

First Question:

Issue: Main Sphere of Discourse

8#

①

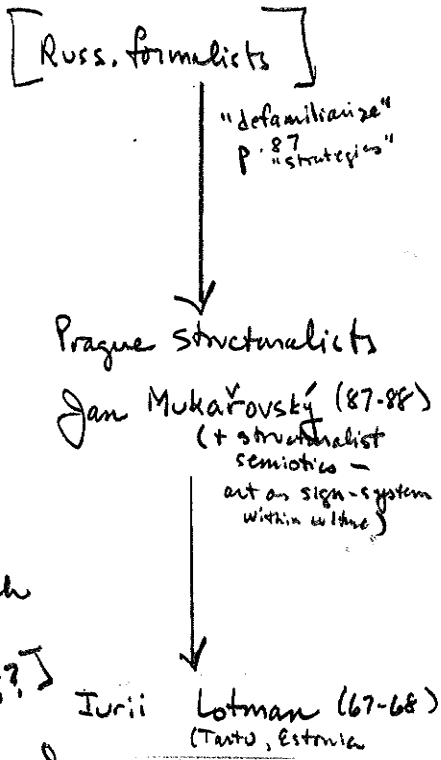
(Studied at Heidelberg [Gadamer] + part of Konstanz School of Reception Theorists →)

(Who is cited? Which argumentational threads are picked up, and which left alone?)
 Concept: "team players"
 Konstanz
 Which cards are picked up? (in 1976, Germany)

Main Line

Husserl!
 [Heidegger]
 Ingarden

Strong Secondary Line



Additional

Minimized - Little or No influence (Ignored or only brief references)

Marx (not in index!)
 Weber (not in index)
 Soviet Theory
 Lukács
 Brecht } not at all
 Benjamin
 Adorno (a few references)

Bakhtin

Gestalt Psychologists!

E. H. Gombrich
 [Gadamer ??]
 Collingwood 73

crucial for insisting that all utterances derive their meanings from situatedness in context, p. 55!

Speech-Act Theory
 J. L. Austin
 John Searle
 Key interventions: Stanley Cavell 159, 155ff, pragmatics 254, 161

Current [1965-75] Reader Response Theory
 Stanley Fish
 Michael Riffaterre, etc.

Sartre

Umberto Eco
 M. Merleau-Ponty
 Habermas

No post-Sartrean Fr. thought?
 • Lévi-Strauss } none
 • Lacan }
 • Althusser }
 • Derrida }
 • Foucault [one ref.]
 • Barthes [one ref.]
 • Cixous } none
 • Kristeva }

None to:
 • Feminist theory
 • standpoint epistemology (all "implied reader" = the same?)
 • ideology critique
 • "liberative" studies
 • popular culture/mass culture

Itz's world of discourse

(intersects with: Wellek, Dahlhaus, Ingarden, Jauss, Gadamer, etc.)

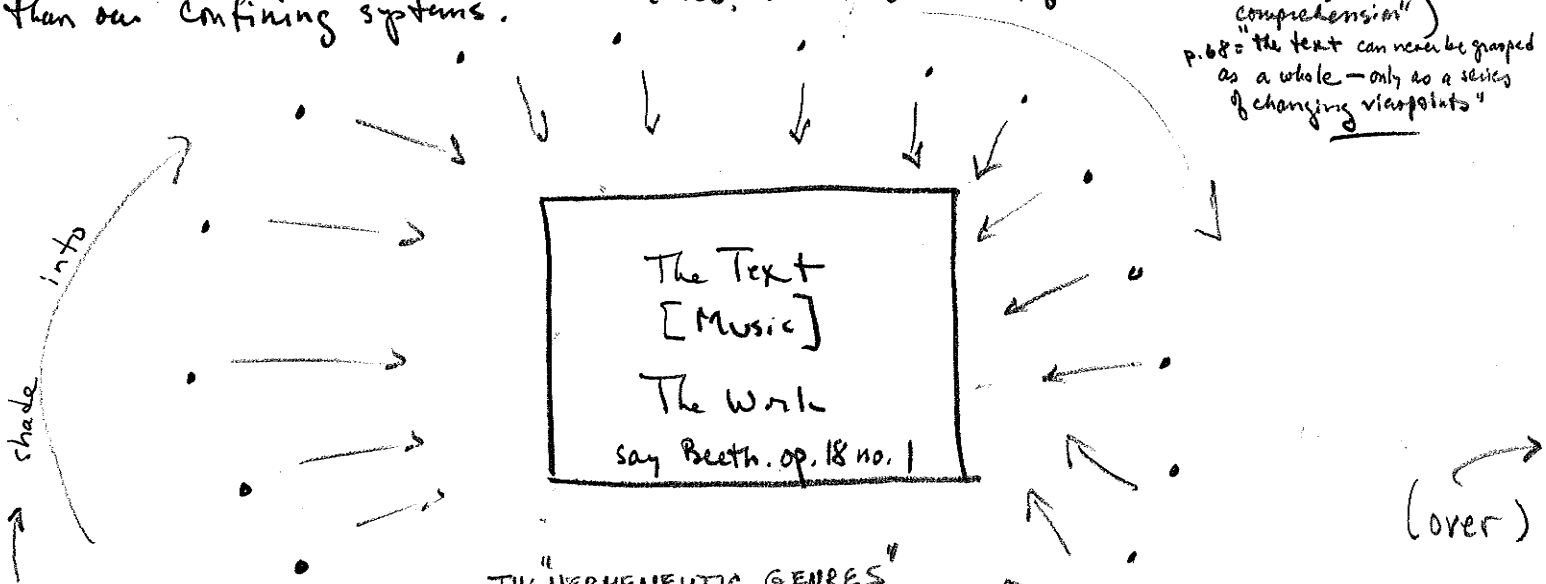
but "updated" [ca. 1970s] with theories then current (Skill differs from "New Criticism" - Music Theory USA; Music Hist. USA, etc.)

