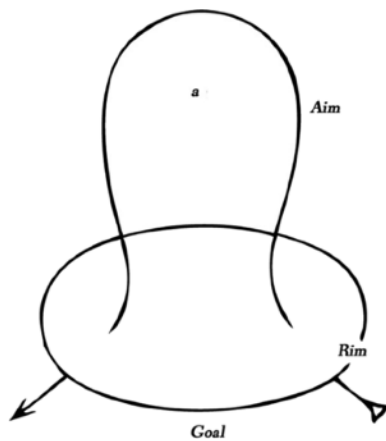


From the Hero to HAL



Lacan's diagram of the relation of Aim to Goal, in page 178 of his Seminar XI, *The Four Fundamental Concepts of Psychoanalysis*. Lacan explains that the goal of the archer is not the same as the Bull's Eye but rather the *satisfaction* of hitting it. In this analysis, I compare the rim to the *katagraphic cut*, and the bulge identified by the *a*, the "object-cause of desire," with the blood of the sacrificed twin.

Here's a diagram I never quite understood, but in the context of the "alchemical journey" it might make sense to talk about autopoiesis.

Let me use a minimalist definition, a materialist one. This is the use of *a*, the *objet petit a* to condense a number of different senses.

1-repetition, 2-lack, 3-excess (standing-out), 4-phallic drive, 5-drives in general, 6-stranger in a strange land, 7-the travel landscape, 8-the symptom, 9-metonyms, chained, and 10-*jouissance*, esp. as related to the symptom.

GENERAL THESIS: The diagram represents a round-trip journey, out and back, *hin und zurürck*. Completion is the defining shape of authentic travel, if the "hero" does not return, it is not travel but simply displacement. Metaphor is travel because the M/S' of displacement is returned by the metonymic chain's "obligation" to curve into a circuit, S' ... S'/x.

$$\frac{M}{S'} \bullet \frac{S'}{x} \rightarrow M\left(\frac{1}{s''}\right)$$

Mark of this authenticity is the *symbolon* re-joined, as M(1/s''), the unary (= rejoined) trait signifying the end of the search for new signifiers — which in the "criticism by punctuation" would continue, but in the "criticism by the cut" is terminal because the *a* is also the spiral that is shaped by the A into a torus.

The diagram is a Hamiltonian, i. e. it suggests that the Rim confining the out-and-back movement of the Aim is in fact *generated by the Aim* — that, as in the case of Daphne, she is trapped *as soon as she forms the desire to flee*. As with the two S' elements in the metaphor formula this indicates a hidden causal relationship or identity that allows the terms to cross each other out, as if this were an algebraic expression.

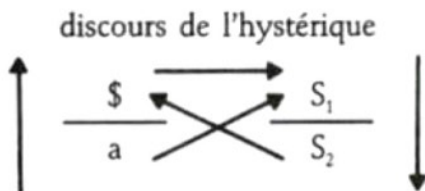
This is also one of the two aspects of the uncanny, the reversed by-product of demand, the creation of an equal and opposite "effective cause." The other aspect, "between the two deaths," is the other side of the diagram, which completes its Hamiltonian meaning, in the same way that the two aspects of the uncanny are a *tesseract* that combine into a single "token" (*symbolon*).

The ethnological aspect of this is the cut (katagraph) into the earth to plow the furrow of the outline of the city, called the pomœrium. It is a furrow filled with the blood of the twin (cf. Remus, but also Judas as the anti-Christ, but not in the sense of an adversary or betrayer but as Christ's Hamiltonian self). The blood fills the furrow, bringing with it the truth of prophecy (this was the actual function of sacrifice in

Cyclopean culture). So, the blood-filled furrow is the discourse of the Hysteric, where a has the position of truth.

The discourse matheme tells us a bit about travel, landscape, and parapraxis in relation to metaphor.

The a is what is suppressed (in the metaphor formula) and it is what "cancels out" structure, S_1 , the element of the Autre, the middle of the torus. Structure bends the loop so that the journey out will curve



The discourse of the Hysteric has the barred subject as Agent, "signifying" but simultaneously suppressing the a , *jouissance* or *trait*, with S_1 in the position of Other, which I read in terms of the travel landscape with "heroic/metonymic" encounters, held in shape by the goal of knowledge, S_2 , in the position of Production. The four standard discourse mathemes can be found in Seminar XVII, *The Other Side of Psychoanalysis*.

back to escape the rim's constriction. The signified will be the KNOWLEDGE, S_2 , that will be return to the agent, the twins, \$. Nice little story of Romulus/Remus, Jesus/Judas, Castor/Pollux, and all the others.

The up-down arrows of the Hysteric's discourse are reversed for Metaphor — why? We are seeing a "response" to a "call" situation. The metaphor suppresses the a (exile, hence the a = "he who must travel to learn") in order to reveal the structure of S_1 , the Autre, which is in the function of the signifier in the expression S/s . The materialization of this is the signifying chain, $S_2 \dots S_2$, but we symbolize it as a structure (the chain). The chain is nothing more or less than the law of the "out-and-back," i. e. the journey as such.

