

## Poetry, Postcritique, and the Consistence of Story

### SLIDE 1: title

- **Thank yous: Andrew Shephard**
- **apologies for powerpoint**

### SLIDE 2: materials

- **materials available**

## Outline of talk

### SLIDE 3: outline

- **Background on Here at the end of all things**
- **this is the densest chapter in the book, but I think the one where its stakes are clearest**
  - **Four definitions: story, consistence, postcritique, poetry**
- **Two examples of consistence: *The Lord of the Rings* and *The Way of Thorn and Thunder***
- **Fantasy, history, story**

## HATEOAT: The project

### SLIDE 4: HATEOAT outline

- As the talk should make clear, fantasy has often suffered in comparison to other subgenres of fantastika
- lacks a strong conceptual vocabulary because it does not seem to naturally relate to much of our theoretical discourse based as it is in critique, historicism, representation, and so on
  - except as an ideologically problematic, symptomatic genre
- broad outline for the project
  - three parts of three chapters each
  - part 1 articulates fantasy with science fiction and horror in order to show the broad tendencies in each genre with regard to history
    - very briefly put: sf accepts that there is history and the way out of it is through it; fantasy accepts that there is history but desires a return to a moment before history and difference; horror denies that history exists truly but is rather a human construction that helps us ignore the fundamental meaningless of the world and our lives within it
    - the present talk comes from chapter three, in which this articulation begins to pay off with a positive definition of fantasy and consideration of the stakes of the genre, one that no longer rests on norms associated with sf and similarly historicist forms of literature
  - part 2: on what I call the Tolkien event
    - in short, the Tolkien event takes place in 1954 with the publication of LOTR
    - in short, the event reframed all fantasy with Tolkien as its cause or center, whether that fantasy preceded LotR or followed from it
    - I understand this moment to involve the formal subsumption of fantasy
    - there had been fantasies before 1954, but only with Tolkien does the genre really begin to take off as a commercial venture
    - by “formal subsumption,” I refer to Marx’s idea that non-capitalist production can be incorporated into capitalism even if the methods thereof remains alien to it
    - LOTR was certainly SOLD, but it was not written according to any model or template such that later fantasies were

- in the years between 1954 and 1977 fantasy become increasingly popular, but most of the publications of this period were of older works that were being recast as what led to Tolkien
- so the Tolkien event not only had an impact on future fantasy production, but also recast previous fantasies by Morris, MacDonald, Peake, Dunsany, Mirrlees, Eddison and others as being a prologue to LOTR
- in 1977 the Tolkien event becomes clearer with the publication of The Silmarillion, more Tolkien, and fantasies such as Brooks Sword and Donaldson's Lord Foul's Bane
- these fantasies directly confronted Tolkien, in Brooks case by mirroring him quite closely and in Donaldson's by departing from him
- but in both cases, fantasy was understood in relation to Tolkien with the result of the genre's real subsumption
- that is, the very production of fantasy itself became bound to a template, best exemplified by LotR, that was part and parcel of a capitalist production model
- in the course of describing the event I discuss how fantasy before Tolkien largely works quite differently than does fantasy after, even if we have difficulty seeing that difference because of how we have been trained to read fantasy (or not)
- and its here that the lack of a conceptual vocabulary particular to this and similar genres hurts us
- beyond that, this part also deals with fantasies that most closely follow Tolkien and others that resist his influence
- part three of the book takes up fantasy well after the Tolkien event, namely that fantasy that tries to rethink the genre in terms of its major themes and conventions and/or in terms of the voices who get to participate in it
- again, the point here is to not only think about the genealogy of the fantasy genre, but to develop concepts that help us see what fantasy does that is particular to it, whether that something is good or bad
- for my part, I acknowledge that much fantasy following from Tolkien is nostalgic or even atavistic
  - it can be racist, misogynistic, colonialist, heteronormative, and so on
  - whatever usefulness there is in fantasy is rarely found in how its politics interact with our world but to the extent that it resists such representational, critical projects
- and this is the point of the chapter, the third and final chapter in from part one of the overall book, that I am presenting here

#### Four definitions from my title

##### SLIDE 5: definitions list

- as a simple way of making my argument here, namely that fantasy offers us a glimpse of a form of thought that does not depend, or depends as little as possible, on historicist, critical thought, I will offer definitions of the four terms from my title before moving on to a discussion of The Lord of the Rings and some general thoughts on fantasy and history
- story, consistence, postcritique, poetry

##### SLIDE 6: story 1

- story
  - there are two closely related senses of this term
  - first, a type of narrative, one that must be told and whose meaning is in the telling
    - Clute: "Any narrative which tells or implies a sequence of events, in any order which can be followed by hearers or readers, and which generates a sense that its meaning is conveyed through the actual telling, may be called a Story."

