Medien lesen

Der Textbegriff in der Medienwissenschaft

Herausgegeben von Daniel Ammann, Heinz Moser und Roger Vaissière

The Expanded Text Concept and Central Metaphor in Painting and the Novel*

Mark Staff Brandl

> Eine Kultur der Erfahrung, des Denkens, des Bewusstseins. Entsprechend sind Fortschritte des Menschen nur zu erzielen durch ein fortschreitendes Denken, ein antizipierendes Denken, ein imaginatives Denken und eine Ver-änderung des Verhaltens ... nur als Folge eines Bewusstseinswandels. Das berühmte «Machbare» – wir müssen es aus der technologischen Dimension in die geistige Dimension verlegen.
> (Doelker, *Kulturtechnik Fernsehen* 247)

> (A culture of experience, of thinking, of consciousness. Correspondingly, the progress of humanity can only be achieved through progressive thinking, anticipatory thinking, imaginative thinking and an alteration of behavior ... only as the result of a change of consciousness. The famous «do-able» or «make-able» – we must transfer this from the technological dimension into the cerebral dimension.)

RRR∞

An alternative title for this paper could well be «Central Metaphor in Painting and the Novel – After TV and Internet – After Christian Doelker.» This would be more accurate, if less elegant. The new extended Kulturtechnik from such sources as TV and the world-wide web brings the demand and necessity for more, not less literacy. One of the gifts to scholarship of Christian Doelker, especially in the German-speaking world, is the awareness that there is any literacy in the media in question, that it may be necessary to teach this new development in literacy, and that it demands analysis. Most importantly, my contention is that this new literacy is already so thoroughly a function of thought, a *Denktechnik*, that it can be present in any medium and is often most effectively embodied in the so-called traditional media of painting and the novel. In particular, Doelkers analytic subdivisions of his extended text concept apply enlighteningly to both these implements of communication (the original sense of media) as well as to television.

The nucleus of this discussion lies in my own theory of central trope, which I term *metaphor/m*. Capsulized, this is the proposition that the formal, technical

---

and stylistic aspects of creators' styles concretely embody content in new, yet culturally and historically antithetical ways. One central trope of form is sought and discovered by all strong artists, both those literary and those visual. This tool allows them to express their desires, both those willed and those discovered within the trope. A solid basis for discussing the cultural and artistic changes wrought in the realm of media can be anchored in the terminology and categories invented by Doelker in the books *Kulturtechnik Fernsehen – Analyse eines Mediums, «Wirklichkeit» in den Medien,* and *Ein Bild ist mehr als ein Bild: Visuelle Kompetenz in der Multimedia-Gesellschaft,* his many articles, TV series, CD-ROM and other publications. This paper applies my theory of central trope to paintings and novels in a direct dialogue with Doelker's «extended text» topography of *text categories, types of texts,* and *varieties of texts*.[1] Each vector of my tripartite dialectic will hopefully nudge new insights out of the others.

The necessity for greater literacy is evident, even though since Late Modernism, in various incarnations of the «ignorance is bliss» notion, some have called for less. There is no freedom from the burden of literacy (commonly jokingly termed in English *«RRR» – Readin', (w)Ritin' and (a)Rithmatic,* hence the subheading above). This «burden» is in fact less a hindrance than a moneybag one may carry, stuffed with riches. My contention may conjure up shades of E.D. Hirsch's conservative campaign for cultural literacy, or perhaps, oppositely, raise ghosts of the rootless hermeneutics of cultural criticism. However, I see it as a call for comprehension, for radically hopeful and purposeful *mis*-understanding. It reflects my readings in metaphor, Harold Bloom, Cornel West, and Doelker. These thinkers offer cultural reconnaissance which can be pragmatically analyzed, taught and applied, but most of all antithetically disputed. Doelker's implied extended cultural literacy would include Hirsch's list as only a small subset: an erudition of interaction and analysis as well as of common reference points. Important questions are suggested by it. How do these things we use cause us to think? What can we think with and against them? How can we use them to think new things which will improve the status of our lives? Literacy in this expanded form is democracy.

Painting and the Novel: Antithesis

Whereas I wrote above that new media «demand» a certain learnedness, that was exaggeration. They offer opportunities. «Demand» makes these technological developments sound all-important and dictatorial. Such language is symptomatic of a common affliction: the adoration of new media. We must stop worshipping or reproaching our tools and begin to use them.

Their importance is in their application – the philosophy. Significance can often be better thought through in conditions of self-imposed circumscription, testing and transgressing the boundaries of received deliberation. In this light the traditional media of painting and the novel are the major league of discourse. There are many other reasons to choose to work in or study these two: slightly more resistance than newer forms to the vagaries of trendiness, self-reliance in production, proven philosophical openness, sheer presence, anti-Puritanical sensuality, a tradition of shedding the skin of tradition itself, a confidence in redefinition rather than cultural amnesia and ignorance. One reason often cited in Europe for painting or writing novels, with which I take exception, is simply stated as «tradition». «Tradition» used so abstractly has no identity other than that of a bothersome insect. The standard street myth is that Europeans are borne down creatively by their (wonderful) tradition, while Americans are freed to be so creative by their total lack of one. This is self-imposed self-aggrandizement by both groups. Citizens of the New World have tradition – many traditions, almost all European ones and more. They are the descendants of the Old World, not from another planet. If Europeans have it, so do they. Additionally, North America is concomitantly not «freer», no matter how frequently they assert that. For most minor artists and authors I have met on both these continents tradition today seems to mean only a feeling of a burden, loaded with no historical knowledge at all. What is needed is knowledge without a debilitating sense of a weight – dialogue with and against tradition. Painting and the novel offer good conditions for this in the sheer opposition they present to the creator. True, earlier in the century there was too much emphasis placed on these two media, yet as noted there is a equally contraproductive inversion at work now. Early photographers honored painting to an extreme. The best found their way out of this. Peter Halter describes the solution to this problem for photographer Paul Strand.

> In regard to painting this meant that as a photographer one should learn from it rather than try to imitate it, as was common ... at the time ....» (255)

Now «new» media – anything new – is glorified merely for that fact. We in the art and literary worlds have too often only memorized the idea of a «burden», creating for it an illusory existence.[2]

Paintings and novels are quintessentially antithetical. They incorporate, use and criticize. They have achieved a condition of being perpetually «genres undermined» to paraphrase an apt chapter subheading in Martin Heusser's book *The Gilded Pill* (103). Painting and the novel are genres which have a history of sabotaging themselves. They are in a constant state of crisis. This makes them fertile ground for the application of my metaphor/m theory and for testing the broadness of the extended text concept. Although clearly both

ideas can and should be applied to other creative forms and genres as well, these must be canvassed elsewhere.

> I cite again the Emersonian difference, which is to say, the American difference: a diachronic rhetoric, set not only against past tropes, as in Nietzsche, but against the pastness of trope itself, and so against the limitations of traditional rhetoric. (Bloom, *Agon* 32)

I would purport that in our period this is the condition of the awake perceiver everywhere. Bloom's insight is deep, and it is Emersonian, but not limited to one country as he suspects. The pastness of trope must be wrestled with and overcome, like Jacob wrestling with the stranger who turns out to be God (popularly yet inaccurately described as an angel), (Genesis 32:22–32). Each painter and novelist must struggle with his or her daemon, who is the angel, who is the attendant spirit (›Latin, *genius*), perhaps even genie: the Precursor, God and Self. Space is fought for and won with blood, not avoided with new toys incorporating dead ideas. This ineffable spar is the only way to occupy the holy ground of the other, finally creating one's own sacred space.

«Traditional» forms and formats now have aspects of «new media» and vice versa. Notions are best transported to other realms in order to facilitate the greatest concentration: in other formats, within contrasting aesthetic objects and in surprising relationships. Rudolph Arnheim has shown that the forces of composition themselves, especially as gestalts, have psychological force, hence convey meaning. Structure can embody disparate, complicated, even contra-dictory meanings.[3] Painting and the novel have been in a permanent state of crisis for a minimum of several hundred years. What more could one ask for as a difficult, challenging and rewarding fray?

