lucid dreaming & beyond: models and special terms

Developing a mechanical model to demonstrate Florensky's ideas about "event dreams," where an initiating event is portrayed in the dream as the conclusion of an often long and detailed narrative, led to a suprising connection to James Joyce's method of gathering material for his novels, a method that was converted into an active writing methodology in his last novel, *Finnegans Wake*. The event-dream's palindromic temporality was summarized, in fact, by Joyce's graphic specification, the *vesica pisces* — two circles intersecting in a losange space structure by two triangles — that we interpret through the ancient myths surrounding twins (and god/goddess formations) in relation to the foundation rites of cities. This ethnographical link opens the way to speculate about the collective unconscious's relation to a variety of domains: sexuation, perception, discourse, ritual, etc. — all of which involve strategies of moving past simple binary oppositions to construct, through process of "occultation," systems of meaning that use resonance, negation, doubling, contamination, time warpage, recursion, and "super-symmtries" that pack, into the Euclidean dimensions of perceptual space, pockets, double frames, and sites of exception.

The next step is critical, and we make the choice to procede graphically rather than argumentatively. There are two reasons for doing this. First, a graph may suggest different things to different readers. This challenges the accuracy of the graph, not to specify any one specific content but rather to portray, as accurately as possible, relationships and actions. Second, the reductionistic elements of a graph force a false precision and simplification that makes each a case of an *Ansatz* — an *ad hoc* estimate used to provoke further, more ambitious and more precise theorizing, a "lucky guess" if it works out, but one that makes no promises and exposes itself to maximum danger.

My graphic thesis begins with the *mathemes* famously employed by Lacan to describe the two sets of rules for sexuation. Lacan reverses two of Aristotle's logical conditions to produce a columnar structure, men on the left, women on the right. But, Lacan's *mathemes* reveal two important potential structures: the portrayal of the "double positive" and "double negative" mathemes as (1) a vector passing through perceptual space through (2) a double screen constructed by the feminine "not-all" and the male Other ("Name of the Father") — both defined by "mixed" (positive/negative) rules.

Quadration of the discursive field offers the opportunity to merge Lacan's theories of sexuation and discourse, involving a fixed sequence of four terms (S1, S2, *a*, $) in rotating across the field. (Familiarity with Lacan's notation system is required.) The key is to see the "square" not as four external corners but rather a relation of a vector crossing a double boundary, combining elements along the diagonals of Aristotle's "contradictories." (Two positive statements, PP, are diagonally opposite two negative ones, NN, and the mixed statements, P/N, N/P, are also diagonally opposite.) The PP/NN opposition could be considered as *reversed predication*, while the PN/NP diagonal constitutes a doubled frame or screen. The pair, PN and NP, could be more interestingly described in terms of cross-inscription: P_N and N_P.

This arrangement is not capricious; it "checks out" when exposed to ethnographical and popular culture conditions where discourse and event combine, as in the foundation rites of cities, rites of passage, and other "liminal" relationships where negation preserves the functionality of a gap that is itself a complex binary. More instructively, the cross-and-threshold schema coincides rather precisely with Harold Bloom's six critical terms (*Anxiety of Influence*, 1973); and when Bloom's terms are used as labels of the abstract Lacanian sexuation mathemes, the ethnographical connections become readily apparant.

1 / Lacan's mathemes for sexuation appear to be impenetrably abstract, but in fact they are simple to master. The upper two cells contain the rules for men (left) and women (right). The four rules are drawn from Aristotle's "logical square," with a few modifications. The men's rules can be summarized: "All those who would call themselves men are bound by the phallic law, Φ; as long as there is an exception to this law." $\exists x \sim \Phi x$, is the Big Other, who enforces and but also breaks the rules. (Bars or ~ indicate "not.")

On the right, women's rules read, from the lower *mathemes*, "Not-all those who would call themselves women obey the phallic law, and (top line) there are no exceptions." Looking just at the negated expressions we have the pattern, starting with upper left: PN, PP, NN, NP. The universal male rule, PP, is diagonally opposite the female exception, NN. And, the male exception, PN, is diagonal to the women's universal, NP. Both statements about women, the universal and the exception, require negatives in relation to Φ.

