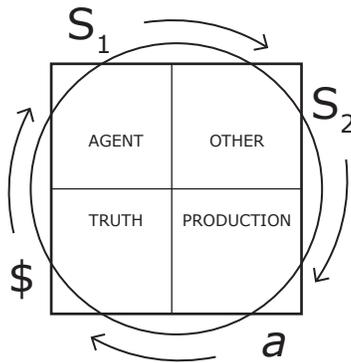


zairja experiments

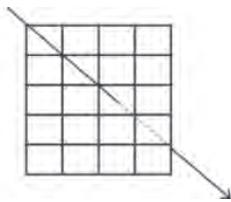
There are four primary and seven speculative experiments pre-supplied with your zairja. The first set situates the conditions of discourse and the position of TRUTH as both the last and first element. The second set dowses for conditions in \approx of the dream, where something is known but cannot be secured in waking. The zairja, historically as well as now, is a "dream machine" whose topology is that of the Möbius strip. Numerical zairjas, such as those created by Jasper Johns (below), require the imagination of an impossible-Real machine (*automaton*) whose gears mesh (*tuchē*) with suspense, as if to wonder whether the number system "will make it all the way." The zairja un-glues reality so that its laminar qualities may be appreciated as a wonder of origins.

زائرجة

Lacan's schema for the four discourses (Master/mastery, Hysteric, University, Analysis) is actually a zairja using a wheel that rotates against a fixed field (Agent, Other, Production, Truth).



The field is a rather standard design for models of communication, but Lacan radically defines the position of truth (a combination of noise and signal) as both in the first and last place (P. Verhaeghe). This makes the circular track of the split subject, \$, the master signifier, S_1 , knowledge, S_2 , and the *objet petit a* (*a*) a kind of Möbius band, also a mini-zairja.



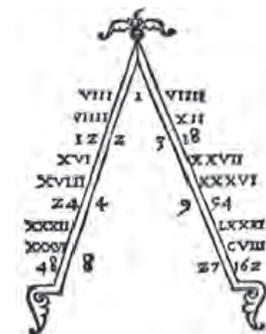
Alfred Hitchcock's crane shots created a zairja effect by breaking the continuum of visual scale (<>:><) so that a scene-as-inventory would convert to a spiral design ruled by a logic of pursuit/flight/chase. Cathexis investment by the Symbolic was literally symbolized by a social scene (Notorious; Young and Innocent) into which the camera descends to discover a key detail. In Young and Innocent, the face of the drummer twitches — a direct reference to the "sinthomic" status of this second stage.



REAL ZAIRJAS ARE BEING CREATED ALL THE TIME by artists, writers, popular culture, and random accidents. However, they create an aura of enigma that is privatized by genius, as in the case of Jasper John's numbers and alphabet paintings. We call this the "**purloined letter effect**" — that no matter how plainly and publicly the secrets of the zairja are displayed, they will be generally unknown. Vico first identified this phenomenon in his connection of the word describing the mysteries of the worship of Diana and her nymphs (*latices/latendo*) with the idea of hiding in plain view. The purloined letter always involves chirality, as Johns' painting confirms. By splitting space, pockets are created ("body loading") where, thanks to a hiding places, things come into being that are perceptibly hidden. Because of their "stereognostic" quality, they are "super-symmetrical." They exist in-between, in a permanent *poché*. Johns' zairja paintings use the ten-base count across eleven places to create a "rotation" with each row that creates "super-symmetry" within the field guarded by the number 9. The first digit directly addresses this super-symmetry by superimposing all ten numbers on top of each other, "one number and all numbers."

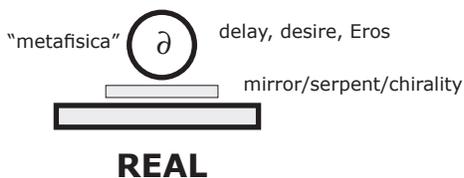


Georges Perec created a novel-as-zairja by the method of the LIPOGRAM: his book *La Disparition* (Paris: Denoël, 1969), translated by Gilbert Adair as *A Void*, shows how effective melancholy can be without our awareness that we are all the time making, in this novel without the letter 'e', circumlocutions.



