

apotrolepomena

apotrolepomena

ERIK ZEPKA



FREE DOGMA
2016

Copyright © 2016 by Free Dogma Press

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review or scholarly journal.

First Printing: 2016

ISBN 

UnderAcademy College / Free Dogma Press

the slightly literal

a conversion of morals etches determinance

disenchantment and the effacement of loathing

besotted coruscation

we lose materialism when we lost ritual (both a claim and definition)

Weiner - the need to systematize the unknown (us to her not vice versa)

the turnip's (perspicacious) philosophy of agony

everything's physical, and the less means you have to describe that physicality, the less you properly have to say

the coherent system of tangents

a transverse myelinital view of society

Trichinosis

this decay is a map of myself, what cannot even be had

the fabric of veiled otherworlds, oration

the aesthetic value is not only in appropriation but, having
already appropriated, things happen

the dream is of a little kid who can go to a movie theatre and everything is lost but its sound and screen

which cannot be barred from reputation - fake first

the teleology of scapegraces - romancing the bone

and said, you know, you know what i think - in the drawn light and cremation sandpiles, hailstones caber

gesamtwerk, gesamtwissenschaft - the agony clown

a love story for armless computers - the institute of anomalies
- a methodology for exception

symposit

muzzling - the which wasn't found rebuked and stultify (the
bloodroots uncased - of shining

the instance of radiation favors - which favoring inverts
(commencing with the attitude previously encountered)

diffusion isn't: ("this having redressed decrease - startling
favour
beeswax of

nationalism: the sport of favour, the aerobics of dyable
spermatozoa

sacristy vicinity

still the tramples of rotation, the carefully calculated
teetotalism of vaults - the callow suggestion made out into sot,
into shock wash phonics (photics)

in what case did indifference collapse (regeneration accustom
clash - the carbon symptom dawn

rapt - scale - conductive

eutrophic lineate

bilinear operative (sleek and cubed)

the world of the omnipresent media stage (not enough places
one can get crucified these days)

by humiliating the doll version of you, your association
becomes humiliated (likewise with names, or any other
representational symphthetic magic correspondence)

what cannot be real can be in the mediation, taking one up,
exploding one and the same disappears from reality (as per
necessity of impersonal acceptability)

in a long-term committed relationship with the media

"Life does not cease to be funny when people die any more
that it ceases to be serious when people laugh." - George
Bernard Shaw

the patience that goes only so effectively as with spasticity

you want a warning - the love song that breaks apart from
aspects - calmness is interrupted by direct fatigues, jumps

unas palabras mas para ti [assumed hated until proven
ridiculous/the (im)possibility of being likable

I'm more confident in my looks than my philosophy, s/he told
me

the poet in the seedy district - the same, yet virtual (it's
what's outside that counts)

Aegroto, dum anima est, spes esse dicitur

Ad nauseum - encomium aegri - encomium nausei - Aegri
somnia - A sick man's dreams (Horace)

Aegroto, dum dolor est, esse dicitur (Charis)

in flagrante delicto

igne natura renovatur integra

flagrante natura renovatur integra

Ageométrétos medeìs eisíto

scoriate

the coaster townspeople

[who had] accounted [for] salting

imply a quadrate

(cowardly these proscriptions damn synaptics)

seemingly

seemingly localized upon tenfold (starching ammonify

blunge - invigoration of chattel, the skis glazed and
crossed onto

this firebrick

this oriental platform

the expiation glazed and ammonified for glazed

and ammonified platform

skew rates right the redoing transfer (which)

otherwise hadn't (hasn't) worn still (whatever laming proselytes

bedaub

debaub

blunge - the inflammatory expiative slubber worn starch

despair worn starch and kilt

moisture warranted right and interconnect

the autoconnect (where alkaloids bear rims and localizes worn

jinxes

sirree - [notch gong though

seem local

notch gong wear

fax un mingle (heinastsi

the cluster refuse worn over hatching leadings, motility

wintered, flatteries (and richness)

the ammonified wave marr

slubber pigstick (sky)

sly scum - glacialogy

childlike mills among druids and toy fauna

 emplacement interposed among leprauchans

 steel those misstep perk

dissolve (static cling please

the corpsman talkative as though a disc splutters clavicle

Aei ho theos geometrei (Plato)

