1: Immediacy, Hypermediacy, and Remediation â€" Accessing Rhetoric

Through a highly sensitive exploration of key concepts and metaphors, Bernard Faure guides Western readers in appreciating some of the more elusive aspects of the Chinese tradition of Chan Buddhism and its outgrowth, Japanese Zen. He focuses on Chan's insistence on "immediacy"--its denial of all.

The Rhetoric of Immediacy: Princeton University Press, Chan and Zen studies in the West have blossomed over the last decade, led in part by a new generation of scholars who combined their academic training in the West with study in Japan under the tutelage of the leading Japanese authorities on Zen history. These younger Occidental scholars are often understandably awed by their Japanese mentors, whose penchant for meticulous philological research, coupled with their prodigious command of the vast corpus of East Asian Buddhist literature, has made the Japanese the undisputed leaders in the study of Zen. It is thus not surprising to find Western scholars enthusiastically embracing the Japanese research agenda-an agenda that has proved quite fruitful to date. In applying their research skills to literally hundreds of newly discovered Chinese, Korean, and Japanese documents, Japanese scholars have seriously challenged the image of Zen Buddhist history recounted in canonical sources. As a result, we have now come to recognize the historical importance of a multitude of Tang Chan movements traditionally ignored or marginalized by medieval chroniclers, including the "heterodox" Baotang, Oxhead, and Northern lineages. Similarly, we now recognize the role of the much maligned Daruma sect in the evolution of Japanese S6t6 Zen and the role played by abaku monks in stimulating the Toku- gawa revitalization of Rinzai. Be that as it may, many Western students of Zen, following the lead of their Japanese mentors, have yet to shake themselves free of traditional historiographic models: The Rhetoric of Immediacy by Bernard Faure is in many respects the first major Western study of Chan and Zen to depart significantly from the Japanese agenda and to inveigh against long dominant "elitist" conceptions of Zen mo- nastic practice. Indeed, the author dedicates much of the book to an analysis of religious phenomena that Westerners do not typically associate with Zen at all. Thus we find two full chapters devoted to a discussion of thaumaturgical prac- tices and wonder-working Buddhist saints, while another two chapters focus on the nature of Buddhist funerary ritual and the worship of icons and relics. There are also individual chapters on the subjects of dreams, sexuality, and the importance of ritual in Zen monasticism. In each case, the author marshals a wealth of historical data in order to demonstrate the integral role played by such phenomena in the Zen tradition. Faure, a French scholar teaching in America who spent many years studying Chinese Buddhism in Japan, readily concedes that his interest in the "margins" of the Zen tradition may be associated with the fact that he feels "marginal to that tradition and to the academic traditions as well" p. Like Dorothy another outsider , who peeks behind the curtain to discover the true face of the Great Oz, Faure looks behind the veil of Zen rhetorical sublimities, directing his gaze toward all that has been concealed, ignored, or disavowed by traditional polemicists and modem scholars alike-from the veneration of mummified masters to dream divination and tales of promiscuous prelates. In so doing, Faure has produced what is no doubt the boldest and most stimulating book to appear on Zen Buddhism in many years. The Rhetoric of Immediacy opens with a methodological preamble see be- low , after which Faure launches into a critical analysis of the doctrinal foun- dations of Zen Buddhism as found in the dialectical opposition of sudden versus gradual enlightenment. In brief, the gradual view holds that enlighten- ment is difficult to attain owing to the depth and intransigence of delusion; thus enlightenment requires the expenditure of considerable time and effort. The sudden or "subitist" view holds that attachment to any view, including that of "sudden" or "gradual," constitutes an impediment to awakening; one need sim- ply abandon attachment to all conceptual structures in order to attain enlight- enment "here and now. This conceptual complex exhibits a homologous logical structure to the Mahayana doctrine of "two truths" absolute vs. The controversy of sudden versus gradual and the doctrine of the two truths serve as the conceptual matrix through which Faure explores a vast complex of Chan and Zen "mediationsw-religious symbols, images, and ritual practices such as mortuary ritual and the worship of sacred relics and icons -that negotiate the logical "gap" between absolute and contingent truth. As mentioned above, these mediations have heretofore been systematically excluded from the

