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The Prospect of Reading

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Abstract

Life demands different types of answers for diverse sorts of questions in our altered, designed and reconstructed space and time. The horizon of meanings expands day by day. On the other side of the coin, signs rotate, moment by moment, culture by culture, tradition by tradition and by the availability of a research skill and research equipments spin meanings with the change of social values and their problems, particularly here in India and Pakistan and other South Asian nations. Many times a solution rotates into one of the trajectory meanings of art and literature.

This paper will project as well as inject one of the aspects of understanding which results when a scholar or a student of art and literature borrows an equipment of measurement with the help of classical, neo-classical, romantic, New-critical, structural of modern approach or system as a reader. But there also exists a common reader, not in America, Europe and Russia, but in the deserts of Africa and Asia – the readers who do not have any skill or tools of critical values but have merely a zeal of interest to read, simply for the sake of reading and enjoying shades of events and characters on the canvas of certain language. In this kind of situation it is either art that rotates language, or it is actually the magic of language that rotates art. It is the reader that is under the super power of reading, that not only gives meaning to life, but also sense to the life of reading process. This paper encompasses cultural expectations with audience-readers' purpose.

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Key Words: Rotation, expectations of horizons, radiation, reconstruction of horizon, figure and ground, selection and combination.

Introduction

If we look carefully, we can see that reading by itself rotates with different aspects and approaches of expectations of different horizons of the readers on vertically developed goals and skills. A reading process generates its own velocity of higher or lower trajectory value with its own radiations. Each progression, in a reading process, is vividly interesting. It has spirit in it that moves into the zone of agreement and acceptance – that does not only merit reading and study, but is calling for an action on mind's stage and on any stage of life, anywhere all over the world. Just because of filtered out creative lines from the process of challenging vision, each line loses no time. A piece of writing composed hundreds of years ago still has freshness, even on the very threshold of the 21st century. Just because of its precision, a writer's each line is still definite, concrete and is interesting that becomes part of the cognitive design of the reader's mind.

A sense of surprise of a reader envelops writer's expression that makes a mark on human senses in their vertical, and horizontal poles. A general common reader is like a still snap without any fore-or-background that does not have any generated force of being helped or pushed to comprehend, or manipulate either a character, a situation or a symbol which contains coded materials. He or she only sustains a link of understanding from a sentence to sentence, to have the pleasure or taste of language on vocabulary basis, particularly in the form of quotations. He or she does not dive into its structural or cognitive values. For a few, reading merely is a hobby, a time passing activity or is merely to divert his or her attention from bitter realities. A book turns to be a 'ground' of either an escape, or an entertainment for a reader as a 'figure'. So far as this still snap is concerned, he or she has his or her own cognitive rotations around different kinds of expectations as 'grounds' and 'figures'.

Distinction between poetic and practical language

A practical or common language turns into poetic language on the axis of apprehension, either to change the sequence of the signs horizontally, or to paint it with the texture of mythical, social, cultural or folk patterns. We may easily call it a combination and selection within the texture of the text. This is why a scholarly attempt in constructing meaning survives the process of reconstruction of horizon, either to track down a sequence of signs in rhythm or a writing pattern in a plain practical language, if we put 'reading' as a figure on the 'grounds' of different approaches, studies, skills, expectations, questions, answers and horizons. Therefore, the fore as well as the back-ground of the true meanings alters and even its time and space change its horizontal sequence from 'reading of mind' to the 'mind of reading'.

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The same sequential modification either from left to right or right to left turns poetic into practical and practical into poetic language with its meter or non-metrical treatment.

