



**TEXT, INTERPRETATION AND READERS :
AUTHOR IS STILL ALIVE**



Dr. Pramod Ambadasrao Pawar

*Assistant Professor & Head,
Department of English & IQAC Coordinator,
Sant Dnyaneshwar Mahavidyalaya, Soegaon;
Dist. Aurangabad, MS, India*

ABSTRACT

Essentially, there is a deep concern of the author in the text created. First, the author is not dead in the interpretation of the text. Mostly, the author plays a zero role in the interpretation of the text. The critic is to criticise it intensively. Is it fair to state that the author has no significance in contribution to universal knowledge that makes the text trans-interpreted? In a genuine literary piece of art, the creation is a product of the experiences felt by the author. Creation is a product of the

creator who unconsciously gets engaged in the creative activity. Yes, this is true that the text has to be studied in isolation. The text needs to be eliminated from the influences of the author. The influences may be personal, social, political, cultural, biographical, historical and geographical; those are cut off from the contexts. Along with such influences, the creation based on non-contexts does matter in the interpretation of the text.

KEYWORDS

Text, interpretation, reader, author, absolutism

RESEARCH PAPER

In the interpretation of the book entitled “Ubiquity”, Hans Ndah Nyaa opines :

While Emerson views redemption from the lens of Christianity, Pawar’s religious belief in Hinduism prompts him to see redemption as the ultimate source of hope that man can achieve after living a life of toil and pain. Apart from transcendentalist elements that are recurrent in Pawar’s *Ubiquity*, his poetry equally ushers readers into the world of Indian poetry. Through this poetry, the reader is made to uncover the religious activities that animate the Indian religious space. The link between Hinduism and American Transcendentalism is established as seen in the aspect of intuition and the power of meditation as a means of relating to God. (*Hans Ndah Nyaa*)

The references of non-context are very much influential in the interpretation of the text. The problems that encourage the intrusion of non-contexts in the creative activity are principally the presence of the author. No one can deny the presence of the author in the super-consciousness of the text. The presence of the author in the text is a root cause of interpretation for a literary piece of art. It’s important to declare the inevitable presence of the author in the text. He is never dead for the trans-interpretation of the text. The interpretation of the text without the author is as the life of the body without the soul. Author for the text is as essential as the soul is for the body for a trans-interpretation of the text. Such study of the text without author is an incomplete study for interpretation. This never leads you the readers not to misinterpret the complete address of the text. to the readers . If this is the case of declaring the author as the centre in the interpretation of the text, where is the centre in a text? The centre in a text is always fixed like a pendulum shading shedding its unending oscillations of interpretations all along the sphere of circulatory meanings of the text. Why should you go for reading the author in a text for interpretation? The author reads himself in a text. There is a ubiquitous note of the author in a text, which is predominant for the readers of trans-deconstruction. Why do you spend so much of time in considering what the author did in a span of life lifespan? Why do you spend so much of time and energy in understanding what exactly the author interpreted in the text? The author failed to feel felt feelings of his own in the text. The text is different to the author at the time of the creation of the literary texts and the time of reading it as a reader. These things essentially

baffle the readers to know what exactly it is meant to be the essence of the text and the author. That is why; the readers are in pursuit of understanding something about the creator and the creation. If the creator is declared to be dead, something has gone terribly wrong with someone somewhere. The author is never dead in the interpretation of the text. He is in fact still alive through his own point of view into the super-consciousness of the text. He is still alive as a mouthpiece of the different characterisations sketched, scheduled and designed by him. In his masterpiece, only the author can make the directions in the interpretations of the text. As a matter of fact, the authorial note needs to be taken into consideration in any research activity. It has its own subjective implications rather than objectivity of only a study of words -on-the-page. Can you prove that the subjective inclination will not help in the objectification and intellectualisations of things? The subjective inclinations do not hold any scientific temperament in themselves. So much understanding hardly seems to be up to the mark for the interpretation of any text. In all human Sciences, the creator is much more important than the creation. The creator is important not only because he has created something, the creator is important because the creation is an integral part of the creator. The author is always alive in the interpretation of the text. The authorial note is for the interpretation of the text. The author often finds his own space in the text in the form and functioning of the text.