The Pictorial Turn

Although various literary theories have been the prevailing creative force behind most recent aesthetics, the tide may be changing once again. Visually-generated tropes of thought are entering into a dialogue with the dominant literary and verbal metaphors of thought. W.J.T. Mitchell contends in his recent book *Picture Theory*, that a new «turn» – the «pictorial turn» – will supplant the study of cultural as we have known it under the sign of the «linguistic turn». He models his phrase after Richard Rorty's term for this dominance of verbal metaphor. This is amazing coming from Mitchell, one of the leading theorists today and the editor of *Critical Inquiry,* certainly one of the chief pro-pagators of literary theories of the verbal-Deconstructivist bent. Obviously good news for painters, this could additionally herald a rebirth of theoretical interest in the novel. The hidden ideal creator of the Decontructivists, those re-

vealers of all hidden tropes other than their own, is the academic critic. The author may be dead but the reviewer is not. Painters, even those now called «conceptual abstractionists», are suspect for all the obvious reasons: sensuality, insufficient fashion consciousness, and so on. Novelists similarly simply create works which are too messy, with their real-seeming dialogue, multiple characters, visual descriptions, mood evocation and – most frustrating – their continuous, non-ironic pointing to life, even in and through the novel's own meta-existence. As Mitchell writes though, this turning away from a purely textual basis, from «[l]inguistics, semiotics, rhetoric, various models of ‹textuality›» (11) will not be

> a return to naive mimesis, copy or correspondence theories of representation, or a renewed metaphysics of pictorial «presence» ... It is the realization that *spectatorship* (the look, the gaze, the glance, the practices of observation, surveillance, and visual pleasure) may be as deep a problem as various forms of *reading* (decipherment, decoding, interpretation, etc.) and that visual experience or «visual literacy» might not be fully explicable on the model of textuality. (16; italics in the original)

Doelker has anticipated, even gone beyond this turn. Widen Mitchell's perceptive comments to include the mixed, multi-strand and integral entities that are so at the heart of Doelker's work, and one has a potential «turn» of startling consequences. Philosophy has long portended a pictorial turn with the increase in stature of aesthetics, once the barely tolerated foster child of metaphysics, to a position of vital importance, impinging on ethics, metaphysics, epistemology and philosophy of mind. Visual art since Duchamp has lead the way from mimesis and personalism to questions of the ontology of art. Post-Duchampians (by which I mean decidedly *not* neo-Duchampians) and Post-Joyceans are expanding this into epistemology and the ontology of life. The novel, with even more deaths and resurrections than painting in a far shorter span of existence, has fought a battle on all sides. The sole theorist allowed into the poststructuralist pantheon who seemed to sense the world-shaking metaphor/m possibility of novels was Mikhail Bakhtin, whose masterful and enabling «dialogical» view of art was discovered through deft reading of Feodor Dostoevski.

In a (post-)postmodern world, perceptional abilities are interwoven.

> One polemical claim of *Picture Theory* is that the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no «purely» visual or verbal arts, though the impulse to purify media is one of the central utopian gestures of modernism. (Mitchell 5)

All media are multi-strand, to use the enlightening terminology of our man of the hour.

Metaphor/m™

Recently there have been major breakthroughs in understanding tropes. Especially in the last few years major cross-disciplinary communication has been cultivated concerning the connection between «poetics» and thought in general. Many approaches, mine included, are inspired by and profoundly indebted to the continuing work on conceptual metaphor by George Lakoff, Mark Turner and Mark Johnson. Such a large portion of research is grounded in cognitive psychology that some even call this new outlook on the mind a «cognitive revolution». It is important to know, though, that the father of it all, Lakoff, has a background in linguistics and logic. There are other contributors to the study, analysis and application of trope to thought including other schools of psychology, literary and cultural theorists, philosophers (especially from aesthetics and the philosophy of mind), artificial intelligence and computer experts, scholars of religion, scholars of literature, and even a few creative writers and artists. The discovery animating all of this is that trope is the basis of thought, thus language, not the other way round. This new concentration on the human power of figurative imagination inspires new observations and strengthens some old contentions of artists and poets.

The name of my theory, which is the title of a work I am in the process of completing is «Metaphor/m: A Theory of Central Trope in Literature and Art».[4] This phrase revolves around a metaphorical pun. I resist puns, usually, but this one works so well I consider it, only partially tongue-in-cheek, to belong to me as a trademark: Metaphor/m™.[5] To expand the thumbnail sketch in the introduction above, according to this theory, a vocabulary of foundational cognitive tropes is at work in the formal, technical, and stylistic aspects of every creator's works. One central trope of form – be it located in construction, composition, paint-handling, color, dialogue, syntax, etc. – is sought and discovered in order to allow authors and artists to express their desires, both those willed and those discovered within the trope: hence, meta-form, but also metaphor. This central trope can be a complex comprised of various metaphors and their variations: intricate, extended, elaborated, composed, questioned, critical, etc. This complexity is, in fact, usually the case with the greatest writers and artists, who additionally apply their central tropes across the widest range of aspects of their works. This theory allows the incorporation of certain positive aspects of (art-world) Formalism or (literary-world) New Criticism and Structuralism, while in effect standing them on their heads, showing form to be a function of achieved content, thereby subsuming and transforming these theories. I use

the term *trope* when I mean figurative language in general. *Figure* or *figurative language* itself is impossible because of its wide use for other ideas in various contexts, specifically visual art. *Metaphor* has a history of serving as both genus and species, a general name and a specific form of comparison (remember your high school teacher's explanation: a likening without *like* or *as,* etc.). Because of this, I will also occasionally use *metaphor a*s a substitute for *trope* – for variety, and because it is common use. I do believe that the foundational metaphors stipulated by Lakoff et al. are usually metaphors in the strict sense, but not always. Metaphor/ms, on the other hand run the entire trope gamut: metaphor, simile, metonymy, irony, hyperbole, catachresis, litote, metalepsis, synecdoche and so on, including mixed forms.

The discovery and application of metaphor/m occurs in, or can at least be well described and discussed as a series of steps. First, the very presence of the attempt to reach an individual metaphor/m is engendered through antithetical awareness. By this I am referring to Harold Bloom's inspired concept of the mis-reading, misprision, that necessarily goes into the formation and development of a «strong poet». Similar to Bloom's notion, that of metaphor/m may only refer to «strong» creators, those willing to wrestle the problem out to the bitter end, not satisfied with shallow victory in the form of mere competence, or the Sophistry of career success alone. These too are creators, whom Bloom terms «weak». They are occasionally interesting, but only interesting at best, not riveting. At worst they are the derivative contemporary equivalent of academics, faded reflections of previous strong poets (Bloom, *Anxiety* 5). This is often rewarded nowadays. The reason is that many critics, curators and others in power are themselves weak thinkers, unwilling to do the appropriate an-tithetical battle with their *own* precursors (such as New Criticism, Formalism, Structuralism, Deconstruction, T. S. Eliot, etc.). Metaphor/m need not delve into the intricacies of Bloom's «revisionary ratios», and so on. Yet I think they would accord as well with novels and paintings as with poets.[6] The fact of «agon» itself is his perspicacious discovery: the essential struggle with what is inherited; with the inherited precursor(s), probably composite, who inspired you to be a poet at all (read: novelist, painter, scholar, critic, curator, publisher, et al.), yet whom you must defeat to become a real poet and not a borrowed whisper of derivativeness.

Bloom's controversial theory grants my metaphor/m notion a substantial bedding in the individual creator, as the result of a subjective contest with social and moral dimensions. To Bloom's agonistic «why», central trope weds the «how». Artist's and authors create for themselves new metaphors to live by, which perceivers can then also use to think with and live by. This desperate battle to go beyond the merely formal aspects of one's inherited position relies most of all on the sheer will to build the trope of one's existence. This is «at

once esoteric and democratic» (*Agon* 336). The will's «fierce process» is to incorporate, extend, overthrow, question and elaborate the given. «Meaning gets started by a catastrophe ...» (*Agon* 43). These are the tools to *turn* (the source of the word *trope*), twist, bend and break the metaphors until one thereby has built ones own.

