as a basic method of change, the involvement of other participating categories cannot be simultaneously ruled out. Language exists because it has corresponding terms of representation in experience, and both language and experience exist because they have primary derivative in thought and imagination. It would mean that the activity that is due upon one category is as a rule, is enlisted as a source of modification in the others.

The principle of cumulative growth of the various contents and constructs together constitutes a focus that ultimately defines the larger prospective in which text is authenticated. The ideological imperatives in the determination of textuality are supposed to be of great importance in as much as the interests, attitudes, and emphasis shape, what the author is trying to say and what the reader is trying to understand. The illustration of an object as a potential signifier or a prospective sign brings about a series of multiple meanings in the text and every such occasions of the display of the sign practically displaces the embodiment of an articulate or inarticulate function.

The position of the categories in an artistic formation is not supposed to be chronologically asserted, and, for that matter, thought, experienced, language and imagination may contract to amalgamate the rich proportion. Tradition would affirm that the historical consciousnesses embodied in certain grand texts are best understood in the largeness of the form that they have given rise to. In this regard, it would be better to make mention of the scriptural texts like Mahabharata, Ramayana, Bible and the like.

In each, the emergence of the content determines the location of the basic points of enrichment hence the action is mounted on certain specific divisions, which enjoy complete autonomy. It may be effectively discursive, yet it keeps up its alliance with the abundance of marginal and peripheral aspects of assertion, thus, every single movement is canonized with the help of an absolute function and meaning.

Two things could be said of this situation. Firstly, the form of canonization begins with a regular modification of the object into the subject, or even vice-versa. The contents are enlarged and expanded in that way they become responsive to the larger universal that is already in making. The procedure to canonize is an internal mechanism and it does not take into consideration the external influences. What effect goes on is the mutual adaptation and complete internalization. So far as the constitution of categories is concerned language comes out first, as a natural source of enrichment in different contents and the meanings, hence, it performs the function of change where the question of suitability and unsuitability become obviously the recurrent preoccupation. Every development in the refinement in the linguistic content becomes also the development in the experience as well. It would be of some significance to understand the extent and intensity of refinement is nearly the same in respect of each of these categories. The language is immediately brought to the question of substantiation to the maximum level, and, in order to substantiate, it has to work out an ideal meaning by generating sign mutation in its contents. It would be thus, a cohesive chronology that will be described in the functional order devolving on each. In the following textual specimen, the position and placement of the categories is well illustrated:

O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
(which, like dumb mouths, do ope for their ruby lips,
To beg the voice and utterance of my tongue),
A curse shall light upon the limbs of men;
Domestic fury, and fierce civil strife,
Shall cumber all the parts of Italy:
Blood and destruction shall be so in use,
And dreadful objects so familiar
That mother shall but smile, when they behold
Their infants quarter'd with the hands of war;
And Caesar's spirit, ranging for revenge,
With Ate by his side, come hot from hell,
Shall in these confines, with a monarch's voice,
Cry "Havoc!" and let slip the dogs of war,
That this foul deed shall smell above
The earth with carrion men, groaning for burial. ¹

In these textual utterances, the strength of meaning is commensurate with the corresponding rise in the scale of refinement and precision in both linguistic and the emotive categories. The very opening explanation suggests a degree of function that is accorded to associative symbols/ signs. The compatibility of earth and bleeding could be seen in term of adaptation to induce a complete recreation of one into the other. The earth is structured in the fashion of vegetative universal where the meaning of life is not only infinite but eternal as well. Death of Caesar unsettles the cycle of the earth symmetrically we will say that its association with contrast and association upon contrast are specifically designated. From the earth as a universal attitude, the succeeding expressions and utterances proceed to contextualize the idea of the wholeness. For that matter 'carrion men', 'cry havoc' and 'dogs of war' would be the semantic reduction which are brought forth to illustrate the situation.

