



## Interpreting Literature through Linguistics: Inspection of Empson's Seven Types of Ambiguity through Blended Genre Corpus

### Interpréter la littérature par la linguistique: Inspection des sept types d'ambiguïté d'Empson à l'aide d'un corpus de genres mixtes

Abdelhadi BENAMAR<sup>1</sup>

Mohamed Benahmed Oran2 University | Algeria

abdelhadi.benamar13@gmail.com

**Abstract:** The present paper investigates the degree of assimilation of master students of literary criticism and the magnitude to which they respond in dealing with a blended corpus genre scrutiny. They are to depict and recognize, identify, describe and explain the implications of Empson's ambiguities within the different presented pieces of writing to scrutiny. A prerequisite implementation of the very concepts, has been installed within the learning process of the course literature and literary criticism with an emphasis on an external behavioural environment through which the distance between subject-the reader-and the object-the text- is observed and measured. A course of B.F. Skinner Verbal Behaviour introduced by William James, is inserted within the teaching of modern criticism in order to strengthen a preprogrammed perspective. The latter aims at enabling the learner to approach the literary material in a more objective and science-based approach rather than which is usually observed in literature majority of students approaching the text thematically.

**Keywords:** ambiguities, blended genres, behaviourism, literature, language.

**Résumé:** Le présent document étudie le degré d'assimilation des étudiants en master de critique littéraire et l'ampleur de leur réaction face à l'examen d'un corpus mixte. Ils doivent dépeindre et reconnaître, identifier, décrire et expliquer les implications des ambiguïtés d'Empson dans les différents écrits présentés à l'examen. Une mise en œuvre préalable des concepts mêmes a été installée dans le processus d'apprentissage du cours de littérature et de critique littéraire, en mettant l'accent sur un environnement comportemental externe à travers lequel la distance entre le sujet - le lecteur - et l'objet - le texte - est observée et mesurée. Un cours de B.F. Skinner sur le comportement verbal, introduit par William James, est inséré dans l'enseignement de la critique moderne afin de renforcer une perspective préprogrammée. Cette dernière vise à permettre à l'apprenant d'aborder le matériel littéraire d'une manière plus objective et plus scientifique que ce que l'on observe habituellement dans la littérature où la majorité des étudiants abordent le texte d'une manière thématique.

**Mots-clés :** ambiguïté, genres mixte, behaviourisme, littérature, langage



<sup>1</sup> Auteur correspondant : ABDELHADI BENAMAR | abdelhadi.benamar13@gmail.com

The definition of Empson's ambiguities shall be the prologue of the present paper for the purpose of enlightening the reader on the implications that are involved so far. William Empson introduced the Seven Ambiguities in his *Seven Types of Ambiguity* (1930), through which he introduced enthusiastic criticism according to Paul Fry (2012), and basically of the literary discourse, targeting therewith the language of literature and more precisely that of poetry, supposedly a set of utterances rather than sentences; fact of which might highlight of the one hand the interaction of mind and words and phrases; on the other hand the basic syntactic structure responsible for triggering a cognitive behavioral process that should define the response of the readership of learner of that specific structure and the manner he shall react to issue his value judgment and eventually his interpretation.

By the same token, and by in large, Empson put forward the following assumptions that ought to be reflected in the field of didactics as far as teaching literature is concerned. He advances the following points:

1. The first type of ambiguity is the metaphor, that is, when two things are said to be alike which have different properties. This concept is similar to that of metaphysical conceit.
2. Two or more meanings are resolved into one. Empson characterizes this as using two different metaphors at once.
3. Two ideas that are connected through context can be given in one word simultaneously.
4. Two or more meanings that do not agree but combine to make clear a complicated state of mind in the author.
5. When the author discovers his idea in the act of writing. Empson describes a simile that lies halfway between two statements made by the author.
6. When a statement says nothing and the readers are forced to invent a statement of their own, most likely in conflict with that of the author.
7. Two words that within context are opposites that expose a fundamental division in the author's mind.

The explanation of the afore-cited ambiguities are going to be synthesized, underlined and explained throughout the very analysis of a holistic unfolding of a behavioural reader-response to the teaching of the blended genre corpus implemented and under scrutiny with the sample population of 60 Masters students and 8 PHD candidates.