Most of his writing in the text is a product of his experiences, which have been shared through different characters, novel events and unique situations. This is nothing but the fact that the creation never overlooks is the hundred percent literary objectives . The text is an output of the author himself, that is why, the other worldly note, cannot be ignored in any interpretation of the text. This is important to take the example of William Shakespeare's plays dramas . What happens in his dramas is that he simply expresses his experiences, which may be realistic or fictional through the characters. It means that the author is talking to the readers through his masterpiece. This is the same thing for almost all writers, that is why, the author is always confined him into the text and is in guise of the character of any drama or any fictional stories. Therefore, this is called enigmatic to exactly ascertain the ethereal impressions exerted upon the text. Therefore, a person or a character has a different instinct dressed within him. The reader who tries to relate his own experiences with the written text understands all these traits and comprehension is made. Does it mean that it is a hundred percent understanding of the taste of

the literary text? Of course, it is not. The text says something to the readers and the readers read something out of the text. The intensive reading has much more gaps in the interpretation of the text and these gaps are the best in terms of the trans-interpretation of the text. The interpretation is nothing but the amalgamation of all the experiences of the author studied first, then the text and its social, cultural, historical and biological things are taken into consideration.

With the help of different experiences lived by the author, the creation is made unique for the interpretation of the text. The creative activity is a product of the experiences of the author felt within and without. That is why, this book is important and talks about the term trans-interpretation. Trans-interpretation is not a subjective interpretation of the text. It is not merely a scientific way of interpreting the text. It is simply the deeper understanding of the text through an introspective and intuitive study of the author absorbed into the text. It helps the text to understand to be understood its concrete and abstract information along with denotative and connotative implications of the text. The author is in has already set the text and the reader is to divulge find out a genuine the essence of the text. The different shades yacht together for of an unpretentious creation of the literary piece of art are ubiquitous. Interestingly, if you are yourself, you are something else. Can you experience what another person felt? You will not feel the same absolutely. The suffering, the experiences felt by a particular group of people, particular type of individual, particular society, particular and nation, particular hymns of the individual and people on the earth may differ from the person to person . The readers do resemble with such temperaments. Another person in terms of words cannot put such experiences forth.

Readers can express retell the text that has in terms of experienced facts of author. things . The expression of the experience felt by the author is nothing but the amalgamation of the experiences felt by the author within and without. This expression needs to be analysed in order to reach the finalisation of meaning. The meaning is coded into the text by the author and the decoding of meaning is a prime concern of the reader. Simply, the birth of the reader and the death of the author do not mean a deeper understanding of the text in its fullest sense. Still, the same scenario is thought be a rational one and leads to no further interpretations.

However, such is not the case with interpretations. One can fathom the necessity of interpretation for the readers within and without. The inter-texted expression of any story can be assisted by the presence of the author in the super-consciousness of text. The text is a generator of meanings by the readers. What the narrator says in the text is muted by a perpetual silence of intellectualisations by the readers. The authorial experiences remain as a tool for the budding of interpretations resulted into new experiences to the readers. The outcome of the author can be realistic, imaginary, fictional, socio-economic, political, cultural, historical, geographical and experiential to the readers. All such experiences of the author are combined together to create a literary work of art. These experiences do matter in the text for the interpretation of the text. Most importantly, the narrator uses his experiences as a tool for expression and revelation. The expiration of meanings is revealed through writing. The author cannot be personal at all times in the writing of the text. Therefore, his impersonality is marked by his absences in the text. Interpretation is to express something from the text as there are many things nested in the text in their inexpressive nature. Things are important to be exposed for the sake of interpretation. This secrecy privacy of the author is integrated into the text through the means of characterisation. The sources such as characterisation, plot are important as tools of expression for interpretation. Interpretation is to gauge the experiences faced by the author within and without. The congruence of experiences revealed by the author as an outsider into the text is a prime concern for readers as an insider while interpreting the text. The author opens up his span of life through the character sketch in the text. He shares his experiences with the readers through the text. He writes with the solution for the problems he encountered in life. Every writer is worried about the solution of the problem that needs to be divulged by understood by the readers through interpretation. It is a huge responsibility of every reader to understand the text before interpretation.

