“Fiction Critique Parodies and Multilayered Pastiches: The ‘Relation parodique’ in the Works of Ogino Anna and Shimizu Yoshinori”

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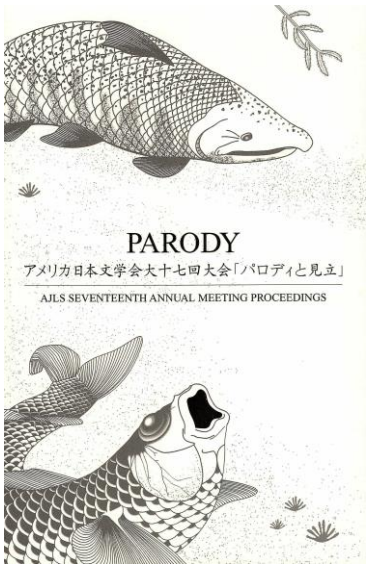

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FICTION CRITIQUE PARODIES AND MULTILAYERED PASTICHES: THE "*RELATION PARODIQUE*" IN THE WORKS OF OGINO ANNA AND SHIMIZU YOSHINORI

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WHAT WE TALK ABOUT WHEN WE TALK ABOUT (A) LOVE (THAT POISONS)

To talk about literature is always an attempt to find a possible answer—*our own* possible answer—to a large set of quite impossible but often recurring questions; the famous "*pourquoi écrivez vous?"* (why do you write?)—conceived by the French Surrealists at the beginning of the 20th century—is of course at once the most obvious and the most complicated.

To talk about *contemporary* literature, specifically, is very soon an attempt to find a fitting alternative to the "postmodern question": parodying the French question, we could say that it has been partly overcome by a more urgent "*pourquoi écrivez vous/n'écrivez vous pas comme un écrivain postmoderne?"* (why do you/do you not write as a postmodern writer?), or, going straight to the point, "*êtes vous ou pas, un écrivain postmoderne*?" (are you or are you not a postmodern writer?).

In a 1999 lecture, Umberto Eco replied to critics who defined him a "postmodern writer," speaking ironically about this "jack-of-all-trades" term and at the same time, fixing a possible coordinate system for postmodern literature's characteristics:

> Although I do not yet know what exactly the postmodern is, nevertheless I have to admit that [postmodern narrative's features, such as metanarrative, dialogism in Bakhtin's sense, *double coding* and intertextual irony] are present in my novels.[1]

To talk about *Japanese contemporary* literature, to come closer to our topic at hand, can be a challenging way to question the very criteria of "postmodern literature" itself, a way that has been of course deeply investigated and discussed, often with contradictory results. But that is precisely *not* the direction I would like to go in this paper.

Indeed, following Eco's suggestion, we can affirm that—no matter how one defines "postmodernist literature"—the authors we will take

[1] Eco 2005, p. 212.

into consideration here—Ogino Anna 荻野アンナ(b. 1956) and Shimizu Yoshinori 清水義範 (b. 1947)—are postmodernist in stylistic concerns and overall approach to literature, that is, ironically intertextual and openly metatextual in the ways I shall try to show. Even though their different educations led them to explore different literary traditions, they share a common way of putting works of world literature in dialogue, re-reading and re-writing previous texts by ironically overturning canonical modes of expression. "As Kundera's literature can join together Rabelais' and Rushdie's," Ogino said, "I think I, too, can put together heterogeneous things with similar natures."[2] She wants to take part in the ideal dialogue that nourishes literature—"a realm of suspended moral judgement" according to Kundera—following the example of those authors who have recognized the importance of humor's imaginative power as a subversive instrument of knowledge. The plan is resolutely ambitious, and she has explained her literary strategy on many occasions, always displaying an uncommonly ironical attitude toward literary creation.

In a conversation with critic Takahashi Gen'ichirō 高橋源一郎, published by *Bungakukai* 文学界 in 1991—the same year she received the Akutagawa prize and wrote *Watashi no aidokusho* 私の愛毒書 (*My love-hate affair with books*),[3] the work we will take into consideration here—Ogino gave the critic a really amazing definition of her own literature, peppered with her distinctive "pot-pourri language," *yaminabe gengo* やみなべ言語:

> The "set of *literature à la Ogino*" (*Oginoshiki bungaku setto* 荻野式文学セット) is made up of three elements: possession (*noriutsuri* 乗り移り), banana-skin (*banana no kawa* バナナの皮), and *enka* (演歌). The *enka* gives the intonation; on the "banana-skin," the reader is kindly made to slip. By "possession" I mean the same phenomenon as with mediums; that's a really tiring practice. For example, if you choose the great master Kawabata Yasunari, you have to put one of his

[2] クンデラがラブレーとラシュデイを結び付けるようなやり方で、私も同質異種なものを結び付けていくことはできるだろう、と思っています, in Ogino, Okuizumi and Tsuge 1996, p. 10.