Lead more to the "New Musicology/Theory"

- Ch. 1 → Iser sharply opposes the standard methods of criticism which: (2)
- believes in a single "meaning" or truth in a work of art [piece of music] (buried truth to be explicated)
 - believes that "art" (aesthetic effect/response) is a thing [a nom] → opposed to an event, a happening, a verb. ^{cf. p. 5} ^{cf. Fink, Walter → not what it is but how it attracts reader's attention} ^{cf. p. 10, 100} ^{instead, p. 53 = what lit. does rather than what it means}
 - ∴ Sharp critique of the partiality of limiting systems/boxes/approaches to the "explanation" of art. (Art is thereby "used up" + consumed = bottom of p. 4)
 - ∴ Sees text as a sphere of action / tensions with many potentials for meaning, all of which are to be actualized via interaction with a reader — One cannot grasp it as a whole → all systems/boxes are partial

Now in one sense, a familiar argument: the art-work is greater, more incomprehensible than our confining systems. (Iser, 16 "lack of availability of the whole work during the act of comprehension")

→ cf. "consistency-building" p. 16
p. 68 "the text can never be grasped as a whole — only as a series of changing viewpoints"



Largely Rational Systems [to yellow p. 3 below] ^{Tier, pp. 16-19}

Music Theory (explanations; regarded as sufficient)

- Schenker
- Organicism/Grundgestalt/Phrase-function
- Formal Structures
- Mathematical Models

Music History

- Lib-Humanist "Research" [scientific model]
- Historical Document
- Retros; Topics, Rhetoric, Contemp. Theory
- Editions, text criticism
- Perhaps: Ideology, Critique [scientific] ^{Marxism}

Emphatically Irrational Systems

- Non-capturability of music in words or rational systems (incl. Heidegger, Jankélévitch, Barthes, Abbate)
- Performance
- Psychoanalytical Approaches
 - Freud
 - Lacan
- Poststructuralist liberation away from systems + logos
 - Derrida
 - Barthes
- Jouissance, liberation of the body
- feminist epist. / standpoint epist.

Q → If Iser submits trad. systems to a critique — How does he differ from the irrationalists —

the Nietzsche - Heidegger - Lacan - Barthes - Code - Kossmeyer - Cixous - Kristeva - ~~Cusick~~ + axis? Abbate.

A → For Iser, the sublimity of the work lies not in what it is in itself (read: ineffability?) but in its underdetermination, its gaps, its blanks, its "potential for effects" to be activated by a reader/listener... Its invitation to be "completed" or filled in by an interactive listener — (p. 98 → "transcendental viewpoint")

not his overdeterminatiⁿ pp. 49-50 (following Simon based)

∴ On the one hand → sublimity via lack + incompleteness.

