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READING AS THE MEANS OF EXISTENCE FOR LITERARY WORK THEORIES OF READING FROM THE TWENTIETH CENTURY

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KEYWORDS

literary work, text, author, reader, concrete reader, abstract reader, fictional reader, literary communication, sender, receiver, reading, (re)reading, reception, interpretation, hermeneutics, reading competence, horizon of expectation, metatheory of reading, aesthetics of reception, theories of reading, theories of reception, Reader-Response Criticism, dialogism, intertextuality, sociocriticism, intratextual dates, extratextual dates, open literary work, syncretic model of reading, syncretic reading.

THE PURPOSE AND OBJECTIVES OF THE RESEARCH

The actuality of the approached problem. The theme of the research project *Reading as the Means of Existence for Literary Work. The Theories of Reading from the Twentieth Century* is of undoubted relevance. Starting with the second half of the last century, the reader becomes, from the point of view of theoretical and applied studies of time, the most privileged agent in the process of literary communication. In fact, the reader has always been an essential factor in the realization of the literary phenomenon. The reader gives meaningful content to the set of signs and codes, thus becoming the co-author of the work. The work can only manifest its existence through an act of reading. Researchers from the last century looked deliberately at the reader's importance for the existence of a literary work, and so the number of studies which theorized the *reader* and defined the *act of reading* increased. Today, in the context of postmodernity and, respectively, in literary postmodernism, the problem of reading becomes even more prominent. In the West, the reader has long been recognized. Not only has the scientific community reoriented its interest, but ordinary readers have as well.

The situation in the field and the importance of the researched topic. Throughout the twentieth century, this theme was developed more prolifically in academic contexts in the West. In the Romanian space, several decades later, a *theory of reading* by Paul Cornea appeared. But in the Republic of Moldova, the theory of reading is little researched. There is no fundamental study that would clarify many ambiguities and confusing terminology. Such a study would need to constitute a panoramic presentation of defining theories of reading from the twentieth century. Undeniably, a good source work on this subject is needed. The problem of literary reception requires complex research from the perspective of several disciplines: sociology, sociocritics, semiotics, linguistics, psychoanalysis, communication sciences, dialogism, etc. Research in the field of reading theory would bring the Republic of Moldova up to speed with the greater literary scientific community. It would also provide theoretical and methodological tools adapted for the modern-day reader as well as for modern and postmodern texts.

The purpose is to analyze the metamorphoses of reading theory from the twentieth century and create a panorama of them, propose a theoretical and methodological support suitable for the analysis of a literary work from the perspective of the reader.

As a result of new aspects discovered during the research, the goal initially proposed became much more complex. Thus, in order to solve the new problems detected in the field of reading theory, several other objectives were formulated.

Research objectives:

1. Reconstructing the evolution of the idea of *literary reception*;
2. Determining the stages of evolution of the concept of *reading* in the history of literary hermeneutics;
3. Clarification of polysemantic notions concerning the object, act, and subject of reading;
4. Interpretation of various perspectives on the existence of literary work;
5. Examining reading as the only means of existence of literary work;
6. Synthesizing the main theories of reading from the twentieth century;
7. Establishing the benchmarks for the delimitation between the categories: theories of reading and theories of reception;
8. Presentation of three syncretic reading models;
9. Proposing a *syncretic reading* algorithm;
10. Illustrating the applicability *of the syncretic model of reading* on the novel *The Name of the Rose* by Umberto Eco.

The scientific novelty and originality of the work involves creating, for the first time in our academic context, a panorama of the theories and models of reading in the twentieth century. As a result of the detection of the polyform specificity of the reading theory, it is insisted on the necessity of the delimitation between: theories of reading and theories of reception. However, it demonstrates the irrelevance of both groups of methodologies for effectively reading the literary work, because of their unidirectionality. As a result, *a new model of the existence of the literary work* is conceptualized, which includes all the traditional approaches (objective, expressive, mimetic and pragmatic). For the first time, a syncretic model of reading is proposed which borrows terms from dialogism, sociocritics, the theory of intertextuality, theories of reading and theories of reception. This model introduces the notions of the *metatheory of reading*, the *syncretic model of reading* and *syncretic reading*. Finally, an algorithm for syncretic reading is proposed and its applicability demonstrated using the novel *The Name of the Rose* by Umberto Eco.

SCIENTIFIC RESEARCH METHODOLOGY

In elaborating the thesis, the scientific-methodological principles characteristic of this type of research were taken into account, and the language specific to literary theory was used. According to the aim pursued, the research is fundamental and applied: it generalizes and systematizes the information on the given topic. Practical solutions are also offered in the form of a *syncretic reading model*. According to the main aim, the study is descriptive and explanatory: it identifies and clarifies the specifics of the reception phenomenon. The thesis is therefore a study that is both theoretical and practical. The thesis supports changing the perspective in the field, and proposes an algorithm of *syncretic reading* and its application. The new model of reading, the syncretic one, is made in accordance with the principles of disciplines that involve possibilities for integrative analysis.

In order to achieve the proposed objectives, general scientific methods were applied: observation, explanation, analysis, comparison, deduction, and induction. Restoring the stages of evolution of the concept of reading and the idea of literary reception was achieved by applying *the diachronic method*. *The analysis* of all perspectives regarding the existence of the literary work *argues* the undoubted importance of reading in updating the literary message. The second part of the paper *summarizes* the main theories of reading from the twentieth century. Also is applied *the method of revising the hypotheses* for identifying the defining theories from the wide variety of studies that appeared at that time. By means of *the comparative-historical method,* the specificity of each theory was identified and the landmarks of separating the existing theories into two distinct categories were determined. *The method of combining two or more different theories* is found in the last part of the thesis. This demonstrates that the latent disagreement between theories of reading and theories of reception can be resolved through a syncretic reading model. Also in chapter three the *method of transferring concepts* is applied, which introduces into the theoretical discourse the vocabulary specific to dialogism (*voice, bivocal word, polyphonic novel*), the theory of intertextuality (*intertext, intertextuality*) and sociocriticism (*sociolect , sociogram*).

The study of literature in general, and the theory of reading in particular, intersect with different scientific fields. So the research has a multidisciplinary character. The concepts of *reading* and *reader* are studied through several theories and disciplines that emerged during the twentieth century. At the same time, the paper establishes interdisciplinary relationships: it applies common methods to other disciplines. One of the imperatives of this thesis is the cohesion of all models of reading and the unity of knowledge (theory) on reading. The intersection of several disciplines generated new theoretical and applied results. Finally, a new view of reading is proposed that bears

transdisciplinarity and the dialogic principle. Application of the *method of limits*, which consists of combining two different concepts, permits the removal of the limitations imposed by the extrinsic and intrinsic approaches, and is replaced by the continuum. This method proposes a paradigm shift. Transdisciplinarity corresponds to the contemporary real world, because it is continuous, despite the fact that classical approaches has operated with opposite, fragmented, rigid and unidirectional concepts.

The theoretical-scientific support of the research is made up of studies of universal circulation. The number of foreign and Romanian works is balanced. However, the most representative studies forming the basis of scientific research are the works of foreign researchers. This is due to the fact that, as previously was mentioned the Romanian and the Republic of Moldova are decades behind on the theory of reading. The main fundamental bibliographic works (most studied in Romanian editions) are by professors from Konstanz: *Aesthetic Experience and Literary Hermeneutics* (Hans Robert Jauss), *The Act of Reading. A Theory of Aesthetic Effect* (Wolfgang Iser), and also studies of the Italian researcher Umberto Eco (*The Open Work, Lector in Fabula, The Limits of Interpretation*), Roland Barthes with The *The Pleasure of the Text,* Stanley Fish with *Is There a Text in This Class ?, Surprised by Sin. The Reader in the Paradise lost* also the work of Romanian theorist Matei Calinescu - *Rereading,* as well as Paul Cornea's books, *Introduction to the theory of reading* and *The Interpretation and rationality*. Among them are other studies of literary theory: *Theory of reading* by René Wellek and Austin Warren, *Introduction to the theory of literature* by George Crăciun, *Literary theory* by Jonathan Culler, *Literary theory. An introduction* by Terry Eaglenton, *The Literary Theory* by Melnic Timotei, The *Theory of Literature* by Vasile Marin, *The Theory of Literary Work* by Tiutiuca Dumitru. Also, a series of important works for the transdisciplinary study were consulted: *Essay on Narrative typology. Point of view* (Lintvelt Jaap), *The Integral linguistics* (Coșeriu Eugen), *Psychology of literature* (Norbert Groeben), *Aesthetics. The theory of formativeness* (Luigi Pareyson), *The word of the other. The dialogue of the Romanian novel* (Grati Aliona), *From the sociology of literature to the theory of communication* (Robert Escarpit), as well as theoretical-practical studies and literary criticisms: Monica Tilea - *Theories of reception,* Fărmuș Ioan - *Looking back, the reader. Hypostases of the reader in Romanian prose,* etc.