[3] As more widely explained later in the paper, the title contains of course a pun on the two homophones *doku* ("reading" 読 and "poison" 毒). We find the translation "My love-hate affair with books" both in Aoyama (see 1994 and 1999) and in Noguchi Takehiko, "A survey of literature in 1991," *Japanese Literature Today*, vol. 17, 1992, p. 3.

books on the table and two candles on your head […] By uttering the words "*utsukushii watakushi, utsukushii watakushi, utsukushii Nihon no watakushi,"* you'll begin the trance.[4]

Shimizu Yoshinori, on the other hand, shows his ease in the Borgesian *library of Babel*: drawing on Gérard de Nerval's reflections about literary history as a long succession of repeated imitations—"*Diderot qui avait imité Sterne, qui avait imité Swift, qui avait imité Rabelais, qui avait imité Merlain Coccaïe, qui avait imité Pétrone, lequel avait imité Lucien…*"[5]—Shimizu states in a very recent essay that "world literature is tied together by parody" (*parodi de bungaku wa tsunagatte iru*, 文学はパロディでつながっている). The historical development of world literature runs through his pages, where he focuses on the bonds that link Henry Fielding's *Tom Jones* to Sōseki's *Botchan*, or Tora san—the renowned protagonist of *Otoko wa tsurai yo*[6]—to Don Quixote. Far from claiming to write a critical history of world literature, just like Ogino, Shimizu blends the classics with pop-culture, scattering his writings with puns and jokes: "my purpose," he writes, "is to convey the feeling that literature is really amazing!"[7]

For instance, talking about the Bible's manifold re-writings, he presents Milton's *Paradise Lost* by punning on its title (in Japanese: *Shitsu rakuen* 失楽園) which reminds the Japanese reader of a very popular 1997 novel, a bestseller that sold 2.5 million copies:

Between the serious [parodies of the Bible], we can find the *Paradise Lost* of a certain Milton (not the "Shitsu Rakuen" of Watanabe Jun'ichi,[8] but the one by a poet named Milton).

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[4] Ogino 1991, p. 34.

[5] (Diderot who imitated Sterne, who had imitated Swift, who had imitated Rabelais, who had imitated Merlain Coccaîe, who had imitated Pétrone, which was an imitation of Lucien . . .) Gérard de NERVAL, *passim* p. 127. See Shimizu 2008, p. 49.

[6] 男はつらいよ ("It's tough being a man") is a Japanese film series starring Atsumi Kiyoshi 渥美清 as Tora-san 寅さん, with a new film made annually from 1968 to 1995, written and directed by Yamada Yoji 山田洋次.

[7] Shimizu 2008, p. 8.

[8] 渡辺淳, 『失楽園』.This very popular novel has been published by Kōdansha in 1997; it has become a 90's bestseller and it has been adapted into successful television series and feature film. *Shitsu rakuen* has been published in English

> Hearing about a "shitsurakuen" anyone could misunderstand. Because it makes one think of parks like Okayama's Kōrakuen, or Ibaraki's Kairakuen, one could think that these words refer to the "Shitsuraku park," "the park of lost pleasure"… But that is wrong.[9]

Both Ogino and Shimizu, then, look for their own place in the contemporary literary world by decentralizing and multiplying their points of view: they celebrate the act of reading by rewriting a heterogeneous canon, often in a Chinese boxes-like style, creating a structure of superimposed texts that always speak about other texts. In the process of "transposition"—or perhaps we should say of "translation"—from one polysystem to another, far away in space or time, their programmatic use of intertextuality shows the gaps produced by the second-hand work: gaps that are of course filled with irony and metatextual references. In other words, these authors establish a "parodic relation" with the hypotexts that is always also a "critical" one: I have chosen to employ Daniel Sangsue's definition, *relation parodique*, on purpose. This locution, which reemploys the title of a recent essay by the Swiss scholar, Sangsue, is an obvious parodic quotation of Starobinski's "*Relation critique*," and is really meaningful insofar as it is a clear way to express the "critical difference" implied by parody. As Sangsue points out "the parodist's approach to the text is similar to the critic's: he chooses a work, judges its qualities and its faults, suggests an interpretation, but all that *in an active sense*, in a 'commentary' which results in a re-writing or a re-creation of that work."[10]

Moreover, the term "relation," is particularly significant here: it powerfully reminds us that not only is parody based on a relation between the hypertext and its hypotext, but also that parody cannot exist if this relation is not recognized by the reader.

