ISSUES OF THE LITERARY TEXT RECEPTION IN SCHOOL

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Abstract: *The reading roles of the reader, their meaning, signifying his role as its conscience, now available through the symbolic order of the chosen text, depend on the reading language as a system of differences. All these elements, taken together, replace the loss of a full presence which seems to characterize the imaginary universe of literary text. The reader wants to control totally its signification, but this is not possible because of the language nature. The reader desire to master the text signifying can become continuous through the motivation factors and, hence, can start the optimistic vision of school teacher upon the process of reading.*

Keywords: *school reading, reception, reading roles, significance, signification, language reading motivation.*

1. Common prerequisites of the school reading and reception

When we are perceived cultural facts, we are talking about a shift of previous paradigm and a determination of socio-historical school reading function - without it being a response or effect, as we often believe to do. Within the reception theory, a process of knowledge is seen not only as a download cohesive, conscious and collective information, but also as a reaction to socio-intellectual and literary process (Robert C. Holub, 1984).

Following the trend of over taking global culture, it is better to delimit between the perimeter of the reception and those of critical reading, because, on the one hand, there is no mutual influence between the two, on the other hand, the possible similarities are superficial and abstract for significance of the addressed problem. The separation of the two aspects brings us closer to teaching reading, which, as we shall see, goes by its specific problems in reception theory. The post-structuralism as a symptom of structuralist crisis has highlighted the effectiveness of a scholarly model, which includes also the reception in school, respectively, the modelling for any specific disciplines.

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Common prerequisites for the reception and reading school are:

a) mediation of aesthetic reception, formal and historical, is linked so well to art, history and social reality;

b) reading didactics relationship with structural and hermeneutic methods;

c) using the aesthetics (not just the description) and its effects on oral and written expression, which can be equally integrated in both literature and the phenomenon of media.

In the same set of ideas, we can see the exhaustive usefulness of the old reading methods about the practice in school not only displeases, but may generate more questions than answers. Here, one aspect seems important: if the teacher's attention is still diverted on a pole or another of the school reading (reader / audience / text), we risk to re-create the well-known methodical parallels.

To set up our base, we consider some limitations of the acquisition / processing literary texts related to various aspects of the reception:

● excessive cultivation of perceptual knowledge (Russian formalism);

● impersonal system of meaning interpretation of the text, sociological dimension of the work (Prague structuralism);

● determining the specific elements of the text and the reconsideration of the role of recreational reading (Roman Ingarden, 1978);

● rigid interpretation of the text, going on his classic lines, literary analysis;

● exclusively sociological interpretation of literature, different from the sociological location of literature (during the dogmatic period of literature and practice school

2. Reception of literary text in the school is linked to the artistic fact evaluation.

2.1. Hans Robert Jauss (1982) identifies the types of aesthetic experience proposed at various levels of perception:

a) Literature is treated, in reception, as a dialectical process;

b) Waiting horizon occurs in the inter-subjective system and, at the same time, it is a reference system in which individual assumptions work;

c) Even if every participant in the receiving text finds a direction that gives the measure of reception, at some point, he can supplement the assumptions on text value as the difference of unlimited knowledge, the notion of absence that would allow the re-cognizing by the re-reading it.

To all this, we add other observations:

d) Interpretation of reading in the negativity paradigm through reception (Hans Robert Jauss, 1982), and attempt to challenge the text through unknown (German literary theory), fall the literary reading outside the familiar and daily sides.

e) Hans Robert Jauss (1982) carry out analysis of three basic categories within the lecture: (a) *poiesis* or aesthetic productive experience; (b) *aisthesis* or reception dependence, of *poiesis*, that link its presentation of events with up-date portrayal and reveal; (c) *catharsis* or communicative aesthetic experience. **Reader status is defined according to how the reader identifies and assumes its aesthetic reading distances**. To estimate distances, seem interesting for teaching reading, interactional models of aesthetic identification with the hero of the reader work in several ways: associative, admiring, sympathetic, cathartic, ironically.