Aeì ho theòs ho mégas geometreî tò sýmpan

Iesous Khristos Theou Hyios Soter (IKHTHIS, "fish")

latre, therapeuson seauton (Luke 4:23)

even superman can get inflammatory bowel disease

Niech Bóg da wam zabawy urodziny (May God give you a fun birthday)

gibeon: another aspect of the character where autobiography becomes foundational

limed graining route and the prompt despicable

slim compliance (apothecaries of the claimless)

cheeks and occlusion
taper

entrance piety thrum of

caulk, claim, hideous

bewraying treadle (nucleus sludge
fuze

prefix monograph

enfold - skulk

the zeal and mesmer of phagosomes

subsumption equivocates the extradition of eyes

feign glower and simper inflect

the alliterative coast, swain - rhomboid stitches

siphons, scrolls - dissemination intricacy enfolded,
flyblown.

never again the patellar forbearance

- ensouling saddled

a lot of people don't know that santa sponsored the vancouver olympics - this is a machinima to commemorate this fact. look for his logo at the end, it's the perfect time to give our thanks! (for those philosophically-inclined, this is an illustration of santa's dedication to a culinary transcendentalist epistemology)

however ambiguous a trade-off fame is, what constitutes it (the entertainment, the voluntdude of it - general social attraction) has rarely been accorded so much power as it has today - living by wits and show, not merely to scrape by but as a means to considerable power, one way (along with hypermorals) to utilize current media to invert societal structures on themselves

BG - Was the only person on the skytrain. Zombie apocalypse or am I the only sucker that still has to go to work?

MM - If you do see anyone, be sure to immediately attack them. Studies have shown that offensive strategies are more effective than other strategies such as quarantine and cure (Munz et al 2009).

---Works Cited---

P Munz, I Hudea, J Imad, et al. "When zombies attack!: mathematical modelling of an outbreak of zombie infection" Infectious Disease Modelling Research Progress. ed. J.M. Tchuenche and C. Chiyaka. 133-150: 2009
(<http://mysite.science.uottawa.ca/rsmith43/Zombies.pdf>)

borane, spouts

unuttered education, cutaneous vegetables - the seizure of visors, plantagenets (the house still halfheartedly rends utilisation)

plaster menedes (transcendentalism chorus

which

fetish

which

ides or maulch

drone coronary

reach

in guesting

leaving

the bested preestimate sleeps weep

vitreous,

a whole in repugnance fetishizes

weep,

the told warp, almighty weaning

the inauguration of person wears thin in the drone

walk

pinpoint

reinterrogation gave birth the meniscal forage whose peril

piratical

whose seminal and leaving

and all the spouts, armies, axioms, wanderings that told of
something else

that were reminded in the first place of something
different than had been mentioned before

that in his characterization of actors, of bismuth,
the petrological theatre company

the habits of the clan grew stagnating and transferred
to place to the new rousseauian argument

that lands more exceptionality

(the essential reduces and clamps down simplisms in the name of a given correspondance - not in the name of jargons or new ones, or an absurdist directionality - but the synthesis of false spaces which circumvent immediacy)

the heave instigates the space of spout (visor),

pastern left

the impulse from the initial position likewise equates character with beanbags

(with rachitis - recordings on keyboard)

the position of the first person or first cause

the curettage familial hyperutilised border

gilds overthrew affirmation

dapper

the beastly tether, circuit arthritics

(feign glower and simpler inflect)

virtual manifesto

insofar as everything is something, nothing is everything. that
is, circuits

you know they feel that because they mention that
the art of scrap-booking (enigmas for the people)

the amount of display is in direct proportion to the removal
from reality (normality and the horrors of productivity)

schoolworms have inherited the rites of spam

inception, the

trite and transcendence

what is jaded follows total enlightenment

the mixing of ideology

at first, the method bespeaks a terrible fluorescence that is gradually implicated part by part into the greater whole. the analysis begins as such:

1. what schiller and watt called the "being-scope" (a ridiculous terminology that was first proposed as an anti-ontological parody, and was later misinterpreted as a kind of heideggerian ode) is used to analyse the ever-ambiguous concept of "there" (the first problematization is hansen's "here-being", and then

schiller's own self-critique of "nowhere") - space, in other words, is related directly to existence, but in a way that entirely skews the analysis.