It will be possible to further note the efficiency of the theoretical-methodical framework chosen for the subsequent elaboration of the practical framework, which involves conceptualizing a model of syncretic reading, by applying the algorithm and illustrating the direct applicability of the concept of *syncretic reading* on the novel *The Name of the Rose* by Umberto Eco.

SYNTHESIS OF CHAPTERS

The **Introduction** describes the topicality and importance of the issue addressed, announces the purpose and objectives, lists the main scientific results obtained, and argues their theoretical and applied value. The approval of the results is demonstrated by published articles and conference participations. Also in the Introduction, the current situation in the field of reading theory is presented, as well as the proposed solution to eliminate the identified gaps. The methodological and theoretical support, as well as the research strategy is explained in detail in this part, too.

Identification of the frame of reference. In order to prevent some conceptual confusion, in the Introduction the reference context of the given approach is specified. Therefore, the research focuses on the evolution of *reading* as a social, cultural and literary phenomenon. But the last aspect is essential: the reading of the work and theorizing the act of reading and of all the participating agents. This research is, on the one hand, in the field of literary theory, because it inventories the theoretical-philosophical tools of the problem, and on the other hand, it is an attempt among the studies of literary history. The thesis represents a chronology of the metamorphoses of the reading modalities. More precisely, it interests in the theoretical field of the phenomenon of reception and reading. This branch of literary theory became individualized in the middle of the twentieth century. The interest of this research is making an overview on the theories of reading and the importance of reading for the existence of literary work. The approach aims to analyze and compare representative theories, to systematize various concepts by adopting for this purpose an objective and mediating position. The role of the discourse will be able to be followed throughout the thesis, but it is justified and analyzed more concretely in the last chapter.

Notional clarifications. For reasons of theoretical-methodological relevance, some priorities and the circumstances of using certain terms and concepts are established. The plural use of *theories* is encouraged to bring attention to the multi-faceted nature of the theory of reading, concretely to the categories: theories of reading and theories of reception. The singular *theory of reading* is used when considering some segment independent of literary theory, concerning theories of reading and theories of reception. In order to omit overlapping terms - *theory of reading* and *theories of reading* - is proposed to implement the classic solution of the prefix "meta -" and thus introduce the term *metatheory of reading* (theory about theories of reading and reception). The proposed notion nominates the self-reflexive dimension of literary hermeneutics; it means the set of studies, theories, concepts and perspectives that appeared during the second half of the twentieth century. The solution is also effective in avoiding exaggerated polysemantism. The phenomenon of faulty synonymy is

attested even starting with the title of the direction. For nomination of the field a number of tangled terms are used: Aesthetics of reception, Theory of reading, Theory of aesthetic effect, Transactional theory, Reader-Response Theory, Reader-Response Criticism, theories of reception, theories of reading, the science of reading, and the art of reading. Therefore, this research, which studies the most important theories of reading and reception from the last century, is presented as a research in the field of reading metatheory.

Also, the pairs of terms: *reading* - *reception* and *reader* - *receiver* cannot be used chaotically. Their inappropriate use, common in a lot of studies, is also a consequence of the lack of importance given to the two-way aspect of reading theory. So, *reception* - *receiver* is used when talking about theories of reception or when making a practical exercise related to these theories. But the notions of *reading* and *reader* are generic and they can appear in several contexts. Two other innovative terms are introduced and justified in the third chapter, namely the *model of syncretic reading* and *syncretic reading*.

1. THE EVOLUTION OF THE READING CONCEPT

The chapter includes four subchapters in which the problem is analyzed, the evolution of the *reading* concept is re-established, and the first contexts in which theorizations of the *reader* and of the *reading* were realized are identified. The current stage of the field is also determined and the appropriateness of new research is argued. It will be further observed that each of the objectives announced in the *Purpose and the Research Objectives* section were achieved within the limits of the three chapters. So, in the first chapter the course of the idea of *literary reception* was reconstructed and the current stage of the respective field was established (O1). In subchapter 1.2 the stages of evolution of the *reading* concept were re-established through the prism of the constitution of literary hermeneutics (O2). In subchapter 1.3, the multitude of opaque notions defining the object of reading, the act of reading and the agent/subject of reading (O3) were updated, clarified and reinterpreted. Towards the end of the chapter, the various perspectives on the existence of the literary work were interpreted (O4) and the relevance of reading was justified as the only means of existence for a literary work (O5).

In subchapter 1.1., *The Idea of Literary Reception in Western and Romanian Theoretical Studies*, a small synthesis in diacrony of the idea of *literary reception* is made. The greatest change that literature has undergone is related to the way people have perceived the activity of reading over the years. Since Antiquity, the question of the mechanisms and norms of reading has not ceased to lose its relevance. Over the centuries, numerous ideas, theories, methods, schools and directions have followed one another as they have tried to give a correct, unique and

ultimate model of reading, depending on the configuration of society and the specific beliefs of a certain historical period.

In subchapter 1.2., *The Evolution of the Concept of Reading in the History of Literary Hermeneutics*, the spectrum of reading methods is identified and the factors (social, philosophical, scientific) that spurred succession of different perspectives of reading are determined. Tucan Dumitru's chronology about the stages of evolution of hermeneutic science, made in *Introduction to Literary Studies* (2007), serves as a model for this subchapter. Unlike poetics, the approach of rhetoric and hermeneutics is not specific to the literary phenomenon. However, the evolution of the concept of *reading* is restored through the history of hermeneutics. It is observed that the term *hermeneutics* partially overlaps with the one of *reading*, or the last generic concept presupposes the first one as well. In the current sense, the act of reading represents the implementation, but hermeneutics is the theory of reading. The approach is interested in the history of theories about reading, so the synchronization of the stages of evolution of reading with the stages of literary hermeneutics has proven to be fruitful.

In subchapter 1.3., *Terminological Clarifications in the Triad: the Object of Reading - the Act of Reading - the Agent of Reading,* the complexity of the field and the problem of notional inconveniences are presented. The theoretical segment that refers to the phenomenon of the literary reception, more precisely, the field interested in the concepts of *reading* and *reader*, is characterized by a deep indeterminacy, multiple confusions and terminological overlaps. All this is due to the polysemy of the notions, to the lack of an explanatory and fundamental study, as well as to the large number of schools, research perspectives, theories, hypotheses, methods, and approaches that have gained momentum over the past century. As a result of detecting these difficulties, the set of terms referring to the object of reading (literary work), to the act of reading itself (as a process and interpretive result) and to the agent of reading (the reader) were updated. The aim was to delimit and clarify the notions by using the most important studies of reading theory, but also the numerous dictionaries of literary theory.

In subchapter 1.4., *The Existence of the Literary Work - Perspectives and Theoretical Hypotheses,* the main means of existence for literary work, promoted by numerous theoretical movements, schools or theories, are analyzed. Throughout history, literary work has been perceived in different ways: as an artifact, as a symbiosis between form and content, as a structure or system, and as a strict reading relationship. The idea that a work can exist only through reading is especially emphasized, and other modes of existence for a literary work are just different perspectives of reading that may be achieved only through an applied act of reading. In these circumstances, the idea that the reader has an important role in understanding, evaluating and co-creating the text is highlighted.

