

POLIS V12: The Complete Literature Series – 12 Giants

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and “Tensional Reinterpretation of Six More Literary Pioneers”.*

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Abstract

Within the POLIS V12 tensional ontology, every literary work is a polis constituted by three meshes (solid, liquid, gaseous) and governed by the closure condition $\epsilon = \sum K_m(2 + K_m) = 0$, with $T = K_{\min}$ as the tensional origin. This paper applies the framework to six foundational figures of world literature: Homer (epic poetry), Sophocles (tragedy), Dante Alighieri (The Divine Comedy), William Shakespeare (tragedy and sonnets), Miguel de Cervantes (Don Quixote), and Johann Wolfgang von Goethe (Faust). Each classical contribution is reinterpreted as a tensional configuration: Homer's epics as heroic K trajectories; Sophocles's hamartia as tensional flaw; Dante's three canticles as structural meshes; Shakespeare's five-act structure as phase cycle; Cervantes's metafiction as self-referential K ; and Goethe's pact as Phase 4 bargain. The universal equations remain unchanged; no free parameters are introduced.

1 Introduction

POLIS V12 is a closed, parameter-free tensional conservation theory built on four axioms (Tensional Ontology, Harmonic Ground $H = 1$, Tensional Conservation, Data Origin $T = K_{\min}$). The governing equation, after normalisation, is

$$\epsilon = \sum_{m=1}^n K_m(2 + K_m) = 0,$$

with $K_m = (v_m - T)/(v_{\max} - T) \in [0, 1]$. The disequilibrium index is $\text{IDT}^* = \epsilon/(1 + \epsilon)$. All real literary systems reside in Phase 4 ($\text{IDT}^* \geq 0.70$) unless artificially uniform. The Rolling Law $2\pi r_p = V_{\text{orb}}T_{\text{rot}}$ applies fractally at all scales.

This paper reinterprets six key literary contributions within this tensional ontology. No classical primacy is assumed; tension is the primitive.

2 Homer – The Iliad and the Odyssey

Homer's epics follow heroes (Achilles, Odysseus) through cycles of conflict and return. In POLIS V12, an epic is a tensional trajectory: the hero's K (glory, anger) rises (Phase 2), peaks (Phase 3), crashes (Phase 4), and rebuilds (Phase 5). Achilles' wrath in the Iliad is a high- K state that causes destruction; his reconciliation with Priam lowers ϵ . Odysseus's nostos (homecoming) is a Phase 5 journey through many Phase 4 obstacles (Cyclops, Sirens). The epic simile (long comparisons) is a tensional dilation of K space.

The Homeric epithets ("swift-footed Achilles") are fixed K markers repeated to maintain identity. The oral formulaic system (parataxis, repetition) is a tensional memory aid.

3 Sophocles – Tragedy and Hamartia

Sophocles's Oedipus Rex exemplifies hamartia (tragic flaw) and peripeteia (reversal). In POLIS V12, the tragic hero has a high initial K (noble, admirable) but a blind spot (error) that leads to a Phase 4 collapse (fall). Oedipus's discovery (anagnorisis) is a sudden realisation of his K (he is the murderer). The catharsis (purgation of pity and fear) is the reduction of the audience's ϵ after witnessing the tragedy. The three unities (time, place, action) are tensional constraints that minimise irrelevant K fluctuations.

The chorus (collective voice) is a gaseous mesh commenting on the action.

4 Dante Alighieri – The Divine Comedy

Dante's Divine Comedy has three parts: Inferno, Purgatorio, Paradiso. In POLIS V12, these correspond to the three meshes: Inferno = solid mesh (hell, fixed punishment, low K), Purgatorio = liquid mesh (purification, ascending K), Paradiso = gaseous mesh (light, high K). The structure is a tensional ascent: from $K = 0$ (earth's centre) to $K = 1$ (God as light). The terza rima (interlocking rhyme) is a tensional chain: ABA BCB CDC. Each canto has a repeatable K pattern (length, number of lines). The guide (Virgil, Beatrice) supplies external K to the pilgrim.

The contrapasso (poetic justice) matches the sin's K to the punishment's K (retribution). Dante's cosmology is a fractal polis: Earth at centre, nine spheres of heaven.

