



THE FUNCTION OF
PARADOX

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1 PREAMBLE

This paper attempts to give an answer to the following questions: Why do people use paradox? What is the function of the paradoxical usage of language by both literary writers and others? The aim of this paper is therefore to account for the use, or textual function, and psychological effect of paradox. A paradox is an expression or utterance which appears to express a false/absurd/improbable proposition, but actually underlyingly expresses a true or plausible one.¹

2 ACCOUNTING FOR PARADOX

Paradox is a useful conceptual tool; if the investigator of paradox may himself be paradoxical, its usefulness lies in the fact that through it, we conceive the inconceivable, and express the inexpressible. On the other hand, psychologically speaking, it is a source of feelings of wonder, of shock, surprise; and of perceptions of novelty and enigmas. These points will now be elaborated.

¹ See M.H. Abrams, *A Glossary of Literary Terms* (1988) [1954]. (5th ed.); S. Barnet, M. Berman, and W. Burto, *Dictionary of Literary Terms* (1965); R. Barry, and A. Wright, *Literary Terms: Definitions, Explanations, Examples* (1966); J.A. Cuddon, *A Dictionary of Literary Terms* (1977); M. Gray, *Dictionary of Literary Terms* (1984).

2.1 TWO IN ONE

One view of the importance of paradox is that it provides an antidote to the limitations and dichotomies of orthodox logical thought. Overstreet² speaking about the value of paradox (here in its variant of oxymoron) writes as follows:

The oxymoron's technical value derives from its ability to overcome dichotomies created by Western (Cartesian) thought. The yoking of opposites in the oxymoronic phrase ... forces the imagination to synthesize a unique conceptual unity.

He goes on to explain how this unity is achieved, and how paradox is understood and its perceiver gratified:

By conceptualizing an oxymoron, opposites are joined and one can conceive the inconceivable. Each extreme position presented in the oxymoron remains boldly visible and is not neutralized, but held in the mind. The dichotomy is retained to keep the precision of the extremes. Yet by understanding the oxymoron with the necessary intuitive joking, the vast middle of the concept is enlivened and experienced. Unity is perceived. This mystical yoking of discrete opposites into a metaphysical union is aesthetic. The reader/conceptualizer of the oxymoron is not simply a recipient of a concept, but a participant ... To understand an oxymoron, one must (1) perceive the dual concepts, (2) be knowledgeable and recognize them, and (3) complete and experience the aesthetic pattern by having an appropriate response. To some people, this aesthetic response is a sense of satisfaction, or awe. To Emily Dickinson, it was the top of her head going off. In either case, this aesthetic response to an oxymoron is a participation by the reader wherein an intellectual leap unites the

² See D.Overstreet, 'Oxymoronic Language and Logic in Quantum Mechanics and James Joyce', *Sub-stance* XXVIII (1980) 37-59.

poles of meaning into a unique concept.

He argues that logic in paradox is different from that of traditional thinking and shows how this is advantageous:

Oxymoronic language thus creates oxymoronic logic by the aesthetic intuition of understanding. This oxymoronic logic tends to be more openly associative than does restrictive linear logic, holistic rather than pluralistic, poetic not barren, more cosmically applicable than scientifically specific, and of experience/compromise not of thought/idealization.

Following a similar line of thought, Shibles³ (p. 11) asserts that paradox often dissolves traditional dichotomies such as subject and object, fact and fiction, cause and effect, mind and body, and reason and emotion to provide deeper insight into the nature of things.

So it is used to remedy the inadequacies of the rational systems of philosophy and epistemology by the reconciliation of opposites and showing the underlying unity of all things.

In Dickinson's⁴

A perfect paralyzing Bliss

Contented as Despair -

(No 756)

we can see semantic similarity between Bliss and Despair as

³ See W.A. Shibles, *Metaphor: An Annotated Bibliography and History* (1971a).

⁴ E. Dickinson, 1955. *The Poems of Emily Dickinson: Including Variant Readings Critically Compared with All Manuscripts* ed. Thomas H. Johnson (the Belknap Press of Harvard University Press, 1955).

both are perfectly realised states. The similarity has to do with the stoppage of desire, hope or activity. This contentment, or lack of desire, is found equally in Bliss and in Despair.

