

CALCULUS OF PREDICATION

Metalepsis is a re-entry of the framing elements into the contents of the frame. Because metalepsis occurs as "natural" phenomenon of human subjectivity in all of its aspects as well as an intended literary, artistic, filmic, and architectural technique, however, it requires description that takes into account both the "supply side" and "consumer/user side" of the process. While metalepsis may be planned to bring about an artistic effect — typically a "detached virtuality" that separates phenomena ordinarily bound in a cause-and-effect relationship, the process of reception employs metalepsis naturally, in the process of the audience's identification with the artwork. Thus, metalepsis is often found working at two levels or directions at the same time; and in some cases works of art have used this simultaneity to advantage.

Literary metalepsis, identified with the work of Girard Génette, does not account for the "natural metalepsis" of reception. This comes primarily from the idea of extimity (Jacques Lacan), where flips between inside and outside are part and parcel of the development and maintenance of subjectivity, the phenomenon of the symptom, and the diagnoses and treatment of neurosis and psychoses.

Thus, metalepsis offers a means of bridging between artistic production and subjectivity in general as well as a method of studying one by means of the other at the level of structure and reception. This "calculus" is a minimalistic notation system drawn from Génette's idea of metalepsis and other sources. It also borrows from George Spencer-Brown's calculus described in *Laws of Form*, where the single symbol (\sqcap), is interpreted as either a cross or a call. This calculus retains the right to revisit this ambiguity but, for the present, pairs the cross-call with its symmetrical twin to create "diegetic" brackets around "mimetic" content. Without showing content, the brackets form a $\langle \rangle$ or \diamond , indicating the Lacanian ambiguity between the *poisson* (\diamond), the relationship between the subject and the objet petit a in the formation of fantasy, and the scale dysfunctional idea of "both greater than and less than."

Metalepsis allows the diegetic elements to "invade" the mimetic content, but this invasion requires the framing elements to adopt some form of $\phi/-\phi$ — an "appearance-disappearance" function connected to anamorphosis. This is a "square wave function," that is, there is no middle ground or mediation between the two states of presence and absence, no half-way point or overlap of effect, even when this element is juxtaposed with mimetic material. The \langle , useful in describing scale relationships, alternates with the bracket, \rangle , useful in indicating conditions of reversed predication. There are six axioms describing the calculus and its applications.

AXIOM 1: REVERSED PREDICATION

The \rangle sign reverses to indicate a flip in the relation between the predicating and the predicated element. In the simplest case:

ground \rangle figure ground \langle figure

(The pictorial distinction between figure and ground reverses, making the ground appear as a figure.)

AXIOM 2: DIEGESIS/MIMESIS

Paired brackets ($\langle \rangle$) expand to indicate mimetic content ($\langle \dots \rangle$). The brackets indicate a "before" and "after" condition.

before \langle ... mimetic content ... \rangle after

When a play or film begins, the audience perceives that it has come in in the midst of ongoing events, i.e. that the world of the work of art does not "really" begin when the curtain goes up but extends, imaginatively, before and after.

AXIOM 3: HORIZONTAL PREDICATION

Within the framed mimesis, predications are linked in a chain of reversing relationships, where the "effects" of one predication become the "cause" of a subsequent predication.

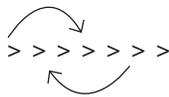
MASTER \langle ... $\rangle \rangle \rangle \rangle \rangle \rangle$... \rangle SLAVE

MASTER \langle ... $\langle \langle \langle \langle \langle \langle$... \rangle SLAVE

In this particular example, the relationship of the master and slave makes possible the set of services/transformations by which the slave applies the master's will to the conversion of natural resources and conditions to "consumables."

AXIOM 4: DELAYED PREDICATION

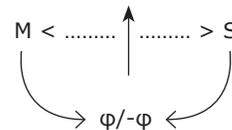
Predication that is reversed in the creation of culture from nature is ideally represented as a chain, but in practice many elements appear out of the sequence that will later be realized in the function of cause and effect.



When elements that will be later joined in a predicating-predicated relationship appear out of sequence, a "puzzle atmosphere" is created. In literature, this is the common ploy of "twins separated at birth."

AXIOM 5: METALEPSIS

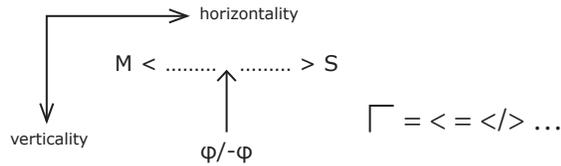
In metalepsis, the diegetic framing elements enter into the "causal chain" of mimesis, creating a turbulent condition, since their status cannot be resolved.



Framing elements cannot enter directly into mimetic content; they must adopt one form or another of "anamorphy," creating a condition of detached virtuality or one of the four categories of "the fantastic" (the double, travel through time, story in a story, contamination of reality by the dream or fiction).