— Totally diff. ^{in style} (?) from the main line of irrationalists who more often argue that the artwork is characterized by a Plenitude of Being to be tapped to ^{or restore} infuse a lost wholeness, renewed contact with the ^{material} earth, the body, the Lacanian imaginary, jouissance, the lost physical gods of old... + this tapping serves as a personal validation + liberation (through a completion of otherwise stunted experience)

∴ FOR THESE AND MAIN REQUIREMENT: ABANDON LINEAR/VERBAL/SCIENTIFIC ANALYSIS !!!

Cf. Heidegger (who also has no use for systems + "rational" science, which restrict itself only to the Vorhandensein mode of Being. (sterilizing; neutral; falsifying))

Heidegger

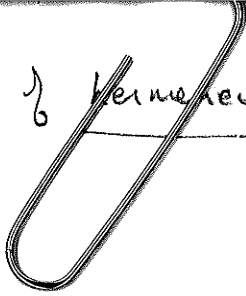
words fail -- all concretizations fail --
Lay aside your shoes; you stand on holy ground
(artwork as Being, Bork Thompson)

Work of Art
(sublime object of Being + plenitude beyond rational capture — world-founding, etc.)
(disclosure, lighting a clearing)

HOW DIFF. FROM, SAY, BARTHES?

Barthes	Iser
• Free play, liberation	• <u>Not</u> play!
• Abolition of seriousness (laughter = Cixous)	• High seriousness (philosophical, systematic?)
• eroticism; liberation of body ("grain")	• <u>Mind</u> , not body
• jouissance	• Absence (?) of erotic as a key factor?
• abolition of responsibility to authorial intention etc.	etc
• anti-humanist (anti-indiv.)	• humanist

4? 8 broad corridors } Hermeneutic / analytical / historical work



Anglo-American "scientific" positivism (evidence + explanation)

(Main Stream in all academies)

usually with mild, "self-evident" and relatively unproblematised conclusions — ("theory free" more intuitive?)

Building up a corpus of facts, evidence, and understanding.

Phenomenological Route (+ Germanic herm.) esp. Verstehen

Husserl Dilthey
Heidegger

Gestalt

Transformationalist Postulate (Activist Thesis) of Ideology Critique
Helm. of Susp.

Marx
Weber Freud
Soviet Lit. Crit.
Adorno
Benjamin

Sartre

etc.

Trad. Musicology + Theory

not much represented in Engl. language musicology (phenom - + some Schoenbergians Lewis)

New Musicology

4th
French thought?
Barthes
Jankélévitch?

archaeological approach (5-)

- forcing the hidden meaning for a text (6)
- drive is a thing (5), a buried secret (5)
- a message (7) :- in the text to be found
- 19th -c in orig. (classical name '10ff)
- meaning is harmony with itself (18, top)

"Box" (System) within which one think / interpret.

- 8
- as ¹⁴compensative for a loss in art (13)

8
imagistic, interactive approach

- filling in what text leaves out 9
- not a thing but a verb, an "effect to be experienced" (10)

THUS GOAL (18-19): not to explain a work but to reveal the conditions that bring about its various possible effects (18)

Clarity: POTENTIAL OF TEXT --

What happens when a wlc. begin to unfold POTENTIAL (cf. pragmatics, p. 54)

* Appeal of Systems + Boxes (harmonization of dissonant inner elements of work)

- removal of ambiguities (aig. in content, ~~not~~ used in structure: New Criticism, p. 15)
- speaks to consistency over a problematic work (16) efficiently (14)
- makes complex work accessible, available (16-17) by applying the system of consistency-building via the promotion of a "uniform meaning" (17) (but -> a projection of the reader? -17)
- in fact, a work is NOT fully available to us (16, 17) Philip Habibman ^{p. 68!}
- One: synoptic comprehension

[This: Consistency building a function of reader + system, not of work. 18, top.]

- in sum -> provides a manageable way in to an impossibly difficult task... so long as it does not submit itself to self-questioning... (thus provides an "illusion" of the meaning)

* But we know from Sartre - interpretation can no longer be practical w/o the consideration of the presuppositions that underlie them... (10!!)

[JH -> Appeal of Grad Schools -> initiation into Systems (Boxes/Techniques) of high-pedigree... normally w/o an encouragement to question or interrogate those methods or systems. Ulrich Kriem -> Show me to the archive + give me the key.

- Within boxes you can do "good work" that will be rewarded (if you choose the right box do your)
- Outside of the box (more dangerous) you can do great work

Isen wants to take a text + open it up - System/boxes want to take a text and close it down by reducing it to one meaning

Ch. 2

Iser → direct advice for readers / analysts (practical advice)

p. 22, beginning of 1st full ¶ → "The interpreter's task should be to elucidate the potential meanings of a text, and not to restrict himself to just one."