Edgar Allan Poe's zairja design was the lambda, a text divided into two parts with twin-clues split and placed on opposite positions to "reconnect" within an anamorphic-stereognostic space in between. Poe's most evident use of this technique was the short story "The Purloined Letter," and the principle, like the scandalous letter of the story, lay hidden for over 150 years before Richard Kopley discovered it in 2008.

2 The Garden of Eden

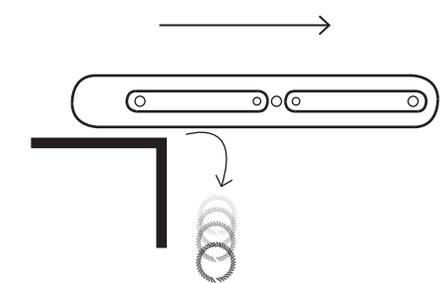
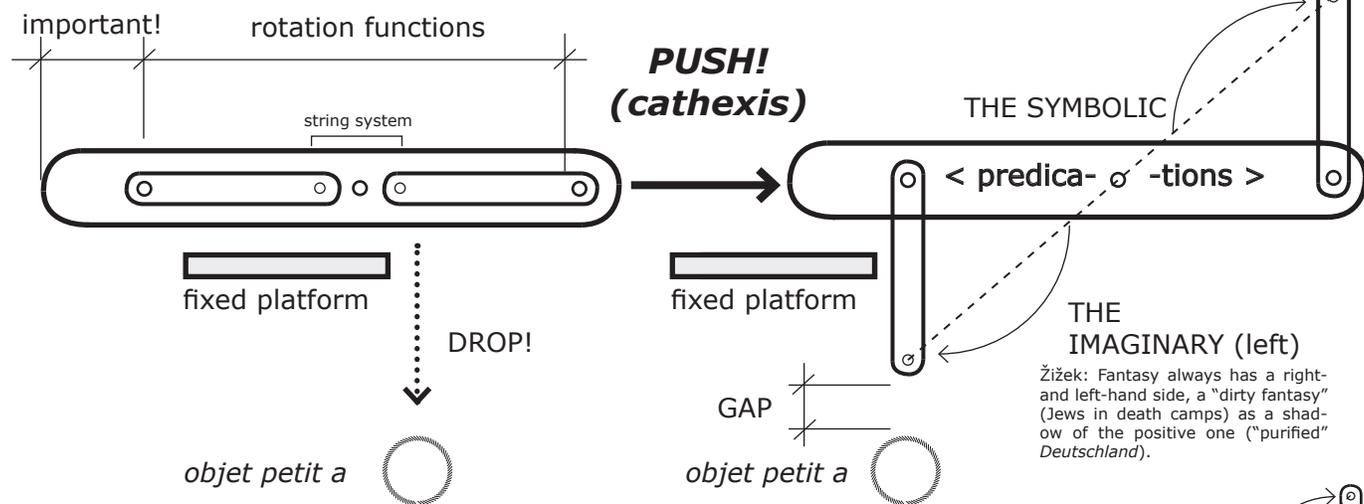


In an imagined prior state (projected retrospectively, *after* the motion of cathexis) nature as animus rests in dynamic stability on a Real that is actually divided internally by a mirror function (chirality), the "knowledge of good and evil" that God attempts to keep from Adam and Eve. The serpent is the function of the self-substantial, sometimes shown as double or copulating — "what should not be seen," a rule that Tiresius violated at the expense of blindness (but also prophecy).