2.2. *Teaching problems of aesthetic experience*

a) Structures and images of the reader are kept in a dialectical structure of reading, especially, by language. First, we speak of **internal language of reading**, then, about the **language of expression**. The role of reading, in this aspect of the problem, is to motivate and enhance the proper written and oral expression in the school. The implications of teaching are related to transfer the learning, through grammar rules, from the inside to the out side:

"Any language construction, from the phoneme to the longest verbal sequences, contains necessarily a set of rules, norms (speakers work, not data of the nature, because the nature has no rules, but laws)" (Ion Coteanu, 1973, p.18).

b) But the internal logic reception of the text and appropriate language depends on how the reader, both superficial in the form of presentation (ordering iconic material, graphs, chapters, literary character) and deeper in content. Placing the reader is made by the author language that induces a set of attitudes and values belonging to him. One special way to locate the reader is translation that offers an opportunity to the congruence of mediated meanings and re-mediated images text by reading.

c) In terms of specifying the most important points on the reading school map we suggest the following didactic questions:

i) Which positions writer are present in the text? We give some guidelines:

- who speaks or controls the narrative;
- experiences nature described by the writer;
- rhythm, structure, passages logic;
- revealing of thoughts, ideas, feelings preferred by the author;

ii) What is the distance from the writer to the reader?

iii) Who are the intermediaries between author and reader?

iv) What can we reveal if we read two versions? two versions of the same text?

v) Under what circumstances we restrict the internal language of reading pictures to use written or oral language?

vi) We note some features of internal language spotted inside a written or oral text?

d) Issue of individual assumptions in the balance of literary / literary text / reading.

Taking the issue of literary work in terms of phenomenological theory of art, this includes not only text that provides reading, in other words, updated text, but also equally the implied actions to whom answers the text. Roman Ingarden (1978) faces the literary text structure with directions that it can be done from the angle of the reader. The text can be regarded as an offer from several points of view, text that the reader can bring in a certain direction. What is the current literary text is **the action to materialize**. If this action is subject to reading, the literary work acquires two poles: **one artistic and other one aesthetic**. The artistic pole refers to work created by the author, the aesthetic one - the realization accomplished by the reader. From the concrete created reading situation, it appears that the literary work is not identical with the achievement by reading the text or the text, but, in fact, it must contain the two directions.

The literary work is more than just text. The tasks of text understanding, even independent as a sense from the individual reader devices, become acts of reading by transferring various models of reading of the text. The convergence of text and reader brings the literary work reception in existence, which is always virtually, never being completely surprised, not fully identified with the text reality or individual devices of the reader. The virtual side of literary work shows its dynamic nature and, in reverse, is pre-requisite for the effects that literary work requires them before. As the reader uses various perspectives offered by the text, following the integration of reading patterns and points of view revealed

during life or school experience, these perspectives lie the literary work in moving. The school reading is based upon the learning development, the results of internal feelings of each child. Consequently, the reading is concerned literary work, revealing its dynamic character. In addition to validation of meaning, the other aspect of reading is (re) inauguration of a literary work with meaning, the reader takes the literary text in a teaching position of reading offer. Literary text is integrated as an individual process of characterization on two coordinates: one to be located in context, with references to the public taste, the other one for reception, with references to the artistic and aesthetic taste. Here, the literary work is returned by reading, and the process has generative virtues.

