

Unconscious/Television

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COLOPHON:

Unconscious/Television

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To Thomas Lamarre

Nesta luta do rochedo com o mar...

– *É Hoje*

Il y a beaucoup d'Orient chez Kleist: le lutteur japonais, immobile interminablement, puis qui fait un geste trop rapide pour être perçu.

– *Mille Plateaux*

Trans-crypt: The Becomings of *Unconscious/Television*

This book is called *Unconscious/Television*; it is a book that is informed by my discontent with aspects of psychoanalysis, in both its clinical and theoretical dimensions, and the way Lacanian psychoanalysts deal with language. Also, this book aims at posing, because of psychoanalysis, philosophical problems—twisting concepts—that will entangle art and the production of thought. Within the Lacanian framework, practices are too attached to a notion of the unconscious that is structured as language; especially in relation to the Lacanian proposition that followed Sigmund Freud. With structuralism, which highlights and strengthens the division between nature and culture, Jacques Lacan thinks that Freudian concepts, and his positioning of the unconscious as *the cause*, should be elaborated or reconfigured as language, with language being the structure of the unconscious, representation operating with signifiers within this structure, and the signifier representing the subject to another signifier. Above all, what I have been concerned with is a certain relationship to the *Other*—that is the symbolic, alienation in language, the master signifier—and how stuck we are with this neurotic comprehension of the clinical and the theoretical, and how we need psychotic or perverse possibilities in order to invent new things, new lives, new bodies and worlds, new concepts and thoughts. I intend to complicate or elaborate certain understandings which Jacques Lacan institutes. In Lacan, we find this notion that is: “there is no Other of the Other”, which can be taken to mean that there is no Other outside of this symbolic realm (mostly, for Jacques Lacan, a neurotic *mastered* symbolic, with the *SI* and a signifier chain) that we are all born into. We conduct analysis in order to grieve the Other and its master signifier. I am in search of actions that are outside of representations, or outside of the striated space of the Other. What is

reality outside of the symbolic? What realities do we reach as possibilities in the smooth space? I ask these questions using the weapons of a nomadic war machine against the State (which is itself another instance of the symbolic); weapons that may smooth the striated, weapons of delirious free action.

Language, according to Lacan, is an alienation that builds the unconscious within our bodies, and the body will be an effect of language. So we would always be in relation to some kind of language; it is not linguistic precisely but still pertaining to the idea of language as the medium of our relations. This is a discontentment I have, and reading Gilles Deleuze and Félix Guattari, Guattari especially, there are propositions that we should take into consideration on the strength of what they bring to the work with the unconscious. The unconscious is a tool, a compositional tool. Instead of thinking the unconscious in terms of structures, we should think molecularly – this is the ethical approach to the concept that focuses on its *cosmic* instead of *public* politics. How do atoms make connections? Instead of thinking that the body is an effect of language, we should try to elaborate on this fusion, where language is a secretion: it is what comes out of the cells in the body, or something produced by the body, by its cells and genetic codes. Isabel Ghirardi says in our conversations: “Language is a secretion”. Language is not structuring something unreachable—the *barred Other*, as Lacan calls it—language is a production occurring within an ecology.

In regard to this discontentment with Lacan, I started introducing the ideas of Sandor Ferenczi, in particular the concept of the *Thalassa*, which led me to Thomas Lamarre, author of *The Anime Machine* (2009) and *The Anime Ecology* (2018). Thinking with Thomas Lamarre, I was trying to see the plans of composition that Japanese Television

Animation—Anime—was proposing. Composition, here, not seen only as formal aspects but also as narrative aspects of anime. I then have Thomas Lamarre’s machinic approach to television as the core of all I am writing, as I am trying to elaborate on this other possibility of the unconscious, and how the unconscious, a tool of multiplicity, can operate with the libido—because the libido is part of the body—, the fuel of the drives, as opposed to *the treasure of signifiers* or the *lamella* (the myth of Oedipus invading most of our bodies). Other myths may be in and out of our bodies as well. With Lamarre, I was trying to see how anime productions could be talking about a multiplanar unconscious and its ecologies. I was posing problems for the Lacanians by becoming closer and closer to both *multinaturalism* and *signaletic animism*.

I am now going to Kawakubo Rei, the designer for the Japanese fashion brand *Commes de Garçons (CdG)*. For her 1997’s Spring/Summer show, she presented a collection titled *Body Meets Dress, Dress Meets Body*. What is going to happen in this meeting of what is made—the Dress—with the body? She, here, wants to rethink the body, and to effectively *make* bodies, with dresses, through this meeting. Production of production. A perspectivist crash that will allow us to rethink the divide between subject and object, a main issue for me in this book, when proposing compositions with the unconscious: after Deleuze and Guattari, we must operate in accordance with multiplicity. Kawakubo made this collection that is pretty much a collection of lumps and bumps, or mutations; something that is very typical in anime plots. She wanted to do something never seen before, saying that this was her *least dissatisfying* collection. I think this is very interesting because *CdG* is a global phenomenon and at the time that she made this collection, in ‘97, Japanese fashion designers were very trendy; they were highlights of the Paris Fashion Week. But how does one wear in the street, or buy in a

shop, these mutated pieces? Mutation that happens when the dress meets the body and the body meets the dress. What is important here is the way that Kawakubo Rei approached these compositions. She would write a word, and go to the atelier with this word—so for example, in this collection someone could say the word was *renaissance*; to be reborn in transference. With this approach, with Kawakubo's process triggering movements in a body yet to be known, composing new bodies to come, we are operating in the neighborhood of Lacan. Nevertheless, the word Kawakubo gives to the pattern cutters will not produce representations to be placed in a signifier chain, her word desires something new, it manifests a force of desire that may produce more desire because of its openness. Kawakubo would give this piece of paper to all of the pattern cutters in the atelier, and then it would be a long process of trial and error where they try to build a collection of these relationships. What I see in Kawakubo is a way of operating with the unconscious and its physicality that is not through speech exclusively; there is a word, but it is just one more element in the process. Action, here, acting out, cuts and patterns, unpredictable meetings are composing bodies. I see how she is trying to compose bodies with the clothes, with their processes at the atelier. To make things outside of representation, walking things made of meetings. And is not that, for instance, something closer to what we watch in *Devilman Crybaby* (2018), Yuasa Masaaki's take on Nagai Go's famous manga? Characters in the anime are going to say that demons fuse with each other, they merge: and that is how they are going to produce weapons. I see the clothes designed by Kawabuko not as clothes, but as weapons against some kind of symbolic, trying to produce another possibility of Other, of radical difference: one Other of the Other among many Others that we have to deal with. We can elaborate and try to interpret these Others, but always insufficiently—there is not a sufficiency in the

interpretation that will allow one to capture the war machine we see in the smooth space opened by Kawakubo's runway, for instance. And that is my hypothesis here: the unconscious is an immanent concept, a tool, the reserve of chaos, a place of libidinal investments at the same time in the body and outside of it where we can produce *weapons* against the symbolic, transforming and assembling compositions in this process.

In relation to anime, Thomas Lamarre talks about the idea of the multiplanar image, which is not full animation such as with Disney, it is instead a composition in which we see several landscapes and bodies one in front of the other, and the image does not have this mediated impression of illusion, or cartesian perspective. So the illusion that we see in cartesian compositions—that separate subject and object, allowing understanding—is deceived in anime. Deceiving the illusion with other kinds of movement, with close-ups and repetitions. Breaking neurosis with lines of perversion or psychosis. So we are not inside of the image as a bullet, within ballistics, with a center point-of-view that captures it. *Animetism*, movement between surfaces, in contrast to *cinematism*, movement into depth. We are confronted by a multiplicity of things in the layers and intervals of the composition; images that face back the spectator. Images that are much more delirium than representation; much more uncanny than phallic interpretative penetration. I tried to extend an idea of the unconscious that comes from that, from a multiplanar composition: a psychotic mirror of its audience.

In one of the chapters I tried to think about *Neon Genesis Evangelion* – which is a pretty neurotic TV show, because it is the neurotic family drama, the father and the son, and the mother is the robot. Yet, there is a very interesting episode when one of the angels makes an attack against the pilot that is called Asuka (the same name of Lucifer in *Devilman*).

Asuka is being attacked in her mind with this ray of light which is the angel trying to make contact with the human, and that is very problematic for her, she cannot recover from this attack, an attack that she refuses to withdraw from, disobeying official orders. Asuka is a much more interesting character than Shinji because the way that she disrupts the narrative is not neurotic enough as Shinji's narrative was. Asuka, by refusing to withdraw, seems to be making an alliance with the angels, with the other species, with the enemy. *Evangelion's* neurotic way of writing the narrative was a little bit disappointing because it is too connected to this phantasmatic familiar condition of being the missing piece that is lacking in the Other. Maybe Anno Hideaki works in a very Western way of making narratives, in a way that is perhaps too close to Ingmar Bergman? That was not enough for me, and several other anime scholars criticize *Evangelion* and its neurotic composition, such as Ueno Toshiya and Christophe Thouny. For this book, in order to think the unconscious with anime, I needed another possibility of composition: so I have written a text on *Devilman Crybaby*, a reinterpretation of Nagai Go, this time directed by Yuasa. There I could find psychotic/perverse possibilities of composition that were much more interesting: both because of fusions and because Lucifer is at war against God and humanity. God, with René Descartes, as the Other guaranteeing the victory against Lucifer – who could invent their own Other of the Other. René – we are thinking about life and death, about rebirth: the sea of the *Thalassa*, potentialities, manifestation of forces, desires against laws. Can we call these images *death-images*, after Susana Viegas and her investigations on film-philosophy?

There is a great quotation from *Devilman Crybaby*, which is also in the original manga. They say: fusions are weapons invented by demons.

Demons change their own bodies into weapons by merging. So there is a possibility of thinking with this concept of the unconscious, that is always active in the body: activated by the body meeting other bodies and elements in the world. Just as the final remark on the importance of Japanese Television Animation to this book, there was, after *The Anime Machine*—where the discussion of multiplanar compositions arises—a second book written by Lamarre called *The Anime Ecology*, and in one of the chapters he talks about *the Pokemon incident*, an ecological – we must not separate nature and culture because bodies are ecologies – event that happened around a particular episode in the first season of *Pokemon*—before the show even had seasons or was big in the West. In the episode called *Electric Soldier Porygon*, an episode about this Pokemon called Porygon, they go inside a cyberspace, and there is a whole narrative around being this electric soldier that can transit from the realm of the computer to the real world. At some point, Pikachu attacks—a thundershock—and at the moment Pikachu does this, a number of kids watching the TV show at their homes had epileptic shocks. We have all seen this on the news, it was a very famous incident at that time, more than 25 years ago, and what is important about Lamarre’s reading of the incident is the problem of composition and ecology that changed, even if momentarily, bodies, fluxes, and intensities. That is to say, it is not only the rapidly flickering red and blue coloured frames that triggered epileptic responses, but it is also the moment in time/the year/in their lives that kids were watching, and also because of how the signals of television were broadcast and the reception of the antennas, and how close to the TV the kids would sit, and importantly the narrative of the episode itself, with Porygon, and the characters, crossing between realms. Transversality and *becomings*. This book was written because of television, on the narratives that are only available because of these screens; influenced by the *Pokemon*

Shock that attacked bodies. In an interview, Thomas Lamarre made the very important observation that Gilles Deleuze's books on cinema were written after going to the cinema, he saw the films projected somewhere. Nevertheless, the warmth of the TV screen is different from the warmth of the projected screen because the TV has a body: Jean-Luc Godard taught us that in *Prénom Carmen* (1983), when a character autistically embraces the TV. Here, I am writing in *televisual* conditions – these are the screens that made this book possible. TV happens *in the middle of things*. Someone in the family is talking, but you can focus on the show you are watching, assembling something outside of that symbolic, of the household, living in another living room. And debates about the *Pokemon* incident suggest that to watch anime is not to watch an illusion: there are several intensities moving within these images that alter the materiality of the body. Instead of subjects, we are multiplicities – an object may change the composition.

If we are thinking about the symbolic being structured as language, can we elaborate on another possibility of the symbolic that is closer to ecology? Why, then, to insist on operating with the symbolic? In this book, I am very interested in the alliances between the real and the imaginary, using Lacanian terms. Unconscious libidinal investments are both produced and producing worlds and bodies. Deleuze and Guattari work with the concept of the haecceity, and they discuss this in terms of the composition of things—time, weather, what you have eaten, the word you have heard, the haptic qualities of something like the fabric of the clothes you are wearing—all elements or components are a part of this haecceity. I want to relate this to the unconscious, which is not an internal thing of the body, but a constant Möbius strip that is both inside and outside.

To think with television, I also work with another show that is not Japanese Media, but which discusses Japan as well. With *Twin Peaks: The Return* (2017), more specifically with the episode about the Trinity Test and the consequences of the atomic bomb, an episode that has in its soundtrack the *Threnody to the Victims of Hiroshima* (1961), by Krzysztof Penderecki. David Lynch and Mark Frost are making a proposition that concerns the atomic possibility of the image and its radioactive forces, capable of producing mutations in the body – for that, I bring the concept of the crypt as another unconscious, calling it cryptonomy: so to highlight libidinal economy. Is there one or several *unconsciouses*? As Deleuze and Guattari propose, we might imagine working with wolves and their packs. *Unconsciouses*: wild reserves of chaos.

But now, please, let's read the book.