The undergoing investigation shall progress horizontally through the different genres, namely prose, poetry and drama that are the principle axes in a universal syllabus while teaching a course of literature. However, it is based on the observation, feedback and assessment of the course instructor through a period of a course semester for Master students and four to five seminars for the PHD candidates.

## 1. The Reader-response Theory

This theory is simply explained by saying that there is no meaning until the mind of the reader detects, depicts, and reacts to the image set by the author or the poet in the form of wordiness. For that matter, Jakobson changes his orientation, which was formalist and

relying on the word itself, deeming it as an entity rather than carrying a meaning. In the same manner, RAMAN Selden et.al (2005), states that:

we can say that the poem has no real existence until it is read; its meaning can only be discussed by its readers. We differ about interpretations only because our ways of reading differ. It is the reader who applies the code in which the message is written and in this way *actualizes* what would otherwise remain only potentially meaningful (42)

Most of the critics consider the study of a poem essential to learning the eloquent and most reliable set of vocabulary of a specific language, not only because of the fast memorization of rhymed units, but also for its quite important range of wordiness and idiomatic expressions that embed within to a great extent a historical sense or function if so to consider. The words are explicit to a certain extent and the poem is full of images that can foster the learning process and enhance it.

This has been posited so far by the very author of the citation, wherein considering the language to be a foreign one, the historicity lacks, or what is called or labelled by T. S. Eliot as being the tradition, clearly proclaimed in his essay Tradition and the Individual Talent (1919), where he advances that there is an archeological reconstruction in the process of the interpretation of the poem provided that the historical sense exists. This means that a schematic knowledge of the European poetry should exist. In other words, the reading differs accordingly and the fact that anthropological linguistics lies within the analysis is a must for a genuine interpretation but a quibble for the non-native learner. And therefore, the interpretation would not be expected by the instructor as lying within the canon of literary criticism and the academics, by insofar subjective and distorted to a great extent.

The interpretation is, however, actualized by its reader concerning the etymology of the words but still remains potentially meaningful without providing the exact meaning wherein such one does not cope with literary criticism nevertheless, it is still compelled to obey the literary canon and the literary criticism limits when authorship and historicity are concerned.

In considering the communication basic components; the reader is the addressee or the recipient, and the sender of the message or the code is the author or the poet accordingly. Raman et.al add that:

The success of this piece of communication depends on (1) the viewer's knowledge of the number system and (2) the viewer's ability to complete what is incomplete, or select what is significant and ignore what is not. Seen in this way the addressee is not a passive recipient of an entirely formulated meaning, but an active agent in the making of meaning. However, in this case, the addressee's task is very simply performed, because the message is stated within a completely closed system (RAMAN et.al, 2005 : 42)

The reader or recipient should consider the piece of communication, which is that particular set of wordiness, regardless to its genre, as a system rather than a mere part of discourse. He needs to characterize the different structures and their metamorphosis according to the discursivity of the period of history it relates to. More than that, the interpretation goes far beyond the reading to the stage of mental extrapolation while interacting with an idiosyncratic azimuth that permits the reader to complete the meaning, extrapolate and therefore a stage of cognitive behaviourist endeavor is detected in the very process. In this case, the recipient is an active agent in the reconstruction of the

meaning, holding a prejudice or a historical sense and certainly a quite accurate perspective and presence of the author.

The piece of communication under scrutiny is a completely closed system that cannot be decoded unless there is a high understanding of the target language and a historical sense that underpins a predetermined perspective at holistic level which draws the equivalence between an axis of selection and an axis of combination in Paul Fry's (2012) proper words.

## 2. Problems of Syntactic Structures

Syntactic structures represent, for the structuralists, the core study for literary texts wherein phonology, syntax and semantics should be of equivalence to confirm a Gross constituent Units model. Units that are inspected with respect to the very properties of language explained with relativism by Jakobson. To observe an interpretation, a need for an equivalence between what is virtual and actual should be examined.

