Beyond an Ecology of Mind: The Sublime Trauma of Ballard and Faulkner’s Metaphoric Landscape. Comparative analysis of William Faulkner and J. G. Ballard; specifically looking at the topology of their metaphors, while using the lens of Gregory Bateson’s theory of the double bind as a tool for articulating the internal structure of their metaphors (including similes, metonymy, etc.). Russian Formalist notions of fabula and syuzhet are useful in unpicking this narratological structure, as a more detailed version of the distinction between tenor and vehicle within metaphoric language. The main works from these authors are (bearing in mind, that it’s already quite expansive, so the set of works is relatively limited, though can be expanded where necessary): As I Lay Dying, All the Dead Pilots, The Concrete Island, and The Enormous Space – I had decided on one novel and one short story from each author, though, again, this limited selection can be expanded if seen as necessary. Along with the literary works, another primary source is Gregory Bateson’s Steps to an Ecology of Mind. The main notion, as reflected in the type of metaphoric structure used, is that of inversions across chiastic structures leading to a sense of the sublime, by way of evoking some of the Otherness and alterity of individuals experiencing their own consciousness. In order to capture this, the Burkean sublime, along with Freudian sublimation (and their shared etymological history) form central aspects – that is to say, the sublime trauma of self-hood is sublimated into the complete dissolution and reconstitution of self, by way folding the abstract and concrete into one another, where such psychological upheaval is in itself a form of trauma. Lastly, as a nod to Bateson’s notion of ‘metalogues’ (DEFINITION: “A metalogue is a conversation about some problematic subject. This conversation should be such that not only do the participants discuss the problem but the structure of the conversation as a whole is also relevant to the same subject”), I wanted the overall structure of the dissertation to capture this double format. This is the reason four works have been chosen; as a way of structurally mirroring Gremias’ four-term homology or ‘semiotic square’, with Bateson’s idea of the double-bind forming the central point of intersection between the four parts. Some additional distinctions: Landscape of metaphor as embodying some fundamental aspects of consciousness and landscape as a metaphor for consciousness – embodied via affect, through the sublime and sublimation, with the Uncanny as effect. I hope this makes sense. I will send what I have written so far, some additional notes, some selected quotes from Bateon’s Steps to an Ecology of Mind, a scan of a whiteboard which lays these ideas out (badly), some relevant papers a supervisor sent me, etc. There is still some material existing only as annotations and highlights, which I will try to forward ASAP, but just wanted to get this process underway – I hope this will be OK; to send more bits and pieces after the fact?