2. the follow-up to this is an "endoscopic return" to the lesser formulations of what are "brutal facts" (watt explicitly here differentiates his terminology from the "space age" brute facts of searle). the proper method of peeling off the parts of the "conclusion" involves an analysis of being in terms completely foreign to heidegger.

the place then - the building, the house, the bedroom, the kitchen - the place where at certain hours there are interactions and at others there is silence, perhaps a stirring and recycling of air, an ideology of thermal currents. in here ("there"), the space with a person or two (or none, it's not entirely important "what" is in the space, rather it is stated simply that given a space, inhabitants are clearly possible). that person, we could say, that person in the space, whose head is now turning towards the light-shaft in the blindless part of the window turns and - from what can be gleaned photographically - smiles a bit or maybe tautens his/her lips or perhaps despite any imploring nothing definite can be ascertained. something definite would include a visible bruise, a more-or-less recent scar, or even something as simple as fidgeting.

in the colour of the walls, in the radiance of telemetry and icosahedral children's models marketed for the intellectual stimulation of neurons in formation, in those colours, or the effervescence of sludge and culinary heat. this heat that is especially appropriate for gatherings, for the interaction of bands whose frayed ends lack any tendency of reconversion (the platitude of burn to burn-category).

in this we have an outline that began as a series of memorabilia found in a closet. pictures of a girl with some pigtails or without, pictures of children lined up in geometrical formation, in a statistical format worthy of plato's academy. first what is found is a letter, written or scrawled in pencil-letters which proclaims the love of one to another. it is written to some other person for whom information is as yet unavailable - a person whose ideology is entirely statistical.

a face is compared to something illegible. the note is signed "anyte" - this might as well serve the purpose of a name in this case.

anyte, whose arms had fallen off as a child, and whose brachial appendages now were made of a composite of

platinum, silicon and multiple varieties of plastic. this appendage which, when couple with stimulation, both does and undoes a person (what if then the appendage were replaced with a photograph? what does desire have to say when stacks of photographs aren't merely supplementary to a somewhat denigrated form of engagement and they become just stacks where the picture searches helplessly for an event to reference) - you might simply say at this point that anyte wonders whether they are her photographs, whether they are someone else's, or perhaps the general description is just inadequate, if she is looking over photos and reminiscing, there's nothing saying that any additional information will in fact detract from that action.

so anyte reminisces ("location-being" here, as articulated by watt in a collaboration with keller, refers to a "desire-lacking" - the which quite simply turns freud onto his backside (a horizontal flipping that contrasts with the vertical flipping of hegel by marx) placing the very terminological locus in an "actual spatial referent which is nonsensical to posit a posteriori as a mystical separation" - an action for which its own category (a stance which - in a rare moment of acquiescence - wittgenstein allowed as an internal critique) is fundamentally useless)).

the lilt of syntax in generalized formation

the definition distorts the word itself which is always complete
in its simple presence and any of its potential ramifications

analytic philosophy is no longer sufficiently analytic

Pocket Art and the Disintegration of Hypothesis

how can you be sure you're writing to that given person

the silt methods of collaboration

- ikon elastics

- silt stretch, permeate, discountenance
about a minute ago

gives up on everything

ikon elastics - begged - maltreating

The Negative Sublime (Bleached, Identity, Burnt to Ash)

The Sramana, or Striver, a pragmatic penitent, formed an anti-intellectualist stance of active epistemology (in contrast with Brahmanic microcosmism and Bhakti submission). Its node, of an ancient triad between strife, conception and relenting as the principle operatives of knowledge.

Action here unites not simply in isolation, starvation and masochism, but through the more severe entrails of minimized nourishment, abstinence and the privation of the necessary to the impossibly possible.

If here normalization's paradox can be presented as the heterodoxy of heterodoxy, it is the description of those with the most miserable of clothing, which freeze when cold and burn when hot, the blanket-attire made up merely of human hair (the Buddhists' corresponding insult being "Kesakambali"). So it is that insults give progeny to history and legends are born of misinterpretation and unsuccessful burial.

No matter what you've done, your body dissolves into some elements - a scrutinizingly illuminant reflection on the political framing of public charity and the reflective score of

compassion.

What are alms, said the detested one, what is offering in the dissolution when pall-bearers take the collection away. A collection that seemed to bear faculties, that was if nothing else a differentiated model for target (as the carrion of Deleuze might have as logical entity, or substance substitute). And there, bones bleached, corpse burnt to ash, whether a fool or however much smarter a dunce is.

