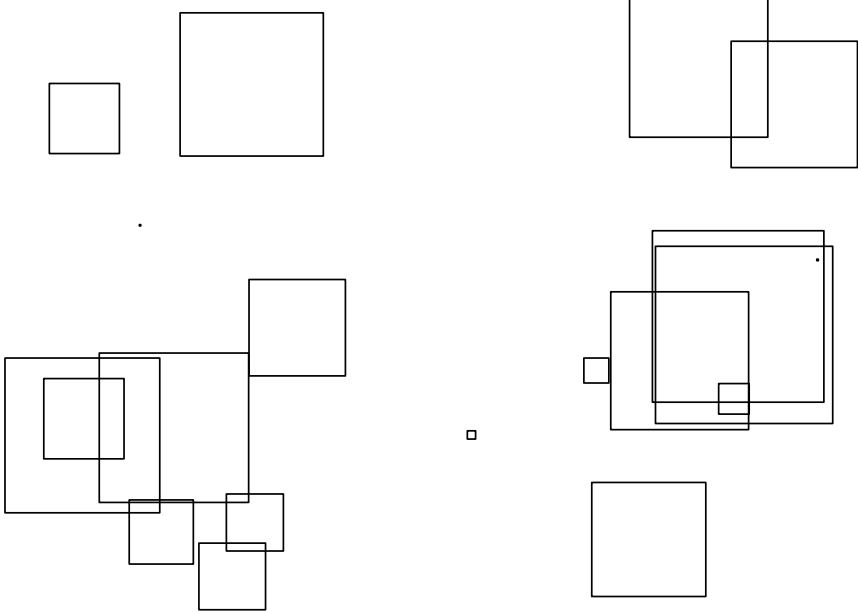


Go Mirrored

gregory vincent st. thomasino



xPress(ed)

Go Mirrored by Gregory Vincent St. Thomasino

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Go in the Stochastic Era.

Go Poem into Eidograph.

Preamble to the stochastic translations of the Go poems.

1. A solid figure having two faces (the bases) which are parallel equal polygons, and several others (the lateral faces) which are parallelograms, is called a *prism*. Prismatic pieces of transparent materials are often used in optical instruments. Sometimes prisms are used to produce dispersion effects. . . .

Newton first used a triangular prism to reveal that sunlight could be split up to give a spectrum of colors.

Reflecting prisms are sometimes used in preference to ordinary mirrors. Undistorted but *laterally reversed* virtual images can be seen in plane (flat) mirrors. Such images are "virtual" and not "real" because no light actually passes through the apparent position of the image. . . .

There was a book lying near Alice on the table, and while she sat watching the White King (for she was still a little anxious about him, and had the ink all ready to throw over him, in case he fainted again), she turned over the leaves, to find some part that she could read, "—for it's all in some language I don't know," she said to herself.

She puzzled over this for some time, but at last a bright thought struck her. "Why, it's a Looking-Glass book, of course! And, if I hold it up to a glass, the words will all go the right way again."

"It seems very pretty," she said when she had finished it, "but it's *rather* hard to understand!" (You see she didn't like to confess, even to herself, that she couldn't make it out at all.)

For reflection at a plane surface, the angle of incidence equals the angle of reflection. Every schoolboy knows this.

For Cézanne's Impressionist architectural "pyramidal" structure, read *prismatical*.

Picasso's 1932 painting, *Girl Before a Mirror*, is not a painting about a mirror, and nor is it a painting about a girl. And nor is *the double*—or rather, *two doubles*—a *référence enceinte*. It is a painting about the Red Queen and the White Queen.

The infinite regress of mirrors. Or, *a succession of throws of dice is stochastic*. [Is this a point about *continuity*, or *discontinuity*?]

Mirror, from the LL [Low Latin], *mirare*, meaning "to look at." And from the L [Latin], *mirari*, meaning "to wonder at."

Why, it's a Looking-Glass book, of course!

2. Compositional process governed by laws of probability [contingency]. But not so much as in "indeterminacy," as in the probability of occurrence, as in the educated guess. *Or, what after all is conjecture. . . .*

Progression as a chain of events (a system of events bound to each other in causal dependence) with each new event somehow determined by the cumulative content of what has gone before. An overall plan that accommodates random [?] events.

What is the ambit of your "overall"?

A guesswork, a latticework. . . .

What is the ambit of your "overall"?

3. When you can control what you have no control over, it is no longer a matter of control, but of cooperation, coordination, and receptivity. That is, when assuming a posture (a comportment—a matter of the sensibilities) of "least resistance" ["I have no desire to program you."] towards the technology. [And not unlike "apprehending" a "ready-made."]

