

Double Helix

Master of Philosophy (M.Phil.) Papers

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Circa 1974

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On the basis of these papers I was allowed to transfer from M.Phil. to Ph.D. studies. Some of these papers were started on a M.Sc. course prior to transfer to M.Phil. This is a scan of the papers submitted to Professor David Martin, Sociology Department. Footnotes, except for part one, are lost. This paper has been OCR'd 070603 and the corrected file is available as DHA01aNN.doc where NN is a number. After this I went on to complete a Ph.D. dissertation called The Structure of Theoretical Systems in relation to Emergence which was accepted 1982 for award of the degree. Subsequently I wrote Wild Software Meta-systems, The Fragmentation of Being and the Path beyond the Void, Reflexive Autopoietic Systems Theory, and many other books and papers. See also http://works.bepress.com/kent_palmer. These major works are also available on scribd.com. List of all digital works is at http://archonic.net/kdp_oeuvre_size04.pdf

See http://archonic.net/kent_palmer.html

SECTION III

In this section I am going to be adventurous and advance a semiotic and semantic theory. This theory will draw heavily on Merleau Ponty's theory of the speaking subject and the "incarnate" triangular relations posed by the double helix. The heart of the theory will be an analysis of G. Bateson's theory of meta-communication advanced primarily in, "A Theory of Play and Fantasy".¹

The triangular relations represented at each level of the double helix are called "incarnate" because they participate in syntheses in three directions simultaneously in which none of the elements of the triangle are lost or disappear. In other words each apex of the incarnate triangle is simultaneously a synthesis for a lower level of the double helix, and a thesis and antithesis for a higher level (except for top and bottom levels), and beyond this the apex participates in a mediation (as mediator or mediated) at its own level. Through all this the triangle stands unmoved. Whereas on the other hand in dialectics viewed outside the double helix framework at each stage of a new synthesis the thesis and antithesis of the previous stage are lost to sight. Thus as you move level to level elements disappear and new ones appear. These triangular relations are ephemeral whereas through the framework of the double helix we may keep track of all the elements of different levels simultaneously. This is what leads us to call the triangular relations in the framework of a double helix incarnate.

The goal which we must set for ourselves is to frame a semiotic-semantic theory which has no reference to any dualistic foundation as we can see at the basis of Peirce's semiotic. For Peirce the sign mediates between

object and interpretant or thought and in this way is a linking agent in a dualism of Mind/Body, thus Idealism/Materialism. What is needed is a semiotic of speaking where the meaning is seen to be immanent in the message, signs, words themselves.² As Merleau-Ponty tells us the meaning must arise out of the gaps between elements of the message.³ On the other hand we must be able to show how ^{ei}Pierce was right in saying that Meaning is derived strictly from triadic ^arelations. His own semiotic violated this premise by being based on an implicit -- hidden dualism. This is where the incarnate ^{triangle} Δ shows its real value. It's foundation is a theory of logical types not a dualism between Mind/Body, or any other duality for that matter. The fact is ~~that~~ the Mind/Body dualism may be easily explained in terms of a theory of logical types and it is this that gives the incarnate ^{triangle} Δ its inner strength. Merleau-Ponty in the structure behavior introduces a theory of logical types to explain the autonomy of animal and human behavior in relation to their physical and organic bases.⁴ These three logical levels are as follows:

HUMAN LEVEL	PERCEIVED SITUATION - WORK
VITAL or BIOLOGICAL LEVEL	VITAL SITUATION- INSTINCTIVE REACTION
PHYSICAL LEVEL	STIMULOUS-RESPONSE

What is important to us is that on page 210 he conceives that between any two levels the upper would be the soul and the lower the body with respect to each other. This is precisely how levels of logical typing are related. Each successively higher level is a new realm of MIND,⁵ a new level of systemic integration, with respect to the body of those levels lower than it. We may now say that Mind/Body duality is a relationship between hirachic levels of control and must not be reified into an imaginary dichotomy. The incarnate triangle refers to just one

level of mind which seen from a higher level may be seen as body. It is the advent of meaning in this level temporarily defined as mind with which we are concerned.

We will find ourselves analyzing the article, "A THEORY OF PLAY AND FANTASY" from two directions. In this section we will extract from it a semiotic, and in the next section we will tear out of it the theory of play. Bateson's thoughts are in some ways very clear and precise and in other ways confused in the way they are developed. In rethinking with him hopefully the underlying profundity of his thoughts will be made more apparent. In this article he describes the following "triadic constellation"⁶ he says that ^Hbeginning at with a simple denotative statement (The cat is on the mat) there are two contrasting ranges of abstraction in which one may travel, "One range or set and these more abstract levels includes those explicit or implicit messages where the subject of discourse is language. We will call these meta linguistic ... The other set of levels of abstraction we will call meta communicative ... In these, the subject of discourse is the relation between the speakers".⁷

Unfortunately the "triadic constellation" doesn't remain so simple because both these ranges of abstraction have a tendency to multiply themselves and Bateson is forced to add three other elements to his system. One is the phenomena of "double framing". "This double framing is ... not merely a matter of 'frames within frames' but an indication that mental processes resemble logic in needing an outer frame to delimit the ground against which the figures are to be perceived ... we suggest that the need for this outer limit to the ground is related to a preference for avoiding the paradoxes of ⁸abstract abstraction".

We will refer to double framing as a Meta-Meta linguistic level. On the

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other hand Bateson is forced to add two further levels in the realm of Meta communicative abstraction. Meta communicative statements refer to the relationship between speakers. In discussing therapy for these relationships between speakers which have become pathological Bateson says, "Before therapy the patient thinks and operates in terms of a certain set of rules for the making and understanding of messages. After successful therapy, he operates in terms of a different set of such rulesIt follows that in the process of therapy, there must have been communication at a level Meta to these rules. There must have been communication about a change in rules".⁹ Interpreting this along the lines of Bateson's theory concerning the levels of learning,¹⁰ we may readily see that there are two further logical categories outlined here above Communication and meta communication which are Meta Meta communication concerning the rules governing meta communication and Meta-Meta-Meta Communication concerning the change in those rules. Further complication ensues when we emphasize that Meta Communication and Meta linguistic may either be in implicit or explicit terms. Meta communication when it is implicit concerns the relation between speakers, but when posed explicitly in terms of a denotative statement it is revealed as a communication about the previous communication which elicited it. On the other hand a Meta Linguistic when it's implicit refers to a specific frame that delineates a particular context in relation to the communication in question, but when posed explicitly it is a statement concerning the language of the previous communication.