The readership of parody is always asked to perform a cooperative act, which can represent a tricky challenge for the parodist: as Aoyama Tomoko cogently explains in her works on this topic,[11] that is exactly the problem Japanese contemporary parodists have to cope with. With the new mass-consumer literacy, Aoyama remarks, the parodist can no longer assume a complicity of shared knowledge with the reader: the

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translation in 2000 with the title *A Lost Paradise* (Kōdansha International, trans. Juliet Winters Carpenter).

[9] Shimizu 2008, p. 19.

[10] Sangsue 2007, p. 13.

[11] See Aoyama, 1994; Aoyama and Wakabayashi, 1999.

parodist therefore has to create new hybrid types, in order to "preserve what s/he is transmitting and at the same time to make it transmittable."[12]

Even when they deal with endogenous hypotexts—and that is of course the most interesting case—contemporary Japanese parodists have to mediate between two unrelated worlds. Instead of being a hindrance to them, however, the gap between worlds is widely exploited to find creative alternatives to the canonical and monological form of the *shōsetsu*.

Both Ogino and Shimizu, we shall see, have found their own particular device: Ogino, by grounding in parody her "fiction cum literary criticism"; Shimizu, by employing an extraordinary variety of styles that result in a form of pastiche that should be understood as the exact opposite of Fredric Jameson's "blank parody."

OGINO'S "FICTION CRITIQUE": THE ACHIEVEMENT OF AN "UGLY DUCKLING"

A few months after publishing *Watashi no aidokusho*, Ogino outlined the coordinates of her literary world in an essay eloquently entitled "Ai to bungaku to parodi to" 愛と文学とパロディと ("Love, literature and parody")[13]; in it, she pointed out the regenerative power implied by the act of reading, claiming the right to wander from the orthodox track prepared by the writer for his/her implicit reader.

> Since we consider the literary work as a raw material and the reading act as free, if we choose not to consider the writer's target point of view, but to plunge in a reverse-order reading path, the work itself will show unexpected gaps and contradictions. And this is not to get stuck and split hairs: on the contrary, by becoming acquainted with those previously unknown parts, we will be able to love a literary work as a flesh and blood creature.[14]

Ogino lays the foundations of her literary system as a writer on her enthusiastic experience of being a ravenous reader: she commits to a hybrid creation—the "*fiction critique*" genre—her multiform inspiration derived from the Rabelaisian polyphonic style as well as from the garrulous world of *rakugo* 落語. This "ugly duckling"—"it's considered

[12] Aoyama 1994, p. 43.
[13] Ogino 1992.
[14] Ibid, p. 85.

neither criticism by the critics, nor a novel by novelists,"[15] Ogino says—is reminiscent of Borges' way of playing with the thin boundary line that distinguishes the critical essay from fiction as well as the act of reading from the act of writing: in his *Historia universal de la infamia* (1935), Borges summarizes an imaginary other's fake works, and in the preface he praises the paradoxical superiority of reading over writing. That is, of course, an analogous practice to that of Pierre Menard's famous rereading of *Don Quixote* disguised into an act of writing: as remarked by Genette in *Palimpsests*, "these two approaches are complementary; they mesh into a unifying metaphor of the complex and ambiguous relationships between writing and reading: relationships that are quite evidently the very soul of hypertextual activity."[16]

Outwardly, *Watashi no aidokusho* could not be considered as a case of "fictitious hypertextuality,"[17] since Ogino herself presents it as the result of a true reading experience that led her to face not only simply real works but true masterworks of the Japanese modern canon:

> I accidentally encountered the 16th-century writer François Rabelais at the time of junior high school: from then on, I have been reading exclusively great western classics in translation, such as Rabelais or Boccaccio. Strange to say, I have never seriously read the Japanese "masters," such as Shiga Naoya or Kawabata. I wondered what it could mean to me to read their famous works now.[18]