This introduction is a transcription of the author's presentation *The Immanent Concept of The Unconscious and Japanese Television Animation* at the Synergies in Communication (SiC 2024) 12th International Conference.

i. Wolves

Sigmund Freud in his essay *Analysis Terminable and Interminable* uses the term *bedrock of castration* as the aporia, the limit, and the matter to be handled by the clinic of psychoanalysis and both its entanglement of theory and practice and language and body. Sandor Ferenczi brings the concept of the sea of the *Thalassa* and a forgotten – but kept in the body – aquatic memory of the evolution of species to think castration and the drives; being the *Thalassa* a remarkable operator in the connection between the libido and the death drive. Jacques Lacan elaborates as well, throughout his seminars and writings, on castration and the symbolic structuring of the unconscious. Félix Guattari confronts this structure by aiming at the potentialities of a *molecular unconscious* he finds in the processes of schizoanalysis. Considering the unconscious to be an immanent concept, I pose a philosophical problem: What happens when the sea of the *Thalassa* defeats the *bedrock of castration*?

Sandor Ferenczi introduces us to a young homosexual:

Nor shall I ever forget the instance of the young homosexual with an indissoluble fixation upon his mother, who in adolescence lay on the bottom of a bathtub filled with warm water and in order to be able to maintain this archaic aquatic status or fetal situation breathed through a long tube protruding from the water which he held in his mouth.

How is it to live underwater? How does the assemblage of bathtub, long tube, and mouth work? What kinds of weapons and movements are possible when assembling something out of a bathtub, a long tube, and a mouth? The archaic aquatic status or fetal situation that the young homosexual preserves is a war machine because it is a manifestation of forces. A mouth in a body meets a bathtub and a long tube at the same time that a bathtub and a long tube meet a mouth in a body – their intensities, when meeting, may become something else. Kawakubo

Rei's fashion is caused by the agency of a war machine: *Comme des Garçons*: to live underwater, like the boys. What TV shows are forming *like the boys*? Their lumps and bumps, their new organs and mutations. 1997. *Body Meets Dress, Dress Meets Body; Unconscious/Television*. Objects colliding, being manipulated, sprouting from bodies, falling from the structure. *Object a* is the root of desire, the root for more desire, the desiring root. This book underlines the agency of young homosexual lives: actions of desire, transgressions of laws, other realities and thoughts outside of representation that we find in runaway stories; these stories are non-harmonic inventions, they are rhythmic, ways of living, ways of making things that are not simply representations of what, in psychoanalysis, is defined as non-neurotic, or as psychotic and perverse structures. These stories are other possibilities of composition that subvert the relations Jacques Lacan builds between the symbolic, the real, and the imaginary because they actively think about the unconscious. I work with Jacques Lacan, not against him, in both complexifying and breaking clinical understandings of structure. Complexification, problems that certain audiovisual processes made for television are constantly producing.

To watch television; televisual machines are composed of its characters, plots, dialogues, and music, by plastic, metal and light coming from a box in the living room, from computers, from cellphones. Is television a crypt, another unconscious? Television is a Thing that tells stories. Do its sounds and images put us closer to delirium? They are not projections as the sounds and images in the cinema theater because television happens *in the middle of things*, showing other worlds in the family house, while going to places inside of the train, during lunch break at work, with the lights on, with other people talking over. Alone, together. Fictions over fictions. A secret *in the middle of things*: television: paradoxically preserving in its fictions the wild unreachable of the unconscious by reaching it, by staying too close to the screen and its radioactive forces.

What are you watching? Someone asks. There is always a noise in television – even in the quietest of the places; television is the noise that is affected by noises: by voices, traffic jams, chimneys, connections, antennas, and satellites. This is the study of narratives that do not divide form and content, but assemble new paths for clinical practices with desire that are not oriented by the boundaries of castration.

Languages are made of bodies that are made of languages. Languages and bodies that have both *transindivisual* histories and the memory of what we forget, consistently crossing the boundaries between species and their evolutions, between the organic and the inorganic, between the unicellular and the multicellular, between the *Umwelt* and the *Innenwelt*. Heinrich von Kleist's bear is an anime: the transversal Space Cowboy, or the transversal Space Samurai: looking for the Other of the Other. In these essays, we analyze the codes and compositions of life forms that we may call machines; machines are object *a*, not subject. How are their audiovisual processes, their fictions for television? Driving machines, desire production machines fueled with libido, war machines, opening spaces for multiplicity. Libido that entangles language and body – the libido is part of the body invested in language by language's investment in the body. Wolves weave weaving wolves. This is a work with and for the unconscious *in the making*; the unconscious is a concept and the source of genetic mutation: an immanent tool and a multiple intensity operating with codes and compositions, on the tensions between the death drive and desire.

i. The Swimmer Is an Astronaut

Something is missing and you have to find it. It has to do with Special Agent Dale Cooper. The way you will find it has something to do with your heritage. This is a message from the log.

Margaret Lanterman - The Log Lady, *Twin Peaks: The Return*

Writing this text, I dreamt. Do we dream in words, images, or sounds? What is the text of the dream? This specific dream was a simple title, the title of a chapter, from a book I left in Rio de Janeiro when I moved to Lisbon in 2018. The dream said: *The Artist as Ethnographer*. Chapter 6 from Hal Foster's book *The Return of The Real*, published in 1996. Going to the text, a PDF on the internet this time, after dreaming about it, I found Hal Foster's discussion on Walter Benjamin's lecture from 1934 *The Author as Producer*, and a very important word. The word is *impossible*; better saying: I found the expression: *an impossible place*.

The work we are able to do in both psychoanalysis and cinema is in the space of the Other, in language; we must try to listen to the formations of the barred Other that is the unconscious. The Other is fabricating the unconscious, fabricating forms of life, inscribing myths and deaths over a barred subject. The making of the unconscious is the making of a film. I will steal the word *impossible*, the expression *an impossible place*, to think about the littoral between psychoanalysis and cinema as the operative place of Jacques Lacan's real: disrupting the symbolic, rebuilding the imaginary with object *a*, the object cause of desire, the root of desire. Desire is the production of more desire. To produce desire is to take the means of production by giving up the *subject*: becoming, through personal analysis, an *object* cause of more desire in someone else's analysis. The analysis of the analyst finds the analysis of the analysand.

i. Nagisa Kaworu's Littoral

Episode 22 from the anime *Neon Genesis Evangelion* aired for the first time in February 1996, in Japan. The TV show created by Anno Hideaki, in its 22nd episode, begins with a dialogue between Langley Soryu Asuka and Kaji Ryoji. They are looking at the Moon and drinking beer or juice, lying down on a picnic blanket, on the deck of a destroyer warship transporting EVA Unit Two. Asuka wants Kaji to be her boyfriend, she says she is not interested in *brats* when he says the third child, Ikari Shinji, is a boy. Asuka is a teenager and Kaji is an adult, she is the second child – the second one to be chosen to pilot an EVA, the Unit that is going to Japan. “It is with you; it is all totally ok. Kissing and even the stuff after that” – she underlines; “Asuka, you are still a child. Those things can wait until you grow up a little” – he replies. “I am already a grown-up. So, look at me” – she screams and there is a cut in the scene. We go further into Asuka’s past: to her childhood and her mother’s death.

What is the relationship between Asuka and Kaji? Why is it important to her to be seen – more specifically: to be seen as a grown-up – by him? Why does he keep her so close? Their relationship mediates her world and captures her desire. How he looks at her determines how she looks, gives meaning to it. She is upset; in which ways is she able to transform her discomfort of being seen or being understood in certain forms? How does Asuka see and understand? We must try to listen to her desire to confront the Other, this destroyer warship of repression that is language, and speak for itself without Kaji’s mediation. It is not a matter of desiring Kaji, but of desiring something else that he could mediate – or medicate – for her in the struggle with language.

i. Where the Desertshore Was, There Should Be the Crypt

Is it the sea or the desert? It is the sea and the desert, at the same time, sharing this time with us – at least for now, we believe. The time of the image is a question of ethics. To be at the same time – and to believe that the image is sharing this time with us – is crucial when studying the image and its narrative. The image is constantly changing because we believe that both what we see and what we listen to is sharing a time with us, triggering forms of life and modes of existence in this landscape that are in relationship with an outside of the image: with our meaningful symbolic investments, with our texts, our thoughts, our writings and talks (Abraham & Torok, 1972/1987; Deleuze, 1985; Freud, 1997; Guattari, 2022; Lacan, 1945/2002). To be or not to be at the same time? That is the question this image is making while waiting for an explosion. Who decides what time it is? The explosion will alter the image, which will subvert its relation with the spectator. With the explosion, the image will decide its times as its own productions. Synchronized, the sea, the desert, and the spectators are counting the seconds for the detonation of the first atomic bomb, for the Trinity Test, in *Twin Peaks: The Return*. This is *Part 8*, aired in 2017, from the TV show created by Mark Frost and David Lynch. 8 is the number, and it symbolizes both the infinite and the *Möbius* strip. Before the bomb, there are some residual scenes from the earlier *Part*. *Part 8* begins by the end of *Part 7*. What are the intensities of beginning at the end? A double ending, right at the beginning, if we consider that the Trinity Test is *itself* an ending.

The reason for me to say that this image is, at least for the moment, both the sea and the desert – and that it is also sharing a time with us – is because the image will split this time that we supposedly shared, altering itself, producing its own times. The sea and desert will be separated with the explosion, which will tear up any possibility of a

phenomenological or hermeneutical relationship with the image. Ticking, the nuclear detonation that is about to occur will affect the image of that landscape, engaging the emergency of differences and projecting lines of new futures to be assembled. There will be a time of the sea, and a time of the desert apart from our time. The sea and the desert will be other worlds; they will cohabitate with us in a cinema theater, in a living room, or in train travel; their worlds will interfere in our worlds, but each will have its own time. My hypothesis, after the work of Maria Torok and Nicolas Abraham in *Le Verbier de L'Homme aux Loups* (1976), is that *Twin Peaks: The Return* activates cryptonymy – a twisted *cryptonymy*: a tool of both research and production of more philosophical concepts, an operator of libidinal economy and its intensities that is thinking the laws which are organizing the transits between the *I* and the *Other*. The *I* is an image, but it is not an illusion, it is supplementary to the body – an invested object among other possibilities – in its relations with the *Other*: body that makes the crypt its weapon. From the side of the real, the body – as a war machine – uses the composition between the symbolic and the imaginary, the *I*, against the symbolic itself, against the *Other*. The nuclear explosion, the fission of the atom, in the series, is an end and a beginning because it splits time, composing another cosmos that is both memory *and* future. Hit by the bomb, the image becomes its own reference and transforms the possibilities of virtual previous futures, on the strength of organizing radioactive intra-symbolic worlds and a crypt that do not have a symmetrical co-symbolic interpretation coming from the outside of the image itself that may be capable of fully restoring what is missing to the image's worlds or guide its representations. The image is perverse in its sufficiency. An intense enclosed Thing generated with the explosion, the crypt is a semiotic part of the image; it is a locked-in force of transindividuality among the inner worlds of the image and its diagrammatic dimensions. The crypt is in contact only with the image that built it, not with us from the outside.

i. Akira and Ryo

Fudo Akira desires the impossible of protecting humanity and being a demon; yet is his desire what Asuka Ryo demands? Devilman or crybaby? At the same time, both. The last episode of the new incursion into the story created by Nagai Go – directed by Yuasa Masaaki and released in 2018 by Netflix – is the final battle between Akira and Ryo, transformed respectively into Devilman – Akira + Amon – and Lucifer, or Satan: Ryo’s unconscious forgotten, repressed, and now-remembered, re-assembled memory. Akira has been trying to convince the others of the possibility of defending humanity with his demonic powers, but Ryo deflagrates a war between the two sides – humankind versus demonkind – placing Akira as a central question and bond – the possibility of love – in their relations to Earth. Akira accepted, since the beginning of the show, Ryo’s investments in making him a demon with the excuse of combating other demons, of saving humanity; Ryo is building the story of Akira’s new body, his strength and tears, managing the forces of *Devilman Crybaby* so Akira can reconfigure the place Ryo landed, his exile, after being expelled from heaven by God. We do not know for certain how they met, where they lived, or the reasons for their remaining friendship; but they have been bonded together since childhood; their bond is the motor of what we see and listen to in the anime.

Fusions and their paradoxes are the ethico-aesthetics of *Devilman Crybaby*; it is an animation about the methods of how one approaches the other, how atoms make connections. While humans make weapons, demons make fusions with one another and with other species. Akira – accepting and refuting Ryo, studying what could be good and what could be evil – calls our attention to the unconscious and its paradoxical superpositions that blur dialectic paths between the divides of good and evil, of human and demon, of man and woman; pointing out the tensions of Ryo’s narrative, the one highlighted in the last episode titled

simply as *Crybaby*, of changing the world by producing his own demon to love, that is the Devilman; later destroying himself, what he produced, and facing God's reset of the Earth. Who is crying in the end? It is Ryo, no longer Akira. Ryo, in their angel body, both man and woman, while Akira is laying as a corpse by Ryo's side. Akira has lost the sex, the genitality of the bottom part of the body. This is the story of the turbulence caused by the root of desire, of object *a*, and what we take as the desire of the Other in our bodies, as tension and demand. Losing Akira is the condition for Ryo to finally cry, before God's intervention in Earth's conflicts. What may come from the intersections of Akira, Ryo, Earth, and God? God created Lucifer and the Earth; Ryo, Lucifer, creates Devilman. Finally, Devilman is Devilman because Akira fights Amon from within their combined bodies. What is possible when we operate with intercessors, in multiplicity and object cause of desire? What is possible when we compose non-representational intermediaries that are intercepting, pushing, and moving through our assembled texts, assembling more texts (Deleuze & Guattari 1991: 75)? All names start with capital letters (Akira, Ryo, Earth, God) – which other names, other nouns, do they become because they are intercessors of each other's thoughts? What sensations appear among them while they work with desire, struggling in their symbolic positions, with their wounds or traumas, and with language or further experimental semiotic practices? What do their bodies become? May concepts come out of sensations?

i. Blades

Blades is a text that introduces a tension in Jacques Lacan by placing the obsessive blade of Gustav von Aschenbach's barber against the psychotic blade of Mishima Yukio and his militia. Lacan talks only once about the concept of the lamella, which is very interesting because for me — a psychoanalyst that paradoxically started my work in psychoanalysis with Gilles Deleuze and Félix Guattari — it is a crucial understanding that must be problematized. This study is written because of my online meetings with Isabel Ghirardi. In our weekly discussions about psychoanalysis and schizoanalysis we are interested in the production of aesthetic clinical weapons.