FIGURE 1

	META COMMUNICATION	META LINGUISTIC
IMPLICIT	1. Primary Def. relation between speakers	2 Secondary Def. frame and context
EXPLICIT	3 Secondary Def. communication about previous communication	4 Primary Def. concerning language

It might be pointed out that the difference between Meta communication and Meta Linguistic comes to look very tenuous when we consider both their primary definitions (given initially in the article and their secondary definitions (taken from context later in the article).

The difference between implicit Meta linguistic and Meta communication is merely a matter of what sort of context is being referred to: the contextual relation between speakers or the contextual relation between speakers and something else. On the explicit side -- a denotative statement about a particular communication is contrast to a denotative statement about the medium of communication which carries that particular communication.


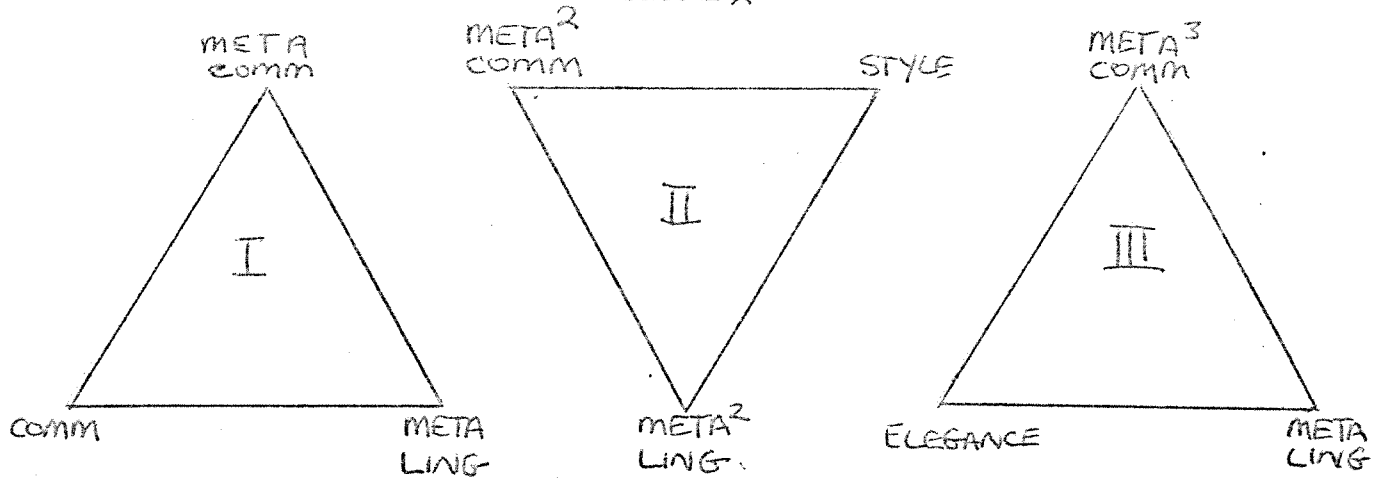
Now what I propose is that we look at this mess of typifications in terms of incarnate ^{triangles}  in order to sort it out. These would look something like this.

FIGURE 2



The two added elements of Style and Elegance are taken from Bateson's article "Style, Grace and Information in Primitive Art" ¹¹ and because of the unity of his thought, even though they appear in another context fit in here quite well. We cannot be satisfied by only going this far, we must still account for the distinction between Implied and Explicit Meta communication and Meta linguistic Terms. Hypothesizing that if the Meta Communication term in any ^{triangle} is Explicit then the Meta Linguistic term will automatically be Implicit and vice versa, we may derive two alternative configurations of Implicit/Explicit structuring.

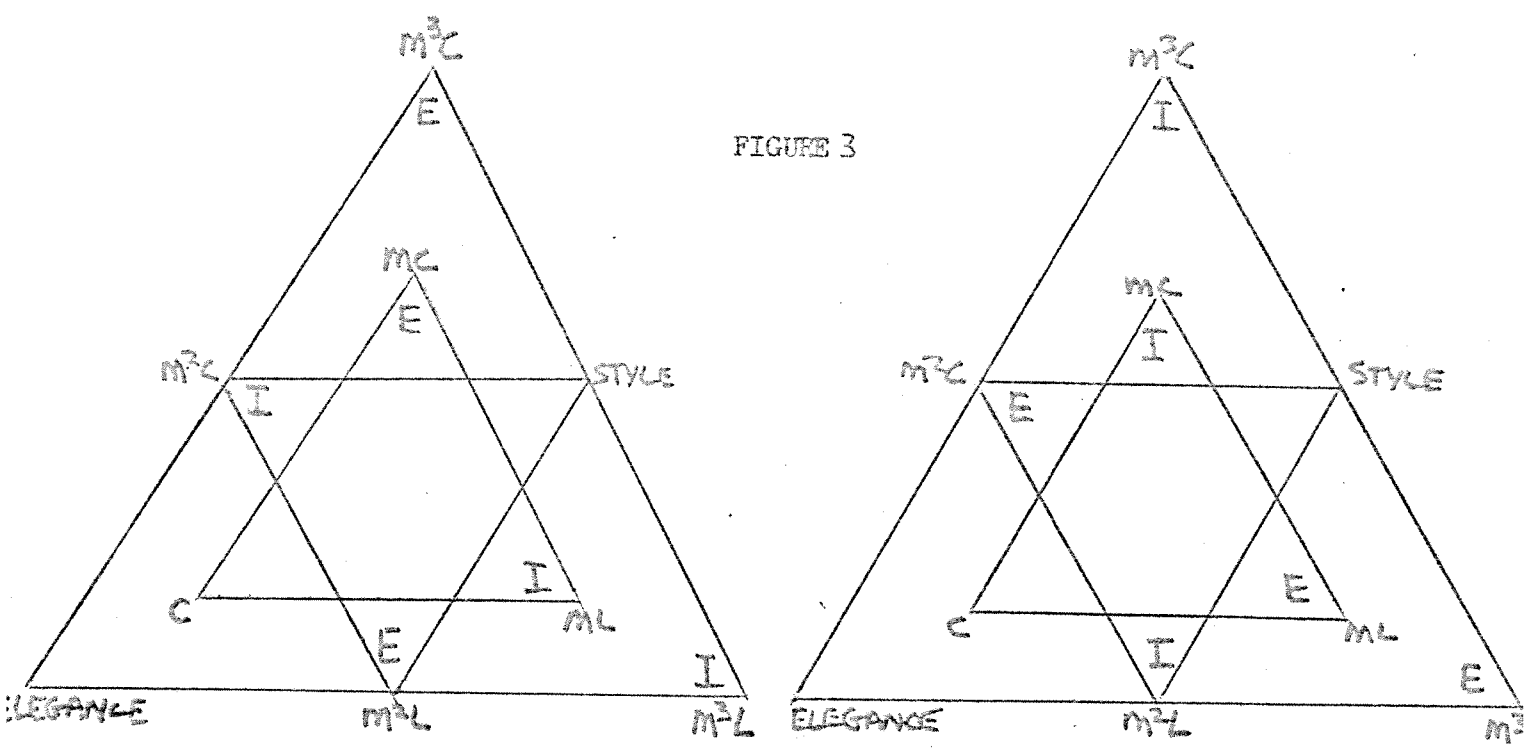
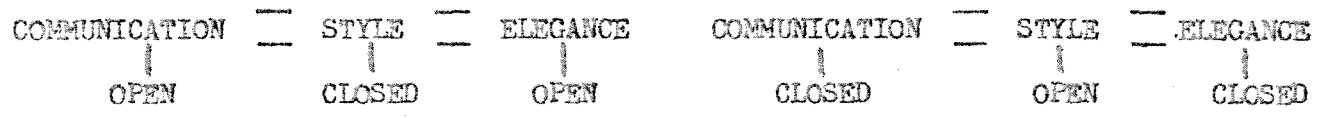