### 2.1. Similarities between Syntax and Phonology

Syntax and phonology are deemed to adhere to the levels of analysis in the discipline of linguistics. Noam Chomsky in his *Aspects of the Theory of Syntax* (1965), advances that there is a serious inadequacy in a grammar that consists only of rewriting rules. Nor is this particular difficulty overcome, as many others are, when we add transformational rules to the grammar. (80) The very problem lies in the choice of words that refer to Nouns, adjectives and the proper nouns for things, abstractions and proper names of human whether they are common for human or common for non-human. In this way, the metonymy of the language is to be questioned even at the conventional level wherein problems of grammar is only about rewriting rules. This should be refracted in the fact that that set of wordiness subsists within the axis of combination, an actual one, and belongs in a structuralist view to 'parole', and belongs eventually to the axis of selection, which is that of 'parole'. In other words, metonymy and metaphor are combined to overcome the problem of syntactic structures.

Therefore, the speech of a poet which is primarily a set of utterances having as function, an emotion, shall not be stripped of its historical sense, not set aside the intention of the poet in order to realize eventually metalingual referential and conative function at the same time.

Similarly, phonology rests on the same pavement, wherein Chomsky claims that

this problem is identical to one that is familiar on the level of phonology. Thus phonological units are also cross-classified, with respect to phonological rules. There are, for example, rules that apply to voiced consonants [b], [z], but not to unvoiced consonants [p], [s], and there are other rules that apply to continuants [s], [z], but not to stops [p], [b], and so on". (80)

There are similarities between syntax and phonology in terms of classification, for in phonology units are cross classified as opposed to phonological rules. The above example reads that voiced consonants like /b/ and /z/ as opposed to voiceless ones /p/ and /s/ are classified according to the vibrations they produced while pronounced. However, /s/ and

/z/ are continuant in terms of frequency and /p/ and /b/ are stops; they are both plosives and stops, not continuant but voiceless and voiced respectively.

These similarities are to strengthen the fact of stressing the point of the relevance of mythemes in the teaching of literature. In fact, these Gross Constituent Units, namely; morphemes, phonemes and sememes realize and undermine the equivalence between the axis of selection and axis of combination wherein there should be an override of the different conventional rules of metonymy in general to fulfill an understanding of the poetics with respect to an eventual insertion of the author's intention.

## **2.2. Limits of Syntax and Semantics**

In the course of literary criticism and teaching literature, the learner as well as the instructor might encounter a quibble that would be identified as some limitations in syntax and semantics, due to the very transgressions of men of letters in their pieces of communication; on intentionally or unintentionally deviating from the conventional and universal. The linguist Chomsky highlights the discrepancies that lie within the metonymy of words, and the unit of sememes from within the bulk of mythemes. In this way, Chomsky advances that:

The distinction between strict subcategorization features and selectional features, which is formally well defined, appears to correlate rather closely with an important distinction in language use. Each such contextual feature is associated with a certain rule that limits lexical entries containing this feature to certain contexts.(149)

The explanation of this particular distinction is that the latter lies in the discrimination among a feature of selection which can be read as the axis of selection and more precisely; langue.

On the other hand, a subcategorization of the wordiness is a reader's task classification in accordance with this reader's peculiar prejudice about what he reads. Thus, language use in relation to context should be referential; fact of which might limit the metaphorical sense of the word itself. In other words, the context is determinant of the metaphorical sense wherein punning is limited by a referential feature of language. Language use is parole and therefore an axis of combination should be considered. More precisely, the axis of selection confines the one of combination to provide the equilibrium sought between the two. In short, context is determiner of sense and the learner might decompose and compose the component of text with respect to a certain restriction imposed by the referential (context) restrains the emotive (addresser) by virtue of the conative (addressee); which is an equation that should be handled by the instructor first and the learners thereafter.

The aim here is to identify and measure the equivalence between a virtual axis of selection containing langue translated in the metaphoric (punning), and an actual axis of combination involving parole represented in parole. The latter obeys and is restricted by a set of parameters identified as the six properties of language advanced by Roman Jakobson in revisiting Formalism.

