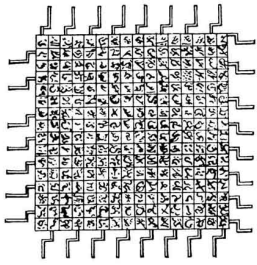


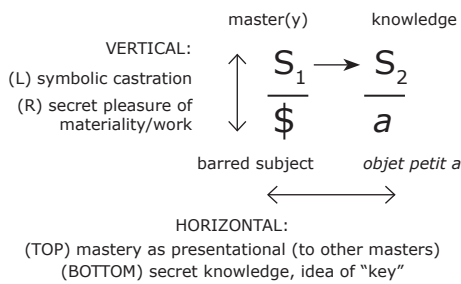
THE LACANIAN ZAIRJA



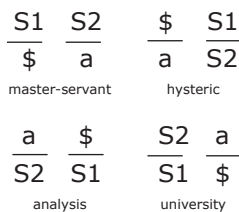
The "zairja" is a device, really the first "thinking machine," designed to create thought by disassembly, inversion, transport, and chance/stochastic procedures incorporating noise as an amplification device. It has been in use since early Medieval times and was incorporated by Ramón Llull in his famous 13c. memory system. Jonathan Swift includes an illustration of one version in his novel *Gulliver's Travels*. Lacan's discourses, in comparison, are more obscure. Employing four standard terms in a circular fixed order (S_1 -master signifier, mastery; S_2 -knowledge, symbolic relationships; a -the object-cause of desire; $\$$ -subject, subjectivity), each discourse is "generated" by superimposing this wheel over a quadrated space representing Agent/agency, the Other, Production, and Truth. The four combinations constitute the form main forms of human discourse: (1) the master-servant, drawn from Hegel's anecdote about the master ironically being indebted to his servants; (2) the hysteric, whose conversion of pleasure to pain and *vice versa* was the basis for the modern discovery of the (Freudian) unconscious; (3) analysis, "the clinic," also the classic

psychoanalytic interview where the analyst develops a special form of hearing to decode the analysand's strings of free associations ("delayed predications"); and (4) the university, what Žižek has called the dominant discourse of modernity/post-modernity. Lacan's formula ("mathemes") for the four discourses are difficult to decipher; and the chief difficulty comes from the implied demand that each *matheme* be captioned or interpreted. This approach suspends this demand by focusing on the internal geometry of the discourse *matheme* — its "horizontal" structure, which resembles that of the theater stage and audience, where spaces (and times) alternate in a system that could be called "reversed predication"; and its "vertical" structure, dominated by what Lacan called *extimité* (the extimate), an inside-out conversion that inscribes an exterior into an intimate interior and *vice versa*. The later is the logic of "interpellation," the creation of the ideological subject as well as the private version, the psychoanalytical subject, whose final transference love offers up a last-ditch effort to avoid the analyst's discovery of the unconscious. (Continued below, circled 1 and 2)

master-servant



Subjectivity is barred by the conversion of effects to cause (sacrifice to a symbolic cause, a flag); the servant possesses the knowledge required to serve the master, the master fantasizes about the servant's enjoyment.

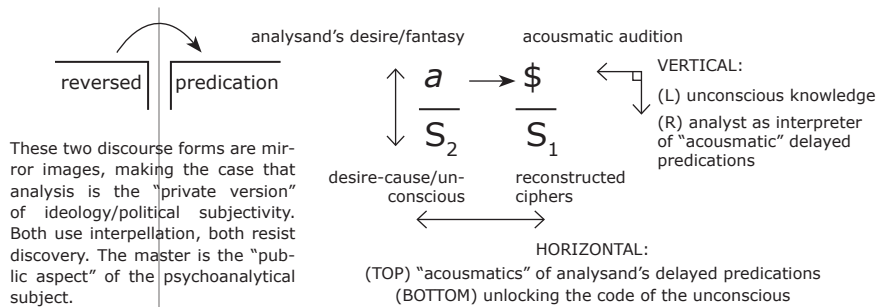


1

reversed predication

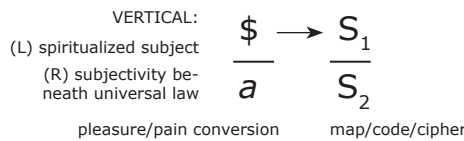
Horizontality's use of reversed predication sets up the left- and right-hand versions of "situations" (cf. Sp. "cuadro," meaning also "situation") and emphasizes framing strategies. Horizontally, the ideological subject and the analytical subject are left- and right-hand versions of the same thing. Vertically, we are directed to "interrogate the gap" between these versions, i.e. see extimacy in terms of an "emergent intelligence." The discourses themselves fit within this study method: the master-servant and analysis give us the primary left- and right-hand versions of subjectivity; the ideological (public-political) subject and the love-stricken analysand, the subjectivity of unconscious. The interrogation of the middle calls upon the resources of the discourse of the hysteric, where verticality and horizontality are brought into their highest tension.