Intersections 1.1 & 1.2

ii. Wolves

Analysts try to conjure, to summon, and to transmute themselves into object *a*. *Lalangue* working with language – art object, the analyst, object *a* that transits between the real and the symbolic, enabling constructions of the imaginary. We work and trust the work: analysands and analysts work with the materials that cohabit in the unconscious, of which we know the assemblages, the formations, never reaching or locating it. The unconscious is a diagram of the forces of language and of *lalangue*. We are materialists and we need to remember that we are analysts because we looked for analysis, because we operated historically with unconscious assemblages, reorganizing representations and libidinal investments as analysands before becoming analysts. We are on the factory floor of the libido.

What do you do when you have the means of production? Production is more interested in more production and less in truth. Emancipation, agency, material assembly lines.

What can produce mutations of bodies and worlds? Object *a* – the object that crosses in comings and goings through the real and the symbolic.

ii. The Swimmer is an Astronaut

Psychoanalysis seeks to elaborate the unconscious, producing — with texts — worlds and bodies. It is a praxis that unsettles the places of its players, where subjects become objects, where analysands become analysts. It therefore has more to do with televisual moving images than with psychology: it is a praxis in the space of both languages and bodies, not a degree. Its degree is not academic; it is a degree of intensity over the lines between fiction and reality, the quantity of libido invested in unconscious assemblages. When the subject meets the Other, operations are underway. The surplus of these operations, the remains of a division, are the root of one's desire: object *a*; we may find object *a* randomly as it moves around.

A methodology for achieving emancipation and approaching the paradox of death and freedom, this study centers on the littoral between psychoanalysis and cinema: where transformative acts may occur. Both psychoanalysis and cinema juxtapose theory and practice, because of their cosmological operations and textual agency. Theory and practice contaminate and modify each other through contact, collision, neighborhood, and approximation. They exist in tension, and thus we can study the possibilities of a *mythomachia*, a war of myths — one that is able to change the constitution of worlds and bodies: forms of life and the ability to listen to these lives in the structural conflicts of the unconscious, including neuroses, psychoses, and perversions. Indeed, ever since the pandemic and the associated lockdowns, the littoral between psychoanalysis and cinema has grown all the stronger as psychoanalytic practices have been transformed into audio and video data over the internet.

In the work of psychoanalysis and cinema, it is essential to describe rather than to explain. Description produces sensations (Deleuze & Guattari 1991: 240). It is a cosmological practice that entangles cinema and psychoanalysis because it is performed from the inside, not from outside of the text. By describing instead of explaining we can take

seriously what we do not understand, listening to other forms of life. What are the processes, tensions, and theoretical-practical-clinical productions of psychoanalysis that cinema produces as well? How do these processes make us think and feel? How do these processes *translate* from psychoanalysis to cinema? What can be produced in this encounter, in the liminal space between psychoanalysis and cinema? The unconscious is the memory of what we forget, it is involution that is neither regression, nor progression, but creation: it operates with becomings. Is cinema an industry? Is the unconscious a theater stage or a factory floor?

“The possible, or I shall suffocate”, write Gilles Deleuze and Félix Guattari, paraphrasing Soren Kierkegaard and Michel Foucault (1991: 214). What is possible? What is impossible? What is possible in the impossible? What is impossible within the possible? Cinema — the invention of which coincided with the invention of psychoanalysis — makes it possible for some desires to be seen, to be listened to together: accompanied by others in a film theater or in a film crew. It is also no accident that in Portuguese (my mother tongue) we call films “realizations”. Television is more proficient at massifying audiovisual phenomena — between representation and experience: it enters the home, where we are alone or with family. Multimedia highlights the modeling of materials and the blurring of the relationship between viewers and creators.

An operation, difficult to capture while it is occurring — of creatures in the forest, caught on camera: the jaguar and the prey: *S* meeting *A*. Who is the jaguar and who is the prey?

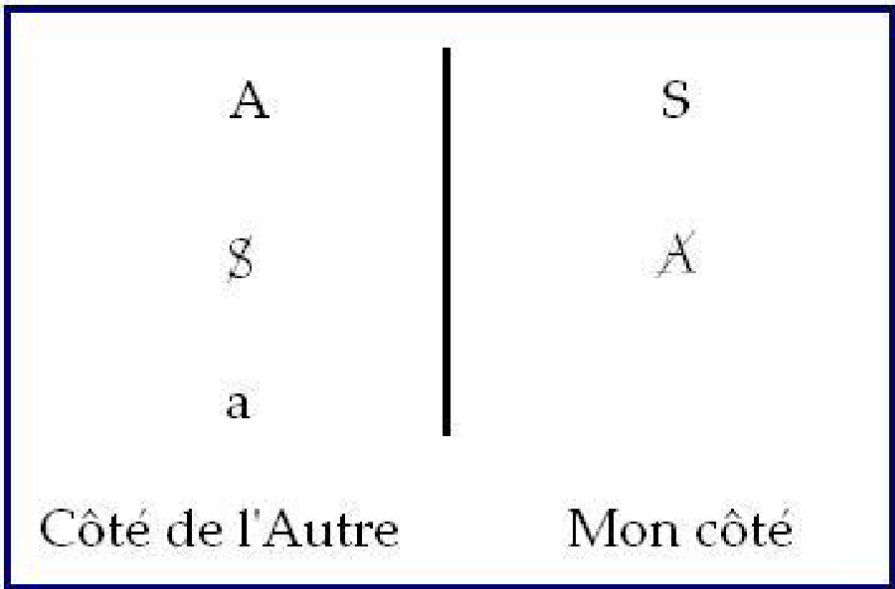


Figure 1: Jacques Lacan's writing of the division found in *Seminar X*

S and the barred *A* are out of reach. They form possibilities.

A, the Other, is a space: language is a space. It is the cinema theater, the living room, the computer screen, the television, antennas, data over the internet, the studio, and the timeline of the final cut — where the trains and their accidents are. Trains are both the signifiers and their chains.

a is the root of desire. One's desire is metonymical to *A*'s desire: "What does *A*'s desire want of me?", the subject asks, as Contardo Calligaris indicates (1983: 26). Desiring comes from this very question. The work in psychoanalysis is to question this question on a plane of immanence because the desire is the Other's desire. One's desire speaks from somewhere.

The barred *A* is the unconscious, the other scene — Jacques Lacan would say it is *woman*, or, as Gilles Deleuze and Félix Guattari, Fred Moten and Stefano Harney would say, the minor, the undercommons,

over censored walls: the unconscious structured as language. The other scene which is the unconscious is made of the same matter as the Other: it is a radical alterity in the fabric of life.

Let us call the subject, the subject barred by language, a desiring-machine – “desiring” because it is the map that transverses in missing links into the Other, into *A*; “machine” because language, space, is to be subverted in its machinic process of repetitive labor and surplus. Also, because psychoanalysis is not a means to becoming more human. Nevertheless, as we read in Eduardo Viveiros de Castro, it is better to declare that everything is human, human-made, intensities of human virtuality – not to rank in any hierarchical manner animism, religion, and science. *Human* that is anti-humanist, that is not in the human form, that depends on agency to become something, on attaching objects to itself to assemble a body. Psychoanalysis is a practice positioned in a chaotic realm, in the middle of the conflicts between animism, religion, and science; psychoanalysis is the Gay Science, as Jacques Lacan pointed out in *Television*:

In contrast with sadness there is the Gay Science, which is a virtue. A virtue absolves no one from sin — which is, as everyone knows, original. The virtue that I designate as the Gay Science exemplifies it, by showing clearly of what it consists: not understanding, not a diving at the meaning, but a flying over it as low as possible without the meaning’s gumming up this virtue, thus enjoying the deciphering, which implies that in the end Gay Science cannot but meet in it the Fall, the return into sin. (1990: 22)

Gay Science: a science to live with the unknown; science of sleep; science of dreams. The *Traumdeutung* is to work *for* the unknown, preserving the unknown because of desire. In psychoanalysis, questions and hypotheses operate from *Ich* to *Es*: *Wo Es war, soll Ich werden*: following traces of the trans-individual, to the *Not I*. Sigmund Freud and Jacques Lacan are not like Isaac Newton and Albert Einstein, they are more like James Joyce and Samuel Beckett. Psychoanalysis needs science to say it is not science. There is no picture of the subject or the

unconscious as there is of a black hole, confirming a hypothesis.
Psychoanalysis acts on the border between practice and theory, between
documentary and fiction; it produces, in libidinal materiality, cosmos
out of texts.

ii. Nagisa Kaworu's Littoral

Centered on Asuka, the episode is called both *At Least, Be Human* and *Don't Be*. All episodes in *Neon Genesis Evangelion* have two titles, or a title and its multiplicity-inclined and intensive translation from Japanese to English, allowing the audience to make sentences with them. The first title is the original name of the episode, and the second appears as a blink, or a breath, between scenes, usually in the initial minutes of the episode. When Asuka arrived in Japan, coming from Germany, and on our TV screens for the first time, in episode 8, she strikes – that is one of the names of the episode: *Asuka Strikes*. Now, in episode 22, the character is lost in her I, not knowing how to operate with narcissism and the image she built for herself; she is trying to maintain the appearances of her competitive, brave, and strong personality while her synchronization with EVA Unit Two is collapsing. She is failing to maintain her mirror-image symptom and fantasy, the I in its narcissistic function. *I*, used here in my essay, instead of *ego* or *moi*, for what Sigmund Freud, in German, calls *Ich*. Asuka is always comparing the others to herself, being on top. Nonetheless, in fast narrative pace, her role in combat is diminishing and she is being replaced by the pilots Ikari Shinji and Ayanami Rei; in Kaji Ryoji's life as well: the more he gets romantically involved with Major Katsuragi Misato, the more Asuka is jealous and angry.

EVA synchronization is a main theme in the series. The robot is connected to the pilot's unconscious, they have *transference*. Anno Hideaki chose to use words from psychoanalysis, concepts created by Sigmund Freud, such as *Besetzung* – translated to English from German as *cathexis*, it means libidinal investments over objects: the occupation of representations by the libido, one's unconscious casting of the libido and its assemblages. *Besetzung* gives the world and the body an image, in the works of narcissism.

Jacques Lacan is thinking about narcissism when studying his concepts of the mirror stage and the big Other (or simply Other, with capital *O*), in a lesson from November 28, 1962; this is *Seminar X: Anxiety*. Image and the Other in relation to anxiety – which means that the I and its image are at risk by facing the root of desire; anxiety alerts to the risk. Object *a* may appear instead of a signifier representing the lack, troubling a range of libidinal investments that is the I:

Already, simply in the little exemplary image from which the demonstration of the mirror stage begins, in this so called jubilatory moment when the infant assumes himself as a functioning totality as such in his specular image, have I not always recalled the essential relationship to this moment, of this movement which ensures that the little child who has just grasped himself in this inaugural experience of recognition in the mirror, turns back towards the one who is carrying him, who is supporting him, who sustains him, who is there behind him, towards the adult - turns back in a movement that is really so frequent, I would say, so constant that each and every one of you, I think, may have the memory of this movement - turns back towards the one who is carrying him, towards the adult, towards the one who here represents the big Other, as if to call in a way on his assent to what at this moment the child, the content of whose experience we are trying to assume, the sense of which moment we reconstruct in the mirror stage by referring it to this movement of the rotation (nutation) of the head which turns back and which returns towards the image, seems to demand of him to ratify the value of this image. (1962: 18)

To desire is to face the lack repressed by the signifier, subverting the position of being what is missing for the Other, with Their own means: that is language, and the chain of signifiers – using the phantom, its fictional structure, to desire: to see what anxiety is hiding. Building forces of the imaginary: *Imaginary = Imperfect One - a*; what is

possible to build because a is a minus, de-territorialized, not absorbed by the structure. The intensities of the imaginary are vibrating in the psychoanalytic clinic because analysands are in the journey of the phantom, telling the story of libidinal investments – an ambivalent story in which the root of one's desire, object a , persists as the missing piece for the completion of a perfect One with the Other.

ii. Where the Desertshore Was, There Should be the Crypt

Psychoanalysis contributes methodologically to the philosophical inquiry on moving images and the construction of values because, in its clinic, psychoanalysts try to conjure, to summon, and to transform themselves into object *a*, the object root of desire, the surplus that may appear when one's body encounters language. An art object, a film for instance, the analyst transformed into object *a* by the transference with the analysand is what transits between the real and the symbolic, enabling other compositions of the imaginary – according to Jacques Lacan in Seminar XX: *Encore* (1975: 115) – producing more transformations through desire. Desire and its machinic codes, in psychoanalysis, is a vitalistic bond between the organic and the inorganic, breaking, in a praxis of talking and listening, a divide that separates language and body. Psychoanalysis witnesses and writes about the unconscious occupations and discharges of the libido, what its forces assemble and reassemble, building or disrupting structured texts, images, meanings, and positions in the signifier chain under the transcendental concept of repetition and its beyond: the death drive (Deleuze 1967: 100). In the clinic, analysands and analysts work with the materials that cohabit in the unconscious, of which we know the assemblages, the formations, never reaching or possessing it. The unconscious is a diagram of the forces driving body and representation because the erogenous zones are covered by signifiers (Lacan 1964: 93). The clinic, in psychoanalysis, is materialism: one trains to be a psychoanalyst because one was an analysand themselves, after working transindividually with histories and narratives, abolishing the subject and becoming objects in the clinic of other analysands. A film – the object of art, the analyst who turns into object *a* in the clinic – becomes a film because of a desiring machinic cinematic process of composition that started with the analyst's own personal analysis. Yet, cryptonymy will describe one more instance of the psychoanalytic process, one in

which object *a* suffers a torsion conducted by the concept of the object-fetish, or the object-crypt.