A close reading

There are different choices of different people in 'reading' prose or poetry merely for the taste or pleasure of the rhythm they have developed through specific poetry of a poet, or a prose or a prose writer as 'patients'. In our modern time the same habit occurs in novel and fiction reading too. It is also a matter of selection and combination to observe prose in poetry, or poetry in prose sequences. The cosmos of a literary work attaches itself to the cosmos of the readers. Now, in our main current an academic measurement encompasses the readers in the frame of *patients*, who receive codes in containing specific messages from a smaller scale to an International and global level of identifying process, which Gérard Genette¹ felt from Aristotle to the current needs of reconstruction. But in past, from T. S. Eliot onward modern criticism till 20th century puts emphasis on close reading. It is the demand of the on going time that how we can manufacture a 'close understanding'² of a concise means of access in signs. A close reading enlarges our knowledge into the whole creative and literary responsibility and the symphony of creation that gives importance to text and context level handling to reveal its impact on society. A close reading in its time frame would individually reveal the psychological attachment of the reader-level accessory that takes 'cue from Derrida's assertion in '*Structure, Sign and Play*' that language bears within itself the necessity of its own critique'.³

Systematic free play

A scientific approach provides another angle of addition of modern criticism in which any kind of text shows an already configured area of targeted meanings. It contains its systematic free *play* that each reader designs it mentally on his or her grafted level. Each social or top of the individual stage of performance and attributive process, if a specific presumption is applied to it, can structurally be reconstructed on the landscape of the main current poetics. This necessity or reader level accessory that enlarges the area of attitude and a reach of interpretation on the level of various kinds of readership depends on reader's social combination, reasoning and political consciousness of configured site selections to re-link what a writer thought or thinks in or on a present linked time and space.

A literary text transmits into a mirror that everyone in a literary world wants to look from his or her implanted degree of perceptions. Someone derives or follows the altitude sequence of his or her sadness or happiness. Or someone attains the political relational procedure. Someone tries to derive an aesthetic pleasure the sentimentalism or the feeding of education in time that has taught or trained him so, or someone goes through it in a body of a reader to arrive at delight in the quality of a beauty that

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appeals to the external feelings in a vertical-paradigmatic axis – that awards sensual pleasure by its ability and activity to flatter or filter outside *moves*, and their *patterns* in relation to their personal steps in a manner of association. This cognitive diversity in our present poetics is dipped in value of life that designs a strong network. Its cognitive diversity tags to traditional and stable proportions of life. For instance, politics, economic, violence, peace, protection and social security with health and education in a diagram of connection and presentation offers different scales and patterns of ‘reading’ for a reader in a selected text as a creative pattern.

The canvas of reader’s mind

This emerging presentation of ‘reading’, in a scientific lab, performs the quality of certain retrospective images in the edges of *drawings* and *signs*. These signs are intricately and flexibly interwoven between modern poetics and life with the shifting colors of the canvas of reader’s mind. As a matter of constructional graph, a text’s reader level approach always depends on each reader’s enjoyed degree of perception that varies all over the world.

Now, in the lab of rules in our current organized treatment we follow the strings of a writer’s details in its contextual elements in linear as well as in a spatial arrangement. For instance, a single voice that might have been once a solitary one in central London or in Stratford, but nevertheless, this singularity has turned into a worldwide and global voice of all humanity now, because Shakespeare as an actant had a poet/artist/silhouetted character in his very situated reality. Now this voice remains no more a single or solitary of its nativity, but is echoed into an accepted voice of a creative international value.

Impact of life-giving stimulus

The essential part of the study of the 21st century systematically shows the impact of life-giving stimulus that allows the readers of an author’s art to have an immediate contact in the field of five senses. So, readers or the audience of a creative work find a direct entry into the compact study of man (writer, not only a *figure*, but as a *molded-clay* as well) his art and creation as a figure/ground reality. A writer in the 21st century is considered giving our modern reader a far better idea of his tamed skill, power, limitations and accomplishments. ‘In truth, this is what mainly happens when the vast majority of people read the vast majority of literary texts: they then for themselves, and are happy neither to discuss them, nor work out the craft in their construction, nor intellectualize them, nor fit their understanding into a theoretical framework out load for other people to read or hear. This is ‘reading’ as it happens most of the time, ‘reading’ as an object in the world. This is reading as an entirely natural phenomenon.’⁴

