



The Act of Reading: A Theory of Aesthetic Response

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Iser examines what happens during the reading process, and how it is basic to the development of a theory of aesthetic response, setting in motion a chain of events that depends both on the text and the exercise of certain human faculties.

The Act of Reading: A Theory of Aesthetic Response Details

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Ivan says

Penjelasan yang menarik, walau tak sederhana, tentang sesuatu yang make sense (bagiku)

Rachel says

Currently reading this for Dr. Porter's class. I like it so far. Scary! :D

Huda Yahya says

**A very academic book with no sense of passion whatsoever !
The author writes it with such dry way that i hardly completed it.**

It doesn't express any of the writers' nor readers' emotions .

So , if you're looking for a book about the passion of reading, that's definitely Not your book.

It lacks the zeal , the enthusiasm , and even the enjoyment and delight of knowledge itself!

Anyway , it could be good for researchers or something !

John says

One of the more successful attempts, by the pimps of postmodernism, to steal authorship away from the creators?

Why must accademics be so full of mediocrity?

Eden Bowditch says

The act of writing is a topic of investigating in every classroom. But what does it mean to read? Reading is a strange act as we embark on journeys through words and worlds created by them. This book is an absolute must for anyone interested in thinking about what it means to read.

Marilena says

This book contains one of the most original theories about reading fiction. Yet I cannot agree entirely with the way Iser sees fiction. Maybe I can partially understand what he tries to prove about the process of reading but fiction for him is seen in another light than I would see it. Cause even fiction has several categories...and for him there is only one!!!

Noora says

Tästä voi sanoa samaa kuin edellisestä tenttikirjasta, mielenkiintoinen aihe, mutta osa meni auttamatta ohi, osittain kielen, osittain oman huomion harhailemisen takia. Ihmetyttää, minkä takia alan selviä klassikoitakaan ei ole suomennettu.

Dedrick says

This seemed a bit dry for my taste, although I did get into enough to get a few interesting points from it. I finished at page 60 and shelved it, though.

Nathaniel says

“Blanks and negations denote the missing links and the virtual themes along the syntagmatic and paradigmatic axes of the text. They make it possible for the fundamental asymmetry between text and reader to be balanced out, for they initiate an interaction whereby the hollow form of the text is filled by the mental images of the reader. In this way, text and reader begin to converge, and the reader can experience an unfamiliar reality under conditions that are not determined by his own disposition. Blanks and negations increase the density of fictional texts, for the omissions and cancellations indicate that practically all the formulations of the text refer to an unformulated background, and so the formulated text has a kind of unformulated double. This ‘double’ we shall call negativity, and its function deserves a few concluding remarks.

Unlike negation, negativity is not formulated by the text, but forms the unwritten base; it does not negate the formulations of the text, but—via blanks and negations—conditions them. It enables the written words to transcend their literal meaning, to assume a multiple referentiality, and so to undergo the expansion necessary to transplant them as a new experience into the mind of the reader. There are at least three different aspects of this expansion that may be distinguished and described in referential language. But we must not forget that negativity is the basic force in literary communication, and as such it is to be experienced rather than to be explained. If we were able to explain its effect, we would have mastered it discursively and would have rendered obsolescent the experience it provides.”

Iser's a little too structuralist for me, and I disagree with some fundamental things about the ways he views texts, but damn, there's so much in here that's hugely thought-provoking and that will be, I think, extremely productive to work with (or at least to be in conversation with) going forward. especially noteworthy, I think, is the discussion of blanks, negation (although it gets a bit bogged down by his examples from Fielding), and

negativity in the last chapter, but there's useful stuff across the whole book; I took almost as many notes about this as I did from *Del sentimiento trágico de la vida*.

Stephanie says

The book is heavily theoretical, but full of useful information!