2.2 FEELINGS OF WONDER AND NOVELTY

The psychological effect to which Overstreet in the above quotation alludes can be explained as follows. Part of the enjoyment of literature comes from having one's expectations aroused by a certain genre or literary device, and gratified. Upon meeting a paradox, a reader most often senses a contradiction of the words that are antonymous to each other. There is a sense of shock, amazement, or wonder (the Elizabethan rhetorician Puttenham has called paradox 'the wonderer').⁵

This sense stimulates the reader to speculate further about the meaning of paradox. The delight comes in deciphering, in puzzling out the sense of the paradoxical expression. At the same time, a sense of freshness and novelty comes from deviance from or violation of the co-occurrence restrictions of regular language.

2.3 SENSE OF AESTHETIC DISTANCING

⁵ R. Colie, *Paradoxia Epidemica: The Renaissance Tradition of Paradox* (1966).

According to another view, the obtrusive nature of self-contradiction calls the attention of the reader to the paradoxical expression as a literary device and thus produces an aesthetic distancing (Colie, p. 480). Paradox does maximally what Mukarovsky⁶ says is the nature of literary language.⁷

Paradoxical expressions deautomatize our reading, making us aware of the conscious execution, and leading to the maximum foregrounding of the utterance. We as readers are conscious of the intentional and systematic violation, distortion, and uncommonness of the language used. This self-conscious and self-regarding nature of paradox produces a sense of detachment as the listener or reader probes the enigma of the contradiction. The detachment also comes from the wit and cleverness which we find in the language of paradox, making us ponder the meaning that we are to determine when we go beyond the contradiction. Thus contradiction slows down our reading and makes us think what

⁶ J. Mukarovsky, 'Standard language and poetic language' in *Essays on the Language of Literature* ed. S. Chatman and S. Levin (Houghton Mifflin Co., 1961) pp. 241-49.

⁷ It is hard and brittle rather than emotional as Brooks has said (C. Brooks *The Well Wrought Urn* 1947, p. 3). Poetry, Brooks maintains, works 'by contradiction and qualification', by metaphors where there are 'necessary overlappings, discrepancies, contradictions'. As such, he like many other New Critics extends the application of the term paradox from a rhetorical figure to include all surprising deviations from, or qualifications of, common perceptions or commonplace opinions, as Abrams (1988: 127) has stated.

the meaning of the paradoxical expression could possibly be. We are made to reread the expression if we want to make sense out of it. In this way we are forced to ponder the meaning of the expression and its deeper implications.

2.4 A CLUE TO A 'SERIOUS PLAY' WITH THE AUTHOR

Paradoxically, though understanding of a paradoxical expression involves interpretive disruption and requires careful rereading, Colie (1966: 34) asserts that there is a feeling of naturalness and effortlessness about paradox. He points out that paradox is not just a piece of cleverness or wit; it has been (paradoxically) called serio ludere: serious play (ibid. p. 5). Therefore it seems to show an urbane and courtly grace and nonchalance, a seemingly effortless manipulation of expression and thought under which lies a profound feeling or sober purpose (ibid. p. 34). Paradox in its aesthetic distancing (see 2.3) makes us cooperate with the author in a kind of serious play as we reflect on its possible readings.

2.5 THE PARADOX OF PARADOX: DISTANCING AND EMPATHY

Although distancing is the opposite of empathy, paradoxical expressions may trigger both of these psychological effects.

Langer theorizes that art does not communicate raw

spontaneous emotions, but communicates symbolic forms of those emotions to convey a semblance of feeling, an illusion of life, or a picture of virtual rather than actual life. Because art is symbolic form rather than actual experience, the aesthetic experience requires a certain amount of distancing.⁸ This distancing is necessary both for the audience and the artist; for the former to feel the experience, for the latter to produce the semblance of the experience. We could not communicate an experience in an artistic form nor feel the impact of an artistic experience if we did not perceive the experience to be fictional; otherwise we would be overcome by the immediacy of the experience.⁹ Like other forms of artistic expression at odds with reality, the verbal play given by the sense of contradiction in an oxymoron gives us a sense of artistic distancing, while it does not prevent us from empathizing, i.e., feeling the emotions evoked by the possible readings of the paradoxical expressions.

2.6 THE ILLUSION OF LIFE

In further reference to the empathising effect of paradox, Ching states that the sources of empathy may come

⁸ For definitions of these terms, see Abrams, op. cit., pp. 43-44 and 48-49.

