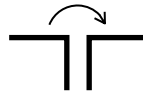


# Anaphora (ἀναφορά)

A figure of speech where a term is repeated; effect when in relation to two paired terms with opposed senses, such as “damned if you do, damned if you don’t” or Charles Dickens famous opening to Tale of Two Cities, “It was the best of times, it was the worst of times.”

In enthymeme: the middle term is repeated but at the same time switching from the predicator (“Socrates is man”) to predicated (“All men are mortal”). In this example the single man becomes the plural men to indicate the general case.

In the calculus of George Spencer-Brown, anaphora can be written (allowing Kauffman’s liberty of rotating the bracket):



... and so reveals itself to be a variation of Cardea, goddess of hinges, and Janus, the god of duplicities. Turning, in many religions but especially that of the Sufis, is in itself a form of worship, so the anaphora could be considered as an *archē*. Note: the doorway has always had a cosmic implication, as in the *limen coeli*, (gate of heaven) or Bab’El (gate of God). The cardinal directions reference the name Cardea.

Enthymeme is anaphora in the sense that the middle term appears twice but not in the conclusion. It’s “job” has been to effect a relation of the first and second term, Socrates and mortality.

Anaphora is allied, originally, to “consecration,” involving the *antitupon* (ἀντίτυπος, ον), or “answering to a pattern,” as in *antonomasia*. When the pattern is invoked by the instance that claims to instantiate it (hapax: Little Miss Muffet’s “tuffet”), consecration uses reversed *antonomasia*.

## Visual anaphora

In *Strangers on a Train* (Hitchcock, 1951), the evil Bruno watches his blackmail victim, Guy Haines, playing tennis, his eyes fixed directly on Guy while the rest of the spectators move their heads from left to right. Note: this is a variation on the Ames Window experiment, where a window seems to rock back and forth while a bar placed on the sill seems to pass through the material plane of the window.

Or, the Charles Adams cartoon where a movie theater audience is in tears except for one ghoulish man who is chuckling to himself.

Anaphora is the rhetorical name for **symmetrical difference**.

## Religious/mythical anaphora

When used in relation to consecration, *anaphora/antetupon* indicates a transformation that is miraculous, as in Hebrews 9:24, “For Christ did not enter a sanctuary made with hands, that was a mere copy” (*antitypa* | ἀντίτυπα | acc. pl. neut.) of the true one, but into heaven itself, now to appear in the

presence of God on our behalf"; or 1 Peter 3:21, "This water prefigures (antitypon | ἀντίτυπον | nom. sg. neut.) baptism, which now saves you."

Helen Keller's teacher, Anne Sullivan, reported the same transformation when she signed "water" in Helen's hand while she pumped water over both their hands. Keller, who recognized the sign and had used it in a perfunctory way (1:1), suddenly realized the *function* of the sign in relation to experience, an "autonomous" system, a distinctive, autonomous, and regulative symbolic domain.



Jean-Pol Grandmont (2011). Front panel of a sarcophagus representing the four seasons. Marble, Roman artwork, middle of the 3rd century CE.

The four seasons, or *Horæ*, configure the idea of transience: a change continuum, lacking formal breaks, must be given specific "joints" marking beginnings and ends. A portal in and of itself indicates the enigma of the transient continuum, that although it effects a change between radical opposites (winter/summer, success/failure, death/life) there is no point where change can be observed, because, as in the curve of the Golden Rectangle, each part of it embodies the change of the whole.

Reading in his grandmother's garden, the young Marcel Proust reflected that the difference between fictional world and our own is that we see, in the passionate transformations of its characters, an awareness that, because of the scale of our own "reality," we do not notice in our own life. Transported from the novel to our own "interior," we feel these passions all the more keenly, as if the external mirror of fiction were required to recognize something that, in us, is native but unnoticed.

*[O]nce the novelist has brought us to that state, in which, as in all purely mental states, every emotion is multiplied ten-fold, into which his book comes to disturb us as might a dream, but a dream more lucid, and of a more lasting impression than those which come to us in sleep; why, then, for the space of an hour he sets free within us all the joys and sorrows in the world, a few of which, only, we should have to spend years of our actual life in getting to know, and the keenest, the most intense of which would never have been revealed to us because the slow course of their development stops our perception of them. It is the same in life; the heart changes, and that is our worst misfortune; but we learn of it only from reading or by imagination; for in reality its alteration, like that of certain natural phenomena, is so gradual that, even if we are able to distinguish, successively, each of its different states, we are still spared the actual sensation of change.*

—Marcel Proust, *Remembrance of Things Past*, "Combray," 92

DK, April 8, 2024