For the same reason, Chomsky sets three sets of sentences that shall make the difference and highlight the limitation in syntax with respect to semantics. In other words, the Gross

constituent Units, as explained by Lévi-Strauss, would not fulfill the mythemes expectations that is, phonemes, morphemes and sememes equilibrium. Chomsky (1965) adds:

Nevertheless, the manner of deviation illustrated in (2) is rather different from that in (1). Sentences that break selectional rules can often be interpreted metaphorically (particularly, as personification - cf. Bloomfield, 1963) or allusively in one way or another, if an appropriate context of greater or less complexity is supplied. That is, these sentences are apparently interpreted by a direct analogy to well-formed sentences that observe the selectional rules in question. Clearly, one would proceed in quite a different way if forced to assign an interpretation to sentences that break strict subcategorization rules, for example, the sentences of (1). (148)

He explains that correct sentences in terms of form (metonymy) need to observe the selectional rules in order to endow the sentences with interpretation or meaning. And there should be a violation of the strict rules of classification of words. In other words, breaking the limitations previously with respect to syntax and semantics in accordance with a referential function that provides metaphoric sense to the restricted metonymy. The following examples shall illustrate and explain to what extent the limitation goes to spoil the meaning and the importance of observing the equivalence between an axis of selection and of combination:

- ( 1 ) (i) John found sad
- (ii) John elapsed that Bill will come
- (iii) John compelled
- (iv) John became Bill to leave
- (v) John persuaded great authority to Bill

The subcategorization that is intended to endow each entity, be it human or non-human; common or otherwise. There is a restriction in terms of semantics which results in the gibberish meaning out of this set of sentences, and the equivalence does not occur. In dissecting the sentences, categories are clear, the form is correct as well as organization of words; wherein neither metonymy, not metaphoric is up to be identified at a metalingual level (code).

The second set is correct with respect to syntax but punning takes over the actual and a need to metaphors, personifications in order to observe an eventual interpretation. Fact of which, one might take into account the ability of learners, Master students of literature and PHD ones, to identify, depict and interpret images that are, to a considerable extent, schematic knowledge for them rather than a learner of English in EFL classrooms trying to decipher the very message embedded in a piece of communication.

- (2) (I) colorless green ideas sleep furiously
- (II) golf plays John
- (III) the boy may frighten sincerity
- (IV) misery loves company
- (V) they perform their leisure with diligence

The third set apparently presents a quite reasonable level of metaphoric and fulfil the metonymy components and thus the interpretation is easily observed and there is no

heavy use of selectional lexical items, basically sought to provide their original meaning; if deemed to be explicit then there should be an explanation of the explicit. The equivalence is at hand wherein the nature of the sentence tends to appeal strongly to the historical sense and reads what poetry has as effect on the learner's first reading and the appeal for explication rather than an explanation, in Wimsatt's proper words.

- (3) (I) revolutionary new ideas appear infrequently
- (II) John plays golf
- (III) sincerity may frighten the boy
- (IV) John loves company
- (V) they perform their duty with diligence (148-9)

### 3. Framework

The analysis given to the subjects under observation shall contain one piece of communication representing the different genres, namely; a short story (prose) *The Swimmer* (1964) by John Cheever; a poem (poetry) *A Valediction Forbidding Mourning* (1633) by John Donne and a play (drama) *Macbeth* (1607) by William Shakespeare.

#### 3.1. The Gross Constituent Units as Mythemes

The very title implies the three basic components introduced by Claude Lévi-Strauss<sup>2</sup> - in his the *Structural Study of Myth* as being morphemes, phonemes and sememes that should transcend the boundaries of time in terms of pieces of art. In other words, they underpin the historical sense that is quite in relation with issuing a value judgment and eventually and interpretation of a potential relativity to what that author or poet had in mind when arranging this set of wordiness in that specific manner.

This, in particular, is to some extent an explanation of the behavior of the students towards the different genres available for scrutiny. In fact, having as a pre-requisite during the course semester of literary criticism received a quite range of data around transcendental signifier in the lecture of Deconstruction, they could identify to a certain extent some the three Gross constituent Components that lied within the wordiness to indicate, or to trigger a valuable interaction between mind and picture. In other words, they are the basic tenets of the picture in question. Notwithstanding that, a respectable amount of the historical sense should be embedded in the mind to foster and elicit the understanding, and an objective academic interpretation thereafter. It should be, however, based on facts and not frown with gibberish statements and illusions that might be classified out of the literary criticism standards.

