This position paper follows up "calculus of krazy kat 1" and is intended to use the calculus to demonstrate how metalepsis leads to "unlimited semiosis," both in the context of the artwork and for the critical theorist. Significantly, the brick aims at the kat's head. The "head" is the Hegelian head, the Absolute Knowledge that we must disavow. Just as the Kat "knows without knowing" its complex past and responds automatically to brick-caused con-cussions. Krazy demonstrates that, as Hegel argued, "spirit is a bone" — which is to say that it is automated by the unconscious. In this case the automation is simultaneously a case of Lacan's motto, "the letter always arrives at its destination." The original traumatic-Real of the brick was its use as a weight, or material cause, of the love-note tossed by Ignatz's ancestor up to the kat reclining on the pedestal in ancient Egypt. The letter is simultaneously a case of collective memory. The mouse remembers only the material cause, which compels him to find and throw a brick at every opportunity. The Kat is the one, however, who has enlisted him to act in this unconscious way. Her "knowing without knowing" is the composite ♥/pow! product that, as a disruption of the causal chain that constitutes the Law of Coconino County, Arizona, requires Officer Pupp continually to throw the mouse, the Kat, or himself into prison, even when he has to "draw it" on the fly. Interesting in the frame above is the word "transgression." The Law is blind to the binary encoding of the ♥/pow! and can conceive justice only in terms of segregating the exception — i.e. throwing the mouse in jail. When the jail is pulled out of the space of the frame (below) we see the metaleptic connection at once. The automation of the letter, which has it "arrive" with every instance of ♥/pow!, hystericizes the space and time to activate the function of the "gapped circle," where desire (as the enigmatic desire of the Other) forces the "ché vuoi?" logic to curve around to the void which is both its center and periphery — i.e. the basis for the inside-out nature of Kat space. The φ/-φ of ♥/pow! will not be "resolved." There will be no Absolute position from which thought will look back on the space of illusion and paradox to see wisdom's true forms. The truth of Krazy Kat is its cipher status, but this is the Aleph through which semiosis will continue, unlimited, through the countless episodes of the comic strip. The internal defect (R<) of logic and transgression will always connect to the external "defect," R<, i.e. the lack of an Absolute, an "unseen hand" guiding the action and meeting out justice.

\[
\phi/-\phi \Rightarrow a \ ($\phi a) \\
\]

The double function, φ/-φ (appearance/disappearance, true/false, inside/out, pleasure/pain, etc.) shows how the death drive supplants the pleasure principle through fantasies that repeat and sustain the ambiguity of the "ché vuoi?" by means of a negative place-holder. The chritic Kat also uses the Greek letter χ (chi) as a location cross-hairs, a Hermetic silent trade intersection, a temple (sacrifice) and in inside frame (quadrature) as the basis for divination. Xat is ">-<@, or ">-<" — the inside frame requires a specific location and time of arrival, a target from which, tiny and specific as it is, innumerable events will flow forth. The φ/-φ function disrupts the causal chain by introducing an internal defect, R2, that, like a meteorite (think of the Ka’aba Stone of Islam; or the theater light that falls from the sky in The Truman Show) a vertical demon with erotic powers. Hence the rela-tion between the φ's phallic implications and its role in the psychology of the perception of motion substituted for the gap between still frames of a film. X at is the (hysteric) Kat's >> as target, also the Aleph of memories automated once the letter arrives at its destination. Just how krazy is that!

\[
\phi/-\phi \Rightarrow \phi \Rightarrow \square \Rightarrow \square \Rightarrow \square \Rightarrow \square \Rightarrow \text{"cipher"} \\
\]

The internal defect, or inside frame (>-<), R2, locates a precise target-point at which the function of the cipher introduces "loft" into the horizontal flow of predication/causality. The vertical rise and fall corresponds to a comic-tragic dimension of subjectivity, as well as the narrative theme of leaving and returning home. When, in The Wizard of Oz, for example, Dorothy returns after her brief at-tempt to escape her home, the house is empty; the family have gone into the storm shelter to ride out the advancing tornado. Her outward and back allowed the "horizontal" home function to change, from home to empty shell. The verticality of her trip out and back is mirrored in the tornado's funnel vortex, which transports her to the imaginary (φ) world of Oz. At the points of the internal frames/targets, meaning resonates with a "silent language" that opens up semiosis to multiple readings. The local codes are suspended; a universal language is spoken.

The transitive order of nature, where dog>cat>mouse, is converted to a series of "delayed" and "reversed" predications. The Kat's love for the mouse can be written M>K, a reversal of the predator relation, K>M. The dog has a crush on the Kat, reversing that dominance relationship: K>D. Eros is clearly in the calculus of krazy kat / 2

Donald Kunze/boundary language — http://art3idea.psu.edu/metalepsis
KRAZY KAT PROTOCOL:

1. THE COMIC STRIP IS A CASE OF UNLIMITED SEMIOSIS. This amounts to a personal artistic tuchē used by Herriman to imagine countless situations, conditions, characterizations, etc. through which the “ontology of Krazy Kat” is manifest.

2. The calculus centers on the function of reversed predication: the “natural causal chain” of dog>cat>mouse is disrupted. Mouse=Kat>Dog. The mouse retains its relation to boundaries and frames, and is the “hermetic operator” throughout. The dog retains his close relationship to the law, to firmilas. The ambiguously gamified Kat personifies dissensus, not militant, to but different from and resistant to police order.

3. The three characters are really two, with a reversing middle term. The dog is in charge of the law-abiding Lucretian field; the Kat presides over exceptions. The mouse, because of its affinity to frames and pôchê space, is the reversing operator.