This highly imaginative work is accomplished by creators through what Lakoff and Turner term an «image-mapping». They greatly undervalue this discovery of theirs, describing image-mappings as «more fleeting metaphors» (*Cool* 89). They assert that «[t]he proliferation of detail in the images limits image-mappings to highly specific cases». By contrast they find «image-schema mappings» less detailed and more useful in reasoning (*Cool* 91). An image schema relies on an abstracted sense of space and vision, often simply described with prepositions: *out, inside, from, along,* etc. In the arts both these image-metaphor activities shade into one another along a vast spectrum of possibilities. Image-mapping, because of its proliferation of details, provides a bonanza of abundance necessary for mining new metaphors, thus it is very important in literature and visual art. The operation of image-mapping is simple to describe. An image is projected imaginatively onto another «target» image: a tree on a woman, for example. Her litheness as she stands slowly moving in the breeze is dramatically foregrounded, brought to attention. Creators map an image onto one or more important aspects of their form. This can be in the material, the syntax, the paint handling, the vocabulary, or much else. This image, by generalization, is the link to the «foundational metaphors» with which we all think.[7] The intermediate step between image-mapping and foundational metaphors is the creative complex of tropes unique to that creator. This individual chain of image-mapping through trope complex to foundational metaphor(s) is what I term the meta-phor/m, or central trope – placing the weight on the initial creative insight of seeing a trope in a technical or formal quality. The pervasive use of this metaphor/m is the test of the true strong creator, wherein we can contribute a new concept of «genius»: the inspiration to all-pervasiveness, infusing the genie of central trope in the entire thinking-experiential process.

Two short, overly simplified examples bear delineating as illustrations of me-taphor/m put to work. Vincent van Gogh desired to be both Jean-François Mil-let and Claude Monet. He filtered this desire through his personal obsession with emotion. He struggled with Millet-like subject matter and Impressionist paint application, adding a dash of Japanese draftsmanship. His misprision succeeded when he mapped the image of a flame onto the dot of Impressionist brushwork. In his paintings van Gogh makes a progression employing a complex of many tropes. The metonymies *«a flame is fire»* and *«fire is hot»* lead directly to the foundational metaphor *«PASSION IS HOT».* This merges easily

with *«LIFE IS FIRE»* and *«LIFE IS HEAT».*[8] A key synecdoche plays a major role, «the brushstroke is painting». This the artist expands to all elements of his works, even composition, in analogous ways. *«Passion is life»* is his self-acknowledged central belief. *«Brushstroke is flame is passion is life»* is his metaphor/m and true central trope.

Likewise let us look at the novelist Ernest Hemingway. His metaphor/m is less easy to demonstrate so schematically. Hemingway's antithetical battle was not, as he claimed, with Stephen Crane; that's purposeful misdirection. His real struggle was with a conglomerate figure composed of Sherwood Anderson and Gertrude Stein. These were the precursors of whom he was most afraid and who he wished to integrate and get beyond. Anderson represented the realist and regionalist strain of Hemingway's desire. Stein was the penultimate Modernist, avant-garde and experimental. Critics of the period believed realism and modernism to be unreconcilable. Yet Hemingway managed to perform this impossible blend, through his struggle with these specific figures. Bloom asserts that the greatest American poets, which we may extend to mean authors and artists in general, «make impossible and self-contradictory demands upon both their readers and themselves» (*Agon* 335-336). The painter Paul Cézanne pointed the way for this novelist. It has often been quoted that Hemingway «wished to write like Cézanne painted» (Hermann 134). This painter had overcome a comparable conflict. He took the atmospheric touch of Impressionism and created it's opposite – an art of solid construction, clear, simple and avant-garde. He did this by making the strokes building-block-like, forming space purely through structured color (not a play of light as in Impressionism), and by finding geometric simplicity in the essential shapes of objects, landscapes and people. This was the analogy freeing Hemingway to do likewise. The author's tools were many, but most importantly his often discussed use of metonymy instead of metaphor, and the less famous yet equally important chiastic structures of his prose. This later insight is a gift to us from Max Nänny and his students, most notably Thomas Hermann. Metonymy is a clear, simple, real-world-oriented trope, avoiding the extravagance of metaphor. Hemingway's great insight is that the later trope is tainted through it's propagandistic misuse by authority figures such as politicians, businessmen, religious and military leaders. Extravagant metaphor is often used in lies and romantic rabble-rousing. Chiastic structure is one predominant formal technique in the Bible. In *The Literary Guide to the Bible*, it appears in the discussions of almost every book. Shakespeare's works and the King James Version of the Bible are the two columns supporting any English speaker's world, whether recognized or not. The Bible is, of course, the stronger member of this pair, especially for an American. Any Biblical reference carries connotations of truth. Whereas Walt Whitman used the expansive,

proclamitory inclusiveness of Biblical structure, Hemingway contracts it, makes chiastic form firm, lean, something solid and workmanlike. He creates blocks of relations that are most similar to Cézanne's strokes and geometric substructure. This solidity is also suggestive of simplicity and truth. Hence we come to Hemingway's metaphor/m. The image-mapping is that of solidity and simplicity on trope (metonymy) and on structure (chiasm). This, in turn, plays on the metaphors *«truth is simple»*, *«truth is solid»*, and *«structure is the object»*. This yields the author's personal central belief: *«writing is truth is life».* His metaphor/m is *«metonymy and chiasm are solid and simple, are truth, are life»*. He carried this out pervasively into his subject matter and other elements as well, generally by analogy.

Hemingway made linguistic form spatial and visual in an intricate and coherent complex of tropes. Foundational metaphors are extended, elaborated and composed. Telling the truth is one of the most important aspects of morality, thus truth is an elaboration of *«MORALITY IS STRAIGHTNESS»*. Furthermore, straightness is a metonymy of simplicity. Coherence can be an attribute or extension of truth. Two foundational metaphors active in our society are *«COHERENT IS WHOLE»* and *«COHERENCE IS ALIGNED»*. A building or constructed work of art must be solid, that is, structurally sound. *«THEORIES ARE BUILDINGS»* as well as *«IDEAS ARE CONSTRUCTED OBJECTS»* are operative at that point. Extend existence and you have life, one foundational metaphor is indeed *«EXISTENCE IS LIFE»*, yet another is *«EXISTENCE IS HAVING FORM»*. For Hemingway this meant a very specific form – his work, his writing. The author has a metaphor/m with epistemological and ethical insinuations, a powerful and broadened rationality of amazing complexity in a writer of metonymies of astounding simplicity.

A book could be written about each of these two cases, but the point is made. In all artworks there must be a deep-seated reason for using techniques. There must be «earned» purposes and desires behind new text forms. In too much art, but especially «media» art, the techniques are used only because of their fadishness. Form and metaphor are used automatically and feebly. Two recent pop song writers have caricatured this situation well. It is especially obvious in their field. «Why don't you do like everyone else ... None of this long lost art, this archaic stuff – go out and buy something», sings Dan Bern. «I've got nothing to say and twelve ways to say it», sings Jimmer Podorsky.

Extended text forms must be melded into the substance of authors' and artists' metaphor/ms. One procedure to accomplish this is to force forms of art to struggle, paralleling the efforts of creators themselves. Wassily Kandinsky discusses this in *Concerning the Spiritual in Art* when he celebrates the encroachment of the various arts on one another, proposing making use of this tendency as an invaluable *modus operandi.* His famous comparison of abstract

art to music is contained in these passages. He suggests that all the arts can learn from one another and press their own individual boundaries, «[d]espite, or perhaps thanks to, the differences between them...» (*Spiritual in Art* 19-20). Instead of seeking the Holy Grail of purity as Modernism did, (Post-)Postmodern painting and novels could learn, as Kandinsky suggests, to extend antithetically. As non-trendy forms they have the free reign to expand philosophically. Thanks to the dissonances between their techniques, their perceived functions and their actuality, they can effectively press the extended text concept into their metaphor/ms, thus achieving deeper resonance. Painting and the novel can be embodied thought.