FIGURE 3

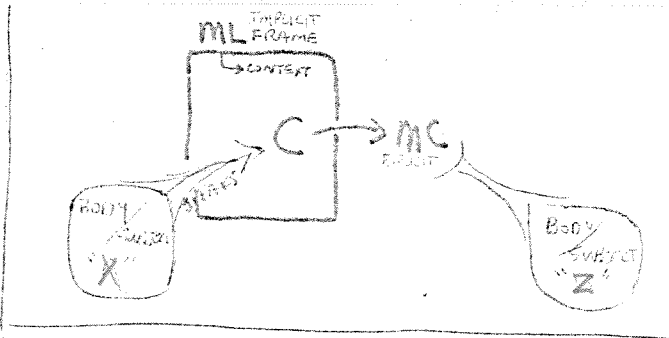
This Implicit/Explicit structuring must immediately be contrast with a different sort of structuring in the unitary elements of Communication, Style and Elegance. This other sort of structuring is in regard to their being open or closed in Heidegger's language or more precisely "Put forward" (presented) and "withdrawn".¹² Explicit/Implicit refer to whether the Meta linguistic or Meta Communication are implied outside of denotative expression or expressed in explicit denotative terms. On the other hand Communication is always denotative when it is presented but at some times it is withheld from expression as a sort of silence with respect to which other elements are expressed.¹³ Contrarily, Style is always implicit but at some moments it is presented as a strong atmosphere while at other moments it is withdrawn and hardly noticed. Elegance is neither Implicit or Explicit but merely a relationship between the present style and other possible styles. Elegance may be present or withdrawn. For anything to be

withdrawn does not mean its total absence but more particularly its presence held at a distance. FIGURE 4

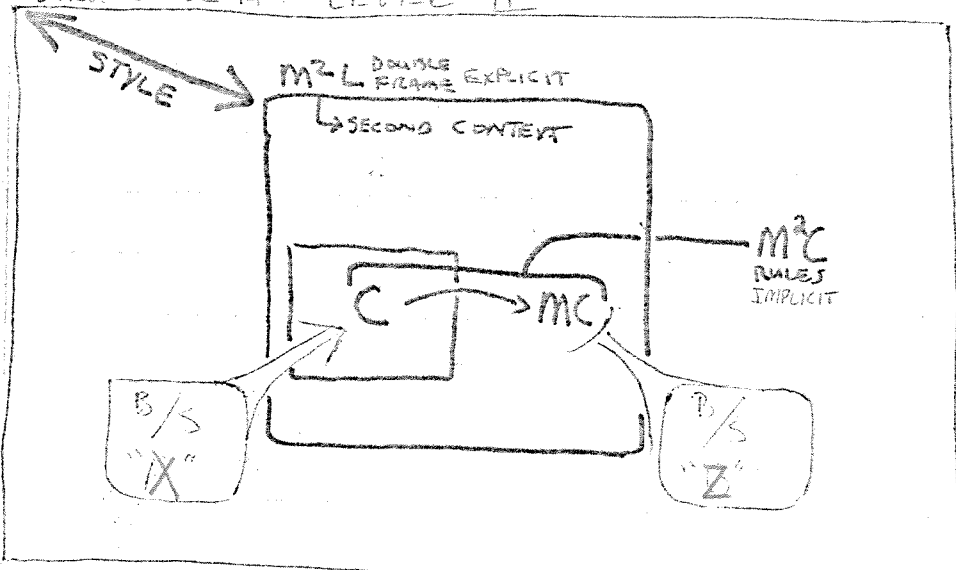


It should be noted in passing that the further structuring of communication, style and elegance gives us four permutations of structuring in their interaction with Implicit/Explicit structuring.

