

## DISCOURSE

## IDEOLOGY

### HYSTERIA

In reversed predication, hysteria is the pre-360° signalizing of the symptom, isolated in subjective disorder as an embodiment of mis-identification through re-assignment. The ideological subject's only out (from dissatisfaction) is to convert the command to enjoy (a) into a "re-mastering" of the terrain (S2).

$$\frac{\$}{a} \rightarrow \frac{S_1}{S_2}$$

Ideology, from the mirror stage, dictates a "body in pieces" that cannot attain mastery except in imaginary modes. Hence, fantasy mediates the Real, while networks of symbolic relationships (S2) employ the phallic rule of inclusion by castration.

### ANALYSIS

The goal, "to traverse the fantasy" by which the subject keeps the Real of the unconscious at bay, is not the translation of the unconscious's contents but rather the acceptance of the role of creating and re-structuring these contents. Love of the analyst, as the last defense against the >360° stop-point, uses the argument of the "subject supposed to know."

$$\frac{a}{S_2} \rightarrow \frac{\$}{S_1}$$

Ideology has subordinated consciousness, S2, to desire, whereas the barred subject's suppression of the master signifier is revealed in the "reversed predication" of chance and fate, the ingredients of love. The object of love is love itself.

$$\frac{S_2}{S_1} \rightarrow \frac{a}{\$}$$

The subject of kenosis experiences discovery in the form of bodily pleasure (Vico). The initiate of katabasis is purified by humiliation/abjection. Hysteria in reverse: U>H.

### UNIVERSITY

In <360° cases, the command to Enjoy! rules the field (campus) across which the subject is moved around to the daily rhythm of semester classes. Hidden powers (S1) control the curriculum (S2) to form an ideological program. Past the 360° marker, the campus field is obverted, the subject \$ is the field across which desire takes the form of a lethal trajectory.

### MASTER-SERVANT

This is the first of Lacan's four discourses but here it shows the contrast of the vertical subordination of the (literal) master to the principle of mastery (i.e. willingness to die for honor) with the servant's secret (Marxist) pleasure in the knowledge of labor. With the key to >360° as 'a', we discover the fundament of discourse in general: the "missing element" that is the performative of enunciation.

$$\frac{S_1}{\$} \rightarrow \frac{S_2}{a}$$

S2 is the "field of honor," the principle that subordinates the subject who is "willing to die for honor." The field suppresses the key element, a, in favor of delayed satisfaction (hence, genealogy of the name). Reversed predication substitutes the map/field for knowledge, which makes the map a "half map" (kenosis).

## PSYCHOANALYSIS

The hysterical subject is "willed" ("wild") in its reversion to the primitive field of the body as map of reordered functions. The forest of the wild man is occulted (S2) beneath the function of hysteria as, >360°, "misrule." The wild man has something to teach, but hides his secrets from those who would capture and torture him. The secret cannot be revealed because of the body-mapping that re-orders signification out of its structural failures (cf. sortites). S1 and S2 are reversely predicated in that the forest is the wild man and vice versa. Spencer-Brown: consecution form of ideology:



... i.e. the form re-enters itself (identity/scale/motility dysfunctions).

Spencer-Brown: the "call axiom" (U↑U↓) is contradicted. The co-presence of doubles produces negation in its pure form (cf. Platon's satire, *Amphytrion*). In the <360° zone, the doubles are seen in separate scenes. The audience experiences the contradiction but the digetic characters are comically ignorant of the situation. The audience holds the advantage of kenosis, and the theater structure underscores kenosis's aspect as "knowledge by half." The half is, literally, "performative as reversible predication." The double can be understood through the event-architecture of the theater. S1 as master signifier at the heart of >360° is the "idiotic symmetry" of the enthymeme.

Spencer-Brown: the "call axiom" is again contradicted. The "square wave" sequence of waking and dreaming (U↑U↓) is reduced to an overlap condition which combines the S-B axioms through reversed predication. The logic of the "dream within the dream" overlaps with the dream foretelling of events in waking life. The subject becomes the "ground" (and not the "figure on the ground"), while desire itself (a) plays across this ground. The special case of floating dreams becomes the paradigm, explaining the diversified metaphors of smoothness (gliding, floating, shooting — acting "at a distance"), which proliferate in the discourse of the university past the 360° marker. Bell-tower snipers. Sandy Hook Elementary.