- To be clear, story must be *told* and, indeed, story takes its meaning from its telling or its “toldness.” By contrast, a narrative need *not* be told, or may take great pains to obscure its toldness if and when it is.
- this toldness has a great deal to do with consistence, insofar as the toldness of story involves the entanglement of reader and world

#### SLIDE 7: story 2

- second, story refers to the grammar of fantasy, its structure and all that structure implies
  - this structure moves through four stages, although they rarely if ever all “work”:
    - wrongness, in which a fundamental corruption to an otherwise pristine world is revealed
    - thinning, in which that corruption is exacerbated
    - recognition, in which story reveals itself once again and demonstrates that the world’s truth still exists
    - return, in which the heroes go home and the world is reset to a moment before wrongness (and this idea that you CAN go home again is where this all becomes truly impossible to our historicist thinking)
  - this structure is largely derived from LotR and the fantasies that most closely adhere to its template

#### SLIDE 8: story 3

- here is Clute’s description of this sense of story, “Fantasy texts [...] can be characterized as always moving towards the unveiling of an irreducible substratum of Story, an essence sometimes obscure but ultimately omnipresent; the key events of a fantasy text are bound to each other, to the narrative world, and ideally to the tale’s theme in a way that permits endless retellings [...], endless permutations of the narrative's unbound Motifs, and a sense of ending.”
- story, as the grammar of fantasy and not simply “a tale told,” assumes the radical entanglement of all of its elements with each other, a magical bondedness among all things that faces no outside. Fantasy, I argue, involves something both more and less than the “meaning” *produced* through narrative and the history that underwrites it, a meaning that is therefore *contestable* or *interpretable* because it is so produced. This “more and less”—this desire for an impossible consistence which has been destroyed by the fall into history and narrative—reveals itself through the bindings Clute describes, the manner in which events, characters, settings, and knowledge necessarily entangle one another, a radical concordance of origin and end outside of any conception of origin and end.

#### SLIDE 9: consistence

- consistence
  - I borrow the term consistence, and the related terms existence and subsistence, from Bernard Stiegler who uses them in his writings focused on what he calls the decadence of postindustrial societies
  - in short, consistence is the absolute congruence of being and meaning
    - by contrast, existence is the out of syncness of being and meaning
    - subsistence is the absolute disjunction of being and meaning
  - as we can probably guess, history is characterized by existence, whether in terms of Action and Necessity (as in Kojève’s reading of Hegel) or in terms of labor producing value out of natural resources (as in Marx)
    - existence is a primary assumption of science fiction and its historicist tendencies
  - posthistory and neoliberalism are characterized by subsistence in that none of the meanings we produce seem to work, none of the value we produce is for us, and so on

- Fukuyama once theorized posthistory as a sad time in which we would see the endless satisfaction of complex consumer desires but no more meaning
- subsistence is a primary assumption of horror and its antihistoricist tendencies
- another way to shorthand this, following Stiegler, is to say that god does not exist but rather consists
  - god's being and meaning are one
  - likewise, symbols consist; they do not stand for something else, they are themselves and their meaning, their referent, at the same time
- so, when Clute defines fantasy as “a self-coherent narrative,” we can understand him to hint at fantasies desire for consistence, to be at once the tale and its meaning, a meaning that cannot be separated from the telling of the tale

**SLIDE 10: questions/stakes**

- and it's here, I think, that I hope that the stakes of my theorization of fantasy can be made clear
  - we exist, which is to say that, crudely put, we use our being to pursue our meaning
    - this seems to me one of the central tenets of modernity as constructed in Euro-western discourse
  - however, if modernity is over, and I think the world outside right suggests as much, then where are we?
    - how do we produce meaning for ourselves in a world where novelty is valued over the new, where we are confronted daily by a formulation from Margaret Thatcher, one of the most significant theorists of neoliberalism, “There is no alternative”
  - in short, when existence begins to fail we find ourselves subsisting
  - I am not here to suggest that consistence, or its vehicle fantasy, simply solves this problem
  - I am suggesting that fantasy offers glimpses of another way of thinking, an antidote to the claim that it is easier to imagine the end of the world than it is to imagine the end of capitalism
  - we need something outside of history and its attendant knowledge practices, if for no other reason than history and its attendant knowledge practices are so entangled with the very thing historical materialists so want to overcome