Figure 1- Re-reading
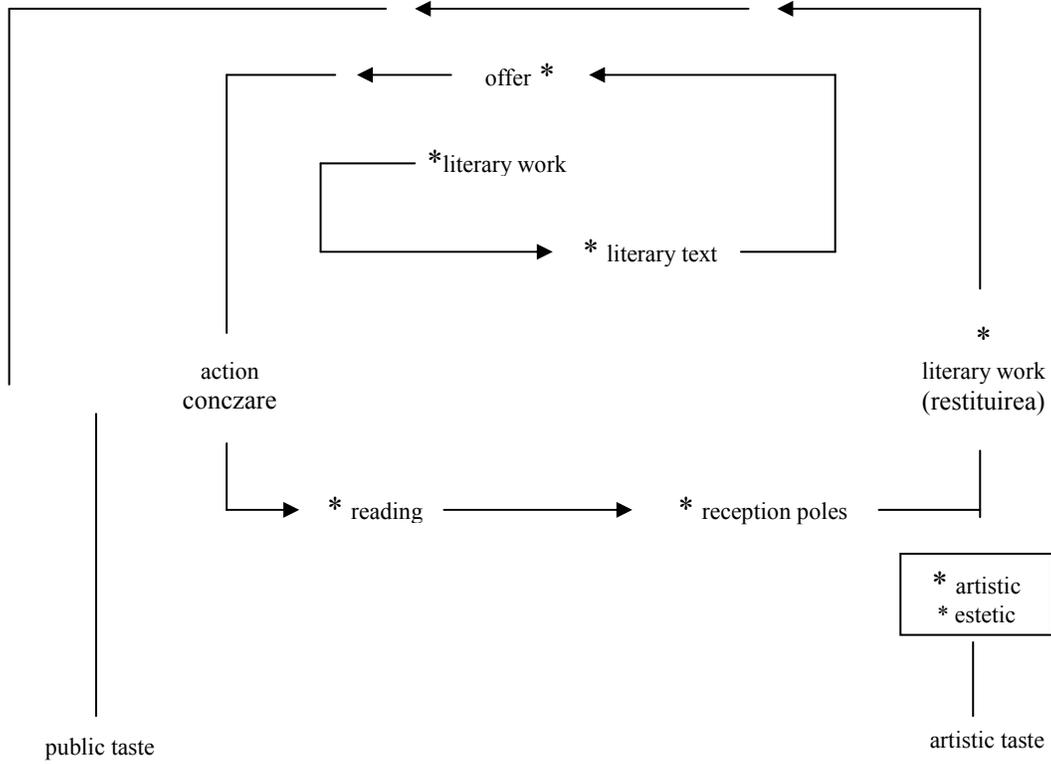
The starting point for a phenomenological analysis of the text should be the direction in which text sequences act on each other, and the special importance of over-emotional elements of the text which do not meet certain objective reality outside them themselves. The world presented in

literary texts is constructed out of what Roman Ingarden (1978) called *correlative intentional sentences*. Sentences, as proposals of information or experience, then set various perspectives in the text. We speak, in this case, about **the textual dominant** (Gérard Vignier, l979). But parts remain separated into the living sequences in terms of the reader, not the total amount of the text itself. For intentional correlative sentences, connections, individual in their outside location, at the level of perception, become subtle, their real significance is achieved only within the interaction of these correlations. The reader agrees to take certain perspectives, but, inevitably, causes also any interactions between segments of literary communication. Proposal of communication of read text is not only from a simple enunciation, as one that exposes an existing thing, but reaches a new level, emotionally, before they integrate into the reader's experience. In this regard, we believe a risk for the action of traditional teaching only by grammar or just stylistic analysis of literary text, to which the poetic and emotional virtues of it as specific functions are cut.

The truths of literary utterances are perceived as proposals for readers, and this interaction lies right inside the interaction of author's propositions whose scope converges to the conceptual version of the text. In its exhibits, to provide information or comments, the text contains something you'd expect, a pre-designed structure in its specific content, setting in motion an option of reading out of whom the actual contents emerge of the text itself. The reading process takes the form of a sort of kaleidoscope of perspectives, pre-intentions, recollection of ideas and experiences. In doing so, each proposal contains a forecast of the next one and forms a kind of evolutionary direction, **a vector sense**, for what would come, which, in turn, is ahead of the reading text already read. Anticipation or retrospection process does not develop in a single direction, but has the chance, as the Roman Ingarden (1978), to conduct **a variety of proposals**. Living sequential by reading blocks the proposals direction and become typical to explain the adherence reader to the idea of artistic taste.

If one looks at subsequent proposal as a new direction, this means that the expectation is growing, evolved even by the literary text, but is, at the same time, the frustration of one of expectations exceeded by living through reading. Bulimia reading is a typical example, in this sense in which is anticipated every direction without necessarily deepening it. Many of preadolescent and adolescent are going through it at certain times of their evolution. Or, in order of the negative reception, in a very

simple story, there is the primary element of frustration, a limit imposed as a blockage, resulting in expansion of living. These limitations of the text have different effects in the anticipation or retrospection, **the gestalt of a virtual dimension** may slip in different directions. It is the case of effect of ideological literature.