⁹ S. Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (1953).

from the multiple readings that are possible from a given paradox.¹⁰

This gives us an illusion of a multiple vision mimetic of the complexity of the external or psychological reality of life as we actually experience it, or mimetic of the different shades of feelings of the writer or speaker of the paradoxical expression. Somehow, the various readings, and the various levels of meaning we may derive from such an expression, intensify the ideas and give us an illusion of the essence of an experience or world rather than a mere factual explanation or description of that experience or world. In the shaping of the different readings into an artistic whole, there develops an illusion of life, an imagined world. The gratification that a reader may get from reading a paradoxical expression is based upon the variety of readings possible, which are in turn a reflection of a whole situation and of the whole world of ideas and feelings of the poet concerning the situation.

2.7 THE TRADITION OF PARADOX AS A SOURCE OF SURPRISE,

ENIGMA OR PUZZLEMENT

The reader of paradoxical expressions may experience

¹⁰ M.K.L.Ching, *A linguistic analysis of compact verbal paradox in literature: a semantic interpretation of the oxymoron*. Unpublished Ph.D. Thesis. Florida State University (1975).

surprises such as a reversal of values, an equivocal statement, or an expression of truth which goes beyond conventional epistemology by uniting supposedly irreconcilable categories of knowledge.

Colie (p. 107 and p. 325) states that Donne's The Flea and Swift's A Modest Proposal fall under the category of classical paradoxes which take the form of arguments defending an indefensible or unworthy subject. Paradox has thus traditionally involved a reversal of values, or a challenge to orthodoxy, a criticism of conventional judgment. Considered from the point of view of an audience aware of Hero's chastity, the reading of Shakespeare's pure impiety (Much Ado about Nothing, iv, i, 104)¹¹, meaning that the impiety is somehow holy or good, is an example of a reversal of conventional judgment: impiety is purity.

The 'Liar' paradox¹², which has a tradition in logic, shows a perfect self-contradiction or equivocation.

A sense of puzzlement may be produced because the author of an utterance seems to be equivocating so that we do not know his real attitude towards his subject. An example showing

¹¹ C.J.Sisson, ed. *William Shakespeare: the Complete Works* (1953).

¹² For a definition of the 'Liar' paradox, see L.Aqvist, 'How to Handle the Liar Paradox in Modal Logic with Sentential Quantifiers and its own Truth Predicate', *Theoretical Linguistics*, IX (1982) 111-129.

this equivocation is perfect mediocrity.¹³

Ching (p. 268) explains this example by saying that in its immediate context, the word perfect means 'exact' or 'appropriate', emphasizing her mediocrity of musical talent. But at the end of the poem, we learn she may well outlive Freud and have an enduring fame with Beethoven and Berlioz. Somehow her mediocrity is the epitome of perfection, a real kind of accomplishment. But the puzzlement remains, in that we are still not quite certain whether her talent of playing the piano is mediocrity or excellence. Here, as elsewhere, the puzzlement has a positive result, causing the reader to question conventional wisdom or rationality.

A paradoxical expression reconciles contradictions, blurs distinctions of conventional epistemology, or dissolves traditional categories of ideas in order to get at an underlying truth, a higher level of truth. Sidney's freezing fires¹⁴, said to describe love, reconciles the contradiction lovers feel about their emotion.

The truth which underlies this phrase is that misery is associated with love.

¹³ R. Bradbury, 'Mrs Harriet Hadden Atwood, Who Played the Piano for Thomas Edison for the World's First Phonograph Record, Is Dead at 105' in *When Elephants Last in the Dooryard Bloomed: Celebration for Almost Any Day in the Year*. (Knopf, 1973).

¹⁴ Sir Philip Sidney, *Astrophel and Stella* ed. Mona Wilson (The Nonesuch Press, 1931).

2.8 SHAPING OF REALITY

Because paradox is a reversal of normal thought, Shibles (ibid., p. 12) thinks that it orders and shapes reality for us. It manifests the creative mind and the subjective values of its author. It is a deliberately manipulated distortion of concepts by its creator to express certain aspects of experience that cannot be expressed by conventional meanings. Leech illustrates this point by citing the case of religious language which represents such enigmas as death in life and life in death:

I die, yet depart not,

I am bound, yet soar free;

Thou art and thou art not

And ever shall be!

