

***EA*: RULES FOR USE**

The attentive reader is convinced that she must grasp every aspect of a novel if she is truly to understand message. On the other hand, the reader of *EA* must accept that the novel is being read in the dark. If the reader can't make heads or tails of a particular passage, she is invited to jump to something that might be more easily digested.

In somewhat the same fashion as the notion of wish-fulfillment traces the aberration that the analyst introduces in the dream narrative, *FICTION* (§) measure the degree to which the story-teller displaces the rendering of the actual events to serve his desires. If fiction observes how the original ur-text had been disturbed and reconstituted, there is a more fundamental insight how language has created in its own ur-text in the combination of letters. This primal arrangement of sounds offers a myth of the genesis of language, and, in turn, is the mystical link to creation itself. In my first attempt to write a novel, such a text was rendered by the combined letters: *EA*. When Julian and I observed a girl at parties who seemed to embody this creative moment, I christened her *EA*. From this point on, I was living my life in the terms of this fiction.

In a cursory examination of the novel *EA*, the reader notices that it is laden with abstract symbols that resemble mathematics. Although some of the symbolism is drawn from mathematics, the text avoids the demands of mathematical rigor. Often, there is no elaboration of formal equality which is the hallmark of mathematical exposition. At the same time, the presentation also avoids the principles of formal logic. The formal characters work in a contrary fashion to the preservation of marking that is prevalent in a logic.

The distinguishing marks for any particular formal character are what separate it from the other characters. In the Roman alphabet, there is some resemblance between the letters *a* and *d*. But the line segment that juts up on the right side of the *d* permits the reader to distinguish the *a* from the *d*. Whether I used actual letters from the Roman or the Greek alphabets or created symbols on my own, the intent was to distinguish that formal character, that formalism, from all others. The formalism marked the initial effort to capture an argument, a feeling, or an event on the page. Due to its formal nature, what separated it from other character appeared irreconcilable. This suggested a narrative that sought to bridge this formal impossibility. Without such a bridge, the formalisms resisted statements of equality and functional ordering that are a staple to mathematics. They provided a counter to equilibrium. Nevertheless, the formalisms did lend themselves to a narrative ordering that would eventually yield itself to notions of formal equality.

To simply impose a mathematics would be to resolve the dilemmas of the story without sufficient foundation. I may have proposed the idea that the enumerated forms were equivalent to events that occurred in Charlotte's life. These very events made her a potential aspirant to linking together these two modes of experience. But her perspective worked against this reduction. The text proposed contradictions that could not be resolved in the space of its narrative. Later, on the natural equivalence might have emerged. But what made this a story was the solution remained beyond our ken.

Without clear equivalence, the mode of presentation was similar to that of story-telling. The formal marks could be displayed sequentially. In that array, they suggested an unfolding of some deeper process. This indeed was the sought-after equivalence. In the context, of the novel, this insight was expressed by tables that connected the formal symbol to a word or to a sentence.

While the initialing of the formalism may have been connected to a particular word or idea, in context, this connection would develop into a different assertion. As part of the formal narrative, the form acquired an enhanced perspective.

The narrative sequence is constructed to record in order the moments of the tale so that each increment finds its significance as part of the overall development. Events acquire a sense of recognizable motivation from such an ordering. Under such terms, the narrative tracking provides the equivalent form to the recognizable event.

$$\tilde{N}(n) = \text{SUM OF ALL } \tilde{N}(i/n)$$

The narrative can be broken down into n components.

$i = 1, 2, 3, \dots, n$ Narrative assumes all values from 1 to some determined n .

The intersection between alternative narratives also provides a further determination of equivalence. The point of intersection describes a moment when the two paths cross and the conditions of the distinct narratives coincide.

While the key details of a story may provide an accurate glimpse of the emotional impact of an event, the skeletal narrative hardly captures the nuance of actual experience. As well, a truly inspired storyteller can offer a unique take on the details of story-telling that invigorate the telling with a realistic give and take. On the other hand, the full-blooded cinematic narrative overloads the viewer with trite humorous asides and special effects that numb the critical faculties. The audience forgets how they are participants in creating the very consensus that drives the story. As a novel, *EA* only frustrates a reader trying to piece together a conventional narrative. The telling underlines how the situation itself made it impossible to attain a clarity of judgement. Memory left the psyche with jumbled fragments. And the teller found it difficult to achieve the calm to put everything in place. In this context, the novel toys with various techniques that might organize the mass of information.

Poetry harbors a perspective whereby words themselves conceal hidden meanings. A single word can be the treasure box that serves as the repository of a mystery. This magic can extend to single letters, or in the case of *EA*, the formalisms. My ability to manipulate these symbols offered me another way to capture the emotions that were connected to the recorded events of the novel. Where the words were often tied to a limited context, the formalisms permitted a clarity of connection and conveyed feelings that were repressed in the use of natural language. Like poetry, the formal dialogue was full of vigor and prescience. In contrast, natural language allowed an abstract compartmentalization on the part of the speaker. The formalism could tap regions of intimacy that remained dead cold for the coy user of English.

The manipulation of these formal tokens into various arrangements does not primarily serve as a model of actual experience. More than that, the forms provide a manner of primary contact for the self. This is not a metaphysical link. Rather, they serve as the entry to a raw physical experience. In terms of the formal inquiry, the key gesture is expressed as a formal

signature: $\cdot \cdot$. The signature engages all the associative capabilities of the formalism and invite the underlying layer of physical experience.

Towards the end of *EA*, Charlotte stumbled upon a formulation that supported her own pursuits:

$$\tilde{\Lambda}(\text{IO} + \Theta) = (A + S) / (A + Q) (\text{IO} + \Theta) = \Lambda(t)$$

Θ GHOSTS: FILL IN WITH THE FUTURE PLEDGE
ΙΟ THE FIRMAMENT
Α HER ARGUMENT
Q STIMULATION
S SATISFACTION

She grounded the speculative quality of her desires in vibrancy of her physical inspiration. She embraced such stimulation at the expense of the vague promise of the poetic. She challenged the longing for an *EA* and resisted her own casting in the script.

All along, Clay's fervent belief became the fundamental credo for the tale, not just that some *EA* would eventually grace Restless with her presence. But like all previous candidates, she would astound us with her image. Of course, Clay was not be beyond reproach in his efforts to damage her reputation with his ambiguous shenanigans. However, the underlying proposition remained intact: that the image was a testament to some deeper understanding about the night. All along this vision predominated. It was the very notion that underlies the allegiance to the night as the revelation of a deeper verity. This kept us all hanging on to the culture. Even as Clay and his cohorts attached themselves to the temporary rewards, we struggled for a deeper revelation.

In an era of DJ culture and the glorification of *nightclubbin'*, it is difficult to convey the nature of our pursuit. This went far beyond disco and its paeon to the nightlife. Indeed, there was a character to the practices engaged in at Restless and Lucky's that suggested that we were in touch with some other world entity that might provide the ultimate justification for our search. This wasn't about finding jobs in nightclubs as a way to support our lifestyle. We were searching for a redefinition of the idea of work as it related to our emotional desires.

For the select few the struggle was endowed with a political urgency that might eventually link up with deeper democratic impulses that would resonate outside the world of nightlife. It was our form of education and appeared to provide us with a certainty to our principles. In fact, the challenge at The Cube and Restless was to overthrow the more Imperial pretensions and free the place for the people. All power to the dance floor!