On the other hand, F.R. Leavis (1895-1978) set up literary studies as a way of understanding the evolution of modern life in all its complexity and established the prestige of to be literary degree as one that fitted the bearer for the highest offices(651-2) - a citation that appeared in *The Critical Tradition, Classical Texts and Contemporary Trends* 3<sup>rd</sup> edited by Richter (2007)- which is about accentuating the bond and drawing a thick and solid thread as a correlation between the understanding of the readership and the historical sense, stressing and pinpointing the latter to be one tenet and lone to the progress and evolution of the literary criticism and that which makes the mind of great extrapolating thinking rather than mere entertaining a quite mediocre stratum of the society.

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<sup>2</sup> one of the major figures of social anthropology of all the twentieth century intellectual life generally, was born in Brussels and took degrees in philosophy and law at the University of Paris (1927-32). From 1934 to 1937, Levi-Strauss served as a professor of sociology at the University of São Paulo in Brazil; his research among the Brazilian Indians informs the heart of his intellectual autobiography

In explain further the Gross Constituent Components, Richter (2007) explains Lévi-Strauss tenets to say that

we have so far made the following claims: (1) If there is a meaning to be found in mythology, it cannot reside in the isolated elements which enter into the composition of a myth, but only in the way those elements are combined. (2) Although myth belongs to the same category as language, being, as a matter of fact, only part of it, language in myth exhibits specific properties. (3) Those properties are only to be found *above* the ordinary linguistic level, that is, they exhibit more complex features than those which are to be found in any other kind of linguistic expression. (862)

This means that there should be a meaning that is carried by the myth. In this case, the sense of the myth is the transcendence of the genuine meaning through eras, as far as literature is concerned but the very crucial element in this case is the fact that the readership ought to be taking care and considering the historical sense as a key component of the interpretation. And thereby, the learners are to embrace the endeavor or this particular method to avoid any slippery in deconstructing and reconstructing of the text in terms of meaning. This latter is quite related to the elements of phonology, morphology to provide a non-particular meaning of the text; in other words, the interpretation is closer to the original one. More than that, the combination of phonology, morphology and semantics is a key-parameter that preserves the meaning and prevents an eventual slippage in the translation be it not conducting the very sense; but one of understanding what words embed.

He also touches upon the case that myth and language are of the same nature and that certainly myth is part of language. In other words, Myth as this set of units nurtures the language beyond the linguistic expression. It transcends the syntactic structures as they in their grammatical correctness and provide a space to insert the historical sense. The latter is provided by the readership, or learner in this case study.

Most of Master students could not depict the cross constituent units. Only a few of them with a quite wide range of schematic knowledge, were able to depict and refract such parameters and therefore, their level of understanding and synthesis is questioned and a verbal investigation took place resulting in the fact that they endeavored only a thematic approach to literary texts as it was implemented by the syllabus, so far flexible to insert such concept, but nothing to our knowledge was applied so far. This exhibition of more complex linguistic features upon which most of the learners were oblivious to, reflects their lack of acquaintance with the different subject displayed in literature and linguistics, wherein both fields go hand in hand and their correlations are limitless in terms of providing the interpretation of that literary text, be it of any genre.

Richter (2007) explains that Lévi-Strauss went in his explanation of the relation Myth-language by formulating the following question: How shall we proceed in order to identify and isolate these gross constituent units or mythemes?(p.862)

This can only be done through a conventional poem or play that presents poetic features. In other words, a poem is composed of rhymed units that provides one unit of the whole, that is, a prosaic level which underpin phonemes and carries the pronunciation of some words at the level of external rhyme, compelling the historical sense represented in the final pronunciation of a specific word to pinpoint a more complex linguistic feature that



should be observed and detected by the learner as he is acquainted with the basics of phonology and the conventional

A Valediction: Forbidding Mourning

As virtuous men pass mildly away,  
    And whisper to their souls to go,  
Whilst some of their sad friends do say  
    The breath goes now, and some say, No:

The introduction of the poem presents a set of wordiness as ordinary metonymy where the words are explicit to a certain extent and the meaning is therefore extracted from an explanation of the explicit as **Wimsatt** stated before in his essay “**What to Say about Poetry**”. The relevance of the words and the semantic level should be in relation to what the addresser as being an emotive function, might mean, wherein the context and contact, deemed to be referential and phatic respectively shall not affect the conative function of the addressee. In this case, it is the learner. However, as the message which is the rhymed unit is insofar poetic and translated thereafter by the metalingual function of coding and decoding. Therefore, the task of the learner should be decomposing and composing by holding in mind that prejudice. In other words, the historical sense and intention of the poet are inserted not to deprive the word from its poetic function but strengthen the fact of constructivism of meaning.