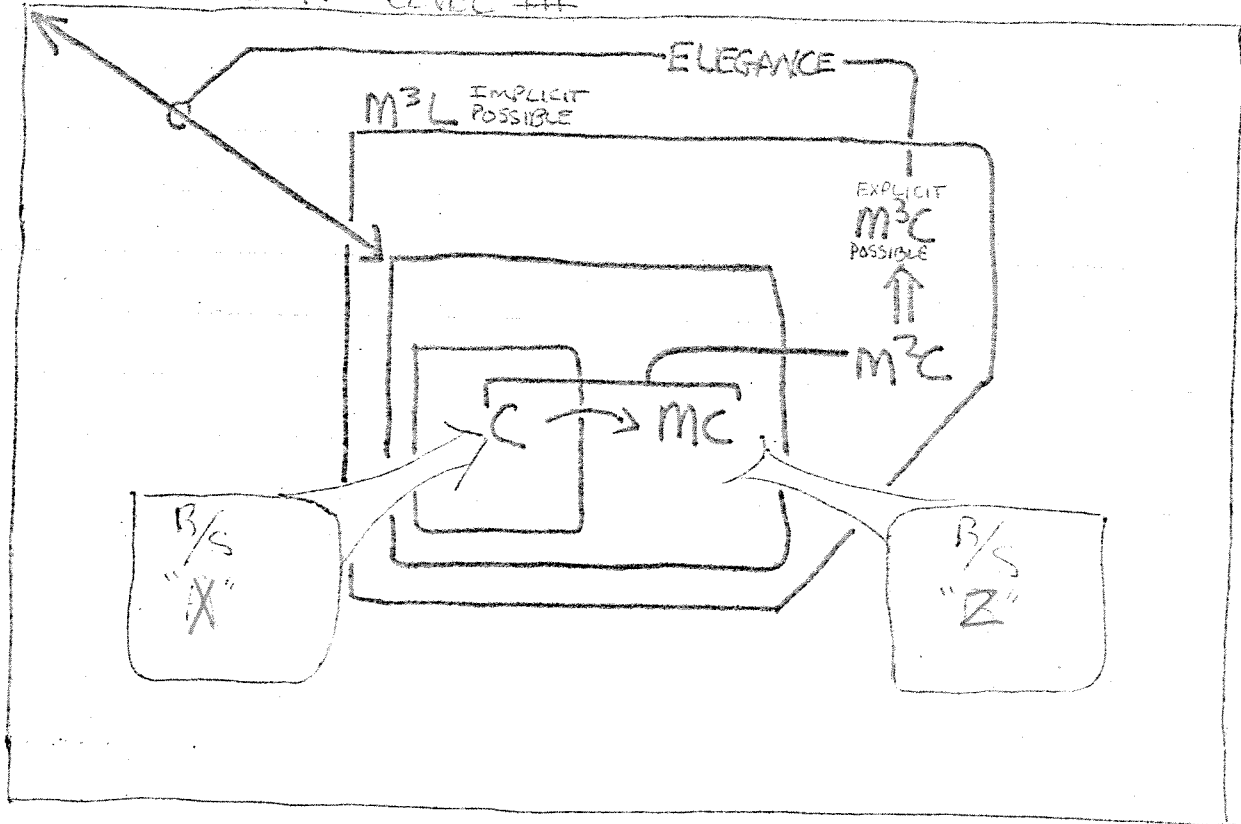
It is evident that we have before us a complex system of elements which are structurally inter-related. What is left for us to do now is to understand precisely what these elements refer to in communication and beyond that what their value to us as a semiotic theory is. In order to elucidate this we will refer to a further set of diagrams which show the relations between these elements in the concrete speaking situation. Because of the complexity of the diagrams we will build them up in stages and discuss each stage. Basically there will be two composite diagrams each representing half double helixes A and B in Figure 3. These will further be broken down into sub diagrams showing the building complexity as one advances up these two helixes from level 1 to 3.