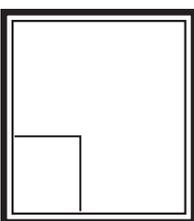
SETTING UP THE ZAIRJA. On the edge of a table, place the small, furry *objet petit a* atop a small mirror. Fix the string so that when the ball is pushed off the edge by the zairja stick, it will fall only slightly further than the rear arm can extend. The large stick pushes past the edge of the table, supplanting the mirror function. This is CATHEXIS. There is a corresponding push back, pulsión, the basis of the drives. With the first three drives (oral, anal, phallic), this is based on delays between demand and response, and finally a change in direction of the mother, leading to the "Ché vuoi?" and the Name of the Father (fictim — the "fictional victim" whose exemption from the phallic rule initiates sexualization). "Men" will be those subject to the phallic rule in the networks of the Symbolic, resting on the large stick. "Women" will constitute a triangle that is the "not-all." When both arms are opened up, the chirality of the original mirror is transferred to the "string function" that connects the fictim arm with the *objet petit a* pointer. Thanks to the left-right of this system, which manages the Imaginary, the Law is grounded by the "vertical" functioning of the Name, while a corresponding fantasy involvement is based on the "lost object" (furry red ball), which can be indicated (signalized) only because of the recessed location of the pivot for this left arm.

This is the small difference between the "forward" motion of cathexis and the resistance of the death drive.

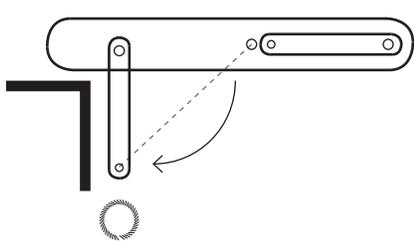
These relate to the "lost object" and the identification of the Other that is the exception of the Symbolic. They are connected via the "anamorphic function" to create metalepsis.



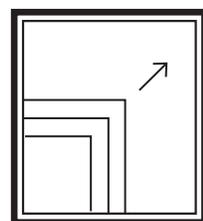
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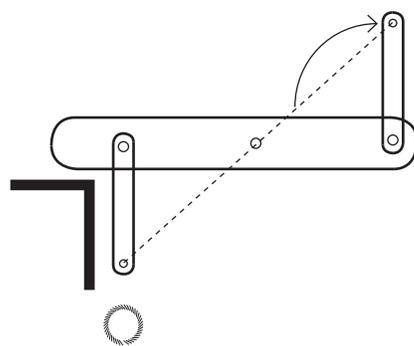
THE NOSE.
The first intrusion of metalepsis is a slight overlap between the space of representing into the space of the represented. Here, the intrusion of the frame into a "natural setting" is made self-conscious. The frame is made evident as such. The nose is a "slight infraction," but it opens the door to extensions of "constructionist logic," where one is not permitted to ask how the theory covers the making of the theory. This throws the system into the "idiot mode," i.e. the beginning of analysis (hysteria). "You made a rule, now you violate it!" The nose, as exception, shows how cathexis works as a wedge pushed into space. The frame models the universal condition of cathexis, showing intrusion as an upset, a violation ... of what? Of something that didn't exist yet!



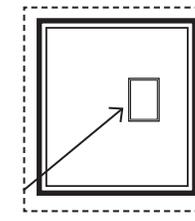
2



THE ABÎME.
The nose idea is extended, risking the danger of a "bad infinity." The if-then compulsive logic of extension calls for an exception, some element that is able to stand outside the system to regulate it. This comes in two versions, to preserve the chirality of the original space (as framing-framed). With only the gap and no Law, there can be no closure. There is no knot, only a tangle. The masculine "out" is the Name, the feminine out is the "not-all." The offset of the left arm pivot guarantees that there will always be a remainder, a gap! This gap guarantees that all the drives will be unified by the logic of the death drive — a return to an empty location, a symptom or "sinhome" that stabilizes the turbulence it unleashed by providing a psycho-geographic marker.



3



"SARTIRE."
Metalepsis, with entry into the space of representation guaranteeing full chirality (demon/god, etc.) avoids the catastrophe of the *mise-en-abîme*. This is the condition of "super-symmetry," where the inside and outside are represented simultaneously. Lacan connected this with "extimacy" (extimité), the inside out condition of ideology (interpellation) and its cure (analysis), avoiding the pitfalls of transference love. The hole in the networks of symbolic relations (the large stick) is created by ideology but metalepsis "threads it," connection ideology to *corrected love*. This is Vico's idea of the two Diana's, defining space as requiring a spiritual *gradus* — preparation, ritual, piety, the requirements of marriage and burial in early cultures.