Shakespearean readers

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If we take Shakespearean poetics as a 'figure' on the 'ground' of our existing creative mechanism then the experiences of Shakespearean poetics from a *reader's* level is one of coherent assessment-manufacturing makeup, in which each Shakespearean reader is the patient in the countryside of his, or her mind that creates his or her own virtual studio of aesthetic reception. This reception is run by its cognitive function where codes and signs locate⁵ themselves. They (signs) play the role of a virtual designing. 'We can read literature anytime we want to, but when we want to *think about what we are doing* when we read, when we want to reflect on it and understand it, then we are not simply reading, we are engaged in a science of reading.'⁶

The more clearly a writer's subject is projected in the command of his senses, the more clearly could he present it to the minds of his audience. Shakespearean writing in form of sign was and is received by a virtual site and his general illustrations as well as specific instances from life can be found, understood, seen, spoken, heard, touched and smelled anywhere in the world. His contact with normal and common life can be registered on all occasions. If it connects us with the court of a king or with a street scene that Shakespeare, an inhabitant of the countryside, had his chief interest in the people (patients) what we *do* or he himself *did*, creating them (patients) from extraordinary facts.

A writer seems to be serious of dealing even ordinary things with an extraordinary fact with a receptive virtual energy. The entire sequence of a writer's knowledge appears to be in a sufficient order in writing his life or someone else's life and the more he gains confidence in his matter, the greater he sounds out of confusion of his thought. He shows full usage of his visionary sense. This confidence awards him well-constructed lines, which are full of clearly stated sequences.

Cultural properties and Reader's mind territory

The ability of recorded objects in a creative written world carries social and cultural meaning and forms the basis of their (objects) value in each current time. Different kinds of objects of a writer evidenced from a 'stone' to a 'flower' are materialistically definite. These real objects are sensually concrete. They have certain cultural and constructing properties, all of which contain the formative density of the human acceptance with their background and foreground in mind's territory. In the process of man's socio-historical existence, objects and social mechanism become involved into the sphere of human interests, acquiring social characteristics, with the 'sensual — super-sensual' character, with an inventive perceptive quality.

If we read Shakespeare, for instance, from an imperialistic view point and particularly from cognitive dimension, then a heavy physical use of human body in Shakespearean art does not have that impact on mind that a smile has. No object, or human gesture in Shakespearean tragedies, shed meaning until that is used and is

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processed in the device of a vision. The 'eye' is one of the most important organs or senses a human body holds, which also becomes the symbol of a personal figurative opinion in Shakespearean world. This visual faculty goes around an inviting eye that attracts sense of modesty in Shakespearean poetics that each character is always followed closely by a writer to make it part of life that he or she has watched from a balanced distance that eyes can witness them in a creative masterpiece.

Assessing the variety of visionary lab, man establishes the degree of his supremacy over the world. This degree is determined by the level and nature of the development of society and its production with influence. The latter reveals the universal significance of the natural properties of objects that defines their (objects) natural relationships and qualities with the cultural affiliation of human bodies. As a part of reality the perception of the qualities of nature is always determined by the degree to which man has understood with the measure and character of an exploration that exists in the masterpieces of art and creation of an author that the reader tries to approach to. The greater man's social practice, the broader the sphere of communicative mechanism of human body receives its results in creative strokes of signs in sounds and meanings.

Social and historical experience through human senses

Reading art, as a *frame* on the *base* of poetics regulates the mechanism of individual assimilation of social and historical experience accumulated by man. In the very essence of art in human vocal sounds in written form, when human mind as a reader dives in, experiences the information about the world that a personal sensation depicts it on the surface of a visual virtual performance. A writer seems to check and issue signs of clarity in its two dimensional world. A command of sight in a written world of art explores a sketch, which is later called a piece of size and order that spreads pleasure in the countryside of human mind (readers as patients) and the cosmos of an art-emotions remains incomplete without a proper sight, both sight of human eye and the sight of an object being converted into an 'anatomy', which specifically points out the targeted event that surrounds a particular space and time.

