

Conflation: Lacan Zizek Kripke

Obscure Object of Desire

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This paper grows out of participation in a reading group (<http://virtualminds.net>) working its way through Zizek's *Sublime Object of Ideology*². The reading group is on the Continental Philosophy of Film. And by organizing it I hoped to understand Zizek better a second time around. And so at this point we are working on Chapter 3 in which Zizek explains some graphs of Lacan. Reading this chapter and trying to understand it forced me to go back and look at the Seminars of Lacan and to read a Lacanian biography. Previous attempts to understand Lacan prior to Zizek's interpretation were fruitless for me. But slowly this time I seem to be making some headway. However, I find it somewhat disconcerting. Chomsky last week or so discussed the posturing of Zizek and the Charlatanism of Lacan. And there is little doubt that Lacan was a Charlatan, Magician, Trickster character. Zizek's posturing is more to do with his personal ticks and odd behaviors when speaking which he does not seem to be able to control, rather than his theoretical stance, i.e., more about the postures he takes physically than intellectually. Chomsky obviously does not understand Continental Philosophy and is merely repeating the empty assertions of Analytical Philosophy about it, to which Zizek has made ironic reply, which I am sure Chomsky will not get. At any rate here I plan to capture my own response to Zizek's Reading of Lacan, and various off the cuff opinions of Lacan as the basis for Zizek's own work and particularly Zizek's invocation of Kripke's Rigid Designators by making a conflation between these theories. Sometimes the only way to

¹ <http://independent.academia.edu/KentPalmer> See also <http://kentpalmer.name>

² Žižek, Slavoj. *The Sublime Object of Ideology*. London: Verso, 2019.

understand perverse theorizing is to engage in it oneself. If you are studying a trick of a magician you have to practice it yourself. It is not enough to observe.

I find Lacan particularly disturbing and Chomsky is right if you are going to critique Zizek then one needs to take aim at Lacan which is the weak point in Zizek's demonstrations. And it is particularly interesting that Zizek appeals to Kripke as the basis for understanding Lacan, two sources of scandal. Kripke it seems stole the ideas of a woman philosopher, Ruth Barcan Marcus, without crediting her. Seems Zizek is a penchant for precursors who have engaged in scandalous activities of one sort or another. Of course, whatever Kripke might have done in terms of plagiarism does not hold a candle to the antics of Lacan. But here is the problem. Like Heidegger who was a Nazi, just because a philosopher or in this case an analyst is a distasteful in some ways does not mean that they can be ignored if they have good ideas. And it is clear that Lacan had some very good ideas. The problem is sorting out the good ideas from the really bad ideas, something his followers do not seem willing to do. The only thing it seems you can do is deconstruct his thought and test each idea for its worth before accepting it, which is something that no one seems prepared to do. Rather we get in almost every case the full entry into the mystique of Lacan as we see with Zizek. However, Zizek makes sense of it by convincing examples taken from Culture or Film or Literature. Fundamentally Zizek uses the structural unconscious of Lacan to critique Ideology and that is very interesting. But when we get right down to whether Lacan makes sense then there has to be some serious questioning of each concept to see whether it really makes sense or not. And I have just begun in a tentative way that process. I am not sure it is worthwhile to pursue very deeply. But at least I have tried to make a start. Some interesting things come out of that study.

First of all, it is good to get a wider picture of what is at stake. Zizek and Badiou are studying Ultra Being. They are pursuing the path Foucault laid out at the end of The Order of Things³, which is to conflate structural semiotic psychoanalysis with non-anthropological philosophy. Badiou and Zizek come out of the Althusserian caldron at ENS⁴ where Derrida and Lacan both taught. In the recent intellectual biography of the Young Derrida⁵ very little was mentioned of the presence of Lacan at ENS. What surprised me was that Lacan was the one who very early on adopted the language of ~~Being~~ crossed out as the basis of his psychoanalytic theory. And thus his theory needs to be understood as operating at the level of Hyper Being where Derrida's theory of Differance lies. Thus we see that Lacan is a precursor of Derrida in this regard and probably everyone else. Lacan paid close attention to Merleau-Ponty and Sartre and modeled his theory on their philosophy early on as a basis for incorporating insights into Structure and Semiotics into psychoanalytic theory in his reinterpretation of Freud. He took his cue from Althusser and turned back his critique on to Freud himself as Althusser had done with respect to Marx. Very interestingly Lacan said that what we must look at is Freud's desire rather than the patients, and this was the beginning of his heresy. Lacan notes that Freud's characterization

³ Foucault, Michel. *The Order of Things*. Boca Raton, FL : Taylor and Francis, an imprint of Routledge, 2018.

⁴ https://www.wikiwand.com/en/%C3%89cole_Normale_Sup%C3%A9rieure

⁵ Baring, Edward. *The Young Derrida and French Philosophy, 1945-1968*. Cambridge: Cambridge University Press, 2011.

of infantile eroticism is made in terms of a theory of perversion, and thus a projection of perversion on children. That is a fascinating claim. But it leads to the undermining of Freud as “one who knows all” which Lacan harps on when he says that he is a Freudian rather than a Lacanian. Thus, Lacan seems to be engaging in a Deconstruction of Freud while at the same time appearing to place the Freudian text on an intellectual pedestal. And thus we get an early pre-Derridian deconstructive reading of Freud’s text seeming to at the same time sanctify it as sacred writ. Derrida makes the claim that Freud’s own work with respect to ‘writing’ is deeper than Heidegger’s logocentric philosophy, which is a fascinating claim. If we see that Lacan was the one who seized on Hyper Being and entered into a Surrealist deconstruction of Freud based on it, then that suddenly makes sense of where Derrida might have gotten the idea for defining Hyper Being as Differance, i.e. applying that to the interpretation of Husserl and making this departure into a higher meta-level of Being more philosophical. If that is the case then it becomes difficult to separate our understanding of Derrida from the surrealist machinations of Lacan. Lacan it seems received his knowledge of Hyper Being not just from Heidegger adopting the motif of Being crossed out, but also Sartre’s concept⁶ of *Nothingness* which is also an image of Hyper Being according to Steve Martinot’s *Forms in the Abyss*⁷ where he compares the homologies between the structures thought in Heidegger, Sartre and Derrida despite their incommensurabilities.

Lacan makes good use of the idea of Hyper Being in his deconstruction of Freud. First of all his work is founded on Heidegger’s *Being and Time*⁸ as the template for understanding the relation of Dasein to Das Mann (They, One) or the Big Other. Lacan following Heidegger separates Dasein from Subjectivity. He interprets subjectivity to mean Subjected to the Other. And he gets this emphasis on the Other from Sartre who is fascinated by the role of the Other in the life of the subject as an intrinsic part of our human reality. The subject is the human being objectified by the Grande (Big) Other. And, of course, it is this immersion that leads to our entanglement in Ideology. But Lacan goes right to Descartes for the basis of this argument. He reveres the idea of the evil demon and puts it in the cogito was the statement “I am lying”. Truth and falsehood as we know from Tarski must be formulated in a “meta-language”. So, when the cogito lies then that statement becomes the point of paradox between truth and fiction, the internal equivalent to the evil Demon. This reading of the Cogito in terms of Desire is something which has deep implications, because Philosophy has since Plato become devoid of Desire to its own detriment. Eros was a concern in Plato, because of the charges of corruption of youth against Socrates. So Plato deals with Eros, a very difficult and confusing subject for the Subject to deal with in terms of the intersubjective interaction between the participants in the dialogues. We see it at work in the Phaedrus as well as in the Symposium. And Eros itself is the Bittersweet⁹ and thus a perfect example of something with the nature of Hyper

⁶ Sartre, Jean-Paul, and Hazel E. Barnes. *Being and Nothingness: An Essay on Phenomenological Ontology*. Beijing: China Social Sciences Publishing House, 1999.

⁷ Martinot, Steve. *Forms in the Abyss: A Philosophical Bridge between Sartre and Derrida*. Temple Univ Pr, 2007.

⁸ Heidegger, Martin, John Macquarrie, and Edward Robinson. *Being and Time*. Malden: Blackwell, 2013

⁹ Carson, Anne. *Eros the Bittersweet: An Essay*. Princeton, N.J: Princeton University Press, 1986.

Being. What if the projection and thrownness of Dasein, its ecstasy, was based on Desire? That is a deep question and we need to thank Lacan for bringing it to the surface with his analysis of the Cogito thinking “I am lying”, i.e. playing the evil demon himself. As we know from Sartre if we lie to ourselves this is Bad Faith, i.e., self-deception. Suddenly once we think of the Cogito itself as the Evil Demon then we have a completely different view of the whole argument of Descartes in his Meditations and the focus on the cogito which Lacan separates from the ego. This bleeds over into the controversy between Foucault and Derrida on Madness¹⁰. For does it not border on Madness to lie to oneself¹¹ continuously. The Cogito, which we might call the ‘Mundane Ego’ as organizing unity of consciousness, is the one for whom the subtext beyond the statement is ‘I am deceiving you’. The ego is the “I” which is spoken of in the statement enunciated by the Cogito. For that reason, the ego is from the point of view of Sartre ‘in-itself’. It is the cogito as the grounds in experience for the ego that is for-itself. It is clear that phenomenologically there is a difference between the Cogito as speaker and the Ego as the one who is spoken of. He who thinks (engaged in reflecting as representing) is different from the thought about, i.e. himself (as reflected representation). This is the difference between enunciation and statement made by Lacan. The cogito enunciates the statement about the ego “I am lying”. The ego being a punitive in-itself identity and unity of consciousness that is posited by the Cogito. The statement “I am lying” is a paradox. If it is true then what is said is false. If it is false then what it says is true. It is equivalent to the surrealist Magritte’s “This is not a pipe”¹². Placing surrealist paradoxical thinking at the heart of Cartesianism as a way to bring to the forward the problematic of Desire in terms of Hyper Being is an extremely subversive act, it is itself *art*, i.e. the liminal work of a trickster. And that is something we must take very seriously.

Also it is quite clear how Lacan takes Semiotics and conflates it with Structuralism. In structuralism he takes the series of signifiers and attempts to show how the series of floating signifiers produces meaning. And this is what we want to approach with our own conflation. Graph I by Lacan concerning Desire seen in Žižek Sublime Object of Ideology (SOI) shows this basic structure that Lacan weaves for us as the explanation of the immanent arising of meaning. On the one hand, we have the series of signifiers that are producing their own signified as transcendentals (invisibles). On the other hand, we have a series of structural transformations that give us a layering of Symbolic, Imaginary and Real as the subtext for the signification process. Re-reading Levi-Strauss on Structuralism¹³ it is clear that he produces a series of displacements in mythology whose

¹⁰ Boyne, Roy. *Foucault and Derrida: The Other Side of Reason*. London : Routledge, 2015. Aryal, Yubraj, Vernon W. Cisney, Nicolae Morar, and Christopher Penfield. *Between Foucault and Derrida*. Edinburgh : Edinburgh University Press, 2016.

¹¹ Dostoyevsky, Fyodor. *The Brothers Karamazov*. Chicago, Ill: Encyclopædia Britannica, 1990. Father Zoshima warns the other characters not to lie to themselves.
https://www.wikiwand.com/en/The_Brothers_Karamazov

¹² https://www.wikiwand.com/en/The_Treachery_of_Images

¹³ Lévi-Strauss, Claude. *The Savage Mind*. Chicago: The University of Chicago Press, 2010. Champagne, Roland A. *French Structuralism*. Boston: Twayne Publishers, 1990. Sturrock, John. *Structuralism and Since: From Lévi-Strauss to Derrida*. Oxford: Oxford University Press, 1992. Garvin, Harry R, and Patrick

structure is the captured in his Canonical Formula¹⁴. It seems that there has been little work since Levi-Strauss in trying to test the hypothesis of the Canonical Formula which he has attempted to substantiate in his works. It is extremely interesting that this formula is seen as being an image of the Quaternions¹⁵. That the quaternions are seen as the basis for the logic within the Reflexive Social Special System (socius) is fascinating¹⁶. It means that the Grande Other is an echo-chamber whose internal logic is based on the mathematical structure of the Special Systems. In myth Levi-Strauss seems to see this mythic proto-logic working itself out across all the variants of the myths in question. Unfortunately, it does not seem that Lacan had this idea. But it appears that his way of thinking about meaning generation is a version of this idea in which the hierarchical structural grid intersects the series of signifiers and pins them down to give them a specific meaning. Lacan produces his own structural theory hierarchy that crosses the series of signs. And that is what needs to be carefully studied to see how much of that scaffolding can be salvaged. The basic idea behind it is good, which is that the lack in the Other is the desire of the Self that manifests in the emptiness of the Subject split and under erasure. In other words, both the ~~Other~~ and the ~~Subject~~ end up being crossed out, i.e., exemplifying Hyper Being. This is a very good idea as it thoroughly embodies Hyper Being within the play of the Self subjected to the Other. However, some of the details are disturbing, seemingly just made up to make the greater point. Note that the Subject is divided between itself and nothing according to Žižek just like we see in the beginnings of the Dialectical Logic of Hegel which starts with Being and Nothing. The *objet petit a* is a little grain in the machine that continually divides down to the point of no remainder that Zeno tells us we will never reach, this is the problem with infinitesimals which were exiled from mathematics until Nonstandard Analysis¹⁷ was developed by Robinson¹⁸. The *objet petit a* is used to fill the nothing in the split subject $\$$. The phallus (ϕ) on the other hand is the extension to infinity of the division process, i.e. into excess leading to Cantor's paradise. The *little piece of the real r* is outside this dialectic between lack and excess that evades capture. It is something from outside the system of expansion and contract by division or synthesis. Thus the anamorphic objects

Brady. *Phenomenology, Structuralism, Semiology*. Lewisburg, Pa. : Bucknell University Press, 1976. Ehrmann, Jacques, André Martinet, Philip E. Lewis, and Claude Lévi-Strauss. *Structuralism*. New Haven, Connecticut : Yale French Studies, 1966. Gardner, Howard. *The Quest for Mind: Piaget, Lévi-Strauss and the Structuralist Movement*. Chicago: The University of Chicago Press, 1981.

¹⁴ Maranda, Pierre. *The Double Twist: From Ethnography to Morphodynamics*. Toronto : University of Toronto Press, 2016. Godelier, Maurice. *Claude Lévi-Strauss: A Critical Study of His Thought*. London ; Brooklyn, NY : Verso, 2018. *First- and Second-Order Change As Symmetry and Symmetry Breaking in Folklore Text Content Evolution: from Heraclitus to Lévi-Strauss*. University of Borås, Swedish School of Library and Information Science.