(R. Buchanan, The City of Dreams)¹⁵

To express the mysticism of religious experience, language based on commonsense categories of reality is inadequate, and paradox is a necessary means of seeking access to hidden 'truth'.

2.9 PARADOX AS A VALUABLE TECHNIQUE IN LITERATURE

The following sections explain how oxymoron or paradox may be used (a) as a literary technique of irony/satire, and

¹⁵ G.N. Leech, *A Linguistic Guide to English Poetry* (1969a).

(b) as a literary device of dramatic opposition.

2.9.1 OXYMORON AS A TECHNIQUE OF IRONY

Held shows us how oxymoron in the Secret Agent helps Conrad achieve the narrative irony associated with his writing:¹⁶

Conrad's oxymoronic imagination is most frequently at work in Chapters II-V, that is, in the part of the novel dealing most importantly with the terrorists. Chapter II, which relates Verloc's appearance at the unnamed embassy in response to Vladimir's summons, contains at least seventeen oxymorons, an extraordinary number in English prose fiction. These include "inert fanaticism" (12), "fanatical inertness" (12), "noble recklessness" (14), "merry perplexity" (19), "proud humility" (23), "ferocious discretion" (25), "Hyperborean manners" (25), "soft brutality" (36), "sacrosanct fetish" (28), and "intellectual idiots" (33). Undoubtedly, some of these oxymorons work to convey the narrative irony: to say of the indolent Verloc that he is devoted to idleness "with a sort of inert fanaticism, or perhaps rather with a fanatical inertness" (12) is to treat him with the sort of irony that is synonymous with sarcasm. Neither term of the paradox is positive, and both amplify the narrator's scorn for Verloc.

Oxymoron is also a useful tool for Conrad to create the paradoxical character of Vladimir in the same novel:

Vladimir ... can be characterized as something of a metaphysical poet. Yet his own political stance appears largely paradoxical: on the one hand, he advocates "an act of destructive ferocity so absurd as to be incomprehensible, inexplicable, almost unthinkable; in fact, mad. ... Madness

¹⁶ George Held, 'Conrad's Oxymoronic Imagination in "The Secret Agent"', *Conradiana: A Journal of Joseph Conrad*, XVII (1985) 93-107.

alone is truly terrifying..." while in the next breath he boasts, "I am a civilized man" (33). This contradiction suggests an oxymoron like "civilized madman," an accurate epithet for this urbane advocate of a terrifyingly ferocious act.

The sub of irony -- as Leach (1969) explains -- lies in the nature of the human temperament to adopt a pose, or to put on a mask in order to criticise under the guise of praise. Its importance as a tool of satire lies in the fact that the ironist adopts a tone which contradicts his true point of view.

2.3.2 OXYMONON AS A DEVICE OF DRAMATIC OPPOSITION -

The critic Young¹⁷ argues that Shakespeare's use of the metamorphic principle is successfully achieved through the device of oxymoron in A Midsummer Night's Dream.

Metamorphosis is conveyed simultaneously with continuity, or unity, or constancy, that contains and is expressed by it:

the coherence and constancy [in the Dream] are in the poet's art, and they spring from his consistent use of the metamorphic principle as a device not only for reflecting experience but for controlling it and expressing its unity.

In a similar way, Occhiogrosso quotes Manveli as saying:

The Dream is quite clearly a play about an English summer in which the seasons have gone wrong. It is winter when it should be summer; everywhere is wet and muddy. This is described by Titania in a central speech ... The King and Queen of the

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Fairies, embodying animal nature, are quarrelling, and their quarrels have upset the balance of nature. This is what is the play all about.

Occhiogrosso¹⁸ perceives that concord of discords lies at the heart of A Midsummer Night's Dream; we have a sense of chaos within order, and discontinuity within continuity. An example of this is given when Theseus is speaking at the very beginning of the play to Hippolyta:

Now, fair Hippolyta, our nuptial hour
Draws on apace. Four happy days bring in
Another moon: but O, methinks, how slow
This old moon wanes!

Hippolyta's response repeats Theseus' image of the moon, now seen in a new light; hence the paradox, whereby he sees its movement go slowly while she sees it as moving quickly:

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities.