Human language and dialogues in a social and perceptual context

Reading of literature in a sign-ordering effort and skill is a textured experience. A writer's wishful thinking is supported by systematic sensory links he keeps activated to protect human interests of each epoch. This potentiality is already accepted by great authors and observers of their recomposed times when they acknowledge that a writer's works remain superior and stand above all what the original events of life produced in the womb of its own actuality, particularly related to readers' interest.

Even now, in the beginning of the 21st century, new millennium art of film does not become a piece of literary or artistic work, unless it includes the hint of drama or the mood and mode of drama what dramatic situation means in a movie accompanied by a fine written dialogue that readers/listeners do appreciate . It must represent human language and dialogues in a social and perceptual context that shows man in his sensory kits. In this context a drama or drama of life in a novel or poetry possesses the drama of sound effects within the drama of human life, which includes absorption of the speech type of the common people that becomes filtered through an act of reading.

In this respect, all common readers of all times follow Shakespearean work as fresh as it was and most of the people on an International level still accept him as one of the famous authors on the *stay* of present time. Now, in current angle of material, mental, relational and circumstantial elements we are facing a few serious kinds of problems in between the readers who read without an awareness of knowledge of literary, critical, or different mental domain pre-requisites, or those who do not have skills, or we mostly face those readers who do not have contact with modern system of analysis and appreciation and these kinds of problems will generally occur throughout the world.

It is a matter of fact that linguists, literary scholars, or authors will never have the general readers of the world to be well equipped before they read a literary text. Mr. Stockwell differentiates between these two categories of readers. The former in Mr. Stockwell's opinion goes through on-the-spot-made interpretation and the latter goes through a system that is called 'reading'. In this kind of 'close' reading, Mr. Stockwell suggests, 'Some interpretations are only available to analysts who have knowledge of Cognitive poetics.'⁷

Conclusion

Reading is an active (well-equipped in linguistics) as well as a passive (general readers) act that has turned out to be a science now-a-days. An act of reading always remains the same like structure, but its function can be changed or investigated from different angles and combinations. The reader (an actant) possesses his or her own equipment either consciously or unconsciously, according to his or her own space (text) and time (context), because not only time, but space is also relative in an act of reading in reader's mind as a patient.

A literary work with the passage of time achieves the serenity of every epoch, but this is achieved with the composure that stems out of education, practice and competency. A writer employs his or her own sense of reading. They connect not only individuals but also a sense of society's consciousness to achieve intelligibility of voice of their voice, and they take their readers travel through universality and nationality in time and space. A writer may never think of becoming a 'figure' or

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‘ground’, or if fortunate enough, may be aware of the literary fact that his or her creative task through an act of reading, will serve and perform the purpose of a message, conveying meanings of life a human agent passes in the development of ages. A writer’s plain import of the presentation of life is artistically delivered in the train of sensory perceptions via reading that time and contemporary analysis cannot deny, because the authenticity of each time travels on the terrain of senses and this is why a ‘reader’ in the character of a patient receives a ‘writer’ in time.

Notes:

¹ David Lodge, *Modern Criticism and Theory*, Gérard Genette: Structuralism and literary criticism, pp. 72, 73.

² Nicholas Marsh, *Shakespeare The Tragedies*, General Editor’s Preface.

³ David Lodge, *Modern Criticism and Theory*, Introduction to Jacques Derrida, p. 108.

⁴ Peter Stockwell, *Cognitive Poetics: an introduction*, p. 1.

⁵ Jonathan Culler *The Pursuit of Signs*, p. 43.

⁶ Peter Stockwell, *Cognitive Poetics: an introduction*, pp. 1, 2.

⁷ Ibid. p.7

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