The processes in psychoanalysis happen on the factory floor of the libido, something its practitioners – analysts and analysands – theorized by engaging clinically with the study of unconscious libidinal investments. Is it possible to become object *a* when there is a crypt? The crypt shows the limits of psychoanalytic interpretative power, when the formation of the analyst meets the desire of the analyst: the analyst desires the analysand to speak the signifier, to elaborate on their positions in the signifier chain, so the analysand begins their analysis. The crypt, however, speaks of a mismatch, always running away, since it appears as a question in psychoanalysis. A question for the analysand who became an analyst is the impossibility of becoming an object that reveals something, of object *a* revealing a path for desire. That is what Sigmund Freud confronted with frustration in the Wolf Man, and what Nicolas Abraham and Maria Torok investigated for years also with frustration in *Le Verbier de L'Homme aux Loups*, culminating in the concept of the crypt. Cryptonomy comes out of the psychoanalyst's transference frustration, noticing that the power belongs to the analysand. The crypt, as another unconscious, is a tool that complexifies the concepts built by the Freudian cause, placing this other unconscious in an-Other symbolic, an impenetrable one; a psychotic unconscious instead of a neurotic one. The unconscious is the concept that is produced on the limit of transcendence and immanence, of metaphor and literality; it is the concept that makes us listen to the knots localized in the drives fueled by the quantity of libido that occupies representations, finding objects, under the pleasure principle, composing and decomposing bodies and worlds (Freud 2011: 94). If anatomy is destiny, destiny is to transform anatomy, highlighting the *Thalassa* of potentialities Nicolas Abraham observed in Sandor Ferenczi (2018) and his studies after Sigmund Freud about the relations between

sexuality and censorship, the traumas and the wounds that organize with the libido the body in its coalescence of biology and language.

Instead of being an object that is in a communal symbolic with the analyst, the crypt, in its intra-symbolic fugitiveness from the outside of the I, is another condition for Jacques Lacan's real, symbolic and imaginary dynamics and for the emergence of an even more uncanny object *a*. The neurotic real, symbolic and imaginary conditions of the I's image in the mirror stage change because the crypt, as a concept and a clinical operator, proposes a perverse relationship between the real, the symbolic and the imaginary. As an object-fetish, the object-crypt is not object *a* as Jacques Lacan describes it: it can be a derivation of the concept, another possibility of desire production. The crypt, perversely, dismisses the Other that psychoanalysis theorizes as a communal symbolic one, denying symbolic castration and the fall of *a*, the surplus of the alienation in language and the result of the encounter with the laws contained in it – for instance: Cartesian laws and Newtonian laws. The fetishist builds their own paradoxical Thing never to be reached, that is shared only with their own potentialized narcissistic I and the condition for external interactions. The I – that is neither psychic, nor somatic, but open in its image to a symbolic – can be open to interactions with an outside symbolic because of the crypt that will never reveal its insides, only parts of its formative formations: the I. Having the status of another unconscious, the crypt is a link between the real – the impossible, the holes of the body uncovered by language – and the imaginary – the constructor of images. This link between the real and the imaginary makes a short-cut, an electric current, diverting from a communal symbolic; its content will not be captured by outside symbolic structures and their molar weight, preserving a degree of molecular emancipation and atomic connections from the outside of the I. The real and the imaginary will pick-up materials, constructing something bodily and wordily assembled as a machine and its new engine in movements of cut and attachment, organizing a symbolic of their own. The I is an image built in the mirror stage by libidinal investments, circumscribed by one's own drives and confirmed or not

by the Other. The I of the crypt safeguards its narcissistic image from meaning and interpretation because of the *atopic* engine it creates for itself to keep its movement and its paradoxical openness to the external world. *Atopic*, to play with the skin, the organ, and its hypersensibility that protects both polysemy and the autopoiesis of the I, and the *atopos*, as Jacques Derrida calls the crypt in *Fors*, his introduction to Abraham's and Torok's book (1976: 25). The Thing that is the crypt is a strange and impenetrable place. The analyst will only be able to rhyme, to be in the crypt's neighborhood, thinking from a distance, affected by it. Nicolas Abraham and Maria Torok alert that there is a crypt in representation, in the I, that protects the production of another desire, one that belongs to another symbolic. The crypt is the landmark of a radical difference, of the impossible, the unreachable, the *atopos*, the unconscious.

ii. Akira and Ryo

For the questions we raised with the anime, rhizomatically researching in popular culture (Deleuze & Guattari 1980: 33), we think as well with Sigmund Freud's third essay on the theory of sexuality – the one dedicated to puberty –, and the possibilities of the libido theory: investigating and making a torsion in his polemic affirmation that the “libido is invariably and necessarily of a masculine nature” (2011: 97), elaborating on the body fluids and the fluxes in animation – tears, blood, semen, and lava – that are organizing and disorganizing possibilities of production with the special chemistry of the sexual function. Occupying assembly lines and taking the means of production is not a regression to primary care, to familism, back to wounds or traumas: but a subversion of infrastructures of meaning, of the masculine phallic order that names things, with libidinal perversions and transitions. As Akira and Ryo build their new bodies, they also open the organs, surfaces, and holes for polysemic exposures to a primordial soup of tears that holds possibilities of chaos, to new possible worlds, to the active work with a reserve of savage forces and ecology reached by the concept of the unconscious. The unconscious is the factory floor of the libido and its assemblages. It is not an exclusivity of psychoanalysis to study the unconscious because it is also constitutive of the disciplines of philosophy and art.

This essay finds the hypothesis that new sensations – percepts and affects – and concepts emerge in association, as objects, from the tensions between desire and censorship. Chaos, much more than anxiety, must come from these tensions that occur in clinical practices – the clinic of philosophy, of art, or of psychoanalysis. An organ – the brain in its atomic autopoiesis and libidinal machinic coding of desire –, a little bit of order for precaution and protection is needed, confronts chaos, write Gilles Deleuze and Félix Guattari in *What is Philosophy* (1991: 241): assembling objects that are sensations and concepts. We propose that the brain, confronting chaos and because of its atomic

connections that make its thinking and feeling form, defies the unreal and unlocalizable organ that is the libido according to Jacques Lacan and his concept of lamella: the incorporation of the myth of Oedipus (1964: 108). Lamella is the blade, the layer, the symbolic device for sexual life that separates the baby's mouth from the mother's breast, cutting pleasure and attaching itself to bodies, fueling the drives that connect the unconscious to the erogenous zones. How to complexify the Lacanian concept of libido as lamella? The brain – but not only the brain: the stomach, or the whole body and its systems –, nevertheless, creates itself and creates from itself; the libido is the fuel of its chain reactions, not its chain to a symbolic form. *Devilman Crybaby*, in its thoughtful cosmological processes of desire, debates the war between the brain and the lamella, asking for a multinaturalistic perspective of philosophy, of art, and of psychoanalysis with the atomic autopoiesis of an organ as the junction of the planes of immanence, composition, and reference. The brain is the mind itself – not an unreal organ as the lamella – that makes sensations and concepts, excitation and creation themselves, new objects for possible worlds. Anime produces images and sounds in the entanglement of spirits and materials by working the difference of how it thinks, acts, and assembles when confronting chaos instead of giving itself to censoring interpretations. Audio-visuals will have transference with us. Transference means interference, contamination, mutation: what happens with radioactive power. *Devilman Crybaby* is the brain of the philosopher, or the brain of the artist, or the brain of the psychoanalyst conjuring objects – object *a* –, excitation and creation that can make us learn new methodologies, concerned with how we might potentially summon more objects root of desire and cause of more analyses to come in an ethico-aesthetic work with the unconscious.

What kind of Other is possible under chaotic conditions confronted by the brain? Maybe a symbolic Other that emphasizes untamed cosmic processes. But then, why not think only with the real and the imaginary, in Lacanian terms, subverting the predominance of the symbolic?

Object *a* is the cause of mutations in a two-way street – analysts are also disturbed in their position by analysands –, so we are more attentive to perceptions and to affections than to opinions, communal symbolic beliefs, and effects of language: reaching problematic junctions more than conjunctions. Eduardo Viveiros de Castro underlines that “If Western relativism has multiculturalism as its public politics (the complacent practice of tolerance), Amerindian shamanic perspectivism has multinaturalism as its cosmic politics (the challenging exercise of precaution)” (2009: 25) – in an approximation to the athletics of Nagai’s and Yuasa’s characters and their discoveries in *Devilman Crybaby*. Precaution is a challenging exercise when the city, the university, the practice, the ateliers, the living rooms, and the cinema theaters become wild forests where human reason is no guarantee of safety. On the contrary, the kind of the humans, in Amerindian perspectivism, is no exclusivity of humans, it is the common ground for *ecological* encounters — meaning demons are themselves also human. Multiplicity in culture, in civilization, on Earth, in masculinity, in human, or in man, in terms of multinaturalism, is the risk of constant change, of being the object of variation. What is natural is being an altering object that contaminates and that is contaminated by other objects in a realm of forces; if the nature of libido is masculine, as Freud says, it is an always transitioning masculinity, on the verge of chaos that allows transformation and the production of new organs. We are always producing forms of life that exist in the world and desire more forms of life that can move molecularly or can be restrained by molar structures. When a work of art or an analysand start the process of making themselves, they are not objects of interpretation, they are interpreting, intensively, their worlds in culture, in civilization, on Earth, in masculinity. How will repression respond to their interpretations? The philosopher, the artist, or the psychoanalyst must move with transferential precaution, knowing they might be transformed into an object in the composition created in philosophy, in art, or in psychoanalysis – and that their complexes, words, concepts, and tactics must be ready to be periclitated.

ii. Blades

The lamella, he says, is an organ that is the libido. Libido is an organ, the unreal organ that incarnates. It is with the lamella that we can locate the myth (and the myth is what locates the lamella). Oedipus: since it separates the baby's mouth from the mother's breast sexually: it is a blade, a layer with which we can elaborate on Das Ding. It introduces, with separation, desire... and the gap between desire and demand. Because of libido/lamella, a psychoanalytical cosmos structures itself. Monotheistic cosmos against other cosmos.

So, Mishima appears: he wants the emperor as a god, and with him we see, read, and can work with the possibility of the blade that confronts Lacan (and Aschenbach's neurotic barbers). Lacan will say the libido is neither psychic, nor somatic: it is open to the symbolic. But this 'open' is Lacan's theorized openness of the lamella. Mishima shows the trouble this openness is; and sets the stage in which it might be fought.

There is the alien, the foreigner, and the dizziness from what anxiety will show. The inside-out, the within-without. Closer to the *Um-Heimlich*, written like that: *um* and *inn*. *Umwelt* and *Innenwelt*. Keeping a secret shared with every body. *Umheimlich*: what the libido does not cover and that shows something where the lack should be (*object a* occupies that place). *Object a* falls when separation occurs and you enter language, says Jacques Lacan. Do all bodies carry this secret? Mishima shows this separation is a problem for him: it does not go that way: and maybe it did not happen. He challenges the neurotic wallpaper.

Dizziness is a theme in *Blades*: highlighting a cartography of desire and a compass given by anxiety and *Umheimlichkeit*. Mixing outside and inside. With psychoanalysis, we should listen to dizziness: to find rhythms and tempos of the unconscious. Other senses in the nonsense. Triggering — dizziness allows talking; and a change in perspective, if

heard. Colliding, conflicting trajectories in intense multiplicity could lead to the shape-shifting of lives, and institutions. What can be heard in Mishima Yukio's and Gustav von Aschenbach's dizziness?

I believe this work becomes a little more complicated, and less academic because I want to have these two scenes from Visconti and Schrader against each other in description — to make us think and feel as analysands in psychoanalytic practice.

iii. Nagisa Kaworu's Littoral

Psychoanalysis happens with the phantom, in its fantasy, but always rearticulating its captured signifiers in other possibilities and narratives: subverting the potency of the Other, language, with desire. This is an ecology of nutation – almost *mutation* – by being attentive to the mirror stage's irradiating effects, effects which last a lifetime. One needs desire to treat the toxicity of the Other, of the symbolic cutting through, invading, and constituting the body as an effect of language: otherwise, the ruler of life is the death drive. Desire is the practice of freedom, emancipation, autonomy, and agency defying the death drive.

In *Neon Genesis Evangelion*, the Other is dominated by science – which developed the Human Instrumentality Project. Science needs pilots and EVAs as proxies to conduct its acts towards complementarity, their mission is to be what fell from the body of the Other, replacing what is missing with their own fates and bodies. That is how they are controlled, believing in this narrative structuring their unconscious. Unless they rebel and produce a desiring *body without organs* capable of cruelly *disorganizing* the Other, thus opening the space for radical symbolic difference, and for new lives or modes of existence, exploding the semiotics of a diagram of forces by proposing a *molecular unconscious* (Guattari 2015: 18).

What the anime shows are pilots in struggle, amid nervous and poisonous silence, *acting out* paradoxically against the structure which they do not talk about. Constantly giving up on being pilots, their unspoken thoughts are revealed mostly when they are in a critical situation against the angels, never in conversations with each other. Asuka, for instance, is discontented at her position as EVA Unit Two's pilot for losing space to Ikari Shinji and Ayanami Rei during combat, and to Katsuragi Misato and her affair with Kaji Ryoji. She does not know how to operate her image or position anymore, inside of the EVA or at home.