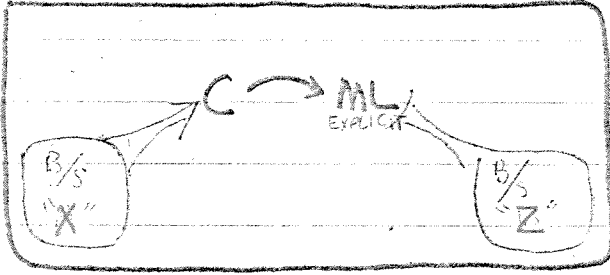
STRUCTURE A LEVEL II



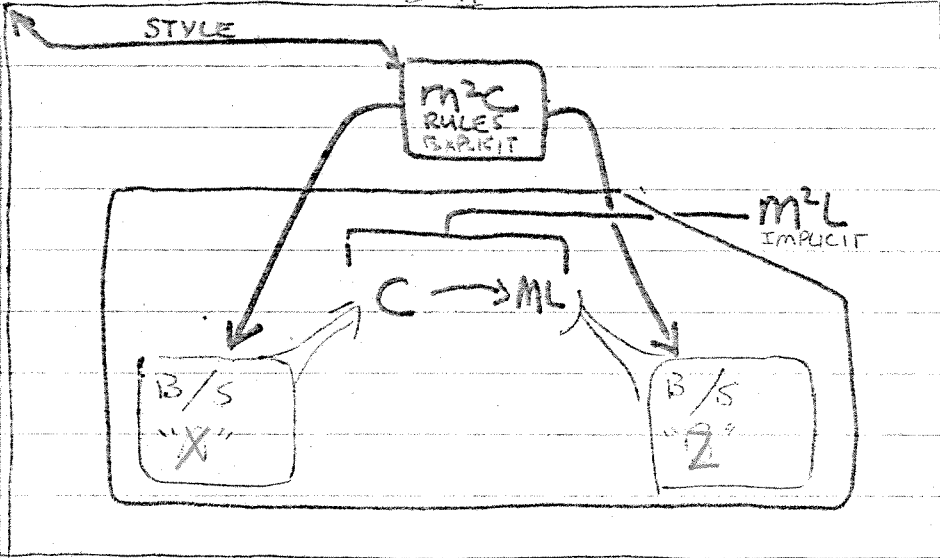
STRUCTURE A LEVEL III



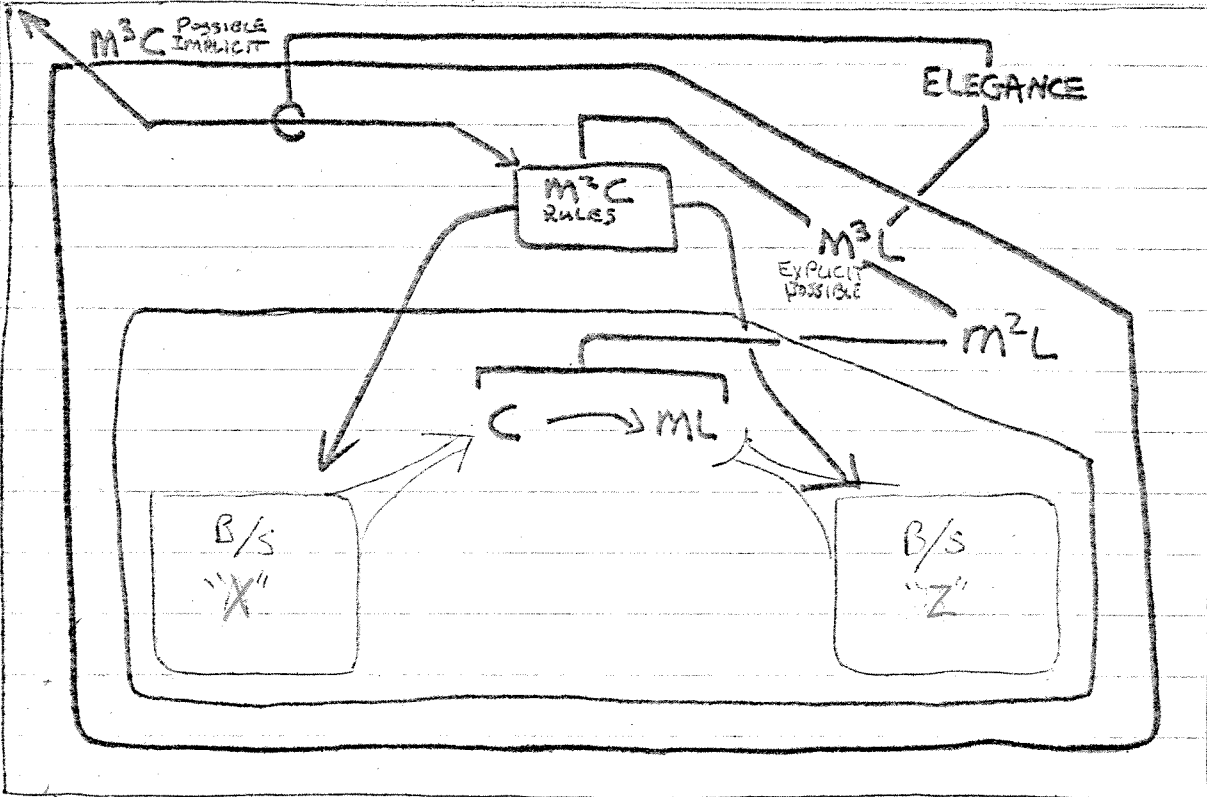
MC IMPLICIT



STRUCTURE B LEVEL II



STRUCTURE B LEVEL III



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Well, now that we have complicated things sufficiently in our two composite diagrams of the interrelation of Elements in Structures A and B it is left to us to untangle matters step by step. First by defining carefully exactly what each of these elements refer to and then by showing how they combine to form the diagrammatical relations shown.

A communication is any denotative message which arises within the systemic interaction of two or more body/subjects in their specific phenomenal milieu. Such a message may be spoken, written or ~~transferred~~^{transferred} by means of a work of art. It is the result of structuring and redundancy produced in such a way that it reverberates in the communicational situation between the imaginary polarities of subjects X and Z. As soon as a communication is evident in such a system we also notice that a certain sympathy or empathy or understanding is realized between speaker and listener. Mead calls this the advent of significant symbols.¹⁴ Our communication takes place in terms of significant symbols. It arises through a particular interrelation between a communication, a meta communication and a meta linguistic element. That is to say that a communication is meaning less outside its relation to a meta communication and meta linguistic.

In structure A the meta communication element is emphasized is Explicit and the meta linguistic element is Implicit. This means that the communication that consumes meaning is made in relation to a certain specified context beyond the relation between subjects X and Z. The communication directs both X and Z's attention to this context and calls

attention to this context and calls for a meta communication about the relation between communication and meta linguistic (implicit). This meta communication (a communication about the previous specified communication) may either be a comment of Z's or more rarely a further comment of X's. The first form of the comment would be conversation and the second, thought. That is, X, "Nice day to day". Z, "Yep". Even such simple conversations involve a degree of meta communication where - in Z comments upon the relation between the specified context pointed to by the communication and the communication by affirming its truth. The reply is just as much about agreement or truth as about the weather. Meaning is generated by the rising above the mere communication-context relationship and making an assertion about the truth and that relation.

At the next level in structure A we see that a further order of meaning is generated. That is, the first order meaning is amplified through setting it in the context of a larger context. This larger context is referred to as M^2L or the Double frame. An example might be seeing the foregoing statement and answer in terms of a whole conversation. It might in fact be the opening remarks leading into a conversation, perhaps it is a standard opening for a conversation. If so then in that larger context we can see that the meaning generated between C and MC rely on certain specified rules governing the opening of conversations which are implicit in relation to the larger explicitly specified larger context. The larger context of the conversation is in turn related to the specific phenomenal situation accruing between subjects X and Z. The phenomenal situation is the concrete setting and influences which direct and underlie the specified layer context. For instance whether

the conversation begins inside or outside, who is sitting or standing where. What everyone is wearing. What sort of objects are ready-to-hand and what sort of projects are at hand to be engaged in by either participant. All these concrete detailed elements which may be referred to, or not taken up, or ignored, but which are latently present all the time, contribute to what I would call the style of the situation. Style is the relation between what is explicit in the Meta Meta level of meaning and the concrete phenomenal situation.

At the third level of structure A an even more general meaning is generated by the simple greeting we are using as an example. This is on the level of change. If attention is drawn to this level what is noticed is that the Rules governing the formal structure of Level I are always subject to change and this possible change in rules for generating meaningful discourse has direct relationship to an implicit possible triple frame context for the situation. The triple frame is the possible alternative larger contexts (M^2L) which could be created by a simple change of rules. Elegance, then, is the relationship between what is explicit in the Meta³ level and Style. It refers to a criteria for judging the merits of different sets of Rules and the styles they would create in respect to a specified concrete situation. These criteria are created according to aesthetic preference and economy of means and beyond these two on the basis of how this specific concrete situation is related to others both similar and different which are relevant to it in terms of the Cultural Milieu.

