The Reading Act and The Negational Character of Repertoire in Wolfgang Iser

Wolfgang Iser'de Okuma Edimi ve Repertuarın Negatif Karakteri

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Abstract:

In this paper, I will try to reveal the problematic relation of fiction with extra-textual reality by focusing on Wolfgang Iser's notion of repertoire. Iser defines repertoire as the familiar elements that are involved in the text. The fictional texts accommodate familiar elements, but when they represent these elements, they do this through putting into question their meaning and validity by presenting them to the reader as themes in themselves by means of de-pragmatization. Through the process of de-pragmatization literary works negates the habitual dispositon of the reader and forces her to reflect on this very dispositon. At the end of this process, the reader may be constrained to re-construct her dispositon and her understanding of reality. Thus, the literary work does not represent the extra-textual world by merely replicating it, but by re-shaping and augmenting it. My aim here is to show that Iser's theory equips us with a fruitful theoretical frame for understanding literature as a medium that has the power to change what we call the extra-textual reality.

Keywords:

World System, Background-Foreground Relation, Paradigmatic Axis, Repertoire, Textual Strategies, De-pragmatization

Öz:

Bu yazıda Wolfgang Iser'in repertoire nosyonuna yoğunlaşarak kurmaca ile metin-dışı gerçeklik arasındaki ilişkiye yeni bir bakış açısı getirmeye çalışacağım. Iser kurmaca metinde yer alan ve bize metin-dışı dünyadan tanıdık gelen unsurları repertuar nosyonu altında tanımlar. Kurmaca metinler içinde yaşadığımız dünyadan aşina olduğumuz unsurlar barındırırlar, fakat bu unsurlar metin tarafından temsil edilirken de-pragmatizasyona uğrar ve okura kendinde temalar olarak sunularak bir sorgulamanın nesnesi haline getirilirler. Bu sorgulama bir süre sonra bu unsurların sorgulanmasının ötesine geçer ve metin kullandığı metinsel stratejiler aracılığıyla okurun kendi eğilimleri üzerine bir öz-düşünme edimi içine girmesine neden olur. Hatta bu sürecin sonunda okur kendi eğilimlerini ve gerçeklik anlayışını yeniden kurmak zorunda kalabilir. Dolayısıyla metin okurun gerçekliğini değiştirme gücüne sahiptir. Buradaki amacımız Iser'in kuramının bize metnin bu değiştirici gücünü açımlayabilecek verimli bir çerçeve sunduğunu göstermek olacaktır.

Anahtar Kelimeler:

Dünya Sistemi, Arkaplan-Önplan İlişkisi, Paradigmatik Eksen, Repertuar, Metinsel Stratejiler, De-Pragmatizasyon

The literary work is essentially paradoxical. It represents history and at the same time resists it.

—Roland Barthes, *On Racine*

How does a literary work represent the world we inhabit? If literature represent the extra-textual world by replicating it, what is the meaning of reading literature? At the end, it will be no more than a mere copy of what we perceive in our empirical world. In this paper I will try to show that literature does not

represent the world in a replicative way, but it depicts what is familiar to the reader in an indirect way by negating these familiar entities. I will focus on Wolfgang Iser and his notion of "repertoire" in order to achieve my aim. Through focusing on Iser's understanding of repertoire and his formulation of negation, we will see that literature does not merely represent the reality, but it problematizes and extends our understanding of reality. Thus, we will see that the main function of literature is not to depict what is out there, but to force us to reflect on our habitual dispositon.

Iser claims that the act of reading should be understood as a communication between the fictional narrative and the reader. Because "communication would be unnecessary if that which is to be communicated were not to some extent unfamiliar" (*Iser 1980*, 229), the fictional narrative must reveal something that is not familiar to the reader. This understanding shows the deviation in Iser's theory from a classical understanding of mimesis (understood as a mere replica of extra-textual reality) to a conceptualization of mimesis as a creative and performative representation. It is creative in the sense that it reveals something that the reader does not realize in her entanglement with the empirical world, and its performative character denotes a potential to lead the reader to reflect on her habitual disposition by laying bare the prevailing thought systems that regulate her disposition. However, this does not mean that the fictional text is deprived of a familiar reality. In such a case, communication would again be impossible. For communication to occur, there must be some meeting point between the text and the reader; and this meeting point is constituted by the familiar elements that are involved in the text. Hence, fictional texts accommodate familiar elements, but when they represent these elements, they do this through putting into question their meaning and validity by presenting them to the reader as themes in themselves by means of de-pragmatization. This unique way of presenting familiar elements also denotes the relation between the fiction and the extratextual reality.