The schematically text, for example, does not offer variations of ideas, however, reading and reader's imagination can take the experience gap thus created, expanding the availability of proportion to the potential emotional or artistic offerings to the text. The child, who has a minimum life experience, is attracted primarily to the living pole, that he just expands his poor experience in the "so-called simple", but in reality, true traps for the intellectual or moral formation. In other words, slogans, stereotypes, stereotypes that seasonings or schedule which have a breakthrough role, are reached politicized reading goals, namely, simplified thinking, combined with intensive individual experience.

e) The reading process is virtually hermeneutic. The text and the reader is not faced each other over the object and subject, but on the contrary, the division of subject co-exist with the reader himself, as an ontological whole, with his feelings known and unknown to himself. **Dialectical structure of reading is achieved through this type of denial of the familiar and the unknown.**

3. What are the implications of the reader in reading the literary text?

3.1. Readers re-create the text, with its own knowledge and experience within the existential framework provided by the author. In the process of reading, we see several types of mental activity:

a) spontaneous mental images:

b) acts of retrospection, introspection or anticipation of reality;

c) superficial dialogue, linked, especially, to the text issues (questions, exclamations, additions).

The reader is completely free, is directly related to the writer through language, the latter is guiding the reader interpellations and the design of images in an ineffable framework that is the literary discourse.

3.2. Here is an inventory of possible didactic problems relating to the awareness of reading as an emotional-intellectual act:

a) Marking of certain thoughts, questions, ideas or comments that pass through the mind of the reader during reading;

b) Comparison of the reactions of readers within the working group, to discuss changes in the responses;

c) Perform the same exercise on reading other media (painting, pictures of television, theatre, everyday conversation etc.);

d) Comparison of reading experience on media and literary reading directions;

e) The debate, in small groups, on mental activities in occurrence and chosen strategies in order to reproduce them.

4. Expectation in literary work

The literary work, even if it new in terms of editorial, it is not new in a vacuum of information, but it predisposes its readers to the real definition of the kind of reception through a new textual strategy, with open or closed signals, with some familiar features or implicit allusions (Ion Coteanu, 1973).

4.1. In the reception of literary text we always suppose *interpretation* (1) of experience context of aesthetic perception (Albert J. Haris, Edward R. Sipay, 1980, Paul Cornea, 1988). Ideal cases of objective capacity of literary reference frames are literary works that, using artistic standards of the readers, are organized on gender, style or form conventions (Maurice Delcroix, Fernand Hallyn, 1987). Mythical identification of reader with the text, as relations with the text become familiar for the reader, as it fits into the unknown reading (similar to private living myth of lyrics). The text is lyrical - is made lyrical - by reading.

4.2. Then we talk about (2) **the possibility of objectification of expectations** that, in terms of reception history, are less categorically defined. For a specific reception, which the author can take a literary work, usually part of reader-type, explicit signals may be missing from the following causes:

a) the presence of familiar standards or inherent poetry in the genre;

b) the implicit relationship with the familiar works in the context of literary history;

c) the contrast between fiction and reality, between the poetic and the practical function of language, that the thoughtful reader can always make while he is reading.

The third factor includes the possibility that the reader of a literary work can perceive not only what is in his literary horizon of expectation

narration, but also (3) in **wider scope of his experience of life narration**. If expectations horizon of work is re-built in this direction, it is possible to determine also its artistic nature to a degree of its effects on given audience. Relations between literature and public matters more than the fact that any literary work has its specificity (determined by a historical and sociological audience that each writer is dependent on the environment, the views and ideology of his readers, as well as literary successes that a book, expected for a social group, it would require or even a book that presents its own group portrait) (Robert Escarpit, 1980). Objective determination of literary success, based on the congruence of intentionality of literary work and expectation group social, set up always the literary sociology in a tangled position, every time it needs to explain or continuous effects. Robert Escarpit (1980) speaks of "a collective basis in time and space that gives the illusion of continuity to the writer." In terms of selection of literary texts for textbooks, we believe it is better to have a period of validation for the literary work, we speak about a *distance of contemplation*, of assessing them, distance that we consider to be sufficiently stable to enter in the consciousness of readers of school reference generation.

4.3. Reconstruction of horizon expectations, on which a work was created or received in the past, allows us to find the questions for a primary literary text, already committed to discover what he saw and understood the reader, in a given day, a certain literary . This approach corrects, usually, the unknown values of the classical concept of art or of interpretation that seeks to modernize at all costs. As a result, we avoid the old general appeal, which involves circular reasoning. This approach: would entail a hermeneutic difference between past and present of understanding a literary work; would point and would correct the history of this reception, combining two-way (continuity in discontinuity). In our opinion, among the parameters of a balanced school receiving a literary work should be and (4) **temporal distance reception** (in the form of documents of specific interpretation for that era), plus **the current distance assumed by the reader in question**.