Trans-deconstruction analyses decentered approach to reach absolutism, an inherent part of all the discourses. Super-consciously, every reading trans-deconstructs the text for a stable singularity central meaning inherent in the text. Trans-deconstruction encompasses the critical reading of the textual super-consciousness in-built in the text. Trans-deconstruction is mostly used as a reading practice of literary works in which the text is ultimately justified and singularity of the text is assessed from diverse critical point of view. (Ganjewar, N.D.)

Misinterpretation is a product of the vulnerability of the reader and his poor reading of the text whereas trans-interpretation demonstrates rationality, intellectualisation and spirituality of the reader. Interpretation puts forth the problems of the text along with solutions in front of the society and expects radical changes into it. Every author gives vents to the solution through his text and expects more from interpretation. The reader fails to understand what the text does not talk about itself. That is why; readers mistake the text. The text is trans-deconstructed for the exploration of the context. Every literary work of art encompasses a wide spectrum of the inherent ideas penned into the text by the author. The reader often puts on a mask of fear in his mind in the name of objectivity at the time of interpretation. This phobia of objectivity rather than subjectivity in the mind of readers is a great hindrance to trans-interpretation. The sentiments of the author are expressed into the text, but the readers have not yet divulged them. Hence, the theory of trans-deconstruction surmounts takes precedence in literary studies.

According to Dr. Pawar, Trans-deconstruction is not a method, a critique, analysis or dismantling of the text, but to pursue the singularity out of multiple meanings of the text. It deals with the theory of Monism as a strong reaction to the nature of language, the production of meaning and the relationship between literature and many discourses that structure human experience and its histories. (Neda Fatehi Rad & Azar Bagheri Masoudzadeh)

The expression of sensitivity in the text is to be sensed by the reader every time. The reader is to become subjective-cum-objective in the interpretation of the text. When the reader himself is subjectively prepared for the interpretation of the text, how is the subjectivity kept aside at the time of analysis? The objectivity of the text is to keep all authorial personal experiences aside in the explanation. A biased and prejudiced mind is a natural trait of every human temperament that cannot be eliminated from interpretation. It can be an impediment to the text as a complete entity. It means that a personal note of author is instinctively considered as subjective rather than objective for the interpretation of text. The reader is always engaged with the text for interpretation. The interpretation is broadly divided into two parts : Subjective Interpretation and Objective Interpretation. Both interpretations are essential for trans-interpretation of the text.

There is a no reader who can keep himself aloof from interpretation. His study of the text is preoccupied concerned with both subjectivity and objectivity. The text is like a rainbow that sheds its multiple colours in uniformity. The production of meaning is not a different entity in any interpretation of the text as it goes hand in hand with reading. The subjectivity and objectivity are to be merged into oneness in order to trans-interpret the text. The protagonist of the text talks about his sunlit side of life whereas the villain of any text talks about evil things, conspiracy, vices and destruction. The virtues of the text are to be inter-tuned with the facts for the interpretation of text. Therefore, the ideas poured into the text by the author are paramount in the text. The ideas are prevalent in the super-consciousness of the text. The ideas presented in the text are ubiquitous in nature that they cannot be encompassed for a very wide range of interpretations. Therefore, the interpretation is all about super-consciousness to undergo within the consciousness of the text. It is absolutely true to state that trans-interpretation makes you come up with some concrete solution to the problem unsolved by human endeavours. Writing is the expression of the voice unspoken by time. It is a mute voice of the voiceless sufferers. It is the voice of the authorial experiences left hidden within individuals into the text. Writing is a shadow of human personality; it is an expression of the voice made by the author. It has been unmuted by the readers at the time of interpretation. Writing is an expression of identity, individuality and self to the readers. The identity of the author is at times lost in the interpretation of the text. The identity of the author is mostly revealed in the text in guise of objectivity. Therefore, every interpretation is the expression of the creator. How can we say that the author is dead when the reading is started? Not! The author goes hand in hand with the reader. It is right to say that he is still alive after the completion of writing. He is re-alive reborn in reading by the readers. The text manifests the loneliness of the author embedded in the text, which needs to be trans-interpreted. The author is crucial in the interpretation of text. That is why the authorial sources have been taken into consideration by incorporating them as a Secondary Source in the research work such as biography, autobiography, interviews, BBC Hard Talks ... etc. The texts have been used as the secondary sources for the interpretation of the text. The interpretation of the text reveals relative reality. In this context, the reality is understood in parts rather than as a whole. Individual impressions reflected on the texts are often relative. They differ from person to

person leading to truth in chaos. Therefore, the amalgamation of subjectivity and objectivity in the interpretation of the text is necessary to father fathom a complete truth of wholeness.

