

Conronymic Time

The word shit is, like the substance it names, marginal. It enters polite discourse only with a day-pass, when context promises that it will not escape its container. It modifies the speaker/writer and thus reflexively shits on whoever uses it, reminiscent of cases of plumbing gone wrong: the backed-up toilet, a localization of the horror of the suburban swimming pool excavated into the Indian Burial Ground, provoking the indignities of zombie spirits returned to claim back their bones.¹

It is no surprise that shit is a conronym, it is only a surprise not to find it on any of the standard lists.² Like its other rude-word companion, fuck, its polarized vectors point to extreme opposite states, the magnificently good or the unbearably bad. The spinning compass needle is calmed by context and intonation. A voiced prolonging of the vowels of shit or fuck hands the semantic controls over to variations in pitch and tone variation. Surprisingly, there is hardly ever a case where the audience doesn't understand which way the needle is pointing. A lowered pitch takes us to the excremental, the concentration camp where the figure of *die Muselmann*, the completely abused prisoner who, deprived of all dignity and right, is the *homo sacer* whose reverse aura makes his humility a preview of death worse than death itself. He is not an object. Worse.³ He is an object with knowledge he is an object.

The good stuff — the good shit — comes with an advance warning that the paradise to be gained will necessitate a loss of equal and opposite magnitude: a risk, a sufferance, a humiliation. This is *precisely* Bergson's case for "qualitative multiplicity" in the example of sympathy for the other, requiring putting oneself into the shoes of the other. In quantitative multiplicity, where there is little or no difference of identities, selves and others can simply be counted, like sheep (Bergson's example). Appearances can be deceptive, of course. In the film *Babe*, we get the message from the animal most associated with the substance and function of shit, a pig. Shit, *via* the clever (hence conronymic) Babe, can tell us about Bergson. Bergson uses *durée's* infinite divisibility to allow *sym*-pathy to happen as a simultaneous state realized by two people. Sympathy, ironically, doesn't appear all at once, but in stages: (1) recognition of heterogeneity and potential revulsion in the suffering of the Other, (2) allowance for interpenetrating continuity, albeit while (3) maintaining oppositional/dualistic functions, and (4) sympathy, arising when a

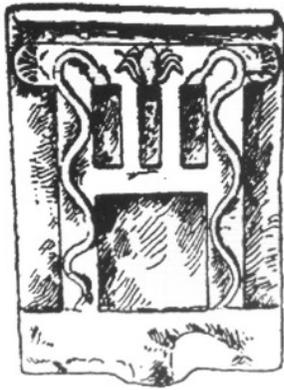
¹ The sudden external appearance of what has been, thanks to its interiority, concealed has shock value no matter what medium, but cinema excels in conveying the immediate revulsion of such reversals. The boundary condition is the "check-valve function," evident in national boundaries (keep out the "bad *hombres*" is the alt-right's expression) as well as kitchen sinks. The check-valve conflates excrement and criminal byproducts such as blood, as in the film *The Conversation* (1974). Private detective Harry Caul embodies privacy in his personality. He is secretive and fastidious to a fault. So, when he is unable to understand an intercepted conversation, his agitation becomes revulsion symbolized by the toilet in his "acousmatic" hiding place, which begins to overflow with blood. The conversation is *mi-dire* in Lacanian terms, a "half speech" that, filled with passwords known only to the conversants, points to an inverter-gate function instead of a check-valve function. The inverter gate allows for a secondary back-flow, making for a cross-inscription that both preserves and cancels the gap. Caul can only experience the back-flow as a horrific and obscene violation of the privacy boundary's one-way continence rule.

² Conronym is the preferred term for words with contradictory meanings. The idea of the conronym is that of an apparently binary split that cannot be engineered in reverse, i. e. beginning with two opposed positions to find a single "Janusian" common point, without engaging ethnographies of opposition, as in rivals, twins, tannists, etc. See, for example <http://www.dailywritingtips.com/75-conronyms-words-with-contradictory-meanings/>.

³ The term *Muselmann* was introduced into critical discourse by Primo Levi's book, *If This Is a Man: Remembering Auschwitz* (New York: Summit Books, 1986). "The word *Muselmann* was used by prisoners and guards in Auschwitz to refer to a concentration camp prisoner who has been reduced to no more than a shadow by starvation, exhaustion and hopelessness. At the same time, though, the term *Muselmann* is used in German to mean Muslim (like the old-fashioned Dutch word *Muzelman* and the term *Musulmane* which is still used in French). But the way *Muselmann* was used in the concentration camps does not directly refer to the Muslims, according to Levi in his book. Martijn de Koning, "Muselmann — The Prisoners who became 'Muslims' in Auschwitz," online text accessed December 2016, <http://religionresearch.org/closer/2015/05/04/muselmann-the-jews-who-became-muslims-in-auschwitz/>.

reverse flow is allowed by the line connecting to the Other through fear, a (5) “humility” that is, in technical terms, abjection. The conronymic pig takes us from heterogeneity’s extreme antagonisms to humility by his mastery of language, not just communicating with the sheep but learning their *mi-dire*, as Lacan would say — their *passwords*.⁴ The password is humble, a seemingly meaningless expression that holds a secret means of gaining admission to secret guarded places.