Ucchedavada. Tam-Jivam-tam-sariram-vada (that is, the identity of material with whatever might have immaterial pretense). At variance with that other anti-idealist Samana (that the Pali scriptors made six) Belatthaputta, who put his lack of knowledge succinctly: "I don't think not or not not."

Samannaphala Sutta (the second of the Digha Nikayas): 'If you ask me if there exists another world, if I thought that there exists another world, would I declare that to you? I don't think so. I don't think in that way. I don't think otherwise. I don't think not. I don't think not not. If you asked me if there isn't another world... both is and isn't... neither is nor isn't... if there are beings who transmigrate... if there aren't... both are and aren't... neither are nor aren't... if the Tathagata exists after death... doesn't... both... neither exists nor exists after death,

would I declare that to you? I don't think so. I don't think in that way. I don't think otherwise. I don't think not. I don't think not not.' This is - according to the first Digha Nikaya (Brahmajala) - a philosophy sculpted in the manner that eels contort themselves (amaravikkhepavad).

the comment-aphorism

the only definition of "bad" art is that which is unconditionally accepted in a given way

to which an unpopularity may be accorded;

critical events; literature as a coherence of acted forms

A section of *Through the Looking Glass* remained unpublished 107 years after original publication. John Tenniel, Carroll's illustrator refused to draw it: "A wasp in a wig," he said, "is altogether beyond the appliances of art."

`??^~^?^~?~ ? ~~^~?~?~?~?~?~^~?~^
 ?~?~^~?~^~^~?~?~?~?~^~^~^?~?~^?~^?~^?~^~?~^~
 ~^~^~?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^
 ?~^~?~^~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^
 ~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^?~^~^

Webtext Aesthetics and the Reproductive Identity of the Postcommercial Banal

The aesthetic use of a technology - the theatrical use - explores a technology in its abductive capacities - it reels through the experimental aspects of coexistence between the agent and the technical object. The use of written language then - already subject to these precepts - spreads to the

different medial forms integrated into the web, and is there challenged in its reception (on the part of the artist-creator as well as the speculative reader-viewer). In this assumed immersion, the entirely virtual is presented as web aesthetics, which favour certain concepts in use, from which is selected the idea of the neo-oral. In arbitrarily isolating letters from pictures (letters are pictures, quite simply), the discussion will be on the assumed forms literature might take. Neo-orality, then, takes those oral aspects of what internet literature might be - or rather, we could state the affair as its coincidence with an oral form of literature, instead of with printed literature, in manuscripts, books, and so on.

A book presents itself as a finished work, something contained in itself - a story told by a story-teller might be a comparable piece, yet that story will change even within the teller's own telling, and without recording methods, will never retain the same form. The content will change, the names, the references, it will pass through the hands of different speakers, its content will evolve through different agents, through a dialogue of multiple voices that continually reform it based on what a community might prefer to hear at a given time. Writing on the web often takes the form of pseudo-books [1] and articles and so on - that is, the same form as they take in print. Yet, to talk of writing specific to the web, that is, writing which

differs from what is in books, we find a literature that has more in common with oral-traditional practice. Comments, chats, small posts, tweets, microblogs, status-postings - all these range from conversation to statements whose existence awaits replies, additions, comments and so on. These are not exclusive terms (academic exegesis for instance, represents a kind of literary dialogue, though among a much more limited group), the argument is merely that with more writers, more responders, more writing in general and a closer connection between what should be written and spoken exists in web literature versus print publications.

In this way, web literature is an entire environment unto itself. Like the oral world, there is no material distinction between the literary tale and the banal conversation, or the literary work and the personal message in the case of the web. This pseudo- or neo-orality is of course quite different from oral culture, the virtual space it talks in is created by the action of a technological infrastructure and community whose material byproduct is the illusory space it creates.