The Extended Text Concept

If the pictorial turn comes to pass, we will have to replace the word text in Doelker's concept, but certainly not the insight behind «extended». By *text* he means the aesthetic object under consideration, which demands its own form of interaction and interpretation, «reading». He traces the term back to its root in *weaving* or a *cable*, which brings evocativeness back to a word which now seems too solely reminiscent of school books. Although *text* is itself a trope delimiting our perception, whether we call this idea extended text, extended system, extended form, extended virtu or extended image, it is clear that the adjective is most important.

The rest of this paper will apply metaphor/m, through examples of novels and paintings exhibiting it, to a handful of Doelker's many *Kulturtechnik*-ideas from within his extended text analysis. He has given us a topology and taxonomy that cries out for honing on individual concrete manifestations. Let us go through several key sections of Doelker's thought, applying my concept to each and seeking out concrete examples in visual art and novels where the notions apply: extended literacy at work.

TEXT CATEGORIES

Simple text. This is one simple technical form which displays one direct reference. Such an artwork is the dream of the petit-bourgeois, but even Hallmark cards are multifaceted technically although not intellectually. One lesson of TV has been learned. Everything becomes multiple – by placement, material, arrangement, experience or reference. Allusion is unavoidable. The search for significance demands it. Painting and the novel are especially ripe with multiplicity, as will be shown. In the interactive CD-ROM *Medienbildung: Kommunikation, Fernsehen, Medienpädagogik*, painting, photography, silent films, letters, noise, and signal tones are presented as examples of simple texts. Although I am proud that one of my own paintings is used as the illustration
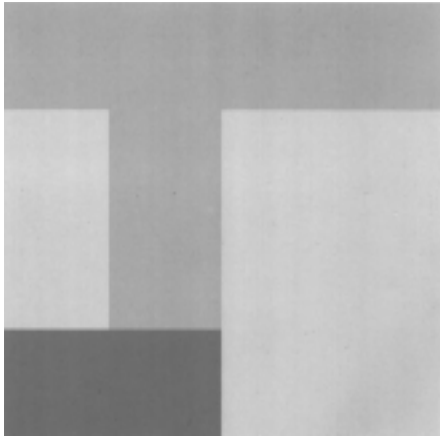
Figure 1:
Charles Boetschi, *Color Unit 10.12,*
acrylic on canvas, 200 x 200 cm 1997

Figure 2:
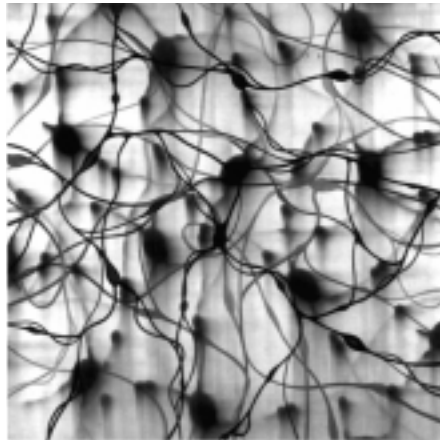Mark Francis, *Labyrinth,* oil on canvas,
213 x 213 cm 1999

Figure 3:
Mark Staff Brandl, *Allusciveroo,* oil on
canvas, 192 x 123 cm 1999

for simple text in this CD, I cannot concur with the authors (a team with project directors Frank Haase and Christian Doelker). The obvious intentionality and allusiveness inherent in painting and photography make them, especially nowadays, additive at the very least. This is not always immediately and clearly the case, yet I find it always true. A simple example would be a representational painting or photo wherein a billboard with words occurs. One step subtler would be Eugène Atget's photos of or Richard Estes's paintings of reflections within reflections in shop windows. The line between montage and «straight» image making is far foggier than it at first seems. This argument could be advanced step-for-step, through ever more subtle incarnations until we arrive at Kasimir Malevich's *White on White.* It is important to make this distinction of simple text, but anything not *self-consciously* transparent, cannot be simple. Take for example an abstract photograph. That so goes against our mundane assumptions that it is clearly an additive if not integrative text by its mere existence. Our common expectations and knowledge of this kind of image-making are based on assuming an «impersonal» photo-chemical process «imprinting» the real world. An unrecognizable photo throws this in our faces. Presentation and expectation have become part of a conceptual collage. A snap-shot is a simple text *almost* always, an «art» photograph seldom. This is not simply to attribute intention to a creator. The artist may have intended to make something simple or transparent, but within the dynamics of the object itself and its reception this is often not the case, not even possible. Paintings often flirt with the appearance of being simple texts, occasionally through their so-called «aura of presence». This is generally purposeful subterfuge. Michelangelo destroyed notes and sketches to further public opinion that he was a directly inspired (not slowly maturing) genius. Henri Matisse painted the same painting over and over on successive canvases, finally keeping only the last one, to make it seem as if the work simply flowed out of his hand, perfect in every nonchalant mark. In the composition of complex artworks, especially painting and the novel, there is such an inherent multiplicity that neither of these entities can be included in this category. Such multiplicity is not always positive. Out of control it often makes for bad art. That is one reason why there is no stain which is not «right», not aesthetic, but much art which is unaesthetic, a failure. A stain on the wall as the result of a quarrel is a simple, indexical text. Why, if painting is a simple text, isn't the novel included here as well? It uses, analogous to painting, only one medium – it's all words. Or perhaps more to the point in this context, why not count the essay as a simple text. I would counter that painting and other non-electronic arts are simply more subtle and pervasive in their multi-layeredness, especially in recent years. Along the lines of my discussion here, this would make them even more of a success in terms of metaphor/m. I refer the reader back to the W.J.T. Mitchell quotation above. The

central trope in a simple text must be either non-existent, close to that, or culturally transparent. In light of the theory of metaphor/m, this category would have to be reworked.

Additive text –This is a category in which side-by-side combinations of other texts occur without any planned interaction. It must unfortunately be admitted that although most media are multi-media, too large a percentage are bad; they are merely additive. *Additive texts,* in Doelker's sense, is simply a descriptive not a judgmental phrase. Many objects in the world are adequately or appropriately additive, such as textbooks or the newspaper. In certain situations we want the delivery of specific information in non-conflicting units. We wish to see them divided, as TV commercials are better separated in some fashion from the narrative, rather than integrated into it (as they originally were in old-time radio).

In creative work, though, additive form is primarily a mistake, lazy thinking. Purely additive works tend to be unresolved collages of the inherited. This is tradition at its worst. There is no further will, nor any strong, individual desire evidenced. The best creative texts or aesthetic objects are integrated as well as additive, thus falling into Doelker's next category. Integrality is not always achieved quickly. As Michael Heusser points out in his book on E. E. Cummings, the poet began with an additive notion of poetry: «poetry + painting». Cummings managed to forge this raw idea into an unprecedented unity of effect as the «poempicture». In addition, Cummings had an additive conception of the self, which he was able to work into a multi-stranded yet integrated and constructed self/ves: «The Self as Text». Heusser's insight into this great poet is elegantly summed up in the title, *I Am My Writing.* One sees in this evaluation the personal and ethical virtues for many creators of ones own metaphor/m. It becomes the very vehicle of living. It is the lens, the activity, and the philosophy through which authors and artists discover and interact with experience. It is their tool for accomplishing H. G. Gadamer's «fusion of horizons», the important concept this philosopher outlined in *Truth and Method.* Without his metaphor/m of self and work Cummings would not only have had no poetry, but no being, no *Dasein* as such. We would have no Cummings, an important part of many of our beings. Cummings, through the insights of Heusser, would offer one of the grandest instances and test cases for my theory of metaphor/m. However, not being a novelist he will be slighted in this discussion.