The title of the work itself, however, allow us to reflect upon the true nature of Ogino's reading act: punning on the homophony of two Chinese characters (*doku*, 読／毒), she stresses the fact that is the very act of reading (*doku* 読) that creates an alternative autonomous world for those works she poisons (*doku* 毒) with the subversive play of parody. She saps the solid foundations of the writer's *auctoritas* in order to free the work's potential from the inside: in her rewriting she always employs an internal focalization, by giving to the pre-existing characters a new life in their own old world. Ogino organizes every *fiction critique* as an unbroken succession of metaleptic shifts, with a continuous inside/outside movement from the narrative frame to the reader's

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[15] 批評家からは批評じゃないといわれ、小説家のほうからは小説じゃないといわれ。醜いアヒルの子のような. Ogino 1991a, p. 34.
[16] Genette 1997, pp. 252–253.
[17] Ibid, p. 252.
[18] Ogino 1992, p. 84.

perspective, in a process that can be carried out by both human and non-human protagonists. In such a carnival-like recombined world, it could happen that a quilt named *Tokatonton* informs *us*—the *new* readers—about the troubled sleep of a certain *Dazai Fuji*, or that a vegetable discurses on important matters such as the "humanism" of Mushanokōji Saneatsu.

Ogino irreverently searches for "new tasty mixes"[19] by freely rearranging verbal texture and repeatedly shifting point of view. "The critics," she complains, "are excessively concerned with the motionless, structural parts of the text; but the meat is the tastiest part, not the bone."[20]

Of course she echoes here the admonishment of her master Rabelais to his "sedulous reader," (*"break the bone and suck out the marrow,"* in *Gargantua*, Prologue to the first book). But what is particularly interesting here, in my opinion, is that her overall approach to textual construction has been strongly influenced—as she herself admits—by the Serbian contemporary writer Milorad Pavic.[21] In particular, Ogino is fascinated by his idea of the "reversibility of arts": according to Pavic, just as plastic and figurative artworks can vary according to visual angle or lighting conditions, literary texts can be seen in a similar continuous process of redefinition. Ogino highly appreciates his fiction "*à tiroirs multiples"* (on multiple levels)—as the critics defined it—because she shares the same idea of an "open work" where the passing of authority from the writer to the reader is readily allowed and highly encouraged.

In *Yukiguni no odoriko* (雪国の踊子, *The snow country dancer*), one of the seven *fiction critique* included in *Watashi no aidokusho*, Ogino clearly exemplifies how she puts into practice her "poisoning" of canonical masterpieces: as clearly shown by the title, she involves the reader in a parodic trip that connects two very famous works by Kawabata, a trip that is set on a train that is going through a tunnel—a *"kokkyō no nagai tonneru,"* of course. These are all elements that remind the reader of one of the most renowned opening passages in Japanese literary history.

Ogino's opening, however, is unsettling, at the very least.

> Hi… I'm a dancer. My name is Kaoru. Out in Izu it's a pretty popular name, y'know.

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[19] Ogino 1992, p. 87.
[20] Ibid.
[21] See Ogino, Okuizumi and Tsuge, 1996, pp. 7–8.

> Hey, watch this! Not many of us can lift their legs this high. By the way, isn't this garter cool? It's "Made in France," y'see. Stop blushing like that! How naïve… you don't know anything, do you!
>
> What? My age, you mean..?! You're pretty direct guy! I'm 14. Don't pull faces like that… It's not true. Of course it's not!
>
> 14x2 + x. The "x" is a trade secret. I just wanted to let you know that there was a time when I was 14 too. […]
>
> ♫ *I chase after youuuu, snooow countryyyy*…
>
> Those aren't my lines in a song, no. I'm chasing after a *man.* That's not so uncommon, as a history, I know.
>
> […] This one? Ah, this one is *Snow country*, the novel. Yeah, exactly, *the* snow country. It seems that the man I'm chasing after has become wildly infatuated with a geisha in the north of the country. I realized that by reading this book, that's the reason why I'm going there to win him back.[22]

With two paperback versions of *Yukiguni* 雪国 and *Izu no odoriko* 伊豆の踊子 in her hands, the *Izu dancer* comes on stage and assumes a complicated series of metaleptic variations: from character to reader, as she reads aloud for her fellow passenger chosen passages from both of Kawabata's works; from reader to critic, as she provides her audience with her own critical commentary on the great master's *meibun* 名文, in the tunnel's indefinite space and time; and, finally, from a reader to a character again, as when she gets off the train the previously silent passenger begins his own personal trip into Kawabata's pages. The potentially never-ending cycle of re-readings is then reopened.