**SLIDE 11: postcritique 1**

- postcritique
  - critical thought is supposed to help us separate the good from the bad, the diagnostic from the symptomatic, and so on
  - I think we can read historical materialism as saying, at least implicitly, that we do not need an outside to history upon which to ground our thought because critique allows us to make such distinctions
  - it does so by both addressing itself to an object of analysis, such as a political event or literary text, but also to the capacity of the subject to address that object, a self-questioning that, ideally, provides a prophylaxis against ideology or another form of subjective limitation
    - and, in many respects, it does this sort of thing quite admirably
  - this, then, is not an argument against a critique so much as an acknowledgment of its limitations and the danger of ignoring the effects of those limitations
  - Marjorie Levinson warned of the dangers of critique two decades ago, stating that when a “paradigm of knowing,” such as critique, “starts feeling like the form of the real [...] we must ‘work harder *not* to understand.”

- Levinson worries that critical engagements with the world serve capitalist ends:
  - “Through no fault of their own, our stories of cultural production have become episodes in capitalism’s masterplot: the transformation of matter into value, suffering into meaning, givenness into necessity, nature into culture.”
- and while I understand this claim to be contentious, I think there is something to it insofar as so many of the modern knowledge practices we have relied upon have been shown not only to be part and parcel of masculinist, racist, colonialist, and heteronormative power, but also because these practices have been so easy to co-opt by cynical actors who want to debunk the world without doing anything to build one

**SLIDE 12: postcritique 2**

- I don’t want to offer a full discussion of postcritique here, and instead will just be clear in my allegiances
  - to Rita Felski’s desire to find a reading practice not based in what Ricoeur called the hermeneutics of suspicion
  - to Bruno Latour [FIC], the mode of existence characteristic of fiction, and Yves Citton’s reading of it and the power it has to affect the world and not just represent it

**SLIDE 13: postcritique 3**

- to Mitchum Heuhls in his book *After Critique* and, especially, his essay “the Post-theory Theory Novel,” in which he investigates contemporary novels that seek to use the tools of high theory to build worlds rather than deconstruct or destroy them
- to Rachel Greenwald Smith and her understanding of “impersonal feelings” which “do not straightforwardly conform to a market model, because they are not so easily codifiable or recognizable; they do not allow for strategic emotional associations to be made between readers and characters; and they emphasize the unpredictability of affective connections.”
  - these affective connections involve what Greenwald Smith calls a tonal intensity, an intensity that does not emanate from a specific subject but “indicates the amplification of a general affectivity that relies on externalization rather than internalization”

**SLIDE 14: summary**

- poetry
  - before I turn to poetry, let me summarize all of this briefly, but in somewhat different terms
    - story is the entanglement of subject and object, character and world
    - this entanglement can only emerge in the telling of the story; it cannot be decomposed into interpretations of the story, into paraphrases of the story, or into any other abstraction
    - thus the consistence of story is this entanglement, the fact that the meaning of the story and its telling are one and the same thing
    - we might say that the relation of story to narrative is similar to the relationship of statement to sentence in Foucault’s archaeological work
    - both statement and sentence can refer to the same set of words, but to deal with a set of words as a statement or as a sentence involves different reading practices and different assumptions
    - we can deal with a narrative critically because “narrative” refers here to the level at which a set of words can be interpreted, historicized, and so on
    - we must deal with story postcritically because “story” refers to a nondecomposable, self-identical level of the same set of words (although not every set of words will actualize this level to the same degree or at all)

- this the need for new concepts and a new vocabulary capable of grasping story beyond narrative

### SLIDE 15: poetry

- the term poetry, which I borrow from Franco “Bifo” Berardi, captures the sense of story that I am trying to describe here

- consider one of Bifo’s statements on what poetry does
- it takes a minute to get where it’s going, and it’s fairly dense, so bear with it and I will try to unpack it

Desire is monstrous, it is cruel, and noncompliance and nonrecombinability are at the inmost nature of singularity. Singularity cannot be compliant with a finite order of interpretation, but it can be compassionate with the infinite ambiguity of meaning as sensuous understanding. Compassion is sensibility open to the perception of uncountable sensuous beings, the condition for an autonomous becoming-other, beyond the financial freeze, beyond the techno-linguistic conformism that is making social life a desert of meaning.