For Iser, fiction and reality are not pure opposites as assumed by some critical schools. Although fiction does not represent reality as it is, it says something to us about it of which we are unaware in our daily routine. This something leads us to reflect on the norms and conventions that regulate our habitual disposition, holding a potential to urge us to reformulate them. In order to understand this peculiar relation, one must approach it in terms of communication, not opposition. "Now if the reader and the literary text are partners in a process of communication," says Iser, "and if what is communicated is to be of any value, our prime concern will no longer be the *meaning* of that text (the hobbyhorse ridden by critics of yore) but its *effect*. . . . Our interest, then, is directed toward the pragmatics of literature— 'pragmatic' in . . . sense of relating the signs of the text to the 'interpretant'" (*Iser 1980*, 54). Here, Iser claims that through the communication between the work and the reader, the latter undergoes a type of transformation, and if we are to understand the relation between fiction and reality, we should focus our attention on this effect.

In trying to describe the communicative interaction between the fictional narrative and the reader, Iser turns to the school of speech-act theory spearheaded by John L. Austin and John R. Searle. He takes their theoretical framework as a "heuristic guideline in considering the fact that the written utterance continually transcends the margins of the printed page, in order to bring the addressee into contact with nontextual realities" (*Iser 1980*, 55). Examining different types of utterances, speech act theory introduces a distinction between "constative" utterances which describe or report some state of affairs, and "performative" utterances which produce a state of affairs which did not exist before the time utterance is made. Later, Austin differentiates three kinds of performative utterances:

> We first distinguished a group of things we do in saying something, which together we summed up by saying we perform a *locutionary act*, which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to "meaning" in the traditional sense. Second, we said that we also perform *illocutionary acts* such as informing, ordering, warning, undertaking, &c., i.e. utterances which have a certain (conventional) force. Thirdly, we may also perform *perlocutionary acts*: what we bring about or achieve *by* saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading. (Austin 1962 ,108)

As Iser notes, the success of a linguistic act depends on three conditions that must be fulfilled: "The utterance must invoke a convention that is as valid for the recipient as for the speaker. The application of the convention must tie in with the situation—in other words, it must be governed by accepted

procedures. And, finally, the willingness of the participants to engage in a linguistic action must be proportionate to the degree in which the situation or context of the action is defined" (*Iser 1980*, 56). Through the fulfillment of these three conditions, the indeterminacies of linguistic action are resolved. Hence, these conditions form the frame of reference for the communicative act. Iser claims that the language of literature resembles illocutionary acts, however, insofar as it lacks such a given frame of reference. In order to communicate with the text, the frame of reference must be discovered by the reader under the guidance of the text. Extending the speech act theory to the realm of literature, Iser explicates how situation, conventions, and procedures are involved in fictional narratives.

To begin, speech-act theory claims that in ordinary language, all communication happens in a given "situation" and the meaning of an utterance is conditioned by the determinate situation that is common to the utterer and the listener: "Speech devoid of situation is practically inconceivable, except perhaps as a symptom of some sort of mental disturbance—though even this is in itself a situation" (*Iser 1980, 62)*. What is more, an utterance is always directed at an addressee, and the quality of the relation between the utterer and the addressee stabilizes various factors left open by the actual situation. The choice of vocabulary, syntax, intonation and other linguistic tools, in the attempt to reach the specific addressee, is to some extent shaped by this quality. Consequently, these factors constitute the attendant circumstances of the situational context. In this regard, Iser observes that, although the verbal structure of fictional narratives very much resembles to that of ordinary speech, such narratives lack a real situational context with attendant circumstances. This lack of situation does not mean that the communication between the fictional narrative and the reader must fail. Rather, it denotes the fact that literary communication involves a unique type of situation in which the situational context of literary communication is underscored by the co-creative acts of the reader. Fictional narratives contain instructions for the building of a situation, and the reader (guided by these instructions) builds the situation as an imaginary context. Thus, the fictional situation differs from the actual situation of ordinary communication in character and consequence. The situation-building process has a dynamic character insofar as during the ongoing process of reading, the situation constructed by the reader may be negated through the new information supplied by the work, and she may be compelled to revise her construction such that it will remove the indeterminacies brought about by the text in different phases of the reading act. Thus, the situational context of literary communication is constructed and re-constructed by the reader in an event-like way: "In literature, where the reader is constantly feeding back reactions as he obtains new information, there is just such a continual process of realization, and so reading itself 'happens' like an event, in the sense that what we read takes on the character of an open-ended situation, at one and the same time concrete and yet fluid" (*Iser 1980*, 68).