The left-right/men-women arrangement allows the *mathemes* in the lower two cells to have vector relationships. The barred subject, $, connects to the "object-cause of desire," *a*. The negated "the" (Ła) is the vertex of vectors relating the phallic rule, Φ, with S(Ⱥ), the "signifier of a lack in the Other," which I take more generally to indicate the lack of S2, the "network of symbolic relationships," including language, where each signifier requires the addition of another signifier to supplement its meaning; and where gaps and inconsistences must be papered over by fantasy constructs. Because S(Ⱥ) is the essence of Lacan's Symbolic, we could substitute S_2, and because the phallic law is a "master signifier" par excellence, we may substitute S_1. Through these substitutions, we find that Lacan has already taken into account sexuation's implicit relation to discourse, which uses the four terms, S_1, S_2, *a*, and $ in a fixed sequence, rotated across a quadrated field divided, also much like Aristotle's logical square, into Agent, Other, Production, and Truth. Two parts of this field are salient: the Agent and the Other are like a theater, divided into a stage and auditorium. The other two parts are "backstage" zone (Production, Truth) where signifiers are "occulted" — present but invisible — to support the binary relation of Agent and Other. Again, there is a "cross and screen" structure. The binary Agent and Other are reverse predications, where Production and Truth take up the function of a doubled screen or frame, each cross-inscribing the other.

The pattern of negations accentuates the diagonal pattern yielding a vector that crosses a doubled boundary/frame. Put into words, this pattern asserts that, to reverse a predication (move from one position to an opposite case), it is necesary to pass through "mixed alternative" that are opposed in a different way — each contains a small measure of its opposite. Using the theater example, the binary of stage and auditorium is "qualified" by the existence of spaces on the stage that may be used to say "what ought not to be said."
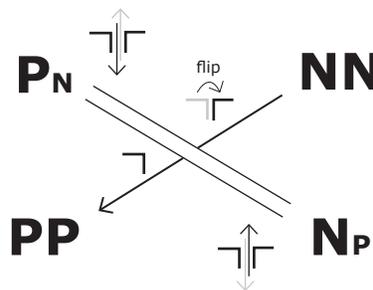

The stage whisper allows an actor to speak directly to the audience without having what is said considered to be a part of the "diegetic" action involving other actors. It is outside the fiction of the play, but not fully outside. It is a "defect" from the point of view of the diegetic action. At the same time, another "partial zone" is created by the opposite polarity of the gap: the case of the audience member defined not as a collective but a singularity, the idealized recipient of this whisper, who "hears/sees what he/she should not have heard."

2 / Subsituting P and N for positive and negative statements underscores the importance of Lacan's own diagonality and perhaps explains why Lacan's sequence, PN/NN / PP/PN, differs from Aristotle's PP/NN, NP/PN. The *mathemes* that correspond to the elements of discourse, $, Φ, S(Ⱥ), Ła, and *a*, are all related by vectors that cross from the male to female zones and back again. In relating to the *mathemes* for discourse, S_1, S_2, *a*, and $, we should note that the doubled screen/frame has both a male and female "option," which we might express in terms of the Stoic terms, *animus* and *anima*. These cannot be simplified into "active" and "passive." The key is that *animus* and *anima* resist/refuse reverse predication (opposition as binary signifiers). In other words, they require that each term contain, at its core, an element of its opposite. Ethnography and etymology demonstrate this cross-inscription principle and show that it is key to, for example, the relation of wives to the household gods (*manes*), the husband's ancestors.

AGENT	OTHER
TRUTH	PRODUCTION

3 / The field of discourse shows the binary signifier Agent/Other as the two top elements. As with a theater's stage and auditorium, the activities of one nulls the other. When the stage lights go on and the curtain rises, the audience must remain silent. But, this is not complete inaction: between the two zones develops a "gap," neither off nor on, with a certain potential active readiness to become an *event*.