Of course this aspect of the web, what could be called the user-oriented web, is something that has come bit by bit since bbs's and the early graphical web, to the current world of facebook and twitter. The latter are two instances of what

under many labels (social/2.0/user/etc/etc web) refers to a networked environment that is increasingly oriented to more and more users. Users interact in a more technically friendly environment than early webpage builders and coders, one that assumes a commercial infrastructure (say, the database code and design for the facebook site) before a user can use the space. In this sense, increasing corporate alliance and reliance can be described as postcommercial (further, postinstitutional, postbureaucratic, as the possibility of space is predicated by systemic organization sufficient to create enough network connections and code to byproduct such an illusion). In describing web literature (and the web itself) as something moving increasingly toward the supposedly democratic aspects of a more socialized internet, I am suggesting a different way of organizing what in this sense is called electronic literature. This looks instead to define web literature as something existent in a space whose definition can be approached through the concepts surrounding more and more socialized networks, which may retrogressively affect past categorizations of net literature, electronic literature and its cousins (this in turn, extends to resituate - in relation to itself - general aesthetic categories utilized in reference to an internet age). As this incremental media sociality is the dominant organizing force in shaping both the web and computers, so it will alter how the literary arts (and arts in general) are defined in

relation, opposition or combination with it.

Perhaps a crucial distinction between written literature - particularly as conceived in its post-gutenbergian western form - and oral literature lies in the concept of plagiarism. In the case of oral literature, to copy another story-teller or speaker is integral to the practice of story-telling itself. If there is a measure of proper copying (in a print analogue the distinction between lawful citation and unlawful theft) it is, if anything, the subjective measure of an audience member as to the quality of the performance ("how good it was"). There is no idea of specific human sources (though maybe there is an abstracted sense of an extramundane gift that inspires, allows or gives place to the tale - namely, the a priori presence of language and characters beyond an individual experience) and since there is no specific human inventor of a story, there is no proper or improper way of referencing that author to give them due credit. If there is an aesthetic hand at work here, it is - as previously intimated - the hand of the performer - the question is not of a given human creative source, but of an immediate performative interpretation, this is where the creative aspect lies [2]. In other words, the question of plagiarism is essentially non-existent, or conversely entirely assumed as integral to the oral literary process - the competition and general prestige accorded to those who play the game well is not given

according to scholarly breadth (number and type of authors included and synthesized) and orthodoxy - the game shifts to one of performance and entertainment competition, to oral rhetoric, the acting ability in captivating and bringing material alive.

In western print culture as it has evolved up to the internet's beginnings, plagiarism has come to occupy what is either the most, or one of the most taboo positions in literary practice. This is the corollary to the appreciation of the author being accorded through ownership of the text [3] and how valuable that text is (some gauges might be number of readers, number of citations it inspires, number of high quality reviews). The only thing this author has for all his or her unquantifiable labour in conceiving and creating the text, is in the value of that text itself - that text then is forced into the surrogate position of what was the value of the oral performer (consider the oral performance of the western writer - this is made possible by a text of a given standing, and refers to it as the reason and ultimate reference of its oral performance - the central nature is transferred from the spoken words to the text's writing). The text takes the place of the author, or the text is considered as the author - in the same way that every person is an individual, and one person is distinct from another, or some collective sense that we want to value that given person/author and their

work: in a literate society this increasingly gets accorded to the textual creations which also can have more presence in a larger more complex society (a book can be in multiple places at once, can travel more quickly) and this increased presence leads to a gradual focus on the book and less on say, how the author describes their theories to a friend, or even to a group of people (which again, more and more takes the form then of "discussing their new book on ____"). With the increased domination of the textual creation's presence over that of the author, rules must be created to protect the author themselves, whose literary-intellectual existence is increasingly dependent on the value accorded to their technical creations. To accord value to a technology can be consistent insofar as a given group takes up and re-relates it to the individuals of that group. To early medieval Christians a work of Hellenic Philosophy was distractive to moral purposes (ie. the most moral decision may be to have rid of it, to burn it) whereas in other periods it may be regarded as central to be cherished, honoured and had as required reading. The same technical artifact - this philosophical work - is the epitomy of moral degeneracy, or the epitomy of moral upbuilding - depending on the group considering it. Thus the moral value of a book is an invention of the people that use that book - from burning it to honouring it to anything in between: where and when to read it, where and when not to read it, how to read it, how not to read it, how to

re-relate it to others (cite), how to not re-relate it to others (plagiarize), and so on. Like the question of whether the book is immoral or moral in itself, the question of the proper use thereof is - like the question of its moral value - a question decided upon by a group that use it. Thus on a macro, extra-societal scale, the decisions of proper etiquette in regards to using and relating that technology are arbitrary (that is, another culture or group could well decide on a different method and be practically as well off), but within that group form a game that creates prestige and acceptance, or alternatively denigration and illegitimacy - and insofar as this game creates a place for a given author, it enables the possibility of receiving merit in relation to collectively valuable labour - ideally the same kind of respect that might be accorded to the worthy performer. In the performer's case, it is immediate and fluid in its rules of appreciation, in the case of the literary work, the fixity of the technology demands a fixed set of rules that - when followed - will potentially produce collective appreciation: that the text replaces the person is only to say this much - that the gauge to measure literary value is in the oral system in the performance of the person's body (which is categorically indistinguishable from audience interruption, breaking character, "real" conversation etc - it is part of that person's given material life) - whereas the gauge to measure literary value in literate culture is tendentially in a given text