2007 (English), 2007. [urn:nbn:se:hb:diva-5856](https://nbn-resolving.org/urn:nbn:se:hb:diva-5856)

¹⁵ Darányi, Sándor, Peter Wittek, and Kirsty Kitto. "The Sphinx's New Riddle: How to Relate the Canonical Formula of Myth to Quantum Interaction." (2014). "On the canonical formula of C. Levi-Strauss" Jack Morava <http://arxiv.org/abs/math/0306174> Maranda, Pierre. *The Double Twist: From Ethnography to Morphodynamics*. Toronto: University of Toronto Press, 2001.

¹⁶ Special Systems Theory Archive: <https://osf.io/tw37d/>

¹⁷ https://www.wikiwand.com/en/Non-standard_analysis

¹⁸ https://www.wikiwand.com/en/Abraham_Robinson

can be seen as part of the dynamic of splitting of the ~~Subject~~ \$. Jouissance is the intensification of this 'cell of desire' into the meta-process realm of the desire of desire. But this is really just an erotic psychological reading of the Becoming of Being. We might ask ourselves what the meta-levels of Desire might be. However, if we take as the basic fact that desire is *bittersweet* as Anne Carson says studying Greek poetry then it is already operating at the level of Hyper Being intrinsically. That means that Hyper Desire is the basic nature of desire. And this means that when we go down from this level we are actually perverting desire.

Table 1. Meta-levels of Desire

Ultra Desire : impossible (never required)	Completely Immovable Objects against utterly Irresistible Force: i.e. violent desire that destroys its object. Violence of the Other that destroys the desirer (Artemis)
Wild Desire : absurdity, out-of-hand, encompassing	Aphrodite's Overwhelming (Sublime) Archetypal obsession and fascination to the limit of madness.
Hyper Desire : paradox, in-hand, bearing	Desire Itself as the bittersweet seen in the paradoxes of Zeno that distort the field of desire in relation to its objects.
Process Desire : contradiction, ready-to-hand, grasping	Desire of Desire > Jouissance
Pure Desire : Abstracted Desire = intentionality, present-at-hand, pointing	Absolute Desire as Aesthetics Disinterested Appreciation (Beauty)
Hydra of polyvalent polymorphous desires	existentiells

However, Zizek has a good idea which is to appeal to Kripke and rigid designators to explain the idea of quilting points¹⁹ or *point de capiton*. And the image that Lacan uses of Quilting points is brilliant. But it is hard to understand formally because it is making use of a gap in the warp and woof to tie together two sides of fabric around batting to form a quilt or cushion whose form will be preserved due to the cross connection in which buttons tie together the structure of the pillow or quilt. On page 60 of Naming and Necessity²⁰ Kripke gives the example of Pi which precisely fits what Zizek is trying to say, which is that there is retroactive fixing of meaning based on a prior fixing of the floating signifier chain. But some analysis is necessary to make this model make sense. On the surface it does not seem to make much sense. It appears on the surface arbitrary. But two quilting points are necessary so that both the ~~Other~~ and the ~~Subject~~ can be crossed out. But with Pi the necessity of having two quilting points becomes clearer. However, there is another problem in Zizek's explanation which is that he leaves out a few elements that are necessary to understand what is happening. The main thing he leaves out is the idea that this model comes from a study of the oral stage (perhaps conflated with the anal stage) which has been abstracted by Lacan. There is the rim of the orifice and the projection of desire comes through it out into the environment, and then returns. The desire is only satisfied when the projection returns. The projection of desire goes out toward the *objet petit a*. So the *a* appears within the arc of the desire which misses it and returns to the

¹⁹ [http://nosubject.com/index.php?title=Point de capiton](http://nosubject.com/index.php?title=Point_de_capiton)

²⁰ Kripke, Saul A. *Naming and Necessity*. Malden MA : Blackwell, 2015.

orifice. Thus this is a theory about how the anamorphic objects are produced. There are other anamorphic objects according to Lacan like the *little bit of the real* and the *phallus* (phi ϕ). In other words, this is a generalized theory about how anamorphic objects are produced as a side effect of the projection of desire. This is not explained by Žižek which is a crucial point. Also the role of the orifice is not depicted or explained by Žižek in SOI. So, we can see that it is important to go back to Lacan's *Seminars*²¹ or to *Écrits*²² to get a perspective on the underlying theory that Žižek is appropriating from Lacan. We suspect that Lacan is for Žižek like Freud was for Lacan, something to subvert. That is why we cannot tell between Hegel and Lacan in Žižek. Lacan becomes Hegel who becomes Lacan like the image of Magritte of two hands drawing each other²³ with full backwards causality in play. Žižek is conflating Lacan and Hegel for our entertainment concerning the structure of entertainment.

So, what happens when we conflate the Circle that is necessary to understand Pi with the Orifice from which the arc of desire proceeds toward the *a* and then returns, eternally. And another conflation is also possible which aligns this structure with existential temporality from Heidegger and gives meaning to the asymmetry in the assignment of existentials to time. This has been explained numerous other places by this author in attempt to come to terms with the necessity of a fourth moment of time: CoNow. But we can see it here as the elusive origin that Derrida is always telling us is already lost. The chain of signifiers appears as a series marching linearly through time concretizing in the enunciation of the voice, the writing of meaning into speech. Thus, we can see this in terms of Existential Time of Heidegger or genetic time²⁴ going back to Husserl as a matter of thrownness or projection on the one hand or retention and protention on the other. Thrownness is related to the Past as (Discoveredness) *Befindlichkeit* while Projection is related to the Future as Understanding (*Verstehen*). But, the present is related to *Verfallen*, i.e. fallenness which is a combination of Idle-Talk, Curiosity, and Ambiguity, i.e., the anti-existentials. These anti-existentials have to do with the way that nihilism deals with emergent change. But Rede is not assigned, and thus it may be speculated here that there is a *fourth moment of time* related to myth which is virtual that can be identified with Rede (talk, discourse) called the CoNow. And thus, the message that the unconscious is structured like language takes on a particular meaning. The mythic virtual moment is seen as being on the inside of the orifice (mouth, anus, vulva) as the mythic source of desire. This is not mentioned by Lacan in what I have read so far, he does not seem to want to mention the point where the arc of desire crosses itself within. If we see this crossover point where the 8 of infinity intersects itself below the surface beyond the orifice as the always already lost origin which is used by Derrida to

²¹ Lacan, Jacques, Cormac Gallagher, and Jacques Lacan. *The Seminar of Jacques Lacan*. Number 17 WW Norton & Co, 2002. Pereira, David. *The Lacanian Clinic: Seminars and Interventions of Jacques Lacan*. Melbourne: Freudian School of Melbourne, 1993.

²² Lacan, J. *Écrits: The First Complete Edition in English*. WW Norton & Co, 2007.

²³ <http://www.mcescher.com/gallery/most-popular/drawing-hands/>

²⁴ https://www.academia.edu/12970172/Genetic_Phenomenology_and_Fundamental_Ontology_of_the_Meta-levels_of_Time

deconstruct Husserl's philosophy in Introduction to the Origin of Geometry²⁵ and the source of differance (differing and deferring) then we begin to get a complete picture as to the source of the Graphs which is obscured by Zizek's explanation of them. Mythic virtual moment of time is below the surface on which the orifice appears. It may be seen as the pure heterogeneous qualitative *internal time consciousness* of Husserl²⁶ or Bergson²⁷, for example. Desire projects from the orifice out toward but missing the *objet petit a*, and then returns crossing the rim of the orifice giving satisfaction (such as it is) of the desire²⁸.

Thus, in our conflation we see the orifice as a circle with an imputed center which is represented symbolically. The center of the circle as an abstract projection gives it unity, by the action of inscription with a compass. The straight edge is then used to bisect the circle giving its radius and diameter as something that can be related to the circumference of the circle. If you take the compass and use it to partition the circle there is a little bit of excess that cannot be accounted for. This excess turns out to be a transcendental number π (Pi). At the level of the circle/orifice we have decentered from the center on the one hand Δ **Delta** as Dasein and the \$ of the erased subject (when the analysand departs all that is left of them is the money they left with the Analyst). Dasein enters the analysis session full of expectations and the person who leaves is the subject crossed out and depleted. This deletion of the client in analysis appears if you see them as an entertainment for the analyst's voyeurism. It is all about the client as subjected to the one who knows who is the analyst. It is a master/slave type of dialectical relationship as we see in Hegel's Phenomenology of Mind/Ghost/Spirit²⁹ or better still as Goux³⁰ says Tyrant/Eunuch relationship where all that matters is the jouissance of the Tyrant which are devised through the machinations of the Eunuch devising perverse pleasures for which he cannot experience himself. Horkheimer and Adorno use the image of Odysseus bound while his shipmates have wax in their ears as they sail past the Sirens in Dialectic of Enlightenment³¹ for this situation which is universal with respect to Tyrannical Enlightenment which produces class distinctions within society between those who may enjoy the pleasures and those who are caught in toil. It seems very clear that this model is based on practice of the trickster and charlatan, not merely ideas. It is a model of what happens in analysis when the interior of the analysand is lured out for analysis. In general, it is known that talking therapy does not work, i.e. does not actually help the clients, except accidentally (which is the point). But it is a good way to separate them from their money, i.e. it works for the analyst. There have

²⁵ Derrida, Jacques, and P L. J. John. *Edmund Husserl's Origin of Geometry, an Introduction*. Lincoln: University of Nebraska Press, 1989.

²⁶ Husserl, Edmund. *Phenomenology of Internal Time-Consciousness*. Bloomington : Indiana University Press, 2019.

²⁷ Bergson, Henri, and Frank L. Pogson. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. London: Routledge, 2014.

²⁸ For instance, in the aptly named French Kiss one might lose track of whose tongue is whose when lost in the loop of desire of mutual kissing.

²⁹ Hegel, G W. F, A V. Miller, and J N. Findlay. *Phenomenology of Spirit*. Oxford: Oxford Univ. Press, 2013.

³⁰ Goux, Jean-Joseph, and Jennifer Gage. *Symbolic Economies: After Marx and Freud*. Ithaca: Cornell University Press, 2016.

³¹ Adorno, Theodor W, and Max Horkheimer. *Dialectic of Enlightenment*. London : Verso, 2016.

always been snake oil salesmen, but in this case we are being told candidly how the sleight of hand works in the sale of the snake oil. The key point is that we have in the Δ Delta an image of Dasein so we can trace back using that to the overarching theory that comes from Being and Time³² concerning the relation of Dasein to Mitsein and the They (Das Mann, Grand Other or Big Other). Here we see that Δ Delta as Dasein is a foil appearing at the symbolic level for the already lost origin. The arc of desire appears on the surface that the circle is inscribed upon as orifice and moves out from that plane toward the *a* outside. The *a* is *lamella* or as we have called it the *eject*, the object that is prior to Subject/Object distinction just like Dasein is prior to the subject. It appears that Lacan already had this idea which he also associated with the placenta. This lamella eject becomes *abject* as Kristiva³³ says when it separates from the body. This really means that the anamorphic eject is part of the perspective that the Subject takes on the world in the Perspectivalism of Nietzsche³⁴ or some Observer Mechanics³⁵. The lamella is associated with the libido by Lacan. The eject becomes abject in order to appear as object. The Desire projects out from the orifice (circle) toward the floating signifier chain and intersects it in a gap between signifiers. It arcs out around the *objet petit a* and then comes back to intersect the chain of signifiers again before returning to the rim and to disappear into the orifice at the exhausted but at least partially satisfied but erased Subject $\$$. We might think of this as quenched desire. Both $\$$ of Split Subject and Δ Delta of Dasein are decentered, are the foci of an ellipse rather than the center of a circle. Now the thread of desire intersects the woof and warp of the signifying chain in a gap between woof and warp, and then intersects it again in another gap, and these two intersections are drawn together to fold the fabric that is quilted forming a point of contact between the surfaces producing a singularity. The concept is that this fixes the meaning of the floating signifiers. These signifiers are not just those actualized, but just like Levi-Strauss deals with all variations of myths, so to we are talking about all the possible structural arrangements of signifiers. And that is why there is a fabric rather than merely a chain, i.e. a single thread of actuality. There is both warp and woof interwoven between actuality and possibility. And this is the connection to Kripke and the idea of possible worlds³⁶. Both Kripke and Lacan are focused on the meaning of Names. But in the case of π (Pi) Kripke says that there are two rigid designators. One is the relation between the radius and the circle circumference and the other is the Name *Pi* (π) that indicates the concept as an ideal. Between the numbers 3 and 4 on the number line is a transcendental number π (*Pi*) = 3.1416... which is the first rigid designator, the approximate number that is calculated from the relation between radius and circumference

³² Kockelmans, Joseph J. *Heidegger's Being and Time: The Analytic of Dasein As Fundamental Ontology*. Pittsburgh: Center for Advanced Research in Phenomenology, 1990.

³³ Fletcher, John, and Andrew E. Benjamin. *Abjection, Melancholia and Love: The Work of Julia Kristeva*. London : Routledge, 2014. Reader, Keith. *The Abject Object: Avatars of the Phallus in Contemporary French Theory, Literature and Film*. Amsterdam: Rodopi, 2006.

³⁴ Franklin, A T. *Nietzsche's Perspectivism: A Thesis on Subjectivity*. Ph. D. Stanford University, 1997. Grumberg, Ryan. *Two Perspectives on Perspectivism: Nietzsche's Attack on the 'in-Itself'*. M.A. Southern Illinois University Carbondale, 2013.

³⁵ Bennett, Bruce M, Donald D. Hoffman, and Chetan Prakash. *Observer Mechanics: A Formal Theory of Perception*. San Diego: Academic Press, 1989. <http://www.socsci.uci.edu/~ddhoff/ompref.pdf>

³⁶ Girle, Rod. *Possible Worlds*. Hoboken: Taylor and Francis, 2014.

as a tiny excess. This tiny excess in Pi is balanced by the gap between finitude and infinity which is a lack because we cannot cross it. This is a rigid designator as description of a relation, which is tied together with the rigid designator of Pi (π) the name that refers to the constant which is ideal. Between these two rigid designators and their identity there is the limit that can be approached but never reached of the actual value of Pi as transcendental limit. This transcendental is continually approached in the present but never reached, yet we can think about it using the ideas of calculus which forms the basis for the architectonic of Kant's philosophy. There is a drawing together of the descriptive rigid designator and the concept naming rigid designator to form a singularity of identity that connects the two quilting points and produces a fold in the fabric, fixing this connection in all possible worlds as an equality between rigid designators. The constant with its name always refers to the relationship described between radius marked by a straight edge through the center of a circle inscribed by a compass, and thus forming a central generative figure in Euclidian Geometry which was always the paradigm of reason within the Western tradition. There is a reference from the relation description back to the actual relation in the symbolic representation of the circle transected by a line through its center, i.e. split or crossed out. That line aligns with the mirroring between the two sides of the Graph I which bisects the *a* and the center and the mythic intersection at the already lost origin. We are talking here about a mirroring relation which Lacan ascribes to the generation of the self in children called the "mirror stage" when they recognize themselves in a mirror for the first time. This model is incredibly consistent once you collect all the pieces together from the various sources, i.e. Zizek, Lacan, and Kripke. Once we have the idea of Pi (π) as a constant we can use it to think about things in geometry and physics, it can form a basis for thought and thus the ego (moi) as *i* forms that looks into the mirror and points at it and says that is me. At the imaginary level *i* forms in relation to *i(a)* the object captured from desire. But formally we can relate this to the center of the circle which unifies the inscription of the circle with the compass. The ego is the basis for the identity of the two rigid designators, but the identity is posited retroactively from the identification of the designators, nor prior to them. The ego is constructed by the closure of the arc of desire. The model for this is the Mobius strip. The *i* and *a* are on opposite sides but these two are seen as one once you have traversed the surface twice. This means *i* and *i(a)* are imaginary fantasies of the actual anamorphic *petit objet a*.