It should be, however, pinpointed that langue in this case is virtual and parole is concrete. In other words, the actual existence of that wordiness and there should be a transfer between the axis of selection which is the virtual to the axis of combination which the concrete. Notwithstanding that, there should be a sort of equivalence between the two axes for realizing a gross constituent units pattern. The latter is the agent for the realization of a semantic level; a genuine interpretation.

So let us melt, and make no noise,  
    No tear-floods, nor sigh-tempests move;  
'Twere profanation of our joys  
    To tell the laity our love.

In the above stanza, the poet perhaps means by the hyperbole in the second line the extreme degree of his pain and mourning. And in no case he and his lover will melt; the metonymy that is representing the concrete level shall not be taken into account; wherein the state of metaphoric poetic of the message shall determine the meaning with the very inter-determinant factor of equivalence.

Dull sublunary lovers' love  
    (Whose soul is sense) cannot admit  
Absence, because it doth remove  
    Those things which elemented it.

Here again Donne transgresses the rules of morphology to endow the line wordiness its historical sense, one crucial element of equivalence. In other words, phonology is the case scrutiny. The learner should pronounce the word ‘love’ the same he does with ‘remove’, for that specific pronunciation of the former indicates the era and strengthens one unit of

the Mythemes or the Gross constituent units. And the means by which it is done is the compelling conventional prosodic parameter of ending rhyme.

But we by a love so much refined,  
         That our selves know not what it is,  
 Inter-assured of the mind,  
         Care less, eyes, lips, and hands to misse.

The targeted unit in these lines is the one that of morphology to affect phonology and the combination of them is held in the concrete level. But for the realization of the rhyme as in 'is' and 'misse'. If considered at the concrete level of the learner at a diachronic sphere, it would be odd according to the metonymy, notwithstanding that the word in this spot is endowed of that quality of equivalence that realizes the binary status of words in poetry and therefore of myth as part of language and of the same category or nature. Note here that, 'is' shall be compelled to be pronounced with a /z/ sound and a long /i/; as for the word 'misse' pronounced with /z/ sound instead of /s/, well known for the learner but depriving it from its historical sense; long /i:/ is also a parameter of equivalence between an axis of selection and another of combination.

### 3.2. Language is Universal, Singular or Intended

The various structures and forms of language are universal because they obey and are restricted by a quite range of rules in terms selection of lexical items with respect to their metonymy observing thereby the meaning and effect the provide; most of the time language conveys what it says, but not all the time. The pieces of communication that are displayed to the universal community in shape and form of texts, rhymed units or organized prose. It deflects, however, singularity in meaning and demonstrates an intention when the intended is concerned. Empson (1940) went through the very deification of metaphors in the study of poetry and the effects it produces on the reader's whererin the case compels to consider the learners of the very different pieces of communication. Here we are to explain the different ambiguities with respect to the universality of language.

William Empson, student of Richards, emerged with idea of ambiguity and produced his Seven Types of Ambiguity. He introduced Enthusiastic Criticism; an atmosphere of a certain kind and therefore of some reason. Fry in his The Theory of Literature introduced a passage from Mcbeth as Empson says;

Mcbeth is looking out of the window awaiting for the night; Mcbeth invokes the night.  
 Act Three Scene 2

Be innocent of the knowledge, dearest chuck,  
 Till thou applaud the deed-come seeling night,  
         scarf up the tender eye of pitiful day;  
 and with thy bloody and invincible hand  
 cancel and tera to pieces that great bond  
 which keep me pale!-light thickens; and the crow  
 makes wing to th'rooky wood:

to that magnitude, Empson is enthralled by this introductory. This is what people mean when they talk about atmosphere, something that can be described and analyzed. Fry (2012) adds that:

There is a subdued pun that Macbeth, looking out of the window, is trying to see himself as a murderer and he can only see himself in a position of a crow; that his day of power is now closing; that he has to distinguish himself from other rooks not to murder with them; that he may be yet unified with the rookery; that he is murdering Banquo in an attempt to obtain peace of mind. (84)

There is an emphasis on a complex mode of ambiguity, not atmosphere which might be seen as the referential. More than that, there should be an appraisal of a complex state of mind that would deem poetry (of the speaker) as attempting desperately to reconcile, harmonize with the society and of course failing which can be explained as an attempt to create the equivalence amidst an axis of selection and another of combination; fact of which might highlight the very dichotomy virtual versus concrete.