Relative to this event, the bottom two cells define the "occulted" categories of discourse, those concealed spaces and times reserved to store signifiers until the precise moment that their delivery and reception will be most effective. Production has to do with the "backstage machinery" that allows agency to appear as a framed event, eclipsing the Other into playing the part of the spectator. Production constitues a reserve, a treasury capable of supporting any form of presentation: comedy, tragedy, romance, satire, so to speak. It is not neutral, rather it is "pregnant" with potential signifying forms. Truth, however, is like a spring that is wound to create a tension to be, at a key point, released. Its occultation stands opposite to a complementary revelation, a prophecy in relation to a fulfillment. The different manners in which this call and response may be materialized is held in reserve by the backstage reserves of Production.
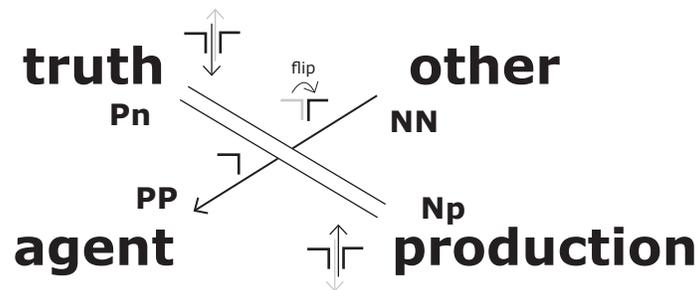
4 / Something radical happens when the quadrated field of discourse is merged with sexuation's patterns of negation, along with their specification of pairs that are reversely predicated (agent/other) or, alternatively, cross-inscribed (truth/production). The binary of Agent and Other, analogous to the theater's stage and auditorium, is rewritten as a vector crossing a double boundary, which is in turn constructed by the "uncanny" cross-inscription of Truth and Production. The double negation of the Other corresponds to the feminine universal: there are no exceptions to the "not-all" relation of the woman to the phallic signifier, Φ. This Other, however, is not fully gendered by this relationship. The Big Other, the exception to the male rule, $\forall x\, \Phi x$, is the classic Lacanian Name of the Father. While the sexuation array of negative-positive relations sets up the dynamic graphic interpretation of reversed predication's relation to the "uncanny" of cross-inscription, this graphic space is *sexuated without being gendered*. The double frame/corridor linking Truth with Production cannot be said to be feminine or masculine but, rather, "transgendered." It is the space of Tiresias, Hermes, and other transformed bodies who combine the traits of both men and women.

This sexuated field supplements rather than replaces the standard quadrated Lacanian discursive field. Quadration mirrored the fixed sequence of S1, S2, *a*, and $ — master signification, knowledge, the object-cause of desire, and the barred subject. Without this mirroring, it would have been impossible to generate the four "standard" discourses" by rotating the fixed sequence across the quadrated field. The "sexuated" graphic shows that the field is charged with a "psychogeography" based on reversed predication and cross-inscription. The clean division of space by binary signifiers (inside-outside, large-small, high-low, dark-light, etc.) is qualified by the "uncanny" mediation of Truth and Production, whose cross-inscribed qualities open each attempt at a "clean predicative division" to the potentialities of the Act, a collapse or revelation (or both combined). The relation of sexuation to discourse suggests that there may be four fundamental means of constituting this Act, four fundamental means of relating subjectivity to knowledge, desire, and mastery. The new graphic emphasises that these fundamental means require the uncanny functions of occultation and revelation, concealment and epiphany.

The gap, expanded to a double line, is a claim that all crosses that appear to be transitive within conventional ideology are in fact doubles; that the forced choices of ideology do not preclude the potential of "the act" as a revolutionary feature, appearing "out of nowhere." Because occultation and revelation are given their own "janusian" space-time in this model, we can assess sites that are commonly regarded as uncanny in terms of the way they satisfy the criteria for Pn/Np.

P_N flip   NN

PP N_P
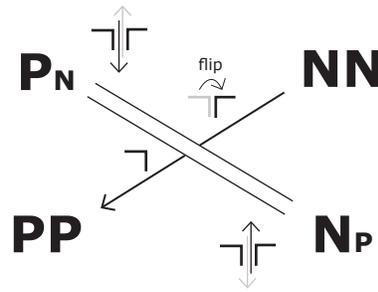
The double screen/boundary is hermaphrodictic, uncanny, and "perverse" (in that the Name of the Father is "revolutionized" — i.e. we learn what it "really is" and what it "really means"). Within this space we are "between two frames," and instead of projective virtuality, narratives use the "detached virtuality" of the double, travel through time, story in the story, and the contamination of "reality'''by the dream. Pn and Np offer "deniability" in that Boolean logical values are suspended, replaced by a logic of "what if?"