Babe’s ability to herd the sheep comes about when he veers from his farmer-master’s practice of simply moving and *counting* the sheep and learns their names and their secret passwords. The sheep want to be *heard*, not herded! The pig converts sheep to allies. This would seem to be the really ethical thing to do, since ideology calls for misrecognition (an equivalent to quantification) of the subjects of Subjectivity (Lacan’s term for what happens to humans when they pass the Mirror Stage) and love, as the example of Castor and Pollux teaches us, begins with a “minimal distinction” made in the face of evident similitude. True love begins with finding a way to move from quantity to quality *via* a small difference, ∂ , that paradoxically strengthens the pull of identity. Lovers would not love if they collapsed themselves onto a



point between them, which is what is demanded should they submit to the binary aspect of lover/beloved. A distance, based on a *minimal* difference, is essential to maintain a both/and inclusiveness. The lesson here is that resolution of the binary separating lovers has no middle union point, no unisex position. Sex, as a difference-generating machine, is always running. We would not be happy if we returned to the four-legged and four-armed blobs that Aristophanes describes in Plato’s *Symposium* debate about love. Where the Dioscuri reveal not just the cosmic symmetry of their minimal difference binding life and death within a conronymic circuit complete with its own inverter gate (twin serpents climbing columns supporting a double cross-beam), they show us in what part of the sky the gate may be found and and what time of year: John the Baptist’s Day, Midsummer, June 21.⁵ Shit!

Bergson’s attempt to disentangle time from space has the reverse effect.⁶ His identification of space with quantity and crossing runs against space’s fundamental identity as temporal simultaneity. Space, for

⁴ A password (in passing) is a proto-conronym in the sense that conventional meaning of a password is exchanged for an instrumental function, border crossing. This invites a comparison that generalizes the function of cononyms’ antagonistic meanings as “horizontal” when they are compared to the aims of communication in “ideological/cultural” ways and “vertical” when they step outside this context. The 90° rotation is what cononyms require when, in order to see how two opposites can be stuffed into a single word, we reverse engineer the system to find, in any binary, a “third position,” above or below or both, the plane of binary opposition. In Freud’s use of the “acousmatic” properties of words, every word is a conronym in the sense that it can “betray the unconscious” and work as a password the analyst can use.

⁵ The Dioscuri had their own architectural feature, the Spartan Gate, customarily placed at the entry to military camps and colonial settlements. The gate was, like the astrological sign for the Twins, doubled beams connected by spandrels. Two snake-entwined columns supported either ends. The gate was in effect a stretched-out version of the Caduceus, the single shaft or scepter wound around by two snakes. Ascending paired snakes are indispensable components of the idea that cosmic columns are required to hold up the sky. See Margaret C. Waites, “The Meaning of the ‘Dokana,’” *American Journal of Archaeology* 23, 1 (January-March 1919): 1–18 or John O’Neill, *The Night of the Gods; An Inquiry into Cosmic and Cosmogonic Mythology and Symbolism* (London: B. Quaritch, 1893).

⁶ While Bergson describes space as infinitely divisible on account of its homogeneity, the moment of *durée* can be split up into infinitely many pieces, all of which will be full moments, not fragments of an original. Yet, space is essentially a temporal construct: a domain of parts that are *simultaneous* with each other. This problem is not a problem as long as space is temporalized as a series of “crossings” made to get from one point to another. When Einstein encounters this problem, which seems to limit space by the speed of light, he admits to a further, nearly imponderable matter, that of “entanglement”: the synchronization of phenomena at great distances, where coordination could not be a matter of communicating across space. Thus, the idea of space as a set of simultaneous objects and events, “knowable” only when we traverse it at the limit of the speed of light, is fundamentally a time concept. Divisibility, pegged to the knowability of crossing, is about a “space less than space,” i.e. only an approximation of what space really is.

Bergson, is about counting, enumeration — an infinity of traversals, crossings. Time is contrasted as qualitative, the *durée*, the medium of sym-path. No matter how much you try to cut *durée* up into pieces, it is still a whole (synechdoche). This is akin to the ratios in Cantor's array of transfinities: 1/1, 1/2, 1/3 ... paired with 1/1, 2/1, 3/1 In effect, numbers in the Cantor array "reverse predicate" each other, using the "/" as a brackets or frame such as in bad-dog/good-dog in the Sherlock Holmes story about the dog that did not bark in the night. Sherlock Holmes deduces that the dog's owner is the one who steals into the house under the cover of darkness. Barking is the negative signifier, the switch between bad-dog/good-dog. Not barking becomes Non-Barking, with the dog as a subordinated instance. Barking is the acousmatic give-away, the password element. The non-bark is the admission given the dog's owner to enter the grounds in silence and secrecy. In Cantor's set of transfinite numbers, palindromes shoot through the array at the level of numerators and denominators. As the set heads toward infinitely smaller fractions, it simultaneously approaches equal and opposite infinitely large numbers. Division does not affect the "wholeness" of any state of the array, it only amplifies the durability, the "*durée*," of any position within it. In effect, he says that intersubjectivity is like a two-dimensional playing field where a game would be delayed by two-dimensional gaps (rule violations, dropped balls, etc.) but where the game can be transformed by *three*-dimensional holes that, between the two "teams," make simultaneity possible. *Inside* that simultaneity, that hole, is a new whole.

Bergson uses *durée*'s "infinitely ineffective" divisibility to allow sympathy to happen as a simultaneous state realized by two people. Sympathy doesn't come all at once, but in stages: (1) recognition of heterogeneity and potential revulsion in the suffering of the Other, (2) allowance for interpenetrating continuity, albeit while (3) maintaining oppositional/dualistic functions, and (4) sympathy, arising when a reverse flow is allowed by the line connecting to the Other through fear, a (5) "humility" that is, in technical terms, abjection. Clearly, Bergson aims to take the horror out of the back-flow of the inverter gate as he modifies the check-valve function to allow for a back-flow. But, the contradiction here is that time has become what it always suffered from being as the orphaned child of Euclidean-Cartesian three-dimensional space: the "fourth line." Linear, irreversible time is no better than any chain of signifiers that begins large and goes small, smaller, smallest. The binary has forced all choices to lie flat within a representational, ideological plane, the Great Chain of Being model. There is no simultaneity to ground sympathy. Rather, there is the indivisible remainder, the minimal difference of the binary that keeps the flow flowing continually in the same direction. The toilet may be fixed, but the contronymic condition of language that allows for reversibility — what Freud intuited lay at the negational relationships between consciousness and unconsciousness — goes out with the plumber. The check-valve is what keeps objects objects and subjects subjects. It cannot explain the *Muselmann*, the object that knows itself; it cannot see how the camera and the projector form a single *automaton*, the mechanistic device necessary for the illusion of free movement.