Avoid (p. 23) "the single-meaning technique" — but rather elucidate "how meaning can take on so many diff. forms" (23)

(i.e., avoid the temptations of systems of "consistency building" (18-17)

Read also p. 18, 8 up → not to "explain a work, but to reveal the conditions that bring about its possible effects"

① NB → Almost all of the New Musicology fuss boils down to a strong counter-reaction AGAINST high-modernist claims of UNITARY MEANING (a piece has "one correct meaning" to be found) along with its claims of IMPLICIT ^{UNITARY, NON-PLURALISTIC} VALUES IN MUSIC (hierarchies of value: classical, Germanic, etc.) → a prior attitude of "one-best-wayism."

——— Odd, then, that many new movements tend to stake their claims that only they and their group have found the "one-best-way" to grasp music. (Abbate = "real music"; standpoint epistemologies; material-culture "decoders") (Even Korsyn → "one best way" to approach music)

——— They, too, insist on a "single-meaning technique" — It's just that their single meanings are framed as explicit counter-meanings of resistance to an eclipsed orthodoxy (or to non-theorized meanings)

② But Iser's suggestion is far more radical! → Instead of offering yet another "single meaning" CHANGE YOUR AIM!

Now the goal should be to show supports multiple potential meanings and conditions of a text that gives

[i.e., → explain phenomenologic and implications —

i.e., not "this is what Piece X means" $X = Y$

But "this is how the focused, informed, professional mind interacts with the force-field of signals provided in this piece ... and this is why different kinds of readings can be produced via these signals"

(Cf. Nick Cook? Is he like Iser

(Does this de-fang any "political" because "political" readings are one reading among many others

+ → CAN A WORK EVER BE MIS-READ

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② But Iser's suggestion is far more radical! → Instead of offering yet another "single meaning" CHANGE YOUR AIM!

Now the goal should be to show HOW a given piece of music supports multiple potential meanings — To explore the features and conditions of a text that give rise to multiplicity of readings.

[i.e., → explain phenomenological processing of a work's signals and implications — ^{Gottfried Weber} ^{19thc} — David Lewis?]

(Cf. Nick Cook? Is he like Iser? How different?)

(Does this de-fang any "political" interp. of art? —

Because "political" readings are instantly relativized as only one reading among many others.)

+ → CAN A WORK EVER BE MIS-READ? (or → Cloud Pictures ^{OVER} →)

(the "Cook Problem"?)

pp. 23-24 — Talks on the problem of subjectivity and arbitrariness

① (23-24 → No way to determine what "objectivity" might really be)

More imp. → ② (24) What the text contains constrains our responses

— a "mixture of determinacy + indeterminacy" (24)

(Ch. Cook? potential meanings?)

→ i.e., within a professional community

↔ **NB** → Cf. 25, bottom, 7 up → text as "intersubjectively verifiable instructions"

NB READ 27 top — "lit. texts initiate 'performance' of meaning" Q An vs: How?

And NB pp. 49-50 — "overdetermination" [multiple meanings] but not merely private or arbitrary.
49 → "available for intersubjective analysis"
bottom

∴ Texts construct "an implied reader" (pp. 34-38! IMP!)

∴ Rejected, pp. 27-34 are such alternative as:

- the real reader 28 [of more interest to, say, Fish, Walter, McClary?]
- the ideal reader 28-29 (w/ identical code to author — but purely "fictional" — Hirsch?)
- the contemporary reader (27, 28)
- the superreader (30) (collective reaction of a group of readers)
- the informed reader (31) Fish (community of interpreters)
- the intended reader (33)
- the idealized reader (33)

Implied Reader (34-38) E.g. →

- "a textual structure anticipating the presence of a recipient..." 34^{sup}
- "a network of response-inviting structures" 34, 4^{up}
- "text must therefore bring about a standpoint... determining [the reader's orientation]" (35) (14 down)
- "the role offered by the text" (36) (8 up)
- interaction of "textual structure and structured act" (im reader) (36)^{middle}
- reader can now "assemble the meaning [? singular? unitary?] toward which the perspectives of the text have guided him" (38)

[∴ Sounds more limiting and constraining than that of Nick Cook's "potential meanings," which included the Citroën commercial and "They're playing our song"]

Note: Iser wants to take a TEXT and OPEN IT UP — Systems + boxes ⁴
want to take a TEXT (piece of music) and CLOSE IT DOWN by reducing
it to one meaning or one ultimate horizon —

∴ On the one hand the MUSICAL TEXT (acc. to Iser) is sublime in
its incompleteness ... exists as a set of potentials
through the pragmatics of interaction.