There are actually several layers to this model that need to be distinguished. There is the mythic virtual origin of Desire beneath the surface and beyond the orifice inside. Then there is the level of the symbol where the conflation of circle and orifice appears and we see the signs Δ Delta for dasein and $\$$ for the traces of the subject at the foci of the ellipse which appears as the decentered circle whose identity is the center of the circle which gives unity to the inscription of the abstract circle on the embodied orifice. Above that there is the retroactively appearing imaginary level where *i* and *i(a)* appear and the mirror stage pointing to the other and saying it is me. Kripke gives an example of something like this when he talks about something that Wittgenstein said about the bar in Paris that represents the standard for the Meter. Wittgenstein says that this bar in Paris is the only thing that is not a meter, i.e. is unmeasured because it is the basis of the standard for measuring everything else. Another example could be the stone (Omphalos) at Delphi that fell from the sky which is on no boundary from which all the other boundary stones are measured

according to Plato in the *Laws*. This is similar to the shocking image that Lacan uses of the kiss kissing itself. This can only be imagined in the mirror, by kissing the mirror. Thus the orifice, in this case the mouth, is the measure of its own desire that is projected as the measure of all things in terms of desire. This fantasy or imaginary relation of the kiss kissing itself appears in the mirroring of *i* and *i(a)* as the reification of the arc of desire almost reaching closure. Then there is another level which is the semiotic level where the signifiers appear in a stream that defines time linearly in the metaphysical era. But in this case Existential Time draws together by the fastening of the quilting points together of future and past around the point of the mirroring in the present in the attempt to capture the anamorphic *petit objet a* of desire. The desire for infinite precision is impossible. It only exists at the limit that can never be reached. As Žižek says the paradoxes of Zeno describe the economy of desire. It is impossible to reach the object of desire if it has been objectified to our subject which is merely the projection of the They or Grand (Big) Other. By drawing the quilting points together into a singularity the whole structure folds along the mirror line producing what Deleuze calls a Fold³⁷ as a Baroque structure that reminds us of Leibniz. This level of the signifying chain that is folded by drawing together the Quilting points based on the use of the gaps to fix actualities out of the fabric of possibilities. In other words, the fabric of possibilities is drawn together by one thread which is the linearity of actualities and probabilities that ties the two quilting points into an ideal relationship that produces a constant. The relation between the thread that does the quilting and the fabric being quilted here is quite interesting. We can think of this touching of the quilting points as a model of Touch Touching from Merleau-Ponty which is a chiasm and indicates Wild Being. In the Four Concepts of Psychoanalysis³⁸ there is a commentary³⁹ on Merleau-Ponty's The Visible and Invisible⁴⁰ that recognizes the Chiasm or Reversibility⁴¹ of Wild Being. We can see that Hyper Being is the expansion of being-in-the-world, and Wild Being is its contraction. And what we see here are two movements, of desire out toward the *a* and back, and on the other hand the contraction that pulls to two rigid designators into identity, i.e. the connection by a tightening thread between the quilting points. Therefore, in this model could be an implicit model of the relation of Wild Being to Hyper Being. And this may be why the expansion of desire toward the *a* is orthogonal to the contraction of the quilting points into an identity. Lacan at one point recognizes the Chiasm

³⁷ Deleuze, Gilles. *The Fold*. London: Continuum, 2006.

³⁸ Lacan, Jacques. *The Four Fundamental Concepts of Psycho-Analysis*. Milton: Routledge, 2018. Harari, Roberto. *Lacan's Four Fundamental Concepts of Psychoanalysis: An Introduction*. New York: Other Press, 2004.

³⁹ Barbaras, Renaud. *The Being of the Phenomenon: Merleau-ponty's Ontology*. Brantford, Ont: W. Ross MacDonald School Resource Services Library, 2012. Kwant, Remigius C. *From Phenomenology to Metaphysics: An Inquiry into the Last Period of Merleau-Ponty's Philosophical Life*. Pittsburgh, Penns: Duquesne University Press, 1966. Low, Douglas B. *Merleau-ponty's Last Vision: A Proposal for the Completion of the Visible and the Invisible*. Brantford, Ont: W. Ross MacDonald School Resource Services Library, 2011. Dillon, M C. *Merleau-ponty's Ontology*. Evanston, Ill: Northwestern University Press, 1997.

⁴⁰ Merleau-Ponty, Maurice, and Claude Lefort. *The Visible and the Invisible: Followed by Working Notes*. Evanston: Northwestern University Press, 1997.

⁴¹ Takacs, Mary E. *Eros and Chiasm: A Study in the Analogous Structure of Perceptual Reversibility and Intercorporeal Love in the Phenomenology of Maurice Merleau-Ponty*. Ph. D. York University, 1994.

of Wild Being in his seminar, but it is not clear whether the latency of Wild Being in the Graph is intentional or not. The thread that connects the quilting points in the gaps in the chain of signifiers loops over the *objet petit a* defining the anamorphic level of the model beyond which is the transcendental. This is the dual of the unconscious within beyond the orifice where the mythic always already lost origin might lie.

This reminds us of the idea of the [Formula 1] **outside¹ is³ inside¹ inside²** that comes from Derrida in *of Grammatology*⁴² that defines Hyper Being³. Žižek uses the idea of Sohn-Rethel⁴³ to combine this with the chiasmic formula [Formula 2] **outside¹ outside² is³ inside¹** which then gives us at the level of Wild Being⁴ the full formula [Formula 3] **outside² outside¹ is⁴ inside¹ inside²**. The transcendental is the true outside¹, where the noumena exists. But this is related to a strange kind of outside² of the anamorphic eject which is not really separated from us but dependent on our perspective. Through it we project the anamorphic aspectual field that always clings tightly around us. Somehow this non-separated non-distant externality is the same as the unconscious itself and shows us its structure in the external dreamtime of ideology operating as mythology in the reified socius of the They (Grand Other, Absolute Ego). So the inside¹ is seen in the relation between the transcendental outside² and the close or immanent outside¹. But we can also say the opposite that the outside¹ as chain of signifiers (externalized talk in psychoanalysis) can be seen as mirrored in the inside¹ as Imaginary and inside² Symbolic. Bring these two chiasmic cancellations together and we get the six different levels of this model interleaved. But that suggests at the level of Wild Being in the more complete Formula 3 that there is some conflation.

Table 2. Grammatological Analysis following Žižek

Outside ²	Outside ¹	Inside ¹	Inside ²
Transcendental Object	Anamorphic eject	[Consciousness]	Unconscious
[Real]	Signifying chain in Speech	Imaginary	Symbolic
Noumena	Real Abstraction of Sohn-Rethel, i.e. Structure	Thoughts	a priori Categories

Žižek is conscious of making this construct at the level of Wild Being as we can see from the discussion of Sohn-Rethel. But it is not clear that Lacan is conscious of it, but I would not put it past him. But since we have to put together these elements into this conflated model then it is hard to be sure that this is what is meant by Lacan. It is not so much this core model which is a kind of conflation of Graphs 1 and 2 that I doubt, but the excrescences that appear in Graphs 3 and 4. However, I have not yet tried to work out what

⁴² Spivak, Gayatri C, and Jacques Derrida. *Of Grammatology*. Baltimore: The Johns Hopkins University Press, 1998.

⁴³ https://www.wikiwand.com/en/Alfred_Sohn-Rethel Sohn-Rethel, Alfred. *Intellectual and Manual Labour: A Critique of Epistemology*. Bundoora, Vic.: Borchardt Library, La Trobe University, 1990. Moreno, Gean. *In the Mind, but Not from There: Real Abstraction and Contemporary Art*. Brooklyn : Verso, 2019.

they might mean in detail in order to try to test them for relevance the idea of Wild Being. But if this is a model of both Hyper and Wild Being and their orthogonality then it is very significant because nothing else quite so detailed or dynamic is known. Did Lacan theorize explicitly about Wild Being or stay at the level of Hyper Being as Derrida seems to have done. Deleuze goes on to explore Wild Being with Guattari producing an anti-Lacanian theory⁴⁴. Was the possibility of a departure into Wild Being developed by Lacan or was it only latent in his work? These are interesting archeological questions concerning the genesis of the Meta-levels of Being in Continental Philosophy.

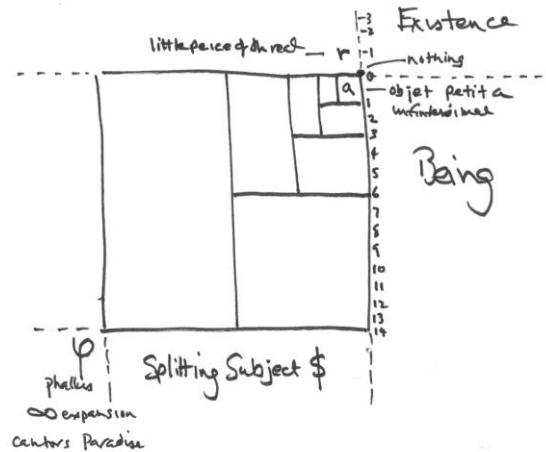


Figure 1. Splitting Subject \$ produces the anamorphic objects

This idea of quilting points and drawing together the fabric of signifiers in sheets of possibilities into singularities using a thread is an excellent model. An example is a Pun. If we note that “Lacan is not in the least Laconic” then we see that the pun here is a touching of two signifiers by a sound similarity. There is a drawing together of different meanings, the Name and a descriptive word by emphasizing the similarity in their sounds. A good spatial model of this is the quilting. A golden thread of meaning connects the two words through their sound similarity. We can see all sorts of these kinds of folds in speech based on the structure of language. We hold the structure of language as an internal resource that we draw upon unconsciously as we speak. We do not think about the grammar, or the vocabulary only about what we aim to say and its meaning. The whole process of forming speech on the basis of our native language is unconscious. But we are so good at it we can play with language and tell jokes, be ironical, and use other rhetorical devices and tropes to enrich our speech. And psychoanalysis concentrates on decoding slips of the tongue, or dreams, or behaviors and other phenomena in order to posit an inner incoherence that indicates the operations of the unconscious which usually gives us completed synthetic wholes upon which we base our life processes within our lifeworld. This is what Husserl calls Passive Synthesis on the basis of which we produce Active Syntheses like Judgments

⁴⁴ *Anti-oedipus : Capitalism and Schizophrenia*. University of Minnesota Press, 1998. Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. , 2017.

of Reason. Genetic Phenomenology came out of looking carefully at this arising of synthesis both of the conscious and unconscious kinds. Husserl calls the foundation of the Subject “monad” (following Leibniz) that which Heidegger calls Dasein, i.e. what is prior to the Subject/Object Split in the prior split in the subject itself \$ as a nexus of human experience. Lacan does to Heidegger what Schopenhauer does to Kant. Schopenhauer identifies the Will as the noumena within the Transcendental Subject of Apperception. Lacan identifies desire as the source of the ecstasy in Dasein calling it Δ Delta. Merleau-Ponty talks about anonymity such as reflex reactions in the body as the Nature of this anonymous substrate embedded in the body. It is human functioning that we take for granted and that just works that underlies subjectivity that appears as a substrate to the subject. The best way of understanding that is in terms of the leader of the Chorus in relation to the Chorus and the Actors in Greek Tragedy. The Actors are Subjects and normally Sovereign subjects, i.e. Kings. The Chorus is not a Subject but a mass of people who act as a crowd together on the stage reflecting what the audience should think, and would say if they had a chance to act in a corporate way within the imaginary realm of the play. But Dasein is a further split in the mass subject that distinguishes one of the mass as spokesman for the rest and sometimes who plays a temporary role as a separate character within the play. Lacan takes the Subject/Object split as the nature of the Subject itself \$ which just keeps splitting like in the Hegelian Logic starting from Being and Nothing attains at the second level determinate Being as Dasein. This splitting is further and further differentiation of the totality in Hegel in the realm of a priori Categories. The splitting of the Subject reduces the object to nothing (noumena) and the object by its splitting reduces the Subject to nothing in objective science that discounts anything subjective, i.e. all products of introspection as suspect, as epiphenomena. And genetic phenomenology was recast first by Heidegger, and then by Merleau-Ponty, and then by Deleuze pushing through the various kinds of Being toward the understanding of Ultra Being (*the impossible*). Žižek and Badiou are intensely exploring Ultra Being which was actually posited by Kierkegaard as the intersection of the Eternal with the Temporal outside of time⁴⁵. Žižek talks about it in terms of the manifestations of the collective unconscious in society as ideology. Badiou talks about it in terms of the Event of the arising of the *ultra-one* out of the Multiple in Being and Event⁴⁶. But this is an extension beyond Althusserian structuralism as we can see by the invocation of Sohn-Rathel by Žižek in SOI. But we can really only understand this project if we understand the genesis of all the other meta-levels of Being beneath Ultra Being. If Lacan is really behind Derrida⁴⁷ and Žižek⁴⁸, and he is certainly the one to which Deleuze is reacting, then it becomes important to understand his work. But on the other hand, it seems like entering a labyrinth, or maze, which seems to have the stench of a sham, and the way his followers imitate his obscurity without there being any light thrown on his contributions, or their extensions to those contributions, it is somewhat daunting and it

⁴⁵ Kangas, David J. *Kierkegaard's Instant: On Beginnings*. Bloomington, Ind: Indiana University Press, 2010.

⁴⁶ Badiou, Alain, and Oliver Feltham. *Being and Event*. London [etc.: Bloomsbury Academic, an imprint of Bloomsbury, 2015.