In subchapter 1.5., *Reading as the Means of Existence of a Literary Work,* the main characteristics of reading are determined. Especially in the last century, the concept of *reading* has become one of the most controversial notions of literary theory. Being understood as a process of decoding the literary message, the particular act of reading has been interpreted in different ways. In general, this subchapter investigates reading as a way of revealing the existence of the literary work. A literary work is not just the author's experience and his subconscious, it is not limited to form or content, nor is it just the reader's experience and his reaction. A literary work lives through reading, however reading does not fully defines it, and the reader's interpretation is not the equivalent of the literary work itself, because reading is personal and variable, while literary work is unique. This section also emphasizes the idea that, in the process of reading and interpreting, it is necessary to avoid the extreme. In other words, it is better to avoid Platonicism or nominalism by substituting with perspectivism. It is noteworthy that the Polish philosopher Roman Ingarden establishes some important differences between the work itself and its readings. The idea that reading is just a copy of an absolute literary work is illustrated by established analogues with dichotomies similar in linguistics ("langue" vs. "parole") and semiotics (sign vs. significance).

2. THE MAIN THEORIES OF READING IN THE TWENTIETH CENTURY

In accordance with its intended purpose, the second chapter presents an overview of the theories concerned with the idea of *literary reception*, *reading* and the problem of conceptualization of the *reader*. In this chapter, the most important concepts of the field are analyzed and reported. The theories presented depict the specifics of four scientific contexts configured differently after the Second World War. In the Anglo-Saxon space, as a reaction to the ideas of *New Criticism,* the *Reader-Responce Criticism* movement was born. This movement encompasses a set of studies that theorize the phenomenon of reception from multiple perspectives. The prerogative of these theories is to study the reader's response to the text. Adherents of this movement argue that literary work is the result of the transfer of meaning from the reader to the work. Early studies of the movement still appear in the 30s under the influences of structuralism, and by the '80s the movement reaches its culmination, becoming identified with deconstruction. One of the prominent proponents of this movement is Stanley Fish who developed the social theory of response. In the space of Western Europe, as a reaction to structuralism, the Aesthetics of Reception (Hans Robert Jauss), the Theory of the Aesthetic Effect (Wolfgang Iser) and the Theory of the Open Work and the Model Reader (Umberto Eco) appear. In the Soviet Russian context, in reaction to formalism, literary dialogism

by Mihail Bahtin appears. As for the academic space in Romania, the pioneer of reading theory is Paul Cornea. In the Republic of Moldova, however, the topic is hardly addressed.

As a result of the reconstruction of the scientific panorama of the last century, it was concluded that in fact these theorizations do not form a common body. So we can't talk about a single theory of reading. Each is individual, describing the act of reading and conceptualizing the reader in a particular way, thereby creating further ambiguity in the field. It will be possible to observe this indisputable fact later in the subchapters.

In subchapter 2.1., *School of Constance, Pioneers of Reading Theory*, the theories of the most representative scientists of the school are reviewed. These scientists are considered the founders of reception aesthetics. More than fifty years ago, scientific, cultural, but also socio-political context from the West proved to be of special interest for the phenomenon of literary reception. The credit for the paradigm shift belongs to the members of the School of Constance, led by Hans Robert Jauss, called the "father" of Aesthetics of Reception. Therefore, in subchapter 2.1.1., *Aesthetics of Reception (Hans Robert Jauss). The Role of Reader in Literature Communication,* the main aspects of aesthetics of reception are synthesized. The most important conceptions of the German theorist -*horizon of expectation* and *aesthetics experience* – review the connection between literature and society and also justify the reader's contribution to the creation of a literary message, and define the cooperative nature of the triad: author – literary work - reader. Then, in section 2.1.2., *Theory of Aesthetic Effect (Wolfgang Iser). The Phenomenology of Reading,* the theoretical implications of Wolfgang Iser are presented. This representative of the School of Constance proposes a different approach to the reader and the act of reading. However, no theoretical contradictions are established between his perspective and that of Hans Robert Jauss, the two approaches are complementary. Wolfgang Iser conceives the reader as a dual unit: as a textual structure and as a structured act. The role of the reader as textual structure refers to the reader that is in the text, but the reader as a structured act refers to the way the concrete reader fills textual structures. Wolfgang Iser develops a theory of the aesthetic effect as a dialectic relation between the text and the reader. This constructs a phenomenology of reading. Even if Wolfgang Iser makes use of the theoretical principles of Hans Robert Jauss, his concept of the *implied reader* refers to the intratextual agent, the one who is strategically inserted into the text.

Subchapter 2.2., *The Open Work and the Limits of its Interpretation. The Theory of the Model Reader (Umberto Eco)* clarifies several theoretical aspects of the Italian researcher Umberto Eco. It is necessary to capitalize on the contribution made by the theorist concerning the diversification of the practices of interpretation through his concept of *open work*. Given the fact that the today's discussions on the problem of the reader in the literature theory can

sometimes be too technical for the uninitiated reader, an analysis adapting the concepts of *interpretation*, *super-interpretation* and *open work* is made. The features of contemporary open work (ambiguity, intertextuality, plurivocity) reflect how science, culture and modern man percept the reality. In these circumstances it is indispensable to revive the discussion on Umberto Eco's theoretical position, which explains the necessity to balance awareness in the act of interpretation, namely respect the "limits" against deconstructive super-interpretation. To this end, as Wolfgang Iser, Umberto Eco privileges the intention of the text and is concerned by the abstract reader, that he called the *model reader*. The thesis concerns both the works of literary theory and the artistic works of the writer, especially the novel *The Name of the Rose*.

Subchapter 2.3., *The Reader-Response Criticism Movement. The Social Theory of the Response (Stanley Fish),* proposes a panoramic reconstruction of the metatheory of reading from the Anglo-Saxon context. Many "reader-oriented" studies appear as the response to the theses of *New Criticism*. So the Reader-Response Theory, forms a common vein with post - structuralism and deconstructivism, through this the movement progressively detaches from European theoretical trends. Adherents of the direction postulate the belief that the meaning should not be looked up in the text. The meaning is the answer of the concrete reader. In terms of Umberto Eco, for "reader-oriented" theorists the reader's intention prevails over the authorial and textual intention. To explain more, let's return to Wolfgang Iser's idea about the dual character of the reader. So, "reader-oriented" researchers support the concept of concrete reader – the reader as a structured act. Therefore, they are interested in *how* the reader meets textual structures or even more *what* fills the structure.

In subchapter 2.4., *Theory of (Re)reading (Matei Călinescu). The Circularity of Reading and the Paradox of Readability,* the main semantic aspects of the concept of *rereading* are updated. In the field of theory of reading, Matei Călinescu occupies the position of a mediator. According to Matei Călinescu, there is not just one reading, there is only rereading. Being determined by several factors external to the text, but also by intrinsic conditioning of the reading activity, the reader actually rereads many ideas, expressions, themes, motives or forms. Approaching Matei Călinescu's innovations, special attention is given to the topicality of re-interpreting the concept of *rereading* for the evolution of literature and the development of literary theory in the context of national scientific research, but also by relating to international scientific trends. The first version of his research appeared in English in London.

In subchapter 2.5., *The Theory of Reading (Paul Cornea). Text Typology, Types of Reader, Types of Reading,* it brings arguments to support the idea of the integralism in the literary communication. Reading theories cannot be explained or applied without a complete analysis of the itinerary: text - reading - reader. In *Introduction to Reading Theory* (*Introducere în teoria*

lecturii, 1988), Paul Cornea conducts a complex research in terms of the components of the reading process. The theorist distinguishes between three types of texts: referential, self-referential and pseudo/trans-referential. It also analyzes the characteristics, stages and types of reading and inventories several notions that refer to the recipient of the literary message. So, at this stage the merit of Paul Cornea in the field of reading theory is emphasized, which is made obvious by the fact that he is the first to initiate the process of synchronizing literary theory in the Romanian space with Western research.