Now we can turn to the second condition of communication; that of "convention." Whereas Austin and Searle exclude literary language from their analysis on the grounds of being void because of its inability to invoke a convention, Iser claims that this is not the case: "fictional language is not in fact without conventions at all—it merely deals with conventions in a different way from ordinary performative utterances" (*Iser 1980*, 60). The conventions and accepted procedures are understood by speech act theory as a "normative stability". Iser assigns the term "vertical structure" to this stability, in the sense that values of the past also apply to the present. What literary language does is to call the validity of this vertical structure into question by reorganizing the conventions and accepted procedures horizontally: "The fictional text makes a selection from a variety of conventions to be found in the real world and it puts them together as if they are interrelated" (*Iser 1980*, 61). By virtue of this alternative organization, the selected conventions are brought before the reader in an unexpected way. They are pulled out of their social context, deprived of their regulating function, and they begin to be stripped of their validity. In this way, they become objects of scrutiny in themselves. According to Iser, this is where fictional language begins to take effect: "it depragmatizes the conventions it has selected, and herein lies its pragmatic function. We call upon a vertical structure when we want to act; but a horizontal combination of different conventions enables us to see precisely what it is that guides us when we do act" (*Iser 1980*, 61).

This selective function also reveals the "performative" character of literary language. The conventions selected and represented by the text are not selected arbitrarily. However, the motivation governing

this selection is not formulated in the text; it should be discerned by the reader, and this process of discovery is in the nature of a performative action. The reader is not left on her own in this process; rather she is guided by various narrative techniques which Iser calls "strategies" of the text, which correspond to the accepted procedures of speech acts in the sense that they regulate the search for the motivation underlying the selection. "But," says Iser, "they differ from the *accepted procedures* in that they combine to thwart stabilized expectations or expectations which they themselves has initially stabilized" (*Iser 1980*, 61).

Through his effort in explaining the communicative character of the act of reading by extending speech act theory to the realm of literature, Iser shows us how fictional narratives meet the necessary conditions of a successful communication by showing the equivalences of these conditions in literary communication. As he states, "The conventions necessary for the establishment of a situation might more fittingly be called the *repertoire* of the text. The accepted procedures we shall call the *strategies*, and the reader's participation will henceforth be referred to as the *realization*" (*Iser 1980*, 69; emphasize mine). The rest of this paper expounds on Iser's idea of the repertoire of the text as the correlate of conventions.

All the familiar territory within the text is called "repertoire" by Iser: "[Repertoire] may be in the form of references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged – in brief, . . . [to] the 'extratextual' reality" (*Iser 1980*, 69). Hence, repertoire appears as the main concept in Iser's theory, revealing the unique relation between the fictional narrative and the reality. At this point we need to focus on the character of reality in this relation in order to understand more clearly how repertoire functions in fictional narratives.

In the chapter on the aesthetics of live television broadcasts in his *The Open Work*, Umberto Eco observes that

> Live TV broadcasts are determined, in their unfolding, by the expectations and demands of their public, a public that not only wants to know what is happening in the world but also expects to hear or see it in the shape of a well-constructed novel, since this is the way it chooses to perceive "real" life—stripped of all chance elements and reconstructed as plot. We shouldn't forget that. After all, the traditional narrative plot corresponds to the habitual, mechanical, yet reasonable and functional way in which we are used to perceiving the events of the world, attributing to them a univocal meaning. . . . Naturally, life resembles *Ulysses* more than *The Three Musketeers*, but we prefer to think of it as the other way around. (1989, 118)