field of Chan and Zen studies, on the pretext that they are extraneous to "au- thentic" or "pure" Zen; pure Zen is properly concerned only with the immedi- ate and absolute. On those rare occasions when the presence of such practices is grudgingly acknowledged, they are typically explained away by reference to the Buddhist doctrine of upaya "expedient means" , or by invoking the dubi- ous distinction between "popular" and "elite" religion. Whether summarily dismissed under the indigenous rubric of upaya, or relegated to the margins under the more "scientific" rubric of "popular religion," the sacerdotal, super- natural, and sacramental elements of Chan and Zen Buddhism are rarely taken seriously by Buddhist scholars. Attempts to exclude mediating structures from the purview of Chan and Zen studies under the pretext of elucidating the "essence" of Zen betray a superficial appreciation of two-truth dialectic. As Faure shows, efforts by the Zen tradition to negate mediations were themselves always framed in mediating structures, just as attempts to negate the symbolic were themselves always symbolic and the rejection of ritual was itself a ritual move. In short, "even if Zen can be characterized as what exceeds or subverts the structure, it remains an effect of this structure and cannot exist apart from it, just as ultimate truth cannot exist apart from conventional truth" p. Faure is acutely aware of the degree to which the polarities, dichotomies, and epistemic commitments that structure traditional Chan and Zen discourse also structure our own discourse about Chan and Zen. The di- chotomy of sudden and gradual, for example, is recapitulated in the modern debate between those who advocate a "phenomenological" approach to Chan and Zen, versus those who argue for a strict historicist method the celebrated debate between Hu Shih and D. Suzuki comes to mind. Nonetheless, according to Faure, the problems of transference and projection are virtually intractable. A Reply to Hu Shih" pp. Faure is similarly wary of the "teleo- logical tendencies of controlled narrative" p. Accordingly, he opts to abandon the naive pretense of "historiographic objectivity" p. This "methodological pluralism" is evident throughout The Rhetoric of Immediacy, in which Faure draws on a legion of contemporary philosophers, lit- erary critics, and social theorists to analyze or illustrate this or that point. Note, for example, the following passage on page The danger, of course, is that, in abandoning the distinction between primary and secondary material or the fiction of scholarly objectivity, one may also relinquish the challenge of grappling with the "otherness" of the "other. There may indeed be deep homologies between the catego- ries and polarities that structure Zen discourse and the categories and polarities that structure our own, but surely part of the hermeneutic challenge is to iden- The list of contemporary theorists repeatedly invoked by Faure includes Mikhail Bakh- tin, Catherine Bell, Pierre Bourdieu, Michel de Certeau, Jacques Denida, Michel Foucault, Fredric Jameson, Paul de Man, Maurice Merleau-Ponty, Richard Rorty, Jonathan Z. Smith, Victor Turner, and Hayden White, to name but a few. The earnest desire to deal with transference and projection through unrelenting methodological "self- reflection," coupled with the principled rejection of "scholarly objectivity" as a laudable if unattainable ideal, threatens to result in an obsessive and immobiliz- ing narcissism. There are, nevertheless, discernible tensions between his in- terest in lucid historical reconstruction and his rejection of such an enterprise as methodologically flawed. Faure is motivated, it would appear, by a desire to subvert the specious and largely sterile construction of a "pure Chan" propagated both by traditional ex- egetes and contemporary apologists. By "pure Chan" I refer to the notion of a univocal tradition embodying an unvarying essence the "mind-to-mind trans- mission". Faure eschews a historical or chronological presentation of his material, presumably because it would contribute to the construction of yet another fictive narrative. Instead, the book is structured thematically, with individual chapters devoted to specific doctrinal issues, mythic archetypes, cultic practices, and so on. China, Japan, and to a lesser extent Korea. For while Faure occasionally alludes to differences in the socioeconomic situations in China and in Japan, or to the institutional and ideological disjunction be- tween the Buddhism of the Tang and Song dynasties, in the final analysis sur- prisingly little attention is paid to either historical or cultural context. Rather than dwell on local detail, Faure reaches beyond the particular to the immuta- ble "structures of thought" and "ideal types" that run throughout the Zen tradi- tion. In his own words: In emphasizing continuity over disjunction, synchrony over diachrony, typol- ogy over singularity, Faure may be intellectually closer to Mircea Eliade than to Michel Foucault, one of his averred "cardinal and tutelary deities" p. Faure himself would, no doubt, resist such a characterization, as he is ada- mant in his insistence that we move beyond the rarefied notion of a univocal tradition: Would-be historians should therefore avoid replicating this view in