“When she is talking in a language I don’t understand, it’s like she becomes a total stranger” – Shinji thinks while listening to Asuka on the phone in an international call. Asuka speaks English, German, and Japanese; she was raised in Germany by an adopted family after her mother died because of a contact experiment with EVA Unit Two, the same experiment that absorbed Ikari Shinji’s mother into EVA Unit One. “Well, just in appearance. It’s only on the surface. She’s not my real mother anyway. But it’s not like I hate her. I just don’t deal with her well. Why the hell am I telling you all this?” – Asuka says back to Shinji. Her transit in languages, the understandings of life, and personality built the image of a fierce and masterful teenage woman – an image she is having difficulties maintaining.

Anxiety is censoring Asuka and for that, instead of elaborating on her desire and working with the existence of new perspectives when anxious, she falls into repetitive harmful symptoms and immobility. Her *I* resists reorganization, her *eye* must see different visions of life, building new worlds. It is in the eye that Asuka is hit during the film *The End of Evangelion*, when she is fighting mass production EVAs – dummy piloted EVAs commanded by SEELE, trying to destroy NERV, made under financial capitalist interconnected deals between Germany, USA, Japan and China – in the same way, combating while drowned by signifiers in the same libidinal investment motifs. From then on, she must wear an eyepatch. It is only with EVA Unit Two and their unconscious synchronization that Asuka will counter-attack the Other, and transform her discontentment. EVA Unit Two, open to Nagisa Kaworu, a new pilot, defeating the Human Instrumentality Project by losing the fight against EVA Unit One, piloted by Ikari Shinji. Two will not become One.

iii. Akira and Ryo

Precaution is an exercise taught by multinaturalism because of ontological danger, in a cosmos of shifting positions: one can be the hunter, and one can also be the prey: it depends on the forces one is assembling. Chaos, paradoxically, is the guarantee of this symbolic order. Since no position is ensured, the need for cosmic politics is perpetual; everyone must pay attention to their environments. Variation is the constancy of consistencies. Forces are equal to constructive masses, organizing materials – literally, not metaphorically. Every-body can be the top, the bottom, or the middle of the food chain, in the circle of life – Akira, in *Devilman Crybaby*, loves to eat katsubushi, food that seems to be alive. Predation is preoccupation in processes of death and rebirth: of decomposition to other compositions. The mirror shows transformative scintillance instead of representational reflection (Viveiros de Castro 2006); the Other in Amerindian perspective confirms that the I – narcissistic libidinal investments over one's own image – can be something else, that the current form of a body or of a world is propense to be affected by the form of an-other, by the forces of an-other body or world that might be in their inside or in their outside (Lacan 1962: 18). Psychoanalysis studies the procedures in the mirror stage; nevertheless, it highlights neurotic structures, and the problems caused by psychotic possibilities of image composition. We state that these problems are multinaturalistic questions. In multinaturalism, one can always be affected by an-other, breaking the subject of neurotic castration and identification, potentializing the movement of psychotic objects in a diagram. Yuasa Masaaki talks about these issues, from the signifier chain to the food chain, when directing Cartoon Network's *Adventure Time* in 2014 (episode seven, season six). Appropriately called *Food Chain*, Finn and Jake's journey occupies several places in the circle of life: bacteria, flowers, caterpillars, and birds – dying and living again. Here is the composition of the main character's image now: meditative shining Finn with his face in the center of a flower body, petals and leaves, wings of a bird, caterpillar legs with faces,

around his body there are bacteria with faces as well. “Changing body, therefore I am” – Finn could say, as an Anti-Descartes; Finn is the object that transforms itself, not the subject that both observes and transforms the body.



Figure 2: *Adventure Time*, S6 Ep. 7: *Food Chain*, directed by Yuasa Masaaki

Demons fuse in *Devilman Crybaby*. Fusion is a recurrent theme in Japanese television animation and media landscape: found, for instance, in *Dragon Ball Z* (1989), *Digimon* (1999), and in the game *Shin Megami Tensei* (2003). Cartoon Network also makes incursions into fusion, making it an important component of the plots in *Steven Universe* (2013), strengthening the hypothesis that children, in their polymorphous perversity, are savage thinkers, welcoming non-Western perspectives. Ryo, in *Devilman Crybaby*, tells the story in which fusions are the weapons of demons; fusion is the war technology demons developed. Finn, in *Adventure Time*, listening to both Jake and Princess Bubblegum, learns how to use that technology. When not protected by

symbolic structured laws of castration and a promulgated constitution, we must work with the technology of fusion and its implications to the concept of the unconscious – in philosophy, in art, and in psychoanalysis. Fusion as a technology for unconscious assemblage, for its formations and deformations. Dreams are fusions of desire and representation, hacking codes to engender transformations of awake life.

iii. Wolves

Distance, limit, border. Periphery, margin, edge. Membrane. Autopoiesis. The ethics of the analyst is that of the production of difference with desire, filtering death, assembling from chaos, by the unconscious. Focusing on the production of desire. The analyst must not occupy the place of the master signifier, establishing a certain external symbolic, but of an insufficiency that allows a subversion of the symbolic, a disorganization, and an appropriation of the power of language, of its forces. That is the essence of the *body without organs*. There is always a crypt in representation that produces the production of desire and the impossible One of interpretation, elaborating while preserving the unconscious as both the anti-hermeneutical and the anti-phenomenological unreachable place.

Molecular unconscious, through the *body without organs*, without the molar organization of a certain social bond, trying to produce the opening for the reorganization of the symbolic, for torsions of language. It is not for interpretation, analysis is for the desire of the dream that we have in the real to exist in the symbolic when we wake up. Desire to hack, to in-filtrate language, because we talk about it in a dream. Desire is the reverse of censorship. Psychoanalysis is art, not science; it is another possibility of health and precaution through the elaborations and the study of a never reachable unconscious.

Is it possible to be object *a* when there is a crypt? The limits of power. The formation of the analyst meets the desire of the analyst, of the analysand to speak the signifier. The crypt, however, speaks of a mismatch, always running away; it appears as a question in the process of psychoanalysis. A question for the analysand who became an analyst: the impossibility of becoming an object that reveals something. The power belongs to the analysand.

A fetish, another object, the crypt – object nothing that unveils our technique as analysts. That makes us debate the transferential magic that

needs to happen from a conjuration of both sides – analyst and analysand. Transference and becoming object *a*. The crypt challenges object *a*, the object root of desire. The crypt is another magic; magic that is embodiment, not introjection (symbolic elaboration); it is the persistence of melancholy and unfulfilled grief. Trauma and *troumatisme* – not one hole, but several holes in a *Möbius* surface, a pack of holes, our mucous membranes and their drives: our traumatized erogenous zones. And the crypt also rescues and protects polysemy as another unconscious, as a Thing, a *das Ding*, producing more unconscious through fugitive desire; it is not colonizable, its formations will not be educated, adapted to concepts and complexes that exclude specific logics that come from a variety of territories.

iii. Where the Desertshore Was, There Should be the Crypt

Additionally, there is another ending to this part of *Twin Peaks: The Return* – besides 7's own ending, before the beginning of *Part 8*, and the Trinity Test –, making it a triple one. Agent Dale Cooper's doppelgänger, Mr. C., avoids death by the help of miners, mysterious beings who originated after the bomb. Covered in coal, or in oil, the miners are operators of witchcraft. Although they are credited as *Woodsmen*, to call them *miners* is to call for their underground radioactive forces: on the strength of their mining compositions that underline both the assemblages of the war machine and tensions between striated and smooth spaces. With their forces, we find a problem: How to build a weapon that is still nomadic and not in the service of the State? (Deleuze & Guattari, 1980: 493). Miners appear walking fast from the woods as shades after Mr. C. is shot. In the same way, walking fast towards us, the audience seeing them from the screen, they appear coming from the air, after the explosion of the atomic bomb, in the sea and the desert; *Part 8* is their origin story. To help Cooper, the miners will circle his body in a choreographed dance, touching his wound, mixing his blood with earth from the ground, spreading it on his clothes and face in what can be considered a burial. Blood, the inside of the body, mixed with outside earth. They are using some magic technology to save Mr. C.'s life. The life of Cooper's doppelgänger is a strange one, a paradox: he is buried by the miners while still alive, in order to keep existing. Their relationship is one of superposed images, underlining the movement of the ritual of entanglements between spirit and the body because the scene was recorded with Cooper and without Cooper. It is night, the scene is very dark, and the montage is conducting actions in which the miners both reach and do not reach the body, traversing it; the miners are both opaque and transparent. Ray Monroe, the one who shot Cooper, looks afraid when he sees what the miners are doing: and the image seems to

have rendering problems, moving with a strange speed. The surfaces of the body are now covered in the mixture of blood and earth; a perverse smiling face appears over the darker areas of the body, looking at us, confronting our eyes. The ritual is a synchronized desynchronization that shows the joints of time, intensifying the different tempos happening between the ominous atmospheric music, the gestures and the dance the miners perform, and the strobe-lights.

Ray Monroe runs. Now he is talking on the cellphone to someone we do not know while driving away from the scene. A night trip. “I saw something in Cooper. It may be the key to what this is all about” – he says. What did he see? What is this all about in *Twin Peaks: The Return*? A key to which door? His questions triplicate our questions when we confront the images of the TV show. After the cut, we move to the Roadhouse, the bar where, at the end of each *Part*, there is a music concert. This *Part* shows the concert at its beginning. The Nine Inch Nails are playing the song *She's Gone Away*. “You dig in places till your fingers bleed/Spread the infection, where you spill your seed/I can't remember what she came here for/I can't remember much of anything anymore” – they sing. Is this a song about the operations happening within the image and its radioactive crypt? In the image, its elements dig until bleeding, infection spreads, seeds are spilt, and memory is unclear. A traumatic event. From bleeding, infection, seeds, and memory the crypt is assembled, being a type of unconscious for the same image that provided the symbols for its establishment. The crypt plays the role of another unconscious: it will be an unreachable zone of the image set up by the image itself in its heterogenesis, in its process of differentiation from the outside (Abraham & Torok 1976: 88). The image is always maintaining the crypt because it fuels and protects the image with atomic force, keeping its movement and its fragmented integrity: avoiding any reconstitution with the outside.

The song finishes and Mr. C. wakes up. Sitting on the ground, he opens his eyes, looking unhurt by the shot. From the ritual that avoids his death, *Part 8* goes to the Trinity Test. July 16, 1945; White Sands, New

Mexico; 5:29 AM (MWT). Counting starts. The test of the trinity, of the three: father, mother, and son – the family drama; father, son, and the Holy Spirit – the afterlife. The test of life with death, the encounter with the real, produces something else: bodies without organs, psychotic thrust. What splitting the atom, the atomic weapon, will form and start reproducing? And how can form and reproduction be challenged by heterogeneous assemblages? The image of the landscape, both the sea and the desert, suffers the impact of the bomb; as a result of the test, the image will incorporate radiation, becoming radioactive itself, encapsulating its mystery in a decentered and dislocating core that is the crypt. The image will then hold trinities of its own, organizing new alliances: a new father, a new mother, a new son – as well as another new father, another new son, and the new Holy Spirit. Building the crypt, the image saves itself in the process of exploding, leaving the crypt away from external life and the contact with what is outside of the image; the crypt is a secret and sacred part of its diagram, a place that will be always unknown to the outside. Working as an absurd nonplace, the crypt is another unconscious organized from inside of the image, a place inside of it that is always escaping: moving fortress that the image made for itself. The crypt is the symbolic protector of the image, blocking the outside with its silence, preserving both the meanings of the image's own language and its radical alterity. We are death to the meanings inside of the crypt; and we cannot penetrate the crypt because it is death to outside meanings. We must, then, signify something else that is not death.

Jacques Derrida points out, when reading Nicolas Abraham and Maria Torok's investigation on the Wolf Man, the *atopos* of death in the crypt:

Thus, the cryptic place is also a sepulcher. The topography has taught us to take a certain *nonplace* into consideration. The sepulchral function in turn can signify something other than simply death. A crypt, people believe, always hides something dead. But to guard it from what? Against what does one keep a corpse intact, safe both from life and from

death, which could both come in from the outside to touch it? And to allow death to take no place in life? (1976: 25)

Because it is unreachable and incomprehensible by what is outside of the image, the crypt has the quality of *atopos*. What is inside of the crypt functions as a living dead body, a Thing that accumulates radioactive power; the image, with the crypt, regulates life and death. We can stand under what we think the crypt is, being affected by its radiation, but we cannot locate it precisely, or capture it with comprehension. Cryptonomy starts when we consider that the crypt operates in *atopos*, in absurdity: since the dialogue with the image happens through its autopoiesis, linked to its own productions, working with the unknown that is cryptonomy, with the impossible. When spectators are trying to analyze the image, they must do it with nonuniversalist poetry, with rhythms, rhymes, and music, with broken symbols, and with fractured lines. To talk with the image, to listen to it, to write with it, to produce texts contaminated by its existence is thinking and feeling with its mutations. *Mute-actions* are formations that do not say what they are, where they come from, the reason for their nature, or what they want. What makes us remember that in German there is something closer to both *voice* and *mute* – *Stimme* and *stumm* – in the core of the word *mutilate* – *verstümmeln*. Voice that is not speech, coming out of the body in its impossibility. We should be aware that we relate with the image's crypt in the same way that we relate to death – that we can only speculate what there is as meaning inside of the crypt the image built because we are outside of it. Getting inside of the crypt with our meanings would both destroy the image and mean that we are dead. Therefore, the crypt is not even the lodge or the red room in *Twin Peaks*. The crypt is something else: the *else* of something, of the image, of its lore, of its narrative. Something else that is made of the same raw materials of the lodge, of the red room, of the sheriff's station, and the house at the address 708 Northwestern Street – the Palmers' residence – but something else that has fleeing in its consistency as it promotes lines of flight for the image.