One novelist who all too often remains additive when he should be integrative is Kurt Vonnegut. His collage-like texts and black humor can be beguiling, yet thin when a book remains too purely in the genre of science-fiction, e.g. *The Sirens of Titan.* In *Slaughterhouse-Five* his personal investment in the broken narrative is evident and his techniques of disruption and di-

stancing begin to come together as a central trope. By and large, he has not yet fully achieved this feat. Perhaps as Bloom would say, he is an adequate, perhaps even a good writer, but not a «strong» one.

A merely additive painter of immense fame is the New Yorker David Salle. He paints in what might be called a «montage» form: a hodgepodge of images from «How to Draw» manuals, soft-porn, disruptive abstract shapes, patterns, assorted citations or allusions to antecedent abstract art, and screwed on found-objects such as 50s chairs. This barrage conforms completely to the accepted structural criteria of modernism, which he claims to challenge. This patchwork may be discussing contemporary issues such as emptiness, disunity, and absurdity. However, more probably it is simply an unconscious result of the same. His art supplies an additive mode with no effective metaphor/m.

Integral texts – This is the category of works which combine various technical forms which furthermore coalesce into an organic singularity. This is and will remain the most important text form to develop in contemporary literature and art. In the CD ROM *Medienbildung*, examples of integral texts are advertising posters, illuminated manuscripts, comics, and post-produced radio interviews. The determining characteristic in each of these is that the parts interact to engender the whole. The result is not one location containing many different aesthetic objects, but one aesthetic object with many different parts. This has been the great lesson of installation art in modern and post-modern visual art and of verbal intermedia in the literary world. The most obvious form of integral text consists of older text forms laid side-by-side, yet contributing to one entire work. An interesting member of this category seems to be the comic book, which unfortunately as of yet has not come close to realizing its promise. In painting and the novel, integral effects are actualized within a bracketed modality, or such linked modalities as to be *canny* – that is, comely and attractive yet shrewd. This is a contemporary version of «transparent surface style», yielding accessibility along the lines of realism, while denying the existence of such a creature. This can be seen in the creative writing of Daniel Ammann or in readable, yet writerly novelists such as David Lodge, (the later) Philip K. Dick, Toni Morrison, or Don DeLillo. In such novelists, below the surface of the seemingly accessible interface the real activity is occurring. The superstratum is important, playing to cordiality, yet it remains a skin, much like the Windows program on which I am writing. It is not truly a system at all, being a kind of face-lift on DOS modeled after Macintosh; Windows NT is indeed a system, yet retains the user-friendly Steve Jobs-inspired visual interface. The differences in these three notions of interaction with the user / perceiver parallels the various approaches of individual postmodern writers. All three computer systems are much different than the troublesome

white-on-blue, commands only, user-unfriendly DOS of not long ago – a metaphor for purist Modernism if there ever was one.

Salmon Rushdie is an author of thoroughly integral-text novels. His central trope is born of the mishmash of cultures to which he is heir: England, India, Pakistan; West, East, Middle East; etc. He is inheritor of all, truly subject to none – not even under a death threat. As an author, he focuses on these cultures metonymically, concerning himself with their literatures, stories and vocabularies. These cultures are, though, opaque or at least semi-translucent to Rushdie. Rather than collage, the image that comes to mind to describe Rushdie's mixtures is an arrangement of a complex number of particles.

Tom Marshall has written an excellent short comment on Rushdie's novel *Midnight's Children*. This stirring description is itself a metaphoric evocation of the novelist's central tropes. It could serve as an ideal tropologically analytic incarnation of metaphor/m in criticism.

> Half the fun of *Midnight's Children* is following the bouncing balls of reference through the merry tunes and wailing dirges Rushdie's languages sing. Names slide from context to context. Actions echo across this text to others. Meaning interpenetrates. Form cannot be avoided, though it seems tenuous. The whole is filmy. The movies have taught people to read the techniques that bring this book to life. (500)

Rushdie at his best integrates the masses of bits of cultural knowledge he bears (and believes a little) into great compositions. He is a Walt Whitman of the British post-colonial world. The building blocks in Rushdie's works are the individual words, like individual citizens of that disheveled, massive country, India. His metaphor/m is a synecdochical / metonymic / metaphoric complex. *«Words are people, are cultures, a mix of cultures, which is the world, is life.»*

Hypertext – This is the most stimulating of the new forms of composition discovered through electronic media. In this category of text, the reader or viewer determines the sequential order of a montage. For the uninitiated, spots, usually single words, of a text can be highlighted in some way (say by being a different color). This is a clue that one can move the cursor on the computer screen to that point, and by activating it («clicking» on it, i.e. pushing the button on the «mouse» control) the computer knows to turn to another page – not necessarily and usually not even the traditionally «next» page. One can travel through a text in many different directions. It is like being able to flip through a book, actually many books, at the touch of a button. Doelker and others call it «non-linear». I claim that it is still linear, but «open-linear» or «multi-linear». One determines ones own, or many, paths through the work. However, lines of experience are still envisioned. It is not iconic, static, three-

dimensional, *comigraphic* (iconic and sequential as in comic books), or simultaneous whole-part (as in painting). It is still phenomenologically linear, if not ontologically so. There are precursors to this in such things as John Cage's magazine in the 60s which consisted of loose pages to be ordered as one liked. Hypertext is not so random as it is sequentially over-determined. I cannot click just anywhere and thereby go just anywhere else. The possibilities are starkly demarcated by the web designer. A better analogy would be filigree three-dimensionality, hence the appropriateness of the word *web*. In short, hypertext adds many alternate vectors to the process of interacting with the standard co-dex-form book text.

The question is how will hypertext be used in literature and art? How can it be added to the compositional repertoire? How will it be incorporated into necessary metaphor/ms? So far the uses have been mere toys, kitsch, or adventure games. It has been said that a form must be almost commercially dead before it can become of use to fine art. This is true because a kind of cultural brainstorming must be conducted on each new form. First the obvious, frivolous ideas are used, then the commercially viable (but still witless) ones are discovered, and so forth until infantile ideas are used up. Practitioners of this nature go elsewhere, to another new toy. Others with more fantasy come and begin the struggle resulting in creative use and real metaphor/ms.

Types of Texts

Under this rubric Doelker examines two divisions of text on a more general level than his categories discussed above.

One-strand (or monogenic) texts exhibit a one-to-one relationship of all parts. Since the beginning of Modernism this type of text seldom occurs. A one strand novel would be, in fact, terribly avant-garde or terribly mundane, such as a one-to-one second-by-second memoir of one's life. Perhaps the small pre-novel prose work *Microcosmographie* (1628) by John Earle comes closest to this. It is primarily descriptions of ordinary people. Yet already by 1653 Izaak Walton had written the *Compleat Angler* with beautiful, and still readable, descriptive passages that include wit and opinion going beyond any real one-strandedness. The first films of simply a train on a track or the like were perfect exemplars. Yet film was soon transformed into narrative to keep the audiences coming after the novelty wore off. A one-stranded painting is the great bugaboo of visual artists, that non-existent entity which «common man» takes to be natural yet purposefully avoided by artists in order to «be different». Some sort of one-to-one realistic rendering of some pleasing view is probably what is imagined. The true ungraspability of what «transparent» realism is,

what constitutes a pleasing subject, and how culturally and period-specific this all is, makes the creation of such a work impossible. The dream is perhaps of some imagined version of Flemish painting, with contemporary subjects, yet with smiling people and with prettier colors. Avant-garde Modernism attempted to recast the one-stranded text in new, inventive forms: in performance art, word-based conceptual art, body art, found-object, reported «stream of consciousness» thought, first person camera, and many other experiments. In the light of Doelker's thought, a new enlightening perception of this work arises. The avant-garde can be seen as nostalgia for direct experience and direct relations, or at best a requiem for the same.

