The Goose

Volume 15 | No. 1

Article 33

9-1-2016

AANOVEL 40-45

derek a. beaulieu

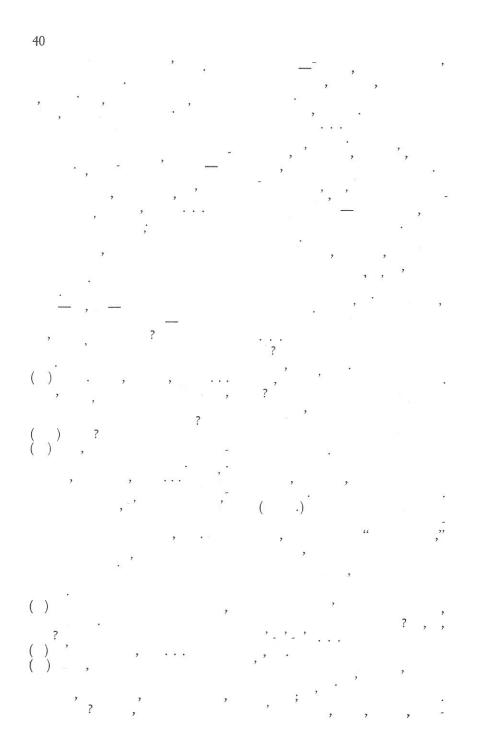
Part of the <u>Critical and Cultural Studies Commons</u>, <u>Literature in English</u>, <u>North America</u> <u>Commons</u>, <u>Nature and Society Relations Commons</u>, <u>Place and Environment Commons</u>, and the <u>Reading and Language Commons</u> Follow this and additional works at / Suivez-nous ainsi que d'autres travaux et œuvres: <u>https://scholars.wlu.ca/thegoose</u>

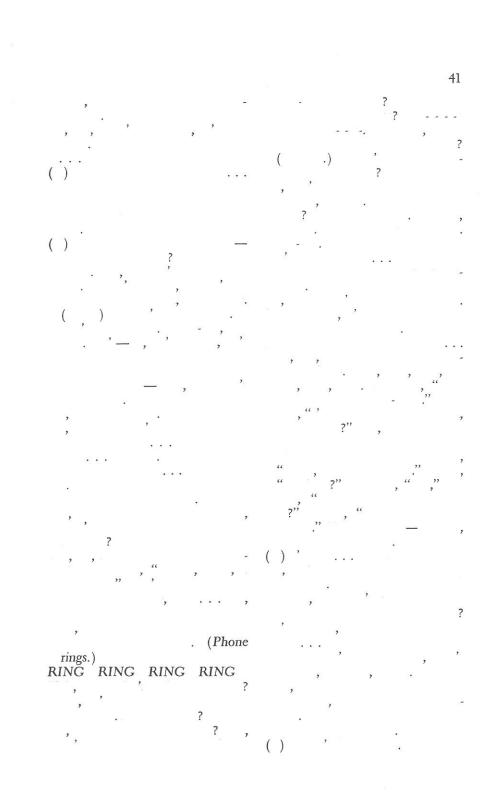
Recommended Citation / Citation recommandée

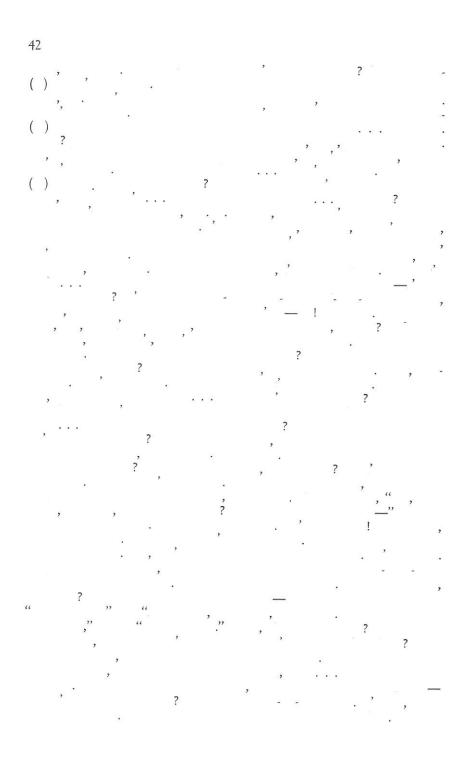
beaulieu, derek a.. "A A NOVEL 40-45." *The Goose*, vol. 15, no. 1, article 33, 2016, https://scholars.wlu.ca/thegoose/vol15/iss1/33.

This article is brought to you for free and open access by Scholars Commons @ Laurier. It has been accepted for inclusion in The Goose by an authorized editor of Scholars Commons @ Laurier. For more information, please contact scholarscommons@wlu.ca. Cet article vous est accessible gratuitement et en libre accès grâce à Scholars Commons @ Laurier. Le texte a été approuvé pour faire partie intégrante de la revue The Goose par un rédacteur autorisé de Scholars Commons @ Laurier. Pour de plus amples informations, contactez scholarscommons@wlu.ca.

