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No text can be considered neutral, instead it is the subtle and complex relationship between the reader, writer and the text. This interrelationship ~~has~~ has varying degrees of emphasis in texts, and as such provide different ways of exploring ideas about culture and values. Textual Dynamic is the interrelationship between the responder, author and the text. These three distinct elements will provide a constantly changing meaning due to their dynamics. Composers attempt to provide meaning to texts, however which mould our understanding of the text, however although they may embed meaning through either explicit notation or implications, it is on the ~~responder~~ context of the reader which will provide this meaning. Roland Barthes' "death of the author" is exploited in these texts as they begin to deconstruct themselves so as to enhance our understandings of culture and values. This can be seen in Sally Potter's film Orlando (1997), Italo Calvino's smell on a winter's night a traveller (1998/1f...), Haruki Murakami's short story "On seeing the 100% perfect girl, one beautiful April morning" (1981) (On...) and Danny Pang's film Re-cycle (2008) which deconstruct themselves so as to manipulate language through their interactions with it. Although a text may be able to deconstruct themselves and strengthen their manipulation of language, it is we as the readers who need to make these links for

them to be considered valid.

The interrelationship between these dynamic elements provides meaning to a text and allows to further explore profound ideas about culture and value. However, this understanding is considered to be skewed due to the "pre-understandings" that are brought with the responder. As such to six significant texts aim to subvert these ~~texts~~ expectations through its own deconstruction. Orlando subverts the role of genre and of linearity through the immortal, androgynous titular character Orlando. The "male" Orlando is played by the manifestly female Tilda Swinton, allowing Potter to remove the importance of gender in a text. Compounded upon by Orlando's change of sex during the film "same same person, no difference at all, just different sex" Potter evinces the importance of gender as a key role in understanding meaning in a text. Like Potter, Calvino ~~also~~ subverts all "pre-understandings" (Roman Ingarden) that are brought about by the reader. During the opening chapter Calvino acknowledges the relationship between the reader and the author seen by his subversive claim "You are about to ~~read~~ begin reading". Calvino adds to this through his use of a ~~to~~ second person narrative ~~which~~ which creates a ~~close~~ co-dependency between him and the responder. Although Calvino acknowledges the death of the author, he paradoxically rejects it ~~to~~ through his

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denial of a setting "All of this is a setting you know". Thus Calvino demonstrates that once a responder interacts with a text "disconnection occurs, the voice loses its origin and the author enters into his own death" (Roland Barthes). By demonstrating this Calvino provides us with the tools to manipulate language in dynamic ways so as to explore these profound ideas and understand that "a text is not a single theological meaning." (Roland Barthes)

This adaptive meaning presents us with the understanding that an authoritative figure is not needed in a text as seen by ~~Kafka~~ "On...". The text novel metatextually parodies perfect match quizzes found online and in magazines. Murakami conveys this through his superfluous interjections "Ridiculous", "No that's just as ~~well~~ ridiculous" and his rhetorical questions which ~~create~~ "Sacr, don't you think", which create a weak codependency between him and the reader. Similarly Danny Pang removes all expectations that we brought by the reader through the interaction of his characters and the horror genre. The interaction between the author - Ting Yin and her characters, blurs the sense of reality. Ting Yin's interaction with her discarded characters demonstrates that "it is language which speaks, not the author" (Terry Eagleton) and as such Pang provides the means for us to mould language in text so as to

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explain these ideas.

Genre ~~is~~ ~~not~~ ~~is~~ plays a significant role in texts as it provides large pre-understandings and constrains a text. Thus it can be said that "genre is a hollowed shadow of the past, hollowed out by its content" (Derrida). Orlando attempts to remove genre through the androgynous main character and removal of time constraints. As such, Potter allows the audience to interact with the text in dynamic ways. The amalgamation of several genres allows such as ~~the~~ war, comedy, romance and contemporary "whisk" fiction remove the bounds placed on it as a romantic drama or parody thereof. The ~~is~~ romantic coupling between Orlando and Shelmerdine allow Potter to surgically remove its continuation ~~through~~ "I would gladly, but I fear my ankle is twisted". As such, Potter removes the burden that are presented by our pre-understandings so as to ~~be~~ delve into the impetus of culture and values. Calvino ~~is~~ understands the limitations presented by genre and its ability to be "manipulated by themselves". ^{← (Easier)} As such Calvino presents new ways of labelling texts "Book that you already have". "Books that you will be handy just in case" so as to remove these pre-understandings. Murakami attempt to remove the influence

of genre by removing all notion of plot. He does this through rhetorical questions which are then met by non-informative answers suggesting that the idea of a "100% perfect girl" is invalid due to its fictionality. Murakami further comments on the cultural beliefs of the love by contradicting himself "she was not that beautiful" so as to present the reader with the ability to further manipulate the text. This subversive claim that "she is not even close to a girl" removes all credibility of the story being true and furthers his removal of these pre-understandings. Pang removes genre through the interaction of his characters. The novel has a character who is writing them and so he is the script for the film ~~even~~ foreshadowing the writing process and removing its ~~element~~ mysteries. The literal deconstruction of the setting and the characters as shown the reader the writing process. The acknowledgement of Pang about ~~the~~ in concerns with the relationship between the text and the responder allows a manipulation of language to occur. The deconstruction of her demonic creature, demonstrates that it is merely an accumulation of pages of information to create a "3D image" which we imagine. Thus Pang's deconstruction of the text demonstrates the importance of manipulating language

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and that "it has already been deconstructed. It is no solid rock but thin air." (S. Millis).

Linearity of stories is a concept that brings with it certain pre-understandings that will limit a responder's ability to manipulate text. As such Potter subverts this through the use of her immortal characters, experiencing no ageing effects although there are large time gaps. Potter emphasizes this with her use of obvious 80's pop icons in a late 15th century setting. Like Potter, Calvino recognises the importance of subverting genre as represented by his use of incident chapter structures. Calvino emphasises that "the risk in an attempt to find meaning within a text "meaning is lost" (Havel) due to our searching for it. As such, Calvino places the reader in a stereotypical role "stretch your legs out" so as to ~~remove~~ deconstruct barriers, prevents the responder from manipulating the text. Thus Calvino demonstrates that a text is not "a linear movement (or) merely a cumulative affair" (Terry Eagleton). As such, Calvino assumes his role as author god represented by his dictatorial sentences. Unlike Calvino, Murakami's attempts at subverting linearity are futile, as they result in a reversion of linearity being created. Although Murakami attempts to throw the reader through his short paragraphs it is obvious that in "a linear movement, we

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miss the web-like complexities" (Terry Eagleton). However like Potter, Pang recognises the importance of an elliptical story line to subvert the role of linearity. As such he further removes barriers preventing language from being misinterpreted. Pang further removes destabilises the reader by using rapidly edited scenes. This is compounded when by the use of flashbacks which further throw the reader. As such the notion of linearity has been removed so as to allow the responder the ability to explore profound ideas.

~~Through the use of~~
Through the exploitation of the interrelationship between the reader, writer and text, these texts have been able to remove the limitations placed upon them. This is due to the understanding of these limitations and the ability for a responder to overcome them so as to explore the profound ideas about culture and values. Therefore whilst it is inevitable for these barriers to exist it is significant texts such as Sally Potter's Orlando, Italo Calvino's If on a winter night a traveller, Haruki Murakami's "On seeing the 100% perfect girl one beautiful April morning" and Danny Pang's Re-cycle which provide the means for a reader responder to break

them so as to explore the significant ideas
about culture and values.

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