their own writings and try, on the contrary, to reveal and deepen the inner divide" p. Yet his focus on "structures of thought" may contribute to precisely the kind of spurious hypostatization that he hopes to circumvent, as it deemphasizes the role of "local knowledge": The structuralist project is similarly discernible in the imposition of what Faure admits to be "heuristic" typologies, such as the opposition between the "thaumaturge" and the "trickster. Yet he also talks of a historical shift of emphasis from thaumaturge to trickster, which "reflects a change from a world-denying to a world-affirming attitude" p. I am not as convinced as Faure that this pair is in fact of heu- ristic value: Note that the similarity between the Western opposition of "world affirming" and "world de- nying," and the East Asian distinction between genze riyaku ["benefits in this life"] and gose riyaku [or raise riyaku, "benefits in a future life"] is largely su- perficial-the Asian pair is predicated on a specifically Buddhist cosmology and soteriology. The tendency to hypostatize the ChanIZen tradition is further aggravated by the manner in which Faure moves from explicitly Zen material e. Most of the detailed examples of dreams or dream exegesis are by figures, such as the Kegon monk MyBe or the Tokugawa writer Tominaga Nakamoto, whose connection with Zen is tenuous and largely immaterial. And the chapter on sexuality which Faure admittedly titles a "digression" seems to be included more because of the "liminality" of the material than for any insight it sheds on Zen per se. The chapter concludes, rather disingenuously, with the following caveat: Perhaps this is precisely because, in the ChanIZen case, the individuation process was always denied theoretically and emerged only as a side effect of the discipline" p. Faure neglects to mention that sexuality did not become the object of an elaborate discourse in most other East Asian Buddhist schools either. In the absence of comparative material from compet- ing schools, such phenomena may tell us more about East Asian Buddhist monasticism in general than they tell us about Chan and Zen in particular. The tendency to refer to "Chan" or "Zen" when reference to "East Asian Buddhism" would be more appropriate also characterizes much of the discus- sion pertaining to funeral rites, the cult of relics, and the veneration of local deities and ancestors, all of which were common features of East Asian Bud- dhism irrespective of doctrinal affiliation. In post-Tang China, Buddhist "schools" were differentiated more on the basis of lineage than on the basis of doctrine or philosophy, and doctrinal differences them- selves typically had little effect on institutional and ritual patterns, which tended to remain more or less uniform from one monastery to the next. Faure follows received scholarly convention, for example, when he associates the use of dha- rani "incantations" and kaji "ritual empowerment" with Tantra or Tantric influence p. But the notion that such practices are peculiar to Tantra is it- self a product of Japanese apologists, who insist that "pure" or "original" Ma- hayana is essentially free of such "magical" or "popular" accretions. In fact, many religious phenomena considered to be definitive of Tantra-for example, the ritual use of icons, dhdrani, and visualizations in order to invoke the pres- ence of a deity, who then serves as the object of ritual offerings and contempla- tion-are as old as Mahayana itself; such practices have textual precedents in China ever since the Lokaksema translation of the Pratyutpanna-samddhi-siitra Banzhou sanmei jing in A. In the final analysis, the notion that the pres- ence of various ritual and magical "excesses" such as dhdrani constitute evi- dence of Tantric influence is itself related to the "myth of pure origins," coupled with the uncritical appropriation of later Japanese Shingon polemics. The evolution of a "Chan" conception of lineage and transmission in eighth-century China was no doubt influenced by the teachings of several celebrated Indian Tantric mas- ters who flourished under imperial patronage. Moreover, the influence of Shingon and Tendai Mikkyii on the "Japanization" of Zen is beyond dispute: Zen kitG ritual benedic- tions and kirigami paper strips containing esoteric inscriptions , to cite two obvious ex- amples discussed by Faure, were clearly influenced by Mikky6 models. What I dispute is the notion that pre-Tantric Mahayana did not normally sanction the use of "magical" rites involving incantation and invocation, and thus that the presence of such elements in non-Tantric schools is necessarily due to Tantric influence. Despite his lucid and welcome deconstruction of the myth of pure origins, Faure seems unable to make a clean break with it-his frequent use of con- cepts such as "ritualization," "routinization," "banalization," and "institution- alization" cannot help but evoke the image of an early or original Chan that eschewed both rituals and institutions. See, for example, his analysis of the shangtang ritual "ascending the hall" in which the Chan abbot delivered a highly mannered sermon from an ornate chair set high on an altar in the Dharma hall: It is true that the shangtang was understood as a ritual reenactment of a

spontaneous "expression of the ultimate truth" such as are modeled in thousands of anecdotes collected in Chan discourse records. How- ever, there is little compelling reason for scholars to treat such anecdotes as anything other than charming and perhaps doctrinally profound stories col- lected at a time when the notion of a Tang "golden age" had captured the imagination of the Song clergy. In short, the shangtang may best be viewed as the ritual instantiation or performance of a mythic narrative, rather than the rit- ualization or routinization of an earlier, more spontaneous, historical event. Faure similarly slips into the language of "pure origins" in his discussion of Chan death verses, which he suggests "may have originated as spontaneous ex- pressions of an enlightened mind" only to become "rigidly codified p. Zen gestures of self-knowledge can be as so- phisticated, as alluring, and as slippery as the postmodern critical apparatus wielded by contemporary theorists. In the meeting of Zen and critical theory, mo- ments of rupture and tension may indeed be impossible to avoid. And his accomplishment is certainly considerable: In what might be considered a prophylactic note, Faure suggests that internal inconsistencies are actually essential to the deconstructive process: This bears some anal- ogy to the way in which the theoretical assertions in this book and others, usu- ally found in the opening and concluding chapters or in footnotes like this one , are constantly negated by the text itself, where the old categories constantly reemerge. But they in turn deconstruct these categories in the process, and deconstruction remains dependent on discursive constructions, just as the Middle Way rests on the two extremes" p. The book is, to repeat, a pioneering effort- perhaps the single greatest challenge to traditional Chan historiography since Hu Shih began to undermine the credibility of the "southern orthodoxy" in the s using recently discovered documents from Dunhuang. Unfortu- nately, the book may not enjoy as wide a readership as it deserves, as it pre- sents daunting difficulties to those unfamiliar with the field. The Rhetoric of Immediacy presumes considerable familiarity with Mahayana doctrine, East Asian Buddhist history, Chan and Zen scriptures, and with a legion of legend- ary and historical personages who comprise the "sacred pantheon" of the Zen tradition. While scholars of East Asian Buddhism will no doubt appreciate the ingenious juxtaposition of texts, the relentless questioning of orthodoxies, and the stunning originality of the argument, those who are not privy to the arcana of Chan and Zen may well be deterred by the copious references to texts, per- sonages, lineages, cultural periods, and historical events that fly by at a dizzy- ing pace. The problem is further exacerbated by the unabashed polemics of the work-it is a sustained assault on certain orthodoxies that dominate the some- what insular world of Chan and Zen scholarship. Each of his previous four monographs all written in French and dozen or so articles attest to his historical and philological skills as well as to the breadth of his learning. Even those Buddhologists who profess an aversion to Gallic intellec- tual fashions will find much of interest in the book, particularly the manner in which Faure attempts to undermine the dominant "Protestant" approach adopted by Zen apologists and scholars alike. By "Protestant" approach I refer to the tendency to mystify the Zen tradition through minimizing the importance of pi- etistic, ritualistic, iconic, and sacramental dimensions of Zen practice in favor of an emphasis on transcendent wisdom and meditative experience. Such an ap- proach is by no means unique to Zen scholarship but is characteristic of the field of Buddhology as a whole-a field that has traditionally placed an inordi- nate emphasis on prescriptive scriptural ideals, while at the same time disre- garding the cultural, political, and institutional contexts in which such ideals were propagated. The term has since been used by a variety of scholars to characterize Western scholarly conceptions of the Buddhist tradition; see esp. Set your country here to find out accurate prices Country:

