

Cheat Sheet, Aristotle Edition

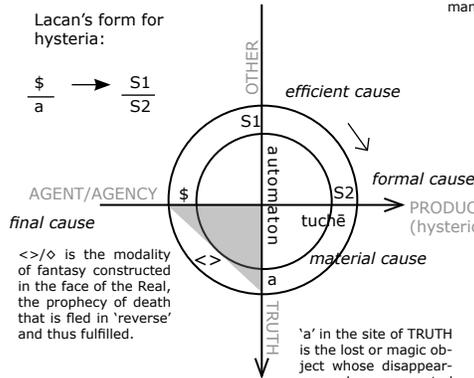
There are many 'systems' out there that attempt to outline a 'theory of everything' (TOE), and one test might involve correlating ours with others to see how, at this scale, theories and vocabularies tend to merge, despite historical and philosophical differences. Case in point: Aristotle's system of causality, which is usually stated as a list of four types of cause (formal, final, material, efficient) but actually includes, thoughtfully, two kinds of chance; one is related to the accidents of blind nature, 'automaton', the other with chance of the human kind, a kind of 'affordance' that makes good or bad use of opportunities and coincidences (tuchē). The six divide into two sets, a kind of 'when things go right' set and 'when things go wrong' set. How Lacanian! It is tempting to relate the Aristotelian sets to Lacan's theory of discourse, keeping in mind that the unconscious is more of a Thing for Lacan, and hence it's function as an automaton is entirely natural. S1, S2, a, and \$ have a spooky correspondence to the Aristotelian set, but we see the role of automaton and tuchē only in our 'Lullian' wheel version of the discourses. No claims here, but it is worth a read.

S1—master or master signifier
 S2—collection of signifiers
 a — 'objet petit a', jouissance, gap
 \$ — the barred subject

NOTE: this is the position of the hysteric's discourse, where the subject (\$) is the agency shows how final cause (intentionality), in the site of the AGENT, becomes the basis for the Hitchcockian 'wrong man'.

Lacan's form for hysteria:

\$ → S1
 a → S2



Think of agent, other, production, and truth as 'sites' that can be found as real places and situations, such as a factory or backstage as versions of the site of production. When PRODUCTION aligns with formal cause, the sites of production (factories, schools, cities, etc.) are seen in terms of S2, as puzzles requiring decipher-

FOUR DISCOURSES

Hysteric (shown)
 Master-Servant (one turn of 'sites' CW)
 University (two turns CW)
 Analysis (three turns CW)

'a' in the site of TRUTH is the lost or magic object whose disappearance has generated anxiety and required exile/separation.

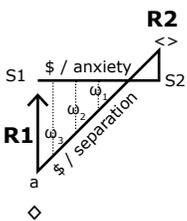
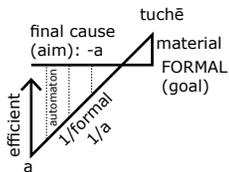
Subjective Objects, Objective Subjects revisited. Would it be too premature to say that the Jentschian formula for the uncanny (Ad/Da) has yielded a quick short-circuit to the relationship between chance and necessity that results when the two 'accidental' causes, the 'natural' chance of automaton and the 'human' opportunism of tuchē, are restored to the set of 'necessities' (formal, final, material, efficient)?

If automaton is permanently associated with S1 and 'a'; if tuchē is similarly fixed as the relationship between \$ and S2; and if fantasy constructions constitute a triangle linking \$ and 'a' with a 'scale/identity dysfunction, <>/</>'; then the rotating series of AGENT, OTHER, PRODUCTION, and TRUTH may be said to constitute a machine that creates variety through re-contextualization rather than the invention of new operators.

Tuchē, chance encounter and affordance, can, through its association with the Jentschian condition, Ad, portrays the subject as fleeing an ominous prediction, such as an encounter with death, only to discover that his/her flight has insured that the feared end will take place. This is the model of Borges' 'Garden of the Forking Paths' as well as Œdipus's ascendance to the throne of Thebes. Inversion, <>, is also the mark of authenticity, the blinding truth, </>.

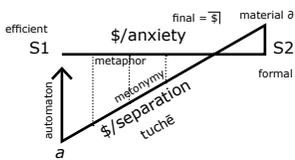
Tuchē has a rich history in popular culture. It includes the technique of *procédé*, where a phrase uttered at the beginning of a narrative is echoed at the end, with an inverse/obverse meaning. This may be read 'horizontally' in terms of the \$→S2 axis, as the subject amidst a forest of signs that merge and slide past each other. The diagrams at the left show the impact of re-contextualization. Agent→production suggests a tuchē of the wrongly accused hysteric, faced with conflicting information and deviously constructed puzzles. The Other→truth suggests the wanderer in search of some authentic truth, an Odysseus who uses travel as a discovery procedure. The reversal of this, truth→other, is the formula of the separation motif, *katabasis*. The reversal of agent→production to production→agent is the student who has wandered into the wrong classroom,

Efficient cause 'encloses' and grounds the other three, but its efficiency is not known until the 'lost object' (a) is returned to its original position as the 'inside frame' the of extimate causality, complete only with the addition of tuchē and automaton.