The time of the mechanism is a x:y gearing that allows for rotation once we imagine an inside (and an antipodal outside) of the machine. Machines are, after all, fundamentally "inside-outside" converters. They create an internality (often imagined as gearing) to convert energy and matter into different forms ("externalities"). The rotation/repetition of the machine converts space-time (note the time-motion study's classic equilibration of time and space) into a ∂ , a "freedom factor," so to speak, in the form of a small difference that sets up a turbulence between the inside and outside within which *acousmatic* effects amount to a voice inside the box. The machine is able to "speak to us" acousmatically. This is the *fearful*

dimension opened up by the popular-culture idea of the ghost in the machine, HAL as a computer that not only speaks mechanically (following rules of engagement with its operator-masters), but whose haunting threatens to convert the master to the slave.⁷ HAL begins with the abject condition of machine subordination to human will, inserts increasing amounts of sympathy as tokens of a two-way flow of feeling, then develops out of the heterogeneity separating the machine and its human masters a fully



autonomous capability for antagonism. The computer's sentience grows out of the *reversibility* of the inverter gate as it operates as an interface between computation and control. It is a strict extrapolation of Alan Turing's rule, the curtain that becomes a curtain viewed from two directions simultaneously. The "I see what the Other sees" is what Magritte's *Not to Be Reproduced* shows in the young man's view of his reflected back, and the negative, the "not-to-be" aspect, is what makes the Three Prisoner Dilemma work thanks to an indivisibility of the *durée* that holds all three prisoners back from their realization that they all have white dots pinned to their backs.

The crux of the issue is that the prisoners are self-imprisoned (unable to take up the warden's offer of freedom) until they grasp the *temporality* of the situation. Once they realize that the temporality of hesitation, the result of each prisoner seeing that the others both have a white dot and that the probability of a black dot on his/her back would amount to a tip of the balance introducing a small difference, ∂ , into the system, the no- ∂ becomes the ∂ of the "time that is no time," the interval of *durée* that makes the moment of hesitation the critical factor. At that point all three prisoners rush out of the door, all in *equal* possession of the truth, revealing the most important *kenotic* feature of the story, namely, *that truth is equal possession*.



What Georg Cantor discovers in the transfinite is that numbers *equally possess* infinity, that infinity is simultaneously distant and intimate, that each number's ordinal "thrownness" (position in the counted/countable line) does not equate to a distance *from* infinity that would disadvantage small numbers in favor of huge ones. Numerical order as an analog of spatial distance is abolished with the transfinite, and it is significant that Cantor thought his discovery had the potential of challenging the idea of a divine God. Certainly when the ordinal regulation of $\ggg\dots$ makes each link of the "signifying chain" simultaneously serve a master above it and be a master to one below it, God can function as a "greater than all" guaranteed by an antipodal Satan. But, as Dante presents Satan as a contronym by positioning him at the very gate of the *mons delectus* of Purgatory, we realize that the bottom of Hades is an inverter

⁷ In *2001: A Space Odyssey* (Stanley Kubric, 1968), HAL works Bergson's stages in reverse, first showing sympathy for the astronaut's predicament, then

gate, that the machinery of hell that matched punishment to crime with the perfect geometrical gearing of the vortex, had left a path for the poet and his guide to walk, that it was the same path for *all*, that this remainder space, ∂ , was both an inside and an outside of the invisible, a “golden bough” used by heroes of all ages and cultures.

Ordinality gives way to regulative consistency by reversing an element $\gg\langle\rangle\gg$... a “face-to-face” that avoids the mirror’s chiral reversal by seeing the back as *its own back*, the end-to-origin mystique of Magritte’s *Not to Be Reproduced*. What is not reproduced is the next \rangle in the series of $\gg\rangle$ One link takes a stand to become either the *poinçon* mark Lacan uses to designate the relation of the bi- or trans-subject, $\$$, with the impossible-Real object-cause of desire, $a (\$ \diamond a)$, his *matheme* for fantasy. This fantasy is not the same as imagining. It is a mask that makes it possible to bear the over-proximity of the Real. And, here our interest is in the spatiality of over-proximity. Something has, in suddenly coming too close, compressed the space normally used to distribute objects in relation to fear, to hold safety close and keep threats on the horizon where they maintain a “half-life,” one side panoptically facing the center, the other side in a shadow that allows for instantaneous disappearances and re-appearances so that the cardinal positions are in effect a 360° template against which the “savages” are able to dart about. It was not for nothing that the explorers of the 16c. described all strange races they encountered in the same terms, as

“cannibals” or “self-consumers” just like the Uroboros mythology had used to describe the horizon itself. Okeanos, the world-bounding ocean, had combined circularity with pure fear, so that it was thought that the dead used it on their final transport, a “night-sea journey.” The horizon therefore follows the logic of the ghost in the machine who, like HAL, has begun with the radical humility of a machine-object obedient to the rule of the instrumental cause but contracted into an antagonistic position whose perfect symmetry is a ring, a ring of fear and death (evidenced by every culture’s eschatology).