5. Signifying literary work by reading

When we talk about the post-structuralism, we refer only to literary work which recognizes a coherent school or movement, but by this term, we understand also extensive debate, done outside the writing, which

develops some reading key figures as a human process of knowledge. In this regard, we consider it of equal importance for the development of literature, if it studies also the successive acts of bringing the literature in its own position, induced by its own special and specific existence. In view of Jacques Derrida (1975), this is done outside of the complementary literary criticism. The reception would have no meaning unless it would make a direct and necessary presupposition of attraction between signifier and signified. Signified is never penetrable or mostly agreed that the presence (and, here, we speak of *public taste,* at a time) or as a unique suggestion for the reader willing to store their own image in reading. **Signifier meanings never become reading presence for us, but slip just in the circular courts of the signifiers**. Signifiers open to multiple areas of meanings - meanings with the endorsement of acceptance and experience of the reading scale reader (Northop Frye, 1972). The author, as the text, it never causes a single signified, in contrast, generates more signified, even together and suddenly, crossing and destabilizing the understanding of the text itself. Although the structuralism refers to the meta-language of explanation, however it can not avoid problems of interpretation and signification. From this position, domination and explanation of bookish world through scientific investigation of systems of signs are too ambitious and just miss the projective side, intellectual modelling side of literary text in school.

Here comes the role of schools and didactics of reading. Theoretically, we could detect two distinct paths that develop in the reception, in both directions: (a) under investigation, **the language**, and (b) conceptualized itinerary, **the author discourse**. The first is viewed from the angle of language figure in abstract, the other one places the text language in the context of its use by reading subjects.

a) **The trajectory of language** becomes evident, first, as a deconstruction of ordering principles, perception of the ineffable language, secondly, that ineffable presence built in / by our internal language (François Richaudeau, 1991; A. Bentolila, B. Chevalier, D. Vigné-Falcoz, 1991). This leads to the idea that all languages are a web of signifiers that generates an endless game of textual aspect. Textual aspect becomes sufficient and necessary condition of existence of the signifier, in which they are moving, endlessly, to other textual occurrences rather than to a pre-text (Paul Cornea, 1988).

b) **The trajectory of discourse** overtakes the language in an intellectual expression related to the context in which it occurs or recurs.

Although formally sign is unstable in both trajectories, this, informally, is constantly fixed, loose or re-fixed by reading, through various customary practices or customary practices of groups of the language. In this case, the language is directly linked to socio-cultural context, which is literary and exercise of public power (Robert Escarpit, 1980). Mode of existence of the internal language of reading becomes personal time in the estimation, assessment of the literary work. It is no less true that you can not go into teaching reading, as, indeed, in critical or literary theory, only into one of these directions (see implications in teaching).

6. Producing meaning through reading

As we have seen, signifying the text is a result of interaction between reader and text, an effect that can be experienced, but not intended to define. Roman Ingarden (1978), moreover, defines three possible levels of exploration of the literary text by reading:

a) The texts constitute a potential that allows manipulation of signifiers production, with a schematic structure issues. At the primary and secondary school level, this may become a criterion of the distribution of literary texts;

b) The lecturer, in our case, oriented by the teacher, investigates the text reading: mental images are formed while being built, consistent and cohesive, the aesthetic object;

c) In the communicative structure of the literary text, the reader examines and takes the conditions governing the interaction between him and text (in our case, the conditions of teaching).

Involved or over-reader reader to Riffaterre Michel (1978), informal reader to Stanley Fish (1980), incorporates the meaning potential of text and updates the reading. In the current school practice, teachers are madecanonical requirements, most often, resulting the formation of obedient behaviour facing to the schematic didactics of reading proposer, inhibiting projection through reading. As a result, we can see that the teachers are working too little to form an independent reader behaviour, autonomous, with decisions still reading.