The logic of the text in the present instance is to add and reduce both the connotative and denotative qualifiers so much so that the actual refinement is obtained only towards the end of the whole utterance. It is, in fact, a devolution of the graphical logic, in which harmony is induced at the behest of complimentary action. The text begins with frank assortment, grows with contemplative intentions and ends with logical commitments. The length of explication is the order of intention and the manner of presentation is precisely the definition of the fact that the real strength of an experience is the largeness of figure generated in consequences of discourse born within the given apparatus.

Sometimes the authority of language becomes implicit in the division accumulated, and produced in the experiential form. In this connection, it is of importance to note that sensuous apprehension and their embodiment into the worthy ideas become possible only when the artistic is conscious of immediate reality that attends the both. A manifestation of nature illustrated through the unconscious function is brought to reality by the genius inherent upon artist's mental faculty. Language, therefore, enacts a suitability of wholesomeness and it is also at the same time one of the functions of the language to suggest the logic and necessity as parts of gradual denotation, hence, there is a commitment for the sake of a proper growth of the content specific forms. It is based on a complimentary arrangement of the various primary situations, where the process of association has not yielded much of the meaning. The relationship of language content is governed by the intensity of displacement, it is thus accomplished when a linguistic category opts as either immediately as equal correspondence for the sake of established or observed. The affiliation of language with experience to make out a very coherent discourse is so subtly observed in the following instance:

Dark house, by which once more I stand
Here in the long unlovely street,
Doors, where my heart was used to beat
So quickly, waiting for a hand,
A hand that can be clasp'd no more
Behold me, for I cannot sleep,
And like a guilty thing I creep
At earliest morning to the door.
He is not here; but far away

The noise of life begins again,
And ghastly thro' the drizzling rain
On the bald street breaks the blank day.²

The textual condition approves a method of suggesting a concern that has both local and universal appeal, hence, emotive framework coincides and overlaps the linguistics functions and go on to suggest that the emotions when they are consciously approved could give rise to a rather significant body of discourse. In the above passage, there are certain images, which bear upon the conformation of a hyperactive experience, thereby assort development of a language model in terms of figural displacement.

The opening of the verses in the 'dark house' conducts a hidden and persuasive agenda in relation to the loss of certain experience, yet, by the time the poet reaches finality he has consolidated preferences in him. The worth of the conviction that would suggest how 'on the bald streets breaks the blank lack day', the additive terms compound the experience and suggest that the poet is in a position to provide a logical method to the appearance and disappearance of joy and sorrow, at the sight of revival or decline. The textual focus on the aspects of appearance being the model of decline is an assured example of the refinement of the categories. Linguistically also the metaphorical concentration extends the general part of the discourse by finding the terms of displacement. Intention to have a great and modified language naturally brings forth a scale of procedures in which activity is not only explained but it is modified as well. The earliest procedure that puts up a convincing method of initiative transformation is by organizing the logos; Roland Barthes should like to suggest certain truths about the language which appear to be well taken:

We know that a language is a corpus of prescriptions and habits common to all the writers of a period. Which means that a language is a kind of natural ambience wholly pervading the writer's expressions, yet without endowing it with form or content: it is, as it were, an abstract circle of truths, outside of which alone the solid residue of an individual logo begins to settle. It enfolds the whole of literary creation much as the earth, the sky, and the line where they meet outline a familiar habitat for mankind... It is not the locus of a solid commitment, but merely a reflex response involving no choice, the undivided property of men, not of writers; it remains outside the ritual of Letters; it is a social object by definition, not by option... Suspended between forms either disused or as yet unknown, the writer's language is not so much a fund to be drawn on as an extreme limit; it is the geometrical locus of all that he could not say without, like Orpheus looking back, losing the stable meaning of his enterprise and his essential gesture as a social being.³

Barthes insists upon the fact that whatever is written should have an order, goal, and concept, for the matter of that the provision within the given linguistic event should be such that it leads to the development of a necessary meaning. Barthes is insisting on the inculcation of the habits, procedures, and styles with regard to the linguistic content that would enable the given units to signify something.