"All ⌐ is really ⌐⌐ "

5 / The double frame/boundary shows graphically the relation of the ideologically positive binary signifiers to the "permanently revolutionary" functions of supersymmetry, occultation/revelation, divination, epiphany, "body loading" (pickpockets and magicians), and the artistic function of delay. The cross becomes a double-cross, often in the popular culture sense of this term. This is the a-logical space of the Cretan Liar, who speaks in two registers when he asserts that "All Cretans are liars." We understand what he means by getting into the joke, of understanding the Cretan's *enthymemic* relationship to enunciation and mastery. The enthymeme is the syllogism that models the speaker's relation to the audience. Its "middle term" — the term that appears in both premises but not in the conclusion — corresponds to the double frame. It is a +/- term, working as a particular in the major premise and as a universal in the minor premise. In the Cretan Liar's case, this middle term is understood as the universal point of failure of all (ideological) statements about identity.

Definitions:

CLINAMEN: the (Lucretian) swerve or turbulence that disrupts the even (ideological) flow of events and spaces.

TESSERÆ: a token of friendship, broken in half so that the separate pieces, when rejoined, form a perfect match.

DEMON: the occulted potentiality of "magic" causality, an "impossible-Real" agency.

ASKESIS: the defense against demonic over-presence; fantasy formation as well as construction of defensive sites (monasteries).

KENOSIS: "knowing without knowing," indirect but comprehensive awareness and openness. Anamnesis

APORPHADES: the return of the dead, usually in acousmatic form, during certain "cursed days" in ancient calendar systems. More generally, warning or retributive voices.

clinamen   flip   demon
kenosis

askesis   tesseræ
apophrades
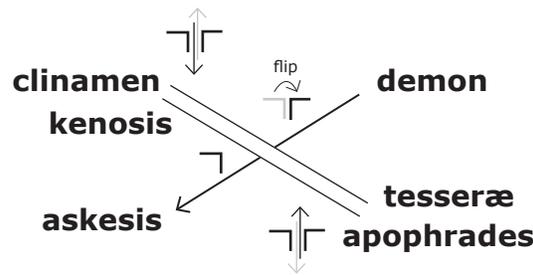
Bloom did not organize his six terms into a system, nor did he associate them singly or as a group with sexuation or discourse. Our appropriation begins with the over-presence of the "chase motif," where a fearful retreat from an unknown force leads to the protective reinforcement and s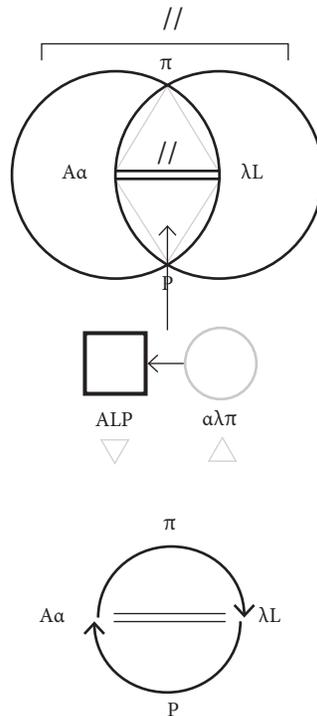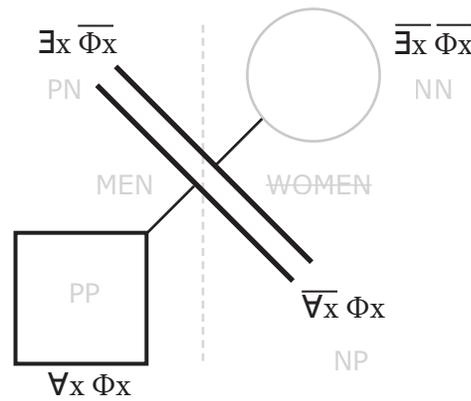eclusion of a site. This response lies behind the instict to seek shelter, identify threats, establish security, and use territory defensively. Yet, the demon's occultation allows the nature of threat to be subjectively projected on to objects; the complexity of the protective boundary is revealed in the usual accompanying accessories: passwords, mazes/meanders, pledges/fealty, contracts, and the geometry of silent trade. The fact that most of these practices were in ancient times associated with Hermes mandates an understanding of Hermetic polyfunctionalism.