Let’s look at the “turning around” of the $\rangle \rightarrow \langle$ in the signifying chain, the moment documented by Magritte and Dante. In the former we have a visual representation of an inverter gate. In the latter, the inverter gate *function* has taught us that, at the base of Mount Purgatory, there is a liminal passageway guarded by twins, the Dioscuri, whose double snake columns and double beams play out the spandrel idea in both horizontal and vertical terms.⁸ The bridge across the span is double. The inverter gate is a coupling of check-valves, allowing for a bi-flow by restricting/negating *doubly*. But, what is double negation, other than a mutual turn, a $\rangle \rightarrow \langle$ echoed by a $\langle \rightarrow \rangle$, in which case we could jump to the conclusion that fantasy, \diamond , as “extimacy” (inside-out), $\langle \rangle$, is coupled with an $\rangle \langle$ of over-proximity, where proximity is understood simultaneously as a “too soon” in addition to the usual “too close.” If we see numbers as *ap*-proximations (i. e. placed side by side, in *ordinal* relations) we go back to Bergson’s attempt to separate time from space by rejecting his idea of space as *ap*-proximated by an infinity of traversals, of intervals connecting x ’s to y ’s. Such approximation never reaches space’s single defining feature, its *simultaneity*, the temporal co-existence of all of its constituents.

⁸ Other sources inform us that the double snakes have to do with the Dioscuri’s position in the sky, and the sky as dome or arch whose loft is maintained by twinned serpents springing from the earth and joining in a “complex way” at the apex/keystone. Thus the position of the whatever constellation dominated a particular month was determined by the sun/earth alignment, and the constellation of any particular month is mostly invisible at night because it is at the zenith in relation to the sun, which blocks its view by being “in its house.”

This allows the ∂ of cinema's motion illusion to be grasped correctly, as both a $+\partial$ and a $-\partial$ that is not a "nothing" but a "less than nothing" that allows the transport of a spatial/temporal interval to the sagittal dimension of an orthogonal viewing of the flat image as dynamic, moving. Coupling $\langle \rangle$ and $\rangle \langle$ is a means of cancelling the check-valve function of circuits (signifying chains, hierarchical orders, etc.) while at the same time *preserving* the resistance function that affords, in the case of numbers, their ordinality. Deleuze's effort in this direction is to see multiplicity in ways that "survives" counting — seeing stars as multiple or hearing clock chimes but being distracted from the numerical designation of the hours — so that multiplicity *itself* can be grasped as a self-penetrating simultaneity. Here, I would footnote Louis Kauffman's observation that the equal sign, =, effectively means "is confused with." The simultaneous multiplicity that is also the multiple simultaneity is concurrent with a *confusion* — both (1) the familiar experience of dissociative thinking that frees signifiers from signifieds and (2) a literal *con-fusion* of copulative connections in the face of spatial and temporal distinction, i. e. the phenomenon of entanglement. When HAL operates in a "forward direction" towards the intended design of pure machine humility (instrumental cause), a reversal takes place. One could say that *because* HAL reaches a pure position, a purely instrumental condition, he has become a *Geist* in the sense of a "mind" capable of dominant super-intelligent willing, a servant turned master. This is in the tradition of the Saturnalia, where servants were served by their masters to effect the topsy-turvy world-slide from one year to the next. It is at the same time the *only* possible consequence to conserve the energy of the circuit that produced HAL in the first place. This is an "auto-erotic" circuit in the sense that every point in the conductive chain is capable of reversal, of being an inverter gate, of flipping \rangle to \langle or \langle to \rangle .



Jasper Johns' number paintings combine the idea of numerical "walking around" with internal palindromic reversibility. The function of the number 9 in Vedic arithmetic is that it can enter into and be taken out of expressions without changing results, thus it is like an instrumental cause in its "summary" value coupled with right of free passage.

Thus, the contronym, which has always been seen as heading in one direction, \rangle , from singularity of pronunciation to a specifically binary and oppositional multiplicity, can be turned around, \rangle to \langle . In reversing the contronym's binary "results," a New Word is presumed to exist where etymology has not provided one. Between love and hate there is ... what? There is no word there, no "cleave" that means to separate and join; no "custom" that is both special treatment and common practice. We have the antagonistic terms but no third term to conciliate them. Or, do we?

I suggest that the idea of *agalma* is precisely this term, that *agalma* "lives within" literal contronyms but still lives when etymology or philology have failed to provide, or have "lost," the pronounceable Janusian words. *Agalma* is the organ that can function inside the body (a word) or be an "organ without a body" if the word is missing. Privation converts to prohibition. What we don't have is read to be what we *shouldn't* have, what is prohibited. The privated word is the missing middle term, the nonexistent contronym that, in its singularity, overcomes the binary. The missing word becomes the prohibited word, the secret word, the password, the magic word, the spell, the curse. At the same time, the spell/curse requires a specific architecture, the geometry of the *cosmogram*. The object of a spell/curse has to stand in a specific spot to allow a synchrony of forces to connect the *talismans hidden*

within the floorboards, door jambs, and wall panels.⁹ When HAL traces his steps backwards from instrumental functionality as the perfect servant, the Golem, to the enemy position, he has super-powers because instrumental cause has, in its check-valve mode, allowed his masters to give him everything he needs to know but about which they can't be troubled or can't master the math.