Subchapter 2.6., *Theories of Reading and Theories of Reception - Two Constants of Reading Metatheory,* is decisive for the subsequent development of research. At this stage, the pluriform character of the theory of reading and the need to delimit the numerous conceptualizations of the last century into two categories are demonstrated, according the approach perspective: intrinsic or extrinsic. One of by the research objectives relates to clarify the concepts and principles of metatheory of reading, so in this section it delimits all presented theories in: Theories of reading and theories of reception. This subchapter warns about the need to accept this specificity of the field in order to avoid confusions and mistakes which occur very often in theoretical and applied studies.

Theories of reading appear around the middle of the last century, so they still had the influences of structuralism. Theories of reading are those concerned with the study of intratextual elements, especially the abstract reader (*the implied reader* according to Wolfgang Iser or *the model reader* according to Umberto Eco) and analyze how the text programs reading. The intention and interpretation of the real/concrete reader is limited and controlled. Theories of reading also operate with the following points of interest: structure, layers, reading keys, textual strategies, textual intention, model author and implied author. In contrast, theories of reception become more popular by the end of the century and are closed to deconstruction. This category of theories study extratextual elements, those related to the concrete reader. In the subchapter is concretized the fact that the author does not interest like an extratextual agent, as it happens in romantics and in intentional hermeneutics. Here the perspective is reversed, the concrete reader and his affective reaction becomes important. In the field of theories of reception are used following concepts: context, reading experience, horizon of expectation and others. In addition to the collection of studies that make up the Reader-Response Criticism movement, of the same nature are the theses of Robert Escarpit in the field of sociology of literature or the research of Michel Picard in the field of psychology of literature.

At the end of the second chapter, some benchmarks that can be applied to distinguish the two branches of the metatheory of reading are listed.

3. SYNCRETIC MODELS OF READING THEORY

According to Paul Cornea, of all the types of readers listed, the most important are *the concrete reader* and the *virtual* one. Although it is a very competent intratextual identity, the concept of the *virtual reader*, which remains an invented strategy, becomes the cause of several ambiguities of reception. As for its real double, the fallibility of the concrete reader is contained in his incompetence or freedom of interpretation that is imposed on the reading process. In this situation, Paul Cornea suggests that the theoretical study on the virtual reader should be completed with the sociological study on the concrete reader. Paul Cornea's remark is one of the theoretical foundations of the last chapter. So in the last part of the thesis both categories of elements are analyzed: intratextual and extratextual. In other words the study on the virtual reader is discussed with studies about the concrete reader. Also, according to the ideas of Mihail Bahtin, other categories of "voices" that participate in the literary dialogue were added to these two "interlocutors". It is demonstrated that all the agents (intra- and extratextual) are involved in the establishment, update and interpretation of the literary work.

Over the twentieth century, the two branches of metatheory of reading were constantly competing for what is called the importance of the concrete reader and the objectiveness of the reading. However, by the end of the century, the representatives of reading theory returned to the principles of dialogue of Mihail Bahtin. This fact was determined by the interpretive abuse reached by the theories of reception, but also by the extremism and severity of the formalists and their descendants. In fact, the self-reflective dimension of theory of reading was born from the desire to escape the impersonality of formalist methods.

Readings focused only on the text, or, on the contrary, interested only in the reader's reaction are considered inadequate for literary work, limited and in some cases extremist. Readings of this type diminish the potential of artistic creation and are inappropriate for the specifics of literature as art. As the result, a *syncretic model of reading* is proposed. The new model of reading is based on several principles that characterize not only modern literature, but also the needs of the actual community. The proposed model is based on the principles of dialogue, transdisciplinarity and perspectivism. *The syncretic model of reading* is based on disciplines that emerged along the twentieth century in parallel with the categories: theories of reading and theories of reception. Analyzing the panorama of theoretical and literary movements succeeded with tremendous speed throughout the last century and reveals the idea that the dialogism, intertextuality theory and sociocriticism establish eclectic perspectives on studying the literary work, which studies the work as a whole.

In this chapter, the inevitability of researching the ambivalent context of the literary work (that of production and that of reception), but also of the *cotext* (we remind that some theorists

distinguish between *context* and *cotext*) is underlined. During the research, identifying the problem of splitting the metatheory of reading several objectives were proposed to be achieved. These are the following: O8: Presentation of three syncretic reading models, O9: Proposing a syncretic reading algorithm; O10: Illustrating the applicability of the model of syncretic reading on the novel *The Name of the Rose* by Umberto Eco.

In subchapter 3.1., *Philosophical and Literary Conditionings of the Paradigm Shift in Reading Theory. Perspective and Multi-perspective,* the causes of the paradigm shift in literature and reading theory are identified. It is emphasized that metamorphoses are determined by internal factors of literary science, but also by factors from the outside the field. Specialists in narratology believe that the interpretive dilemma of the literary work is governed by the problem of point of view. Taking this concept from narratology and using it in a broader sense, it is suggested that not only in fiction, but also in literary theory, determining the perspective that explains the facts is the mainstay of scientific research. The identification of the perspective must be done in a first stage of research, which guides the course of the whole theoretical approach. Therefore, the idea of *perspective* is the basis of this thesis, since point of view acts as a catalyzer in determining some facts and truths, be they artistic, theoretical or philosophical. The classical directions of study in literature: the intrinsic and extrinsic approaches (the pair that materialized late in the dichotomy: theories of reading and theories of reception) represent nothing more than two divergent perspectives on literature.

Subchapter 3.2., *Unidirectional Literary Communication. Intratextual and Extratextual Theoretical Approaches,* demonstrates the irrelevance of unidirectional arrangements for a proper and complex reading of literary work. At the same time, it explains the need to take into account the privileged aspects of the respective approaches; the difference is now in an integrative and impartial model of reading. Traditional models of reading are restrictive and one-way oriented, and as a result the study of literary work is split, and the interpretive result is incomplete. The model of narratology and that of literary sociology was chosen for several reasons. The argument in this case is very pertinent: both of the disciplines clearly illustrate the tendency to branch out literary theory. On the one hand, there are those who study intratextual aspects (narratology), on the other - those who are interested in the studying the dates outside the text (sociology of literature).

Already in section 3.3., *Syncretic Approaches to Reading Theory,* the paradigm shift has already taken place in both levels, in the artistic literature and in the theoretical field. Therefore, the moment of synchronization with Western science can no longer be delayed.

Subchapter 3.3.1., *Syncretic Reading: Literary Interpretation Between Rational(ity) and Irrational(ity),* motivates the solution put forward in this thesis, concretely using the syncretic

models of reading. For this purpose, the ideas of Paul Cornea are revised. So, according to Paul Cornea, the result of interpretation or reading is a product of completing the rational with the irrational. As long as the applied reading is both a rational and irrational act, the theory of reading respects this feature, too. It is observed that the rational and the irrational are common features for each element of the series: literary work, applied reading and the reading theory. Therefore, the study represents a mix of theoretical implications in different fields. The thesis takes into account not only the rational elements of literary work, as happens with formalists, but also irrational aspects such as: the reader's background, his affective response, etc.

Starting with subchapter 3.3.2., *Dialogism. Textual and Extratextual Identities in a Continuous Dialogical Relationship,* the directions that study the work from a globalizing perspective are presented. Thus, three disciplines are advanced as syncretic models of reading. First of all, we are talking about the literary dialogism theorized by Mihail Bahtin. As long as linguistic communication can take place only in concrete social circumstances, reading and interpretation must take into account the given context in order to achieve an adequate understanding of the literary work. Mihail Bahtin insists on this moment and specifies that the rule is also valid for theoretical discourse. The merit of the Russian scientist is in applying the dialogic principle on the study of literature, especially on the novel, thus being the initiator of a new method of study of literary phenomenon. Miahil Bahtin does not obviously separate the author from the reading, the communication to Mihail Bahtin is not unidirectional (A → text → C), nor bidirectional (A ↔ text ↔ C), it is a complex process, where voices and participants intersect at the literary dialogue. So, the words are not independent signs, and they cannot be separated from those who emit them.