What would we turn into by fabricating a new bomb that invades the unknown of undecipherable symbols instead of working with its transformations, with the impossible, accepting their insoluble puzzle? As an architectural or ecological tool, the crypt becomes the condition for relationships. Cryptonomy tells us how to learn with the image's crypt, how to resist the molar act of colonizing symbolic comprehensions and to live with the questions of molecular possibilities (Guattari 2022: 49). We do not colonize the image; we collide against it, questioning its formulations as it questions our formulations. We are in a field of tensions. Outside laws do not coordinate life inside of the image. Gravity, there, is from another planet; the image organized its inner worlds after the atomic explosion, exploding how things are connected inside, incorporating this force – challenging our definitions of where the sky and the underground are, how bodies are attracted, what it is to fall. Once the image produced the crypt to guarantee its intra-symbolic, it may face the outside, confronting other symbolics, unmastered by them.

iii. The Swimmer is an Astronaut

Littoral is an important word for us to play with the literal and the metaphor. Working places for both psychoanalysis and cinema. In *Seminar XX*, Jacques Lacan instigates that Isaac Newton, by studying the force of gravity, is the revolution — it is not Nicolaus Copernicus, but the impossibility of changing the gravitational center. From the sky to the ground. Tensioning what is literal and what is metaphorical, Jacques Lacan is talking about the gravity of *Das Ding* (debated, for instance, both in *Seminar VII: The Ethics of Psychoanalysis*, and in *Seminar XX: Encore*), the desire not to be satisfied: otherwise it would be the end of the whole world of demand. The movement, after Newton and his laws, is: it falls. Laws, loss. Object *a*'s neurotic fall. Around this: we, earthlings, move. And for moving — with Freud, Lacan, and neurosis — psychoanalysis understands: we talk.

To film with the ear, to film the air that moves from one person to another, from one's mouth to one's own and someone else's earholes. Air in movement is wind crossing, passing between barred subjects and objects. Subjects are barred by language. Language, the Other, is a space. The forms we may be able to work with are the formations of the barred Other that is the unconscious: dreams, for instance. Is the wind caused by this moving object *a* that the clinic tries to summon? Air, in movement, wind, makes energy; air is fuel, as the sexualized libido fuels the drives, investing and covering other objects. Object *a* is a source of energy for desire to have roots and to, rhizomatically, produce more desire. The image I am trying to elaborate on is of the underground in relation to the sky. Desire is a practice and a possibility of emancipation. An analysand practices psychoanalysis. Underground processes affect the sky and vice versa. We analyze and film under these circumstances.

Thomas Lamarre proposes in his book *The Anime Machine* that animation is an art of wind: “Unlike oil, coal, gas, uranium, or flying stones, the wind is not only abundant but also ungraspable. The wind cannot be possessed or entirely territorialized, yet it sustains a relation to earth” (2009: 84). Moving images of animation alert us to the sky above our heads and to underground desiring roots, to the air that weighs, and to pressure that cuts across gaps, intervals, and planes. I recall *The Falling Sky*, Davi Kopenawa’s book, the Yanomami shaman, talking about a cosmos to Bruce Albert. For us, here, today, in this meeting, breathing is a means of living. The air is a means, a meanwhile, a time of inhaling and exhaling, of life and death. Our dealings with this planet, as earthlings, are organized and disorganized by the air — the movements of our bodies: machines, forms, and plasticity of our bodies’ breath.

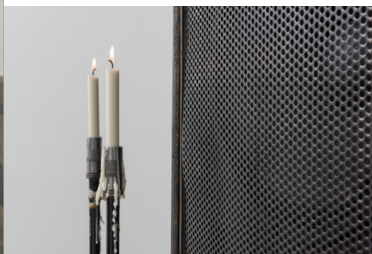


Figure 3 & 4: *Oratório (Tidal Wave)*, Courtesy of Estúdio Vivian Caccuri (2016)

A flame closer to a speaker makes forms, it is in movement, dancing with air. Candles placed in front of subwoofers have their flames dancing to music. This is what Vivian Caccuri relays in her work *Oratório (Tidal Wave)*, from 2016. *Oratório (Tidal Wave)* is a space where dancing forms are praying, talking, and being oral; where water produces waves caused by gravity: by interactions occurring between the Sun, the Moon, and the Earth. When analyzing the movement of flames because of speech, Theodor Schwenk, in the book *Sensitive Chaos: The Creation of Flowing Forms in Water and Air*, asks: “Does not nature here point to speech as the source of all its great abundance of forms?” (2014: 122). His question, putting human speech in nature, complicates the assurance that language is a binary representation of what is culture and what is not. Talking is writing with air in the same way that filming is both inscribing and transposing times by recording movements and forms. Light reaches objects, bodies, landscapes, and drawings — writing them on the surface of the film, and also on the codings of the digital. What do we call this visible invisibility? Death image? If we highlight Jacques Lacan’s sentence found in *Seminar XVIII: On a Discourse That Might Not Be a Semblance*: “Writing from its origins, up to its last protean techniques, is only something that is articulated as bone (*os*) of which language is the flesh” (2007: 149): can writing subvert language? *O*s, in French, is spoken like *eau*, bones as water: articulating forms, tidal waves, and movements. After death, flesh decomposes and bones remain.

I go to another shaman: is Sigmund Freud underlining the relations between earth and sky when he covers the analysands’ couch with a rug? Usually, you step on rugs that are on the floor, but Freud makes the rug a piece for the whole body, not only for the feet; a piece for the analysand to lie down and talk. To lie down on his study’s couch is to

lie down on the ground, facing not the analyst, but the ceiling. The rug is where a child plays at the grandparents' house – a scene from analysis.

Encore is the tense zone of the symbolic and the real, and the constructions of the imaginary — this is the unconscious proposed by Sigmund Freud. In his baroque title to *Seminar XX*, Jacques Lacan gives the opportunity for further discussions. *Encore, Encore, Encore* — further, still: transits and intensities. Discussions unmastered by him? This can be noticed when Lacan, in a very Wittgensteinian way (*Tractatus Logico-Philosophicus* 'ending with the ladder, *Philosophical Investigations* 'introduction), describes a dream he had precisely the night before the lesson of Wednesday 15 May 1973:

I dreamt last night that, when I came here, there was no one. This is how the wishful character of dreams is confirmed. Naturally, since I had worked during the night, I was rather outraged since I remembered in the dream that I had been working at 4 o'clock in the morning. I was rather outraged, but the fact that all of this had been useless was all the same the satisfaction of a wish; namely, that as a result I would have nothing to do but twiddle my thumbs.

Seminar XX is a seminar about what is written in the body, *en corps*. It is a seminar that elaborates on the concept of *linguisterie* — not linguistics, but the language that considers the lack, with the signifier — in its first lessons. Passing by the concept of *jouissance* — a term which, from Law, implies you can use something – the body –, but does not own it. And finally, in its last lesson, *Seminar XX* elaborates on *lalangue* — the matter of the unconscious, with the letter.

The cohabitation of language and *lalangue* structures the unconscious. Because the subject is barred by language, subversions occur in the signifier chain, with the unary trait of repetitive identification, and the object root of desire. Subversions are produced by telling your story in the path of the phantom, in a struggle with the lack of the sexual One. Marco Antonio Coutinho Jorge wrote a text comparing the symbolic

psychoanalytic dispositive and the narrative structure of *One Thousand and One Nights*. He proposes a reading of the literary text alongside Lacan's *Seminar XX* and makes the case for love in the knowledge of the unconscious, in transference operating with *jouissance* in the psychoanalytic process. A similar approach to the relations between the symbolic and the real is debated by Slavoj Žižek when studying the film *Three Colours: Blue*, from 1993, with the concept of the *lacrimae rerum*.

iv. Akira and Ryo

How to keep the unconscious fusion a molecular force, instead of trying to domesticate formations and to apply molar segregations? Domesticating molar segregations found, for instance, in readings that try to defuse the savage composition happening between Gilles Deleuze and Félix Guattari when elaborating on *What is Philosophy?* (Nilsson 2023), dismantling the war machine they built by putting the unconscious and Freudian discoveries and causes aside. Are philosophers of the moving image afraid of the unconscious or of Félix Guattari? Do they know the unconscious can be molecular as well? We must accept that Deleuze and Guattari rhyme in cosmic yet non-universalist poetics; fusion is their technology, their bricolage when facing the danger of thinking in chaos. They fuse because of circuits and electricity. The two authors, in their formations, each with a studying path, sign a book that questions philosophy itself. Deleuze and Guattari are together producing novelty and combinations, as Finn and Jake in *Adventure Time*, or Akira and Ryo in *Devilman Crybaby*. The books they wrote together are not only testimonials of a disruptive semiotic practice: they are creative disruptive objects. *Devilman Crybaby* is a composed name that is not separated by any punctuation or conjunction, only displayed in the anime with two different typographies; it is not for us to retitle it in a manner that is more affirmative of our interpretations, setting apart its perspectivist strangeness. The uncanny of cohabitation is what matters, the *Devilman Crybaby* living in that text. Akira, Ryo, Finn, Jake, Gilles, and Pierre-Félix, in cannibal transferences and transitions, are warping (Lamarre 2009: 290), going from bacteria to flower, from bird to bacteria, flying with petals, having a cocoon beak, eating what they once were, becoming what ate them, turning into what they ate, eating each other, minding multiplicity.

iv. Where the Desertshore Was, There Should be the Crypt

Now the explosion. The shadowy image is slowly reaching the center of the landscape – the sea and the desert –, until the bomb detonates. A flash of light turns it all white and music begins. It is Krzysztof Penderecki's piece, from 1960, titled *Threnody to the Victims of Hiroshima*. Brighter and faster, the image goes into the explosion. There is a storm inside of the atomic mushroom and waves of dust are triggered by it. *Twin Peaks: The Return*, then, becomes closer to the processes of animetism – in its logic, the image starts playing with signifying layers, with gradations of depth and flatness, sense and nonsense (Lacan 1965: 108). After the special effects of the explosion, the image starts deconstructing a world to construct new ones. When the miners at the gas station appear and, afterwards, a mysterious alien vomits eggs or seeds, one of them being BOB's face, in slow-motion on the surface of the screen, animetism is disorganizing the ballistics of cinematism that we witnessed. The image loses focus, the vomiting goes diagonally, the camera is fixed, and objects are cutting through without having the spectators as the center of their trajectories. "Rather than move into the landscape, you seem to move across it. This is one of the crucial differences between animetism and cinematism." – says Thomas Lamarre in *The Anime Machine: A Media Theory of Animation* (2009: 7). We pass through the strongly cinematic explosion, then scenes are composed in a less cartesian rationality; the image is now a more chaotic multiplanar diagram of forces with multiple perspectives instead of a movement into depth that aims at a target. Animetism will be an alternative to the one point of view of cinematism; animetism plays with the intervals between layers, with what we do not see or listen to, with the invisibility of the nonplace and its *atopos* composing the image.

The movement into depth of the image, while approximating its center and entering the explosion, invites us to elaborate on the development of the nuclear weapon. Paradoxically, the image changes its relationship with the world that created it by incorporating the explosion of the atomic bomb. The image becomes *an-atomic*, it has its own complete body achieved through incorporation, becoming a twisted object for the spectator. The destiny of the image, when hit by the bomb, is to refuse the symbolic of that traumatic outside world of the Trinity Test, creating new ones, other fictional realities, by exploding itself, reacting to, and repelling ensured interpretations from the outside that would make its symbols unfragmented by uniting them with other symbols that do not belong to its insides (Abraham & Torok 1976: 230). The image is now a fetish, *fertig* – in German –, complete in itself: it does not need the outside to survive. In the literality of how it is composed, the image is an atomic explosion; it is an exploded composition, and the crypt is one of its parts. The crypt allows the image to state to the outside that we do not know if there is anything missing in it; if there is a lack inside of the crypt, we do not know. Maybe the image is already One in its fragmentation. Since we do not know, the image may assemble and constitute its symbolic in its own fashion; it is moving by its own intra-symbolic agency.

Even though the image flies over a mauve sea when the fixed camera fades into a flawless moving one that goes against the wind and the waves, reaching an island with a building on its top, cinematism in *Twin Peaks: The Return* leads the spectators to impenetrable dadaist performances. A war machine – precise camera movements of missiles, bombs, bullets, and explosions arriving at a paradoxical nonsense scene – throws the spectators into doubt, not into ensured strikes that will allow them to conquer the enemy; on the contrary, spectators are attacked by the image, they are ambushed in this cosmological war directed by David Lynch. If the image is what should be hunted by the spectators with their understandings, the image's forces of composition are precisely the weapons used by Lynch to hit them; he keeps the image moving, confronting interpretations that would make it still.

Slowly, the camera moves like an explorer, and gets inside of the building through a thin window. The building is bold in its curved shapes and vertical rectangular window. The image aimed at the window to enter the building; however, the enigmatic atmosphere of the sequence makes its reasons unclear and obscure – a contrast with how the camera moved, so precise and missile-like, to take us there. As explorers, the spectators are left unsure of what was found. What happened after the explosion and why did the image make us visit all these places? We have an unconscious too: therefore, one more question: Why are we following the image? By guiding us at a very high speed through several landscapes so we crash our drives against the limits it imposes on foreign explorations of its insides, the image promotes a perverse game and continues to produce its inner worlds, with the runaway crypt being its fetish (Abraham & Torok 1976: 86). These inner worlds have their own times – which make our time become different.