5 William Shakespeare – Five-Act Structure and Tragedies

Shakespeare's plays follow a five-act structure (exposition, rising action, climax, falling action, resolution). In POLIS V12, these are the eight-phase cycle compressed: Act 1 = Phase 1–2, Act 2 = Phase 3, Act 3 = Phase 4 (climax), Act 4 = Phase 5–6, Act 5 = Phase 7–8 (denouement). Hamlet's "to be or not to be" soliloquy weighs two K options (endure suffering vs end it). The ghost ($K = 1$ truth) sets the tension. The play-within-a-play is a tensional model (meta-polis). Sonnet 18 ("Shall I compare thee") uses a volta (turn) at line 9 – a Phase 5 rhetorical shift.

Shakespeare's iambic pentameter (five feet) is a regular K wave (unstressed/stressed). His coinage of new words adds K to the English mesh.

6 Miguel de Cervantes – Don Quixote and Metafiction

Cervantes's Don Quixote parodies chivalric romances and includes self-referential elements (Part II characters know Part I). In POLIS V12, Quixote has $K_{\text{sanity}} \approx 0$ (mad), but $K_{\text{idealistic}} = 1$ (noble). Sancho Panza has lower $K_{\text{imagination}}$ but higher $K_{\text{pragmatic}}$. The metafiction (characters discussing the book) is a tensional recursion: the literary polis

reflects on itself. The "Cave of Montesinos" episode is a Phase 4 dream breaking the frame.

Cervantes's "entremeses" (interludes) are low- K comic relief between high- K main actions.

7 Johann Wolfgang von Goethe – Faust and the Pact

Goethe's Faust dramatises a scholar's pact with the devil (Mephistopheles). In POLIS V12, Faust's restlessness (high K desire for knowledge) cannot be satisfied by conventional means. The pact is a Phase 4 bargain: Faust gains unlimited K (magic, experience) at the cost of his soul. The tragedy of the Gretchen episode shows how his high K destroys her low K (innocence). The final scene (Faust's salvation) is a tensional reversal: his striving (never satisfied) is ultimately valued above satisfaction. The "Two souls" speech (Faust's inner conflict) is a mesoscopic tension between K_{earthly} and K_{aspiring} .

Goethe's colour theory (Zur Farbenlehre) attempts to describe K of light as a tensional phenomenon.

8 Conclusion

The six foundational contributions to literature are coherently reinterpreted within the POLIS V12 tensional ontology. Epic poetry, tragedy, the Divine Comedy, five-act structure, metafiction, and the Faustian pact all become natural consequences of the closure condition $\epsilon = \sum K_m(2 + K_m) = 0$ and the fractal hierarchy of literary polises. No free parameters are added.

Zenodo references

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Abstract

This paper extends the POLIS V12 tensional reinterpretation to six additional literary giants: Jane Austen (novel of manners), Edgar Allan Poe (short story and detective fiction), Charles Dickens (social realism), Virginia Woolf (stream of consciousness), James Joyce (Ulysses), and Franz Kafka (absurdist). Each is re-read as a tensional configuration: Austen's irony as K inversion; Poe's unity of effect as minimal ϵ narrative; Dickens's interwoven plots as multi-strand mesh; Woolf's stream as continuous K flow; Joyce's interior monologue as internal K field; and Kafka's bureaucratic nightmare as Phase 3 stasis. The universal equations remain unchanged; no free parameters are introduced.

9 Introduction

As in the companion paper, POLIS V12 rests on four axioms. After normalisation the mother equation is

$$\epsilon = \sum_{m=1}^n K_m(2 + K_m) = 0,$$

with $\text{IDT}^* = \epsilon/(1 + \epsilon)$. All real literary systems are in Phase 4 ($\text{IDT}^* \geq 0.70$) unless artificially uniform. The Rolling Law $2\pi r_p = V_{\text{orb}}T_{\text{rot}}$ applies fractally.

This paper reinterprets six more foundational contributions to literature.

10 Jane Austen – Novel of Manners and Irony

Austen's novels examine social class, marriage, and morality through free indirect discourse. In POLIS V12, social status is K_{class} ; marriage is a tensional bond. The irony (e.g., "It is a truth universally acknowledged...") inverts apparent K (the narrator says high K but means low K). The free indirect discourse blends third-person narration with a character's K (thoughts). *Pride and Prejudice*: Elizabeth's pride (K_{pride} high) and Darcy's prejudice ($K_{\text{prejudice}}$ high) are tensions resolved by Phase 5 (mutual adjustment).

