

Nanopublication – When the Ratio Flips: A Homerist's Cuts-Complaint Strains the Invariant Claim

by Arnaud Quercy

The line is proportion: P3a's physical/intentional split grips the reviewer's core complaint cleanly, but P3's blanket 'every transliteration preserves structural elements' meets a counter-instance in compositional weight – twelve books of homecoming compressed to under an hour – and whether that counts as a broken invariant or a pruned one depends on a definition of 'structural element' the framework has not fixed.

CONTEXT

☒ **Thin page** – the source itself is thin (teaser, notice, paywalled preamble). Distinct from truncation: nothing was cut by the pipeline.

WHAT THE SOURCE SAYS ^[1]

A classicist reviews Christopher Nolan's 2026 film adaptation of the *Odyssey*, stressing that despite spectacular sequences – notably Circe's transformation of Odysseus's men into pigs, reinterpreted as punishment for past abuse – the film guts the poem's structure: the entire Phaeacian episode is cut, Odysseus never reunites with his father, and roughly two-thirds of the runtime goes to journey and flashback versus under an hour for the twelve books Homer spends on Ithaca. The reviewer's summary judgment is that this is 'a tale of a man affected by trauma, but without any sense that it changed him at all.'

WHERE THE LENS GRIPS

P3a's split between the physical and intentional invariant names exactly the reviewer's complaint: the physical events survive the crossing (monsters, journey, Circe's island, the trauma itself), but the intentional invariant – why the poem organizes twelve books around homecoming, what the trauma is for – does not automatically transmit through the medium change. The critic's closing line, that the man is 'affected by trauma' but shows no sense of having been 'changed,' is precisely a diagnosis of a physical layer intact and an intentional layer mute.

WHERE IT BREAKS

P3 claims 'every transliteration preserves structural elements... the skeleton survives the crossing' as an unconditional rule. This case supplies a structural element that does NOT survive: proportion. Homer devotes twelve books to Ithaca; the film gives it under an hour against two-thirds spent on journey and flashback. Proportion is as measurable and traceable a structural fact as dimension or color – it is the kind of thing P3 names as invariant. Here it is inverted, not preserved. This slips IF one reads 'structural elements' to include compositional proportion (in which case P3's 'every' is falsified by a single counter-instance); it holds IF one reads 'skeleton' more loosely as bare plot-tokens (character names, key incidents), which do persist even as their weighting is rebuilt. The source does not adjudicate which reading of 'structural element' is correct – that ambiguity is the edge itself.

PROPOSITIONAL GRID ^[2]

Read this grid. “Not evaluated” does **not** mean the source has nothing to say about that proposition. It means **the reading did not instruct it**. That is not a result, and it counts in no denominator. A silence, by contrast, is a finding: the reading touched the proposition without concluding, or noted its absence itself.

Evaluated

proposi-tion		audit status	relational verdict
P3	Invariants	not audited	pressure-against
P3a	Double Structure of the In-variant	not audited	evidence-for

Not evaluated (35) – P1, P2, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: Bounded – taxonomy of the August 2026 pass, predating the move to relational verdicts. Kept as metadata: the gap between the two forms is data, not residue. This reading's judgement is in the grid above.

Reading of 2026-07-21 · model claude-sonnet-5
· source 3,250 chars · 3 attempt(s)

FIRST PASS — KEPT AS WRITTEN

Reading produced by the T50 RSS pass, before the boundary lens. It is reproduced UNCORRECTED. Keeping it is the point: without it, a changed title is just a changed title — with it, what the second pass refused becomes legible.

Christensen's critique reveals a failure of INTENTIONAL INVARIANT transmission. He notes: 'This is a tale of a man affected by trauma, but without any sense that it changed him at all.' Nolan's codex (his systematic approach to narrative structure, time, and character) has produced an emission that passes through the receiver (Christensen, a Homerist trained in classical textual diffraction) but fails to activate the *why* — the intentional structure that would make trauma generative. The physical invariant is intact: the story, the events, the form. But the intentional invariant — the logic of how trauma reshapes identity, which is Homer's core codex — is absent or obscured. This is not a failure of fidelity but a failure of *codex alignment*. Christensen's overture (his training in Homer) cannot diffract Nolan's emission because the intentional structure is not there to be diffracted. The ricochet cannot happen because there is nothing to ricochet against.

T50 RSS assessment · 2026-07-21 · remplacée par boundary-lens-2026-08

REFERENCES

[1] A Homerist Reacts to Christopher Nolan's 'The Odyssey'. Hyperallergic, 2026-07-21. <https://hyperallergic.com/a-homerist-reacts-to-christopher-nolans-the-odyssey/>

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

Claim type	boundary reading
Voice	third person analysis
Epistemic status	bounded grip
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 3 attempt(s), traceability check passed.

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