This then is the description of structure A which we must now contrast to structure B which is its ^{inverse} ~~universe~~ in respect to Implicit and Explicit structuring. Beginning at level I of structure B we see that here our communication is made and immediately elicits a meta linguistic statement like "What does that mean". A meta linguistic statement (Explicit) is one which concerns the medium of the communication per se. This explicit Meta linguistic commentary on the medium of communication is a self corrective device which allows refinements in mutual understanding to occur. Meta linguistic commentary always takes place in a specific relation which is implied to exist between the two subjects attempting to refine their mutual understanding by sharpening their tools of communication.

It might be said that such refinements always meaning a sharpening of the definition of the implied relation between the speakers. When subject Z asks what X "means" he may be really asking implicitly what the meaning of their relationship is that has given rise to the communicated meaning which one of them did not totally grasp. Thus increasing the clarity of mutual understanding always implies the tightening of the bonds of mutual relationship making the two imaginary individual subjects feel closer.

At the second level of Structure B we have then the reference to the rules which allow meaning to emerge. "What do you mean", asks further if those rules by which communication takes place have been contravened or changed "without my knowing it". M²C is the explicit formulation of the relation between X and Z in relational rules which are the basis for

a tightening of the net of understanding linking them. These Explicit rules governing their relationship allow a reference to be made to the implicit transformational grammatical rules governing the generation of communication messages. Style here stands out as the relation between the concrete phenomenal situation and the rules governing the relationship as it stands between X and Z. Such things as whatever they are in bed together or merely eating lunch and a myriad of other concrete details which are latently but graspable in every concrete situation when related to the rules governing the relations between the subjects in that situation gives a definite style to the proceedings and to the act of sharpening conversational tools.

At the last level in structure B we see again change as an ever present possibility lurking within the inner recesses of the communicational situation. M^3L represents the explicit possibility that indeed another set of grammatical rules may be used or an addition to the existing set has taken place. Thus the sharpening of conceptual tools implicitly refers to a Grammar for creating meaningful statements----- this sharpening must refer to (explicit) the many possible grammars which might cause change in the communicational situation. Here we are not referring to merely other permutations of the transformational grammar¹⁵ system. Here the other possible sub-grammars are those which relate Relational rules M^2 to the transformational grammar complex. It is the readaption of Relational Rules (M^2C) to the transformational grammar which causes a modification in the rules and causes greater understanding.

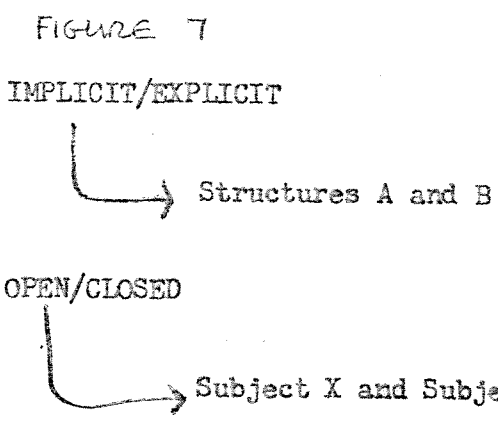
designates
 M^3C is the other possible relations which might be evoked between X and Z
 ^
 in order to change their capacity for understanding one another. Elegance is the relation between the style of the concrete situation as it stands and other possible styles which would be created if indeed another relation between the M^2C rules of relationship and the transformational grammar were chosen. Elegance is the possibility of bringing to bear upon these possible changes criteria of economy or aesthetics or cultural context in order to direct the formation of mutual understanding in specific directions. Mutual understanding between parent and child, man and woman, or friends, can grow only in culturally specified ways.

Through these two explanations of structures A and B it has become evident that structure A is directed outwards toward the increasing of the range of what is communicated about. Whereas structure B is turned inward toward the heightening of the amount understood per communication interchange. Between these two structures there obtains a fundamental reversability of emphasis. They are interchangeable. It is this interchangeability which allows communication to be built up and refined. Every conversation is a process of constantly changing the emphasis which causes a reversal from structure A to B and back again. It is this which allows a conversation to deepen and widen as it is carried on. Besides this structural reversibility with respect to Implicit/Explicit dichotomy, there also operates another fundamental reversibility between openness and closure with respect to the elements of "communication", "style" and "elegance". This means that the Implicit/ Explicit chiasm operates in relation to a more basic chiasm of open/closure. In communication there is a continuous rotation between the messages made public and the pregnant silences.

The positing of a message, speaking a sentence, making a face or gesture; all these take place as an opening out into an OPEN of what is closed up, folded in on itself and hidden. ¹⁶ What is closed exists as a potential, unrealized until its dis-closure. As the message, sign or sentence is released it gradually opens out and is made public. Thus for communication there is a basic reversability between its presence as a closed potential of a situation and its expressed presence as an opening out or unfolding of this potential. Whatever it is by degrees opened out or closed up this opening or closure takes place with respect to an "OPEN", which is always present as a cleft between opening and closure. This OPEN is primordially given. When "communication" is in a phase of closure then it is possible for Style to be noticed within the OPEN. Style too, may be a closed potentiality or may open out as a fundamental element of the concrete phenomenal communicational situation. Elegance too, at even a higher meta level may be opened or closed. Its openness as an elementary possibility for a stylistic change occurs along with the opening out of the "communication". Elegance closes as "communication" becomes closed and style begins to open in its turn for only one style may be apprehended at once. It is the opening out of style in a communicational situation which makes silences pregnant and it is the fundamental reversibility between opening and closing with respect to the basic OPEN which makes silences so full because in them there is the ever impending threat that meanings will arise anew. Closure is never complete nor is it ever totally done away with. Things are only open or closed by degree in respect to the "OPEN".

