– Not the experience of the reader only – too much of influence of individual aspects
– Not the experience of the author either – the text would be experienceable only once

– a better way is to define the work of art in terms of SOCIAL AND COLLECTIVE EXPERIENCE

– poem = „structure of norms realized only partially in the actual experience of its many readers“
– norms = „implicit norms which have to be extracted from every individual experience of a work of art and together make up the genuine work of art as a whole“
– the NORMS we refer to in here are implicit norms which have to be extracted from every individual experience of a work of art and together make up the genuine work of art as a whole.
– Where and how do these norms exist? There is no single system of norms, but rather a system which is made up from several strata, each imposing its own subordinate group
  – W&W use the theory of Roman Ingarden, who has employed the methods of Husserl’s „Phenomenology“ to arrive at such distinctions of strata

– STRATA:
  – 1) The sound stratum
  – 2) The stratum of the units of meaning – every single word has its meaning and combines into units in the context, into syntagmas and sentence patterns.
  – 3) The stratum of the objects represented – the „world“ of the novelist, the characters, the setting
  – 4) The stratum of metaphysical qualities – the sublime, the tragic, the terrible, the holy – art can give us contemplation about those qualities

– W&W basically use Sausserian linguistics to work with particularly the first THREE of the STRATA („units of meaning, sentences (...) refer to objects, construct imaginative realities (...) or ideas. (...) A character in a novel grows only out of the units of meaning, is made of the sentences“).
– these distinctions of strata have the advantage of superseding the traditional misleading distinction between CONTENT and FORM

– What is the actual mode of existence of a system proposed above?
  – The literary work of art is created at a certain point in time and is subject to change (even complete destruction), it is a system of language with finitely defined beginnings and possibly ending
  – the work of art may become an object of experience (it is accessible only through individual experience), but at the same time it is not identical with any experience
  – it has what may be called „LIFE“ - it arises at a certain point of time, changes, and may perish
  – a work of art is timeless in that it keeps its fundamental structure of identity since its creation, but it is historical too as there is certain development in its existence that may be described (it is, for instance, regarded differently over time)
    – the paradox: a work of art has evolution, but still preserves itself and its basic structure. That is because the structure is dynamic (we may imagine it as a concept, as variables). The system stays, but it is always incompletely and imperfectly realized at a given point in time.

Ch. 13 – EUPHONY, RHYTHM AND METRE

– every work of literary art is, first of all, a series of sounds out of which arises the meaning
– the sound stratum attracts attention and thus constitutes an integral part of the aesthetic effect
– performance vs pattern of sound
  – performance is a recital of the pattern which adds something individual and personal into it – the science of rhythmics and metrics cannot be based entirely on the study of individual recitals
  – sound should always be analyzed in relation to meaning
– there are the inherent elements of sound (sounds of a, or o) and then there are relational elements (rhythm, pitch, stress)