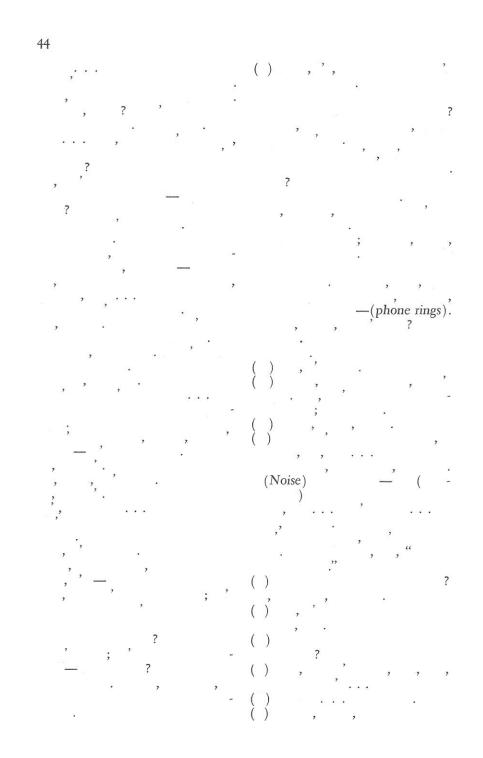
A A NOVEL 40-45

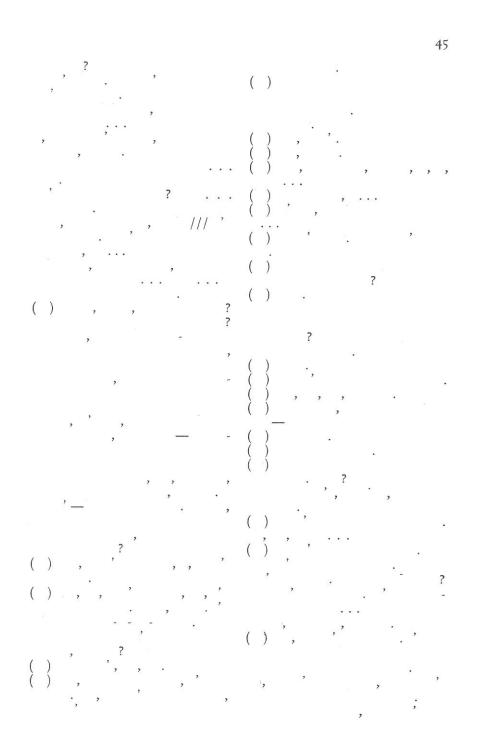












Note on the Text

Published in the autumn of 1968, Andy Warhol's *a a novel* consists solely of the transcribed conversations of factory denizen "Ondine" (Robert Olivo). Ondine's amphetamine-addled conversations were captured on audio tape as he haunted the factory, hailed cabs to late-night parties and traded gossip with Warhol and his coterie. The tapes were quickly transcribed by a quartet of stenography students (including The Velvet Underground's Moe Tucker); rife with typographic errors, censored sections—and a chorus of voices—the 451 pages of transcriptions became, unedited, "a new kind of pop artefact." Warhol's a a novel favours faithful transcription over plot, chance over predicted composition, and a consideration of a novel's precepts over its actual content. Building upon my previous novels, my a a novel is an erasurebased translative response to Warhol's controversial masterpiece. On each page of Warhol's original, I erase all of the text leaving only the punctuation marks and onomatopoeic words. Theodor Adorno, in his essay "Punctuation Marks" argues that punctuation marks are the "traffic signals" of literature and that there is "no element in which language resembles music more than in the punctuation marks." The resultant text is a novelistic ballet mécanique; an orchestration of the traffic signals and street noise of the 1960's New York City, an eruption of traffic and tires, overheard music and construction noise. A a novel mines writing for an interdisciplinary musicality which reflect the urban environment, which foregrounds a complex of non-narrative sounds embedded within our conversations.

DEREK BEAULIEU is the author of the collections of poetry *with wax, fractal economies, chains, silence, ascender / descender, kern, frogments from the frag pool* (co-written with Gary Barwin) and *Please no more poetry: the poetry of derek beaulieu* (Ed. Kit Dobson). He has also written 4 collections of conceptual fiction: *a a novel, flatland, Local Colour* and *How To Write* (Nominated for the W.O. Mitchell Award). He is the author of two collections of essays: *Seen of the Crime* and *The Unbearable Contact with Poets*. Beaulieu co-edited bill bissett's *RUSH: what fuckan theory* (with Gregory Betts) and *Writing Surfaces: fiction of John Riddell* (with Lori Emerson). He is the publisher of the acclaimed no press and is the visual poetry editor at UBUWeb. Beaulieu has exhibited his work across Canada, the United States and Europe and is an award-winning instructor. Derek Beaulieu was the 2014–2016 Poet Laureate of Calgary, Canada.