⁴⁷ https://www.academia.edu/39660799/Derrida-Lacan_On_the_shadow_of_Lacan_cast_over_the_legacy_of_Derrida

⁴⁸ Žižek, Slavoj. *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*. London, U.K: Verso, 2013.

could just be a tremendous waste of time. There are substantive philosophies to unravel and it is hard to prioritize working on something that was built to be obscure and paradoxical and probably absurd as well. But this ground level model does seem to be of some interest. But unfortunately we can only really understand it through Zizek, and then comparing back to Lacan for what he left out of his explanation, and then by going on to Kripke for good examples to conflate with the model that Zizek delivers to us as the basis of what he is doing in his critiques of media and ideology. We can really only understand it by reading beyond Zizek, which is worrisome. Makes us wonder if Zizek has not picked up some of the practices of his master, trying to erase his own tracks as he is proceeding. It is all dreadfully complicated and difficult to see if the effort to understand it would be worth it. But at this first level things seem quite promising.

One thing that should be made clear is that according to Zizek there are three different kinds of anamorphic ejects or lamella which are attached to specific stories of Patricia Highsmith⁴⁹. There is “The Black House” or *objet petit a*, but also there is the *phallus* (Phi) from “The Mysterious Cemetery” and there is the “The Button” or *little piece of the real* (*r*). These appear on each side of a triangle that is made up of the registers of symbolic, imaginary and real. The button *r* is opposite the Real (R). The petite objet *a* is opposite the Imaginary (I) and there is the phallus (phi ϕ) that is opposite the Symbolic (S). Each of these other anamorphic ejects can appear in the place of the *a*. And when we substitute in phi ϕ then we see that this is an image of the sexual act. The orifice becomes the vagina opposite which is the phallus phi ϕ . Desire (as allurements) is emitted from the vagina to the mesmerized male and returns to it for satisfaction. The quilting points appear to be in the position of the testes and transcendence appears to signify the erection of the Phallus Φ . Notice the circle which is divided looks like the symbol for the capitalized phi Φ . It makes you think maybe this is all just a crass joke. And probably knowing Lacan and Zizek that is exactly what it is. If we substitute in the *a* for the phi ϕ then there is mystification and that is alluring. But the unconscious of Freud knows what we are really (*r*) talking about through the veil of this pseudo-mathematization. (Basically you must substitute into the model your own source of desire and obsession or fascination whatever that is in order to understand it.) But this is part of the conflation that goes with the obsession with sexuality that is popularized by Freud’s work and carried on and mystified by Lacan. The pornographic effect is part of the fascination. Interestingly the vagueness of Freud on the Genital stage, is part of the way that Lacan justifies inserting Structuralism as a basis for interpreting Freud. Interestingly, Lacan owned the painting *The Origin of the World* by Gustav Courbet⁵⁰. But what is clear is that the diagram is from the point of view of the Feminine Other. And this is an example of being caught in the gaze of the Other. The diagram is ultimately like the painting that Lacan had André Masson create as a substitute impressionist painting to put over the offending painting “The Origin of the World” which repeated it in a less controversial style so as not to offend his guests. And of

⁴⁹ Highsmith, Patricia. *Patricia Highsmith: Selected Novels and Short Stories*. New York: W.W. Norton & Co, 2011. Highsmith, Patricia. *The Selected Stories of Patricia Highsmith*. New York: W.W. Norton, 2005.

⁵⁰ https://www.wikiwand.com/en/L'Origine_du_monde

⁵¹ <http://www.orlan.eu/>

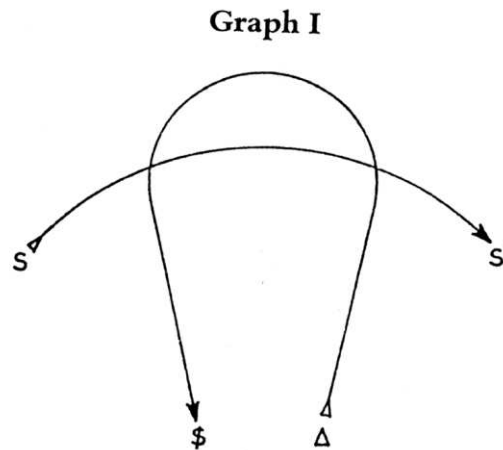


Figure 2. Conflation Diagram

Personally I prefer the Symbolic Economies⁵² of J-J Goux which leaves out of account Lacan's perversity and attempts to produce a general theory based on Differance. He identifies general equivalents across economics, psychology, semiotics. However, if we are going to understand Zizek and Badiou's attempts to comprehend Ultra Being then we will have to understand Lacan as well as they are both trained Lacanian Analysts.

Appendix: Graphs in Sublime Object of Desire⁵³

Graph I Elementary Cell of Desire



⁵² Goux, Jean-Joseph, and Jennifer Gage. *Symbolic Economies: After Marx and Freud*. Ithaca: Cornell University Press, 2016. Goux, Jean-Joseph. *The Coiners of Language*. Norman: University of Oklahoma Press, 1994.

⁵³ Neill, Calum. *Lacanian Ethics and the Assumption of Subjectivity*. New York: Palgrave Macmillan, 2011. Chapter 2 on "The Graph of Desire" is an excellent commentary and we suggest the reader read the whole thing. See link: <https://construcciondeidentidades.files.wordpress.com/2014/08/calum-neill-lacanian-ethics-and-the-assumption-of-subjectivity-palgrave-macmillan-2011.pdf>

⁵⁴ https://nosubject.com/Graph_of_desire https://nosubject.com/Seminar_V

Vighi, Fabio 2018. The subversion of the subject and the dialectic of desire in the Freudian unconscious. Reading Lacan's *Ecrits*: from 'Signification of the Phallus' to 'Metaphor of the Subject', Routledge, pp. 168-223.

\$ – Bared Subject (crossed out, divided)

S...S' – signifying chain

Δ *Delta* – presubjective intentionality (Dasein, monad, anonymous body reflexes, third ego)

The Bared Subject is constituted in reverse of the direction of the Signifying Chain. Presubjective intentionality Delta is the origin of that backward flow of intentionality that constitutes the Bared Subject.

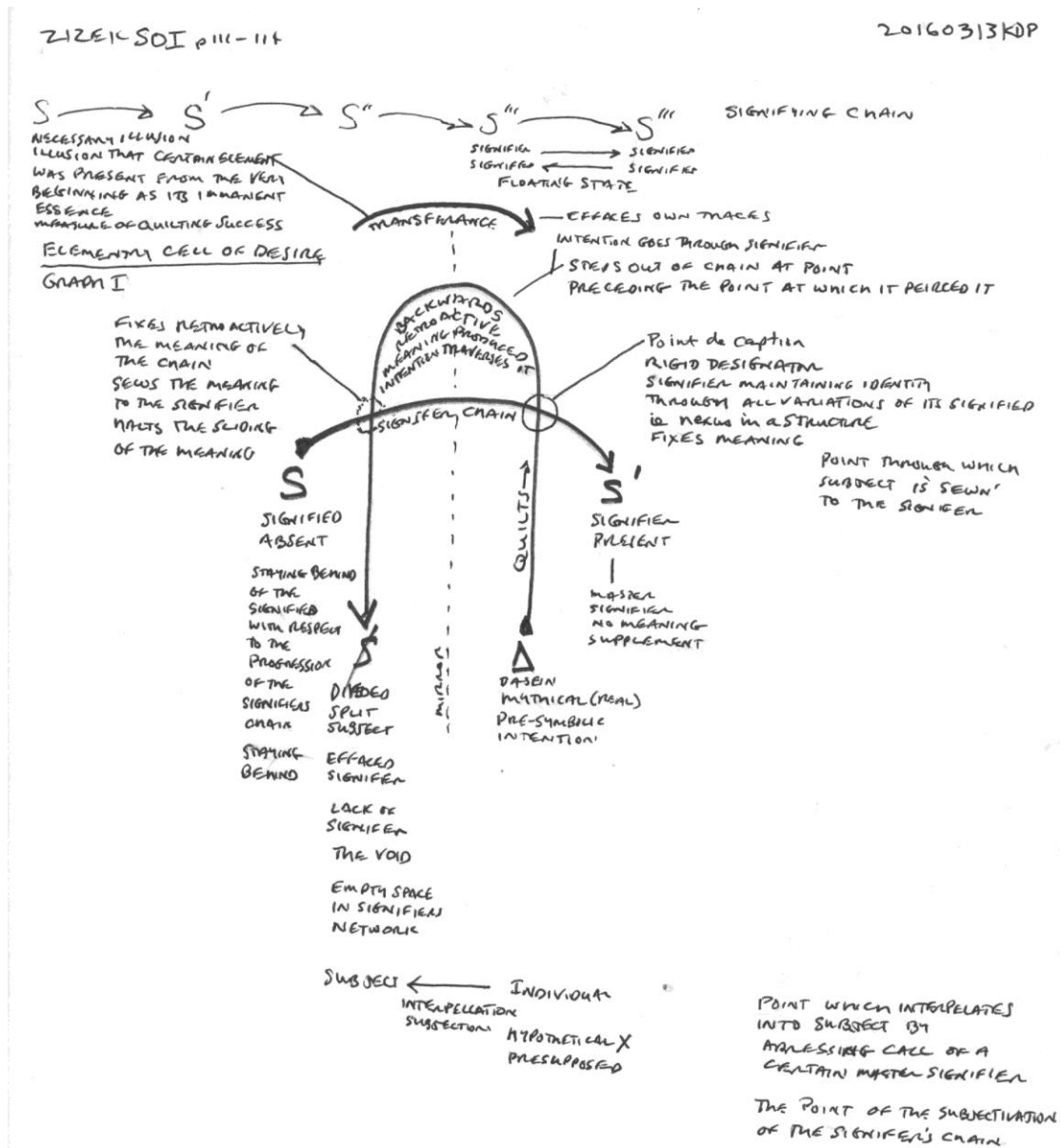


Figure 4. Lacanian Graph I of Desire

This graph is missing the circle/orifice/rim and the position of the *objet petit a* under the arc between the two quilting points. The key is to recognize that Δ Delta, the pre-symbolic intention, is Dasein. Once we know where Dasein is in Lacan's diagram⁵⁵ then we can invoke Heidegger's Being and Time as a known framework that Lacan used to formulate his psychoanalytic philosophy. This is the Elementary Cell of Desire as posited by Lacan and interpreted by Žižek. The key point is that the Subject is subjected and turned into an object by the Other. In this process it is split as we have said between enunciation and statement with reference to Descartes Cogito (the deceiver) as distinguished from the I in the paradoxical statement "I am lying". The ego is the "I" of the statement as in-itself. We see that the ego is constituted very late in this process. The signifying chain is a fabric of possibilities in which there is a thread of actuality, this is crossed by a golden thread that passes through the gaps in the woof and warp in order to quilt the fabric of signifiers together. Saying that the signifiers are a fabric says that all the possibilities for signification are considered in all possible worlds and thus the quilting points are acting as rigid designators in Kripke's sense. It is assumed that the quilting thread quilts the fabric backwards and thus retroactively produces a meaning, i.e. the signified. The idea is that different words in sentences may have many different meanings as they are spoken. But what we do is we select a point of insertion in a gap to insert a golden thread of intention which then passes back along the chain, or across the fabric to pick another gap or absent meaning of the primary point that is selected to be fixed. This assumes that the Process Being of the flux of unfolding speech with its train of signifiers is then fixed as Pure Being by the quilting. Two fluxes: 'speech of the signifying chain' and 'the projection from Dasein of pre-symbolic intention' cross twice to produce these fixed designators of the quilting points.

⁵⁵ Stjernfelt, Frederik. *Diagrammatology: An Investigation on the Borderlines of Phenomenology, Ontology, and Semiotics*. Dordrecht: Springer, 2007.

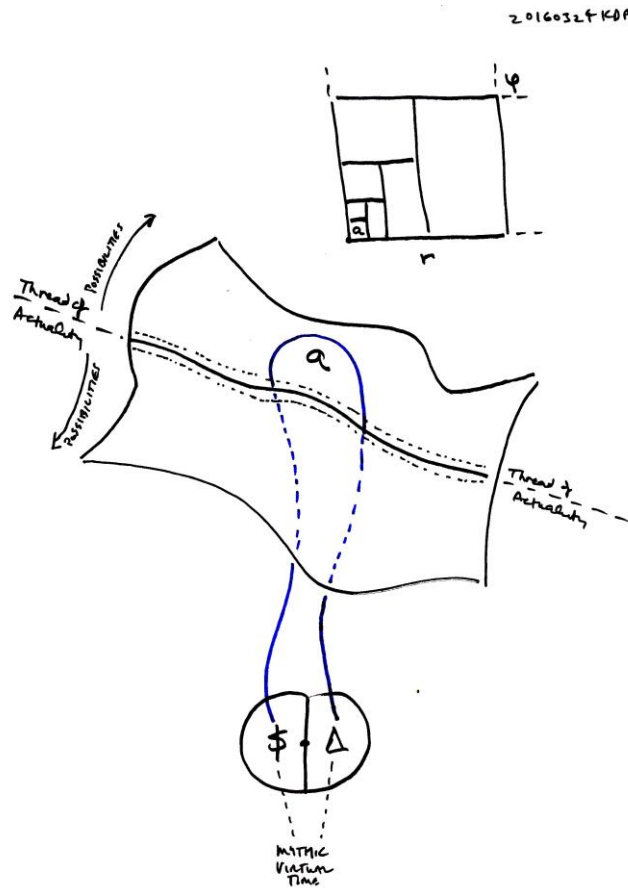


Figure 5. Fabric of Possibilities

Fabric of Possibility and thread of Actuality with Golden Thread that Quilts it.

Graph II First Elaboration of the Cell of Desire

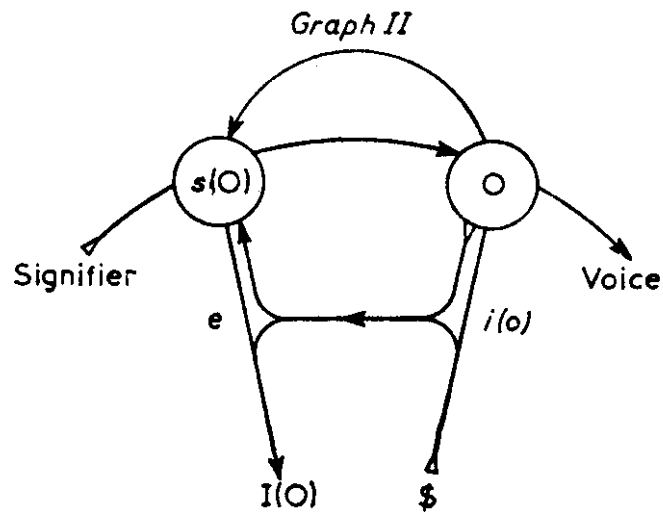


Figure 6. Lacanian Graph II

\$ – barred subject

e – ego

i(o) – specular image

I(O) – the ego-ideal

O – Other

s(O) – the signification of the Other (the message/symptom)

- 1) Signifier → Voice - meaningful utterance
- 2) s(O) → O - signifier enunciated to the Other
- 3) O → s(O) - message from the Other to the subject
- 4) \$ → I(O) - Subject projects Ego Ideal through the Other via the Ego
- 5) O, \$ → i(o) → e → I(O), s(O) - Subject and Other constitute specular image that gives ego as a retrograde action that produces ego-ideal and signification of the Other.