2: A Review of _Remediation_

The Rhetoric of Immediacy has 23 ratings and 4 reviews. Hanchieh said: It's a marvelous book on Chan culture by the cultural theoretical approach. In spi.

It has been accepted for inclusion in Studies in 20th Century Literature by an authorized administrator of New Prairie Press. For more information, please contact nppress ksu. The Oldest Trick in the Book: This sort of hyper- meditated, specular imitation actually comes to mirror the substantive preoccupation of the "philosophical" text itself. He creates thereby a second-level "rhetoric of immediacy. This article is available in Studies in 20th Century Literature: Borges and the "Rhetoric of Immediacy" by James Winchell Stanford University Philosophy is a battle against the bewitchment [Verhexung] of our intelligence by means of language. To be a Buddhist is-not to understand, because that can be accomplished in a few minutes- but to feel the four noble truths and the eightfold path. Characteristically, this highly mediated imitation of the act of critical attention comes to mirror the substantive preoccupation of the "philosophical" text itself, according to the epigraph above from Wittgenstein: Borges thereby creates "duplicitous" works of high modernity, in the sense suggested in the epigraph above from Barthes, by imitating the double game of modern philosophy: He therefore breaks down the "concept fetishism" of philosophy by making mimesis his textual concept Adorno , The last great invention of a new literary genre in our time was achieved by. In the same way, critics of Borges feel bound to observe that each of his texts doubles or multiplies its own space through the medium of other books belonging to a real or imaginary library, whether they be classical, erudite or merely invented. My thesis is two-fold: According to Derridean logic, this move "can only seem to be a metaphysical reappropriation of truth [Such] Reflexive literature, in wishing to be seen as a total discourse, self-sufficient,per causa sui ,is a disguised theology" Dupuy , But the question remains: And informed by what rhetori- cal strategies? Borges and the "Rhetoric of Immedia Winchell The answer lies in the double nature of self-referentiality, which in Borges, as in all "consciously self-referential literature," refers not once but twice: Both often exploit the forensic hermeneutics of the mirror, the Word and the "threshold gesture" of presence as ways to expose the thoroughly mediated quality of all desire. Borges thus arrives at a modernist re-inscription of the kind of narrative technique upon which traditional texts, even texts that form a part of a sacred canon, operate. Zen Buddhism, for example, poses its threshold narratives and riddles, the koans, precisely in terms of the mystique of presence and the persistence of absence. The drama and rhetoric of immediacy exploited by Borges-and what is allegory, if not a "rhetorical drama"? These categoriesparticipate in hermeneutics, the art of the interpret- ers of divinatory signs, oracles, or omens, of "words that tell us what we are and what it is our lot to be" Descombes , All three feature a text, philologically obscure, culturally different but not grammatically indecipherable, whose pro- phetic meaning is ambiguous, not inaccessible. The reader of this "foreign" text in Borges, the narrator struggles to approach "the message it would yield if it were indeed the Text that an entire tradition has suggested the Poem, the Bible " Descombes , For hermeneutics in the strictest sense, faith is a pre-condition for an approach to any text that posits the possibility, or even the inevitability, of divine revelation. For Borges this mimesis- in which the reader initially grants the narrator credibility in imitation of his own claims to it-becomes, as noted above, the concept of the text. I receive the sign of a power that reveals itself to me through the very sign it has sent. Interpretation is permissible whenever it is neces- sary, but such necessity is valid only for signs confined to the area of revelation, the templum: Beyond the temple lies the delirium of interpretation. The condition of interpreting signs given within the temple is that outside it, in profanity,there are different procedures for understand- ing. For this "heathen" reader of an obscure intercultural text, the confines of the hermeneutic temple explode in the volatile, "analytic" antinomy of mimesis and logical skepticism: The Borgesian templum is constructed in the interstices of intertexts whose concepts are produced, again, mimetically: His conclusion, as I shall show, explicitly criticizes those critics who manifest their "harebrained admiration" of the "derivations" detected in current works from ancient ones. Instead, he will discuss these "influences" in terms of metempsychosis, or "Ibbilr, " for this, too, is a necessarily "unmediated" term for mimesis. The form