YET, to counter this incompleteness is the text's ^{opening-up} into a vast
network of perspectives, tensions, "equivalences," and interactions,
that can never be fully grasped ... but into whose force-fields,
into whose sway one falls.

∴ Text as force-field of implications, a field of tensions...

And these networks of implications help to construct the
"implied reader" (IMPLIED LISTENER)

In the first half of the book:

There are at least 2 Fundamental Ways (Networks)
that Iser sketches out in describing this.
(In some ways, they are similar + overlap)

① Theory of the Convergence of ^{Multiple} Perspectives in the Text
(p. 35, 96-99) [See next page →]

② Theory of the Text's Extratextual Repertoire + Conventions.
(p. 6 below →)

p. 21! literary (musical work)
= TWO POLES

4 1/2

ARTISTIC
(composer/author)
production

AESTHETIC
(reader/listener)
reception

p. 21

Work = "VIRTUAL WORK" between author + reader

aesthetic effect = the production of the work,
the production of the meaning-effect

p. 27 = "lit. texts initiate 'performances' of meaning"

p. 96 = "the production of the aesthetic object" (on part of reader)

Is this Ingarden's conception of a work? an "intentional object" "bound together" by details of the score as a guarantee of identity" -- readings + performances as "profiles" of concretization
("a schema designated by the score") (Here emph. on "intentionality"?)

Iser → More emph. on crucial role of listener/reader.

Diff. from Gadamer's fusion of horizons? How?

Does the challenge ("destroy") any concept of autonomy?
or (Dahlhaus) a persisting aesthetic presence?
(How again did CD define aesthetic presence?)

Imp. for Iser → interacting knowledgeably with a strong field of signals
[Cook's "attributes") in a text

Text offers much resistance + guidance as we interact with it
(Not merely an object of "play" to enjoy as we like)

NB → Implicit → Neither work nor reader are "empty signifiers" existing only in relation to other empty signifiers (Laclau Mouffe -- hard postmodernism)
- the work is, in a sense, changed + full → a force field that we step into
- and our minds are also changed + full.

Iser p. 35 on Implied Reader

(continued on pp. 96-99)
cf. the two usual alternatives —
"Ideal Reader" 28
"Real Reader" 28

Reader [Analyst/Listener] as Textual Structure (positioned or constructed by the text)
Basis → Participation in a Convergence of Textual Perspectives (= "meaning")

which we encounter in a prestructured text and encountered by a real [listener]

AT LEAST AT ONE BASIC LEVEL (it's more complex because of the "extratextual repertoire," Ch. 3, but put that aside for now)

Suppose: 4 main "perspectives" in a novel (vantage points)
(start: p. 35, 18 up)
[e.g. Beethoven op. 18 no 1]
or Mozart, K. 352

Along comes;

Narrator
(= Composer)

Fictitious Reader
(= orig. planned audience + their expectations?
= implied performers?
= n those whom the author "pretends" to address?)

us?
Outside Reader [Analyst/Listener]

[also seeks to play various roles, including that of fictitious reader. — much is "prestructured" by the text itself (36)
shifts vantage-points (35, 36)
occupies areas that are implied but not said — —
then enters a field of forces and tensions (36-37)

"MEANING" OF THE TEXT

Characters
(= topics; topoi; styles)

Plot
(linear manner + adventures of this particular discursive sonata form)
JH: "horizontal"

Produces an ^{6up} ACTUALIZATION (37)
OR
SELECTIVE REALIZATIONS (37)
of the text
via "structured acts"

stock musical figures in the staging modules?
[= structured/prestructured "effects" of the text]
JH → "vertical" → the "ideas" considered as gestures apart from their placement.

NB → How about aligning other perspectives from the reader's (listener's) side?
A field of hermeneutic tensions (Schubert, Rattner, Roman, Caplin, Smuts Theory, ideology critique, etc.)

thus the reader is the one who produces "the meaning" or "builds up the meaning of the work" (78)

Pp. 96-99 take up this idea again — All perspectives interact continuously, both in the text and in the reader's actualization — But a reader can only be aware of one "theme" (perspective) at a time [97] ... all possible perspectives available to him/her is called the HORIZON.