6 / Bloom's six critical terms "activate" the sexuated space of discourse to make it accessible to ethnographic, architectural, and geographical "tests" — looking at actual sites and constructions to confirm the effectiveness of key elements as well as to reveal hidden qualities hitherto overlooked. However, the wealth and complexity of ethnographic etc. data requires the use of the ersatz/ansatz technique: the ad hoc use of a "lucky guess" to order the investigation. This lucky guess is the Greek-Roman god Hermes (a theological type to be found in some form in all religions), whose ancient responsibilties covered: trade, erotic seduction, secrecy (and, hence, initiatory knowledge), boundary protection, conduct of the dead to the underworld (Hades, meaning "the invisible"), and thievery. Norman O. Brown (*Hermes the Thief*, 1947) is the only scholar to have attempted to reconcile these diverse functions, whose basis for unity leads back to the nature of the double boundary. The variety of narratives, actions, spaces, and architectures associated with Hermetic functionality is enough to create an encyclopedia of cultural practices spanning all developmenental stages and historic periods. Hermes is more than a lucky guess, an *Ansatz*; he's a *clavis universalis*.

The "master graph" combining sexuation mathemes as diagonal relationships of contradiction to create a vector-and-boundary spatial condition set up a series of correspondences that link to Joyce's own master graph, the *vesica pisces*. These include: (1) the overlapping circles as the // of the cross-inscribed male-female elements, PN and NP; (2) the doubled line connecting the centers of the two overlapping circles also as //, mediating — bottom graph — the "twins" that rotate, held apart at the 180º position by a diameter line; (3) the vesica shape, the "mandorla" or almond interior, as the "negative overlap" of the sexes, generated by the competing views of phallic *jouissance*.

Fortunately, Bloom's terminology provides the labelling we require to materialize these abstract conditions. The // is a corridor where an "uncanny" cross-inscription takes place, tying together opposites that would otherwise form a binary. Thus, chance and necessity combine to: (1) the subject who, fearing death, flees to escape but encounters death waiting for him/her at the precise place of refuge; or (2) the forced passage that, at every step, seems to offer infinite options — the condition associated with the interval "between the two deaths," the literal death and the symbolic death, that every culture identifies with the drying of the corpse, used to calibrate the period of mourning.

The uncanny of // mediates the relation of the ○ to the □, the "demon" to the defended place of refuge. Four of Bloom's terms desribe this flight or, the obverse of flight, conditional entry into a sacred precinct. Tesseræ (the split token, the password) and Clinamen (the singular swerve from determinative linear passage) specify the architecture; Apophrades and Kenosis describe the source and process of the "gnostic" function of this architecture.

$$\exists x\ \overline{\Phi x} \qquad \overline{\exists x}\ \overline{\Phi x}$$

PN

NN

MEN   WOMEN

PP

$$\overline{\forall x}\ \Phi x$$

NP

$$\forall x\ \Phi x$$

//

π

Aα   //   λL

P

ALP   αλπ

▽   △

π

Aα   λL

P

The uncanny // space corresponds to the "liminal passages" key to all initiations and rituals. Conditional entry is based on transformative magic, replacing the "profane" body with a spiritualized, corrected body that is "body-mind," or the body as "consumed" by demonic presence. This is the meaning of sacrifice, where a substitute is killed and quartered to reveal divine signs (the act of divination), made by demonic "super-symmetry" (fractal cross-inscription).

Apophrades and Kenosis combine to create a gnosis that is fundamentally memory "brought forward" as a type of imagination: Platonic *anamnesis*. The architecture of Tesseræ and Clinamen precisely describe the function of super-symmetry within buildings that are over-determined using motility dysfunctions (interruptions of motion), scale dysfunctions (fractal collapse of the scale continuum), and identity dysfunctions (mirroring, twinning, negative overlap).

Such effects are accomplished with the use of "detached virtuality" — four techniques that offer means of manipulating identity ("the double"), time ("travel through time"), scale ("story in a story"), and boundaries protecting domains of experience ("contamination of 'reality' by the dream or fiction"). These four themes take Bloom's six terms to popular culture as well as ethnographic practices. The master graphy, however, allows a continuous "cross-check feature" that, by returning popular culture and ethnographic practices to issues of sexuation and discourse, open investigaton to questions of structure, uncovering hidden elements that function as critical joints of the "discursive-sexuating mechanism." By developing the architecture of this mechanism via the graphs, the cross-checking process serves to both validate and extend the general model.