The subchapter 3.3.3., *Derivatives of Dialogism: Theory of Intertextuality and Sociocritics,* specifies the fact that research undertaken by Mihail Bahtin in philosophy and literary theory served as fertile ground for other lines of research from the West. Based on Mihail Bahtin's theory of dialogue and polyphony, Julia Kristeva theorizes her own concept, namely that of *intertext*. An intertextual analysis ensures a complex and syncretic reading that sums up the textual and extratextual characteristics of the literary work.

Besides the theory of intertextuality, sociocritics joins the dialogic approach, too. The discipline deals mainly with the social intertext. The long attempts to put literature and society in a balanced relationship reached their goal only in the 60’s. This new type of reading manages to keep the literary work in full unity only in the space of literary criticism and using sociological guidelines only as a "path" and notional "equipment".

Realizing a systematization of the most important premises of literary dialogism, but also of the theorizations resulting from it, a solution for the announced problem for

solution is outlined. So, the problem of fragmentating the study of the literary work can be overcome by involving the dialogic principle in the process of reading and interpreting.

The last subchapter 3.4., *A Syncretic Model of Reading,* conceptualizes a new model of reading that illustrates the applicability of innovations introduced through dialogue, sociocritics and the theory of intertextuality. First the relevance of the model is argued, then the object is portrayed, also the specifics of the texts on which a syncretic reading exercise can be successfully applied are determined. The priorities and principles of the method are established. The subchapter warns about the request for another type of reader-behavior. Important are the clarifications regarding the theoretical and methodological tools, necessary for the application of the syncretic model of reading.

Already in subchapter 3.4.1., *Algorithm of Syncretic Reading,* depending on what was theorized and explained earlier, the stages of the syncretic model are established. The syncretic reading algorithm differs from the traditional grids by the theoretical and methodological instruments that are applied, but also by a new point of view on the reading theory. The basis of the algorithm took into account two principles common to syncretic models of reading: the dialogic principle and perspectivism. In the construction of the algorithm, the model of Ellen J. Langer was taken into account. According to this model, the reader has to follow the next steps:

1. Being Out and Stepping into a Envisionment;
2. Being In and Moving Through an Envisionment;
3. Stepping Back and Rethinking What One Knows;
4. Stepping Out and Objectifying the Experience.

Following the coupling of this model with the principles of Mihail Bahtin’s dialogism, the following reading stages were established: pre-reading, actual reading and post-reading. Each of these moments of the reception process, in turn, comprises a variable sequence of steps.

The applicability of the theoretical model is illustrated by performing a syncretic reading exercise on the novel *The Name of the Rose* by Umberto Eco. So in the last subchapter, 3.4.2 *Proposal of Syncretic Reading Based on the Novel "The Name of the Rose" by Umberto Eco,* it is argued that the choice of that work is not accidental, as well as the work *The Name of the Rose* was born from an attempt to theorize the reading process. That is why Umberto Eco's novel embodies almost all the theoretical aspects clarified in the thesis. The exemplification based on the work of Umberto Eco would facilitate the understanding and would pre-validate the applicative value of the proposed model as a solution for the eternal dilemma in the field of studying literature, in general, and reading theory in particular.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

A simple foray into the history of scientific research of the last century provides enough clues to understand how the new principles of the study of literature were articulated. It was noticed that the historical and cultural context changes, and with it the legitimacy of creating and reading the literary work changed, too. The identity of the reader also suffers changes. The reader is practically imposed to acquire the new rules of modern poetics. Within this thesis, theories of reading, theories of reception and literary dialogism are related. All three types of approaches were generated by social and literary context of the past century. As a result, in science humanities, an epistemological revolution took place. It is argued that in the particular field of literature, the revolution broke out inside the novel, concretely by its structure that discredited the form and principles of traditional literary work. It is known that the danger of a new paradigm in literature was still announced by the writers like: Marcel Prust, Franz Kafka, James Joyce and Feodor Dostoevsky. The model of the polyphonic novel is the quintessence of the whole theoretical-literary phenomenon of the last century. Over time, reading, as well as the structure of the novel, changes like literary language, so it always requires a process of modernization.

In general, the interpretation of the literary work as a product of external factors or, on the contrary, as an uniqueness, as a particular universe were the poles between which gravitated most of the theories related to literary research. The branches: theories of reading and theories of reception, formed over the past century, have a unidirectional character. Therefore, being at the crossroads between the two theoretical positions, the study of the reading theory was found in an unprecedented impasse.

Paradoxically, the solution to the interpretative dilemma can be found in literary dialogism theorized by Mihail Bahtin. The Russian scientist, through the reinterpretations made on the dialogue, intersperses the intratextual dimension with the extratextual one. Intrinsic and extrinsic dates become "voices" framed in a continuous dialogue from which the meaning of the text is crystallized.

So, the dialogism and its theoretical derivations (theory of intertextuality and sociocritics) are perceived as being three models of syncretic reading. The syncretic approaches have developed in parallel or successively with the theories of reading and those of reception, but, unlike them, the dialogic perspective does not divide the process of literary communication. It studies literary work in an integrative way.

In fact, dialogism includes through its philosophy, at an intrinsic level, the sociocritics and the intertextual theory, the latter being particular conceptualizations of certain ideas announced by Mihail Bahtin.This is why the new *syncretic model of reading* proposed in this paper presents

a triple perspective: dialogism, intertextuality and sociocritics. Proposing the concept of *syncretic reading,* this research aims to solve several problems of literary science: the continuous interpretive dilemma, the segmentation of the study of literary work, the exaggerated extremism of some methods of analysis, the study of literary work in foreign theoretical or methodological fields, boycotts the uniqueness of literature as art, the intolerance of traditional reading grids in the reception of modern and postmodern narrative strategies, also the dissonance of traditional one-way approaches with the principles of the contemporary world and with the needs of the current community of readers.

It is not easy to reconcile these extremes, where on the one hand the reader, as an intratextual strategy, is privileged, on the other, the study of the concrete reader is important. To find a permissible connection between all these theoretical inconveniences is a real challenge. But only in this way is a convenient theory of reading possible. The risk and difficulty of the syncretic/dialogic approach lies in its generalizing character - everything at once in one place - so the research in this key must be based on a well-defined terminological material and a well-defined work strategy.

It is important to mention that the solution put forward in this thesis presupposes a type of eclecticism based on dosage, because a perspective vision does not necessarily mean accepting a complete disorder. The proposal of a syncretic model of reading is not accidental, so it has not been selected from a lot of other possible methods. The syncretic model of reading is the solution that is naturally imposed by the very specificity of the nowadays reality, but also by the dialogic structure of literary works, especially of the modern ones. Traditional models of reading can no longer be applied for the simple reason that each new poetics automatically includes (even if indirectly) a new reading model. Therefore, only on the basis of a dialogical principle, will reading ensure an adequate interpretation of the new type of literature and be susceptible to the specifics of the contemporary reader.

The unfavorable transformations after the Second World War in the socio-political context in Romania and Bessarabia confused several generations of readers. In our country, the reader did not enjoy freedom of expression as in the West, but was ordered *what* and *how* to read. So the thesis would be, metaphorically, an attempt to release the reader of communist templates. The proposed solution ensures the merging of the horizon of expectation of the modern and postmodern writers with the horizon of expectation of the actual readers.

It is known that literature is a copy of reality. So, nowadays this copy is called, in literary terms, postmodernism. The new literary paradigm includes all the features of the contemporary world: dialogism, trans- and intratextuality, interculturality, parody, irony, subversiveness and others. Today everything is discussed, as we have seen, even the literary message is put up for

debate and this time with the reader. More than that, we consider important the study of all the "voices" participating in the creation of literary work, both the intertextual and extratextual, be they fictional, abstract or concrete. Altruism, tolerance, sociability, communicability, adaptability, perspectivism, cooperation - all these key qualities of today's man highlight once again the relevance of the syncretic model of reading for the interpretation of literary work, but also for life, because literature without life and life without literature is impossible.