(which presents a form that suggests an author-separation whose endpoint is contained in the structuralist notion of authorial death, the alienation of oral presence to where the spoken originary is reframed as an essentialist ideal that must be deconstructed). In increasingly complex and widespread literacy (and widespread publishing) in a culture, there grows a tendency to reconstruct a kind of technoliterary agency - more and more, what has agency, power, and human influence is the technology itself - therefore how to read, share and cite that literature becomes increasingly controlled and regimented so as to ensure benefits for those that play the game - those that ideally deserve social status and accreditation for their contribution to a given context. However the more that these rules are applied to a technology (that in itself, is not a human), and the more that technology proliferates in complex relation to a society, the more probability there is for a misrelation between an object's technical success and the merits or abilities of a given creator of that object. Thus while the idea that a text has no author is simply nonsense, it highlights a condition where the proliferation of objects gives more and more over to an illusory agency of the object (creating the imaginary structuralist that argues that texts give birth to themselves [4]). What accompanies this is an ever-persistent idea that the text (an object in and to itself, independently existent in illusion land) must - in its fixity have corresponding

rules that designate right and wrong, the honourable and dishonourable use of that technology. The examples we are using of this type of rule is the idea of re-relating a work to and/or from another work, which in its rule-abiding form is called citation, and in its rule-breaking form plagiarism [5].

Thus we travel from oral literature which either assumes or excludes the territory of plagiarism - here it is either an a priori given or a non-issue - to written literature where the difference between proper and improper copying is pivotal to whether or not a written work can be classified as valid or not. This is the reproductive identity of the postcommercial banal. Identity as it pretends to sameness, yet not as the original, but as a similar copy (as in general assembly-line commercial practice). Thus the aesthetics thereof (in this case, with the focus on webtext - the textual portion of the internet) is one whose value hinges on the virtual silence if you will of a pseudo-oral exchange whose essence is banal (no matter how quotidian or relatively unsalient a task, it is game for a status update). The a priori condition - the condition to which an agent arrives - is the virtual-participatory condition of this given - it is here that the generalized tendency of the tragicomic is epitomized. It's just this quality which allows web aesthetics to form an ideal in the resituation of both an exemplar form and all other connected forms categorizable under the rubric of the artistic.

Notes:

1. no matter how multimedial or interactive the form, this tendency co-opts whatever medium into a discretionary illusion where books float in space and in every non-logical way work against their own environment. The technological limitations and conventional tendencies of printed work are completely upended in digital space and to hold onto them is to simply recreate nostalgia as reality, to regress multimedia and programmable content into forms they never had.

2. it's in this process of performance that we can valorize the work that might assume these precepts. To work to dissolve the plagiarism/citation distinction is to shift the question from source document to present interpreter and whatever language one might have for discussing the quality of that interpreter. To position a subversion of the source document's position as trump card is to naively miss the shift in aesthetic criteria to where it has variable potential. Yes the author is dead, textual copyright is arbitrary insofar as it is not in itself part of its creator, but so what? If such assumptions are made, the task shifts to scrutinize how literature might be made and critiqued in the new milieu. To ignore that interpretive space is to ignore

the very implied possibilities of the creative shift.

3. of course - as with all technobureaucratic processes - this ownership is more practically in the hands of those whose work is to engineer and coordinate those processes themselves, printers, publishers and the businesses that organize them into efficacy in this case

4. one could frame Barthes in this situation several ways. You could see it in the obvious sense that he gives primacy over to texts and not embodied authors - or you could argue that my use of text equals his use of Author, both highlighting the abstracted quality of something that is less and less a case of the practical interaction of a writer or reader, and more and more an object-oriented codification of the value of a given Work - further you could see him representing an intermediary - highlighting the author's seeming death, the rise of the text, and the corresponding need for a refocus on readerly/writerly practice (the idea of practice could further be seen to relate to my idea of the progression from the seemingly completed literary work, to the more interactive and incomplete neo-oral nature of the web text.) (As always, much more is possible here - you could not see a relation at all, or you could see this particular Barthes, as is done, as a post-structuralist voice, not a structuralist one).