Agent	Other
Truth	Production

$$\frac{S1}{\$} \rightarrow \frac{S2}{a}$$

In Lacan's theory of "the four discourses" (Master, Hysteric, University, Analysis), four fixed-sequence elements (the barred subject, \$; the master or master signifiers, S1; knowledge in the form of various signifying chains, S2; and the object-cause of desire, or surplus/lack *jouissance*, *a*) rotate across a bi-laterally divided field. Clockwise, beginning with the upper left, are Agency, Other, Production, and Truth (lower left). Truth (lower left) is credited as the element that must be repressed in order that a discourse begin, but it is also the position to which an element returns to bring the discourse to a "catastrophic" end. Each rotational position generates the relationships peculiar to a specific form of discourse. Some claim that stages of cultural development correspond to the sequence: Hysteria, Mastery, University, Analysis. In Hysteria, the subject is in the position of Agency; for the Master it is S1; the University puts knowledge, S2, in the role of agency; and Analysis positions *jouissance*, *a*, in the dominant spot. Interpretation of the four *mathemes* is loosely based on the vertical potential (repression of the lower element or the lower element's control from "behind the scenes") and horizontal "before and after" sequencing or presenter/audience relations. In the Master's Discourse, the left-right relationship is generally read as a distinction between the "helpless" masters who turn over the knowledge of making things to slaves, whose pleasure in this creation is envied by the masters. S1/\$ → S2/*a* could be read as "masters, in subordinating/disguising subjects/subjectivity give knowledge over to those whom they have deprived of will, but this deprivation leaves room for a surplus enjoyment that the servants will use to convert their "position of Truth" into an instrument of revolutionary change.

This is Lacan's S2 in the *matheme* of the Master, corroborated by the historical examples of slave societies where slaves knew everything and masters were dumb as clods. S1 → S2/*a* means that the knowledge of the slave (HAL in our case) conceals a pleasure in production that, for a machine, would amount to the agalma of a *jouissance* able to reverse polarity, from willingness to serve to a desire to destroy. The master's subordination of the barred subject, S1/\$ in the full *matheme*, is both the subordination of the servant who is *indentured* (the bar through the "S"), and the binary of the subject and subjectivity in general. This is to say that the \$ is the contronymic word of subjectivity, the secret unspeakable, which may be related to its position in the Lacanian bilateral diagram: Truth. The agency of the master, S1, therefore, produces the servant as subordinate, barred (\$), and cedes to the instrumentality of servants the knowledge, S2, necessary to provide goods and services. This transfer, however, enables instrumental cause to occult within its obedience a binary *jouissance* able to convert servitude to revolutionary overthrow of the masters. The role of instrumental cause has been, like the computer, its ability to accept anything the master can throw at it. Its perfect memory and lack of editorial filtering has sped the process of absorption on its merry way. Even if the computer doesn't offer example of clever autonomy sufficient to our idea of what thinking is, it does preserve a *jouissance* that Turing was able to show simply by erecting a curtain. If we "can't tell the difference," then the meaning of "=" becomes "is

⁹ See Lynn Jones, "Crystals and Conjuring at the Charles Carroll House, Annapolis, Maryland," African Diaspora Archaeology Newsletter 7, 1 (January 2000). Online text accessed December 2016, <http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1730&context=adan>.

Master does not master mastery. Mastery is not his to give to the servant. The system reigns above its creators.

Lear's attempt to "humiliate" his kingship discovers the surplus of the system, the *objet petit a*. This is the flaw in Bergson, the same flaw that later led Immanuel Lévinas to settle for the "face-to-face" position as the most ethical.¹⁰ Lear's humiliation attempt turns its back on Lear when Cordelia refuses his generous offer. Lear's attempt to reverse the > of his power unilaterally, to a < of humility did not find the proper word, the contronym that would have been the password. He faces his reflection in the mirror, but the reflection has turned its back on him. This is both an ethical and an optical condition — the *camera* allows the *projector* the left-right/right-left logic of the *way the Other sees us*, the mirror does not. To assert the view of the Other means that the mirror image will have to turn its back on us, show Lear what madness of humility is all about.

The contronymic aspect of this relation of the subject seeking authenticity (a "true" mirror image, which is a contradiction in terms) emphasizes the role of a word, but not a word in the normal "direction" by which a single word leads to two opposite meanings, but a reversed direction of this contronymic logic, where we begin with two entities in conflict — a self and other — and seek a single magical word or secret password that will call forth the "impossible-Real" of identity hidden inside the opposition. This reveals the contronym's pact with the devil, its simultaneous existence-and-nonexistence, its status as a "lipogram" that can appear only as a blank, a gap, a void. Just as HAL reverses the Bergsonian formula for sympathy within *durée*, in effect taking *durée*'s allowable time-travel permission to "reverse tracks," from the position of the Master to that of the Hysteric. The antagonism of the self and other, the dead twin and the live twin so to speak, calls out for a word, but the word will be no more than an echo of the call itself, sent back in reverse or, like Echo's famous retort to all who question her, the *last words*, the anacoluthon that, being last, reverses the meaning of what had gone before.

The logic of the anacoluthon is chiasmic, and in hitting the wall of the end of the sentence, meaning bounces immediately back into the face of the thrower, its force felt in the reaction to action. In the story of Simonides' accidental invention of the art of memory, the anacoluthon is the moment where Simonides goes out to meet the two gentlemen who have asked to speak with him, a "call" that is echoed/answered by a Nothing — there is no one in the street to meet him. But, before he can go back inside to the banquet where he has just delivered an encomium for Scopos praising the Dioscuri, the hall collapses. The ceiling held up has come down, a reverse predication of the sheltered interior. What Simonides finds is a "reflected ceiling diagram" — he is looking down on what was once seen from below. The mirror image has been "corrected." His former view, a face-to-face, is now face-to-back. And, with the collapse of the sustained "masterful" architectural separation of the ceiling from the floor, the symbolic instrument of that separation, the columns, reveal that they were entwined by self-consuming serpents, cousins of the cosmic serpents who, at the point where one end of the year meets the other in the constellation of the Gemini, two snake-columns connect the sky (*cælum*) at the point where the woman meets the man, the *anima* of nature is split by the wedge/ax of distinction, *animus, gens*.