Poetic language is the insolvency in the field of enunciation: it refuses the exaction of semiotic debt.

- for Bifo, contemporary capitalism, what he calls semicapitalism, relies on endlessly fungible and recombinable semiotic elements
- the combination and recombination precludes futurability, the truly new, as it locks us into finite interpretations of the world
- poetic language exceeds all interpretation and, as such, it operates outside of “semiotic debt,” the historical weight of all meaning that limits present and future meaning
- poetry thus creates something new, something that the system cannot subsume
- that, I argue, is what fantasy does

### SLIDE 16: two examples

#### Two examples of consistence: *The Lord of the Rings* and *The Way of Thorn and Thunder*

- as I turn to two examples of consistence, a few things to note
  - first, on my choices of example
    - one example from a fantasy you are likely to know, and one from a fantasy you are less likely to know
    - Tolkien is in many ways the center of the genre, as I have hinted at; Justice is much more recent and is certainly working to challenge a lot of what Tolkien and similar writers do
    - I don’t think that my attention to a gay indigenous writer in any way balances Tolkien’s racism and colonialism, but I hope that I am at least hinting at why Justice’s intervention into fantasy helps to ameliorate some of Tolkien’s influence
  - second, on reading consistence
    - we should note that consistence is not discovered in excerpts, but in the experience of reading the full text
    - so I can’t give you that experience, but I hope to show you some places where it is most obvious
    - and note that reading for consistence in fantasy is complicated by at least two consequences of the Tolkien event and the template for fantasy it produced
      - on one hand, consistence is mainly not there in the writers who most modeled themselves on Tolkien because they relied on the algorithm or template he provided

without noting that he was not using a generic template; that template was abstracted from him later

- on the other hand, because so many people who read fantasy have been trained to read the genre by way of what has been called industrial fantasy or extruded fantasy product, it can be difficult to see past the template and find something else
- third, the upshot to these last two points is that we discover that consistence is not a single thing
  - the larger project in HATEOAT, from the discussion of how fantasy and the rest of fantastika deal with the problem of history, to the literary genealogy of the Tolkien event, to discussions of contemporary fantasy makes clear that different fantasies at different times imagine the essential relationship of human being to human meaning differently
  - LOTR and WoTaT are but two examples of how this works, and, I think, complementary ones in terms of how they work

#### **SLIDE 17: LotR**

- Frodo in Fellowship
  - my example from LotR comes from Fellowship, near the beginning of book 2
  - Frodo has mainly recovered from being stabbed by the Nazgûl on Weathertop, and he now sits by himself after dinner and becomes aware of a singing that fills the background and yet remains nearly imperceptible in its precise dimensions:

Frodo began to listen.

At first the beauty of the melodies and of the interwoven words in elven-tongues, even though he understood them little, held him in a spell, as soon as he began to attend to them. Almost it seemed that the words took shape, and visions of far lands and bright things that he had never yet imagined opened out before him, and the firelit hall became like a golden mist above the seas of foam that sighed upon the margins of the world.

Then the enchantment became more and more dreamlike, until he felt that an endless river of welling gold and silver was flowing over him, too multitudinous for its patterns to be comprehended; it became part of the throbbing air about him, and it drenched and drowned him. Swiftly he sank under its shining weight into a deep realm of sleep.