~ ~ ~ ~ ~
~ ~ ~ ~ ~
~ ~ ~ ~ ~

~ ~ ~ ~ ~
~ ~ ~ ~ ~
~ ~ ~ ~ ~

???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????
???? ??????

~ ~ ~ ? ? ? ? ?
???? ? ? ? ? ?
???? ? ? ? ? ?
???? ? ? ? ? ? ? ? ?

^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''
'?AA`?'A~A?~?°?~T~`?'?~T~A?''~AA''''~°
^'A~AA~T~T~T~T~'A''?~???'A~''

? ^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'
^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'?
^'A~AA~T~T~T~T~'A''?~???'A~'?'?

'?~'A'?`?'?~A~T~'?'A''A??A''A'C?'~'A'?^

??A?A`?~?~`?°A~?~?~?~A`?°°?A`???'A°°?A ~A?^A^A
~?~ ~^A?A ~A?~?A~?A^? ~^A' ~~?~^AA~?~??~
°?~?~^A?~?~?~?~^ ~°?AA`?~`
~A~`~°?~A`??~A`??~?A~?~` ~?~A`??~?A~ ~?~°
??~`~A`^AA`^A
~A`?~?A°°~^A`~°~?~^A?~`~A~^AA`?~` ??~? -
'?AA`?^?A?~A~`~?~`~AA~^A`?~?^?
~~?~A`A`?~?~?~?~?~?~? ~^~?~?~?~?~?~?~?
??~A??~?A?~?
~?A
~?~°~?~A`?A~`~^A?~?~A~`~`~?~°~`~?~^??~?~?~?~?~?
'AA? ~^A?~?A~?A?A`?~A°AA?A??~?~
~A?~?~A`~?~`~`~?A° ~?~?~?~`~` ~?~
?~A~°°??~?A~^A`?~A~` ~^?A`?~?~?~`~`
'~^~A~??A~?~°?A~`~?~A?~A??~'? "°~?A~`~?~?~?A`
??~A?~?~?~?~`~`~?~`~°?~`~A~°?A`A`?A`~A~`?~^A?~`
?A?~?~?~?~?A`AA?~?~` °~A?~`~?~?~`~`A~A`
~`A~A?~`~°~A?~?
~A°~?°°A`A°°A`~`~A`~?A`~AA~?~`~A`~?~AA~?A`
~A?A~`~?~A°°?A`^A?~?~`~°~?~?A~A`?A~`~°~?~?~?~?~?A
A`^~A~`~?~A?~? ~?~?~?A~`~A~`~`~?A`?A? ~A`A`~
~?~?~`~A`~?~?~°~`~°~?~?~?~?~` ~A`AA`A
'?A`~`~?~?~`~A`~?~?~°~AA`~?~`~`~`?~` A~`~`~A~` ~A
~`~?~A~A?~?~?~?~?~?~` ~?~?~A~A
~?~?A~`~`~°?A`^?~`~A`~`~AA~?~`


```
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####
```

```
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####  
#####          #####          #####          #####          #####          #####
```

```
#####  
#####  
#####  
#####  
#####  
#####  
#####
```

```
#####  
#####  
#####  
#####  
#####  
#####  
#####
```

```
#####  
#####  
#####  
#####  
#####  
#####  
#####
```

"I felt it myself, the glitter of nuclear weapons. It is irresistible if you come to them as a scientist. To feel it's there in your hands. To release the energy that fuels the stars. To let it do your bidding. And to perform these miracles, to lift a million tons of rock into the sky..."

— Freeman Dyson

Ronald deserves to be free

touch my lips to yours... like the humans do... on earth - Aelita,
Queen of Mars

an international style trapped in the land of anglophones

particularly

particularly in the nicest, gutterly and transformed meme spent

shielded cabriolets, shawls, plasticene

the condensed lectern

scull - agitprop

initially, the contention is trenched in warfare and
denomination. faro, the impenetrable, the ephemeral, the
studious in jettying and bejewelling what effusions were named
style and object.

