

Ariel Greenature

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Preface

Subtitle: a succinct survey of intellectual history in the guise of a bildungsroman.

Every imaginable situation in fiction has been written down somewhere in the great works of literature passed down to us. Fiction today is so sterile because everything that we're saying today has been said before. The novel as an art form has reached its limit. The next step in fiction, barring a drastic departure to another medium, is a fictional arrangement of fiction, i.e. the bringing together of literary motifs from various eras and building them to form a more complete work of art. The main premise of this book is to create a web of fiction, each of which is a web of characters and situations drawn from great works of literature. The next major premise is to inform the reader of what those individual fictions are and how they relate to each other, cf. T. S. Eliot in *The Waste Land*, only much more educational.

Literary motifs include not only plot elements, but character traits, philosophical and scientific ideas, linguistic structures, poetic effects, technical innovations, and anything else that is used in a book, not necessarily novelistic (in the literary sense) or even fictional. I believe that every book a person writes should be a summary of all books that have been written so far, grouping all the ideas of the past and present in new, perceptive, and innovative ways. The success of a book should be judged not only by its effect on its readers, but also by its effect on other books. The cumulative effect of combining various aspects of different books together is the same as that of the consolidation of memory that takes place in every moment of our lives. This particular book, then, is a fiction of fiction, another attempt to discover those rare moments of congruences that make us look at things a little differently.

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Chapter 1

Ariel Greenature was born to a family for whom knowledge is the only thing in the world worth working for, because it is the only thing that'll last throughout the life of the one being and the lives of the many generations, despite the changing heart and changing love in a civilization where no feeling, circumstance, or property is not subject to disappearance.¹ Whatever hardship or heartbreak would bring Ariel back to her life of the books: literature, science, mathematics, philosophy, history, there was nothing she could not master, nothing she does not enjoy, even writing a play in her spare time titled *The Tragedy of Glem* and an epic poem *Fiddlesticks*.² What she lacked in cleverness and talent she made up for in perseverance and enthusiasm. Very early in life, she decided to become the best writer she could be, to apply herself to her craft and make a name for herself as a novelist, essayist, poet, historian, journalist, philosopher, or whatever else, locking herself upstairs in her room to work endlessly on perfecting her style, and more importantly, her ideas, the substrate of her transforming imagination, writing elegant and innovative prose that is at the same time accessible to

¹Gerald O'Hara tells his daughter Scarlett O'Hara in *Gone with the Wind* that land is the only thing that'll last. She later recalls this piece of advice when she lost both the man she loves (Ashley Wilkes) and the man she ought to love (Rhett Butler), asking what meaning there is in life. Dead Gerald's voice echos the name of Tara, her home: "Tara doesn't mean anything to you?"

²The titular heroine of Virginia Woolf's *Orlando* was a fluent but abstract writer of *Aethelbert: A Tragedy in Five Acts* and *Oak Tree: A Poem*, and also a man of the world, an ambassador, a nobleman, and a poetess living in Hyde Park.

everyone.³⁴ Her ambitions were enormous. Unencumbered by an adult's realizations of limitations, she wanted to be famous for her books and her scientific research, to win the Nobel Prize in literature, medicine and physiology, and peace, and most importantly, to solve the great problems of the day: find a complete answer to all spiritual doubts, build an artificially intelligent agent capable of independent thought, and found a system for discovering underlying analogies across all academic disciplines.⁵⁶

³Nathaniel Hawthorne lived as a hermit in his attic for 12 years in order to become a great writer of works like *The House of Seven Gables* and *The Scarlet Letter*.

⁴At age 15, Ezra Pound was determined to know more about poetry than any man living. Unfortunately, he also penned almost incomprehensible sleepers like *Mauberley* and *Cantos* that tried to express the totality of his mind. A complicated mind it is too.

⁵In *A Short Tract on First Principles*, Thomas Hobbes claimed that the cause of all things is the diversity of motion.

⁶In *Monadology*, Gottfried Leibniz claimed that force is the elementary ingredient of the world, and that windowless substances outside the system of causes mirroring the universe from different perspectives are the fundamental abstractions in all forms of physical and psychological reality.

Chapter 2