Does interpretation reveal reality? If it is so, what kind of reality does it reveals? Is it a partial truth or an absolute truth? Why does interpretation demand further interpretations? Why is it essential to re-interpret the text? The answer is that it is partial and hence discursive in nature. Once it is based on singularity of all meanings for directionless discourses in human sciences, it will become condensed, specific and trans-interpreted. Discourses are unified, singularised and trans-deconstructed if the interpretation is trans-interpreted. There is a big full stop for all discourses as life meets its destination in the name of redemption. Similarly, the text meets its centre once the oscillations cease at a certain point like a pendulum. Consider for a while that the text is like life, the life is as difficult as the text to know within and without. All the interpretations rest in piece as the super-consciousness of the text is experienced and experimented. Interpretation is a literary tool to fathom reality to be masked by the author. It is an act of unravelling and unveiling reality through a mode of interpretation. It is much more important in the context of trans-interpretation of the text. Trans-interpretation is a reading of the unravelled reality inherent to the text, usually found beyond the linguistic clutches of the text, which can be judged through the unmuted voice of the author. The author enters himself into the arena of text where he never meets his own death. The author is never dead in the interpretation of the text.

The author has never been dead in the interpretation of the text. In fact, the author is a genius who always finds different means of expression to reveal himself in the text. This expression cannot be interpreted as a personal objective of scientific temperament of the author. Science is an inherent part of interpretation. The interpretation has a scientific base and utility. techno-driven bent . The scientific base helps in reaching the goals of interpreting the text. Science is objective-oriented, logical and experiment-based. The reader focuses on peculiar ideas of the text itself by inducing into the textual aggressive forces of essence within the text. He looks for the centre in a text, which is fixed like a pendulum. The narration is a product of the author's genius based on his experiences. The genius is born who can taste the essence of life and recreate the same experience in writing. The text is fathered through his in-depth output of

life experiences. The reader should not be restricted for the interpretation of the text. The ideology of the text is a product of authorial experiences. Text makes the individuals to form such ideologies. The formation of ideology is an entity to deal with the expressive world of interpretations. Not anything, which is expressed, is interpretation. Expression is a root cause of human personality that demands it. The text cannot carry the hidden secrets with it at all times. Every reading leads to the interpretations of interpreted facts into the text. It leads to the expression of knowledge to the readers, which is revealed in a work of art. The revelation of knowledge is understood through the authorial note in a work of art. In this context, the theory of monism is essential for the analysis of the text, which incorporates both the subjective and objective connotations.

A ubiquitous authorial note reflected into the text is taken into consideration in order to find out the scientific base of the things. The author has already studied the text at the time of his creative interpretations. How can we deny the presence of the author in the interpretation of the text? The absence of the author is a demarcation for the trans-interpretation. Art is natural with the presence of the author. The absence of the author is the absence of art. How can we say that the author is no more in the interpretation of the text? How can we declare that the author is removed from the textual interpretations? It is not. The author is monitoring the text consciously or unconsciously. He lies beneath the super-consciousness of the textual power. The hegemony of the author into the text is ubiquitous, omniscient, omnipotent and prevalent. The author isdictates the rules governing the rules and regulations of the text through a sketch of characterisation, dialogues, plot, setting and locale. The author marks his presence in history through writings. The author is a creator of textual power and a maker of trans-interpretations. The author marks his own literary presence in history. He makes his perpetual mark through his biographical sketch in a literary work of art. The author peeps into the text through a number of interviews, magazines, e-journals, research papers and BBC Hard talks. He is sensitising sensing the text through his inevitable presence into the text. The author is making an awareness of his literary power in the text. He is making the literariness of his creativity that empowers the text with multiple philanthropic implications. He is read and made transparent for the further interpretation of the text. The author is very curious to get embedded and absorbed into the real interpretation of the text. The reader is interested to look into the facts of the text. The author

mirrors himself into the text. The self-image is a manifestation of the essence in the image of the narrator through characterisation in a story designed by the author.