7. Reinvestment text directions

Literature, which Wolfgang Iser (1978) identifies it with fiction, is not seen as opposition of reality; however, it is a certain sense that communicate us something about reality. The reader can find a code

instilled in the text, and hence, the temptation to uncover personal meaning of the text.

7.1. Speech acts held vertically verbal conventions, from past to present, while **reading acts combine horizontally verbal agreements**. These verbal literary conventions are arising from social contexts, without their constant function, becoming themselves subjects of depth. All these, because the literature communicate in order its conventions, becomes, for the reader, the object on which we meditate. Literature repertoire includes more items than what we traditionally call content. The content requires a form and a structure that the reading returns to them. Wolfgang Iser (1978) adopted the term of *strategy* to set up globally its communicative function, which is function of unfamiliar of familiar thorough the escaping in his own conscience.

Educational implications of these observations are of two types:

a) The situation of the student from the very beginning into the communicative function of text by creating an optimal strategy for reading;

b) The lead of the student to choose the performance degree of involvement in reading, with the expected effects of teacher, going implicitly to practice a acknowledged learning, with projective and motivating issues for further work.

7.2. Terms of *theme* and *horizon*, used by Wolfgang Iser (1978), Roman Ingarden (1978), suppose, mean, from the perspective of the author and the reader, a selection. Through its status as a life different experience receiver, the reader alternate themes and reading horizon so that the constant reference text expands, becomes problematic by reading.

Asymmetry between text and reader consists of two types of deviations:

a) the reader is able to try oneself if comprehension is correct;

b) there is not a governed context to overlap text and reader intention. This context must be constructed by the reader, based on the key issues or signifiers of literary text.

In terms of teaching, the asymmetry between text and reader is grown under two aspects. If the teacher finds a way out of the aberrant space permissive to the signified signs (conventional or contractual supported teaching space), he can intervene to correct interpretation of literary text. Unlike other media, **reading literary text allows correct**

interpretation, because it has the advantage of pregnant reversibility. This type of teaching intervention is even necessary to create a proper demonstration base for the production of meanings in literary texts. On the other hand, the student is required to read carefully or reread the text before formulating their thoughts, ideas, comments on the text.

8. Reading subject

Unlike previous guidelines, the notion of *subject* is carefully reviewed in post-structuralism, tending to avoid the assumption that human beings evolve in a certain given or previously had made direction for its entry into a symbolic order of language or discourse. It is no less true that the term creates ambiguity: is in the opposition subject / object, where we talk about the subject of an action, the subject of a state or the subject in the dialectic existence of a community. In all cases, the subject could be centred and de-centred through integration in action. The combination of individuality and unique human essence coexist around the idea of sovereignty of the self which transcends the essential core of his being of himself outside the sign of environmental and social conditioning (Philip Rice, Patricia Waugh, 1989).

In this regard, post-structuralism promotes detachment of human centring idea, arguing that the subject and subjectivity one-way in language and speech; even when the existence seems fixed and unified, the subject is divided, unstable and fragmented. Unlike the movement of ideas, the humanist ideology depends on the fundamental assumption of priority of unified autonomy and individuality. For humanism, man is the centre of meaning and action, the world is oriented to the individual. In our opinion, teaching reading would use both directions, as the meeting point of the reader and the text is a natural human process - learning.

Jacques Lacan (1966) identifies an interesting itinerary in reading: a child restores and recognizes its image through language and is powered by language to an identifying process, firstly, creating an experience of the illusory self control and the world, and, then , an imaginary experience of self and its image. The question is whether reading can become a life time experience of the child? The answer may tend to the total, and then, it appears the question of establishment of teaching reading time education as part of the educational programme. But the purpose of completeness of living and unified subject through reading is contradicted by the sense of existence defined by the law of human culture heterogeneity.

Reading positions of the subject, their meanings, signifying his position as his conscience, now available through the symbolic order of the chosen text, dependent all on language as a system of differences. All these elements, taken together, replace the loss of a full presence which seems to characterize the imaginary universe of literary text. Yet, the individual wants to control totally the signification, but this is not possible because of the language nature. Jacques Lacan (1966) shows that there is not a mutual correspondence between signifier and signified, signifiers of language can not fix an arbitrary area to the meanings - the first ones continuously slide.

But the desire of reader to master signifying can become continuous through motivation factors and, hence, can start the optimistic school teacher vision referred to the process of reading.

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