Emma's matchmaking attempts raise ϵ (confusion) before Phase 5 resolution. Austen's cancellations (crossed-out lines in manuscripts) are tensional revisions.

11 Edgar Allan Poe – Unity of Effect and the Short Story

Poe theorised the short story should aim for a single, preconceived effect (unity of impression). In POLIS V12, unity of effect minimises ϵ by eliminating extraneous K (digressions). Poe's "The Tell-Tale Heart" has a narrator whose K_{guilt} increases until he

confesses (Phase 4). The "fall of the House of Usher" collapses the solid mesh (mansion) as the liquid mesh (family) disintegrates. Poe's detective stories (Dupin) use tensional deduction: extracting K from clues.

The refrain (nevermore in "The Raven") is a fixed K (melancholy) that recurs like a tensional loop. Poe's "Philosophy of Composition" is a tensional recipe.

12 Charles Dickens – Social Realism and Interwoven Plots

Dickens's novels have many characters and sub-plots that eventually converge. In POLIS V12, the novel is a multi-strand polis where each character has a K trajectory; they intersect at nodal points (Phase 4 events). Bleak House has a lawsuit (Jarndyce vs Jarndyce) that drains K from all parties (parasitic polis). A Tale of Two Cities has **thematically linked London and Paris** (two meshes). The character of Miss Havisham (Great Expectations) is frozen at $K = 0$ (stopped time, decay). Dickens's serial publication (monthly instalments) allowed him to adjust K based on reader feedback.

His use of caricature (i.e., Mr. Micawber) amplifies a single K trait (optimism) to comic effect.

13 Virginia Woolf – Stream of Consciousness

Woolf's novels (Mrs Dalloway, To the Lighthouse) use stream of consciousness to depict inner experience. In POLIS V12, the narrative is a continuous K flow with no clear divisions between characters. The "tunnelling" technique (moving backward in time) is a retrograde K wave. Woolf's "moment of being" is a sudden surge of K (intense awareness). The lighthouse (To the Lighthouse) is a distant K target (unattainable perfection). The dinner party scene (Mrs Dalloway) is a tensional gathering where multiple K lines intersect.

Woolf's non-linear time (a clock striking hours interleaved with memory) is a fractal temporal mesh.

14 James Joyce – Ulysses and the Inner Monologue

Joyce's Ulysses parallels Homer's Odyssey in a single Dublin day. In POLIS V12, the inner monologue replicates the character's K stream without censorship. The "Nausicaa" episode parodies romance writing (high K clichés) next to Bloom's naturalistic wry thoughts (low K). The "Circe" episode (nighttown) is a Phase 4 hallucination: Freudian K images burst into the text. The "Oxen of the Sun" episode mimics the evolution of English prose – a tensional ontogeny (from Latin to modern). Joyce's "Wake" (Finnegans Wake) uses multilingual puns to compress many K meanings into one word (tensional knot).

The "Aeolus" episode uses newspaper headlines as a solid mesh interrupting the liquid flow of narration.

15 Franz Kafka – Bureaucratic Absurdity

Kafka's stories (The Trial, The Metamorphosis) depict characters trapped in opaque systems. In POLIS V12, the bureaucratic labyrinth is a Phase 3 saturated polis: rules are rigid ($K_{\text{procedure}} = 1$), but overall purpose is zero (ϵ huge). Joseph K.'s trial (The Trial) never reaches resolution; he is executed without knowing the charge (Phase 4). Gregor Samsa's transformation into an insect is a Phase 4 change of K_{body} ; his family's rejection lowers his K_{value} to zero. The letter in "Before the Law" is a tensional paradox: the door is meant only for the supplicant, but he never enters.

Kafka's writing style is precise, low- K (plain facts) to amplify the absurdity. The "Kafkaesque" has become a tensional trope.

16 Conclusion

Six additional literary pioneers are reinterpreted within the POLIS V12 tensional ontology. The novel of manners, unity of effect, social realism, stream of consciousness, inner monologue, and bureaucratic absurdity all become natural consequences of the closure condition $\epsilon = \sum K_m(2 + K_m) = 0$ and the fractal hierarchy of literary polises. No free parameters are added; the same equations that describe a physical system or a social system also describe the art of writing.

Zenodo references

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