The text is a literary manifestation of himself through his own image. It is the expression of his cultural, historical, biological, geographical, economic, social, regional and political sense. The author is the expression of his own contemporary culture in the text. How can the author be reflected into the text for interpretations? This is a moot question for every reader for the cessation of interpretations. The interpretation of text is as important as the writing of text itself. The study of the text should be done trans-deconstructively along with the presence of the author. The author cannot be ignored for the sake of interpretations. His ignorance mainly causes due to the objectivity presence in the text in guise of point of view governs in interpretations. To set the readers directed, it is thought that the text has nothing to do with the other entities outside the text for interpretations. However, the text is a product of the author and a final artifact of expression. The text demonstrates everything about the author. How can you refute the presence of the author in the interpretation of the text? That is why, the delivery of the voice is much more important for interpreting what the text is all about. The text always marks the presence of the author and the presence of the author needs to be centred in every interpretation of the text. The geo-historical experiences of the author need to be studied thoroughly while the socio-cultural aspects of the author have to be engaged constantly with the textual interpretations. The socio-political experiences of the author will help the readers to interpret the political inclinations of the author. Writing the text shows the inclination of the authorial presence in the text. The cultural impressions of the author play a vital role in the interpretation of the text. The interpretation is turned to trans-interpretation for the cessation of meanings. The trans-interpretation is much more important for the analysis of the text in a complete sense. The interpretation conceals the interpreter in guise of trans-interpretation. Trans-interpretation is an umbrella term that encompasses a fundamental area of trans-deconstruction. It leads to a specific conclusion, which helps to understand what the text is all about with a complete sense. The author relates himself to the text through his desire, passions and much more. Mostly, the critics are of the opinion that the text is fictional, but the functionality of the text is rational, realistic and relative in interpretations. The functionality of the text has its deep concern with the experience of the author. It The functionality begets from the imaginable

experiences of the author. Therefore, the delivery of the ideas by the author is important to be studied as a part of a textual analysis. For every interpretation of the text, the language speaks rather than rooted essence.

The author speaks the text. The reader is to consider this point for interpretations. What is language after all? Language is a mode of expression to the readers. The language is a tool of interpretation to the text. Simply, the language unmasks gives a vent to suppressed expressions to the readers. Language simply facilitates the readers to understand a deep sensation of the author. The author has been reflected in the text for the sake of interpretations. The language is much more significant in the interpretations of text. It is a means of venting the author to the world. The manifestation can be personal or impersonal in nature, but the notes it generates are to be merged into oneness. The text is studied thoroughly for the exploration of a core meaning hidden into it. The reader is to sense the text in complete wisdom. He is to go for interpretation of the text seeking the author in it. His psychological conditions affect writings adversely or sometimes favourably. The psychoanalysis of the text needs to be undertaken for interpretations. The inclusion of the author for interpretations is a prime concern of the critic. Writing is not reaching the crux of the matter in a text where the destination is essentially made by the author for interpretations. It is mistakenly interpreted that once the author writes the text, he is no more for he is dead for further interpretations. He is removed from the text forever. The author is essentially like the soul in a body. Once he is removed, the body is of no use. In fact, the author is an integral part of the text, which cannot be alienated from the corpus of the text. The researcher has to read him first and incorporate him in the research studies for interpretations. His writing reaches where he wants the readers to be led lead . The fact is that the writing is simply a means of reaching somewhere where the author desires it to be. The fullest sense of the author can be had through the study of the author in its relation with the text. It is indeed important that the authorial concern does matter in the interpretation of the text. The readers can reject the interpretation. However, the authorial note is not averted. The acceptance or rejection of the text is based on a mode of interpretation chosen by the reader in writing. The text is manifested through the language and its language that often speaks to the readers. The author puts on the mask of language. It is a reader who unmasks the face of the language. The linguistic interference into the trans-interpretation is very much appreciated for the pre-existing