In the same pattern, Shakespeare projects poetry as attempting to mesmerize what the immediate psychological circumstances might fail in evoking an outstanding and peculiar activity of the mind in reaction to the discrete tribulations available through the medium of language. A reconciliation shall be of due wherein here is perhaps the case of maintenance of union; an act or rather a phenomenon which is described within the learning process analogically explained by Iser Wolfgang's (1974) *Phenomenology of Reading*. In fact, the latter demands an active involvement of the cognition of the reader to meet the wordiness in the meaning ground.

Similarly, when Empson introduced his seven types of ambiguity, a need to explain them through Jakobson's stratification of the properties of language and his approach to Formalism. In this way, Fry posits that:

1. Empson settles in a sense that is all about the reader's experience of the literary. Richards is actually an avatar of figures like Iser Wolfgang, Stanley Fischer, Hans Robert, interested in reader response, which is the way we can talk about the structure of the reader experience.
2. Empson is fascinated by the texture of textual evidence itself and he is very interested than Richards in authorial intention. (84)

For Empson, the fact that literary criticism deals with issuing a value judgment, the circularity that is imposed by intertwining correlation between reader, text and author as functions, should not be deemed as such; but by pinpointing the experience of the reader the author's intention and the structure of the text, the meaning exists.

In other words, Fry reformulates and advances that

there is a kind of fluid and easy movement back and forth between what for hermeneutics three different phenomena author, text, reader. It is a sort of synthetic *mélange* that ultimately appeals the author and certainly involve the working of the text itself and understanding its effect on the reader. (85)

The most significant alteration amongst Empson and most of his contemporaries is that he is the precursor of the new criticism wherein Empson seldom considers a whole of a text. He rather characterizes the part of the whole and draws that bidirectional motion between the part and the whole as is Poetry explained by Dante Alighieri in his Letter to Can Grande

della Scala (Richter (2007), 2007p. 121) where he dissected poetry and stratified elements like canticles, cantos and rhymed units. The emphasis falls on the binary study of dichotomy part/whole.

By the same token, and insofar if one wants to touch upon the case of wholeness and particularities, learners might be targeted to do the same thing by virtue of their reluctance to read lengthy pages and perhaps their lack of cognitive stability due to technological trepidations resulting in that manner. An endeavor to treat a microcosmic setting should result in an understanding of the macrocosmic one, and therefore, their response to that repeated stimuli reads a behavioural interest in considering longer parts of the whole and the whole as one part thereafter.

Fry stipulated that Empson

is interested in the 'Unity' of the poem as much as he can with local effect, certainly the implications that possibly he did not perform a systematic reading of the whole of Macbeth; he always zooms in on something; thinks about it; leaving us to judge if it has a genuine bearing on the entire unity, wholeness of Macbeth (122).

Empson emphasis is most of the time on the part rather than the whole when he considers poetry to be that expression of irreducible conflict of the readers' needs. His perspective, though not novice, but revolutionary as to be applied in the field of teaching literature. The reader is the centre of interest in this systematic endeavor and that is the reason behind the choice of poetry as the corpus upon which the sliding analysis has been kept as a pedestal to understand this field in particular and literary criticism in general. According to Fry, Empson introduced enthusiastic teaching by means of that particular approach. The fact that he was a disciple of A.I. Richards, and the latter was a psychologist and Pavlovian behaviourist, the dichotomy stimulus response had to be taken in consideration.