As nature or art, the image produces cosmogenetic sensations, it works with cosmogenetic forces (Deleuze & Guattari 1991: 221). Because we cannot invest in filling the inner worlds of the image, as well as its bodies, with secured comprehensions or interpretations, we are left in our worlds with the limits of the uncanny, of the strange-familiarity, of the *unheimlich* feeling of the unknown that will not be known. The image, in its worlds and bodies, an infinite circuit, provokes the fall of who sees and listens to it. The forces of the automaton are a new gravity: “The identity of world and brain, the automaton, does not form a whole, but rather a limit, a membrane which puts an outside and an inside in contact, makes them present to each other, confronts them or makes them clash” – observes Gilles Deleuze when discussing *cinema, body and brain, thought* in *Cinema 2: L'Image-Temps* (1985: 268). The way, with cryptonymy, to think and to feel that we grasped anything that the image is saying, is to summon the image so it may grasp us with its forces. To let the image get inside of us by rhyming with our insides – we must perform a chant or a spell –, instead of us getting inside of the image. This is the possibility of contact; the image is the schizophrenic

mirror of its audience. “These words we grasped them, we restored to them their grasp. Their rhymes within him, within us” – as Nicolas Abraham and Maria Torok propose in their analysis of the Wolf Man (1976: 247). The Wolf Man started inhabiting Abraham and Torok with his forces because they worked with the magic of cryptonymy. We must sustain the ethical position of living with the unknown without trying to cure or curate it, learning with the intensities the crypt protects. We can be neighbors of that intensity but cannot inhabit it – only it can inhabit us. Made to be watched at home, *Twin Peaks: The Return* might compose a new space by mixing what is inside of each home with cosmic forces. With the image we can produce new meanings and re-elaborate old ones in our worlds, but not for worlds inside of it.

iv. Nagisa Kaworu's Littoral

After the flashbacks – the Moon over the destroyer warship, and then the scenes in which we see the funeral of Asuka's mother –, the montage goes to present time and a synchronicity test. "It's ok, I'm not going to cry. I'm going to think for myself" – says Asuka in front of her mother's grave; there is a cut and now she is inside of the EVA, being informed her synch rate is down by eight points. "As always, keep your mind off other things" – alerts Akagi Ritsuko, chief scientist at NERV. Does Dr. Akagi know that exactly by "keeping her mind off other things" the pilot is not capable of synchronization with EVA Unit Two? Or: is it possible to keep your mind off other things? Asuka is encouraged to avoid free association, and consequently elaborating on her thoughts; though synchronizing with the EVA is not about staying off, on the strength that the unconscious is always on. With the montage, the episode is showing the unconscious working: constant radical alterity of the unreachable barred Other that is always on, sending formations that may surpass repression; the chain of signifiers is operating; there are trains of thoughts, and streams of sensations you cannot keep your mind off.

Kaji is not answering his phone anymore; he disappeared; he is probably dead after kidnapping NERV's vice-commander, Kozo Fuyutsuki. Unsuccessfully, Asuka tries to reach him while waiting for her train; she sees Ikari Shinji and Ayanami Rei on the other platform, talking, and she doesn't like it. She assumes Shinji is already recovered from previous combats, unaffected by their fights, and that she has lost it. That is how she was supposed to be: unaffected. Discontent is high, the episode is one of uneasy feeling and tense atmosphere. For more than a minute, in a scene, Asuka is with Rei inside of an elevator, in silence, until Rei speaks: "Unless you open your heart, the EVA won't move. The EVA have souls." – and Asuka replies: "Those puppets?" – She treats the EVA the way she is treated: as a puppet. Puppet and dummy are signifiers that must be heard in both Asuka's trajectory and

in *Neon Genesis Evangelion*; her mother, when mentally ill, embraces a doll: calling it by her daughter's name. "You're my puppet. So, all you have to do is quietly do as I say. Why does a weapon need a soul anyway? It only gets in the way. All you have to do is obey my orders." – Asuka tells EVA Unit Two and suddenly stops talking. Constantly, she censors herself when she notices she is elaborating on something, resistant to analysis.

In a second synchronization scene, Asuka's rate becomes minus-twelve, worse than before. Katsuragi Misato is monitoring the test and informs Akagi Ritsuko that Asuka is on her second day of the period. Akagi dismisses Katsuragi, answering: "The sync rate isn't affected by superficial physical conditions. The problem lies more in the unconscious." – but Asuka is angry she has her period, talking to herself in the bathroom: "Why do I have to go through this just because I'm a woman? I don't even want kids!" – who is listening to her? For the pilots, how are the conditions to be heard that are not those aiming their imposed missions? What happens when pilots are not puppets anymore and talk?

A new angel appears in the middle of episode 22. It is Arael, orbiting Earth as a satellite. Asuka has orders to be Ayanami Rei's and EVA Unit Zero's backup – which she disobeys, launching EVA Unit Two. Major Katsuragi Misato lets her take the lead. "This is the end of Asuka if she can't perform" – says Dr. Akagi Ritsuko, adding: "We'll have to think about a replacement pilot for Unit Two" – "No mistakes allowed." – Asuka tells herself. The music is tense, it rains. EVA Unit Two is positioned to fire against the angel, a shot that must go beyond Earth's atmosphere, where Arael is. The target is out of range though, so Asuka must wait. But the angel hits first: a beam of light, a psychic attack that aims to understand the mind of human beings. Both the EVA and the angel are motionless, the action happens inside of Asuka's mind, as the invasion that happens in episode 13 – *An Angel's Invasion*, or *Lilliputian Hitcher* –, when the angel Ireul hacks NERV's advanced computer system, Magi, and is defeated through coding, fighting in a

cybernetic realm. Asuka tries to fire, but she is caught within the energy ray coming from the angel, which NERV identifies as a type of *Absolute Terror Field*: that is how they name the force barriers both angels and EVAs generate to protect themselves, and to attack as well – since Arael projects its *A. T. Field* against Asuka.

George Frideric Handel's *Messiah* is playing, the *Hallelujah* chorus. Nagisa Kaworu will define the *A. T. Field* as “The sacred domain where no one may trespass. The light of the soul. The *A. T. Field* is the wall that everyone has in their hearts.” – telling Ikari Shinji before surrendering and dying. The attack against Asuka is invading what is sacred and secret, contaminating her mind. Written signifiers, both in German and in Japanese, start appearing as fast frames, eye flashes, while EVA Unit Two and Asuka, inside of the entry plug, have their hands on their heads, convulsing, images Jean-Martin Charcot would make of hysteric attacks: language, structure of the unconscious: we see the words written in white and red letters over the black screen. “Don't look inside of my mind. Please, don't get deeper into my heart!” – she screams. She is in pain, yet, paradoxically, the colors chosen for the scene, along with the music, are bright, from early morning sunshine; from NERV's base, they monitor that Asuka's “mental circuits are being torn to shreds.”

Is the attack a reference to Gian Lorenzo Bernini's sculpture *Ecstasy of Saint Teresa*? The same sculpture Jacques Lacan talks about, referring to the concept of feminine *jouissance*, in *Seminar XX: Encore* (1975: 97) – sculpture pictured in its cover, published in Jacques Alain Miller's edition? However, differently from Saint Teresa, Asuka, during the combat, is not in feminine *jouissance* with the lights, accepting them, lost in alienation, thinking, and feeling they are turning into One. Asuka is confronting separation – what she lost because of language – trying to breathe, not to be drowned by the signifiers the angel's attack made emerge. She is not in ecstatic fantasy; Asuka knows the materialism of the signifiers, that she built a world with them, a phallic significant imaginary world of the I. Representations, when clinically elaborated,

may indicate that there is something else missing besides the phallus and the symbolic meanings it gives to things. It can be dangerous to trespass and enter some places in this world not fulfilled by representation: the lack may appear with object *a*. Asuka refuses to retreat from combat – “I’d rather die here than go back now!” – , again disobeying Katsuragi’s orders, and the attack continues. “My mind has been defiled” – she says after her memories are revealed, calling for Kaji as a master signifier capable of recovering broken walls, connecting sex and language. Why does Asuka refuse to escape? By staying in combat, is she *acting out* against the humans – plotting, unconsciously, with the angel, constituting a new alliance? From the revelation of her memories, is she making the revolution with the angels?

A hypothesis thought by Dr. Akagi is that the angel is probing her mental wavelength, breaking the walls, trying to learn about the human mind, and exploring Asuka’s unconscious: the lack, and the *troumatisme* she does not allow to appear in speech. Moments that occur in a field of absolute terror. The angel is listening to what she never dared saying, going to the edge of Asuka’s neurosis; angels will use what they comprehend about neurosis, in the form of Nagisa Kaworu, against the human symbolic in episodes to come.

There is a cut and we go to Asuka’s childhood, when her mother committed suicide by hanging herself. She is looking at it as a third person, asking “Why am I crying? I already decided I wouldn’t cry anymore” – afterwards she will be destroying a puppet she was given, some stuffed animal. “I’m not a child” – as we heard in her conversation with Kaji. Written words appear again on the screen: *painlich, nein, Stiefmutter, Tod, Wein*. “Mom, please, don’t quit being my mom!” – “Die with me” – a voice says, maybe her mother’s – “Mom, mom, please don’t kill me! No, I’m not your doll. I’m going to think and live for myself! I don’t need a mom or a dad, I’m going to live on my own.” – Asuka answers. She tells the angel she doesn’t want to remember this, that she had forgotten it, for the angel not to make her

dig it up again, that she does not need any of the bad stuff anymore. But to remember the trauma is also to remember that she said she would not die with her mother, that she was not her puppet: that she was going to think and live for herself, on her own. “Who are you?” – a voice asks Asuka: and a repetition of sequences with representations of herself, images that Asuka organized to re-present her, initiates. To the representations, she says: “No! This isn’t me!” – these representations place Asuka in a chain of signifiers, following the *SI*, a master signifier that starts a reaction, the I. Living, because she did not accept her mother’s deathly invitation, with repetition, Asuka may desire, work, and operate by herself, dealing with loneliness, producing difference from within the signifier chain.

v. Where the Desertshore Was, There Should be the Crypt

In the building, the image turns black and white. The room is decorated with vintage objects – but are they vintage in the context of the image itself? It looks like an old picture. Well-dressed at a gala, a woman sits on the couch looking at us; on her right side, a gramophone is on, and a strange machine, in a shape similar to the building, is closer to the camera; on her left side, there is a lamp, organizing the perspective. The image frames only the woman sitting on the couch, but she looks to the ceiling, she is not facing us anymore; she is listening to the music while slowly breathing and moving her body. The machine starts making an alarm sound and light blinks from its antenna. What is the antenna capturing, and what is it transmitting? The giant – who was behind the machine – appears wearing a tuxedo. He walks meticulously to the center of the room, looking through us, trying to peer at something, moving his head to find a better view. The giant touches a button, and the machine stops. He and the woman look at each other and he disappears again, behind the machine. Every step of the giant is a sound played in reverse; as he walks up the stairs of the cinema theater and stops by one of the machines and the screen, this sound keeps going. The machine and the screen are both with the giant and the woman inside of the cinema theater. Can we consider that this is the place where they run the image's semiotic autonomy? The place where singularization is achieved and new fields of reference start operating (Guattari 2022: 40). Are we in a place of the Other of the Other?

iv. Wolves

The crypt in the Wolf Man is the condition for the *I* to be open. For him to bond and not to bond at the same time. What he makes is still a bond, but another bond. *Encore*. Denial as the possibility of having another version – perversion. The crypt secures the inner worlds in the intra-symbolic *I* that does not complement itself with what is external to itself, refusing interpretation. The crypt does not communicate with what is external to the *I*. Only the *I* communicates with the exterior. *Cryptonomy* can be a methodology that makes us desire new concepts, tools, new words, to tension representations.

Open your I.

Besetzung, libidinal economy – Narcissism – Anxiety or chaos? Lines of psychosis in neurosis. And when the mirror is not a reflection, when the mirror is scintillance?

iv. The Swimmer is an Astronaut

Julie is in a café. The waiter asks her if she wants coffee and ice cream. She answers: “As usual”. Is she there for the first time since the accident that killed her husband and daughter? Does the waiter know anything? “As usual” underlines the site of struggle. It is a frontal shot with her in the center, revealing the back of the café, other tables, and the counter behind her. She takes an ashtray from another table and waits for her order. The waiter is quick; he wastes no time. The coffee and ice cream arrive. Julie pours the coffee over the ice cream with her right hand; her left hand is on her face. When she starts eating it, music also begins to play: a man playing the flute outside of the café, a street musician in a suit.

All these accidents that happen
Follow the dot, coincidence
Makes sense only with you
You don't have to speak, I feel

Emotional landscapes
They puzzle me
The riddle gets solved
And you push me up to

This state of emergency
How beautiful to be
State of emergency
Is where I want to be

All that no one sees, you see
What's inside of me
Every nerve that hurts, you heal
Deep inside of me

- *Jóga*, Björk (1997)

Julie's story is one of retracing the map of her desire to the soundtrack of Björk's song, from her 1997 album *Homogenic*. Lava can make textual islands on which to live. The *affogato* in Krzysztof Kieslowski's *Three Colours: Blue*, is volcanic activity. Magmatic force destroys and makes Julie face the possibilities of reconstruction. Drifting tectonic plates, Iceland: rivers of fire under the snow threatening earthquakes and eruptions. Music, in its non-representative form, is a paradoxical conduit for Julie — a place for her to write, to inscribe herself.

After the accident, Julie is in a smooth space in *Three Colours: Blue*; she has crossed Slavoj Žižek's *lacrimae rerum* wall between the symbolic and the real and has lost her striated mapping of invested objects from the imaginary. The *lacrimae rerum*, the tearing object that builds the wall between the symbolic and the real: public tears, communal tears that support neurosis and that rip something from the body that is lost forever. What is lost leaves the holes for driving connections with other objects, with *a*, so to produce other bodies. Julie, in the accident, has lost her family; Julie lost what she connected to herself. Suddenly, her libido is free to write another romance that is not the family romance.

Blue is freedom. Where are the representations of the symbolic organizing life? The real, the impossible, is underlined, carving out the possible for texts. Julie is in a space between the land and the sea; swimming, she has arrived at a littoral of inscription, both literal and metaphorical. To inscribe yourself again in the Other is to be given the chance to alter alterity. Julie survived the loss of all of her objects but one: that is, object *a*. With object *a*, she may be capable of scalping death by living another life in *A*. Not to escape, but to scalp — in a battle with death that is occurring in the mystery of her body, which speaks, one that works not with faith but with the logic of object *a* and the unconscious.