Here, Eco shows the discrepancy between the freedom of events and determinism of the habit. In like manner, Iser claims that fictional narratives relate to this habitual understanding of reality understood as a concordant structure. He calls these structures "world systems," and states that every epoch has had its unique world system. Each world system organizes contingent reality into a definite order by means of regulative structures: "[These regulators] provide a framework for social action; they serve as a protection against insecurities arising out of the contingent world; they supply an operational set of norms that claim universal validity and so offer a reliable basis for our expectations; they must also be flexible enough to adapt to changes in their respective environments" (*Iser 1980*, 71). In order to fulfill these functions, each world system reduces the contingent reality into a comprehensible and definite structure. In this regard, they single out some possibilities while neutralizing or excluding some others. Hence, a world system is constructed by virtue of a selective process that gives stability to the dominant possibilities. However, the possibilities that have been neutralized or excluded for the sake of stability do not disappear totally; they remain on the fringes of the dominant system in a deactivated state. Fictional narratives operate in relation to these ordered systems. What they intend is, however, not to reproduce these systems but to activate those possibilities that were deactivated by the dominant system. By virtue of triggering the possibilities negated by the dominant system, fictional narrative denotes the system's limited ability to cope with the complexity of reality, and consequently reveals its deficiencies. [1] "The fact that literature supplies those possibilities which have been excluded by the

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[1] It is important to note that Iser is interested in a specific group of fictional narratives—specifically, those critical of dominant systems of their time, and consequently innovative or avant-garde. Hence, he is aware of the fact that there are many works in literary history that do

prevalent system, may be the reason why many people regard 'fiction' as the opposite of 'reality'," Iser says, "it is, in fact, not the opposite, but the complement" (*Iser 1980*, 73).

How do fictional narratives reveal these possibilities that are excluded by the dominant systems? According to Iser, they do not fulfill this function by directly presenting these negated possibilities. In other words, these negated possibilities are not formulated in the text. They are referred implicitly by the text through implying the deficiencies of the system, resulting from the very act of negation or neutralization of these possibilities. Narrative fiction represents the regulative structures of the dominant system in a specific way. Regulative structures represented in the work such as norms, conventions, and traditions are not intended to be mere replica. As we saw above, these elements found in a vertical structure of the extra-textual world, are re-organized by fictional narrative horizontally. The fictional narrative makes a selection from the prevailing norms, conventions, and traditions, and represents them in the text in a modified way. Thus, while these elements are represented by fiction, they are "depragmatized", meaning they are deprived of their original context and function. For our purposes, the important consequence of the depragmatization process is the fact that, the depragmatized regulators appear to the reader as themes in themselves. In this way, they are removed from their entanglement in daily life and become objects for readerly reflection. The reader at this stage regards these elements, which she could not clearly see in her entanglement with them in the daily life, as objects of scrutiny. And, according to Iser, this moves the reader to a position where she can reflect on the system in which she is entangled, and from this position she may continue to consider new alternatives that emerge as a possible resolution to the deficiencies of the current system:

> This is what happens to the norms of the repertoire, and the reader's own position cannot remain unaffected by the process: if the norms of his society are exposed in this way, he has the chance to perceive consciously a system in which he had hitherto been unconsciously caught up, and his awareness will be all the greater if the validity of these norms is negated. Then the familiar appears to him to be obsolescent— it belongs to the 'past', and he is suddenly moved into a position beyond it, without having command of this new situation. (*Iser 1980*, 212)

At this point, I want to clarify a few additional points that arise in Iser's understanding of repertoire prior to discussing the impact of this view on our main question. We have seen that depragmatization makes the social regulators become capable of new connections. However, that does not mean that their old connections are removed totally. Rather, the old connection must remain implicitly in the text to act as a background to offset the new significance. Hence the old connection is not wiped off from the horizon of the work in a comprehensive way, but it is instead regulated to the background. Iser explains this matter with the "background-foreground relation":

> Once the norm is lifted from its original context and transplanted in the literary text, new meaning come to fore, but at the same time it drags its original context in its wake, so to speak, because it is only against the background of that context that it can take on its new form. The selections that underlie all literary texts will always give rise to this foreground-background relationship. The chosen element evokes its original setting, but is to take on a new and as yet unknown function. (*Iser 1980*, 93)