Oxymoron according to Yussa was not only an expression of Shakespeare's personal conflict, but it was also a means

¹⁸ P. Occhiogrosso, 'Cinematic Oxymoron in Peter Hall's A Midsummer Night's Dream', *Film Quarterly*, II (1983) 174-178.

of recognizing the essentially dualistic nature of the whole world.

Paradox, if carefully handled, Yuasa (pp. 46-49) states, could be an apt expression of internal drama. Sleep, 'the certaine knot of peace' is the very negation of that drama:

Come sleep, O sleep, the certaine knot of peace,
The baiting place of wit, the balme of woe,
The poor man's wealth, the prisoner's release,

(Sidney, Sonnet 39)¹⁹

The subtlety and flexibility with which Sidney pairs contrary terms, Yuasa explains, distinguish his oxymoron. The baiting place is not exactly the opposite of wit, nor the balme of woe. The contrast between poverty and wealth is mildly expressed in 'the poor man's wealth'.

To support his argument that paradox is a useful tool for expressing internal drama, Yuasa gives the following example from Shakespeare's Sonnet 35:

Such civill war is in my love and hate.

The polarity of the two contradictory (or rather, in the

¹⁹ N. Yuasa, 'Rhetoric in the Sonnets of Sidney, Spenser and Shakespeare: a Morphology of Metaphor, Antonomasia and Oxymoron', *Studies in English Literature*, CLXII (1977) 33-52.

above line, contrary) terms, gives a sense of liveliness and drama in the tension between the two conflicting ideas, standards, or emotions.

2.10 THE COMIC AND SATIRICAL FUNCTION OF PARADOX²⁰

From the serious poetic use, we turn to the less serious comic use of paradox, which may also be illustrated from A Midsummer Night's Dream in the description of the play performed in Act V (for discussion, see Leech 1969: 140-1):

A tedious brief scene of young Pyramus,
And his love Thisbe; very tragical mirth.

Bira²¹, speaking about the function of Wilde's use of paradox, states that the latter plays with words in order to amuse and ridicule.

He uses his wit and spontaneity as a moral weapon to expose hypocrisy, to revolt against priggishness, impure morality and the absurdity of conventions. Though Wilde preaches, his preaching is indirectly presented by reinterpreting and redescribing reality in an unexpected way. Examples of this

²⁰ Norrick relates paradox to humour through disociation theory, i.e. schema conflict. See N.R.Norrick, 'How Paradox Means', *Poetics Today* X (1989) 551-62.

²¹ E.Bira, 'Paradox and Pragmatics (with Illustrations from Oscar Wilde's Works)', *Revue Roumaine de Linguistique*, XXVII (1982) 32-330.

technique are:

A little sincerity is a dangerous thing and a great deal of it is absolutely fatal.

(The Critic as Artist, part 2)²²

I think life is far too important a thing ever to talk seriously about.

(Lady Windermere's Fan)²³

We see in Wilde that the apparently comic use of paradox can conceal a serious purpose. This, once again, recalls the serio ludere description of paradox (see 2.4).

3 READERS' RESPONSES AND THE FUNCTION OF PARADOX

To support the above functions, it is appropriate at this point to look ahead to see some of the functions of paradox as revealed in the protocols and quantitative results of three administered questionnaires.

1. The fact that some readers used the interpretive strategy of irony (4 adults in Q. I, 8 times out of context and 4 times in context in Q. II and 5 times in Q. III) supports the view that one function of paradox is as a

²² *The Oxford Dictionary of Quotations*, 3rd ed. (Oxford University Press, 1979 [1941]), p. 572.

²³ *Stevenson's Book of Quotations: Classical and Modern*. Selected and arranged by B. Stevenson 9th ed. (Cassell, 1958) p. 1119.

technique of irony (see 2.9.1).

2. Other readers used the interpretive strategy of postulating an imagined world (11 children v 16 adults in Q. I, twice out of context and once in context in Q. II and twice in Q. III). This appears to support the function of paradox in creating an illusion of life (see 2.6).