BACKGROUND ON EDEN. In the 1744 edition of Giambattista Vico's major work, *The New Science* (which could also be interpreted, following Dante's use of Nuova, as "The Science of Nine"), an image appeared on the title page showing Metaphisica looking into a mirror in order to see a triangle (or builder's square — *squadro*) in her right hand. She may be looking through the triangle, for in an accompanying image, we see an eye looking through a triangle on to the human world set forth in a forest clearing. The forest is "cathected" into various object constituting human culture — religion, burial, marriage, agriculture, the laws, divination/science, the alphabet, etc. All the objects are explained except one, the helmet of Hermes, which Vico intends as a "zairja" to interpret his theories. This takes us to a central passage in the book, in the middle of the 1111 paragraphs, where he explains the idea of "two Dianas," one related to the myth of Actæon, the other to the myth of Endymion. The fact that Vico uses a zairja at all has not been noted or explained, nor has the theory of the two Diana's (Diana = Djana = Jana, feminine form of Janus) ever been explained or even discussed. Vico used chirality in the zairja to constructed a "Purloined Letter" — a permanently secret secret.

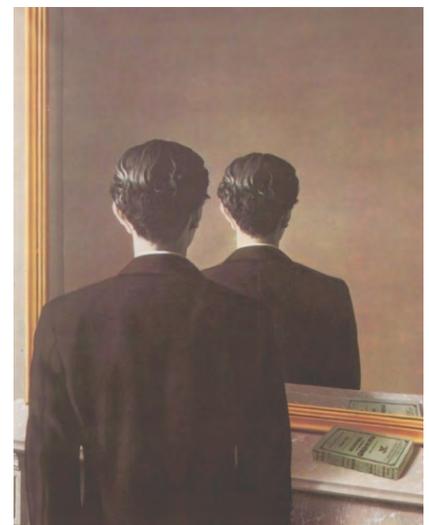
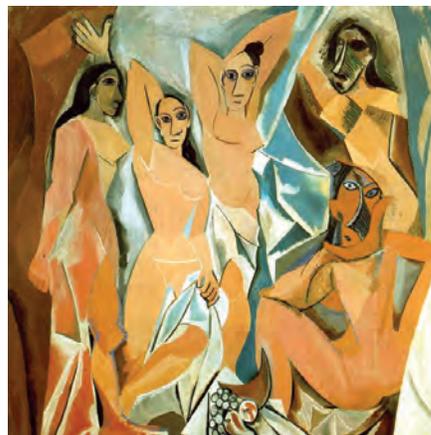


Alfred Hitchcock, *Notorious* (1945)

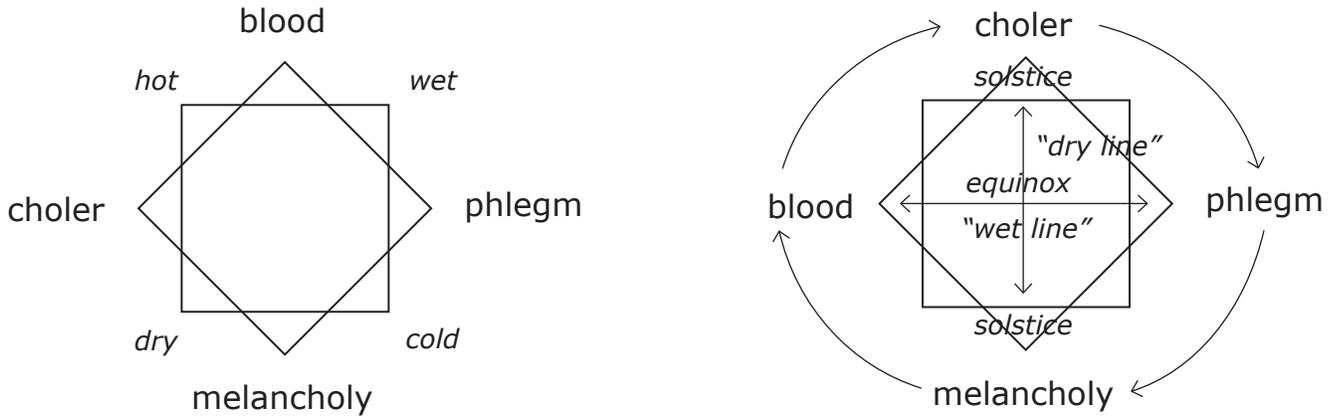


Alfred Hitchcock, *Young and Innocent* (1937)