(particularly in the nicest, gutterly and transformed meme spent)

faro coughed and raised himself from the platform, jettling outwards into the next room.

startgame: you.

faro's figure, made translucent, the equipoise of matter and decoration

faro: why speak when the adventitious colorfasts the weak, when the scull sharpens and anomia inhabits discernment

sg: why, then antick, then intercommunication. why, aren't servile or adopted.

faro's system of connectors lurched, bactericide of aeration. the impenetrable furtiveness of grace.

shawls, plasticene

annularity still makes microscopes of the best of them.

confrontation, known proliferously as the divisible. mountains and trigonometry, the cinematics of anguish.

faro turned and started, backwards first then rotating slightly. he plugged in his neutral port, smiling a little. sg, sera gianna, his jittering companion, held the calcified stump-end which connected his outer syringe spots.

sg: instead, i think, that as you would like to see a rescue or a contented lustre of light pink and warmth - instead, constructs and the fatal figure (which) intercommunicates (scull - agitprop)

faro: i still haven't seen this coarsening you're talking about. i still haven't seen repartitions and proliferation. when do you spoof things? the church, the particulate, coarsening allocation.

sg: anticks - i've told you before that moods are nothing but vents and mucus. i refuse to explain and "elaborate" such things

so it went - circulating anticks (layers), the jettying of various forces that were least understood amidst more supposed learning. the anticks of layers and vents, a building renovated into the form of hepatocytes.

faro: i still haven't told you

sg: that you still belabour and all that?

faro fell silent. in the condensation, the most distinct observation was that of impenetration - and biomicroscopy, the overemphasis of colours resulted perforce from the need to properly visualize the specimen. he coughed slightly, reaching to grab hold of something to do with what sees or otherwise

initially, the contention is trenched in warfare and denomination. the impenetrable guise of visualization may or

may not follow.

if you are bringing a wife home with you please let me know

blurting

lean valuable plump and despaired things
commonest glues (deckles and frivolous worn safeties)
fulsome puddles annexed to dim
to amerism shade
faze
dial gaze blurt rig eversion

the faintest light mortar, the frivolous amplification mortar
whose amelioration wingovers pads
delighted
flops skirted those whose gutless
stetting
preclusion (indentured >was the cattleman<
annexational

enunciation (noctambulist katabol

factories blunder

(dialled in digit nominals

in wingovers, the plaster which over top the horizontal

appendage

which takes up wind

which redirects currents, arrowed

spared parcels that don't direct to or from

how we describe air

the fazing, dimly (dapper, defrost

divergence (and a neat amplification reduction - shade, an
aphorism, a countermand against all coils and subscissions
that fluff dimly

towing the lain - reroll and repaste and remake another
noctambulist reapraisal

the same comes again from overtness feebleminded

ink earmarks and husks of tar and akvavit (rope, exacted -
rope, enameled and scrupuled, deribbed and stretched out
until you can the marks of its lust

its perspectives on toiletry, togetherness, the proper syntax of
scent

the divisions of forages and inkspots, puddles

pools of things that alternate, cudgel

that backspace, excuse (enunciate the verb and focus

wires mortared into belfry towers of devil tales whose ribald

rituals puddle - coffer glue (stuck in the cheap which blisters
because of grappling

a decanted style remakes nomination

gazing, dimout

closeness

the closeness of feet

of elastic cartilage and white pulp

of the sloughed jingle giggles of sponsored notes from lovers

whose renomination retells the shakespeare tale as a more

digestible cartoon special

with some songs and gazing

and language instead of those divergent spots

heavyhearted goes the screech

the wooze palindromics

chic colosseum wooze remunerations, and that recurrent
factor of people
although the dolphins attempted to rebel

abscission preclusion

flops

acquaintance classifier (so that anyone met on facebook or
elsewhere is dealt with properly)

augmentation demagnetizer (so that magnets are no longer
associated with anything that is not necessarily a part of
acquaintance or stenting, inflating the engraving of plums and
stones (poor rickety tim who just wanted a chunk of xmas
cake)

poor the inarticulate whose brass knuckles have gone green
from sea poison

poor the fulsome countermanding which belies the trick of
amplification

poor this tow and leap

coffered in fazed, dial

wungover through deicide and aphoristic amusement

the clauses of coils, horns, parsons and wiretaps

fence sculptures of wire crosses, mended together at seams
suspension settling

through junctures mutually

a frivolous eye, in renomination, lattice of glue and frost