The main scientific results submitted for defense

1. We note and emphasize the idea that the reader is an agent of great importance in the process of literary communication;

2. We came to the conclusion that the theory of reading emerged as a reaction to the methods promoted by Russian formalism, the New Criticism of the U.S.A and European structuralism, at the same time they are conditioned by the structural changes in the structure of the modern and postmodern novel.

3. In particular, we emphasize and argue that literary work can exist only through reading, it is not equivalent to it, but literary work is updated through it.

4. We show that the idea of literary reception has a long history that begins in Antiquity, through the postulates of Aristotle in *Poetics*, but is given theoretical and applied importance only in the twentieth century, starting with the '60s -' 70s.

5. We present and illustrate that the difficulties and ambiguities in the field of reading theory are largely due to the polysemy of the terms used, synonymous concepts, numerous studies, perspectives, methods and disciplines that have been interested in the reader's problem.

6. We support the idea that the researchers of the School of Constance have a special merit in the theory of reading, Hans Robert Jauss being considered the father of the Aesthetics of Reception.

7. We group the theories analyzed in Chapter II into two branches: those interested in intratextual dates (especially the implied reader) and how the text programs the reading process and interpretive outcome (theories of reading), and those studying extratextual dates (especially the concrete reader) and determine how the reader influences, due to his experience, the understanding of the literary message (theories of reception).

8. We note that the dichotomy: *theories of reading* and *theories of reception* is reminiscent of the eternal interpretive dilemma: the intrinsic approach and the extrinsic approach. As a solution, we present some syncretic models of reading theory that, like theories of reading and theories of reception, have appeared during the last century, and continue to be developed and

remain current. Through them, interpretive extremes, as well as irrelevant analyzes which the literary work bears, can be easily avoided.

9. Therefore, we propose three syncretic models of reading theory: dialogism, intertextuality theory and sociocritics. We call these disciplines syncretic approaches, because they are based on the principle of perspectivism and dialogism. A reading from the perspective of these disciplines will take into account both the intratextual dates and the extratextual context of the literary work: the horizon of expectation of the author and the reader, the reading experience, the emotional reaction of the reader, etc. Integrative reading models are faithful to the literary work, because they operate with methods and concepts adapted to the field of literature. These theoretical directions have been developed during the twentieth century, in parallel, deductively or successively with the theories of reading and of reception.

10. In the current context of globalization and massive digitalization, the application of the dialogic principle to the reading of artistic literature is considered pertinent. So, our research proposes a syncretic model of reading from three perspectives: dialogism, intertextuality theory and sociocritics. The three-dimensional choice is justified by the fact that literary dialogism presupposes at the intrinsic level the other two derivations as well. So, in the end, a new model of syncretic reading is conceptualized, the algorithm itself is elaborated and its applicability is illustrated by giving an example of reading on the novel The *Name of the Rose* by Umberto Eco.

In the end, it is necessary to emphasize the idea that reading theory is an intensely researched field in the West, so the incorporation of these contributions in the Romanian space is necessary to supplement the knowledge in the field of literary theory. Finally, a set of recommendations and possibilities for framing the given knowledge within the local framework, at theoretical and practical level, is proposed.

Recommendations for the development, promotion and implementation of the scientific results obtained

The ideas of this dissertation can be developed and enriched by:

− elaboration of a monograph that would illustrate the current situation of the reading theory, especially the analysis of the disciplines that offer a syncretic model of reading , globalizing the possibilities of interpretation;

− inspection of other disciplines in order to find tangents between reading theory and literary dialogism, thereby detecting new possibilities of syncretic reading (ex.: psychocritics);

− proposing several syncretic reading exercises, not only on foreign works (*The Plague* by Albert Camus, *The Palace of Dreams*, *The General of the Dead Army* by Ismail Kadare), but

also on Romanian literary works: *The Annunciation (Bunavestire)* by Nicolae Breban, *The Black Church (Biserica neagră), The Madmen's Equinox (Echinoxul nebunilor)* by A. E. Baconsky and of local writers: *The Terrible times (Cumplite vremi)* by Vladimir Beșleaga, *Living tissue 10x10 (Țesut viu. 10 x 10)* by Emilian Galaicu Păun, *Roman Intim* and *Bonifacia* by Paul Goma;

− writing the bachelor's, master's or doctoral theses in which the concepts and analysis tools inventoried in the present approach would be applied and which would deepen some aspects;

− collaboration with specialists in other fields in order to establish possible tangents, and thereby enrich the theoretical and methodical fields and maintain interdisciplinary relations.

The results of the research can also be applied and promoted:

− in different research projects, in various scientific activities, the results can also be promoted by educational, social and cultural events in order to familiarize the masses and experts from other fields with the achievements and innovations of this research;

− during lectures of literary theory and during the elaboration of the university courses;

− in the direct text analysis of our critics;

− in the field of pedagogy, by adapting to the specific methodology of the science of education, the process of training the reading competence of students will be facilitated, which represents a new community of readers;

− having an interdisciplinary character, the specialists of other fields will be able to use the results of the thesis in their studies, thus ensuring the maintenance of inter - and transdisciplinarity.

Finally, the thesis updates and announces a series of problems to be solved in the field of literary science, and thus opens a lot of research possibilities, and many innovative directions for development.

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8. Dementieva, Diana. *Intra- and Extratextual Approaches of the Literature in the 20th Century: Naratology and Sociocritics (Abordări intra- și extratextuale ale literaturii în sec. al XX-lea: Naratologia și Sociocritica).* În volumul „Identities in Globalisation. Intercultural Perspectives" / ed.: Iulian Boldea, Cornel Sigmirean - România, Târgu Mureș: „Arhipelag XXI" Press, 2020, pp. 757- 771 din 881 pagini, ISBN: 978-606-8624-10-5. Disponibil on-line: http://asociatia-alpha.ro/gidni/07-2020/GIDNI-07-Lite.pdf

9. Dementieva, Diana. *Paul Cornea: From the Typology of the Text to The Types of Reader and Reading (Paul Cornea: de la tipologia textului la tipurile de lectori și lecturi),* În volumul „Multiculturalism through the Lenses of Literary Discource" / ed.: Iulian Boldea, Cornel Sigmirean, Dumitru Mircea Buda - România, Târgu Mureș: „Arhipelag XXI" Press, 2019, pp. 576-587 din 729 pagini. ISBN: 978-606-8624-09-9. Disponibil on-line: http://asociatia-alpha.ro/ldmd/07-2019/LDMD-07-Lite.pdf

10. Dementieva, Diana. *Reader-Response Thoeries. Conceptual and Terminological Delimitations* (*Teoriile răspunsului cititorului. Delimitări conceptuale și terminologice*). În volumul „Paths of Communication in Postmodernity" / ed.: Iulian Boldea, Cornel Sigmirean, Dumitru Mircea Buda -, România, Târgu Mureș: „Arhipelag XXI" Press, 2020. ISBN 978-606-8624-00-6, pp. 332-341 din 541 pagini. Disponibil on-line: http://asociatia-alpha.ro/cci/06-2020/CCI-06-Lite-a.pdf

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12. Dementieva, Diana. *Lectura ca mod de existență a operei literare*. Volumul conferinței „Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine", AȘM, Chișinău, Moldova, 22-23 septembrie 2020, conferinţă ştiinţifică internaţională dedicată zilelor europene ale patrimoniului, com. șt.: Liliana Condraticova (președinte) [et al.] ; com. org.: Liliana Condraticova (președinte) [et al.]. – Iași-Chișinău, 2020, pp. 538 - 543 din totalul de 622 pagini. ISSN 2558 – 894X. Disponibil on-line: https://asm.md/conferinta-stiintifica-internationala-online-patrimoniul-cultural-de-ieri-implicatii-dezvoltarea-0