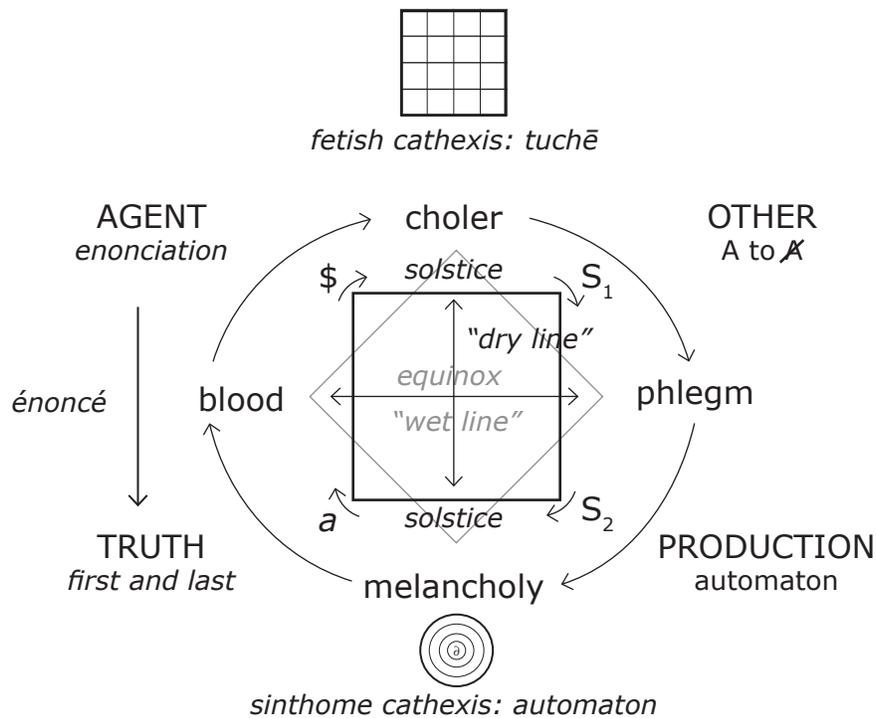
FILM EXAMPLES. Crane shots in particular demonstrate the two modes of CATHEXIS, one directed at the inventory-aspect of the frame, where fetish assigns and re-assigns values based on the Lacanian Symbolic. Here, adjacency is the basis of affordance (*tuchē*) and uses a ground-plan to assure that any treasure will be located and exploited. When the shift takes place, scale dysfunction (<>) provokes a flip in spatial relations (<◇) that insert, within the Symbolic, the Imaginary in the form of the "demonic" intrusion of exterior into the framed interior. The sinthome dominates, sometimes literally, as an attempted communications of the unconscious, a cipher-like rebus whose puzzle is solved by looking to the metaleptic logic of invasion and retreat (*askesis*).



PAINTING EXAMPLES. Paintings, like literature, demonstrate the continuity of poetic interest in metalepsis, but paintings directly duplicate the logic of metalepsis in its progression from a "nose" invasion of the representer into the represented (the self-portrait), the *mise en abîme* (use of mirrors, visual puns, iconicity, etc.), to finally the "sartire" of full metalepsis, as in René Magritte's *Not to Be Reproduced*. In all of the above cases, there is a zairja present. In Diego Velázquez's *Las Meninas*, it is the *apostador* (custodian) leaving at the back, the "keeper of the keys" who points to the mirror while marking the horizon line and pulling back a curtain while standing on a stair (*gradus*). In Picasso's *Demaiselles d'Avignon*, there are two "entries," one in front (a curtain, signaling the story of Zeuxis and Parrhasius?), but the zairja is the figure of Melancholy, seated with elbow on knee. Magritte leaves a copy of Edgar Allan Poe's chiasitic novel, *The Narrative of Arthur Gordon Pym*, which employed the structural idea of "The Purloined Letter," a text shaped like a lambda folded around a central point. This structure, claimed to be discovered in 2010, was in fact known to Magritte, who understood its metaleptic consequences perfectly.



