metalepsis • chirality • frames
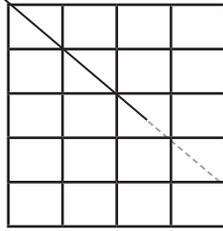
field cathected
by fetish logic

…where the goal is to complete an inventory of a differentially valorized distribution of goods, resources, etc., calculating relative costs, etc.

exception based
on the sinthome

…where cathexis shifts gears to move from metonymy to synecdoche, focused on the position of Truth as both first and fourth in the discourse model.
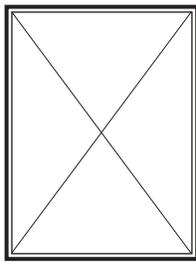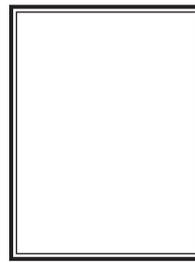
consecutive order—

—concentric order

perceptual frame
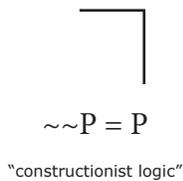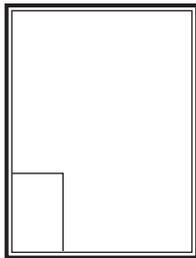
picture frame

mirror frame

CONVENTIONAL CONDITION

The graphic/frame conditions incorporate diegesis within the frame as mimesis, creating a turbulence related to the sinthome/unconscious/partial object/not-all

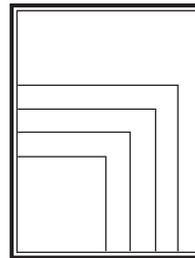**"This is where and how ideology works best."**

$\sim\sim P = P$

"constructionist logic"

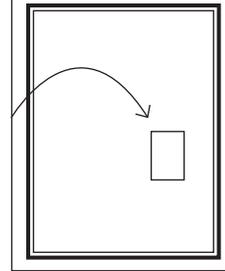some part of the point of view is included inside the frame, as a "nose"

representing the process of representation creates an infinite regress

the space outside the frame is represented within the depths of the frame

METALEPSIS CONDITION

The graphic/frame conditions incorporate diegesis within the frame as mimesis, creating a turbulence related to the sinthome/unconscious/partial object/not-all

"The (Lacanian) topology of sites of exception."

$\sim\sim P \ncong P$

"intuitive logic"
(Lacan)

nose

abîme

sartire

Sartre + satire
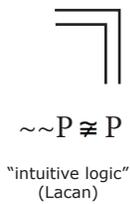
the issue of "odds and evens" becomes critical — this is the point where CHIRALITY becomes critical.

violation

extension

flip: φ/-φ

Analogy of the Frames

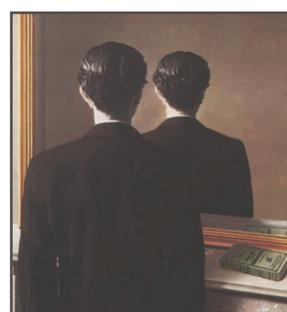Metalepsis is a strategy for including aspects of the frame within and among the contents of the frame. It is used in narrative, film, photography, painting, performance arts, landscape creation and other media where the theme of self-reference and recursion play significant roles.

In psychoanalysis, recursion marks the tipping point between the cathexis of fetish, which attempts to organize a conceptual "field" that is open to inventory, and the cathexis of the sinthome, which resists the Symbolic and whose fundamental logic violates the economy of the inventory.

Frames show how visual experience involves a "calculus" where a frame "predicates" a content (cathexis/inventory), and where content can "reverse predicate" (cf. Lacan's idea of extimity) the initially objective viewer.

The typology of "normative frames" (top row) is based on a reciprocal interrogating "look" from the subject to the object, suppressing the effect of a "gaze" directed from the object to the subject. The frame is to some extent used to "filter out" the gaze.

With "metaleptic frames" (second row) inclusion of frame elements (diegesis) into the framed interior (mimesis) weakens this filtering function. First (the nose) some minimal reference is made to the framing function; next, the dualism of framing components creates a confrontation of opposites; finally, a sinthomatic cathexis is thematically centralized. At this point, the function of chirality (handedness/super-symmetry) becomes critical. Twinned elements constitute a cipher/*passe*, a conduit of content from the unconscious.