Q → Is this different from the Horizontverschmelzung of Gadamer? (who stresses preconditions for the encounter) — Or is this essentially the same, only articulated in different language?

Chapter 3 - REPERTOIRE

Concern → How a text implies more than itself (constructs a world) → cf. Heidegger?

And more than the perspective of its author (p. 96 → "an assembly of different perspectives")

∴ Rather than merely assuming this → wants to explicate HOW

PIVOT via Speech Act Theory (p. 55!!)
 situatedness - contexts
 Bottom HALF, p. 55! IMPLICATIONS (59!)

In his terminology, a text opens out to its implicit frame of reference [53] to which it is a reaction [72] — background systems and norms, of which a selection have been referred to, reacted to, in the text. — CONVENTIONS

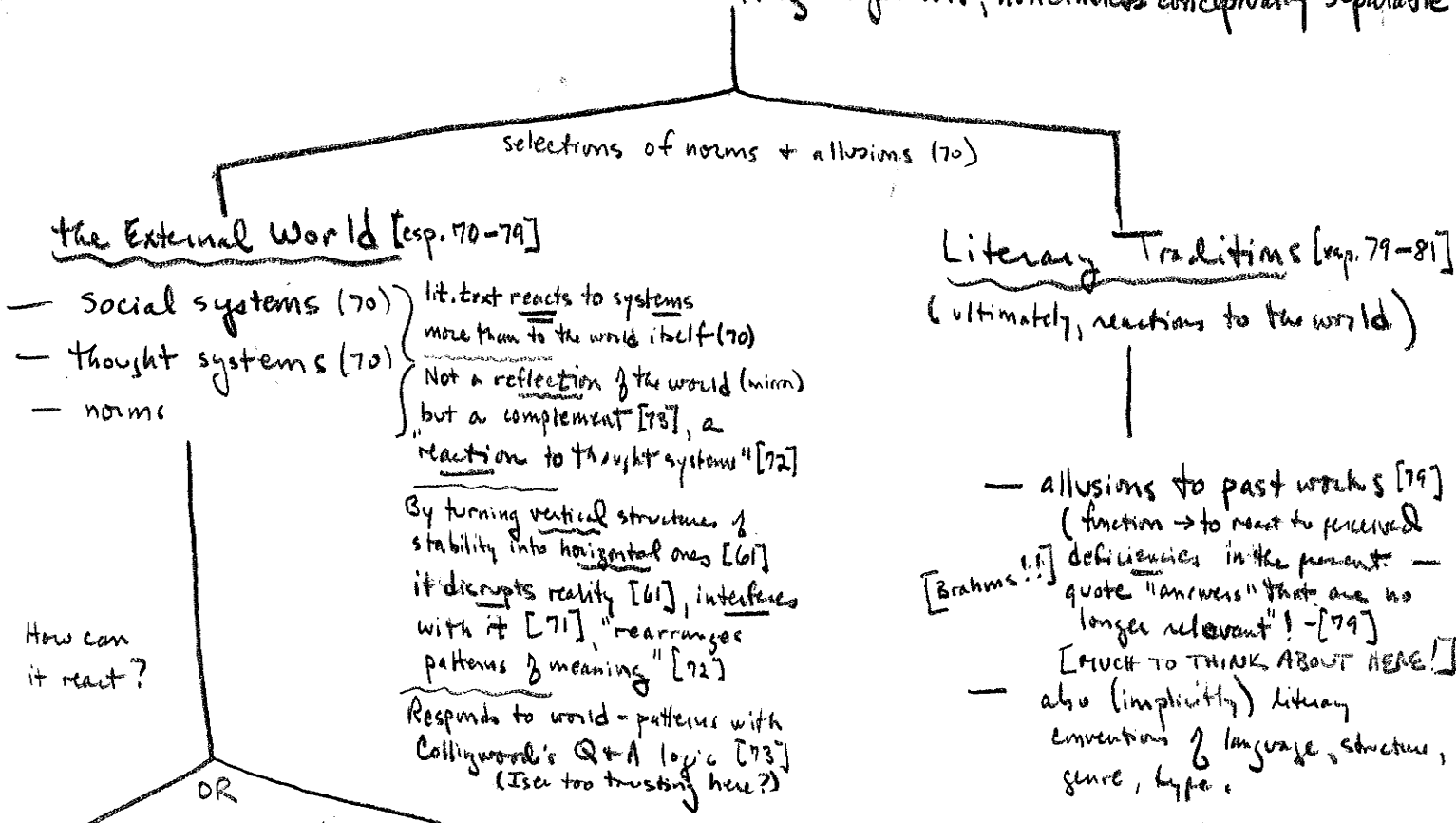
(Ultimately, he will claim that readers must reconstruct this blgd. reference) → "discovers... the code" (p. 60)
 a set of "implications" (59) within their "place in a situation" (62)
 local contexts for writers — readers must construct all this (66)

