

Jonas's memories; Time's Arrow

The Urth list — 1 messages, 1 voices, 28 May 1999

<https://urth.darkrealm.vip/thread/urth/1649>

Exported from an unofficial mirror of a public mailing list. Copyright in each message remains with the person who wrote it. Email addresses are obscured as `user at host`, the form the original archive published. This file was rebuilt from parsed fields rather than retained headers, so it is faithful in content but not byte-exact.

Michael Andre-Driussi — 28 May 1999, 09:46

Robert Borski,

First, the counter-digestive process--I believe you that it is in TIME'S ARROW, but it isn't all that rare a notion: from secondary sources I have been led to believe that PK Dick's COUNTERCLOCK WORLD does it; and from first-hand reading, Lewis Carroll's SYLVIE AND BRUNO probably takes the prize as first (1889).

(For the curious: the process begins as the little girls use forks to draw meat from their mouths; when their plates are full, they hand them to the adult, who carves the slices onto the roast . . . all the way to the meat being carried backwards to the butcher shop.)

On to Jonas.

Good idea to parse Jonas's memories. We have, at least:

1) Jonas's first-hand experience (which can be divided up all sorts of ways: before the crash, after the crash; etc.). But we've said before that "Jonas" is the post-crash name, so already I've hit a snag here.

2) Jonas's "book learning" which seems to have taken place on a/the ship, and involved Lewis Carroll's THROUGH THE LOOKING GLASS (reference to the White Knight), probably augmented by some history books.

Then again, it becomes very complicated to introduce talk of Miles, since that opens another can of worms.

Granted: when there is a larger theory in mind, then obviously "all elements that agree with the larger theory are agreed with; all elements that disagree are disregarded." So if the larger theory assumes that Miles

= Jonas in a certain combination (i.e., Jonas the hijacker of Miles; Miles the prosthetic elements of former Jonas; or Jonas trifold combo of Miles and robot and robot's prosthetics; etc.) this branches out into assumptions about the nature of the Claw, the phases of posthistory, the destination-point of mirror travel from Bria, etc. Ripples going through the entire "reading" or version of the text. All of which can be covered, or not, in a larger theory; but as isolated elements, shorn or innocent of any connection to conscious larger theory, they are like pebbles . . . hmmm, which makes a larger theory like a statue. I like that! So we can look at the statue and say, well I like it or dislike it overall, these are the things I like best about it; ah, but pebbles--what's there to say?

Now then, if we are back in the antechamber, again talking about Jonas, the central mystery seems to me to be: what is so upsetting to Jonas? It seems to be something(s) that the prisoners told him, rather than just an upwelling of empathy for their terrible situation. Why

does he seem to take it so personally (again, moreso than just an empathetic surge along the lines of ". . . and I'm in the same situation as these poor bastards, I might as well be one of them")? Why does he become so panicked? (This is before the attack by the exultants.)

=mantis=