The technology doesn't know it is "creating poetry." [Language—or in this case, symbols for signifiers for specific letters, symbols and punctuation marks—doesn't know when it is poetry. *But what if it did?*]

The technology has no consciousness. The technology doesn't know it is "creating." Stochastic translations are happening all the time. Are you conscious of this? What is the ambit of your "overall"?

4. Let's be whimsical. Let's say I hold a mirror to a poem, and I view that poem through this mirror, what do I see? I see a laterally reversed image of the poem. [Or, think of how the word "AMBULANCE" is written on the hood of an ambulance—it is written so that when viewed through a [rear view] mirror, it reads "correctly."]

But let's be whimsical. No one is watching us, and no one cares what we might do. There is no Poetry Commissar watching over us to make certain we don't violate the rules—indeed there are no rules, except those we create ourselves. *And indeed, if no one is watching, if no one really cares, then why shouldn't I say what I want to say, and declare what I want to declare?*

[The rule is not to control, but to coordinate.]

So, since no one is watching, let us do whatever we please. Let us please ourselves. Let's be whimsical. Let's be whimsical and say that to view the poem through the mirror is not to see it laterally reversed but to see it—*through the Looking Glass*.

[Technology is our Looking Glass.]

This means that I am seeing the poem according to the laws of another dimension—a dimension according to which the laws not only of grammar and of logic but of *process* are given over, and returned.

We say every poem has an eidos. For the conventional poem, this eidos is the margin and indentation pattern. We say every poem has a "visual" dimension because, quite simply, *it appears*. And with regard to the "concrete poem," we say it has an eidos because it *shows* as well as *tells* (and by this we mean, the "concrete poem" carries with it a visual or *eidetic* analogue). [We might say, then, that the "visual" component of the concrete poem is to the analogue clock what the semantic component is to the digital clock, in that the one *shows* what the other *tells*.]

But the mirrored poem—the poem of stochastic translation—displays the eidos that is not conventionally seen—not with the conventional poem and nor with the concrete poem. This eidos, this *eidetic*, which we access via stochastic translation, is of a whole other order of mimesis, a whole other order of ekphrasis. It is the representation that is seen through the Looking Glass—it is the eidos of stochastic translation. And it may properly be called *an eidograph*, taking it one generation hence beyond what we conventionally, and with some sentimentality, call "the concrete poem," and into the range of eidetic poetry proper. For here we are seeing the poem as it exists in that other dimension, the Stochastic dimension, and what is conventionally unavailable to us.

5. This dimension is the dimension of the Fabulous. Jean Cocteau, and the Surrealists, understood the profound significance of the symbolism of the mirror—indeed of going through the Looking Glass! But dreams and surreality are only the beginning, and are too much the stuff of the individual subconscious. The Stochastic dimension is beyond

the fabulous, beyond the subconscious—it goes beyond the individual subconscious!
The Stochastic dimension is the dimension of Technology!

My subconscious, from the original Go poems, is here only in a trace. The stochastic translation takes the logic and grammar and imagery, *as signifiers*, of the original poem and re-structures them and re-presents them as *symbols-in-eidos, the form of the eidograph*.

Perhaps this is the structure that is prior to the subjectivity that is prior to the subject/object dichotomy. Perhaps—and only by stochastic translation. . . .

As to the question of "keyboard perspectives," I have not altered the "perspective" of my keyboard—I do not use multiple perspectives, except with regard to my sensibilities.

This entire project could not have occurred without the initial spark given to me by Mr. Jukka-Pekka Kervinen, to whom I dedicate this project.

Gregory Vincent St. Thomasino

Correspondence and Acknowledgment

The poems presented here are stochastic translations of the original Go poems published as *Go* by xPress(ed) in spring of 2003. Not every poem is presented here in translation, and some are here translated twice. But while I feel these poems are able to stand by themselves as *objects of poetry*, I understand how the reader may wish to compare the one to its original, and to that end I here provide a correspondence. The order of the translations corresponds to the order of the originals, thus:

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The stochastic translation is the nectar of Technology, and so long as fruit and tree remain intact, the waif and orphan poet of Technology will have this nectar for his poetical sustenance. Woe to those who cannot taste of this delicious nectar, for what they cannot taste they will themselves to know otherwise.

I express my thanks and appreciation to Mr. John Byrum, editor and publisher of Generator Press, and for first suggesting that I write an "explanatory text" to accompany the translations at his website. The preamble to this volume is the result of his request.

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