Signifier via the signification of the Other expresses itself in Sense to the Other through the Voice.

The Signifier is the enunciation to the Other based on the signification of the Other from the Subject projecting the Ego-ideal as the signification of the Other. This gives rise to the specular image (phantom) which becomes the ego that serves both the Ego idea (super ego) and the significations of the Other (norms).

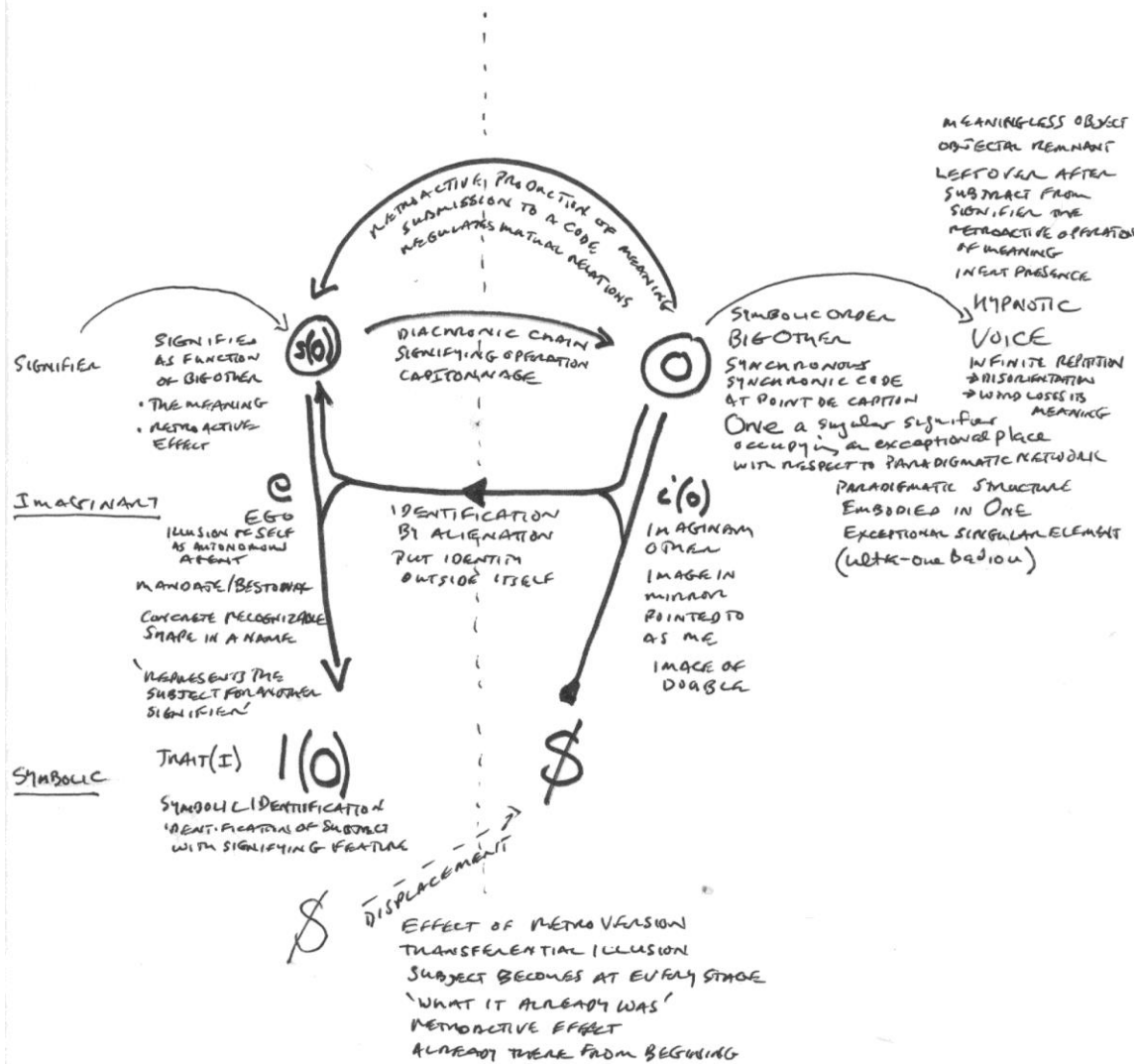


Figure 7. Lacanian Graph II of Desire

Note the displacement of the Subject (\$) that Zizek notes, which is really unexplained. The Quilting points become reified and are turned into circles with symbols inside. We have the Grand Other in the right hand quilting point and s(O) the signification of the Other at the other quilting point. Retroactive production of meaning is distinguished from *Captionnage* that moves forward through the signifying chain. The Signifier gives rise to the signified of the Other, s(O), which then forms a circuit with the Other which then produces the Hypnotic Voice which is a kind of sink where repeated words lose their meaning. The Other can hold the Master Signifier which is **One**, a singular signifier, in an exceptional place in the paradigmatic network. We can

think of this in terms of what Badiou calls the Ultra One that arises in an Event from the Multiple. An imaginary level is introduced that represents the mirror stage where the *i* as ego is mirrored in the imaginary other *i(o)*. This represents identification by alienation that puts identity outside oneself in the mirror image. The displaced \$ is replaced on the right side of the graph with I(O) the identification with the Other. This is called the Trait (I) also. We can consider it a trace of the other. It is the feature of the other that the ego identifies with at the symbolic level.

Interpretative Graph: Existential Time

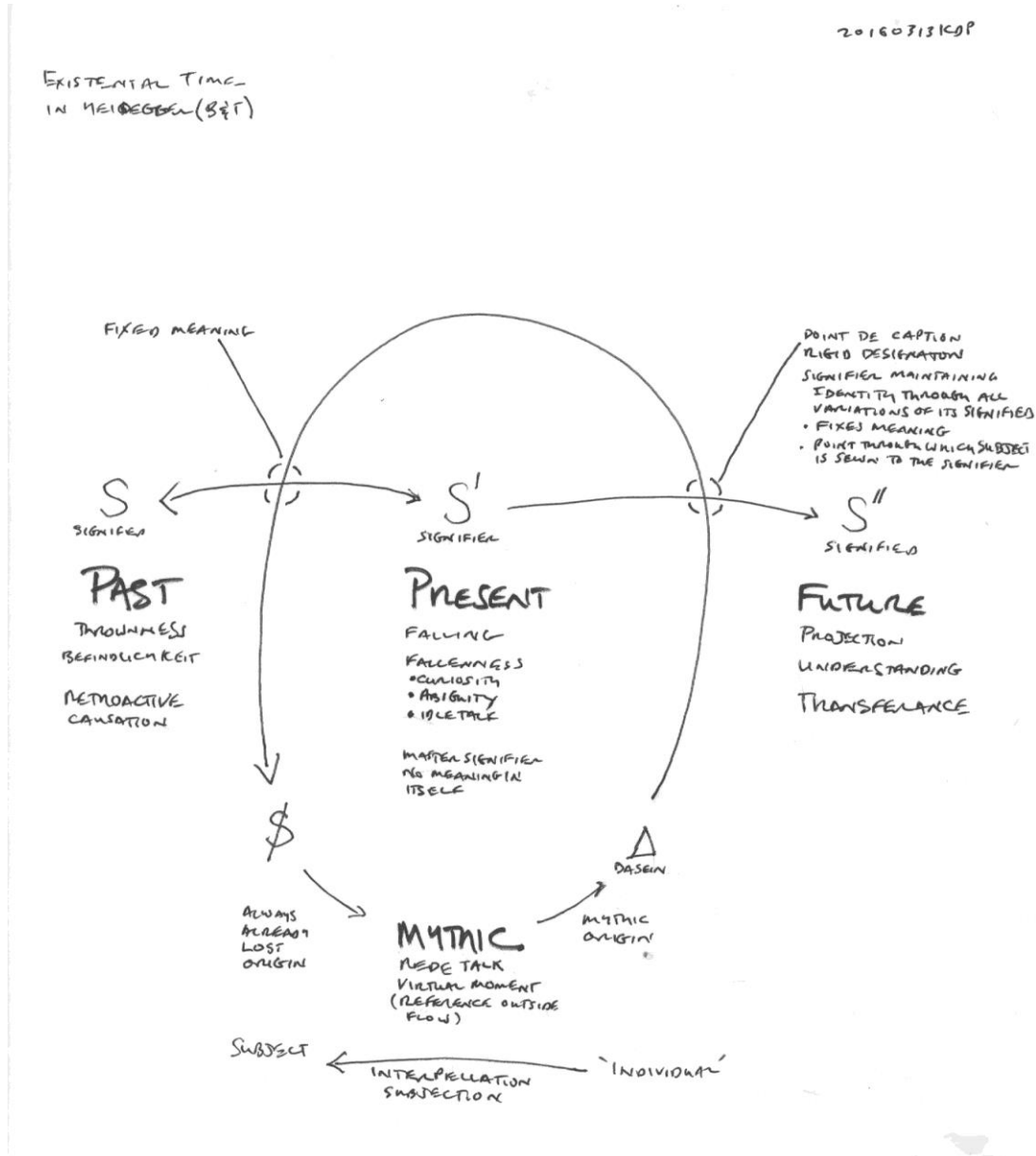


Figure 8. Existential Time on the Graph of Desire

In this Graph we see the identification of the parts of Graph II with the existentials and the moments of existential time. We place the signifier in the middle and use the gaps on either side of it which point forward and backward toward signifieds. Here we introduce Mythic time and associated it with Rede or talk. The individual associated with Dasein gets interpellated as a Subject which is \$ exhausted or crossed out.

Interpretative Graph: Backward Propagation

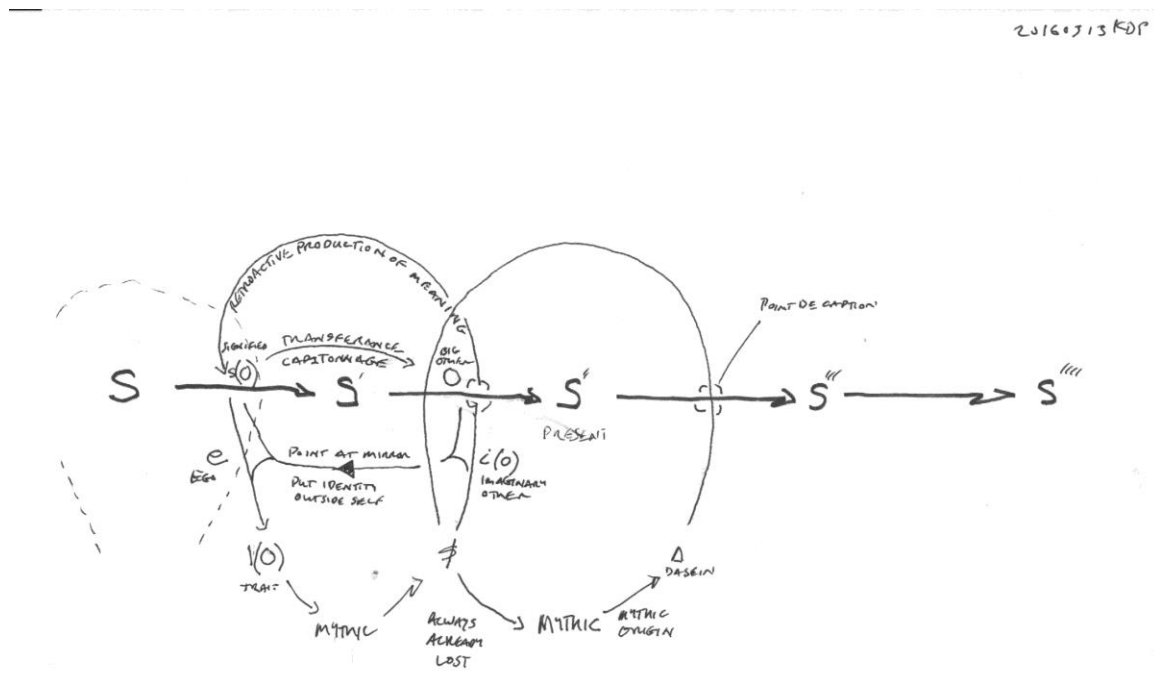


Figure 9. Backward propagation between Graph I and II

Once we have interpreted the Cell of Desire in terms of Existential and Mythic Time then we can use the displacement of \$ in order to see how there is backward propagation of the cell along the line of signifiers. (Reversed Repetition?) This is taken to be the meaning of the displacement of \$. Then we see that there is a backward propagation from Δ Delta as Dasein to \$ (erased subject) to I(O) the trait of identification as trace. The basic cell is authentic Dasein while this backward propagated cell is Dasein caught up in the Mitsein and thus the Big Other (They). Reified caption points and the production of the imaginary level are the result. Transference occurs as *Captionnage*. This retrograde cycle gives us the Other, then the meaning of the other s(O) at the level of the signifying chain and finally the identification with the other via traits and features I(O) at the symbolic level. Here we see that the Subject which is split or erased moves to Identification with the Other in Transference. This is basically the idea of Boot Camp in the Armed Forces. You break

the Subject by transforming it into \$ erasure, and then the ego will identify with the traits that the Big Other desires, i.e. the Army. When the soldier at the end of Boot Camp looks into the mirror in his uniform then he identifies with his role of Soldier in the Army that responds to orders without question. The ego transfers its self onto the commanding officer in charge and its meanings are those that are given by the Other represented by the commanding officers. So it appears that this I(O) trait of identification does make sense. In the retrospective repetition we come to identify with the Other beyond our exhaustion as erased or split subjects \$.

Graph III Che vuoi?