3. The psychological effect of paradox, though difficult to detect, can be noticed in the following three stages of a typical reader's response, although not all readers showed this tendency:

a. The stage of amazement, surprise and puzzlement (see 2.7) where some readers express difficulty in resolving the paradox, is exemplified by remarks such as the following: 'Apologies. I'm confused' (an adult reader Q. I, G(B), 7 responding to the paradoxical expression magic prison); 'Sorry, this one beats me!' (a reader's response Q. II, G(D), 1 to A quiet - Earthquake Style).

b. The comic response stage where most readers smile or laugh upon confronting paradoxical expressions, was observed by the researcher when he was present on many occasions during the completion of the questionnaires (see 2.10).

c. The serious response stage occurs where most readers give a meaningful resolution to paradoxical expressions. Informal comments such as 'I enjoyed it' and 'it is good

stuff', were made by some readers, showing a sense of delight or gratification in deciphering the meaning of paradox (see 2.6).²⁴

4 SUMMARY

We have seen that people use paradox for different purposes and functions. These can be summarised here. A paradox enables us to overcome dichotomies created by Aristotelian (logical) thought; gives us a feeling of wonder, shock, surprise and novelty; permits us to experience the object in isolation from our personal concerns; embodies the challenge its author puts to the reader; allows us feel the emotions evoked by the possible readings of the expression; and gives us an illusion of the essence of an experience or world. A paradox is also a useful tool in the hands of a literary author in order to defend apparent absurdities; equivocate his real attitude towards his subject; show the underlying unity of all things; reshape reality; express the inexpressible; achieve narrative irony or create a paradoxical character; make use of the metamorphic principle; express internal drama; recognize the dualistic nature of the whole world; and last but not least, to amuse and ridicule.

²⁴ These open-ended questionnaires were designed and administered between September of 1986 and 1990 at Lancaster University, U.K. as data-gathering techniques for a Ph.D. thesis.

Most of these functions involve the advantage that paradox enables us to express and experience what could not be expressed in more commonsense language. The advantage of this may be (a) psychological, (b) aesthetic, (c) cognitive, (d) social, (e) moral, artistic and/or (f) comic.

All these functions testify to the importance and versatility of paradox as a literary device and as a device for the manipulation of the reader's thought and feeling.

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APPENDIX
READERS' RESPONSES AND THE FUNCTION OF
PARADOX

**(A) Readers' Responses Representing The
Interpretive Strategy Of IRONY:**

QUESTIONNAIRE I

1. Either we must agree to differ; or no-one can meet apart, therefore, we will never see each other again.
2. Our only health is the disease. The poet is asserting that by adopting 'the disease' presumably something which society views as unwholesome (hence 'the disease') then our living will improve. Indeed, giving in to 'the disease' is the only way to live. It appears that the poet is using the terms of society in his title - he himself may not consider 'the disease' to be a disease - he is being ironic.
3. Sadly amused. The irony being that the person was once himself amused this way at some better time of life - but cannot feel that way now.
4. To die without the Dying. To die straight away without a long process, when you know that you are going to die, and without the "act" that people put on when they know that they are near to dying eg playing for sympathy or saying "I'm just an old man near to the end of his days".

QUESTIONNAIRE II OUT OF CONTEXT:

1. Faultily faultless. Quite humorous term. If something is faultless, its usually perfect but the adjective takes this edge away from the meaning. It seems to be implying that nothing is perfect.
2. Without fault but only sporadically so: a description of a person who attempts to be perfect but frequently falls short of it?
3. . . . being faultless, ie being perfect, is a fault in itself. The paradox works because that which is perfect, is easy to criticise and shun in a society where conceit is harshly punished.
4. A person claims to be so perfect that it is unbelievable and so he has the fault to be faultless.
5. Someone who thinks that they are faultless + carry on as if will not make a mistake. However they are misguided about themselves + this attitude is wrong.

6. This is like describing something as faultless, but at the same time not being sure of the validity of your statement - faultily faultless ?
7. That the claim of having no wrongs, hardly holds true.

QUESTIONNAIRE II IN CONTEXT

1. The woman's faultlessness in this case is only physical - the ironic term 'faultily faultless' suggests that, paradoxically had her faultlessness been less, she would not have been 'faultily'.
2. . . . She is cold and incapable of love. The greater fault is that the poet cannot see this.
3. The girl is pretending to be faultless, like everybody is ,but she is a deadened form of humanity because she is so totally perfect.
4. Too perfect.