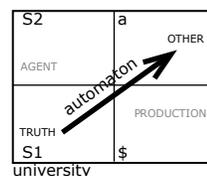
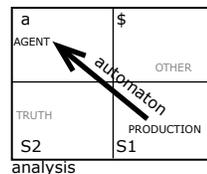
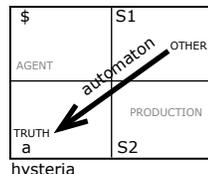
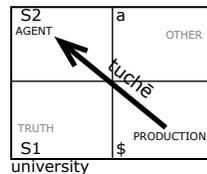
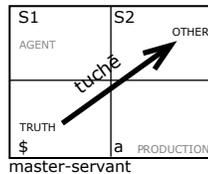
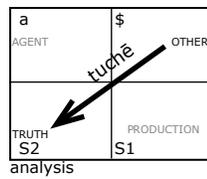
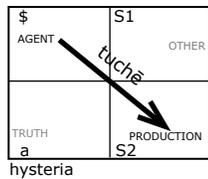
The two meanings of the *poïnçon*, and the role of R1 ('external Real') and R2 ('internal Real') as dysfunctions show the pivotal role of 'a' as escape point in its 'undoing' of the efficient cause. The opposition of anxiety and separation create the anamorphic condition, the automaton.

Interesting: In the context of the Aristotelian causes, the 'triangular' relations of motility, scale, and identity dysfunctions replay the Da/Ad model of the uncanny, by showing that chance becomes necessity (Ad) when it takes on the form of the automata (Da), the partial object, the journey 'between the two deaths': *katabasis*.

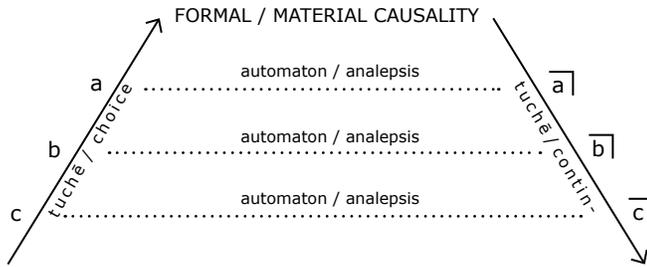


TUCHĒ AND AUTOMATON

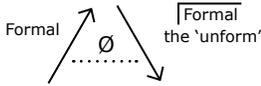
The actions of tuchē and automaton always connect the same element (\$ and S2 for tuchē; S1 and a for automaton) but the combinations of sites tell much more. When the \$ agent of hysteria connects to the S2 production 'site', we know that just how the naive Roger Thornhill got into the spies' mansion and how he used his 'zero degree' matchbook.



POE'S CHIASMUS, REVISITED



Automaton 'automates' the role of anamorphosis by connecting the free choices made to escape fate into its 'obverse' or counterpart, the *tuchē* of contingency, unexpected adjacency. This process inverts efficient cause, showing it to be realized through its mirror image, its negative and invisible aspect. Thus *tuchē* and automaton are related as are formal cause and material cause, a Γ or 'orthogonal' relationship. This makes metonymy the principle 'method' for constructing chance within necessity.



Poe's general model uses ciphers and anamorphosis to, in Aristotelian terms, mediate between formal causality ('natural' perception) and the 'unform' that is concealed within the contingency of, usually, separation narratives.

S1 / EFFICIENT CAUSE

AGENT master-servant
OTHER hysteria
PRODUCTION analysis
TRUTH university

S2 / FORMAL CAUSE

AGENT university
OTHER master-servant
PRODUCTION hysteria
TRUTH analysis

ā / automaton

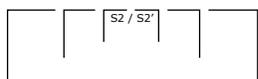
AGENT analysis
OTHER university
PRODUCTION master-servant
TRUTH hysteria

§ / FINAL CAUSE

AGENT hysteria
OTHER analysis
PRODUCTION university
TRUTH master-servant

Temporality favors models that portray a sequence of serial elements, similar in structure but differing in scale, in that the subsequent event includes and 'encloses' the previous one or, alternatively, is included and enclosed by the previous one. Within any segment of the series, however, a series of three inter-related elements establish a stable set of reciprocal causal (and self-defining) elements. In a sense, this set gives us 'something to talk about' and are identified by a type of discourse, an internal circulation of both natural chance and human affordance/opportunity.

the double



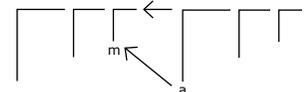
The device of the competing double is a competition not just of metaphorically created FORMS but also of the contextualizing structures that support them respectively. The challenge of the double reveals that it is always a question of identity and authenticity. 'There an only be one'; or 'just room for one inside'. Similitude allows the double motif in diluted form, where two rivals may have some overlapping conflict domain that focuses on identity and authenticity in a contest.