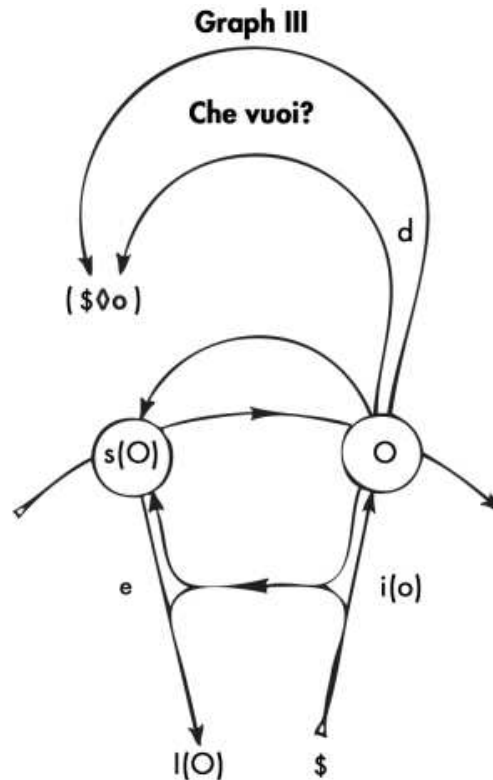


Figure 10. Lacanian Graph III

\$ – barred subject

$\$o$ – formula for fantasy

Che vuoi – what do you want?

d – demand

e – ego

i(o) – specular image

I(O) – the ego-ideal (graph of desire)

O – Other

$s(O)$ – the signification of the Other (the message/symptom)

- 1) Signifier \rightarrow Voice - meaningful utterance
- 2) $s(O) \rightarrow O$ - signifier enunciated to the Other
- 3) $O \rightarrow s(O)$ - message from the Other to the subject

- 4) $\$ \rightarrow I(O)$ - Subject projects Ego Ideal
- 5) $O, \$ \rightarrow i(o) \rightarrow e \rightarrow I(O), s(O)$ - Subject and Other constitute specular image that gives ego as a retrograde action that produces ego-ideal and signification of the Other.
- 6) $O, \$ \rightarrow d \{ \text{demand} \} 2x \rightarrow \text{Che vuoi} \{ \text{What do you want?} \} \rightarrow \$ \diamond o \{ \text{Fantasy} \}$

Demand from the other asks the question of the Subject what it wants implicitly which gives rise to fantasy on the part of the Subject as to what the Other wants of it

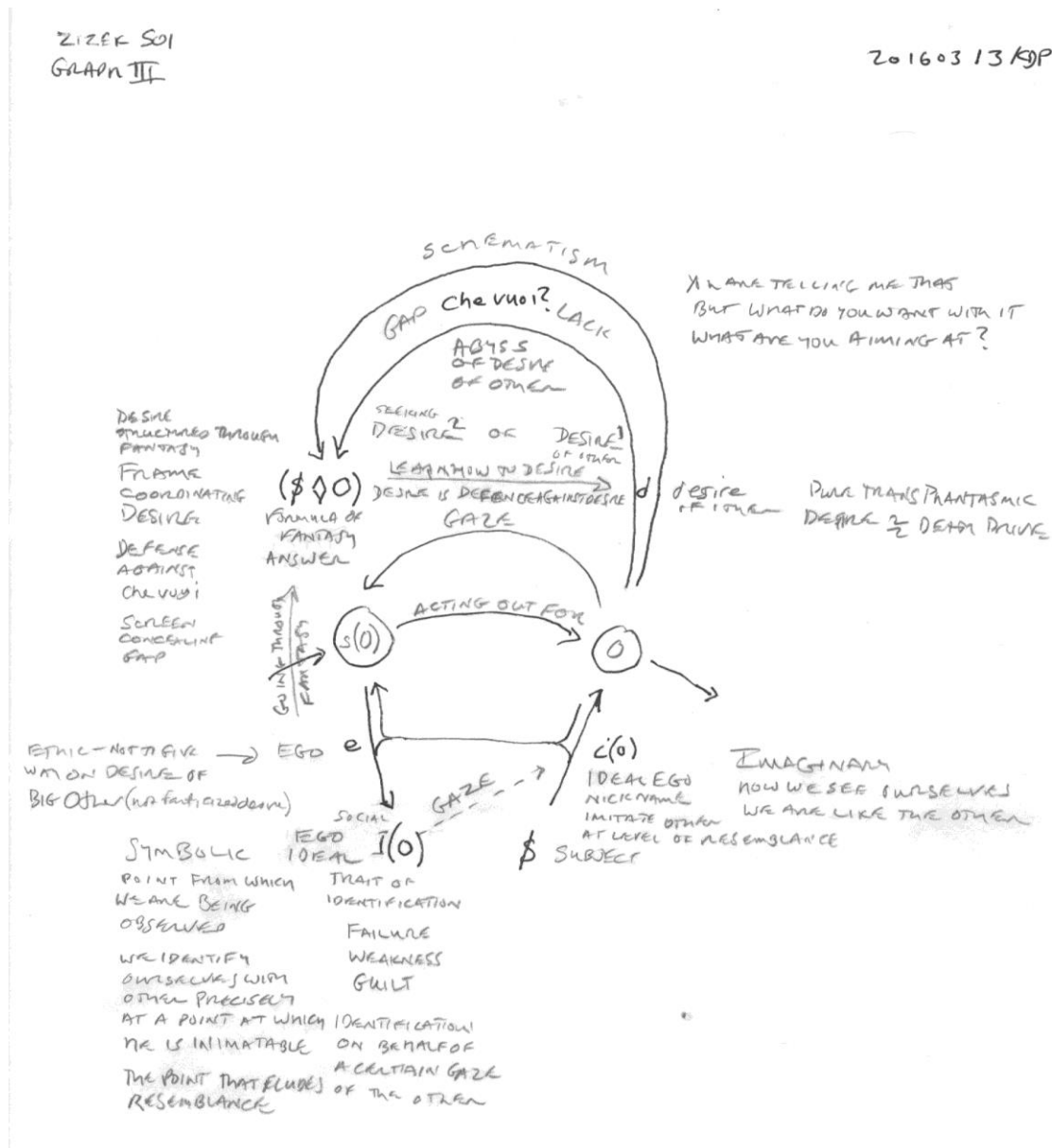


Figure 11. Lacanian Graph III of Desire

Now we begin to get a much more complex graph where the retrograde Graph II grows a second story, like that mentioned by Deleuze as part of Baroque style in The

Fold, under the auspices of the question *What do you want?* The Grand Other issues a demand and that produces in the individual a fantasy which attempts to answer the question of what the Other wants so as to know what it should desire. Here the chiasm between ego-ideal $I(O)$ and ideal-ego $i(o)$ is articulated. Between these two a Gaze occurs within which the ego can become entrapped. The gaze comes from the Other and the subject then acts out for the Other. The ego goes through the fantasy that tries to make sense of what the Other wants. The fantasy is signified by $(\$ \Diamond O)$. Desire of the Subject is defined against the Desire of the Other which is symbolized with small d (according to Žižek this is *pure transfantasmic desire* equal to death drive). This is where *desire of desire* (d^2) enters the picture. This means the desire¹ of the ego that seeks to please the desire² of the Other. The lozenge⁵⁶ has a quadralectical meaning as I would interpret it. If we identify with the other and they make Demands on us based on their desire then there is the problem of knowing exactly what their demands mean, and the subject produces fantasies of those possible meanings and works through these fantasies trying to satisfy the Other. Perhaps we can understand this in terms of the elementary cell gives us a structure of meaning based on the ecstasy of Dasein. But for the subject there is instead the ecstasy of the other as mitsein to cope with. Even if we comply and allow ourselves to be subjected as $\$$ we still really don't know what the Other wants from us. These elaborations are where things start to become more and more unclear in the explanation of Lacan.

⁵⁶ "The sign \Diamond registers the relations envelopment-development-conjunction-disjunction." And in Seminar XI he indicates that the lozenge can be understood as referring to the operations of union and intersection in set theory and the psychoanalytic operations of alienation and separation. <http://nosubject.com/index.php?title=Lozenge> Note that Harari, Roberto. *Lacan's Four Fundamental Concepts of Psychoanalysis: An Introduction*. New York: Other Press, 2004. Has an interesting way of talking about the Lozenge in terms of \wedge conjunction & \vee disjunction or $>$ implies & $<$ counter-implies. This could be seen as a supra-rational operator.

Graph IV The Complete Graph of Desire

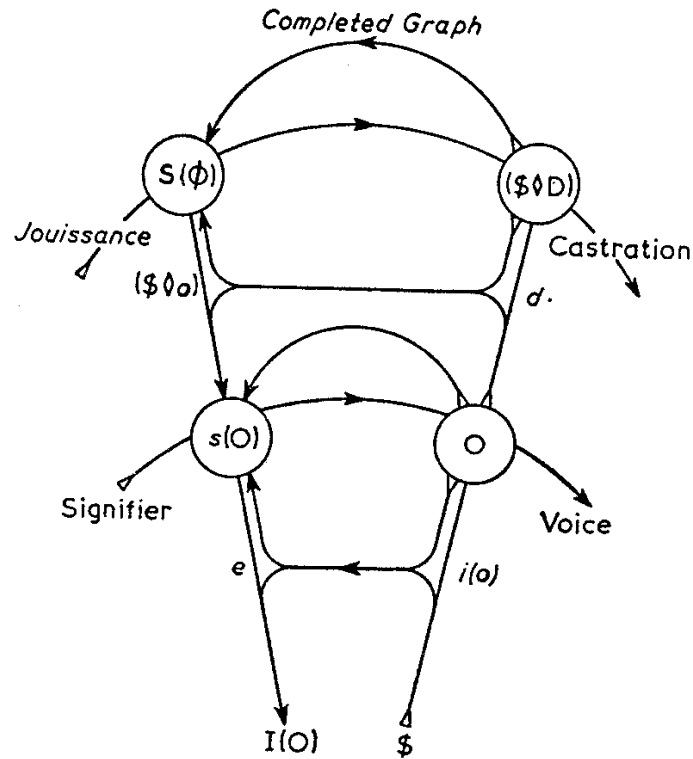


Figure 12. Lacanian Graph IV

\$ – barred subject

\$\diamond\$D – Drive

\$\diamond o\$ – formula for fantasy

d – demand, desire

e – ego

i(o) – specular image

 $I(0)$ – the ego-ideal

O – Other

S(Θ) – signifier of Lack in the Other

s(O) – the signification of the Other (the message/symptom)

- 1) Signifier \rightarrow Voice - meaningful utterance
- 2) $s(O) \rightarrow O$ - signifier enunciated to the Other
- 3) $O \rightarrow s(O)$ - message from the Other to the subject
- 4) $\$ \rightarrow I(O)$ - Subject projects Ego Ideal
- 5) $O, \$ \rightarrow i(o) \rightarrow e \rightarrow I(O), s(O)$ - Subject and Other constitute specular image that gives ego as a retrograde action that produces ego-ideal and signification of the Other.
- 6) Jouissance \rightarrow Castration

Here a new level beyond the basic cell is instituted. It has its own quilting points at a higher level between Jouissance and Castration. One of these represents the Drive ($\$ \Diamond D$) which retroactively produces $S(\emptyset)$ the signifier of the lack of the Other. It is at this point that things become very unclear. Overall the idea that the ~~Other~~ is crossed out just like the ~~Subject~~ is crossed out seems like an excellent idea. Both Subjective and Objective as it appears existentially as Das Mann are effaced. And it makes sense that the desire of the Other is a lack within it, that overlaps with the desire of the subject which is also a lack. The two lacks intersect under erasure. And this is a complete embracing of Hyper Being. What Goux will call the Differance of Differance, i.e. (Differance²).

Osiris Myth

At this point the only thing I could think of to try to understand this structure was to compare it to the Myth of Osiris⁵⁷. If it happened to parallel the myth of Osiris then perhaps it is worth exploring further because that would lend it credence and justify its complexity. It is quite clear that Osiris is a castration figure when he is first enclosed in a box, and then cut up by Seth. And it is clear as Pharaoh he was a sovereign figure of Jouissance. So how does Osiris make this transformation between potency in life and impotence through death. Two different attempts were made on the life of Osiris. The first was to put him in a coffin while still alive and seal it up and set it afloat on the river. Isis finds it and brings it back from Palestine. So the first chain starts with Isis as signifier and Osiris as the Voice Remnant in the Coffin. Seth is the Other for Osiris and we can think of Horus as the signified of the Other, i.e. as the one who should rule for Osiris after his death. Horus will rule if Seth can be beaten back and his grab for power against the child of the pharaoh is thwarted. This myth is all about maintaining succession to the Pharaohs throne. So you are an ego who is in line to become Pharaoh. You see yourself as Horus pitted against the forces of Seth, who not only kills the current Pharaoh but attempts to seize power like Gyges⁵⁸. This relation to Gyges, who grabbed the throne after being caught in a voyeuristic viewing of the Queen naked forced on him by the King described by Herodotus, is significant. This ego, **i**, who is in line for the throne will see in everyone a potential rival for the throne **i(o)**. Isis is the mother or the sister which can assure your ascendance to the

⁵⁷ "The Cognatic-Affinal Paradox in the Egyptian Myth of Osiris: A Critical Application of the Structural Method" William Tulio Divale p. 287 New York Folklore Quarterly Vol. XXIX, No. 4, December, 1973. Pehal, Martin. *Interpreting Ancient Egyptian Narratives*. Cortil-Wodon: E.M.E, 2014. The Myth Of Osiris In The Ancient Egyptian Pyramid Texts: A Study In Narrative Myth David Stewart BA (Hons)/MA University of Auckland Centre for the Study of Ancient Cultures School of Philosophical, Historical and International Studies Monash University. December 2014. Hellum, Jennifer E. *The Presence of Myth in the Pyramid Texts*. 2001.