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13. Dementieva, Diana. *Wolfgang Iser, experiența estetică în actul lecturii*. În Materialele Conferinței Științifice a doctoranzilor: „Tendințe contemporane ale dezvoltării științei: viziuni ale tinerilor cercetători", ediția a 7-a, Chișinău: 15 iunie 2018. Vol. II, Chișinău: Universitatea de Stat „Dimitrie Cantemir", 2018 (Tipogr. "Biotehdesign"), pp. 34-38 din 313 pagini, ISBN: 978-9975-108-46-1.
Disponibil on-line: http://ibn.idsi.md/sites/default/files/imag_file/34-38_0.pdf

14. Dementieva, Diana. *Evoluția conceptului de lectură. O mica sinteză în diacronie***.** Materialele Conf. șt. a doctoranzilor: „Tendințe contemporane ale dezvoltării științei: viziuni ale tinerilor cercetători", ediția a 9-a, Chișinău: 10 iunie 2020. Vol. II, Chișinău: Universitatea de STat „Dimitrie Cantemir", 2020 (Tipogr. „Biotehndesign"), pp. 51-66 din 287 pagini. 2020, vol. II, ed. a 9-a. ISBN 978-9975-108-65-2.
Disponibil on-line: http://ibn.idsi.md/sites/default/files/imag_file/51-55_25.pdf

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15. Dementieva, Diana. *Umberto Eco. Conceptul „deschiderii" și limitele ei.* Conferința științifică internațională „Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine", ediția a I-a, Chișinău, R. Moldova, 23-25.septembrie 2019. Instituții responsabile de ediție: Academia de Ştiinţe a Moldovei. Locul publicării: Chișinău, Republica Moldova. Editura: Biblioteca Naţională a Republicii Moldova. Anul publicării: 2019, pp.37-38, ISBN: 978-9975-3290-4-0. Disponibil on-line: http://ibn.idsi.md/sites/default/files/imag_file/37-38_12.pdf

ANNOTATION

Dementieva Diana: Reading as the means of existence for literary work. Theories of reading from the XXth century. PhD thesis in philology, specialty: 622.03 - Theory of literature, Chisinău, 2021.

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography from 132 sources, 170 pages of basic text, declaration of assumption of responsibility, author's CV.

The results of the thesis are reflected in 14 scientific papers.

Keywords: literary work, text, author, reader, concrete reader, abstract reader, fictional reader, literary communication, sender, receiver, reading, (re)reading, reception, interpretation, hermeneutics, reading competence, horizon of expectation, metatheory of reading, aesthetics reception, theories of reading, theories of reception, dialogism, intertextuality, sociocritics, intratextual dates, extratextual dates, open work, syncretic reading, syncretic model of reading

Field of study: Theory of literature

The purpose is to analyze the metamorphoses of theory of reading from the twentieth century and create a global picture of them, also propose a theoretical and methodological support suitable for the analysis of a literary work from the perspective of the reader.

Research objectives:

1. Reconstructing the evolution of the idea of *literary reception*;
2. Determining the stages of evolution of the concept of *reading* in the history of literary hermeneutics;
3. Clarification of polysemantic notions concerning the object, act, and subject of reading;
4. Interpretation of various perspectives on the existence of literary work;
5. Examining reading as the only means of existence of literary work;
6. Synthesizing the main theories of reading from the twentieth century;
7. Establishing the benchmarks for the delimitation between the categories: theories of reading and theories of reception;
8. Presentation of three syncretic reading models;
9. Proposing a *syncretic reading* algorithm;
10. Illustrating the applicability *of the syncretic model of reading* on the novel *The Name of the Rose* by Umberto Eco.

The scientific novelty and originality of the paper involves creating, for the first time in our academic context, a panorama of the theories and models of reading in the twentieth century. As a result of the detection of the polyform specificity of the reading theory, it is insisted on the necessity of the delimitation between: theories of reading and theories

of reception. However, it demonstrates the irrelevance of both groups of methodologies for effectively reading the literary work, because of their unidirectionality. As a result, *a new model of the existence of the literary work* is conceptualized, which includes all the traditional approaches (objective, expressive, mimetic and pragmatic). For the first time, a syncretic model of reading is proposed which borrows terms from dialogism, sociocriticism, the theory of intertextuality, theories of reading and theories of reception. This model introduces the notions of the *metatheory of reading*, the *syncretic model of reading* and *syncretic reading*. Finally, an algorithm for syncretic reading is proposed and its applicability demonstrated using the novel *The Name of the Rose* by Umberto Eco.

The scientific problem solved in the researched field consists in the elaboration, especially for the scientific context from the Republic of Moldova, of an overall theoretical study on the theories and models of reading from the 20th century. The problem of terminological and methodological ambiguity was solved by classifying theories into two corresponding categories: theories concerned with intratextual instances (the perspective of the implicit reader) and theories studying extratextual instances (the perspective of the real reader). As a result of the discovered evidence, the problem of splitting the study of the literary work was detected. The problem is solved by conceptualizing and applying a syncretic reading model.

The theoretical and practical importance consists in identifying and defining the main operational concepts and analysis tools of the literary work from the reader's perspective. The approach involves a systematic analysis of studies in the field of reading theory appeared during the last century in the West and a few decades later in Romania. Chapter three involves a double innovative approach: from theory to practice. Constituting a base of updated, defined and clarified terminological and methodological tools, the research will be useful to any scientific researcher, literary critic, literary historian, university teacher, but also to pedagogy specialists, teachers from schools of the Republic of Moldova. The study also opens up multiple directions and possibilities for inter- and transdisciplinary research.

Implementation of scientific results. The results of the thesis continue to be implemented in the research project *Culture of Promoting the Image of Cities from the Republic of Moldova Through Art and Mythopoetics* from the Humanities Research Center of the State University of Moldova. The basic ideas of this study were presented at 14 scientific conferences in the country and abroad. Also, the results of research on the doctoral thesis are reflected in 14 articles published in scientific journals, national and international.

ADNOTARE

Dementieva Diana: Lectura ca mod de existență a operei literare. Teorii ale lecturii din secolul al XX-lea. Teză de doctor în filologie la specialitatea 622.03 – Teoria literaturii, Chișinău, 2021.

Structura tezei: introducere, trei capitole, concluzii generale şi recomandări, bibliografie din 132de surse, 170 pagini de text de bază, declaraţia privind asumarea răspunderii, CV-ul autoarei.

Rezultatele tezei au fost reflectate în 14 lucrări ştiinţifice.

Cuvinte-cheie: operă literară, text, autor, lector, cititor concret, cititor abstract, cititor fictiv, comunicare literară, emițător, receptor, lectură, (re)lectură, receptare, interpretare, hermeneutică, competență de lectură, orizont de așteptare, metateoria lecturii, estetica receptării, teorii ale lecturii, teorii ale receptării, dialogism, intertextualitate, sociocritică, instanțe intratextuale, instanțe extratextuale, opera deschisă, lectură sincretică, model sincretic de lectură.

Domeniu de studiu: Teorie literară

Scopul lucrării rezidă în analiza metamorfozelor și crearea unui tablou al teoriei lecturii din secolul al XX-lea, în propunerea unui suport teoretico-metodic adecvat pentru analiza operei literare din perspectiva cititorului.

Obiectivele cercetării:

1. Reconstituirea parcursului ideii de *receptare literară*;
2. Determinarea etapelor de evoluție a conceptului de *lectură* în istoria hermeneuticii literare;
3. Interpretarea diverselor perspective asupra modului de existență a operei literare;
4. Examinarea lecturii ca modalitate unică de existență a operei literare;
5. Clarificarea noțiunilor polisemantice ce vizează obiectul, actul, și subiectul lecturii;
6. Sinteza principalelor teorii ale lecturii din secolul al XX-lea;
7. Stabilirea reperelor la delimitarea între categoriile: Teorii ale lecturii și Teorii ale receptării;
8. Prezentarea unor modele sincretice de lectură;
9. Propunerea unui algoritm de *lectură sincretică*;
10. Ilustrarea aplicabilității *modelului sincretic de lectură* în baza romanului *Numele trandafirului* de Umberto Eco.