The Rim and the Aim can be found in the history of cultures, but most clearly identifiable in Cyclopean cultures, which did

not have the artifice to disguise their obscene/scandalous way of thinking and so made "letters" (literal marks) without paraphrasing them within the hierarchies of grammatical (but evasive) structures. They literally "blurred out" the truth of what they were doing, hence the scandals of myth in its original forms, the acts which we find to be so brutal.

The rim is the katagraphic cut, the cut that produces "autopoietically" the material that it cuts into. The city is founded by the cut of the plow, which creates the furrow into which Remus's blood will rise exactly as Lacan shows in this diagram. The Rim/circuit is created autopoietically to be authenticated by the blood of the sacrificial victim, whose exile to Hades will protect the city by giving it laws, via prophecy.

The diagram is about the drive, the drive as a round-trip journey, the journey as the domesticated form of the katabasis. Odysseus we think is traveling around the Mediterranean, not exclusively in Hell, but we read the places he visits and things he does, like those of Don Quixote's journey across La Mancha "anamorphically," contrasting the view/parallax of the hero with the "normal" parallax, the literal view.

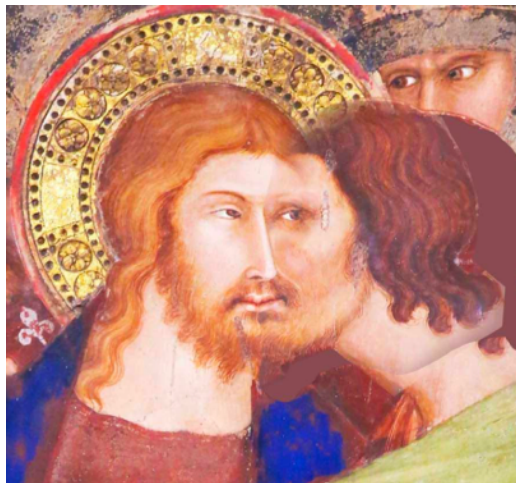
Thus, the drive itself is the anamorphic element within the "normal" spatio-temporality where the symptom is invisible and we see only cause-and-effect conditions. But we know that the drive subverts causality, replaces it with its own logic, a logic of effectiveness (*effect-iveness*) instead of Efficient Cause. This is the "truth" of the symptom, which can be recovered only in terms of the in-and-out, fort! and da! of the reciprocal a , the object-cause of desire. Literally, this means $a > A$, or autopoiesis. The movement generates its own boundaries, restrictions, traps, and escape-routes. Psycho-analysis is literally ("literally") the attempt to find the exit.

Lacan says that this clears up the mystery of the *zielgehemmt*, "aim-inhibited," of "that form that the drive may assume, in attaining tis satisfaction without attaining it aim—insofar as it would be defined by a biological function, by the realization of reproductive coupling. For the partial drive does not lie there."

Lacan clarifies: the aim is not what the traveler brings back but the itinerary he must take, the "way taken." The goal is the but (French word for end). But the goal is not the bird you shoot, it is the achievement of having scored a hit and thereby attaining your end, your goal, your but. Not the bull's eye but the satisfaction of hitting it.

There is a subtle point here. In hitting the target, our satisfaction find in it something else, something anamorphic. Something that only the hero-archer can see. The accomplishment was the effectiveness that was different from the efficiency of hitting the bull's eye, it was the creation of satisfaction out of the hero's awareness of the gaol as anamorphic. Think of Don Quixote as the "hero aware of anamorphosis" par excellence.

Lacan's connection of the drive to the "logic" of the journey, which is both anamorphic and toroidal (cf. the fundamental polygon relating repetition to acting-out — the essence of the hero-traveler — and the *passage à l'acte* that is done "outside the Symbolic") reinforces the polygon's terminus of suppression, which is the basic action of metaphor, the replacement of one signifier by another, M/S', which will be expanded in the parapraxis of travel, hysteric travel, where the Autre will constitute the incontinent center of the torus holding the progression of metonymies spiraling around it, producing a series of small-a's.



I think we have a way to situate HAL's Hamiltonian space-mission, which requires his absence/suicide! Maybe I am being too optimistic, but when in Seminar XI in this same passage I read Lacan citing Freud saying "a single mouth kissing itself" and calling it a "brilliant, even dazzling metaphor," I know we are on the right track, esp. given your re-worked image of Jesus and Judas.

Lacan: "In the drive, is not this mouth what might be called a mouth in the form of an arrow? — a mouth sewn up, in which, in analysis, we see indicating as clearly as possible, in certain silences, the pure agency of the oral drive, closing upon its own satisfaction.

For now, I won't go into Lacan's interest in Edmund Bergler's thesis on oral neurosis, which specified that all neurotics use micro-aggression to construct situations where they themselves will face humiliation. There is an essay by a classicist I like that points to the fact that the hero is one who willingly undergoes suffering (=humiliation). Reason? The neurotic wishes to misrecognize his mother who, *in her absence*, created his anxiety; anxiety later being the substrate and fuel of our parallax construction of our "world," within which the drive appears anamorphically. Think of Freud's *fort-da* nephew.

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