impersonality of the author. The essential point of interpretation is to be met by the reader. The author needs to be taken into consideration for justified interpretation by the readers. The text is in guise of a pre-existing personality of the author inherent in the text. There is no superiority and inferiority of the content in the interpretation of text. How can you celebrate the creation while ignoring the creator? How can you research the creation while rejecting the creator? In this context, the text is a creation and the author is a creator. Both creation and creator are intermixed and cannot be studied separately or either eliminated. The amalgamation of these two diversified strategies in any interpretation of the text does matter to find out the essence of text. This is mostly assumed that the author is not the backbone of the text. What is 'The text that is written forever for the readers'? The author is declared dead because he has nothing to do with the text. The author does not govern the textual matter or the textual content. As a matter of the fact, the author and the language he uses govern the text. The linguistic formulations held in the text are to be studied critically and it will lead you to understand the formal structure of text. However, this is not true as far as trans-interpretation is concerned. Trans-interpretation is essential for the exploration of the centre in a text. It is to study the text fully by incorporating the point of view of the author. It is equally important that the author plays a vital role in the interpretation of the text because he is the creator and without his perspectives and the language, no text can be fully studied. An author is a tool for expression that cannot be separated from the creation.

The language in a text governs the content and the language is to be studied to know the content to its fullest sense in the text. The interpretation of text is based on the consideration of prevalent textual super-consciousness. Therefore, it is natural to know the security of the text rather than its insecurity. The text was nothing, but an expression of a deep authorial content to the readers. The author hides many things from the text such as his authorial note. It is much more important to know the author completely because the hidden part of the author has not yet been reflected in the text. The authorial note is the crux of the matter for interpretation of the text. The point of view of the author ingrained in the text is extremely important in the interpretation of the text at its fullest sense. The revelation of knowledge has not been a sole responsibility of the author; in fact, writing is a necessity of creation. In some cases, the status of the author has been maintained for the interpretation of the text and his presence is absolutely retained in paintings especially in art and literature. The impression is that the authorial note

presented in its creativity marks the perfect presence of the author in paintings. It is said that language is an organism a substitute of communication. The language can also be entitled as a system of interpretation in the interpretative world. The linguistic formulations held in the text are crucial for interpretations. The reader is to study the language of the text before reaching the absolute meaning of the text. The language is the prime concern of almost all literary texts for interpretations. The scientific, observational and methodological mode of interpretations formulates the meaning. The study of the textual analysis is a herculean task for readers to meet the absolutism in the text. The interpretation is a symbolic manifestation of facts from the text comprising of illusion and reality altogether. The reality can be perceived in terms of the sensitisation of things. It can be perceived through the sensory perception. It is internally sensed sensitized rather than outwardly concretised. It is interiorised rather than exteriorised. Writing is a huge responsibility of the author and a prime concern in the interpretation of the text. The writing is not an escape from the emotions and feelings of the author in terms of the formulation of the text. It is an apparent interpretation of the thought processes of the author. It is a tangible manifestation of the imagined world of the author wearing the mask of concretisations. The utmost care is taken for the emotions and feelings of the author in interpretations. In terms of writing, the pragmatism of the original author peeps into the interpretations. There are different disciplines of knowledge, which further demand for interpretations. Writing is paramount for the author who is present himself in the text through language. It cannot be speech narration for the interpretations. It can be the personification of the author confined in the conceptual essence of the text.

WORKS CITED

Pawar, Pramod Ambadasrao. Trans-deconstruction : Theory on Monism. Cameroon : Nyaa Publishers, 2021. Print. pp. 82-85.

Barry, Peter. Beginning Theory – An introduction to Literary and Cultural Theory. New York : Routledge, 2001. Print. pp. 60 and 61.

Bertens, Hans. Literary Theory – The Basics. New York : Routledge, 2003. Reprint. p. 147.

http://www.epitomejournals.com/VolumeArticles/FullTextPDF/362_Research_Paper.pdf

http://seagulljournals.com/VolumeArticles/FullTextPDF/2_RESEARCH_PAPER.pdf

http://seagulljournals.com/VolumeArticles/FullTextPDF/1_Research_Paper.pdf