The background-foreground relation makes the regulative elements of the system available to the reader such that their deficiencies are revealed, and consequently unmasks new possibilities that may resolve these deficiencies indicated to her. However, neither the deficiencies of the system nor the possibilities that may be a solution to them are directly formulated or manifested in the work.[2] The background-

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not share these properties. These works mostly confirm the dominant systems of their time, rather than negating them: "History, however is full of situations in which the balancing powers of literature have been used to support prevailing systems. Often such works tend to be of a more trivial nature, as they affirm specific norms with a view to training the reader according to the moral or social code of the day" (*Iser 1980*, 77)

[2] For a detailed investigation of Iser's resistance to attribute a manifestative function to literature, see (Schwab, 2000). Schwab observes that Iser locates the functionalist aspect of literature not from a demonstrative, but from a negational point of view. "Such commitment to negativity, however," she says, "creates a certain predicament—one Samuel Beckett voiced most succinctly in *The Unnamable*: 'If only I were not obliged to manifest.' This 'resistance to manifestation' marks a distinct cultural sensibility typical of the historical moment in

foreground relation creates a tension in the work that may only be resolved by the reader through realizing the work as an aesthetic object. Hence, this tension appears in Iser's theory as the main blank in the paradigmatic axis of reading which calls for the creative participation of the reader in realization of the work. As a result, through the background-foreground relation, the repertoire reproduces the familiar, but strips it off its current validity. However, it does not formulate alternative values in response to the ones invalidated by means of textual strategies as one might expect after a negational act. Hence, what appears through the foreground-background relation is a partial negation.[3]

A hermeneutically significant question can be posed at this point. Iser's theory of repertoire clearly shows how fictional narratives negate prevailing norms and consequently indicates other alternatives to the reader. What if, then, the world system that the narrative fiction triggers has now faded into past history? Is the application of this function limited to contemporary systems that dominate the habitual world of the reader? To put the question another way, will a contemporary narrative fiction, which is innovative in the way mentioned, lose its innovative character when it is read by the readers of a later epoch in which the norms it negates had faded into history? Iser claims that "a historical gap between text and reader does not necessarily lead to the text losing its innovative character; the difference will lie in the nature of the innovation" (*Iser 1980*, 78). The contemporary reader is affected by the work as a participant, then, whereas a later reader is affected as an observer. In order to grasp the innovative nature of a non-contemporary work, the reader must re-construct the social and literal systems against which the work in question is constructed. But how can she reconstruct this system if, as Iser claims, the fictional narrative represents the regulators of this system in a modified way?   The answer lies in Jauss' understanding of history as a question and answer logic.

For Jauss a new work is constructed as an answer (solution) to the questions (problems) left by the older works or prevailing social systems.[4] If that is the case, the reader should reconstruct the questions against which the new work is constructed. Of course, re-constructing the questions and re-constructing the system leading to these questions are distinct matters. As we have seen, these questions arise from the possibilities pushed to the fringes of the system. Thus, by discovering these questions, the reader discovers the boundaries of the system; in other words, he discovers whatever was hidden or ignored by the prevailing system of the day. Hence, in Iser's words, "the literary work implicitly draws the outline of the prevailing system by shading in the areas all around that system" (*Iser 1980*, 73). Here, fictional narratives represent history by virtue of resisting it, a process wherein the reader must reconstruct the historical system to which the old work answers—namely, by recognizing negations in the work which perform as the basic means of resistance.

What is the impact of such a process on the reader? We have already mentioned that through re-constructing the social norms against which the work is constructed, and discovering the problematic sides of these norms, the reader of a later epoch will be affected by the work as an observer. In this way, the reader will observe something that she would not be equipped to observe in her everyday life. And through her involvement in the fiction, she will grasp something which has never been real for her up to that time. That does not mean that the fiction of a past time gives her propositional knowledge about its time, but it broadens her own reality by supplying an experience of a possible reality different than the one she knows. As a result, the narrative fiction loses neither its effective power nor its

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which Iser develops his theories. Derived from a profound philosophical and epistemological scepticism, the pervasive suspicion against manifestation requires Iser to search for a radically new form of thinking and writing" (74).