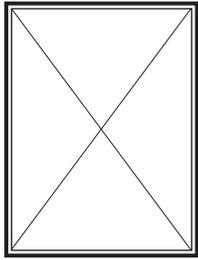### perceptual frame

$A_1 < a > a > a > A_2$

a "before and after" logic attempts to equalize the subjective frame within a generally objective field

picture frame

POV< ... >VP

two correlated points work to control the "subject side" and "object side" of the scene
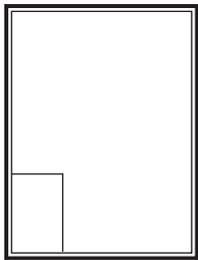
mirror frame

In< ... >Out

an appearance is "given" in return for a reflection that adds or subtracts; look becomes gaze
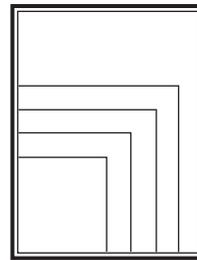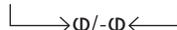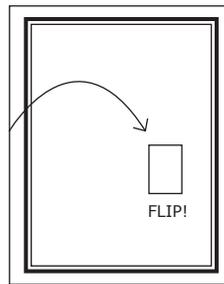
nose

$A_1 <$ ... ... $> A_2$

abîme

POV< ... >VP
$\to \varphi/-\varphi \leftarrow$

"sartire"

FLIP!

In<... ...>Out
$\to \varphi/-\varphi \leftarrow$

Because of the "not-all" logic of the "exceptional" frames, the minor infraction of the nose is carried through progressive stages, first to the "abîme," where contradictories confront each other, next to an "invasion" of the space inside the frame with a composite object or being that embodies the contradiction (*monstrum*). As in Sartre's example of the voyeur looking through a keyhole who suddenly hears a footstep on the stair behind him, "chirality" (odd-even considerations) become key.
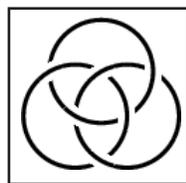
top<... ...>bottom
$\to \varphi/-\varphi \leftarrow$
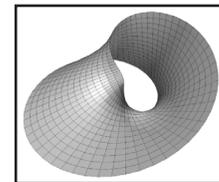
The Case for Chirality

Chirality is a necessary transport to take Lacan's theory of extimacy (*extimité*) to the heart of matters in the multiple media of the arts and humanities. Chirality is also an internal shuttle linking key ideas within the Freudian-Lacanian field, particularly when Vico's insights into mythic thought are brought to bear on issues of the unconscious. The primacy of the Freudian death drive, the understanding of all drives and their part-objects in terms of a-synchronicity, and the general conception of the position of Truth as occupying both the first and fourth position in Lacan's theory of discourse, and the topological relations binding the domains of the Imaginary, Symbolic, and Real depend on chirality to guide "experiments" and follow up with "checks" on advances in critical theory conceptualization.

Chirality is not an abstract concept "back-projected" to psychoanalysis and, later, to its precursors. Rather, it is a element that historically binds key projects antedating modernity yet clairvoyantly anticipating its essential mandates. This begins with "Vichian" readings of myths in anticipation of Lacan's view that the unconscious communicates in terms of myths. It proceeds to famous tales continued by tradition whose status as ciphers has been recognized by every age. Simonides' invention of the art of memory, Camillo's proposal for a "universal theater," Vico's analeptic images introducing his major work, *The New Science*, key uses of metalepsis by Plato, Cicero, Macrobius, Apuleius, Rabelais, Cervantes, Shakespeare, Dante, etc. as well as modern employments by Joyce, Nabokov, and others constitute a metalepsis case book, where reading requires a heuristic device. This device is a calculus, presented here in one of its many alternative possible forms, designed to be used mentally, graphically, and narratively by those wishing to adopt a polythetic relationship to the evidence of (psychoanalytical) subjectivity.

Donald Kunze • Carolina Dayer • 11 February 2014