7 / The transition from the original model of sexuation to expanded versions taking advantage of the diagonal relationships of the four terms' patterns of negation, "takes a break" before launching into a merger with Lacan's four primary forms of discourse (Hysteric, Master, University, Analysis), although some introductory material has been presented. This move had to be "saved for last" because of the essential role played by ethnography, popular culture, and architecture. Without an understanding — thanks to Bloom's six terms — of the relationship of sexuation to the four forms of "detached virtuality" (the double, travel through time, contamination of reality by the dream or fiction, and the story in the story) there would not be sufficient means of translating the material evidence into full theoretical potential relationships. Key terms, such as "super-symmetry," "body loading," and "occultation" would not have meaning without understanding their ability to function both as abstract functions and material practices. If binary signification is the strategem of ideology, then theory must directly attack the logic of the binary and show how occultation, super-symmetry, etc. constitute a full cultural "programme" that occurs in spaces and times beyond ideology. These are *sites of exception* in the fullest sense: places where critical thinking itself may take refuge from the "demon" of ideology; or, alternately, where the demon that is invented by ideology to justify its protective fortresses can be shown to be a wondrous god. Either account is sufficient to guide critical thought; both together constitute a prolegommena for an ambitious merger of critical thought with Action and Event.

8 / Form and narrative correlations come directly from Žižek/Hegel's concept of "absolute recoil" — the sudden withdrawal from an imagined threat that, in withdrawal, constructs the source of fear. This is a primarily theological concept, so we must acknowledge the existence of what Eric Santner called "the psychotheology of everyday life." Varro's saying, that "all religion begins in fear," anticipate's Vico's discovery of his "imaginative universal," the recoil of the first humans from the sky, prompted by thunder, a recoil by which the concept of Zeus is born and based on the occultation of the sky's demonic nature "behind" the appearances of stars, "in" the azure that becomes the basis of truth. Occultation simultaneously constructs the motion and results of recoil, as the first humans clear areas in the forest devoted to religion and, at the same time, imagine "sites of exception" that require ritualized purification for entry and exit. Cities, temples, sanctuaries, and monasteries retain the imprint of this first concept of occultation, a framing of space and time that synchronizes an interior with respect to an exterior that is not outside the frame but, rather, and "inside frame," as God is imagined to function in the Garden of Eden.

The inside frame is an occultation within an occultation — that is to say, a double frame condition that binds the contraction/recoil to the imagined source of fear. Poe gives this idea its precise geometry in his short story, "The Masque of the Red Death," where the plague, from which revellers have fled, walling themselves up in a caste, appears, personified, as a ghastly costumed stranger who is at first taken to be a fellow-reveller with bad taste. This is the moment of *anagnorisis* — a silence that both confirms and destroys.

Recoil (*absoluter Gegenstoss*) includes a reflective palintropic realization of its actions, and this palintrope is famously played out as the discovery point of dramas/narratives such as Sophocles' *Œdipus*, where the hero, in a flash, realizes his occulted role in the circumstances that have led to a disastrous end. Palin*trope* is necessary to accumulate, through seeming chance interactions, a full range of causally-linked, sequential events that have been actually created through the palin*tonic* structure of recoil. The tropic phase gains, through occultation, a full range of action through chance interactions; the "tonos" phase is, at the same time, planted internally, as the causal elements echoing metonymically beneath the salient causal-intentional relations.
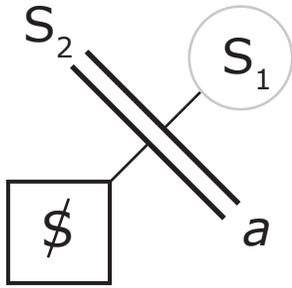
In this way, the discursive sequence of Efficient, Final, and Formal cause is shadowed by the occulted metonymies of, first, Material cause, which, as occulted by convention that requires the concealment/subordination of the "marks of tooling" in the final, formal product, constitutes a natural link to the other forms of occultation that have been in force "all along": *tuchē*, the affordances that were structured by the choice of one option from a field of options ("exaptation"); and *automaton*, the hybrid of chance and mechanistic determinism, the "ghost in the machine," that, at the stage of Efficient cause, "really did create a god" in the sense that the "illusory god," Zeus was, in terms of the contraction from the fear induced by thunder, was "actually" and in every way "a god," i.e. an Absolute without intelligence or intention, a case of Hegel's insight that "spirit is a bone," played out in the *Phenomenology* in the section on phrenology, echoed at the end in the passage on Golgotha.