The *odoriko* is here allowed to give her own version of events, and she avails herself of this great opportunity in a long soliloquy in the polyphonic, garrulous style of *rakugo*. In my opinion, it is possible to see a similarity with this traditional verbal form of comic monologue also in the very structure of the *odoriko* narrator's speech. Ogino's *kakidashi* 書き出し clearly remind us of the phatic function of the *makura* 枕 in *rakugo*: she draws the attention of the reader to prepare her/him for a longer and more complex main part, accomplishing the *makura*'s functions as defined by Anne Sakai: "*preparation thématique*" (thematic preparation) and "*explication contextuelle*" (contextual explanation).[23] In the *hondai* (本題), the *odoriko* narrator casually comments on and quotes

[22] Ogino 1991, *passim* pp. 84–86.
[23] Sakai 1992, p. 148.

passages from the Kawabata texts, in order to show to her interlocutor and to the reader the gaps and unclear parts of the master's highly appreciated ambiguous style. The *odoriko* gives up the affirmative tone of the opening to plunge into an involved dissertation that parodies the critical approach that has considered Kawabata's works as autobiographical.

But, in the long tunnel that precedes the snow country, in the *parodical* writing that precedes the *canonical* one, anything can happen: in the *ochi* (落ち), the very climax of the *rakugo* play as well as of *Yukiguni no odoriko*, the girl from Izu changes into a Philippina dancer who cannot understand Kawabata's "too complicated and refined Japanese" and who holds in her hands a copy of Seidensticker's English translation of *Yukiguni*. By showing the gaps that separate *Snow Country* from its original through the voice of a *gaijin*, Ogino stresses not only the stereotype of a beautiful and enigmatic, incomprehensible Japan, but also the very close relationship between the parodic rewriting and the translation process.

This is an idea that she entirely shares with Shimizu, for whom the gaps created by interlinguistic translation are both a theme and a device to convey a wider reflection about the kaleidoscopic power of language.

SHIMIZU YOSHINORI: OR HOW TO BECOME THE "GREATEST JAPANESE CONTEMPORARY MASTER OF PASTICHE" WITHOUT KNOWING IT

Shimizu published his first collection of pastiche, *Soba to kishimen* (蕎麦ときしめん, *Soba vs. Kishimen Noodles*), in 1984, and only at that moment did he come to know that he had written "an innovative *pastiche* work."[24] Not only was he not aware that his "collection of eccentric texts"—*kimyōna sakuhinshū* (奇妙な作品集)as he defined it in the *atogaki*—could be considered as "pastiche," but it was the very first time he had heard that word. He had mimicked the style of very famous writers' works, academic treatises, anonymous salary men, advertising, "just to try to find out the oddity of writing as a process in itself"[25]: without knowing it, as explained by the homonymous critic Shimizu Yoshinori 清水良典,[26] he was giving to pastiche the right of citizenship in the Japanese literary world, as the term was not employed till then in this field.

[24] Shimizu 2008, p. 58.
[25] Shimizu 1984, p. 220.
[26] Shimizu 1996, p. 118.

Before the critics labelled him as "the greatest Japanese contemporary master of pastiche,"[27] he wondered how to define his odd literary creature, which he could not consider as parody for an evident lack of "venomous intention" (*doku no seishin*, 毒の精神): as he repeats in a large number of subsequent essays and lectures, in fact, according to him, what distinguishes parody from pastiche, is exactly that *poison* by which Ogino chooses to subvert the canonical forms of the past.

Shimizu proves to be more interested in exploring the endless inflections of the language in its potentialities, distortions, uses and abuses, than to create a new genre; he is serenely unconcerned in juxtaposing pop and classics, daily life and masterpieces of world literature, as his very aim is to show how the *imitation*—in all the different forms it can assume—can be a way to explore the multilayered sense of language and its manifold implications in the cultural development of a country. For instance, in *Jobun* (序文, "Preface," 1986) he picks on the *nihonjinron* theories of the "uniqueness" of the Japanese language by writing in the style of an academic monograph an unlikely dissertation on the historical derivation of English from Japanese, giving as cogent examples similar pairs like *name* → *namae* (名前), or *boy* → *bōya* (坊や). But he also created pastiches of canonical works of Japanese literature, as in *Ese monogatari* (江勢物語) published in the same year as *Watashi no aidokusho* (1991): Shimizu, like Ogino, carefully chooses his titles to convey a wide range of intertextual meanings, and, in this case, to put himself in the long and prestigious tradition of rewritings of the *Ise monogatari*, as the cover[28] of the book visually emphasizes.