#### **a. Insights on "The Swimmer" by John Cheever**

Despite the fact that criticism has been issued around this short story, written by the American author John Cheever (1964); mostly concerned with the psychological aspect of it. It was, to a great extent, an analogy of Conrad's Heart of Darkness and the journey of Kurt which was interpreted at that time as being the psychological journey into the human mind by virtue of the dominance of psychological school that was triggered by the psychologist William James. However, the response of most of our students tends to be more responsive to the stimulus previously implemented. They considered the psychological aspect but the focus was on the systematic and structural study of the matter rather than the meaning. For them, the meaning should eclectic and obeys to many perspectives and theories. More than that, while lectures on linguistics and literature have been displayed in the course semesters, they were acquainted with a sense of historicity and at the same time treating the text as communication rather than a mere bunch of words or poetics.

The choice fell on the following passage and the six properties of language as presented and explained by Jakobson intertwined with the seven types of ambiguities widened their appreciations and increased the interpretation to be more extrapolated and diverse, and this regardless to the genre. In other words, learners could manage their mental, cognitive abilities accordingly with the genre but withholding the perspective in question and that was very useful and fruitful when issuing a quite diverse range of interpretations.

“Not *really*,” Ned said. “I *did* stop to see your parents.”

This seemed to be explanation enough. “I’m terribly sorry to break in on you like this but I’ve taken a chill and I wonder if you’d give me a drink.”

“Why, I’d *love* to,” Helen said, “but there hasn’t been anything in this house to drink since Eric’s operation. That was three years ago.” Was he losing his memory, had his gift for concealing painful facts let him forget that he had sold his house, that his children were in trouble, and that his friend had been ill? His eyes slipped from Eric’s face to his abdomen, where he saw three pale, sutured scars, two of them at least a foot long. Gone was his navel, and what, Neddy thought, would the roving hand, bed-checking one’s gifts at 3 a.m., make of a belly with no navel, no link to birth, this breach in the succession?

“I’m sure you can get a drink at the Biswangers’,” Helen said. “They’re having an enormous do. You can hear it from here. Listen! (734)

The interpretation in this part should overshadow the whole story around the thematic of an addiction so far. The word ‘drink’ is quite present in the passage. It is a referential property of the context leading the meaning to be driven by to the addressee which is the readership, to be understood with a conative feature, wherein the emotive (addresser) should not necessarily mean the substance of the alcohol, but the state of mind that resembles and sobriety might be considered at the axis of selection which means langue as one part of the structuralist dichotomy. On the other hand, an axis of combination might interfere to infer an intended meaning by the author when an allusion distort the metonymy, metaphorical images about the umbilical cord implied within the text by the inference of words like ‘navel’.

In this passage, however, and despite the critical medical case of the subject described, the element A requiring a drink from B, found itself interlocked with a social recession of the community. Being drunk was not the cause. Here, the sobriety is what is intended to keep that community in charge of its dwellers. The explanation of the explicit issued another interpretation and an otherwise view of the whole short story; and that Cheever wants to restore the umbilical cord of the family instead of drinking and passing by, which is supposed to mean to the learners that an equivalence between the axis of selection and another of combination might require another part and that the title implies liquidity at the beginning; a more dangerous and bewildering liquid is displayed within the short story but in fact is not obvious to the reader if not acquainted with the stimulus.

## Conclusion

The ambiguities lie within the metaphorical plane rather than the metonymy and therefore the text of communication is more poetic than what its genre appeals. It is appalling for a critic to read this way and translate but would never be a quibble for the determinacy of the wordiness which means that language would not be shaper of thoughts but rather the circularity between the hermeneutics of suspicion, namely; reader, text and author when disparities are to be understood as experience, unity and intention. They are so by virtue of the extrapolating behaviours of the readers or learners in considering the historical sense. The latter alters the meaning to a considerable extent. The measurability of this extent tends to entail the discrepancies between the learners and their cognitive retrieval and projection of the different planes available so far. Most of them went to explain the text as a message from the speaker by means of linguistic properties advanced by Jakobson; a binary but lateral explication rather than a mere explanation of the explicit. Subdued puns and metaphors enhance and mesmerize their view of the textual field. And for the purpose of unleashing the value judgment, most of them went to the enthusiastic criticism which by his turn cope with a behaviourist endeavor from the part of the readership in

general. The remaining learners tried to draw a parallel with what has been issued on the matter. However, a minority started dealing with a primary analysis of literary text and dealt with language as being deprived from its historicity for they have never been trained on subjects as the experiment illustrates above.

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