Characteristics

of the

Work of Art

TASK AT HAND

Performatively at least

present a determination toward a kind

of "decentered" ontology

which intrinsically presents a sense of closure

as well as why the work of art has its own limits so as to deduce ontology

present a sense of closure...
Like a mythical creature, the Siren Heel, which motivates the cultural reverentiality of the theo-existential experience and the Original Experience, there is an endless display of masterpieces.

In the guise it allows to experience forms which any reader might occupy, it replicates a formula not made by/as chance here rep'd.
Literature and the Original Experience

with the assumption that there is a necessary diff

as if a refined cog in the

economics of

which gather toward some
dys/utopian

as an

ineligible

form

on some

levels.

is still

sensible

affirmation of the poss. of living

That which on its essential levels is beyond our framework of understanding

in panic.

as a

form

previou

anterior

lightening

the very stability which it is dispossessed of by the enlightening

Literature and the Original Experience

231

230

i.e. it's scence

begating

(complementarily, constituting the opposite aspect of the same fact)

where we have to attain certainty

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.

is made to it according to what it

previously is stream of sense

because of sense.
“Shifting Earth, Horrible, Exquisite”

allow the materials of their constitution to mean in new ways

new ways pushes redifining boundary

what is internal (in daylight)

+ external (in darknight
Holderlin suggests a state of mind to be transcendentally attained.

that it will always be more, because it could mean anything.
Literature and the Original Experience

*The Work, “Exalting Alliance of Contraries”*

Curator + reader ↓

Duality of functions which generates facilitates the productive tension through interpretative capacities

Q: there is no interlocution worth the silent murm, so how can she the writer be said to inform it?

Each reading = a(nother) beginning poss. in the sense that she translates the murm for language’s practical dimension it’s used form > lang. of world

Channels the tension to write into a manifest form (of words)

Only dialogic if engaged in a dialogue with the work not the case re: the poetic dialogic function

Reclaimed as the poss. of other

The work is formed in the space of mutual dependency opened by these contrary movements, + thus relies on their opposition

A kind of reciprocity

The work is the resultant forceful tension, torn immancy
the work does not deny truth; truth per se has no sig. to it. Rather it constantly over-turns it.

Similarly, there could be no whole light of day if it was never brighter than the dawn which precedes it which would never again be dawn if it were the whole lights of days.

The Dialectic of the Work = an ontological condition

It is, only as the positive energy of this tension partly between writer + reader whose response to life make them want to call a truce forgetting that this work is only anything to any-one, upon this truth will find what they want to hear.

Q: One and the same condition?
238 Literature and the Original Experience

both, readings; with different purposes

consequences of the societal lust for progress (through + as history)

The Work and the Sacred

i.e. earlier periods of civilization when religiosity presented man with himself as something to be or betray

poem = aesthetic delivery mechanism

lyric of the divine, which can only imply divinities being in silence

\[ \downarrow \]

they are given reality only in reverence \( \Rightarrow \) mutes the Gods
Concern for the Origin

Hegelian dialectical

maturation

of the sense of art

self-sufficient absorption toward a sense of less self

participent

masculine implantism

par-aloof
world as known
is decentred
by an engagement
with the work
because it inev-
itably surprises
any user
says something
more original than
any masterful
intention can
master

( [ ] genealogy
of the work's
sense(s)

as a respected + complete introver

as we come
to form it

ever
potential
in an existence suited to its being