(psycho)analysis

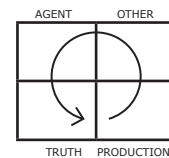


Delayed predication becomes knowledge; delay becomes "discovery." Subjects are regulated by the enigmatic command to "Enjoy!" (a), while behind the scenes a Master pulls strings. This discourse is materialized in the form of the American college campus.

"interrogate the gap"



HORIZONTAL:
(TOP) human/divine encounter (afflatus/voice/demon)
(BOTTOM) deployment of knowledge in relation to desire



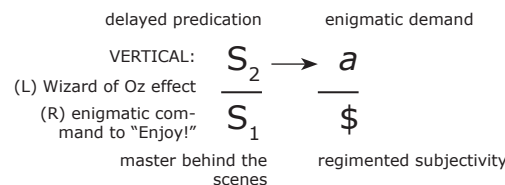
1. master-servant
2. hysteria
3. analysis
4. university

rotation on a fixed field

2

hysteria

Hysteria becomes the first "interpretant" interrogating the gap, working with the demonic/ascetic aspect of subjectivity as (re-)mapping (i.e. "interpolation"). This is the clinical stage of analysis, where symptoms/sinthomes dominate



HORIZONTAL:
(TOP) the acousmatic/enigmatic "voice of the past" (prophecy)
(BOTTOM) secret short-circuits, esoterics, back-door mastery

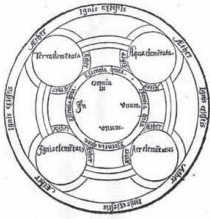
university

The university interrogates the gap through an ideological critique of the culture of enjoyment, balancing the "clinical" assessment of hysteric/interpolative analysis. Subjective/perceptual considerations are returned to collective concerns.



extimacy

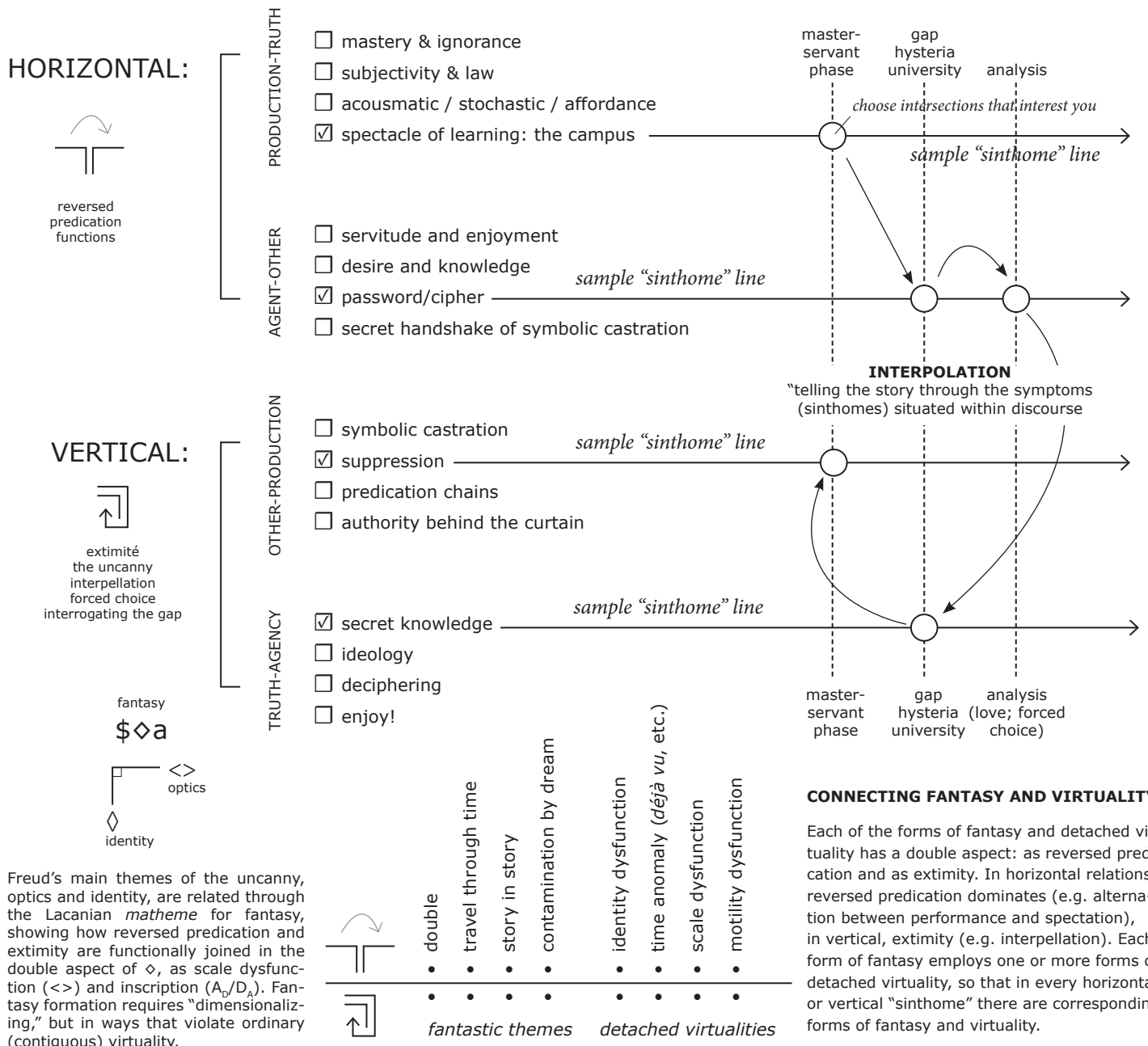
Finally, it is the discourse of the university that, in its emphasis on spatio-temporal materiality, requires translation into the "detached virtuality" popularized in the genres of the fantastic: the double, travel through time, the story in the story, and the contamination of reality by the dream. Detached virtuality, which vigorously employs extimacy, reverse predication, interpellation, and cross-inscription, constitutes the "user-friendly interface" by which non-Lacanian and Lacanian adepts alike may "reverse engineer" the human condition's creative by-products back to their inner logics as discourse. Horizontality and verticality are, in effect, a bridge between the empirical materiality of the human scene and its status as oracle and key — the relationship Vico specified in his well-known saying, *verum ipsum factum* ("we may know what we have made").