The Absolute, in its tragic as well as comic forms, returns/calibrates Hegel's *Gegenstoss* to Plato's Forms, not as eternally self-sufficient models of actual phenomena but as always-present forces palintonically present but manifest only in ephemeral, fragile instances — the sea-foam (cf. Botticelli's *Venus*), a *ros* that vanishes as soon as it forms, the basis of Er-*ros*, or, as Duchamp wrote it, Rrose ("Rrose c'est la vie"). The letter, "R," materially identified and incorporated "into itself" as Er, becomes the "flower of the flower," just as the rose bloom is multifoliate. Automaton repeats and extends this concept of self-construction, as an independent object that, seemingly incomplete and fragmentary, defective and "not-all," nevertheless attains immortality and self-governance.

The not-all is the feminine "principle" that, in defect (incompleteness, anacoluthon), becomes universal and absolute, the Lacanian matheme of "there are no exceptions to the feminine not-all." This is the thoroughness, the palintonic, nature of occultation within palintropic discourse that embeds the type within the chance causalities where intention and mechanics seem to determine outcome but which, all along, have occulted the Real, delaying revelation for a revisionary epiphany.

HYSTERIA

S_2 S_1

$\$$ a

sacred groves
ritual altar
temple
observatory
panopticon
ships
car interiors

The first, or Expressive Function, the Efficient Cause of discourse, occulting the receiver-subject's nature into the object as a demonic automaton with Truths that can be divined through special procedures. In science fiction films, the space-ship reconstructs the conditions of Vico's "first men," who radicalize the figure ground distinction, as in the case of Villa Savoie (forest/clearing). The opening as exception raises the status of appearances to epiphanies: the "pivot of the four quarters" is extimacy, inside/outside convertability. The rule of the twins. Djanus/Djana.

Diana and Actæon
Vico's frontispiece

MASTER SERVANT

a S_2

S_1 $\$$

castle/fort
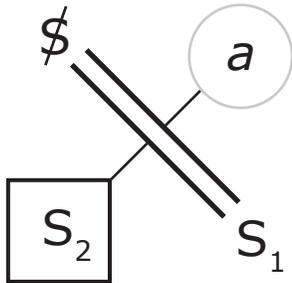field of honor
coat-of-arms
flags
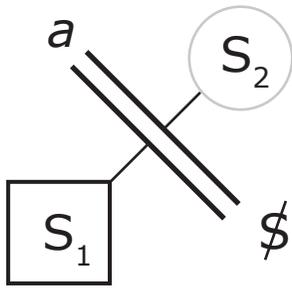
Who controls the auspices (the quartered subject)? — the master, who both retreats and displays signs of power and honor through emblemmata. The $a//\$$ is the village outside the castle. S1 is occulted then revealed (as Truth in the first and fourth position). Alicia is married then rescued — the classic monster story. In High and Low, the master is ruined, then shown to be a double ($\$$) in relation to the envy/gaze of the Other's desire (*a*).

High and Low
North by Northwest
Notorious
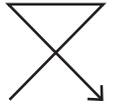
UNIVERSITY

$\$$ a

S_2 S_1

museum
library
castle
monastery
arboretum
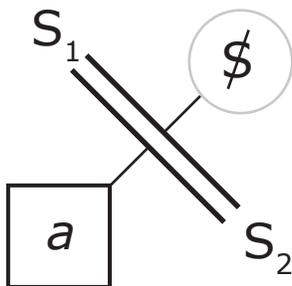university campus
hospital

The final of Vico's three developmental stages, the university conceals/displays knowledge by constructing the double corridor of the divided subject (binaries: mind/body, stupid/smart, etc.) through ideology, S1.

The Truman Show

ANALYSIS

S_1 $\$$

a S_2

amusement park
touristic sites
heritage sites
lovers' sites
films
plays
narrative spaces
sports spaces

[text]

Vertigo
Rear Window