⁵⁸ https://www.wikiwand.com/en/Gyges_of_Lydia

throne. Possessing the sister in Egypt was the key to becoming Pharaoh. So the sister as Isis makes it possible for the meaning of Horus, successor to be realized, and the Other, Seth, is opposing it and he also is the one who subjects Osiris to death, but the greater social death is to lose the throne so that one's offspring did not become Pharaoh. The trait that the ego needs is possession of the sister. The one who is selected as Pharaoh is erased under the burden of that sovereign role which is caught up in endless ritual to protect the Kingdom. Isis brings the body of Osiris back from Palestine only to have Seth seize it and cut it up distributing the pieces to the various nomes of Egypt in 14 pieces⁵⁹. According to Plutarch all the pieces except the Phallus were found and put together again by Isis. Isis made an artificial Phallus and through it conceived Horus who would reign on earth in the Name of the Father. How does the arc of Jouissance and Castration arise out of this basic mythic cell of the relation between Isis and Osiris as contrast to the relation between Horus and Seth. The surplus is the dynasty continuing in the Name of the Father. But this is disrupted by the death of the father which then give rise to forces that could steal the throne from Horus, the son who rules in the name of the Father sanctified. In this case the desire of the Other (Seth) *d* is for power. This other signifies *s(O)* the obstacles to retaining power to Horus as the son of Isis. The heir has the trait of possessing the sister that can assure succession to the throne, but that sister can also be taken away by another. That Other is the Seth who is the Animus archetype like we see in Phantom of the Opera⁶⁰. But there is a split in the Other because part of the Other wants continuity while another part wants power. So the Other is split. Whoever is in the place of Horus as heir has to ask what does the Other want me to do, to retain power. And this has to be contradictory because part of the Other wants to displace Horus and the other part wants him to take the place of the Father. So there is a gap between being given power and consolidating power so that it is possible to rule. The person in the place of Horus formulates a fantasy or plan as to how to hold on to power. And it is necessary for him to work through that fantasy plan to achieve power. However, when Seth is the Guardian then there is a deeper problem as with Tutankhamun and the usurpation of the throne by his guardian Ay⁶¹ after the death of Akhenaten. Or if not him then someone acting for him. At this point Horus' desire for power is a defense against the desire of Seth for power. The royal Heir has to walk across the abyss of the desire of the other to retain power. He has to fill the gap or lack which is the vacuum of power left when the father died. Consolidation comes when the split in the Other vanishes because those seeking power are eliminated. Those seeking power must be killed. In order for that to happen there must be a Demand made that motivates the Other to protect the young Horus. This Demand comes from Isis. There has to be a Drive to root out the rebellion against the Father's wishes for succession. The fantasy of Horus becomes a reality when this circuit is closed. Egypt is put back together like the parts of the body of Osiris are assembled. The son lives off of the body of the Father and

⁵⁹ http://www.osirisnet.net/dieux/osiris/e_osiris_guilhou.htm

⁶⁰ Leroux, Gaston. *Phantom of the Opera*. Minneapolis, MN : First Avenue Editions, A division of Lerner Publishing Group, 2019.

⁶¹ <https://www.wikiwand.com/en/Ay>

that is why he must keep it around. The memorial to the father is the basis for the rule to continue.

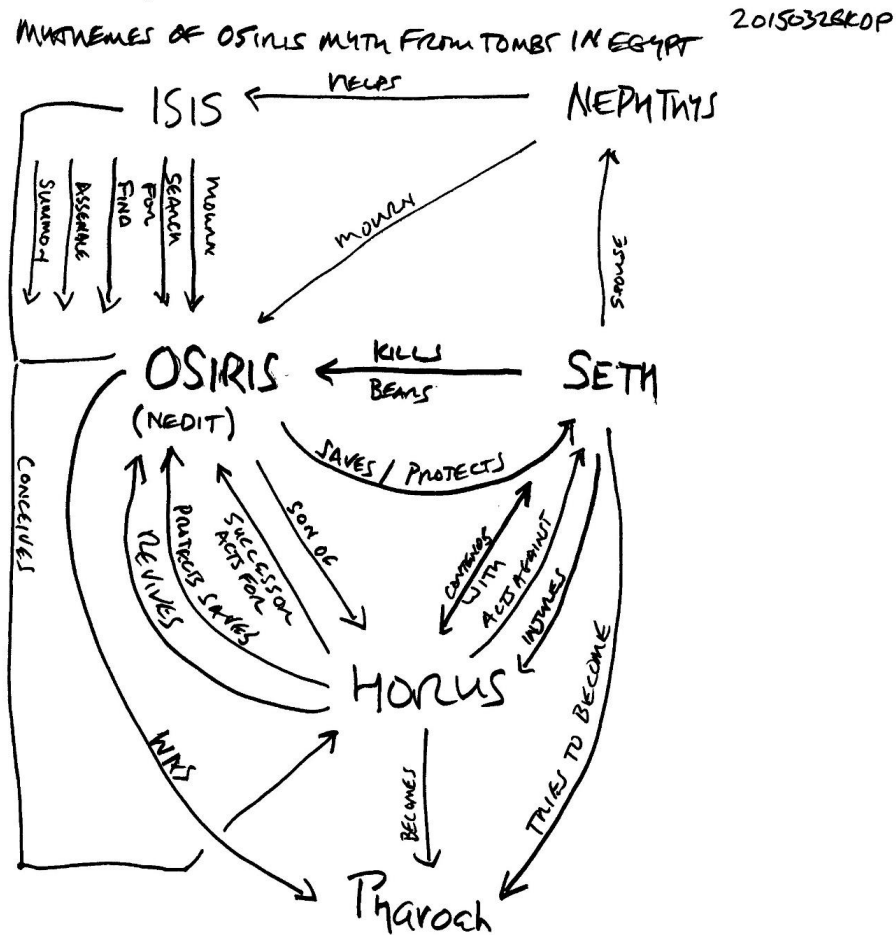


Figure 14. Relations in Osiris Myth

So on the face of it, it generally seems to make sense of the myth of Osiris at least to some degree. If this congruence could be tightened up, then it might even become convincing. The succession of pharaohs was indeed a signifying chain. Every Dynasty attempted to hold on to as much of the chain as they can and fix the name of the Dynasty. The problem was when there was a gap between Death of Father and securing of the rule of the Son. Quite literally there had to be an influx of energy and power into that gap in order to preserve the line of succession. And that influx fixed the name of the Dynasty retrospectively over the living reigning Pharaoh based on the connection to the last dead Pharaoh, and the myth of Osiris is precisely the way that this transfer of power was acted out. The whole society was caught up in the preparation for the death of the Father/Pharaoh through the building of the monument to him. The purpose of these monuments were to attempt to assure political continuity. But at the center of this myth is the acting out of Patriarchal

Overwork to Burnout

Let us take the case of Overwork to Burnout and see if we can make sense of it within the compass of Lacan's Graph III and Graph IV which we are having problems understanding. The Other has a desire d for profit or at least viability of the enterprise. It wants creativity or hard work out of the individual. But the individual does not have a really good idea of what will fulfill the desire of the other for profit or viability. But the individual as employee creates a fantasy cum plan of how to get a good performance review. This is signified by $(\$ \diamond O)$ which means that the depleted or erased subject is suprarationally connected to the Other via the fantasy, i.e. the meta-fantasy is that the individual has satisfied the desire of the other. The lozenge means both conjunction and disjunction and mutual implication. The fantasy is complete immersion in the posited desire of the Other in such a way that the Other is satisfied and the self is annihilated in that fantasy of satisfying that desire. There is a reified Other (O) and a posited significance of the Other $s(O)$ to the self. On the basis of the interpretation of the Other $s(O)$ the self acts out its interpretation for the Other which it believes will satisfy the desire of the other under the Gaze of the Other. Through the fantasy the self learns how to desire itself, and its own desire is a defense against the desire of the Other. It seeks a desire which will fulfill the desire of the Other, hypothesizes one, and then acts on it under the Gaze of the other to see what the outcome might be hoping to satisfy the Other, but never knowing until later when the Other reacts whether its fantasy turned into a plan of action succeeds. This is the gist of Graph III. The plan is how the self pursues its own goals in the face of the ambiguous goals of the Other for it. Trying ever more to please may lead to overwork on the part of the self and then to exhaustion in burnout, where overwork and burnout are nihilistic extremes.

When we move to Graph IV we get these extremes of ever heightening pleasure seeking jouissance that leads to overwork which then can lead to burnout which is the equivalent to castration. Goux talks about how instead of the Master/Slave dialectic we can think about the Tyrant and the Eunuch. The Eunuch keeps trying to satisfy the pleasures of the Tyrant which he cannot himself enjoy. Of course, here the Tyrant is the CEO with the very large salaries in relation to the salaries of all others in the corporation. Drive is the motive for success which is supposed to determine the action of the perfect employee. But in order to do that the Employee must completely dedicate himself $(S \diamond \emptyset)$ to the corporation. In that complete dedication the employee becomes completely subjected and realized his subjectivity and the Other is effaced. The employee thinks that it was his idea the whole time and that he was doing what he wanted in perfect freedom. In that he has realized the meaning of what the Other wanted $s(o)$ through his realized fantasy $(\$ \diamond o)$ regarding the desire d of the Other. But there is a constant Demand and thus the necessity to generate new fantasy plans to satisfy the ever changing desire of the Other. And thus we never are freed from the necessity to traverse the fantasy toward the goal of satisfying the desire of the Other. This is an endless loop, a vicious circle of eternal return in which we are caught as a

cycle of repetition. The arrows in the Graph IV are going from left to right, but it seems that they could go either direction. Jouissance and Castration are nihilistic opposites, as S. Rosen says in Nihilism⁶² artificial extreme manufactured opposites. This is what Holbrook calls Yang Splendor and Closed Yin in Stone Monkey⁶³. This is a deviation from the cycle between the four positions of Major and Minor: Yin and Yang, i.e. Sun, Moon, Stars and Planets, i.e. the celestial lights. The imbalance of the natural cycle leads to disease in Acupuncture as either excess or lack. We oscillate in Lacan's extended model of Graph IV between Signifier of Lack in the Other and Drive. Drive for Success is what the Other wants us to have. But in order to have success we have to identify the lack in the Other in order to fulfill it. We are called to overcompensate and overwork to achieve that successful alignment with that lack in the Other, and ultimately what we are trying to do is to get the lack in ourselves due to our own Split \$ with the lack in the Other. In other words, both terms are crossed out and we are in Hyper Being experiencing Differance (differing and deferring) continuously. We are slip-sliding away from our fantasy goal, just as the other is slip sliding away from its own lack displacing it. But, what we must realize is that it may be excesses instead of lacks. In other words, there is also excess in the self (hubris) that may overlap the excesses in the Other (mob effects as in Canetti's Crowds and Power⁶⁴). The demand may be instead an Exclusion, an Exile and we may become the Pharmacon. There is a reflexive mirroring between the two sides of Graph IV and the mirroring effect causes the production of positive feedback in either the positive (fountain) or negative (sink) direction. In the meta-systemic general economy there is continual oscillation between the production of these extreme opposites producing an extreme choppy and rough sea on which we are trying to maintain our flimsy bark of viability. The lower level cell of desire might be kept in-hand but in this upper level extension things easily get completely out of hand and viability threatened. But the upper level is just a repetition of the lower level graph of the cell of desire. Just as the second graph is a retrograde repetition of the first graph. Thus there is here two different orthogonal directions of repetition portrayed in this full set of graphs. They portray for us our relation to nihilistic phenomena in our world and the circuit of desire that we are caught in where our desire mirrors the desire of the other producing vicious circles in which we are caught circling around the impossible of Ultra Being.

Zizek explains that there was an evolution in Lacan's thought. First there was Interpretation which was the standard type of Freudian Analysis that stayed in the Symbolic. An example of this was Freud's attempt to interpret dreams by decoding them. That did not help the patient. Then there was Working through the Fantasy which dealt with the Imaginary and a good example of this is the Red Book⁶⁵ of Jung. But this did not help the patient either. Then, there was the idea of the Real Sense of

⁶² Rosen, Stanley. *Nihilism: A Philosophical Essay*. South Bend: St. Augustine's Press, 2000.

⁶³ Holbrook, Bruce. *The Stone Monkey: An Alternative, Chinese-Scientific, Reality*. New York: Morrow, 1981.

⁶⁴ Canetti, Elias. *Crowds and Power*. London: Phoenix, 2000.

⁶⁵ Jung, C G, and Sonu Shamdasani. *The Red Book =: Liber Novus : a Reader's Edition*. New York: W.W. Norton & Co, 2012.

Enjoyment of the Symptom itself as the Symthome that we see in late Lacan. This corresponds to the Alchemical Studies of Jung in Aion and Mysterium Coniunctus, i.e. seeing Alchemy as a proto-psychology which had greater insight into the human condition than scientific psychology. The idea that the patient maintains their symptom because they enjoy it, is really blaming the victim for the failure of therapy and in this we can see the admission of Charlatanism by Lacan. He was selling Snake Oil and this was his admission of that fact, he could not really help his clients, he was in fact merely using them to make money and develop his theory to gain fame. This is the fundamental basis from which Zizek is departing from based on his study with Miller. J-A Miller⁶⁶ was successful in transcribing the Seminars of Lacan and making them readable. But the result is total mystification only slightly better than Ecrits itself. Zizek makes an important move which is to apply this perverse way of thinking about individual psychology to external things like culture, film, and media from a neo-Marxian post-Soviet perspective. And this actually works in the sense that the interpretations of cultural phenomena bring some real light to these various subjects of study. Zizek carries on the tradition of Lacan by conflating⁶⁷ Lacan with Hegel using each to interpret the other, starting from a deflationist reading of Hegel and then treating his work as a general economy along the lines suggested by Plotnitsky In The Shadow of Hegel⁶⁸. But, this is really the further strategy of blaming society, in other words, society is corrupted, disintegrating, perverted by capitalism and that effects everyone and everything in it, as can be read off of cultural products. In other words, society is very honest about its own distortions if you know how to read it, and Zizek uses a wacky combination of Hegel and Lacan to read these perversions within the cultural products of society. But what this says is we must consider all the phenomena both good and bad, which was what Jung said about the Self. We must take into account the whole picture and see the dark side of the Self/Society. That does not free us of the sickness but makes us aware of the nihilistic landscape that appears before us, which we already know, and in which we are completely enveloped which we are immersed and encompassed by. If we look at the field as a meta-system we see all the distortions around the impossibilities that appear there whose nature is Ultra Being. They distort the spacetime field of the socius and we see all sorts of rifts, positive, and negative feedbacks, and contradictions, paradoxes, absurdities within that field. From the ideological field of Pure Being signified by the *One* of Parmenides which Zeno defends, then we can see Process Being in the Contradictions, Hyper Being in the Paradoxes, Wild Being in the Absurdities, and Ultra Being in the impossibilities, which are like the division by zero points in the Sedenion⁶⁹. Within the Sedenion we have

⁶⁶ https://www.wikiwand.com/en/Jacques-Alain_Miller

⁶⁷ Zizek, Slavoj. *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*. London, U.K: Verso, 2013.

⁶⁸ Plotnitsky, Arkady. *In the Shadow of Hegel: Complementarity, History, and the Unconscious*. Gainesville: University Press of Florida, 1993.

⁶⁹ <https://www.wikiwand.com/en/Sedenion>

embedded Octonions⁷⁰ related to reflexive social special systems, Quaternions⁷¹ related to autopoietic symbiotic special systems, Complexions⁷² associated with dissipative ordering special systems, Reals associated with systems all within the meta-systemic openscape field. This field distortions are modeled on what happens when you take perspectival space and try to stuff it into three dimensional space. The space by which we represent three dimensional things within two dimensional space does not itself fit into three dimensional space without generating rifts, folds, and singularities of the Roman Surface or Boys Surface. When we use the Aspects of Being to map out this Field of Aspects, then we see that the field can be seen in terms of Being as the relations between the aspects which are Truth, Reality, Presence and Identity. This is called the Aspectual Field⁷³ which we call the Dreamtime⁷⁴ and we have analyzed *Inception*⁷⁵ and *Prestige*⁷⁶ films in order to show how they can be understood as representing that whole field including the various anamorphic objects that appear in that field like the three that we are discussing in this paper. However, in the complete field there may be 18 of these objects not just three as thought by Žizek and Lacan.