of the frame narrative in which the narrator exists inasmuch as he writes , consequently, manifests as much signifying content as the framed tale paraphrased, "conceptualized" and criticized by the narratorfrom outside. Both recount the renunciation of appetitive desire in the name of metaphysical desire I will address the Girardian dimension of this issue below. The generative source of these narrative concepts, therefore, is located "affectively," in a narrative simulation of a critico-sensory presence, performatively self-manifesting in its own scene of writing. How does Borges pull this off technically? The paper used for the editioprinceps, the narrator tells us, "was almost the quality of newsprint. Sayers, and the omission-perhaps merciful-of the illustrations. The source for the clues upon which he bases his editorial judgment- that the first is "far superior" to the second edition-is an appendix http: Borges and the "Rhetoric of Immedia Winchell "which summarizes the fundamental difference between the primitive version of and the edition. The far more telling information available to us regarding the superiority of the first edition is contained in the change of title in the second: For the "visible protagonist" of the novel is also in law a student, implying autobiographical precedence and authenticity and also from Bombay. This information comes in the first sentence of a long paragraph of detailed vicissitudes, paraphrased by the narrator as if in rapid cinematic montage. The opening scene of holy war "a civil tumult between Moslems and Hindus" catches the disbelieving protagonist who has "blasphemously" rejected the "Islamic faith of his fathers" in its midst. This "free-thinking [law] student," "aghast" at the violence unleashed by the battle of "God the Indivisible against the Gods," joins in and "With desperate hands he kills or thinks he kills a Hindu. His next encounter, with a "despoiler of cadavers" who hides in a circular tower, provides the reader with a wealth of allegorical informa- tion that the narrator, once again, neither explicates nor renders explicit. The revelation that the law student is on an equal footing with a man he views so far beneath him is sufficiently startling, sufficiently sublime, that it merits direct citation by the frame narrator. A great chain of mediation is thus established: Upon awakening he undergoes two further falls. First, he realizes he has been robbed by the corpse-robbing thief, his former equal, which now puts the law student closer to the land of the dead than the land of the living. Secondly, "He meditates on how he has shown himself capable of killing an idolater, but not of knowing for certain whether a Moslem is more justified in his beliefs than a Hindu. He departs in search of a "malka-sansi a woman of the robber caste of Palanpur," about whom the thief had spoken vituperatively. Borges and the "Rhetoric of Immedia Carter Wheelock states it, "The student reasons that vilification by such a man is tantamount to praise, and he resolves to go in search of the woman. So the search for Almotasim [sic] really begins here as a reaction against that which is not Almotisim" Wheelock More important than the mere fact of this "reaction against that which is not Almotasim" is the effectively negative mediation by his corpse-robbing opposite-and- equal, which event ". The narrator then avows the impossibility of retelling the nineteen chapters that remain, and resorts once again to cinematographically mounted details, generalizations "a biography which seems to exhaust the movements of the human spirit" , paraphrases and place names that trace a geographical, narratological and spiritual circle. The conclusion of the montage of time and place effaces the protagonist from its purview, as "the story" becomes the grammatical subject of a miraculously "bewitched" sentence: The story which begins in Bombay continues in the lowlands of Palanpur, lingers an afternoon and a night at the stone gates of Bikaner, narrates the death of a blind astrologer in a Benares sewer, conspires in the multiform palace of Katmandu, prays and forni- cates-amid the pestilential stench of Calcutta-in the Machua Bazaar, watches the daysbe born in the sea from a balcony in the state of Travancore, hesitates and kills at Indapur and closes its orbit of leagues and years in Bombay itself, a few paces away from the garden of the mooncolored hounds. Singularity is multiplicity; the One shows itself as the Many. The undifferentiated series comprising the Borgesian narrative chain is rendered explicit, however, in order to pose the issue of the difference of difference. As I mentioned above, the "squalid man" is merely an early link in this chain. In the paragraph that begins "The plot is as follows The "more complex interlocutor," whose presence is sensed, intuited affectively by the protagonist but impossible to locate in his own presence, compels the infamous law student "to dedicate his life to finding him. Even the reader is implicated or caught in this inevitable succession: In the "social dramas" of myth, ritual and representation, however, difference vibrates with undifferentiation, and vice versa. To my mind," he concludes, "the idea is not very stimulating. As Jaime Alazraki puts it, "The common

denominator of all his fiction can be defined as a relativity which governs all things and which by being the result of a confrontation of opposites, takes on the appearance of a paradox and, at times of an oxymoron" Would a philosophical grammar exclude such a mix? One tenet shared by analytic and deconstructionist philosophers is that such a prohibition represents a move to expand non-meaning, not restrict it: On the other hand, the literature of mimesis, whether sacred or profane, has traditionally authorized and performed this mix on its own authority. Historically, Borges participates in and even generates the textual desires of an entire post modernist tradition of "self-engulfing" literary artefacts. Recent criticism in the cognitive sciences has shown that the claims for textual autonomy by the nouveau roman and the nouveau nouveau roman , post-structuralism and deconstructionism differ radically on this issue, yet also share several procedural assumptions. First, they share commonly held ideas: Mimesis could then only be deceived by itself- Dupuy , But it is a difference without reference, or rather a reference without a referent, without any first or last unit, a ghost that is the phantom of no flesh, wandering about without a past, without any death, birth or presence. The critical site for the referent in the nascent Borgesian sub-genre is askesis: The "bewitched" rhetoric of immediacy exploited by the Borgesian genre thereby fulfills pleasure even as it would discipline or displace it. It provokes meta textual eroticism by its intertextual assertion, then denial, of unmediated primacy, which renunciation passes out the other http: Borges and the "Rhetoric of Immedia Winchell side of the decentered "doughnut of representation" in the form of deferred eras. The textual act of displacement, therefore, is itself effectively displaced. His writing, however, may not represent the innovation Calvino claims it is, although this in no way diminishes its value. At the same time, the Borgesian narrative persona most often posits its own grounds of self- referential legitimacy performatively, by pronouncing critical judgments on books, or worlds, or Alephs that ought to exist. For here he expresses uncertainty regarding his own criticism: Case 14 of the Gateless Gate Mumonkan, 13th century tells the following story: Once the monks of the eastern and western Zen halls were quarrel- ling about a cat. Nansen held up the cat and said, "You monks! If one of you can say a word, I will spare the cat. In the evening when Joshu returned, Nansen told him what had happened. Joshu, thereupon, took off his sandals, put them on his head and walked off. Nansen said, "If you had been there, I could have spared the cat. The "immediacy" of his feline-saving gesture- -itself absurdly unrelated to the issue in its content-would suffice to http: Borges and the "Rhetoric of Immedia Winchell arrest the violent act, which replicates sacrificial violence, especially in the group dynamics of dispute and judicial arbitration by Nansen. The rhetoric of immediacy, then, may be found in the representation and re- telling of this anecdote as an heuristic device. Zen favors the act of "immediate" presence over the "enchantment" of a language that would presume to speak the Unspeakable, but it must resort to the mythic- heuristic representation of the act in order to pose the problem itself. The rhetoric of immediacy, in such cases, both promotes and undermines mediation. Likewise, Case 44 in the Gateless Gate reads as follows:

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Immediacy is our desire to experience something real and direct without the mediation of a technological apparatus. As a result of this logic, we can discern a tendency to disguise or erase the apparatus so as to give the illusion of transparency and immediacy of content, despite the fact that it is being delivered to us through mediation. Okay, so what does this look like? The immediacy produced by this technique meant that the viewer was no longer considering a painting but an extension of reality. Automation is another avenue by which immediacy is achieved. Because of this automation, photographs are perceived to capture reality in a way that painting cannot. We are inclined to see photographs not as the work of an artist attempting to represent reality but the unmediated recording of it. Bolter and Grusin point to computer graphics as another illustrative example of immediacy. Bolter and Grusin suggest that we need look no farther than our computer screens for an example of hypermediacy. In hypermediacy, this obvious mediation is the point. Like immediacy, hypermediacy also has a long artistic and technical tradition, which Bolter and Grusin trace through cathedrals, alterpieces, and Dutch oil paintings, but they argue that modernism offered the first real threat to immediacy and transparency These collages and photomontages decontextualized and rearranged images, drawing attention to them as images, as representations, and not reality. They also note that the layouts of newspapers, like USA Today, magazines, like Wired and Mondo , and television news are also hypermediated. These publications and network are heterogeneous, multimodal, and fractured spaces, offering a combination of graphic and textual element that the reader is required to navigate. Bolter and Grusin suggest that these design choices intentionally mimic the user experience of the web and computer interfaces. In another example, Bolter and Grusin discuss rock stars. These artists, they note, began to privilege production values and spectacle over musical complexity. What this performance is a celebration of is less clear. Digital hypermedia seek the real by multiplying mediation so as to create a feeling of fullness, a satiety of experiences, which can be taken as reality. Both of these moves are strategies of remediation. Where do we see this in immediacy? Well, remember the computer programmers striving for graphics that demonstrate photorealism? Their goal there is not to achieve realism, but the way in which it is approximated in photography. The immediacy of computer graphics exists because they imitate photographs, which we perceive as representing reality. Clean is way more intimidating when rendered realistically. What about in hypermediacy? Well the layouts of newspapers and magazines remediating the multi-windowed experience of the computer is one example. Once one starts thinking about it becomes clear how ubiquitous it is. Newer media takes its cues from older media, and older media attempts to assimilate to trends in the newer. So while newspapers older media might take its cues from the web newer media , computer graphics newer media take theirs from photographs older media. Three last points about remediation: Okay, so what the hell could that possibly mean? In this section, Bolton and Grusin compare interpretation and mediation. Despite the distinction that we have been drawing between reality and mediation is to some extent a false dichotomy. The medium of mediation itself, the painting, the newspaper, the television, is real and influences reality. New media seeks to improve existing media For example, television as an improving on radio or streaming as improving on cable television. Political or social reform. Not only can media shape the way in which we see the world, it can shape the world. What are the implications of immediacy and hypermediacy for how we think about our interpersonal communication and relationships? How do immediacy and hypermediacy affect our construction of a digital identity? For example, consider these two different styles of documentary fly on the wall and embedded creator: In what other ways to we see media and mediation affecting reality? What are the implications of new technologies like google glass hypermediating reality? What can we say about moral panics about immediacy like, panic over realistic video game violence and hypermediacy like information overload and multitasking making us stupid? Do these have any merit? What examples of remediation and possibly supersession have you experienced through your interactions with new digital technologies and

rhetorics? Bolter, Jay David and Richard Grusin.

4: thezensite:The Rhetoric of Immediacy book review

The first and most important among Faure's many works that completely re-conceive Zen history. Brilliant, erudite, witty, and well schooled in French de-constructionism, Faure's books are a treat if you have a taste for them.