The shortest version of the "story of the subject" is this: the subject is interpellated by ideology but the process is not total. There is a remainder, which belongs to psychoanalysis – the "psychoanalytical subject." The discourse of the master charts the irony of the ideological subject, and the discourse of analysis covers this second subject, but in between is the gap, where the remainder of interpellation is "interrogated," first by hysteria (the subject as territory, synesthetically reconstructed – cf. the "wild man" as the demonic representative of the forest), then by the university discourse, where power appropriates the middle and deploys enjoyment as enigma. The university sees modernity as a shift from the ethical position of dissatisfaction (knowing the costs of castration) to a compromised position of enjoyment-as-ideology. Interrogation of the gap is a historical critique, whereas the reversed predication that relates the master-servant to analysis is independent of time scale. What is clear but often complex and

confusing in its results is that both reversed predication and extimity are involved at multiple scales, although reversed predication mainly defines the left-right ("horizontal," "performative," stereognostic) structure of the discourse *mathemes* and extimity accounts for the vertical (inscription, interpellation). Mladen Dolar's critique of the ideological subject's use of the remainder for analysis has been modified to engage the two discourses, and further employ the remainder for hysteria and the university, but doing so lays the ground for extending the discourses to space-time conditions, such as the marginality of the campus as a key component of discourse, and *vice versa*. Below is the list of horizontal and vertical relations, imprecisely characterized but suggested to give an idea of the "art of topics" by which discourse is connected – and this is the crucial point! – to the four main forms of fantasy (double, travel through time, story in a story, contamination of reality by the dream) and the forms of detached virtuality they employ to modify "Cartesian" space and time. Unless the arc connecting popular-culture virtuality (we might say "interpolation") to the discourses (the effects of interpellation), we remain at the level of providing "Lacanian captions" to cultural events, objects, and landscapes.

ZAIRJA — creating a narrative by linking "sinthomes" of Lacanian discourse:



CONNECTING FANTASY AND VIRTUALITY

Each of the forms of fantasy and detached virtuality has a double aspect: as reversed predication and as extimity. In horizontal relations, reversed predication dominates (e.g. alternation between performance and spectator), in vertical, extimity (e.g. interpellation). Each form of fantasy employs one or more forms of detached virtuality, so that in every horizontal or vertical "sinthome" there are corresponding forms of fantasy and virtuality.

Freud's main themes of the uncanny, optics and identity, are related through the Lacanian *matheme* for fantasy, showing how reversed predication and extimity are functionally joined in the double aspect of ◊, as scale dysfunction (<>) and inscription (A_o/D_A). Fantasy formation requires "dimensionalizing," but in ways that violate ordinary (contiguous) virtuality.