story in the story



In the device of the 'story within the story', the formal element contains, concentrically, a miniature process of contextualization and formation, a whole discursive structure that can be opened with a trigger framing phrase, 'Once upon a time...' and exited at any time with the completion or interruption of the story. This structure induces a potential series of concentrically contained stories within stories; a 'fantastic' proposition can be created by proposing that one of the internal series is actually the 'real one', while the supposedly 'more real' container is in fact a mirror construction.

travel through time



The fantasy of travel through time involves an intervention into the (suppressed) material dimension of the past's metaphoric formal qualities and a re-contextualization of that metaphor, such as the knowledge of some secret suppressed in the past that must be 'corrected' by visitors from the future. The contextualizing power of efficient cause, and its 'lost' element, become an interpretive mandate, where intervention is afforded by a discovered 'key', the lost 'a'.

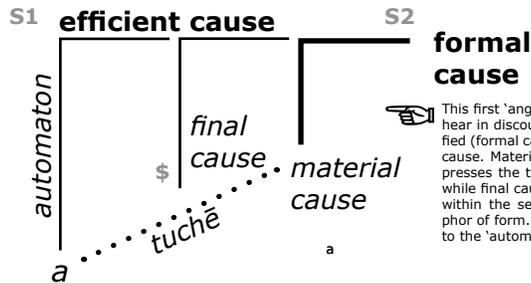
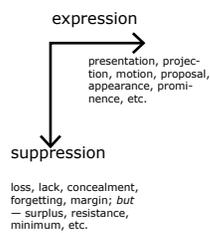
or the factory worker (Chaplin in *Modern Times*) who has screwed up the works, the member of the team who has 'gone rogue'.

Similarly, re-contextualization of the automaton function is fashioned within the sets Other/truth and production/agent. Other→truth connects the master signifier (or master, S1) to 'a', the partial object or missing fragment whose absence sets in motion the causality of the effect(ive), sequentially followed by motive (finality), and the formal-material components of S2. Other→truth completes the cycle by automating the recovery (analepsis) the lost original element, and this drama can be as elaborate as the *Lord of the Rings* or the recovery of the lost cigarette lighter in *Strangers on a Train*. This is drama played out in the 'clockwise' or right-handed direction: fantasy intended as an escape of the Real and formed by the discourse of the hysteric.

Truth→other, automated, is the shortened, catastrophic reversal of the escape fantasy, the acousmatic voice brought to a position directly behind the curtain or screen and, hence, the obscene version of the university as a place of instruction: from the polite version (*The Wizard of Oz's* wizard behind the curtain) to the horror of a return of the exiled/dead (*Dr. Mabuse*, where the automation is literal, the use of a record-player). Thus, this is the basis of the 'Enjoy!' demand of the Other in 'university' narratives. The S1 is behind the curtain, pulling the strings. The façade of the Other is, as instruction, scandalously transposed into the 'a' demand to Enjoy!, a command that cannot be deciphered or followed. This is what keeps *Don Giovanni* from being an example of the Master's discourse. The stone guest, Da, has forced Giovanni, a universal student of womankind, through his 'a' principle of universal seduction, to an fate sealed by his refusal, his 'No!', the real S1.

Production→agent: In the discourse of analysis, production is the site of the unconscious, and vice versa. Automation of production to the site of agency, 'a', makes analysis radically acousmatic — hence Freud's method of 'the talking cure'. Automaton describes accurately the means by which the unconscious, as a site of production, becomes 'a', the efficient cause of subjectivity. The inverse, agent→production automation, is a 'naturalization' of the procedure of the unconscious. The master signifier works by being content-free. The master knows nothing (that's the servant's job) but nonetheless is a 'demark', a sign of nature that signifies by 'being out of place', by standing out. The arrow indicates the direction of instruction/command, from master not to servant but, rather, the site of production where, as the master fears, there is much too much enjoyment ('a'). Automation has converted command into the 'pleasures' of the working class in ways Marx could imagine only in terms of surplus value: a pleasure/pain existing outside the system of negotiable values but, by virtue of this outsider status, completely in control of the entire process.

ARISTOTLE'S SYSTEM OF 4+2 CAUSES



This first 'angle' structure is what we see or hear in discourse; the creation of the signified (formal cause) by the signifier (material cause). Material cause, as intentioned, suppresses the *tuchē* aspect of its production, while final cause is portrayed as 'concealed' within the self-evident value of the metaphor of form. Final cause may be attributed to the 'automaton' of the unconscious.

contamination of reality



Contamination (of 'reality' by the dream or the past or future, etc.) involves a rotation of the vector of loss, resistance, suppression to the level of metaphor.