A Brief Glossary of Remediation Remediation is the process whereby computer graphics, virtual reality, and the WWW define themselves by borrowing from and refashioning media such as painting, photography, television, and film. It is the anxiety of influence acted out in the poetics of technology: It is possible to claim that a new medium makes a good thing even better, but this seldom seems to suit the rhetoric of remediation and is certainly not the case for digital media. Each new medium is justified because it fills a lack or repairs a fault in its predecessor, because it fulfills the unkept promise of an older medium. Typically, of course, users did not realize that the older medium had failed in its promise until the new one appeared. The supposed virtue of virtual reality, of videoconferencing and interactive television, and of the World Wide Web is that each of these technologies repairs the inadequacy of the medium or media that it now supersedes. In each case that inadequacy is represented as a lack of immediacy, and this seems to be generally true in the history of remediation. Photography was supposedly more immediate than painting, film than photography, television than film, and now virtual reality fulfills the promise of immediacy and supposedly ends the progression. The rhetoric of remediation favors immediacy and transparency, even though as the medium matures it offers new opportunities for hypermediacy. Bolter and Grusin 60 Immediacy is the perfection, or erasure, of the gap between signifier and signified, such that a representation is perceived to be the thing itself. It is a consequence of what Kenneth Burke calls "naive verbal realism" whereby the symbol is simply perceived to be a window to the real. In Remediation, immediacy or transparent immediacy is defined as a "style of visual representation whose goal is to make the viewer forget the presence of the medium canvas, photographic film, cinema, and so on and believe that he is in the presence of the objects of representation" Bolter and Grusin In formal terms, the desire for immediacy is the desire to get beyond the medium to the objects of representation themselves. Different media may enact this desire in different ways. Similarly, the desire for sexual immedediacy could aim for a voyeuristic examination of the objects of representation or a union with them. Bolter and Grusin 83 Hypermediacy is a "style of visual representation whose goal is to remind the viewer of the medium" Bolter and Grusin Hypermediacy plays upon the desire for immediacy and transparent immediacy, making us hyper-conscious of our act of seeing or gazing. Hypermediacy is an expression of our fascination with the medium itself or some would say anxiety over it. It is a self-referentiality of the visual and has become so pervasive that we see it as the theme of films like Last Action Hero ; Dir. John McTiernan , in which Jack Slater Arnold Scharzenegger plays both an action hero and Arnold Schwarzenegger himself and in which the film screen is permeable by characters on either "side. Mediation is the representation of an object, a formative interface whereby the object of contemplation is structured and presented by some intervening medium my definition. In this sense, it refers to the symbolic act itself and thus would include writing. Bolter and Grusin note that it is a primary characteristic of modernism to direct attention to the process of mediation itself, as an experience of representation Transparent immediacy becomes a reaction against the power and function of mediation. So, for instance, Transparent digital applications seek to get to the real by bravely denying the fact of mediation; digital hypermedia seek the real by multiplying mediation so as to create a feeling of fullness, a satiety of experience, which can be taken as reality. Bolter and Grusin

5: Everyday Zen :: The Rhetoric of Immediacy

The Rhetoric of Immediacy presumes considerable familiarity with Mahayana doctrine, East Asian Buddhist history, Chan and Zen scriptures, and with a legion of legend- ary and historical personages who comprise the "sacred pantheon" of the Zen tradition.

Suzuki has any responsible scholar attempted in English to synthesize such a broad stretch of the history of Zen Buddhism as has Bernard Faure. They are written in French and have unfortunately been largely neglected in the Untied States. Two are paradigms of what modern textual criticism and historiographical acumen can bring to the study of Chan the Chinese word, in Pinyin romanization, for Zen during the seventh and eight centuries. The third offers an intelligent, non-technical translation of a text seminal to the Chan tradition, the Damo lun, attributed to Bodhidharma died First, it offers the best narration in English of the role that magicians, healers, jesters, relics, mummies, dreams, funerals, deities, and mundane rituals play in a tradition that lays claim to emptiness. Second, it is conceived in a style that owes as much to Pierre Bourdieu, Michel de Certeau, and Jacques Derrida as to any figure within the tradition itself. The Rhetoric of Immediacy divides easily into "inner" and "outer" chapters. The inner chapters , are organized along thematic and historical lines and are easier to read. Faure distinguishes three ideal types â€" the "otherworldly" thaumaturge, the "this-worldly" trickster, and the "societal" bodhisattva â€" and asserts that the trickster figure replaced that of the thaumaturge as Chan became part of the conservative establishment at the end of the Tang dynasty p. Chapters deal with relics, mummies, and mummy-like icons. Here Faure succeeds in exhuming the uses of death in Chan, thus forcing us to reevaluate the "funerary Zen" of late medieval Japan as a natural evolution rather than a basic change or debasement. Chapter 11, which examines libertinism, misogyny, and homosexuality in Zen, is not without its rewards, but on these topics the sources are so spare that a more convincing argument can be made only by looking far more broadly â€" in another few books â€" into questions of gender in China and Japan. Chapter 13, "Ritual Antiritualism," draws attention to the Zen ambivalence toward ritual which Faure defines as practice that is repetitive and different in kind from everyday acts , an ambivalence in which traditional Buddhist practice was denied or interiolized on the one hand and encouraged on the other. The "outer chapters" plus prologue and epilogue treat the philosophical problems involved in the construction of a "tradition" in Zen. Near the beginning Faure introduces the paradox animating much of the book: He also puts it the other way around, writing that "the very insight that there is nothing to obtain comes to play the role of an original insight, and thus constantly risks becoming hypostatized" p. A Loose Paradigm," offers the strongest and most clearly written analysis of the dialectic of subitism in the whole book. Stein, and contributors to a recent American volume Sudden and Gradual: Approaches to Enlightenment in Chinese Thought, ed. Gregory [Honolulu,] , Faure distinguishes three senses in which enlightenment is "sudden" Chinese: He goes on to assert that, throughout the history of Zen, proponents of sudden and of gradual enlightenment in fact agreed on most important issues. The real difference between the two is found on what Faure calls the epistemological level: Faure also points out that the mere appearance of a debate between sudden and gradual both camouflaged and enabled the creation of a Chan spiritual elite â€" consisting of both camps â€" which, like the Confucian-inspired secular elite, thereby attempted to distinguish itself from common people. Despite his keen eye for the internal contradictions and shifting boundaries that define Chan and Zen, Faure is sometimes overly committed to preserving the tradition in terms provided by the tradition itself. Faure writes that, "whereas Chan shares the ideology of mediation with the rest of Buddhism, it stands apart from it with its ideology of immediacy. It is, however, precisely the virgule that is in question: The continuities and the breaks in the tradition â€" a tradition which was, after all, created by a genealogy and social institution projected backward in time â€" could bear further scrutiny. Faure is sometimes careful to point out that neither what he calls "popular religion" nor Chan constitutes a "monolithic given" p. Yet at other times he ends up reaffirming the bias of most of his authors that there was a principled difference between them and mere common folk. As Faure puts it, "the agnostic structure remains essential" p. That would be a mistake, for the book has many things in common with some of the most