4. The role of the death drive is key. The mouse automates the encounters by virtue of its unconscious. He remembers the brick (material cause) but not the letter (the formal/final cause). His commitment to ênonêô (the conscious component of enunciation, “the enunciated”) insulates enunciation from alteration. The material cause must “re-enter the cycle” in the role of an automation (compulsion) which always returns the letter to the Kat, but only in the cipher of the brick.

5. The aim of psychoanalysis is to short-circuit the sinthemes that disguise the desire. Thus, Krazy Kat resists this by falling in love with the mouse, in the spirit of the analysand who falls in love with the analyst. The fantasy of this love is the “collective memory” of ancient love in Egypt, a primordial signifier that “already-always” compels the mouse to throw a brick and the Kat to read the hit as a message of love.

6. K>M reverse to K<_M and so K>_M. This is based on the “primal memory–fantasy, K>M. Thanks to the reversal, the predicating field of affordances is opened up, <_, >, and regulated by Officer Pupp in true Lucretian fashion <a flow of utility held in place by memory–fantasy, K◊M. Thanks to the reversal, the predicating field in the anamorph (φ/-φ) of Eros, the love/hate “letter” of the audience in fascination. Truman shows his “dog count” is a series of trials, sustained by a belief (paranoia) of Truman is the sadistic pleasure of the audience. The producers regulate (firmatas) the life of Seahaven (<a flow of utility held in place by the producers’ scripts). Sites of exception occur when L and A return to this field in the TV reality show. The “brick” has a pôche (when Truman encounters an imposse); the heart, ω, belongs to Daddy (Christof), and the audience.

TRUMAN SHOW PROTOCOL:

1. THE TRUMAN SHOW WAS CONCEIVED TO BE A CASE OF UNLIMITED SEMIOSIS. The producer, Christof, sets the story around the life of Truman, who, thanks to his ignorance of the situation, is compelled to live each day of his life “as if it were a filmable (“reflected”) life, materializing the motto, “The unfree life is not worth living.”

2. The calculus centers on the function of reversed predication: the “natural causal chain” of creation>world>people>TV becomes TV>world>people>Truman, “Life imitates art” in a literal sense. The producers regulate (firmilas) the life of Seahaven (tuchê, utilitas) until love enters the picture.

3. The reverse predication of Seahaven as a fiction pretending to be a reality is recognized as a symptom of paranoia. Within ideology, people feel that they are being guided by forces working at a distance, interpellated by the chê vuoi?, or even being surveilled. Escape becomes the fantasy, ω, that organizes this paranoia and pushes it to coincide with the conditions of reversed predication.

4. The role of the death drive is key. The producers aim at “unlimited semiosis” generated by the naïve Truman’s life-situations, but the real efficient cause in this matter is the audience’s awareness that Truman is “dead” to the manipulations of the producers. The audience plays the role of the angels in Bottinchi’s painting of the Assumption of Mary. They are the dogs. They consume the subject.

5. The aim of psychoanalysis is to short-circuit the sinthemes that disguise the death drive, and this project becomes Truman’s obsession to find the exterior of Seaside. The movie’s plot is about this shortening attempt and the producer’s efforts to prevent it. Each “R2” defect becomes a potential plot point where the producers attempt to normalize what Truman notices as an anomaly (falling theater lights, bus breakdowns, radio transmission interference).

6. Life>Art reverse to L<Art and so L>Art. This is based on the “primary memory–fantasy, L<Art, which we recognize as the enigma of “life’s uncanny resemblance to art.” Thanks to the reversal, the predicing field of affordances is opened up (this is The Truman Show, which has the ambiguous meaning of the film we watch and/or the TV “reality show” that is the subject of the film we watch) <<<., and regulated by Christof in the Lucretian fashion (a flow of utility held in place by the producers’ scripts). Sites of exception occur when L and A return to this field in the TV reality show. The “brick” has a pôche (when Truman encounters an imposse); the heart, ω, belongs to Daddy (Christof), and the audience.

7. The vertical element constructs sites of exception, whose analogy is the vertical vector (“loft”) of the brick’s trajectory. At the birth of the flight of the brick, the brick “remembers” its two functions. The pause between rising and falling, the zero degree, is a wind-up that energizes the return to the target, a return to earth. The barred subject is “mortified” into heaven in the TV audience. The S1 is a true “ché vuoi?” – an archetypal “aimless” and “aimless” is in doing, acting perfectly. The pleasure is, of course, the audience’s, thanks to the production of S2.

8. The moment of syncopation that must be “learned by the body” is the “dance of death” but in a reversed predication: death itself serves as the Other, their form of master signification involving the conversion of effect to cause and suppression of the “silent middle term,” which is the S2 of production. [In the enthymeme, the syllogism that describes the rhetorical condition, the middle term is the one that links the two terms to be predicated in the conclusion.]

9. The moment of syncopation that must be “learned by the body” is the “dance of death” of the actors on the set, coordinated by the Christof’s instructions from the control room in the moon. Their ψ→ϕ is the action/instruction (action visible, instruction silent/concealed). The “ché vuoi?” becomes the radical epistemology/ideology of the show: how unethical is this? The displeasure (paranoia) of Truman is the sadistic pleasure of the audience.

10. Truman’s “dog count” is a series of trials, sustained by a belief in an exterior beyond the R1/R2 conspiracy that traps him inside Seahaven’s interior bubble. The belief in exteriority-escape (a new subjectivity) is fueled by his secret friend Sylvia and chum Deny, to deny, renounce, foreclose. There possibly is no nicer scene of forelosure in cinema than Truman’s exit via an emergency stair built into the “sky-wall” at the end of the bubble set. At this point Christof reveals the full stakes of the game: “It’s the same out there, except out there you are nobody.” Inside, however, Truman was a true No-body, living out the paranoida’s perfect dream.