- This passage suggests the sheer presence of story regardless of Frodo's capacity to experience it at any given moment—in short, its impersonal nature.
- here we see story, by way of Frodo hearing the tale told, dispose of subjectivity through that toldness (which is clearly a retelling of a tale endlessly retold).
- this is an experience that cannot be abstracted for another person's benefit, nor can it be made to fit into a narrative form with a clear beginning or end
- It has no beginning, middle, or end—no true or essential narrative logic or grammar. What Clute identifies as a grammar is itself an abstraction. All such abstractions serve existence, in which we are trapped. They can only hint at consistence (or, really, subsistence).
- note that consistence here implies an absolute lack of differentiation, how Frodo and the song become one without any apparent conflict
- that's because conflict in LotR relies on an absolute distinction between good and evil, with evil always being a corrupting force that destroys this self-identity
- LotR seems incapable of imagining any difference that does not rely on such binaries, and I think it's not too many steps from that point to the idea that it's fine to commit genocide on the orcs or that the so-called Easterlings, the "swarthy men" who side with Sauron and Mordor, would be naturally evil (or at least far more susceptible to evil than the Men of the West)

#### **SLIDE 18: WoTaT**

- The Way of Thorn and Thunder
  - Daniel Heath Justice is a writer and scholar of Cherokee descent who now holds a Canada Research Chair in Indigenous Literature and Expressive Culture at UBC
  - The Way of Thorn and Thunder—a trilogy comprising Kynship, Wyrwood, and Dreyd—is in my opinion one of the best fantasies of the past two decades and probably ever
  - the trilogy begins with Wears-Stones-for-Skin, one of the Eaters of Old. Wears-Stones-for-Skin has been ravaging the villages of the Kyn, one of the Seven Sister Nations of the Everland, and a group of Redthorn warriors has been sent to stop him. One of these Redthorns is Tarsa, who will become the center of the story in *The Way of Thorn and Thunder*, the chosen one in this portal-quest fantasy. Tarsa plays an instrumental role in defeating the Eater and thus earns herself a new name, Tarsa'deshae, She-Breaks-the-Spear.
  - importantly, despite the Eater's power and the danger it represents to the Kyn, they in no way relish killing it
  - and the sadness Tarsa and others feel at doing so suggests how profoundly different Justice's conception of consistence is than Tolkien's
  - later in the trilogy, after the Eternity tree falls and the power of the Everland seems lost forever, Tarsa encounters Wears-Stones-for-Skin in the waters released by the dying tree
 

*He reaches out with a gnarled grey hand and I pull away, but he keeps singing, and the fire rises in my blood. In life he was one of the Eaters of Old, and he's still dangerous in the Spirit World, but not to me, not now. His blood is my own. The song endures from the ancient days through the lives and deaths of those who hear it, and I'm just one more thread in a woven cord that travels through the Deep Green to the first days of the People. It will endure long after my own flesh has joined the rich soil and stars, but only if I survive now. If I'm lost in this place, I'll be lost forever. That's why he returned. He's come to keep me a part of the wyr-woven pattern. I'm no more special than all those who came before and those who will come after me, but each is needed in its time and place for the pattern to endure. And my time is now.*
  - Tarsa and Wears-Stones-for-Skin fought each other until one died. This conflict could not have been reconciled in any other way.
  - However, this conflict does not exclude a profound recognition, in the sense deployed by indigenous scholars such as Justice and Grace Dillon and Justice: an acknowledgment of something shared, something vital, something meaningful that includes an irreducible conflict and the difference such conflict involves even as it binds the subjects of that conflict to one another and the rest of the world.
  - Wears-Stones-for-Skin does not recognize, in the Hegelian sense, Tarsa because she defeated him in combat and thereby gained his respect as a subject. The conflict between them always already assumes their fundamental relationship, their power to affect and be affected by one another in manifold ways, and that relationship always already assumes the conflict.
  - Tarsa and the Eater do not participate in a history through which one achieves meaning by asserting one's ideals against those of another. They involve themselves in a becoming that impersonally includes them as subjects whose differences and finitudes make up the intensive space-time of that becoming.
  - More simply put, Tarsa and the Eater are both a fundamental part of their world and fundamentally related to each other. This consistence includes something like difference, the conflict between them that caused Wears-Stone-for-Skin die and Tarsa to wind up in this situation in need the Eater's help. He grants her that help because they are kin, in Justice's sense of the term.