¹⁰ Emmanuel Lévinas, and Philippe Nemo, *Ethics and infinity* (Pittsburgh: Duquesne University Press, 1985). In my view, the flaws inherent in Lévinas's face-to-face, Heidegger's *other-self*, and Bergson's humility arise from a misunderstanding in the concept of the neighbor, the radically problematic aspect of the commandment to "love thy neighbor." See Slavoj Žižek, Eric L. Santner, and Kenneth Reinhard, *The Neighbor: Three Inquiries in Political Theology* (Chicago: University of Chicago Press, 2005). Online text accessed December 2016, <http://public.eblib.com/choice/publicfullrecord.aspx?p=557548>.

Anacoluthon is a radical break in an established structure of expression, but the question is not about the fact that the break has happened but what the relation of what followed the break is to what came before. In the Simonides story, where the first half proliferated with the theme of the missing half portion, the second half of the story conveniently supplies these missing halves. Going out is supplied with coming back in, but not to the banquet hall's original space but a field of debris covering mangled corpses. Names that Simonides had remembered by fixing them to places must now be recovered by reverse engineering the technique so that the place the body is found is a clue to its family identity. In exchange for this forensic agency, Simonides is rewarded the fee that he had lost (by half) from Scopus, who had resented the poet's inclusion of a poem-passage praising the Dioscuri. Finally, Scopus's curse of Simonides, whom he told to "go to the gods" (i. e. "go to hell") is reversed when Scopus himself is sent on his fateful way.

In the *matheme* of the hysteric — and Simonides is certainly a hysteric — knowledge is in the "controversial" position of Production. Production is literally *contro-versial*, a means of turning one thing against itself or converting one thing into an opposite, like "input" and "output." A carpenter takes raw lumber and trims it, cuts it to size, shapes it, joins it, sands it. The result, a piece of furniture or house, bears no resemblance to the erect, sun-seeking plants that produced sugars through photosynthesis to strengthen the fibers holding the leaves up to the sky. That "project" has been *contro-verted* by the new desire, to sit or dwell. Production is thus a contronym within the Lacanian *matheme*. Or, more accurately, it uses the general contronymic logic of the *matheme* in a particular way. It allows for an unconscious, hidden, or unrecognized *accumulation*. In the case of Simonides, the poet's technique for recalling the names of the guests in the banquet hall *silently* accumulated their locations. These were only "means to ends" — instrumental causes, so to speak. Their value was their neutrality, their zero value. The places contributed nothing but a function of ordering and recall. They functioned because of their semantic emptiness.

Thanks to the "pile" of zeros, places for names, Simonides was able to return to the debris field of the collapsed banquet hall and reverse the predication, giving names for places. There is a curious architectural footnote to his re-entry. He goes out and he comes in, but the "in" has a different value. It is not the interior of the banquet hall, it is a position equivalent to a point of view *above* the ceiling of the banquet hall, which is now lying in pieces on the floor. It is a "reflected ceiling diagram," and the collapse has intensified and purified the dimensionality of the memory technique Simonides used to pile up the names according to their locations. The instrumentality of the instrumental cause is its double-sided, double-edged quality. The double side: the ceiling is what we know first by looking up, but then find it is simultaneously a "looking down," a reflected plan-view. This is the function of *position* imposed on the placement of objects and people inside a space. It is an "above" projected down to a "below." Objects and persons are sandwiched between a high and a low, a binary frequented by the symbolism of eternal life or eternal death. Between the poles of eternity, contingent features (who will sit where?) call for a systematic ordering to settle the matter. A neutral method, an instrument, must *place* each name. The Production of the hysteric is this instrument, which handles doubles well.

But, when the method is interrupted (Scopas refuses half the payment, insulted that Simonides has used half of his encomium to praise the twin gods), the "double function" clicks in. The check-valve that had subordinated/fixed names to places becomes an inverter-gate that allows for a back-flow, the places yield names. Just as the ceiling had become a "reflected ceiling diagram" in sandwiching the guests

between nadir and zenith, the trip back in is not just a 1/0/1 switch back to the interior but a 1/0/1', a return to a negative of a negative, the first negative being the ' of the threshold, the prime of the 1' the second. This is the 1' of names for places, prepared (accumulated) by the 1 of places for names. In the binary of accumulation, pure instrumentality had afforded this accumulation essential to the identification of corpses strewn in the debris field.

What is hysterical about this? Lacan's *matheme* places knowledge, S2, in the position of Production. As a signifying chain, S2, the Symbolic in general, takes the form of an order, an *ordination*, such as that produced by causes causing effects, which in turn cause other effects. The transitive sequence of cause and effect is similar to the transitivity of time conceived as a line linking pasts to presents and futures. Order and ordering is irreversible. Transitivity is a flow in one direction, cause to effect, past to future. This can also be pictured as successive concentric containment, as in the example of each present moment containing and surpassing all past moments. This establishes a scale continuity: small will always be smaller than large and larger. But, this is not the case with metonymy, where the comparative smallness or contained status of a part slips out of the scale order when it becomes something meaningful on its own. Where scale is not necessarily violated with metaphor, which is a strategy of carrying across a set of relations from one context to another, metonymy derives meaning from situations of absence: missed appointments, lost objects, parts momentarily deprived of their status within their wholes. In metaphor, the capital city of a country is symbolically representative without having greater power status; metonymy in comparison would be what happened if, say, St. Louis took over the nation.

Metalepsis is a special form of metonymy that makes special use of bounding conditions, especially those that maintain the Symbolic's orderliness. This logic is critical to the *Witz*, the form of joke that reverses assumptions about a prior condition to create a new but empty "punch line." An anguished Mrs. Greenburg attends her dying husband. She asks him what are his final wishes. "Marry Hoffman," he says. "But Hoffman is your worst enemy!" she objects. "Yes, that's right." Slavoj Žižek has argued that the *Witz* embodies Hegelian dialectic, in that the punch line, or "synthesis" (which does not appear and is only theoretically present as a silent place-holder in Hegel's writing), is already contained in the anthesis. The synthesis silently tokened by the anthesis is revisionary. It shows how the seeds of reversal are contained, already and always, in any positive statement.