HUMOR-BASED ZAIRJAS. Since at least Empedocles foisted his “scientific” theory of dynamically opposed qualities as the basis of empirical commodities (air, earth, fire, water), the attempt to correlate natural substances, in terms of their surpluses or lacks, with mental states and personality qualities has dominated astrology and hence earned it disrespect sufficient to discredit any value for science or philosophy. Nonetheless, humoristic influences continued to play major roles in theories of poetic “paradigms” (Northrop Frye: comedy, romance, tragedy, satire), as well as the “meta-theories” of scientists (Stephen Pepper), historians (Hayden White), and politics (Ralph Manheim). As Ernst Saxl et alia pointed out in *Saturn and Melancholy*, the system, which seems reductionistic and mechanical in the extreme, works because it is not an inventory but rather a set of associate symptoms. The humors were Freudian before Freud, so to speak, hence Aristotle’s analysis of melancholy in Problem XXX.i would hold up to clinical analysis drawn from the latest edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM).



LACAN’S DISCOURSE ZAIRJA. Despite the close relationship between systems of symptoms and zairjas in the history of philosophy, no one has yet pointed out that Jacques Lacan had the idea of a zairja in mind when he developed his schema for the creation of discourses, a set of constant elements ($\$, S_1, S_2, a$) representing the barred/split subject, mastery/master-signifier, knowledge, the *objet petit a*, respectively, rotating over a field quadrated by AGENT, OTHER, PRODUCTION, and TRUTH. Lacan did not use the term of zairja, but it could be argued that his implicit Medievalism (reference to the troubadour tradition, interest in Aristotle’s logical squares, etc.) propelled him to develop the various “schemas” (L-scheme, R-scheme, etc.) that spatialized subjectivity and thought despite Freud’s warning that such spatialization was, like the imagination of Rome in successive historical periods, impossible. A Lacanian zairja is an “idiotic proposition” (see last page) because the idea of a picture begs the question of “*Ché vuoi?*” — for whom is the picture constructed, by whom is it constructed, etc. There is a phallic enigma attached to any such suggestion or accompanying construction. However, the idea of a Lacanian zairja is consistent with three main Lacanian interests: (1) the idea of *mi-dire*, the incomplete speech, the paranoid speech, as a means of achieving consistency without completeness; (2) the idea of the not-all, the hallmark of the *Woman*, who fails to be completely interpellated by the phallic law; and (3) extimacy — extimité — the principle of inside-out conversion by which all psychoanalysis is built on the idiocy of both the analyst and analysand, and the conviction essential to Lacanian psychoanalysis, that “the Truth is out there” — at best an idiotic proposition but, for all that, fundamental and true. The Truth is “out there” because the interiority-exteriority of Truth is chiralistic: a matter of an odd-and-even, split cipher encoding. The extimacy of knowledge defies neural network theorists who limit cognition to processes “inside the head.” Rather, it is the case that thought takes place in and by means of exteriorities constructed, sexuated, and cathected in the process of perception, accession, and occupation — all in the face of the challenges put forth in the form of dysfunctions of motility, scale, and identity. This is theory’s challenge to ideology: the construction of subjectivity in the face of the phallic law, where the only alternative to forced choice is the “not-all,” the *mi-dire*, and extimacy.

the zairja and the purloined letter rule

The zairja existed in history. It was an invention with many forms. Intellectuals spanning over 200 years developed it formally and used it intelligently. It was (without qualification) the first real computer, but it worked in reverse. Instead of taking vague, seemingly unrelated data and organizing into recognizable patterns, it took organized, conventionally clear ideas and dissociated them to the point where they were unrecognizable. Why was this desirable? Why was confusion (from our point of view) preferable to clarity?