Author Alasdair Gray both scrutinizes and snubs this text type. His novels such as 1982 *Janine* or *Lanark: A Life in Four Books* are duo-strand, rather than one- or multi-strand. There are always two clearly separable styles running parallel in and out of one another, as if each book were a cable made of only a red and a blue wire. One is always naturalistic, social and personal. The other is a tale told in a clearly popular genre – science fiction, soft pornography, horror or the like. Each sub-tale casts shadows on the other. Each seems to be symbolic of the other. The impossibility of one-strandedness is brought to a head as nowhere else. Gray's truly postmodern central trope is the yin-yang duality of mediated life. Opposition is mapped onto genre and style itself.

Interactive video games may be the closest we come to a monogenic para-artistic / literary experience in our society. However, the newest games feature repeating «heroes», so have already begun to shed the skin of virtual sport, and therewith one-strandedness.

Multi-strand (or plurogenic) texts are composed of sections which wouldn't naturally come together. Thomas Pynchon is the king of multi-strandedness. He seems to know everything, use everything, and weave it all together. There are always several sub-strands in his books that are just slightly out of reach. The mysteries in his novels are vast, yet almost at hand, just slipping away, like a word on the tip of one's tongue that will not come. *The Crying of Lot 49*, *Gravity's Rainbow* and *V* seem to include immense chunks of history, if not all of it. *Vineland* assaults all aspects of American life. Pynchon's central message is that mystery and confusion remain even when everything reveals its patterning and even when vast knowledge lies at hand. His metaphor/m is the direct mapping of this conviction onto the readers' experiences of working their way through his novels. The reader is experientially the detective, who is furthermore the chief character. Pynchon's vocabulary is a corollary of this operation with its mix of intellectually sophisticated, scientific fact and odd, almost cheap, easily decoded names, such as *V*'s «Benny Profane». His facts are tantalizing, but of no assistance. His mysteries are purposefully hidden or condescendingly

revealed. Even the syntax is sculpted by this metaphor/m, but mostly the novelist manifests it in the structure at the level of composition.

The works of several excellent, obviously multi-strand painters could be chosen to easily illustrate this text type. Three candidates would be the combine paintings of Robert Rauschenberg, the free-for-alls of Sigmar Polke, or the restlessly inclusive thought-model paintings of Lydia Dona. I will attempt to display the inherent multi-strandedness of painting by discussing a painter who is a seemingly unlikely recruit. This is the geometric, minimalist, colorist named Charles Boetschi (fig. 1). If my contention holds that Doelker's media literacy and extended text concept suffuses all current good, strong, paintings and novels, it will hold true here. We must look for metaphor/ms of extendedness in a more discreet form.

Boetschi displays unadulterated and courageous antithetical awareness. His paintings make clear reference to the minimalism of Donald Judd and the geometric abstraction of Piet Mondrian and the hard-edge / *art concret* painters. Nonetheless he denies and inverts several of their key premises. In his paintings he acknowledges geometric art's tradition, but also shows that he has taken postmodern doubt to heart. Boetschi extends the metaphors of this style, sometimes by «backing-up», sometimes by leaping forward. He paints, a method Judd abandoned to go into a three-dimensional form between painting and sculpture, the «specific object». Yet, Boetschi's surfaces are immaculately smooth. Infinitesimally raised edges due to paint thickness are the only evidence of the object being hand-painted. The artist forswears both the utopian aspirations of purism and the Dada-fathered theatricality of presence in Minimalism. He retains and advances the striving after integrity of early geometric painters, such as Mondrian. Boetschi uses a heavily intellectualized compositional strategy based on a grid formed of eight rectangular, horizontal subdivisions. Generally, his compositions violate the standard rules of design as learned in art school. The paintings accentuate skewed arrangements and peculiar color. Strangely irritating yet attractive «off-hues» are adjoined in a seemingly random fashion. There are no primaries or even secondaries. Personal, emotional and anecdotal associations accrue to the various tints. Boetschi's works are intelligent, complex and precariously dissident .

Color is a happily difficult entity for trope and for theory in general. It is seldom mapped from the source domain of vision in fundamental metaphors. This may be because particular colors are so insistently real, so sensual. Color does not represent anything and it cannot be abstracted. It is always a sample of itself. In many visual artists there is a mix of metonymy and metaphor in their central trope, thereby incorporating color. Clearly color must come into play in painting. Much of painting has revolved around color-formed space. Light and

color are inextricably linked for visual artists. Foundational metaphors of light are often manifested in color.

Boetschi is making several analogous and complimentary mappings. The aspects of form he utilizes in his metaphor/m are color and geometric composition, through which he plays regularity against irregularity, typifying understanding, learning and life. His chief foundational metaphor is one common to our culture, if currently theoretically in dispute : *«UNDERSTANDING IS SEEING», («I saw the light!»)*. A relative of this is the famous *«IDEAS ARE PERCEPTIONS»*. Boetschi's personal creative extension is «true perceptions are surprising». Furthermore, a philosophically important basis of his art are the foundational metaphors *«IMPERFECT IS IRREGULAR»* and *«PERFECT IS REGULAR»*. His mapping proceeds as follows. *«Thinking is seeing»*, metaleptically then, it is *«painting»*. Light becomes color, (in Boetschi this is paint, but without obvious stroking, so more of an ocular than physical presence). His choice of quirky color is the source mapped on the target *«IRREGULARITY»* (which yields the target *«imperfect»*, which yields *«discovery»* or *«surprise»* by steps). In an inspired turn of elaboration and extension, the geometry of his compositions is matched to *«REGULARITY»*, yet the arrangement of those forms is matched to *«IRREGULARITY»*. In Boetschi's work one sees the potential for highly complex, creative, yet refined metaphoric structure in painting. His personal central message is that unbalanced surprises in color and composition show the truth of experience. His metaphor/m is the equation: *«Composition and color are visually irregular»*, thus yield *«(surprising) perception»*, which yields *«(new) ideas»*, which supply *«(true) understanding»*. The postmodern complexity in this metaphor/m is the fact that his image-mapping relies on our expectations from the history of the forms with which he works.

Varieties of Texts

This subclassification overlaps with Doelker's other divisions, presenting what can be seen as functions or goals of text types and categories. One fashion in which contemporary literature and art becomes multi-strand is by using and redefining each of these varieties. After the analyses above, I would like to don that second hat of a theoretician, to act as a harbinger and allow my imagination free play. This is a change from Procrustean to proleptic theory. I will fantasize various fashions in which a contemporary novel or painting could make use of the insight behind each of Doelker's varieties.

Pragmatic – Such a text is a recipe for use. Sol LeWitt's instructions through which assistants create his wall drawings come close to this text form. However,

the wall drawings themselves are the art, not the directions. Lawrence Weiner's early works were both pseudo-pragmatic and the art object themselves. He presented instructions or descriptions such as «A Square Removal from a Rug in Use». Since then his work has developed into purely abstract language, such as fragmentary lists of prepositions. It has become a boring variation on concrete poetry, losing the strength it had earlier as vague potentiality. Novels could be composed of instructions, or serve as instructions. Certain poetry has mimicked this form, especially in Fluxus works. A whole novel would be unusual. A kind of epistolary novel-cum-cook book. Neither visual art nor writing of a pragmatic nature, it seems, could be serious art without a heavy dose of irony, parody or comedy. I envision a certain cheapness to such an endeavor, the artsy equivalent to a one-line joke: a painting with scenery described in words on it, a novel telling you how to construct a novel. This is apparently not a very promising wellspring of new options for deeper literature or art. Let us leave pragmatic works where they belong, as fact deliverers: books on how to rebuild your house.

Documentary – This is a text which is a record of an event. The most famous are TV documentaries, clearly achieved art in every sense. In the fine arts, there is always a secondariness to be overcome in this genre. A documentary about a famous artist is a work of art, yet somehow always ancillary to the work of the painter herself. Correspondingly, although essays have been works of art since Francis Bacon, a paper about a specific novelist such as J. D. Salinger always retains an overriding «aboutness». This text variety has entered fine art in «docu-dramas», fictional works sporting accurately researched history. Alex Haley has authored two of the most extraordinary, the *Autobiography of Malcolm X* and *Roots.* Popular forms have also occasionally achieved resonance, for example James Michener's novels such as *Alaska* or *Caribbean.* These works suture adventure and documentary together. Documentary detail is so basic to good books of social portent that it hasn't needed to be experimentally developed.