CONVENTIONS [69] in the "reading situation" are called

"The REPETOIRE of the text" [69]

(= "extratextual" references loaded into the text) "all the familiar territory 69-71 within the text"

Subdivided into two interacting systems, nonetheless conceptually separable



How can it react?

OR

Critical/Compensatory/Complementary

- by questioning, reorganizing the signals of external reality [74] [73=complement]
 - bring forth for inspection what we take for granted [lol, 16 down] and 74, bottom 1/2

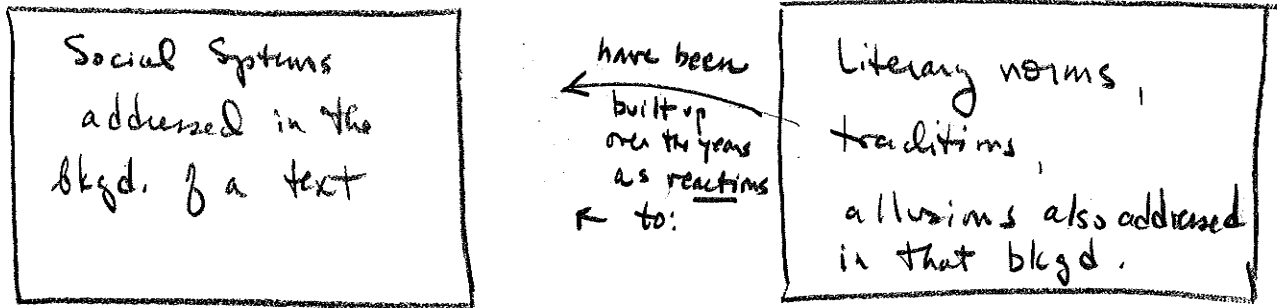
Affirmational (pp. 77-79)

- "support of prevailing systems" [77]
 - BUT... what are the problems to which the support is an answer? [78] top - Music?
 - "bolstering up the weaknesses of a system" [83] } 16th a motif? why opera? Handel's oratorios?
 (but note! → contra mirror theory, pp. 72 + 73)

∴ 2 different systems (81)

(7)

usually nonequivalent (81)



81-82 Their interpenetration and mutual "irritation" [81; "irritant"]
produce a DEFORMATION of each system (each is wrenched out of its normal vertical stability)

This deformation is a tension (a verb, not a noun) that helps to guide the reader to the problematization of the artwork or aesthetic object
- All falls into the reader's lap - - and reader must grapple with this. (82)



Thus: reader's role (via "strategies," Ch. 4) is to reconstitute these deformational tensions (however partially) "via the reader's imagination" [84]

∴ The reader ACTUALIZES (within himself/herself) a perception/reading of the SYSTEM OF EQUIVALENCES (implied tensions?) in the text.

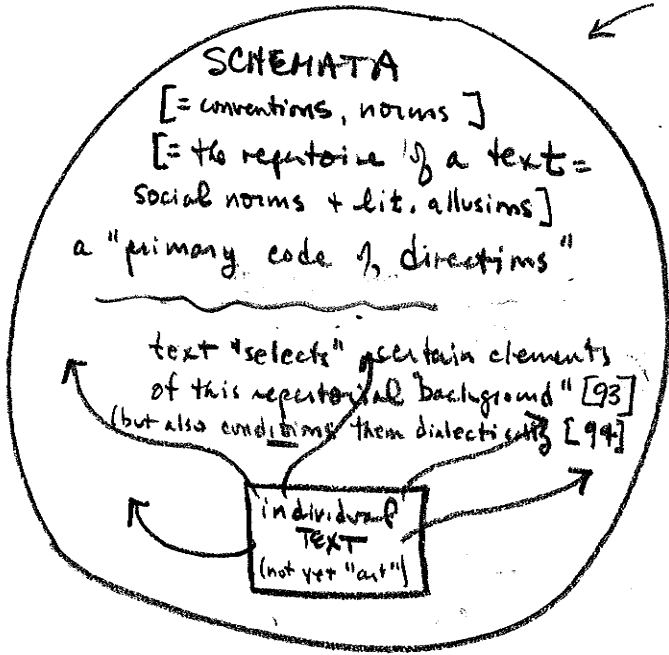
The reader "ORGANIZES [AN] ACTUALIZATION" (86)