important Zen texts:

6: Immediacy, Hypermediacy, and Remediation â€" Rhetorical Questions

Of all published articles, the following were the most read within the past 12 months.

As a culture fascinated by and reliant on media, we as producers and consumers want to both multiply and erase traces of mediation. My mom used to argue with my dad on vacations because he would spend the entire time taking photographs; she said that he was missing the real lived experience and instead was living a mediated experience. That is, in an attempt for immediacy, he was relying on hypermediacy. In this article, Bolter and Grusin aim to trace these histories of immediacy, hypermediacy, and remediation: We will begin by showing how the desire for immediacy is pursued in digital graphics by adapting earlier strategies borrowed from linear perspective painting, as well as photography, film, and television. In examining hypermediacy, we will show how digital multimedia adapt strategies from modernist painting and earlier forms. We will then be in a position to explore more fully the curious reciprocal logic of our third trait, remediation itself. We will conclude with some proposals for remediation as a general theory of media. The logic of immediacy is the idea that technology should closely reflect the real world in order to create a sense of presence Or, the desire for immediacy is the desire for an experience without mediation , emphasis added. Bolter and Grusin provide a number of examples here for how transparency actually takes placeâ€"through linear perspective, the mathematization of space, the automation of the linear perspectiveâ€"but I find their example of computer programming most compelling. They argue that, though humans create computer programs, these programs operate without human interventionâ€"ensuring erasure or transparency Immediacy, then, is twofold: One of the examples they offer here is the desktop metaphorâ€"the little icons lined up in Word signaling sheets of paper, folders, floppy discs, and a printer. I also think here of apps like Vine and Snapchat, which offer users an opportunity to create that sense of immediacy through short pictures and videos that they share with friends or through FaceTime functions, which attempt to erase the mediation of the phone and make it appear as though you are talking face to face with the person on the other end. Hypermediacy is comprised of a combination of images and sounds and text and video in order to construct multiple representations within a heterogeneous space The example Bolter and Grusin provide is a standard desktop interface with multiple windows open. This experience is constantly mediated, which reminds meâ€"as the userâ€"that my windowed computer is both automatic rather than transparent and interactive View of Mission Control while working on this blog post. In opposition to immediacy, the logic of hypermediacy requires the user to recognize the medium as a medium and to desire that mediated experience This can also be seen in online shopping. Marketing depends on me enjoying and using that mediation so that I will be led down a sometimes lengthy trail of clicking through different recommended items and stores. The final logic is remediation, and it appears to be the one that has been taken up most verbosely in scholarship and, arguably, has influenced recent focuses on remix. Remediation is an integral component of new media, and it manifests on a continuum of extremes. Or, remediation can emphasize difference rather than erase it, which is pitched as an improvement of the old medium while still attempting to remain true to the original Finally, remediation can be the act of absorbing the original medium entirely, although remediation itself ensures that the new medium is always dependent on the older one, whether those similarities are minimized or not An example here is the move from cinema to television to web, as these different media certainly influence and necessitate each other without acknowledging that dependence. Final Thoughts There is a paradox within these various logics and desires. Herein lies the paradox: This paradox is compelling for its implications of the user: The user always seeks to have some sort of real experience, which relates to our discussion last week about immersive video games. Whether the mediation is hyper-visible or invisible, these technologies have real affects on our real selves, and we desire that mediation in order to be present. Bolter, Jay David, and Richard Grusin.

7: Immediacy | Definition of Immediacy by Merriam-Webster

The logic of immediacy is the idea that technology should closely reflect the real world in order to create a sense of presence (). Or, the desire for immediacy is the desire for an experience without mediation (, emphasis added).

8: The Rhetoric of Immediacy: Buy The Rhetoric of Immediacy Online at Low Price in India on Snapdeal

The Rhetoric of Immediacy Bernard Faure Paperback published January in United States. Through a highly sensitive exploration of key concepts and metaphors.

9: The Rhetoric of Immediacy: A Cultural Critique of Chan/Zen Buddhism by Bernard Faure

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