

- 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 implying 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 the 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 finely 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 rhythmic 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)