In his 2008 "Easy guide to world literature" (*Hayawakari sekai no bungaku* 早わかり世界の文学), Shimizu explains this kind of pastiche as homage to a beloved tradition:

> [On the other hand] I have [also] imitated the style of very famous writers; that was *pastiche* in a narrow sense, but even when I have imitated the authoritative style of these authors, I've never intended to question it. On the contrary, precisely because they are authors I love and respect, making my own imitation I meant to transmit such a discovery: "he wrote it so well, didn't he?"

[27] Shimizu 1996, p. 118.
[28] The cover, realized by Kurogane Hiroshi 黒鉄ヒロシ, is a "visual pastiche" based on the famous illustration of the sixth *dan* of *The Tales of Ise*.

> My quotations in the form of *pastiche*, then, aim to pursue the pleasant feeling of understanding the real essence of the text I took into consideration.[29]

Even if he keeps his distance from a satirical idea of parody, he nevertheless presents his pastiches as a systemic device in his literary works; that is, not a simple erudite *divertissement*, then, but a playful metatextual work.

Shimizu is evidently fascinated by the possibility of taking language to extremes, superimposing different layers of meaning and investigating in the gaps resulting from this process. Therefore it is not so difficult to imagine the extent to which he is charmed by the results of the translations of Japanese classics into modern Japanese (as he shows in the previous mentioned *Ese monogatari*) or furthermore by the gaps created by *interlinguistic* translations. His favourite device for showing how deep these gaps can be is the "back-translation" exercise; a really interesting example is *Sunō kantorii* (「スノー・カントリー」), included in the *Ese* collection.

As the title suggests, *Sunō kantorii* will lead us to the same train, going through the same tunnel we have just left in saying goodbye to Ogino's *odoriko*; but this title could also be not so evident for everyone, Shimizu suggests. "Snow Country" is in fact the title of the book chosen by a not-so-brilliant Japanese high school student for his English to Japanese translation assignment: he finds in the library this work of the mysterious writer "Yaasanari Kuwabatta" ("an Arabian writer, maybe? But in fact we can hardly find a snow country in Arabia…"[30]) and of course he does not recognize the masterpiece of the modern canon.

The resulting translation of the English version back into Japanese is really interesting and his opening passage is at least as unsettling as the *odoriko*'s .

> その列車は長いトンネルの中から出て、スノー・カントリーに入った。地球は夜の空のしたに横たわっていた。[31]

Paradoxically, the hypotext is not Kawabata's work, but the Seidensticker translation that is supposed to be the interlinguistic transposition of Kawabata's hypotext.

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[29] Shimizu 2008, p. 64.
[30] Shimizu 1991, p. 55.
[31] Ibid, p. 52.

国境の長いトンネルを抜けると雪国であった。夜の底が白くなった。(*Yukiguni*, Kawabata)

"The train came out of the long tunnel into the snow country. The earth lay white under the night sky."[32] (*Snow Country*, Seidensticker)

Shimizu here brilliantly works on two levels: he parodies the beautiful but complicated language of *Yukiguni*, and shows the huge but inevitable distance created in the process of translation that results in *Snow Country*.

Particularly, Shimizu plays on the refined erotic language of Kawabata, which is interpreted by the young student in a completely misleading way. For instance, the famous image of a pensive Shimamura sitting in the train looking at that finger that reminds him of Komako, becomes a "sadomasochistic" scene as the student, with his very low proficiency in English, cannot understand that the man is just "sad" (*sado*, サド). And he goes further: Kawabata's highly lyrical passage, in which the images of the interior of the train are reflected into the window "like motion pictures superimposed one on the other,"[33] becomes in the student's translation: *chōinpo no hito yō no eroeiga* (超インポの人用のエロ映画, "erotic films for super-impotent men").[34] The text presents a long series of these misunderstandings that are put in evidence by a first person incredulous narrator, who provides the reader with the explications s/he needs to understand the game.

It is clear that Shimizu here is not parodying Seidensticker's work, but the very act of translation, paradoxically showing its importance and its impracticability: translation, like all forms of rewriting, allows the text to live manifold lives in time and space; but, just like all forms that imply an intermediation, it brings a new world of meanings and connotations--a new written world that a new act of reading will change and enrich.

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