After pointing out deficiencies in older models (deviationist - Prague structuralists)

Iser moves on to E.H. GOMBRICH + model of schema + correction (90-92), but finds that it must be adapted (more recipient-oriented AND adapted to literature)

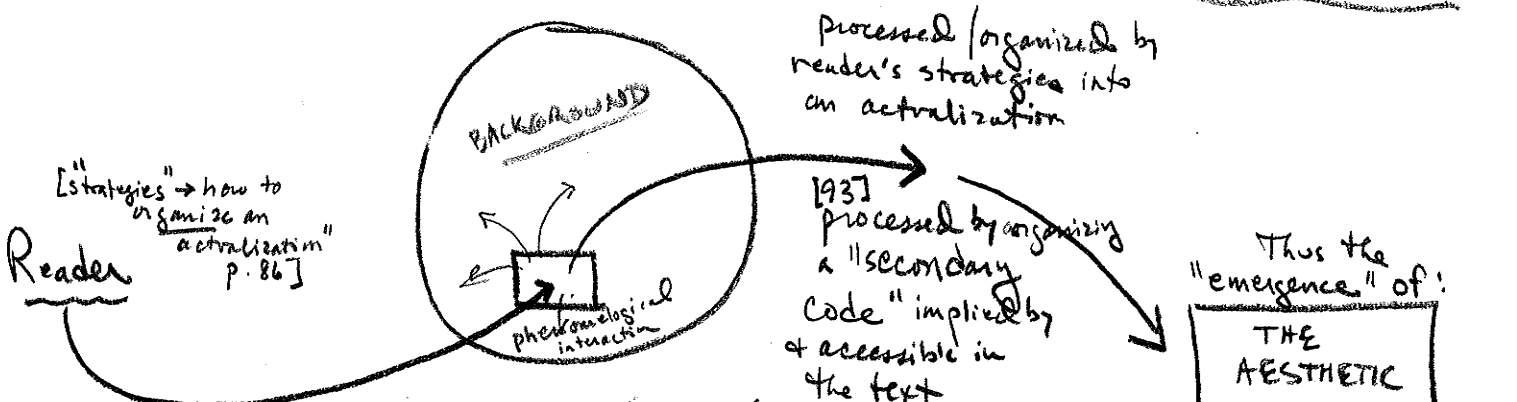
In part, does this via language of Roland Posner [1969, p. 92] + "codes"

cf. langue/parole? (Wellek?)
Dahlgren's contextualism?
Note: how diff. fr. "Dahlgren's" from chapters?



⁹²⁻⁹³ "Primary code" [Posner] or Background or "ground" against which [Gombrich] the lit. text is a "figure" [95] — More unstable in literature than in life (or pictorial arts?) — [94] [95]

This is a set of tensions within the text — Reader has access to these things primarily through the text.



enters the field, with the aim of experiencing and organizing the implicit tensions therein (p. 60 = "The reader must first discern for himself the code underlying the text and this is tantamount to bringing out the meaning") — to "organize [an] actualization" [86]

[I would Wellek agree? a enunciated parole produced out of the world which is the language?]

Q -

How does this network of bkgd. schemata

differ from, say, Dahlhaus's argument in Ch. of Foundations?
w/ regard to 19th-c music?

("ideal type" - Collingwood Q. + A. -- bkgd. structures of a medium magnitude -- historian's interest is in the preconditions or background system to which the work responds.)

A) In the main, for 19th-c Music CD wants to regard the "MUSICAL ALLUSIONS/CONVENTIONS/NORMS" as primary (that primarily contained in the concept of the autonomous work) and Iser's "social systems" as secondary.

Only primary considerations (gewichtiger und fundamentaler) will produce a history of music that is a history of music.

Iser would disagree → the extratextual tensions/dialogues within the musical text include also (as fundamental!) social systems and patterns/perceptions of external reality —

∴ They, too, belong to the work and are NOT less gewichtig or fundamental.

Adequate response?

Are both thinkers still trapped: ① in the 1970s?
② in Germany?