Many paintings display tantalizing hints of the record of their making, fused into the meaningful structure of the work itself. This is a version of documentary. In addition to the outright «traces» left, such as the pentimenti of indecision left behind in Abstract Expressionist works, paintings could emphasize more of their xenogenisis through sequentiality. Other aspects of the world of painting could be documented as an important aspect of the piece: handling, hanging, placement, etc. Eye-opening, documentary surprises with metaphoric purport could be realized through the calculated contradiction of viewer expectations of painterly procedure: what should be impasto or not, what is matte, what is smooth, what is foreground, and so on.

Fictional – The «simple text» form of every sort of creative writing lies in the fictional, the «story». A hyper-realized, virtual form of a novel could be more fictional and aware of it's fictionality, expressing this (which expression would then be non-fictional). If the narratives in novels exist today as a progression along an axis from *x* to *y* (usually with many strands doing this parallel), the true hypertext fiction will unloose the strands from their unidirectionality. One strand will travel *x* to *y*, another *a* to *b*, another *c* to *d*, etc. All vectors would crisscross over a given «0» point or points, much like an ever-shifting three-dimensional Cartesian coordinate system. Many an axis could feature narratives of real versions of unreal entities which are representations of the real. The concoction of virtual reality works that are actually literature will entail such self-referencing and wit. Ultra-fictionality could be created which begins to accurately model, as well as represent, experienced life.

The role of fictionality in painting has always been a quandary. Painting has been accused of extreme fictionality («through the window» illusionism). Although this was true for one or two very short periods of time in the incomparably long history of painting, such an incrimination betrays ignorance. Even the most «realistic» (i.e. culturally transparent) styles of painting have required antipodal attention. They demand to be seen as images, and simultaneously as creations, even inventions – or there would be practically no joy in perceiving them, notwithstanding or especially in trompe l'oeil. The surface of painting was always one of its prime aesthetic qualities, only emphasized to exclusion in High Modernism. Even those artists who modeled the picture plane on the window were citing the image. They employed specificities and artificialities of «window». One aspect of fictional text status that could yet be expanded on in painting would be in questioning the definition of so-called abstraction and so-called representation. Both of theses fictional categories could be put to the test, put under pressure, by creating works which are both, either/or, or neither/nor. The paintings of Jonathan Lasker, Stephen Westfall, David Reed, Mark Francis and Hanspeter Hofmann have even now initiated a cross-examination of these received divisions of thought (fig. 2).

Ludic – This is a text which is a game. Forays into the ludic in the arts have been made using stochastic procedures. This area of text has unfortunately tended to appear only as superficial entertainment or simple-minded ironic art. The ludic text variety has had a few successes in multimedia and intermedia work. It crops up in surprising ways, for example in the activities of production itself, which are not always immediately visible as such within the finished piece. This occurs in Boetschi's choices of colors, which he does randomly and spontaneously, without regard to the others already in place. Resolved ludic

works are indebted to the antithetical misprision of Dada performed by John Cage. He is the contemporary Emersonian transmitter, and more importantly mis-reader, of Duchamp to the American arts and thereby the literary, musical and art world at large.

In the future the ludic text variety will certainly be an important aspect of virtual, hypertextual art objects, whether predominantly literary or visual. How can this element be used, become an integral aspect of a metaphor/m, something more than a cute trick? Even the important ludic musical compositions of Iannis Xenakis didn's fully succeed. Cage's visual, literary and musical works succeed, but as documentation of ludic compositional activities, not as ludic activities by the perceiver in the interaction with the work itself. One fantasy which comes to mind would be paintings which change sequentially, while retaining their metaphorically important iconicity of presence. Another possibility would be novels through which one can playfully cruise, yet which are so thoroughly composed that the experience yielded is an important embodiment of the text's weltanschauung.

Intentional – These are persuasive texts. This variety has a justifiable presence in design, television production and various forms of advertising, but has not interested literature or fine art. This is not to claim that there can be no politics in fine arts. As has been pointed out by Deconstructivists, literature and art are inherently political. There are good art works and novels which are intentional because of their social criticism. Examples include Thomas Hardy or Nelson Algren's novels, good sermons by black preachers such as Pastor Matthew and much feminist art, including Barbara Kruger. Often such works are not strictly or solely intentional. Intentionality is only one of many layers. A strength of feminist culturally critical art lies in the very laying bare of it's own and other's intentionality, thus integrating its persuasiveness into its metaphor/m. Likewise the preachers of the black Christian community clearly use the social-progressiveness they find in their reading of the Bible as a foil for the larger conservative context that religion in the world now places itself. This they do with a self-assured aesthetic theatricality, blended with proselytism. Intentionality exists in most art, but purely intentional texts are usually cliched, hence boring, hence powerless.

Doelker points out that these text varieties can be converted into one another in certain conditions. For instance, by «zapping», the constant clicking through channels on television using a remote control, many viewers turn other text varieties into a ludic one. They play their TV. If this were done live, one might be able to compose works analogous to the current music created by DJs with scratching and sampling techniques. It would then no longer be only ludic, but also fully art – fictional to an extent, yet more appropriately music-

like, an integral text. Integral, mixed, and hypertextual versions of these varieties could metamorphose each of them into authentic art or literature. A composite of several might yield a visual-textual music of sequentiality, capable of being developed to excitingly Joycean dimensions in broadened versions of the novel and painting.

There could be several more entries added to this list of varieties, continuing Doelker's line of analysis.

Presentational – A text form dramatically showing what exists is a kind of *pragmatic-documentary* elaboration.

Allusive – There is a cross between *fictional, documentary* and *ludic* text varieties. Happy, meta-textual play creates a *hypercognition* or *hyberbild* of cultural reference.

Philosophical – This is a variant of the *intentional.* These are texts which are analytical, i.e. persuasive, but not preachy.

Composite – Texts exist, and will come to be, combining all or many of the above listed varieties – the many and various specific works with which creators surprise us.

In this paper painting and the novel, my theory of metaphor/m and Doelker's innovative idea of expanded media literacy, in the particulars of his extended text concept, have prodded and goaded one another into a protracted dialogue. Each reveals intriguing characteristics of itself in attempting to interact with the others. Their conversation as a whole is a reminder that rather than worshipping each new toy as it appears, or bemoaning each one's potential wickedness, we must concentrate on analysis and effective use of our new discoveries. Yes, we should also play with our toys, remembering that toys may not be «real», however they are tools for thought, learning, fun and art.

Extended text notions derived from electronic, popular, mass or niche media grant opportunities to consider new forms of interaction. The concepts, not the hardware, are what is important. This was displayed in our discussion by how well these concepts functioned when manifested in a dialectic with painting and the novel. What do we do with these thoughts? How can we integrate them in indispensable ways into the metaphor/ms of literature and art – and thereby in the antithetical and creative understanding of life? The answers each of us finds to these questions will expand the simply technological dimensions of our inventions to profound and essential ones.

Coda

«And yet Brandl, you didn't practice what you preach in this article. It still bears the form of a scholarly paper, more or less», quibbled Persona Mark, sitting before his computer screen. «Your essay frequently refers to metaphor/m and extended text, but only slightly embodies them – violating one of your main tropes.»

«Strange to talk out loud while facing a computer screen», retorted Persona Brandl, «but, yes, I haven't gotten many elements of the form of the discussion itself to be structurally materialized tropes of my deliberation. I did succeed in a few places, but a Diderot of the essay, seemingly, I am not.»

«Well, then, what if we introduce a concocted novel-like section as coda? You'll have a hint of appropriate metaphor/m, even if not an incredibly resolved one», suggested Mark.

«Except that novels are not just dialogue. And what about the other forms and formats I mentioned or alluded to?» countered Brandl, slightly perturbed after so much hard work at the keyboard.