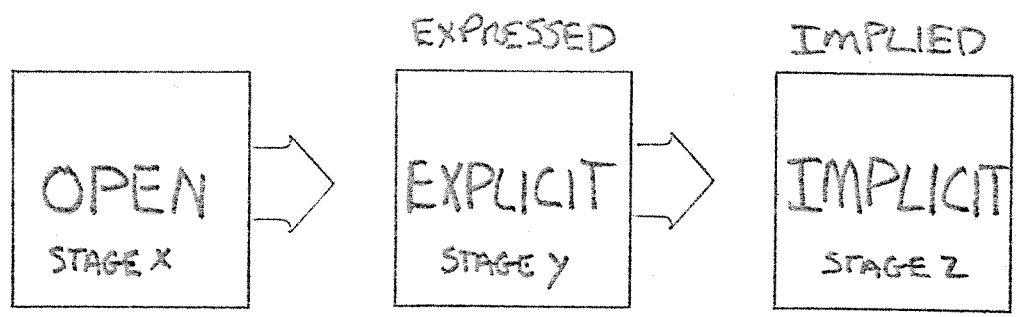
The opening and closing of "communication" is the fundamental reversibility of any situation of concrete communication. Within this context the two structures A and B operate so that they enter both into the silences and messages. An implied element of either A or B structure may be indicated in a pause. An explicit element of A or B could be the next message. In conversation A and B structures take part in a fundamental chiasm themselves. The conversation may advance outward to embrace another subject and then have to deepen to allow for this new breadth. Beyond this there is another reversibility between speaking and listening. This reversibility like the others is not an iron clad alternation of roles but on the contrary the fact that since both conversationalists are living the meaning of what is spoken, either could just as easily be the speaker or listener. A person may answer his own question or question his own answer. On the other hand what is an opening of communication for one subject might be an opening of style for the other. Thus it is because the conversation must take place against a plentitude of unexpressed latent details that it may be lived in many ways and still contain a unique and indisputable meaning. Silence is not just a vocal silence but a lack or closure of a significant gesture or look which would lead to a mutual understanding and the generation of meaning. Looks and gestures take place against a background of denotative communication and thus they are the implied meanings which are generated by segmented language.

At any rate we are left with ^{two} ~~four~~ basic reversibilities in communication ¹⁷



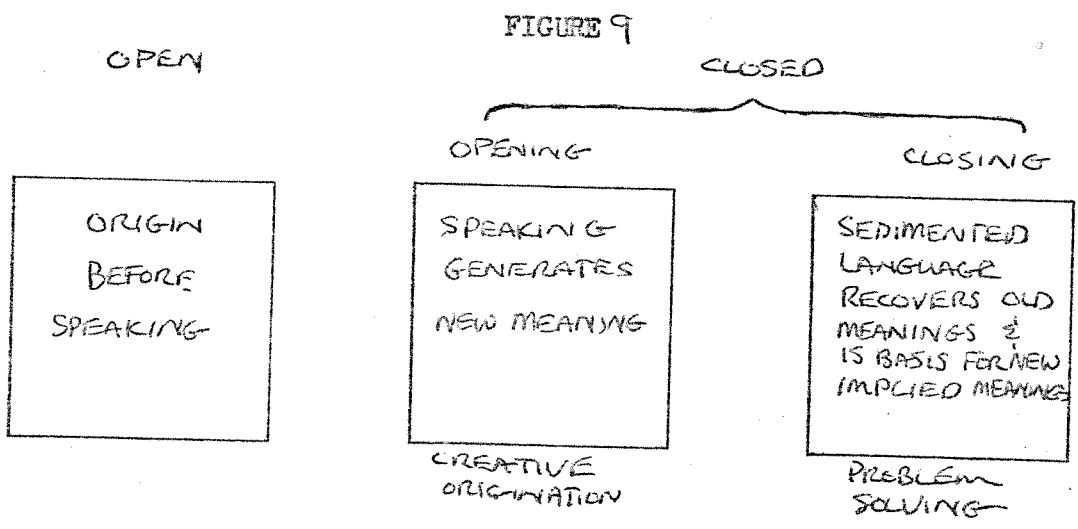
Implied in this overall structure is an analytic sequence by which communicational structures are built up and elaborated. This three-fold sequence corresponds to the values attributed to the three points of the incarnate triangle.

FIGURE 8



Here we see that it is the OPEN which underlies opening and closing of "Communication", "Style" and "Elegance" which is important to us. The OPEN corresponds to the concrete, phenomenal situation before a word has been spoken. It is the fertile soil in which meaning may arise at any moment but as yet has not. In order for meaning to arise, elements

of an incarnate triangle must be made explicit or expressed together. Meaning is created through such expression of concrete relationships. Once meaning has been generated then it may be recalled or reconstituted by indicating the relationship which was once expressed in some way again. Thus once meaning has been created it may be easily implied through minimal indications of the relationship which once called it into being. In this way we have derived a sequence of the coming into being of meaning and language.

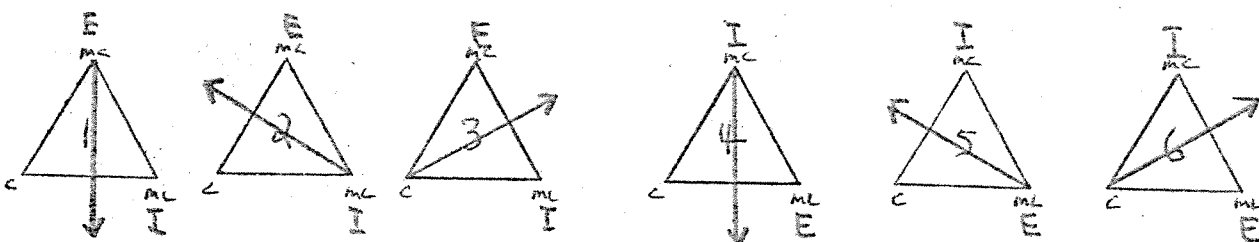


You will note that this is the very threesome which was the level VI of our double helix in Section II and which we rejected as fundamentally inadequate as an ultimate explanation of creativity. What we must uncover is what underlies both speaking and language which allows both creation and sedimentation of paradigms. ¹⁸ At least now though we have shown how reversibility enters into this basic triune. With this we have unearthed the fact of their inseparable intertwining. The origin before speaking is the OPEN within which the constant struggle ensues between the opening out of new paradigms in speaking and their closing up again into sedimented

structures. We must insist that these three stages are all folded in on one another so that the relationship between speaking and sedimented language is not one in which a simple separation will suffice. Sedimented language is the basis of the creation of new meaning and new meanings, the origin of sedimented language. The openness before speech is the origin of both speech and language but at the same time it is what has been spoken and is being spoken which defines the realm which is still open on the hither side of all speaking. It is the process which underlies both speaking and language and also the origin before speaking for which it is crucial that we grasp. This will be the theme of the next section. For now, however, it is necessary to return to our semiotic and question how meaning actually arises within the incarnate triangular relationships we have specified.