Noutatea ştiinţifică şi originalitatea lucrării constă în crearea, pentru prima oară în contextul nostru academic, a unei panorame a teoriilor și modelelor de lectură din secolul al XX-lea. Ca urmare a depistării specificului poliform al teoriei lecturii, se insistă asupra necesității delimitării între: Teorii ale lecturii și Teorii ale receptării. Cu toate acestea, se demonstrează

irelevanța acestor două grupuri de metodologii la lectura eficientă a operei literare, dat fiind unidirecționalitatea lor. Drept urmare, se conceptualizează *un nou model de existență a operei literare* care înglobează toate demersurile tradiționale (obiectiv, expresiv, mimetic și pragmatic). În premieră, se propune un model sincretic de lectură care își ajustează termeni ai dialogismului, sociocritici, teoriei intertextualității, dar și din eșafodajul Teoriilor lecturii și Teoriilor receptării și care introduce noțiuni ca *metateorie a lecturii*, *model sincretic de lectură* și *lectură sincretică*. În cele din urmă, se oferă un algoritm de lectură sincretică și se demonstrează aplicabilitatea lui în baza romanului *Numele trandafirului* de Umberto Eco.

Problema ştiinţifică soluţionată în domeniul cercetat constă în elaborarea, mai ales pentru contextul științific din Republica Moldova, a unui studiu teoretic de ansamblu asupra teoriilor și modelelor de lectură din secolul al XX-lea. A fost soluționată problema ambiguității terminologice și metodologice prin clasificarea teoriilor în două categorii corespunzătoare: în teorii preocupate de instanțele intratextuale (perspectiva cititorului implicit) și teorii ce studiază instanțele extratextuale (perspectiva cititorului real). Drept urmare al evidențelor descoperite, s-a depistat problema scindării studiului operei literare. Problema fiind soluționată prin conceptualizarea și aplicarea unui model sincretic de lectură.

Importanţa teoretică şi practică constă în identificarea și definirea principalelor concepte operaționale și instrumente de analiză a operei literare din perspectiva cititorului. Demersul presupune o analiză sistematică a studiilor din domeniul teoriei lecturii realizate pe parcursul secolului trecut în Occident, iar câteva decenii mai târziu și în România. Capitolul trei presupune un demers inovativ dublu: de la teorie la practică. Constituind o bază de instrumente terminologice și metodologice actualizate, definite și clarificate, cercetarea va putea fi utilă oricărui cercetător științific, critic, istoric literar, cadru didactic universitar, dar și specialiștilor în pedagogie, profesorilor din școlile din Republica Moldova. De asemenea, studiul deschide multiple direcții și posibilități de cercetare inter- și transdisciplinare.

Implementarea rezultatelor ştiinţifice. Rezultatele tezei continuă să fie implementate în cadrul proiectului de cercetare *Cultura promovării imaginii oraşelor din Republica Moldova pin intermediul artei şi mitopoeticii* din cadrul Centrului de cercetări științifice: Științe Umaniste a Universității de Stat a Moldovei. Ideile de bază ale acestui studiu au fost prezentate și apreciate la 14 conferințe științifice din țară și de peste hotare. De asemenea, rezultatele cercetărilor la tema tezei de doctorat sunt reflectate în 14 articole apărute în reviste științifice de profil, naționale și internaționale.

АННОТАЦИЯ

Дементьева Диана: Чтение как способ существования литературного произведения. Теории чтения в XX веке. Кандидатская диссертация по филологии, специальности 622.03 - Теория литературы, Кишинев, 2021.

Структура работы: введение, три главы, общие выводы и рекомендации, библиография включающая 132 источника, 170страницы основного текста, заявление о принятии ответственности, резюме автора.

Результаты диссертации отражены в 14 научных статьях.

Ключевые слова: литературное произведение, текст, автор, читатель, абстрактный читатель, вымышленный читатель, конкретный читатель, горизонт ожидания, чтение, рецепция, (пере)чтение, интерпретация, герменевтика, диалогизм, интертекст, социокритика, теории чтения, теории рецепции, синкретическое чтение, метатеория чтения, модель синкретического чтения.

Область исследования: Теория литературы

Цель научной работы является анализ метаморфоз и создание общей картины теорий чтения из двадцатого века, предлагая адекватный теоретический и методологический инструментарий для анализа литературного произведения с точки зрения читателя.

Цели исследования:

1. Реконструкция пути идеи *литературной рецепции*;
2. Определение этапов эволюции концепции *чтения* в истории литературной герменевтики;
3. Интерпретация различных точек зрения на способ существования литературного произведения;
4. Рассмотрение чтения как единственного способа существования литературного произведения;
5. Уточнение многозначных терминов, касающихся объекта, акта и предмета чтения;
6. Обобщение основных теорий чтения XX века;
7. Установление ориентиров для разграничения категорий: теории чтения и теории рецепции;
8. Презентация моделей синкретического чтения;
9. Предложение алгоритма синкретического чтения;
10. Иллюстрация применимости модели синкретического чтения на основе романа Умберто Эко «Имя розы».

Научная новизна и оригинальность диссертации заключается в том, что впервые в нашем академическом контексте создается панорама теорий и моделей чтения XX века. В результате выявления полиморфной специфичности теории чтения настаиваем на необходимости проводить разграничение между: теориями чтения и теориями рецепции.

Однако, несоответствие этих двух групп методологий эффективному чтению литературного произведения демонстрируется с учетом их однонаправленности. В результате концептуализируется новая модель существования литературного произведения, включающая все традиционные подходы (объективный, выразительный, миметический и прагматический). Впервые предлагается модель синкретического чтения, которая включает термины диалогизма, социокритицизма, теории интертекстуальности, но также основана и на теорий чтения и теорий восприятия, также вводит такие понятия, как *метатеория чтения, модель синкретического чтения* и *синкретическое чтение*. Наконец, предлагается алгоритм синкретического чтения.

Решение научной проблемы заключается в разработке, особенно для научного контекста в Республике Молдова, общего теоретического исследования теорий и моделей чтения 20-го века. Проблема терминологической и методологической двусмысленности была решена путем классификации теорий на две соответствующие категории: теории связанные с интратекстуальными примерами (точка зрения абстрактного читателя) и теориями изучающими внетекстовые примеры (точка зрения реального читателя). В результате обнаруженных свидетельств была выявлена проблема разделения исследовательского процесса литературного произведения. Проблема была решена путем теоретизирования и применением модели синкретического чтения.

Теоретическое и прикладное значение состоит в выявлении и определении основных операционных концепций и инструментов для анализа литературного произведения с точки зрения читателя. Подход предполагает систематический анализ исследований в области теории чтения, проведенных в прошлом веке на Западе, а несколько десятилетий спустя в Румынии. Третья глава включает новаторский двойной подход: от теории к практике. Создавая базу обновленных терминологических и методологических инструментов, определенных и уточненных, исследование может быть полезно любому научному исследователю, критику, историку литературы, преподавателю университета, а также специалистам в области педагогики, учителям школ в Р. Молдова.

Внедрение научных результатов. Результаты диссертации продолжают использоваться в исследовательском проекте «Культура продвижения имиджа городов в Республике Молдова через искусство и мифопоэтику», Государственный университет Молдовы. Основные идеи этого исследования были представлены и оценены на 14 научных конференциях в стране и за рубежом. Также результаты исследования докторской диссертации отражены в 14 статьях, опубликованных в специализированных научных журналах, как национальных, так и международных.

DEMENTIEVA DIANA

READING AS THE MEANS OF EXISTENCE FOR LITERARY WORK THEORIES OF READING FROM THE TWENTIETH CENTURY

622.03 THEORY OF LITERATURE

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