AXIOM 6: VERTICAL/HORIZONTAL

The "invasion" of mimetic content by diegetic framing elements in anamorphic/fantastic constructs creates a contrast between "horizontal" forces determined to maintain stability in the causal chain and "vertical" forces associated with turbulence, disruption, revelation, and the dæmonic.



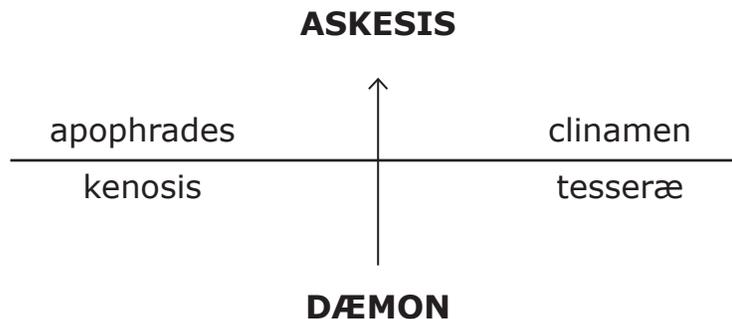
The horizontality/verticality of diegesis creates, at a higher level, a new condition of predication, one which may itself reverse, expand, and disrupt via a new process of metalepsis. In this, metalepsis reveals itself to be fundamentally scale-independent: capable of creating "nested series" of concentrically contained metalepses-within-metalepses, each with its own local order and complete set of options.

Axiom 6 introduces a level of complexity that "universalizes" metalepsis in such a way that demonstrates how portable the idea is. Going between works of art and the general conditions of subjectivity is thus not a staged experiment but the realization of an active ongoing exchange between "life and art" that also situates the human project of subjectivity within the (perceived) natural order, whose complementary diegetic framing element is the general "dæmonic." This engages a theological dimensions and cosmology that can erupt (and disrupt) any ongoing mimetic causal chain.

The expression, dæmon < ... > nature, recalls the Stoic's distinction between animus and anima, the active agent of mind that penetrated "mute substance," giving it life, intentionality, voice, motion, and being — qualities intimately associated with subjectivity. It would be impossible to separate this level of predication from two elements: the political (subjectivity in its "emergent" quality as collective) and the unconscious (subjectivity in its negative formations). In Lacanian terms, external reality is the proper site of the unconscious. The mind is literally "out there," but in terms that render our perception of it only through the terms of the negative. "Architecture" in its most general and full meaning, is the name given to this negative presence, so it may be said correctly that architecture is both a product of and means to metalepsis of the Real of human subjectivity.

With extimacy of subjectivity, the realization of the unconscious of the subject in the material particulars of external reality, the collective becomes the "emergent mind" of the material/external Real, even at the level of the individual (an entity that cannot exist as a conceptual unity in any theory of mind). Yet, the individual is the agent and agency of all metalepsis, and the isolation ("idiocy") of the metaleptic subject is the necessary and sufficient condition for any Real whatsoever. There can be, in the calculus, no stable opposition of public and private, inner and outer, creator and created, mind and matter. These exist for the sake of predication and subsequent metaleptic catastrophe/turbulence.

In light of these outcomes of the metaleptic calculus, we are obliged to take a step back and adopt the contingent vocabulary of a related analytical system, that authored by Harold Bloom, in his book *Anxiety of Influence* (1973). Bloom's six "revisionary ratios" were put forward to explain the relation of the young poet to older precursors — poets and poems — whose oppressive influence eclipsed any possibility of invention. This is a primary condition of creativity: the "desire" embodied by the past as an Other or super-ego whose mandate, the "Ché vuoi?", is not about what the new poet wants but about the enigma of what is desired by the dead poets and poetry of the past. This is not about the vocation of being a practicing poet but, rather, about how to read and understand a poem or, by extension, anything at all. Bloom did not realize any symmetries linking his six "revisionary ratios." In terms of metalepsis, however, groupings and relationships appear as obvious, although we put them forward here as tentative speculations. Tesseræ/Clinamen and Apophrades/Kenosis constitute a horizon of (mimetic?) meanings that are invaded from below by the Dæmonic and contracted from above by Askesis. The horizontal and vertical of metalepsis inform this model and its real world examples, as in the case of monasteries, cities, houses, and other spaces regarded as retreats. Thanks to Bloom's terminology, the story of subjectivity can be told through the architecture of historical forms that, in one way or another, respond to the indefinite hypo-presence of the dæmonic. Think Stephen King.



Bloom's six "revisionary ratios" offer a means of describing the "site of exception" in ways that Eric Santner might describe as "psychotheological." This is of course not the introduction of a theistic explanation of place but rather an attempt to integrate the concept of mastery (and its disappointments/ironies) within the details of the phenomenal.