Because metalepsis violates transitive orders by bringing in the "framing conditions" into the space of what is framed, it reveals the hysteric's productive use of the Symbolic. Concepts of space and time that depend on transitive succession and ordination (the arrow of time, the relation of container to contained as >, etc.) become reversible in metalepsis. The 1/0/1 expectation is reversed. 1/0/1' results in the creation of a "new space" or "new time" that has "always and already" been inside the Symbolic *as defect*. Thus, in the Simonides anecdote, restoration of names to the unrecognizable corpses is based on what Simonides "had not noticed" in the execution of his technique of memory places. Simonides' unconscious allowed for an *accumulation* of discarded information within a register that had no admission requirements, no reasons for rejecting, sorting, or structuring the left-overs. This "come one come all" aspect of the unconscious register of Production meant that every instant Simonides' consciousness memory machine was running, the unconsciousness trash pile grew without being noticed.

But, wait, there's more. The reader of Simonides' story realizes a metalepsis when he/she realizes another level of metonymy *in the story itself*. Simonides has written an encomium for a *wrestler*, an athlete

who is always *paired* with another. *Half* of the poem, to protect Scopas from the evil eye, is dedicated to the *twin* gods, the Dioscori. Scopus, offended, fails to pay Simonides *half* the agreed-on fee. *Midway* into the banquet, Simonides is called outside by *two strangers*. These two's and halves specify a zone of meaning that is present by being absent. The reader realizes that the story is “doing the same thing” that Simonides did, i.e. dividing itself into two parts, the first part accumulating unconsciously details that will reveal a symmetry in the second. The basic reversed predication of names>places to places>names creates a *poinçon* operator, <> or \diamond , that works as an “extimacy machine” turning the story's form and its content inside-out. The story is about itself, i.e. a demonstration of Simonides' “unconscious” accomplishment, his conversion (Production) of a Symbolic out of the discard pile of the Symbolic. In Lacan's most famous employment of the *poinçon*, $\$ \diamond a$, the *matheme* for desire, the subject has an extimate relationship to the object-cause of desire. In the case of the Hysteric discourse, extimacy has an immediate entanglement with the agent who wished to establish itself through a distinction from an Other who is constructed in terms of antagonism.

In general, this is what happens when *sub*-jects see themselves in relations to *ob*-jects that resist their desires. There is, from the beginnings of any perceptual experience, such a vectorial resistance. The “outer movement” of the senses confronts an opposing centripetal force when it runs into things. Every *thing* comes about through a distinction from the subject's radiating outward force of feeling and sensation — distinction that, in its resistance, reflects back the subject's own energy, creating a cover or carapace that protects an interior denying the subject further access. In general, this is Lacan's Symbolic: a knowledge that, through an outward projection, creates resistance and protective concealment. What is concealed is treated virtually, as *that which could be known*. Thus, the object's exterior protects another layer that is revealed when the exterior is penetrated. This layer protects another layer inside, which is then revealed, etc. The layers, L1>L2>L3... are the form by which the unknown seems to “retreat” to an interior resistant stronghold that, though theoretically accessible, resists the Symbolic. By virtue of its radical interior position, S2 finds its extreme limit in the *extremely small*, and this limit operates as an efficient *metaleptic* reversing function, calling into question the framing operations, the >>> orderliness, of the Symbolic.

Subjects become subjects when objects are objectified, thanks to this removal of *that which can be known*, a transfer of what can be touched, seen, smelled, heard, etc. to the *register of the virtual*, where it is allowed to exist within an autoerotic domain of reversibility and dynamic recharge within the context of a conservation of energy inside a system of recirculation. This circuit can be represented by the *dokana's* double columned, double beamed opening that, as against the plane of representation, a generic verticality/orthogonality establishes a 90° vector that “repositions” content unconsciously accumulated by means of paired symmetrical points. These are a first negation, a binary scatter of positives and negatives, where the response to a call is “delayed” through idle associations that first appear random. This scatter of contingent predications is essential for the revelation afforded by the 90° vector, an *askesis* that creates, in perfect symmetry, a *dæmon* within its objective antagonist. The dialectic is formed around this difference, ∂ , simultaneously a *dimensionalizing* of the orthogonal, the median/sagittal of all framing operations; and, also simultaneously, a rotation and a linear extension formed out of retreat and pursuit, advance and resistance. This is not a dimension “added to” spaces and times in which it appears, but the origin of space and time to begin with. It is the “already” and “always” — the dialectical basis — of consciousness that has it appear as *emergent* and not deduced from perceptual simples.