[3] In this sense, Iser classifies utopian narratives as affirmative literature. To him, they represent the deficiencies of the current system by proposing an alternative system as a counterbalance of the current one. The world they represent is a "completed, perfected world" (*Iser 1980*, 229). Hence, as in the case of world systems, utopian narratives are also subject to negating activities, since the totalities represented in these narratives are constructed in the same way as the world systems that they resemble. Thus, the significance of fictional narratives lies in their representation of the world as *curable* through partial negativity, not as a *cured* one, as is the case with utopian narratives.

[4] See: (Jauss, 1982)

innovative character when it is read by a reader of a later time. It still preserves its communicative nature, in the sense that it reveals something that has hitherto been unknown to the reader.[5]

All in all, repertoire appears in Iser's theory as a negative structure. But, by virtue of its negative character, it reveals what the reader has not hitherto been made aware. In that sense, it is a creative negativity that contributes to the communicative function of literature. Repertoire do not affect the habitual dispositions of their readers by prescribing to them what the world they live in is like or how it should be, but rather by revealing the deficiencies of which the reader is not fully aware in her daily routine. In Iser's words, their function is not "training the reader according to the moral or social code of the day" (Iser 1980, 77).

Extended Summary

This paper, through the notion of repertoire, aims to elucidate Wolfgang Iser's ideas about the relation between the fictional world and the extra-textual world. Wolfgang Iser aims to conceptualize literature from a pragmatic point of view and in order to achieve this aim he focuses on the interaction between the fiction and the reader; namely the act of reading act. For Iser the reading act is a communicative interaction between the text and the reader. Iser claims that if that which is to be communicated were not to some extent unfamiliar, communication would be unnecessary. To communicate what is known is to deprive communication of all its cognitive value. However, if that which is communicated would be deprived off all familiar elements, this time communication would be impossible. For communication to occur, there must be some meeting point between the text and the reader; and this meeting point is constituted by the familiar elements that are involved in the text. Hence, fictional texts accommodate familiar elements, but when they represent these elements, they do this through putting into question their meaning and validity by presenting them to the reader as themes in themselves by means of de-pragmatization. By means of de-pragmatization, the familiar elements in the literary works They are pulled out of their social context, deprived of their regulating function, and they begin to be stripped of their validity. In this way, they become objects of scrutiny in themselves.

Iser calls all the familiar territory in a literary text the "repertoire" of the text. : "[Repertoire] may be in the form of references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged – in brief, . . . [to] the 'extratextual' reality". As we mentioned, the repertoire elements are represented in the text such that they are de-pragmitized and as such they become problematic in themselves. By problematizing what is familiar, the literary text forces the reader to reflect on her understanding of these familiar elements. Accordingly, the fiction represents reality by de-pragmatizing it, and by means of de-pragmatization it puts the reader's habitual understanding of reality under question: reality becomes problematic under the shock of the fiction. According to Iser the habitual understanding of reality is a construction of the dominant social forces the epoch and every epoch has a different understanding of reality. Iser calls these constructions, the "world systems". Each world system is constructed through a convention and organizes contingent reality into a definite order by means of regulative structures. In other words, each world system reduces the contingent reality into a comprehensible and definite structure. In this regard, they single out some possibilities while neutralizing or excluding some others. Hence, a world system is constructed by virtue of a selective process that gives stability to the dominant possibilities. However, the possibilities that have been neutralized or excluded for the sake of stability do not disappear totally; they remain on the fringes of the dominant system in a deactivated state. Fictional narratives operate in relation to these ordered systems. What they intend is, however, not to reproduce these systems but to activate

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[5] This condition reveals the Barthian paradox mentioned in the epigraph of this section.

those possibilities that were deactivated by the dominant system. By virtue of triggering the possibilities negated by the dominant system, fictional narrative denotes the system's limited ability to cope with the complexity of reality, and consequently reveals its deficiencies.

All in all, repertoire appears in Iser's theory as a negative structure. But, by virtue of its negative character, it reveals what the reader has not hitherto been made aware. In that sense, it is a creative negativity that contributes to the communicative function of literature. Repertoire do not affect the habitual dispositions of their readers by prescribing to them what the world they live in is like or how it should be, but rather by revealing the deficiencies of which the reader is not fully aware in her daily routine. Hence, literature does not represent reality as a mere replica, but represents it by augmenting our understanding of reality. This is what I will call the productive power of literature.

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