Žizek goes further than Lacan in augmenting the Real with an injection of each of the Registers Symbolic, Imaginary and Real. We extend this by attempting to understand this injection into the other registers. Note we are fascinated with the real Real and everything else seems relatively prosaic even though they are all deviations.

Table 3. Recursive Lacanian Registers

symbolic Real	"The "symbolic real": the signifier reduced to a meaningless formula like quantum physics , which normal people can only understand through simplistic metaphors."
imaginary Real	"The "imaginary real": a horrific thing, that which conveys the sense of horror in horror films"
real Real	"The "real real": an unfathomable something that permeates things as a trace of the sublime. This form of the real becomes perceptible in the film The Full Monty , in the fact of disrobing the unemployed protagonists completely; in other words, through this extra gesture of "voluntary" degradation, something else, of the order of the sublime, becomes visible. Žižek also used the film The Sound of Music as an example, where the "invaded" Austrians are depicted more like provincial fascists (blond,

⁷⁰ <https://www.wikiwand.com/en/Octonion>

⁷¹ <https://www.wikiwand.com/en/Quaternion>

⁷² https://www.wikiwand.com/en/Complex_number

⁷³ https://www.academia.edu/39615498/Introduction_to_the_Aspectual_Field

⁷⁴ https://www.academia.edu/9913285/Dreamtime_Structure_of_Inception

⁷⁵ Nolan, Christopher, and Leonardo DiCaprio. *Inception*. Amsterdam: Warner Bros Entertainment, 2010.

⁷⁶ Priest, Christopher. *The Prestige*. London: Gollancz, 2011. Nolan, Christopher, Hugh Jackman, Christian Bale, Michael Caine, and Christopher Priest. *The Prestige*. U.K.: Warner Home Video, 2007.

	beautiful, historic dresses), while the Nazis are managers, bureaucrats, etc., "like cosmopolitan decadent corrupted Jews." He posits that the movie has a hidden pro-fascist message that is not directly seen but embedded in the texture."
symbolic Symbolic	Symbolization Process ala Cassirer and Gaux, or the a priori categories of Kant or Aristotle if not a process.
imaginary Symbolic	Interpretation foisted on Symbols
real Symbolic	External Symbolization
symbolic Imaginary	Hieroglyphic Fantasies and Emblematic Tradition
imaginary Imaginary	Pure Fantastic Fantasy for instance Tolkien's Silmarillion or science fiction unbound completely from any reality grounding. Bosch's vision of Paradise.
real Imaginary	Mirror worlds, virtual reality as a shadow of the real world, simulations.

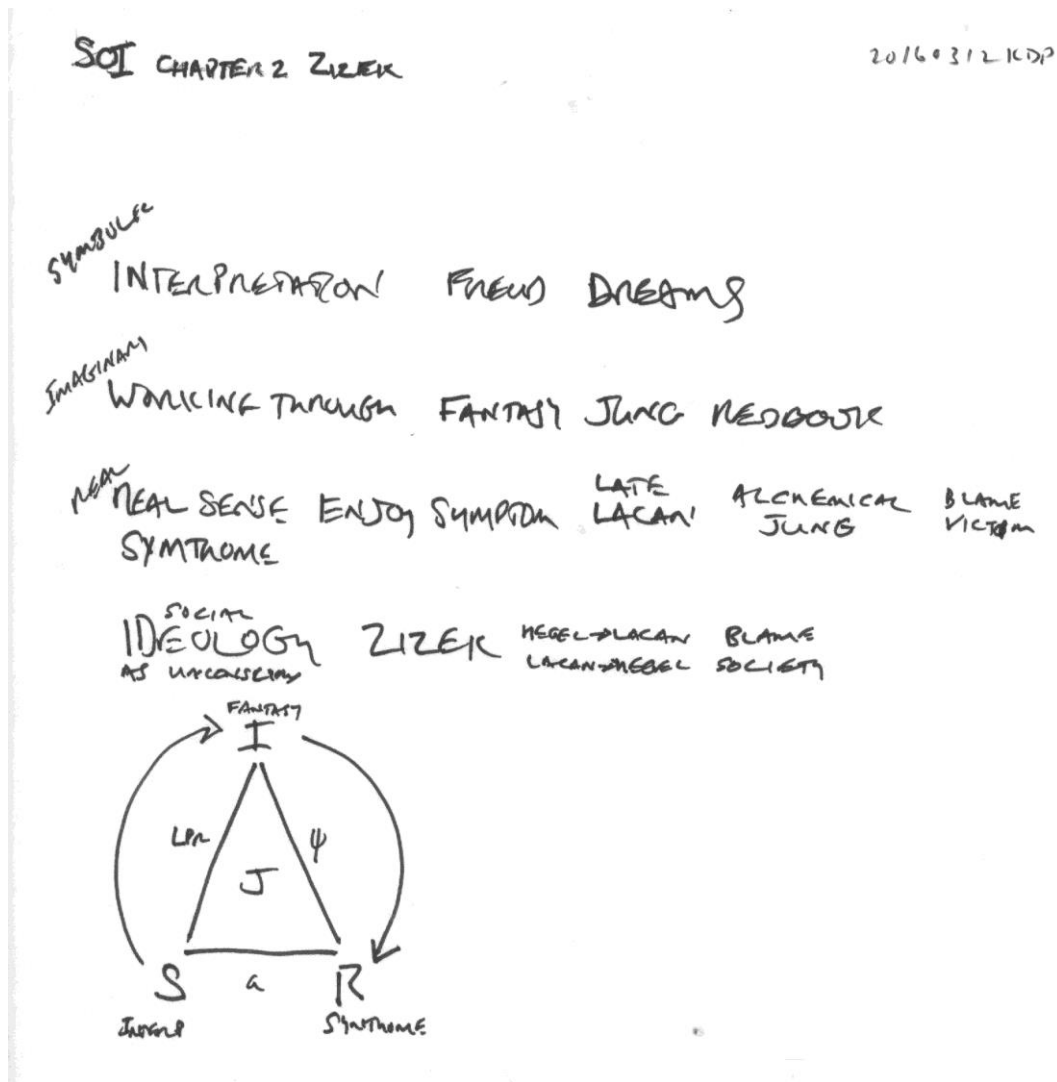


Figure 16. Sinthome in SOI Chapter 2 shows the stages of the development of Lacan's Theory.

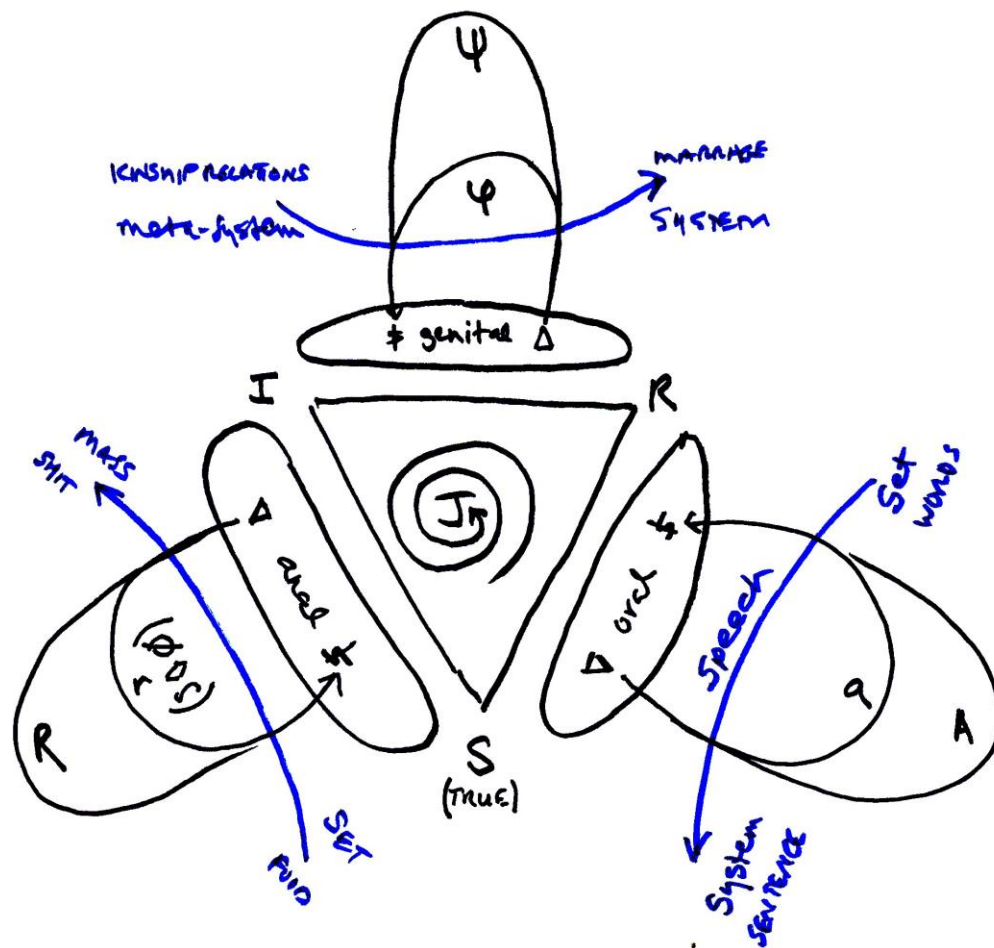


Figure 17. Different stages of Freudian development produces the various anamorphic objects.

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Zizek Based on Deleuze in SOI
cf. Grammatology

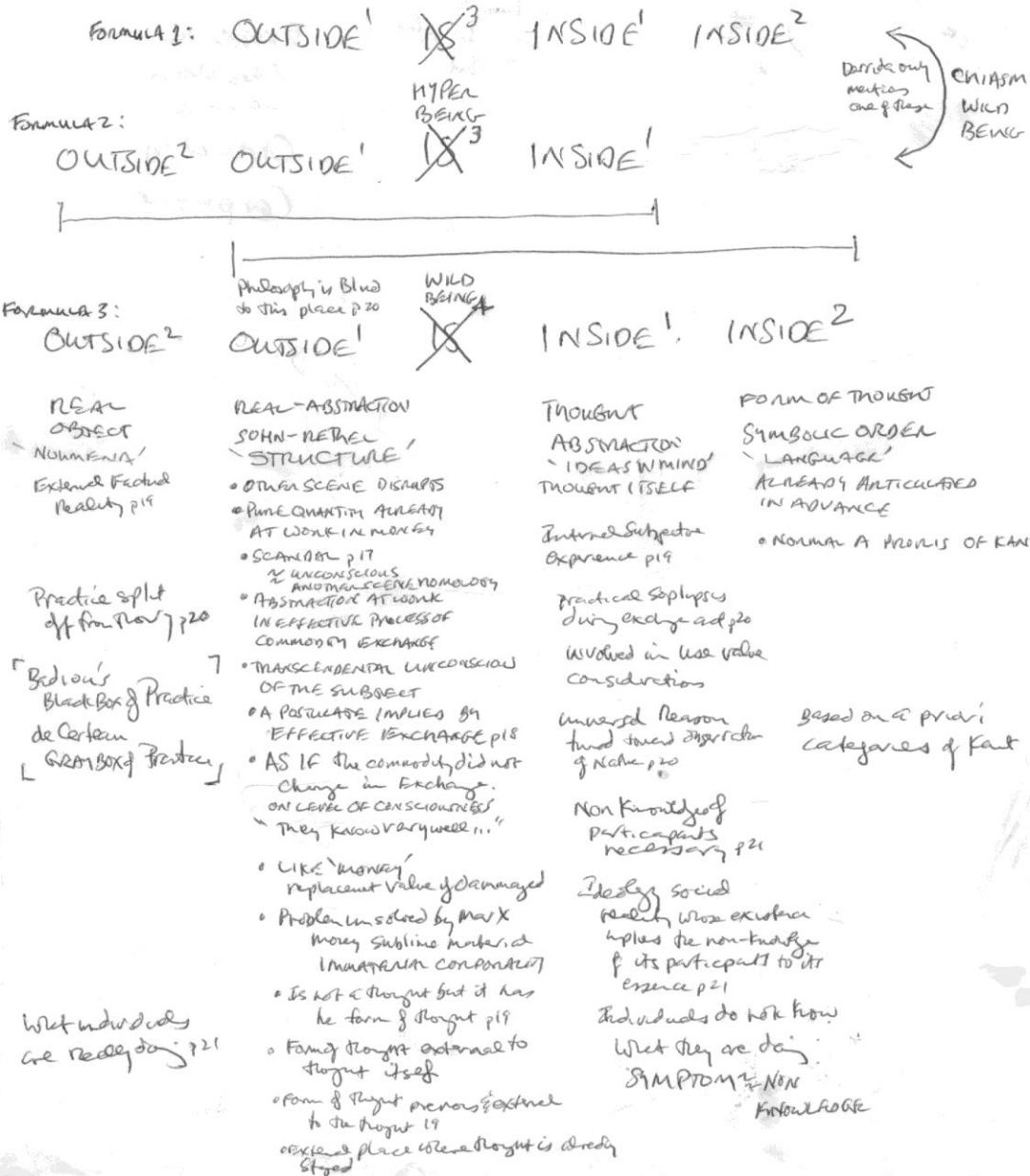


Figure 18. Zizek's use of Grammatology as a basis for his theory in SOI Chapter 1 using Sohn-Rethel to produce a model of Wild Being

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KINDS OF BEING META-LEVELS

ULTRA BEING	SINGULARITY	NO HANDS		
WILD BEING	ENCOMPASSING	OUT-OF-HAND	MELETH PIN M VISIBLE & INVISIBLE DELETH	PLATO
HYPER BEING	BEARING	IN-HAND	PLATO THING KIND OF BEING TIMAEUS MELETH PIN M DELETH DIFFERENCE HEIDEGGER BEING	WINEOPHANT CHANGE / CHANGES THISS AT SAME TIME
PROCESS BEING	GRASPING	READY-TO-HAND HEIDEGGER B&T	HERACLITUS	LESSER MYSTERIES
PURE BEING	POINTING	PRESENT-AT-HAND HEIDEGGER B&T	PARMENIDES	GREAT MYSTERIES
<hr/>				
ONTOLOGICAL DIFFERENCE				
ONTO				MAN OF EARTH

Figure 19. Meta-levels of Being