QUESTIONNAIRE III

1. Hopeless -/And therefore Good. Hopeless - unattainable, good - yearned for; food - much yearned for and yet - not only wanted when inaccessible.
2. I do believe her, though I know she lies. He is showing her that he believes to maintain the illusion that she herself is instigating. He is also lying to keep the illusion intact.
3. Before the beginning. This is not necessarily the literal beginning to all things - instead an ironic means of ridiculing the conventional thoughts of the imagined reader who would conceive of an actual end and beginning.
4. Lovely cares. Lovely here is meant to be ironical about cares. The phrase means that cares inside man move the self and arouse it as the self is aroused when it sees a lovely woman.

(B) Readers' Responses Representing The Interpretive Strategy Of Postulating an Imagined World.

QUESTIONNAIRE I CHILDREN'S RESPONSES:

1. And the way up is the way down. When my friend said to me the way up is the way down I thought how could that be. So I thought and it got though to me The way up is the way down because if you go up you must be able to come down the same way.
2. If you go up you can always come back down this way.
3. A magic prison. A magic prison could mean you have a bad dream or

- nightmare and you are trapped in the magic prison.
4. eg A magic prison means it's a dream you have a dream and you think it.
 5. A magic prison has magical wonders it can do things that other prisons can't, it might have electrical walls, the prison may have robot as guard, it may have trap doors.
 6. I think (A magic prison) means that you are put in prison and baled out.
 7. I think its like an animal trap if you go in you get caught. It must be magic for the animals they must wonder how the door comes down at the right time.
 8. a magic prison is prison with no door such as a cave with a blocked up entrance.
 9. I think it means a place that is magical but looked away.
 10. A magical prison unable to escape.
 11. It might mean a prison full of lights and trapdoors etc...

QUESTIONNAIRE I ADULTS' RESPONSES:

1. The way up can also be the way down. Something that can make things turn and go for the better can also turn things around and make them turn for the worse.
2. Stairs can lead up but they can also lead down.
3. Whichever way you go you want to go. Whether you go up to it or down to it, you will still be at the place you have wanted to get to, whether it has been determined by fate or not. This phrase perhaps indicates that everything is determined by fate.
4. I think it means that the way has two routes and that people can choose either.
5. Possibly hell. Something that would be inescapable in our idea of a prison, yet magical in that it cannot be explained.
6. A person creates a situation where they are trapped by either emotional worries or trapped in a fantasy world, whether they remain due to some magical power over which they have not control.
7. A prison without bars where you are the captive and the guard at the gate.
8. A fictitious prison with supernatural powers.
9. A magic prison can mean a space that a prisoner is confined in, yet they are still enchanted and happy in that situation. Or it could be an emotional prison.
10. The phrase could be on a literal childrens fairy story level - ie "a

- prince is trapped in some magic prison of some kind by a dragon" etc.
11. Fairy tale image is implied here. Synonymous of the 'Dungeon and Dragon' tales whereby you are often trapped but the sense of adventure etc can override the sense of entrapment.
 12. "Magic" - I interpret this as having supernatural powers, those powers beyond ordinary men. A magic prison would therefore be a prison unlike any other, because it has an ability to defend itself against prisoners trying to get out.
 13. One in which the captive is your own mind and the key to unlocking it is some unknown entity.

QUESTIONNAIRE II OUT OF CONTEXT:

1. Decaying, never to be decayed. Similar to "burning bush" (old testament - Judeo - Christian).
2. A Quiet - Earthquake. Merely the opening of the ground without noise.

QUESTIONNAIRE II IN CONTEXT:

1. decaying, never to be decayed. I now interpret it as the normal notion of life as now having broken down. Things no longer happen as they should do, and everything has become fixed and non-natural.

QUESTIONNAIRE III

1. Hopeless -/ And therefore - Good. Even if it's not true or resolveable, it could be one of those "holy mysteries".
2. Moves . . . in its stillness. . . . from a scientific point of view, particles are continually in motion in a solid structure.

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مدرس بقسم اللغة الإنجليزية وآدابها

ولد بالمنوفية في ١٧ نوفمبر ١٩٤٨. حصل على ليسانس الآداب في اللغة الإنجليزية

وآدابها من جامعة القاهرة مايو ١٩٧٧، حصل على درجة الماجستير في اللغويات من

جامعة أوهايو بالولايات المتحدة الأمريكية في أغسطس ١٩٨١، وحصل على درجة

الدكتوراة في اللغويات من جامعة لانكستر بإنجلترا في سبتمبر ١٩٩٠.

متزوج وله ولد و بنت