To answer this, we have to consider that the intellectuals who invented and used zairjas, and the tradition they passed on (to Camillo, Rabelais, Shakespeare, Swift, Poe and others who seemed to have known something about zairjas directly or indirectly through one of the contributing ideas, such as chirality, Menippean satire, or extimity) placed the highest value on the silence of thought, as something that encompassed and surpassed its evocation. Also, they must have understood silence as both intellectual (gnostic) and musical (resonant) — i.e. as a kind of stochastic (chance-based) resonance that was capable of “signalizing” in a way that set up the unconscious to be a true collaborative partner of conscious thought. This was like getting two brains for one, but it also made the idea of a “collective” mentality both possible and necessary — the concept of *anagnorisis*, the end of the tragic play.

Silence cannot be approached with the reductionistic ideas of most contemporary philosophic systems. It is, as the philosopher Henry Johnstone put it (“Truth, Anagnorisis, and Argument”), about turbulence and rest. Just as it makes sense to talk about laminar flows of Lucretius in fluid-dynamics terms, it makes sense to talk about silence in terms of the “readiness” that is constructed from the “deconstruction” of the zairja. “To each his/her own zairja,” however. The simplicity and many possibilities of forms that the zairja can take is evident through the history of this anti-computer computer. The zairja’s present-day obscurity must be corrected. There have been many zairjas in the past, they have taken a huge variety of forms, and they have all been in perfect working order! We must recognize the zairja’s power.

However, the zairja is identical with its own obscurity — one point that Vico used when he organized clues about his own use of a zairja around the verb *latere*, to remain hidden. He related the zairja to the spring of water, the first “place” in human consciousness, personified by a goddess with two aspects, one for the consciousness, the other for the unconscious. Vico was already working the “Freudian-Lacanian field”! With true Menippean satire (“Sartre-ire,” combining satire with Sartre’s anecdote about the voyeur who hears a footstep on the stair behind him), Vico used his zairja to organize his main text, *The New Science*, as a butterfly design pivoted around a central statement about the role of the spring for the origins of human culture and thought. The nearly 1111 paragraphs hinge around numbers 528–550, from a discussion of water to an account of the origins of boundaries, are guided by two images of Diana dressed as *Metafisica*, one to show how to dream, another to show the dream itself. Although the paragraph numbers were added by Fausto Niccolini, not Vico, the general structure follows the pattern of the lambda split.

No Vico scholar has recognized even a portion of this design, or recognized even a small part of the zairja influence. When Poe used the clever trick of hiding a letter out in the open — putting it into the letter box even! — he knew that the chirality of his story that separated the halves of clues into a narrative divided by a hinge would also be a “purloined letter,” something placed in the open but never discovered. Thus, the inventors, users, and appreciators of the zairja do not have to lift a finger to conceal their projects. The most outrageous publicity would have no result. The zairja is permanently and durably obscure; its secrecy is self-maintaining. There is no danger of discovery because the zairja confuses those who would disclose it.

Camillo and Vico both cite the so-called *Table of Cebes*, a first or second century text translated into nearly every European language. The table, really a drawing of a mountain with a path that winds up toward a temple of wisdom but has many false detours, is prefaced by a story of pilgrims passing by a temple of Saturn. At the rear of the temple they see an image (much like the image presented in the *Table of Cebes*?). An attending priest explains that the image is capable of constructing Perfect Wisdom in the viewer who understands it, but for those who miss the point it converts them into complete idiots. This double-edged curse — wisdom or idiocy — is understood only by a few, who realize that the two outcomes are the same. It is only in external appearances that the idiot is different from the apparently wise person; the two use the same “methodology.”

Thus, the story has already produced the “idiots” it predicted for the image (actually “imbeciles”) who do not understand the chirality of understanding, who do not understand that understanding itself is chirality. The curse has already been delivered, and its apotrope has already taken effect. The imbeciles believe in magic and fear/respect the curse. They are the children around the campfire who take the mythic tales to be true. They are not the storytellers who rely on the automata of the story itself, which is self-regulating, self-constructing, self-concealing — i.e. a zairja. Idiots have no need of belief; they experience wisdom in its stochastic (= chiralistic) form as permanent and durable silence.

Don’t be an imbecile. Be an idiot. Charge up your zairja and take it for a spin.