**SLIDE 19: Justice on Kinship**

- In Justice's description, kinship involves not only rights, but responsibilities. If one behaves as kin, one will be recognized as kin. Kinship is thus "potentially ever-expansive and inclusive" as well as being "attentive to a broad constituency" that includes human life, non-human life, and that which has never been alive in relationships that are difficult if not impossible to standardize: "As such, kinship is very much embedded in both a *local* and *localized* matrix of relationship, one that isn't much suited to distance, large scale, or national policy. Recognition in this context is thus a context—and a community specific response to adaptive and dynamic action—it is *behavior* and *relationship* that are that interwoven measure of acknowledgment, not simply a fixed state of being."
- Kinship and indigenous recognition thus stand opposed to history and its attendant and particular concepts: the subject (of history), politics, final meaning, progress, the nation, modernity, and so on.
- at the same time, they provide a contrast to Tolkien's consistence, which also stand opposed to history and these concepts in a very different way

### **Fantasy, history, story**

#### **SLIDE 20: Jameson's horizons**

In *The Political Unconscious*, Fredric Jameson describes three concentric circles of interpretation. In the innermost circle, Jameson understands the individual literary text as the symbolic solution to a social, material contradiction. In this circle, interpretation endeavors to understand what conflict the text refers to in the material world and how its resolution is encoded into the text. In the second circle, the individual text, understood as an ideologeme, participates in an ongoing dialogism with other ideologemes. Here, the critic must understand each text as a move in a larger game or conversation about social conditions. In the final circle, which most concerns me here, we discover what Jameson calls the ideology of form:

#### **SLIDE 21: Jameson on the third horizon**

I will suggest that within this final horizon the individual text or cultural artifact [...] is here restructured as a field of force in which the dynamics of sign systems of several distinct modes of production can be registered and apprehended. These dynamics—the newly constituted "text" of our third horizon—make up what can be termed *the ideology of form*, that is, the determinate contradictions of the specific messages emitted by the varied sign systems, which coexist in a given artistic process as well as in its general social formation.

#### **SLIDE 22: Jameson's horizons**

By way of her analysis of the the ideology of form, the interpreter of the literary text discovers the contradictions that relate and distinguish one mode of production and another as manifest in the sign systems those modes of production condition, sign systems whose traces are discovered in the literary text. In short, inside the last of Jameson's three concentric circles or horizons, the literary scholar discovers history itself and the various forms of relation proper to history in its most profound sense—as the movement from one mode of production (such as feudalism) to another (such as capitalism). These relations involve difference, progress, and revolution. They produce subjects and make possible meanings, the one who interprets and the interpretation itself. Such a process is never resolved and can lead to the endless syntactic signification favored by semicapitalism, a form of interpretation Bifo opposes to the the form afforded by poetry.

#### **SLIDE 23: history and story**

As an historicist, Jameson acknowledges but nonetheless largely begs the question of what lies outside the final circle, outside of history. No doubt for some historical materialists what lies outside the circle can only be ideology, a symptom of one's inability or refusal to face facts and do the labor necessary to produce a better world. Although there are many other potential answers to this question, I provide a

specific one here. Simply put, what lies outside of history is story. In my initial discussion of story in chapter one of this project, I distinguish its circularity from paradigm's rectilinearity. Jameson's description of the circle by which history distinguishes itself from what it is not reveals the nature of the circle by which story becomes what it is: that it is the inversion of history proper. History is the circle humanity constructs in order to provide a space in which its meaning might be produced by way of bracketing out all that does not fit within that meaning and all that escapes the techniques associated with it.

#### **SLIDE 24 Story and history**

Story, then, is the same circle drawn in order to actualize a world beyond produced meaning and the problems thereof. The latter circle does not so much keep history out as keep story in—but not as something incomplete cut out of a larger whole. This circle is complete—coherent—in and of itself, just as for Deleuze the close up, as an example of the affection-image, “does *not* tear away its object from a set of which it would form a part, but on contrary *it abstracts it from all spatio-temporal coordinates*, that is to say it raises itself to the state of Entity.” The space of story is non-geographic insofar as it does not conform to any Cartesian grid according to which it might be homogenized. Likewise, the time of story is atemporal to the extent that it cannot be measured according to the abstractions of clock time. In other words, the differences within story are neither extensive nor abstract. They are intensive and concrete, as is a weather map that makes visible forces, fronts, and other qualitative transformations and relationships. As such, we must understand the abstraction Deleuze notes as being of an entirely different order than that enacted by semicapitalism. Semicapitalism abstracts from one set of extensive coordinates what it can then deploy in another as if such movement carried no consequence. By contrast, story abstracts from the logic of coordination itself. This is story's insolvency, its resistance to subsumption. This is story's poetry, its excess.

#### **SLIDE 25 title**