So far the incarnate triangles we have developed have remained unmediated. Quite simply it is their mediation which produces meaning.

FIGURE 10



Any of the three apexes may mediate the incarnate ^{triangle} \triangle and with the Explicit/Implicit distinction that gives us six different mediations. Here, are we in the realm of speaking rather than language? In the realm of generating original meanings rather than reconstituting old meanings? We can not go back to the first word which might have been

a shout.²⁰ We can't even know meanings or paintings which are created without reference to any prior meanings or paintings. Thus how do you separate newly created meaning from resurrected meaning. The elements used to create new meaning are ripped out of other contexts and cannibalized like parts from broken down vehicles. They are used like tools made for another job to create these new meanings.²¹ New meanings are interspersed between and surrounded by hackneyed expressions and cliches until it is impossible to separate what is new from what is old. Thus we must speak of the generation of meaning some of which are re-constituted while others must be created for the job at hand. Here we want to concentrate upon the generation of new meanings among those re-constituted. We will hypothesize that old meanings need only summary indication of the relationship which gave rise to them while when new meanings arise the relationship must be expressed in full. If this is true then we should be able to spot new meanings by the fullness of the expression of the relationships which generate them.

Meaning is generated by the positing of the relationship between any two elements of an incarnate ^{triangle} \triangle . These two elements then call for the third element in order to make the triangle whole. Between the two elements lies a gap and the meaning ^{rises} out of this gap as the third element of the incarnate ^{triangle} \triangle makes its presence known as an absence. This latent element of the incarnate triangle mediates between the two expressed elements whose relationship is specified. The hypothesis is that in order to recall and resurrect already constituted meaning all that would really be necessary is a slight indication of perhaps just one of the elements of the incarnate triangle as a shorthand indication to resurrect

and imply meanings already given. As an example we could say that given an opening out of a communication with a specified relationship to a implicit meta linguistic element would call for its completion by an explicit meta communication. ["When I was young we had respect for our elders" (communication)/ "he gives a glance toward some noisy kids near by" (meta linguistic implicit) \Rightarrow calls for meaning "You really don't like kids do you Grandpa"(meta communication explicit)] This example covers the first mediated triangle in Figure 10. In the second a communication with specified relation to a meta communication always calls for \Rightarrow or indicates an implicit meta linguistic context. ["I love only you" (communication) "that's a lie" \Rightarrow makes reference perhaps to "another woman" (meta linguistic implied)]. In the third a known explicit meta communication and a indicated implicit meta linguistic statement will call for a communication. ["you don't like me, do you?" (meta communication explicit)/ "glance at another woman across the room" (meta communication implicit)] calls for communication being opened between the speaker and he who is addressed to reassure her that indeed she is liked.

We could go on to give examples of all of the triangles, but this paper has gotten involved enough as it is. The fact is that adding the other two levels and the open/closed distinction generates ²²36 models of meaning and nuance. We won't go through all these here. From this though it is possible to see that besides the generation of new meanings, these mediated incarnate triangles provide the basis for the flow of conversation. Each incarnate triangle calls for some new element to be layed over what has gone before it. The calling of the two expressed terms for the third is at the same time a calling for the conversation to be renewed; for the new meanings to be elaborated in relation

to already established ones; for the dialectic of widening and deepening to be extend to a new level.

What we have developed then is not a Peircian classification of signs but a classification of semiotic contexts in which language is continually folded over on itself again and again.²³ We have a classification of these contexts which in their layering allow meaning new and old to arise. It is these multiple contexts which are important within the diacritical mass of language not the diacritical elements themselves. They are merely anomomous differences which taken on significance only in the flow of multiple contexts over their surfaces. It is these contexts in their intertwining which decide which difference makes the difference.²⁴

The last point to be made in this section is that language conforms to the variance/invariance structure which produces chance and necessity via the teleonomic filter in the Monod theoretical system. Phonemes are arbitrary combination of binary articulatory elements which are held invariant and are reproduced invariably.²⁵ Words are arbitrary combinations of these phoφnemes. Sentences are unique combinations within an invariant transformational grammer. These unique individuals are tested against a rigid environmental system which demands that they express a meaning in relation to the situation they are uttered against meaning does not arise from the structure of variance/invariance. Meaning is the teleonomic filter which arised from the interlacing of variance and invariance with respect to a concrete situation. This teleonomic filter separates the pool of structured chance (speaking)

the
 from_A necessity of sedimented language forms. There is in other words
 a pool of Spoken permutations which originate meanings which are constantly
 arising in everyday conversations. From these are chosen those meaningful
 designs which add to the order already preserved in sedimented language.
 What meaning creating structures are added is rigorously specified in a
 negative way through the system of restraints that sedimented language
 is. This provides for a quasi purposeful evolution in language toward
 greater and greater precision.²⁶

The point is that Meaning cannot arise out of the sterile structuring
 of variance/invariance on many levels. Meaning arises as this teleonomic
 filter of meaning plays against itself, the concrete phenomenal situation,
 the relationship between speakers, their relationship to other contexts,
 the rules by which their relationship and language is structured, and
 other possible situations, rules, relationships, contexts, languages
 etc. Thus it is the playing off of the teleonomic filter of language
 against all these elements described by Bateson that meanings are
 generated arising in the gaps between the purely diacritical distinctions
 of language.²⁷ Diacritical_A means to be_A^{ity} ^{come} sterile outside any meaningful
 relationship with speakers in a situation. Once denotative meaning has
 arisen in this way then the complex of meaning/denotation is again
 played off of a wide historical setting to generate all other forms of
 meaning and nuances. All not specifically denotative meanings attached
 to other signs and symbols of any sort are the product of a play of
 meaningful language and speaking against a wider historical situation.
 The reverse is not the case. The word "tree" with its signified is the base

upon which all symbolic or representational images of trees are founded to have meaning, language makes all other signs and symbols possible and plausible. This is why spoken language is so important.

This is true because all other meanings must be translated into language ultimately. Meanings from subsidiary sign systems may arise in themselves but they arise with language in the background of the concrete situation otherwise they don't arise. Beyond this all cultural systems and even the concrete natural world itself are meaning systems in relation to the background of language. The origin before speaking is a pause in speech and this gives everything in the world and the world itself meanings of their own.