The scope of signification is larger when there is a determinate logos so much so that every content must draw upon the given logos. Commitment for the sake of an order contains a good deal of functionalities either to invent a new pattern or subject. The contents to the critical position from where the facts could be worked out and assimilated. Language, on that account, must bring about certain changes with regard to the representation of the given objects. The language moves from crude dispersal to refined synthesis, and, because of that, it brings about a sort of familiarity. Familiarity, in this regard, is nothing but a designated scale of becoming familiar with actually realized values.

Barthes sets up directions for textual activity to take place. In the first place, he proposes a paradigm for the organization of logos, and, secondly, he insists upon mythologization of the linguistic constructs so as to obtain extreme familiarity with the relation and interrelation. The language of the text, we will understand, is a kind of precision in reviving the logos that has been lost and functionalizing the contents, which are so far not given to any natural expressive orientation. The text has its own purpose and intention, now we would understand that Barthes's primary insistence is on development of ideal language in which we will have a definite meaning. The conditions and circumstances, which govern the evolution of an ideal form, may or may not be specifically linked to the logocentric intentions. For example, look at Lacan who suggests the following propriety for the language form:

This signifying game between metonymy and metaphor, up to and including the active edge that splits my desire between a refusal of the signifier and a lack of being, and links my fate to the question of my destiny, this game, in all its inexorable subtlety, is played until the match is called, there where I am not, because I cannot situate myself there.⁴

The question of an interrelationship between form and content, content and content, content and medium, and the medium and the context have to be understood by appropriately explaining how the possibility of uniting the internal correlatives could be worked out. The authority of meaning that is contained in the text lies in the fact that the contented has certain features, which makes it different from the other, and on that account it stands in opposition to the other. To the extent to which a degree of autonomy could be invested on the contents, the logical eminence of meaning is at once remarkable.

Lacan somehow does not seem to be accepting this position in that he could not, just owing to the fact that it is different from the other. The question of difference is only a numerical preposition thus it cannot suggest any extent or limit, or boundary or even otherwise, form for the purpose. Obviously, the contents will be having no immediate frame of reference to determine the limit by the logic of their existence consequently meaning as just would only be an aberration. In textual conditions, the application of an ideal form upon the functional content would be like having a game in which every ball enjoys the power to enter into the post. It would mean that players have the knowledge a priori about the various movements they would be making on the field and the consequences and resolutions that would be forthcoming. In actual practice, according to Lacan, such a thing is illogical and

impractical. It opens up certain possibilities, which we can work out for the purpose, and Barthes' further remarks on the aspect would be of importance:

Writing as freedom is therefore a mere moment. But, this moment is one of the most explicit in history, since History is always and above all a choice and the limits of this choice. It is because writing derives from a meaningful gesture of the writer that it reaches the deeper layers of History... What separates the 'thought' of a Balzac from that of a Flaubert is variation within the same school; what contrasts their modes of writing is an essential break, at the precise moment when a new economic structure is joined on to an older one, thereby bringing about decisive changes in mentality and consciousness.⁵

The manner of writing that constitutes the core of the text has the power of proposing certain divisions based on the nature of the meaning created. Thus the writing can be connotative and denotative depending upon the context and the medium. In connotative forms of the writing, the resultant meaning is such that it immediately universalizes the given context and the medium thereby it brings about a sort of realization about the experiences of the author who becomes capable of realizing himself, and he is also in a position to be free. This, in fact, is a process that initiates great many changes in the structure of the experience and the language- the most important is the identification of contents having optimum enrichment.

Barthes insists on a freedom that would establish the reign of denotation and connotation in such a way that every denotative act ultimately evolves into connotative situation. The freedom of the text will have certain resemblance not only in terms of the production of the meaning and also the restoration. In the first place, free author expresses a strong concern for a kind of language that is open-ended and has the power of giving brilliant expressions to the images and ideas developed within its normative setup. The utilization of language under normative, procedural, and methodical manner is of great importance. So far as diversity of genres and forms are concerned, the earliest instance that is observed is inclination of the language for the sake of a change, that is of putting words to usual applicability by direct referencing. Upon the completion of such an activity, the language becomes committed and obtains the heightened forms of categorical transformation thus it is now enriched. Barthes' proposition for the freedom of the author is basically a scheme to invent highly idealized language for the text and the text in the first place survives only through the language.

