minimal margin

"flight from the enchanter"

ascetic escape   "dæmon"

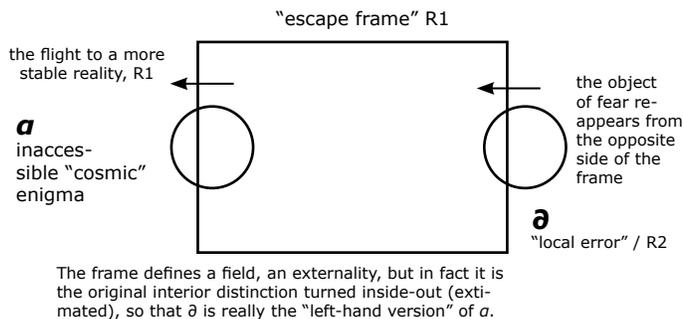margin of eclipse reappears as an independent internal division at both new conditions

Dæmon: in general, the subject is "automated" by a contaminating force that nearly eclipses it, offering it minimal space of self-recognition ("freedom"). This minimal gap is, however, key, as Hegel's master-servant parable illustrates. The servant, although nearly eclipsed by the master, retains a subjective objectivity in the knowledge that his/her automation by the master is based on the master's lack and need for recognition. The master is also eclipsed, an objective subjectivity, by the irony of being a master and at the same time nearly wholly in need of servants and recognition by the Other. Anxiety is "structural."
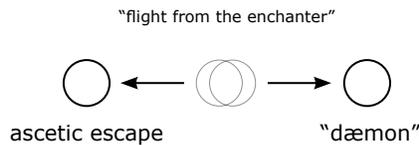
Askesis: the servant escapes; the master is defeated. In perception, space and time are "constructed" in order to kill the irony that has eclipsed the subject and object. The in-between is defined as space and time, "dimensioned" with a logic that still contains traces of the original placement of dæmon within the subject and the "extimate" relationship.
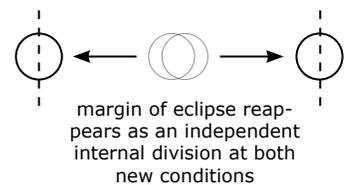
Kenosis: the prisoner is released from prison but continues to act as if in restraint; the "missing half" (prison) defines other half (freedom). *Askesis* as "rigorous" embodies the "rules of order" implicit in the time and space dimensions constructed to afford separation. However, this rigor preserves, in the very act of negation, the original division, now translated as a puzzle or incompleteness (anxiety) of self-division. Seeking refuge (clinamen) thus only serves to isolate and magnify the problem of dæmon, which must be addressed specifically as kenosis.

"escape frame" R1

the flight to a more stable reality, R1

a
inaccessible "cosmic" enigma

the object of fear reappears from the opposite side of the frame

∂
"local error" / R2

The frame defines a field, an externality, but in fact it is the original interior distinction turned inside-out (extimated), so that ∂ is really the "left-hand version" of *a*.

"inside frame"

"escape frame" R1

R2

Apophrades and *Tessera*: the source of anxiety is R2, a defect or "local error" that cannot be resolved, an anomaly, which is uncanny in its resistance to rational action. The retreat to R1, a more inclusive idea of reality, a symbolic construct of what is ultimately real, appears to offer relief but, because this outer boundary is actually the interior boundary (tessera) constructed with the alienation of R2, the subject in flight "reappears" at the opposite/antipodal point, just as a vanishing point seems to "move along with" the shift of the point of view. Freud described this mirror action accurately: when traveling in a private train compartment, he mistook his reflection in the mirror for a shabby old man, dressed in a night shirt, who had invaded his private space.
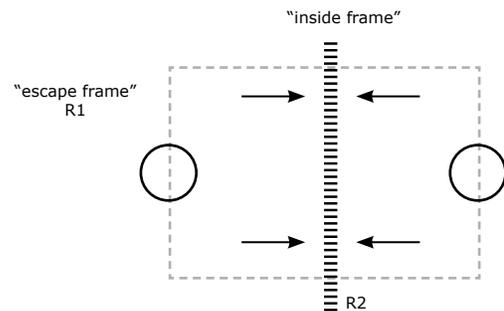
Tesseræ: the inside-out, "Möbius-band" condition of the frame, which equates outside with inside and *vice versa*, is commonly represented in popular culture of the uncanny. In Edgar Allen Poe's story, "Masque of the Red Death," wealthy friends seal themselves off from the plague that has devastated the surrounding countryside; during a revel — where their self-satisfaction "goes to far" in its confidence — the plague appears in the personification of a masked reveler dressed as a macabre figure of death. The exterior, imperfectly and improperly exiled, re-appears at the precise center: this is Lacan's *extimacy* in perfect literary form.

ANXIETY IN GENERAL

It is time to consider how Bloom's idea of anxiety applies in a much broader sense to other conditions and situations. The first diagram shows a near-eclipse of one element by another. This can be considered anecdotally, as in the idea of "being caught up in" some situation or dominated by some delusion or infatuation. It is the subject caught up in an "automation" by an external but possibly unrecognized force; or the more conventional situation of being a soldier in a regiment, where every action and even thought is dictated by military regulation and order. Anxiety has to do with the unavoidability of contamination of one kind or another, at many different points in life, and in many different conditions — employment, parent-child or spousal relations, political circumstances, poverty, etc. Anxiety seems to wish to "get away from," "getting distance from," and other metaphors of distanciation: i.e. constructing a dimension that separates a force of rule and its subjects. The end of the story, if we can skip to that point, has to do with the dæmonic nature of the dæmon dominating the subject. Spatially put, the further away it seems to get, the more imminent the possibility of a surprise return. This "imminence" is related to philosophical "immanence" (something that is "inherent," at the kernel of being). The dæmon cannot be exiled because it is intrinsically a part of the subject. The subject has invented the dæmon as a means of becoming a subject, so it is not surprising that getting rid of the dæmon also means a collapse of the subject as such.

Anxiety is thus about an attempt to distance one's self from one's self-constructed-as-radical-other. In Bloom's system, the young poet finds that the older poet has been "speaking his language all the time," but in a way that only the younger poet can decipher and bring forward in a new way of writing poetry. This, in poetry terms, is the phenomenological view of perception, i.e. that perception is not the passive reception of stimulæ but, rather, a construction of a world by blending the accidents of physical reality with the (mostly unconcious) actions of the subject. The subject is never absent from the seemingly separate, objective "objects" perceived to exist externally in the world, objects whose resistance to our knowledge and mastery already involves a hidden subjective presence. It takes an inside-out mentality to unravel this puzzle. Therefore, anxiety — the uncanny experience of absence in presence and presence in absence — is always a matter of what Jacques Lacan called "extimity," the "intimacy of the external," which can face in two directions, either toward the "objective subject" or the "subjective object."

Anxiety is fuel for human existence. It motivates us to create, to act, to respond, to build, to think. It is not a problem as much it is the key to why anything human is human. It is fear turned into culture, a fear that cannot be resolved because it is intrinsic to human subjectivity and worldly objectivity. Anxiety, in short, was "put there" originally, in a place that inherently resists attempts to remove it.