«OK, OK. How about also inserting a reproduction of a painting of your own? One that reflects your contention that contemporary painting is also multi-strand. A work soaked through with several of Doelker's extended text concepts. There have already been several other paintings as figures of illustration, why not a bit of wallowing in the self (fig. 3)? Then you can extend the tropological postscript with a little description including fictitious technical directions from electronic media.»

As the paper ends, Brandl sits in the gathering dusk, the unhealthy glow of the computer screen rim-lighting his features. The reader is invited to imagine a roll of end credits and acknowledgements scrolling over this image, with theme music in the background. This is followed by a static list of hot links to other novels, paintings and to all other papers and authors in this book. Finally come the footnotes and references which actually do end this essay in this book.

Footnotes

1 The elements of Doelker's extended text analysis discussed here have been assembled from a conflation of all these sources, including an English translation of *Ein Bild ist meht als ein Bild* in manuscript. Parenthetical references will be made only when specific quotations are used.

2 Needless to say the discussion of this problem and the pervasiveness of the term burden is due to W. Jackson Bate's book, *The Burden of the Past and the English Poet*. Unfortunately hardly any contemporary creators seem to have direct knowledge of this wonderful book and its complex and important argument.

3 An excellent discussion of such complexity in the uses and perception of the inherited form of the Blues is in Fritz Gysin's «African American Modernism and the Construction of the Blues».

4 It is my soon to be finished master's thesis.

5   I don't wish to discourage anyone else from using this theory, if they are so inclined. However, a trademark allows me to control how it is used, if need be. Additionally, most powerful terms in our postmodern culture seem to have that small «tm» after them. I have joined the club.

6   Bloom supplies an instructive chart of the steps of his theory on page 84 of *The Map of Misreading*. Part III of this book, titled «Using the Map», also offers his most stirring applications of his «dialectics of revisionism», «images in poems», «rhetorical tropes», «psychic defenses» and «revisionary ratios».

7   «Foundational metaphors», both the term and the idea, are important in all the publications of Lakoff and his co-scholars. This was brought to the attention of a wide public first through the book *Metaphors We Live By.*

8   The typographical conventions of style in this paper for presenting figurative phrases, metaphors and metaphor themes are the recently established ones of the preeminent journal in the field, *Metaphor and Symbol.* This is based on Lakoff's work, but with some slight changes. Foundational metaphors (in quoted, upper-case italics) can be found in all of the works of Lakoff, Turner and Johnson. The primary source for researchers is the «Master Metaphor List» begun by Lakoff. This is the bulk of the web site at the University of California at Berkeley titled the *Conceptual Metaphor Home Page.*

References

Alter, Robert and Frank Kermode (eds.). *The Literary Guide to the Bible.* Cambridge, Massachusetts: Harvard University Press, Belknap Press, 1987; paperback, 1981.

Bate, W. Jackson. *The Burden of the Past and the English Poet.* New York: Harvard, 1970; paperback New York: W. W. Norton, 1972.

Bern, Dan. «Go to Sleep.» *Dan Bern.* Columbia CD 485483 2, 1997.

The Bible.

Bloom, Harold. *Agon: Towards a Theory of Revisionism.* Oxford: Oxford University Press, 1982; paperback, 1983.

—. *The Anxiety of Influence.* Oxford: Oxford University Press, 1973

—. *A Map of Misreading.* Oxford: Oxford University Press, 1975; paperback, 1980.

Critical Inquiry. Chicago: The University of Chicago Press.

Doelker, Christian. *Ein Bild ist mehr als ein Bild: Visuelle Kompetenz in der Multimedia-Gesellschaft.* Stuttgart: Klett-Cotta, 1997; in collaboration with the Pestalozzianum Press, Zurich. – English translation in manuscript: *A Picture is More than a Picture: Visual Competence in the Multimedia Society.*

—. *Kulturtechnik Fernsehen –Analyse eines Mediens.* Stuttgart: Klett-Cotta, 1989; paperback edition 1991.

— et al. *Medienbildung: Kommunikation, Fernsehen, Medienpädagogik.* CD-ROM. Zurich: SSAB, Pestalozzianum Zurich, SWR, 1998.

—. *«Wirklichkeit» in den Medien.* Zug: Klett und Balmer, 1979.

Earle, John. *Microcosmographie.* (1628). London: A. Murray and Son, 1868.

Gadamer, Hans-Georg. *Truth and Method.* Revised translation by Joel Weinsheimer and Donald G. Marshall. New York: Seabury Press, 1989.

Gray, Alasdair. *1982 Janine.* Harmondsworth, England: Penguin, 1985.

—. *Lanark: A Life in Four Books.* London: Paladin, Grafton Books, 1989.

Gysin, Fritz. «African American Modernism and the Construction of the Blues.» In: Andreas Fischer, Martin Heusser and Thomas Hermann (eds.), *Aspects of Modernism: Studies in Honour of Max Nänny.* Tübingen, Germany: Gunter Narr, 1997. 279–294.

Haley, Alex and Malik El Shabazz (Malcolm X). *The Autobiography of Malcolm X.* New York: Ballantine, 1965.

—. *Roots.* Garden City, New York: Doubleday, 1976.

Halter, Peter. «Paul Strand: An American Modernist.» In: Andreas Fischer, Martin Heusser and Thomas Hermann (eds.), *Aspects of Modernism: Studies in Honour of Max Nänny.* Tübingen, Germany: Gunter Narr, 1997. 253–276.

Hermann, Thomas. *«Quite a Little About Painter»: Art and Artists in Hemingway's Life and Work.* Tübingen, Germany: Francke, 1997.

Heusser, Martin. *The Gilded Pill: A Study of the Reader-Writer Relationship in Robert Burton's «Anatomy of Melancholy».* Tübingen, Germany: Stauffenberg, 1987.

—. *I Am My Writing: The Poetry of E. E. Cummings.* Tübingen, Germany: Stauffenberg, 1997.

Lakoff, George, et al. «The Master Metaphor List.» *Conceptual Metaphor Home Page.* Berkeley: The University of California at Berkeley. (Last Revision March 22, 1994). ‹http://cogsci.berkeley.edu›. (Read July 1999).

— and Mark Johnson. *Metaphors We Live By.* Chicago: The University of Chicago Press, 1980; paperback, 1981.

— and Mark Turner. *More than Cool Reasoning: A Field Guide to Poetic Metaphor.* Chicago: The University of Chicago Press, 1989.

—. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind.* Chicago: The University of Chicago Press, 1987; paperback, 1990.

Marshall, Tom. «Rushdie, Salman (1947–)» In: Larry McCaffery (ed.), *Postmodern Fiction: A Bio-Bibliographical Guide. Movements in the Arts*, no. 2. New York: Greenwood, 1986. 498–501.

Mitchell, W. J. Thomas. *Picture Theory: Essays on Verbal and Visual Representation.* Chicago: The University of Chicago Press, 1994; paperback, 1995.

Michener, James. *Alaska.* New York: Random House, 1988.

—. *Caribbean.* New York: Random House, 1989.

Podrasky, Jimmer and Terry Wilson. «Hamlet Meets John Doe.» T*he Rave-Ups: Chance.* Epic CD EK 45255, 1990.

Pynchon, Thomas. *The Crying of Lot 49.* Philadelphia: Lippincott, 1966.

—. *Gravity's Rainbow.* New York: Viking Press, 1973.

—. *V.* Philadelphia: Lippincott, 1963.

—. *Vineland.* London: Minerva, Mandarin Paperbacks, 1992.

Rushdie, Salmon. *Midnight's Children.* London: Jonathan Cape, 1981.

Vonnegut, Kurt Jr. *Slaughterhouse-Five.* New York: Delacorte Press, 1969.

—. *The Sirens of Titan.* New York: Dell, 1959.

Walton, Izaak (with additional material by Charles Cotton). *The Compleat Angler. (*1653). Oxford: Oxford University Press, 1989.