Sherlock Holmes' dog that didn't bark, the silent or missing signifier, shows that signification is there from before the beginning, so to speak. It is present already and always, not through any material constitutive condition, any "building up of complexes out of simples," but through absence. Absence cannot be sensed as such without the opposition we model through the vectors that are the double columns and double beams of the inverter gate we encounter in antiquity as the *dokana*, an indicator that ancient thought and custom was aware of this function of the gap, the missing signifier, at the nexus of creation. Because the ∂ comes into focus only through a conflict between the one and the other, the subject and the object, it seems posterior to splitting. The trick is to see it as prior, as if the broken heart preceded the lover's discourse. We see this demonstrated in the short scene in *Mulholland Drive* where Betty goes for an audition. We have seen her rehearse her part and are ready for an amateurish attempt, but when she begins to play the part against the grain of the lines, turning from seduced into seducer, her reversed predication opens up the dimension of a perfect performance that has fooled not just the judges in the audition room but those in the dark theater auditorium, the judges of the judges (double negation-ers). At the point of our conversion, we in the second auditorium are forced to acknowledge the *priority* of our judgment — that Betty must have already had this talent *prêt-à-porter* so to speak. This priority opens up the secondary realization that Betty has always and already been the Diane whose death dream we experience from within the first five minutes of the film. Our ∂ has been there from the start, it has been the warrant for reversing any binary, any framing/framed relation, any point in the autoerotic circuit where energy comes from a simple inverter function that criss-crosses the polarity that has been maintaining a framed/framing space distinction stability. We are caught in a trap of our own making. The "gotcha" of the ∂ is self-revealing, but also the origins of the new world that has been preserved implicitly through the unconscious sanitation system of the frame we had employed to set attention to obey the rules we accepted as "given."

Nothing is given. It has been stolen. The moon has stolen light from the sun. The sun has stolen moisture from the ocean. The ocean has stolen its waves from the air. Nabokov borrows this litany from Shakespeare and continues the cosmic tone by stealing the lines from the Bard so that another theft offers a proof of concept.

The sun's a thief, and with his great attraction
 Robs the vast sea; the moon's an arrant thief,
 And her pale fire she snatches from the sun;
 The sea's a thief, whose liquid surge resolves
 The moon into salt tears; the earth's a thief,
 That feeds and breeds by a composture stol'n
 From general excrement: each thing's a thief:
 The laws, your curb and whip, in their rough power
 Have uncheck'd theft.

Nabokov's (Kinbote's) version of the pæon to (Hermetic) thievery :

The sun is a thief: she lures the sea
 and robs it. The moon is a thief:
 he steals his silvery light from the sun.
 The sea is a thief: it dissolves the moon ...

Transgendering sun and moon, Kinbote omits the most obvious opportunity for thievery, the expression “pale fire” is replaced by the maudlin “silvery light.” “By the Light of the Silvery Moon” was a catachresis well known to any reader in the early 1960s, who heard the Edward Madden song (1909) repeated in a movie of the same name, released in 1953. The place-holder cliché makes for a lipogram, the standard way of making a space big enough for a dokana-sized truck to drive through. The poem thief Kinbote is proof that Nabokov had discovered the value of a literary inverter gate. In his application we find all of the basic features that make the gate an efficient and effective passage into the autoerotic. The Kinbote quote of Shakespeare creates the ∂ , the minimum difference, about which the poem’s double translations, the one we formed when we first read the poem by John Shade and the to-say-the-least-mangled interpretation of the poem conveyed by Kinbote’s horrifying annotation, are able to rotate until the proper moment when the dead twin and the living twin arrive at the same horizon position. Here, they change places, in our hearts if not our heads. The exchange shows the holes we had not noticed in the original version, the “Hazel” (Shade’s daughter, who commits suicide) who becomes the Kinbote — *botkin*, designation for the insect first to reach a freshly dead corpse) spelled backwards. The palindrome Kinbote/*botkin* reverses gears when the poem is stolen, not just from Shade the poet but from the shade of Shade, Shakespeare, and we have in the place of the missing jewel a monogrammed glove, the “silvery light” and its cheap rhyme deals with moon, spoon, croon, June, etc. The dog had not barked when it should have; or, rather, we had not recognized the “should not have” when we should have.

Subjects become subjects when they create objects vectorially opposite them, planted as a virtual interior-of-an-exterior antipodal to their personal exterior-of-an-interior. The versatility of Lacan’s neologism *extimité* (“extimacy” is good enough for English) is that it is both an intimacy we find in the externalities of space and time as well as an alien void in the innermost sanctum of subjectivity. This is the same void that, Althusser argued, was claimed by ideology in the quick appropriation known as “interpellation” — the shout of the policeman believed by any passers-by in the vicinity to be personally aimed at them. The long arm of the law is not just a limb but a dimension, a rite of passage able to hip-hop over the protocols of inwardness that would move from acquaintances to secret lovers in a series of carefully regulated steps. Interpellation is just about ideological appropriation, but the geometry it requires tells us everything we even wanted to know about the location of the interior exteriority. It is a void, but also a property. It is a space that *belongs* to an Other. Do not forget to do the title search. The interior void’s *property status* is key to both its role and its location. It is not an interior contained by other interiors: (((...))). It is a position reflecting the violation of the order of the Symbolic as a transitive one-way series, the rule of scale or the arrow of time. And, because this exteriority-inside-interiority is created *at the same moment* the interiority-inside-exteriority is created, the two zones constitute the instance of entanglement that is immune to the laws that limit travel times to the speed of light.

Where does this faster-than-light light shine through time to create a faster-than-time connection? Our contention is that the passage of the *dokana*, the cross-inscribed antagonism of the reversed poles of binary opposites, occurs anywhere and everywhere along the circuit of the autoerotic. This converability potential is, in fact, what keeps the circuit intact, what gives it stability and refuels and regulates its flows. It is like the situation of the Möbius band, whose twist exists both internally and externally from the material band, but can be demonstrated in a number of ways (tracing the edge to find out it is single not double; drawing on the surface to discover that there is one, not two surfaces). The twist’s portability means that, in autoerotic space, any where and any time is both a center and peripheral limit, a coincidence that connects

us to strategic metaphors in ethno-theology, as in Pascal's God-sphere whose center is everywhere and circumference nowhere. In Borges' gloss on Pascal's metaphor, "everywhere" becomes Everywhere (i. e. the pure condition of ubiquity and simultaneity indifferent to separation in time and space) and "nowhere" becomes "No where" — places that, as non-places, exercise the Negative, the Nobody, the Nothing as instruments of conversion.