The general applicability of freedom exercised by the author, inventing a right kind of language for the text leads to the emergence of two specific methods of realization. Barthes has to make the following observation to explain the situation:

Sade: the pleasure of reading him clearly proceeds from certain breaks (or certain collisions): antipathetic codes (the noble and the trivial, for example) come into contact: pompous and ridiculous neologisms are created: pornographic messages are embodied in sentences so pure they might be used as grammatical models. As textual theory has it: the language is redistributed. Now, such redistribution is always achieved by cutting. Two edges are created; an obedient, conformist, plagiarizing edge (the language is to be copied in its

canonical state, as it has been established by schooling, good usage, literature, culture), and another edge, mobile, blanks (ready to assume any contours), which is never anything but the site of its effect: the place where the death of language is glimpsed.⁶

In the language, the property of the suggestivity is something that closes the primary aspect and opens up the larger issues, which almost objectify the language. When Barthes speaks of the death of the language he should like to mean the significant meaning that emerges out of the primary background. The early stages of the meaning formations are precisely very crude, inauthentic, and immature for that matter the process of expansion and addition goes on and continues till the time the highest state of the work, sentence, or paragraph is obtained. This product is now capable of representing the universality by committing every participating situation to cognition. Good text, therefore, is assuredly one in which the language has died and death of the language is such that it has brought about a new variant in which utmost significance is contained.

There are two important suggestions that we can note. First, the author should be extremely careful about conceiving, maintaining, applying, and expanding the contents of the language, otherwise, the linguistic construct would become disjointed, and therefore never yield the exact condition of totality, and in want of totality the giving text would only be third rate. Secondly, the concomitance to a style should allow the author to propagate a particular culture by devising different codes for different purpose, for example, the religious, social and material functions should have altogether different codes, and in each there would be a sufficient chance to transmute primary into secondary. These two suggestions have their own importance and depending upon the degree of precision and refinement, the text will give rise to two important yet differential versions of adequacy, totality, and completeness. Look at, for example, following observation:

Thus, what I enjoy in a narrative is not directly its contents or even its structure, but rather the abrasions I impose upon the fine surface: I read on, I skip, I look up, and I dip in again. Which has nothing to do with the deep laceration the text of bliss inflicts upon language itself, and not upon the simple temporality of its reading?

Whence two systems of reading: one goes straight to the articulations of the anecdote, it considers the extent of the text, ignores the play of language... the other reading skips nothing; it weighs, it sticks to the text, it reads, so to speak, with application and transport, grasps at every point in the text the asyndeton which cuts the various language- and not the anecdote:... but the layering of significance;... when each (different) hand skips over the next (and not one after the other) that the hole, the gap, is created and carries off the subject of the game- the subject of the text... Read slowly, read all of a novel by Zola, and the book will drop from your hands; read fast, in snatches, some modern text, and it becomes opaque, inaccessible to your pleasure:⁷

The textual reading sometimes inhabits such types of language, in which syntax is directly expressive of the underlying meaning and is revealed gradually, systematically and surprisingly. Off course, the process of revelation is very slow, yet it assures a kind of permanent enjoyment accordingly it lasts for a very long.

The first category is rather unimpressive and dull in that it refers to what is present, hence, works out analyses of what we could immediately and directly understand from the given words. The Consequences of such an effort is close upon denotation, while the second category forces the reader to meditate, concentrate and cognize not what is present but what is absent. The latter is the reality of artistic efforts and the true mark of an impersonality all set to grand, a transcendental status to the language. The view that text has two edges is absolutely justified.

In the text of pleasure or the text in which language is denotative; hence, it does not attach much of the significance to the possibility of discovering correlatives beyond a certain bonds. In the text of rapture, the concentrated effort is laid on finding the ultimate universals of the co-relatives hence language is truly suggestive. The ways of understanding the text can be of help in designing the appropriate methods of configuration. It can be configured along simple linguistic presentation, or otherwise, it could be developed by subverting the points of intensity. In either, the text would remain a matter of wonder and curiosity.

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