The psychoanalytic subject conceals truth within knowledge, as pattern or "resistance to externalization," corresponding to the analysand's final defense of love transference. The reversed predication of this last-ditch effort is to read love as resistance, hence the model of the troubadour's petition to The Lady (cf. Duchamp's *Bride*). Here, mastery is dedicated to a futile project of "impossible non-mastery." Spencer-Brown: two modes — the "call axiom" is contradicted (the modality of the dream); and consecution, ))), is violated (modality of consecutive order).



Crossing and crossing back does not produce a return but, instead, entrapment inside the boundary state.

## DETACHED VIRTUALITY

**TRAVEL THROUGH TIME.** The wild man is the personification of the partial object, "wild" in the essential sense of re-ordered across a field (*selva*, forest). Where ideology involved the estimate of interpellation and misidentification, the psychoanalytical subject initiates an interpolation of this field with the post-360° metalepsis, often through the virtuality of "travel through time" — hence, the importance of Lacan's emphasis on the future anterior tense. Themes of discovery of some "mystery of the past" rotates the push-back model's parallel reciprocity to a vector that intersects with the original intentional action. In Vitruvian terms, *firmitas* rotates (a flaw in structure or material is discovered) in a way that revises the initiatory (motivational) origin of *utilitas*. A "site of exception" opens up in the Lucretian even flow of atoms: the political site, the erotic site, the site of instruction. Hysteria's historical-theological emblem is the Annunciation, where reading is *read* — a womb-conversion requiring stochastic (chance->fate, *tuchē*/automaton) analysis. The reverse-predication of reading is thus the first step of the site of exception.

**THE DOUBLE.** Reverse predication continues to assert the most powerful form of detached virtuality, the double, whose uncanny possession of *agalma* is embodied in the expression \$/S1, the (pregnant) possession of the inverting/obverting key. From hysteria's Annunciation, the womb's resonance becomes the stochastic basis of master signification, embodied in the uncanny mirror image of the double. With the transition from the occulted field/womb to the modality of personification, the wild man, \$, converts his barred status as the subjective "lock" of negation. The wild man carries ideology's forced choice into an enactment of tripled (Hegelian) negation, which carries reverse predication through three phases of the double: encounter, flight ("from the enchanter"), and discovery (interrogation). The secret of the double is the dysfunction of identity. Encounter and flight are, respectively, scale and motility dysfunction. After the extimacy of the double in terms of scale, the flight enacts an escape that "can run but can't hide." The experience of running in dreams borrows from this phenomenon.

**CONTAMINATION OF REALITY BY THE DREAM.** The project of knowledge is correlated to the contamination of reality (the waking subject as \$) by the dream, 'a'. The nadir inverts, evident in the superior position in a/\$, appearing to operate as a zenith within the horizontal re-mapping of dietic experience. In popular culture terms, the university student lives beneath the spell of the mandate "Enjoy!" The command of the Other is the dream, a, proffered as pleasure, a reprieve from the dissatisfaction of Ideology (neotony). The subject is "driven by desire," under the spell of the dream, a pursuit of pleasure but, obversely, possessed by pleasure itself. This explains S2/S1 as Ideological. It's the university as a propaganda institution. The reality/dream paradigm involves the extimacy epitomized in dreams of flight, where the lungs' containment of air is obverted to the body floating in air. This motif is transferred in generic form: extimacy becomes *sinthome*, then the *sinthome* diversifies itself through themes that carry reversed predication forward into narrative contexts.

**STORY IN THE STORY.** Anecdotally, the servant lives "beneath" the master's residence at the *prima nobilitate*. Logically, this is a mapping of mirror narratives, a construction of a template (fate) magnetically controlling events at a distance (chance, contingency, affordance, *tuchē*). The dominance of the "contained" over the "container" is a scale dysfunction, <>, that allows the framing powers of diegesis to act simultaneously in the direction of the represented and the representor, a further employment of reverse predication. The inferior 'a' becomes the key to the field, S2, through the metaphor of the puzzle-field, as in the chess-board or interpolated map (e.g. the police chase in Kurosawa's *High and Low*). Anthology form is a key device of the Master-Servant discourse, requiring two parts, the first devoted to interpellation (*High and Low*: the industrialist's predicament), the second taking up the "flight" theme in the form of interpolation/mapping. The master-servant discourse is portrayed perfectly in the architecture of the traditional mansion, where servants labor downstairs while the master and family live upstairs, not two maps but rather a map based on the overlay of these two orders, which resist as well as support each other. The mansion, high and low, interpellation (duty) and interpolation (getting work done) are natural cases of reversed predication.