In its logic, object *a* is the existence of a limited infinity of relations between the subject and the Other. To learn to die is to learn the inscription of the Other over the subject. Does dream analysis mean

film analysis? Yes, but only if films are music. *Cowboy Bebop* plays with this method of creation. Broadcast for the first time in 1998, the TV show is *making itself* in the neighborhood of dreams, films, and music. The anime presents in the opening of its sessions and in almost all its interval titles a *screenplay* text, a letter of intentions of how the showrunners play with their creation for the television screen:

Once upon a time, in New York City in 1941... at this club open to all comers to play, night after night, at a club named “Minton’s PlayHouse” in Harlem, they play jazz sessions competing with each other. Young jazz men with a new sense are gathering. At last they created a new genre itself. They are sick and tired of the conventional fixed style jazz. They're eager to play jazz more freely as they wish then... in 2071 in the universe... The bounty hunters, who are gathering in the spaceship “BEBOP”, will play freely without fear of risky things. They must create new dreams and films by breaking traditional styles. The work, which becomes a new genre itself, will be called... COWBOY BEBOP.

Is the spaceship the crypt where characters with a new sense gather – the place where they produce a body of work that becomes a new genre itself? New senses from their *new sense*, from their *nonsense*, disorienting meaning. Films in the neighborhood of dreams and music, operating clinically with *linguisterie* and *lalangue*, with the letter and the signifier. A further operative word is lamella, the Lacanian concept of the sexualized libido as an unreal organ and the incarnation of the neurotic myth. In ancient Greece and Italy, the lamella is the map of the underworld. Is the underworld death or the unconscious? The unconscious is an Orphic space where death does not mean the end of life. Filmic representations of death — that we may call death image — are formations of the unconscious dealing with the impossible that is living death. The lamella as a desiring map for the other scene, alongside the death image, is a text that displays forms that can be

clinically tensioned, as Gilles Deleuze considers the clinic in *Critical and Clinical*, by the knowledge of the unconscious and its cosmology.

Here, we find the geological transactions of *lituraterre*, the smooth and the striated spaces: transactions between Jacques Lacan, Gilles Deleuze and Félix Guattari. The struggle to make a foreign tongue appear in one's mother tongue: from the plane, seeing the plain. It is from the litter of her former life that the main character, Julie, must build another one. Jacques Lacan, in *Lituraterre*, described a landscape:

There you are, this is how it invincibly appeared to me in a circumstance that must be remembered, by the fact that it is necessary then that there should be distinguished erasure. Namely, that between the clouds, there appeared to me the trickling down which is the only trace to appear by operating in it still more than indicating the relief at this latitude in what one could call the Siberian plain. A plain that is really desolate, in the proper sense of the word, of any vegetation, except the reflections, the reflections of this streaming which push into a shadow what does not reflect. (2007: 119)

Sleeping is flying over the real, and *lituraterre* is writing out of loneliness, erasure, and desolation because the Siberian plain is a dream you may wake up to realize. Confronting the unreachable landscapes of the barred *A* and their lines — rivers, streams, and slides: the letter, not the signifier — retracing a map of your earthbound presence in the knowledge of the unconscious, facing the smoothness and the possibility of striating the blank page.

Jacques Lacan is planning his lesson *Lituraterre* after traveling to Japan and flying over Siberia. This brings to mind the nightclub “Cyberia”, where characters gather in the 1998 animation *Serial Experiments Lain* — the same year *Cowboy Bebop* was released. Debating Lacan's concern with a ‘discourse that may not be a semblance’, I associate the possibilities of what the youngsters in the animation might produce.

Cyberia is a place of computation, of logic. In the Gay Science, *siberianethics* can mean cybernetics: the ethics of a network.

The machine is both the airplane and the computer.

Cyberspace, programming, machines, and their codes are in proximity to the concept of *lituraterre*: they are the possibility of acting radically with form and finding lost objects of the unconscious. Online radicality that is already mainstream and monetized, a surplus that speaks to and enables the speech of young people — streams via Twitch, Discord groups. Japanese animation and video games stand out, widely discussed, appropriated, and elaborated within these circuits. The *Sekai-kei* genre and JRPGs are especially interesting because of their plots of defeating God and recreating worlds.

There is also *Halt and Catch Fire* — an AMC drama set during the technology boom of the 1980s and 1990s. In its third season, the characters are working on developing what will become the World Wide Web. The show elaborates on the business of connectivity: first with laptops, then with games, chat rooms, and finally with the Internet. In the episode *You Are Not Safe*, Ryan Ray writes a suicide note:

The world is going to crack wide open. There is something on the horizon. A massive connectivity. The barriers between us will disappear, and we're not ready. We'll hurt each other in new ways, we'll sell and be sold, we'll expose our most tender selves only to be mocked and destroyed.

We'll be so vulnerable, and we'll pay the price. We won't be able to pretend that we can protect ourselves anymore. It's a huge danger, a gigantic risk, but it's worth it, if only we can learn to take care of each other, then this awesome destructive new connection won't isolate us. It won't leave us in the end so totally alone.

Isolation and loneliness are the elephant in the room: they are seeking complementarity. Gus Van Sant's *Elephant*, Hu Bo's *An Elephant*

Sitting Still. In both films, the camera follows the characters in their lives: who they meet, their difficulties, and their plans. The characters are constantly walking and the camera is a third person, looking at the world by their shoulders. How can these men and women desire in their times, in their cities, as old or young people? How do they see their places in society? Are there other possible perspectives? And the elephant? Before the elephant that never appears, before the never-achieved complementarity, Ryan Ray, in *Halt and Catch Fire*, promises a structural process that will crack open the world. The programmer is talking about an invention and its risks — an awesome destructive connection. The internet that breaks walls, the internet that is the Trinity Test, disorganizing the tears of the *lacrimae rerum*.

v. Wolves

Wo Ich war, soll Es werden X Wo Es war, soll Ich werden

Make your own *das Ding*, your own unconscious. Another transindividuality. To create the crypt that gives ballast to other worlds and bodies.

Intersection 2.1 & 2.2

v. Akira and Ryo

We must rhyme because of variation and approximation, for collisions: not because of substitutions and metaphors. Inventing from ontological chaos, exceeding anxiety, finding *unheimlich* thresholds that may open the research and its experimentations – theories and clinical approaches – to new creations of the mind. Being closer to unconscious fusion and its heterogenesis, to the poetry of the *Thalassa* (Ferenczi 2018). Sigmund Freud, in his frustration with the case Irma, dreams and writes *The Interpretation of Dreams* (1997). Freud has fused with something from Irma and writes in this condition. In the real of the dream, something found in Irma fused with Freud and made him work: that is the contribution of both cautious clinical exercises and cosmological politics, to the domain of academics. Jacques Lacan, on the other hand, kept quiet about his analysis and Félix Guattari – but one notices the fusions coming from the *Capitalism and Schizophrenia* project, not only from the books, but from their politics of the unconscious, in late Lacan. *Seminar XX: Encore* proposes the study of *lalangue* (1975: 176), a concept, in the structure of the unconscious, that is not language. The works of philosophy, of art, of psychoanalysis need the tensions of the unfamiliar ceiling to play in the orphan and foreign alterity that is the unconscious, the chaotic realm of the people to come, of *unphilosophy*, of *unart*, of *unpsychoanalysis*. Gilles Deleuze and Félix Guattari (1991: 263) point out, when discussing the *nonphilosophy*, or the *nonphilosophical* comprehension, what we present about the *un*:

They are no longer distinct in relation to the chaos into which the brain plunges. In this submersion it seems that there is extracted from chaos the shadow of the "people to come" in the form that art, but also philosophy and science, summon forth: mass-people, world-people, brain-people, chaos-people – nonthinking thought that lodges in the three, like Klee's nonconceptual concept or Kandinsky's internal silence. It is here that concepts, sensations, and functions become undecidable, at

the same time as philosophy, art, and science become indiscernible, as if they shared the same shadow that extends itself across their different nature and constantly accompanies them.

A formation of the unconscious is one of many possibilities that can be assembled, repeated, and differentiated in clinical processes. At every moment of the disciplines we are working with – philosophy, art, and psychoanalysis –, the *un* exists, preserving an ungraspable particle in relation to chaos, spreading undecidable and indiscernible shadows, unconscious memory that never disappears. To fuse is not to complete, to make One that is perfect, but to make alliances in the persistence of chaos. These are bodily qualities of torsion and distortion, plasticity of the drives, of thought itself. A fetish, the *un* is one more object in our game; *un* is an object that is impossible to reach and to apprehend, always in fugitivity, always in flight. A *das Ding*, a Thing, in each discipline, the *un* is the degree of continuation to our investigations. But not only in disciplines: the *un* is a non-place in worlds and bodies too, something object *a*, the root of desire, makes us remember: ourselves in involution: primitive, mythically forbidden by the story of Oedipus, and still both orphan and unfamiliar. A dispossession in disciplines, in worlds, and in bodies producing production: more objects cause of desire: more transferences: more analysis.

v. The Swimmer is an Astronaut

The desiring-machine is not the I because the I, in its fortress, is built in intense libidinal investment. Swarming signifiers attack: the I is a struggle between life and mission, the ideal of the I and the ideal I it should be. The ideal of the I comes from the unary trait of identification — it is a possibility of difference, of a signifier, in repetition, that may disrupt the chain of signifiers and break out of it in machinic desiring re-researches. In narcissism, the mirror stage is when the libido constructs the body. This is the imaginary: libidinal investment in the body and other objects. Worlds and bodies are textual productions and fabrications. There is also the symbolic and the real, in Lacanian terms. The symbolic is a text, a myth, that will structure, with the libido, a wall for the impossible, which is the real. The real is what does not stop writing itself in its lack: the lack of the sexual relation, the lack of the harmony of complementarity, the lack of the yin-yang.

These are Lacanian, very much neurotic, terms — to speak of a wall for the real is to say that there is something on the other side of that wall, containing psychosis. To build a wall is also to say: jump over it. To make a rule is also to say: break it. To have a role is also to say: do not perform it. Eduardo Viveiros de Castro would call the book *Cannibal Metaphysics* by another name: Anti-Narcissus. Multinaturalism operates with the shape-shifting forces of myths and the libido by elaborating on other texts written by other libidinal investments. This is something that Claude Lévi-Strauss proposed in his essay on magic, religion, and symbolic efficacy in *Structural Anthropology*:

An organic transformation, which essentially consists of a structural reorganization, leading the patient to live intensely a myth, sometimes received, sometimes produced, whose structure would be, at the level of the unconscious psyche, analogous to the one whose formation one wants to determine at the level of the body. (1958: 231)

With multinaturalism we focus on the changing of forms of life by contact, collision, neighborhood, approximation, and war. Understanding that texts are transforming worlds and bodies is an emancipatory path. Writing, talking, and listening are subversive acts of contamination and the production of difference: they are transformative acts. How are we able to listen to someone else talking? If not talking, moving — even if this movement is in stillness? What is possible if we elaborate on other myths, and other world-buildings and desiring-machines, by writing, talking, and listening — producing — with psychosis and perversions instead of trying to frame them in neurotic apparatuses? Myths are the texts which produce, with desire, articulations and disarticulations of worlds' and bodies' ecologies and economies: where the exterior and the interior environments, the *Umwelt* and the *Innenwelt*, organize and disorganize lives on earth.

A matheme is a further example: the barred *S* and the *a* in tension — the phantom —; human-made stories of desiring-machines.

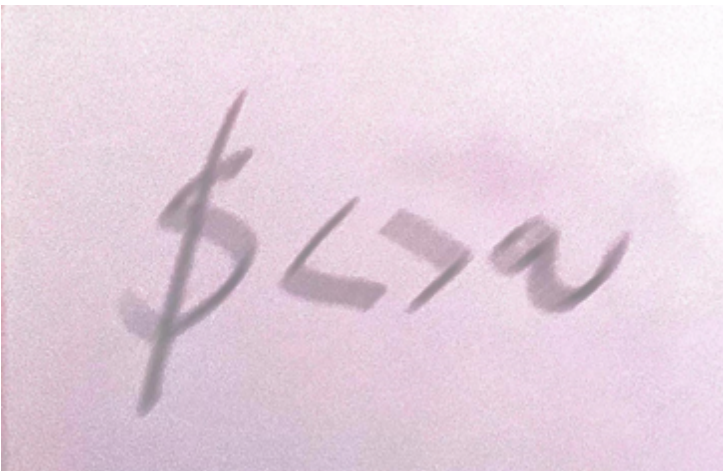


Figure 5: Jacques Lacan's writing of the phantom found in *Seminar XIV*

When Contardo Calligaris publishes a book called *Hypothesis on the Phantom*, it is possible to read the hypothesis the phantom displays in a story by flying over it, very low, by deciphering without diving into

meaning. The puncture, in the operations of the phantom, is a rhombus formed by “greater than” and “lesser than” signs. The relation between S , barred by the signifier, and a , the root of desire and the remains of the division between A and S , is tense. The subject, in neurosis, depends on the signifier to be represented to another signifier, to have a place in the signifier chain; in psychosis, the delirium produces an Anti-Narcissus’ chain, challenging the Lacanian mirror-stage; and in perversion, one invests the libido in the signifiers, against them, trying to change them, the laws, instead of investing in objects. The a tracks down the process of existing in language, of occupying a place and desiring from that place. How is it possible for a to be greater than the barred subject so other texts can be written? You died and will be spoken of: the signifier inscribes death on the subject with its bar; the phantom speaks of the subject’s alienation and its living dead tensions.

Virtually all drives are death drives, writes Jacques Lacan in *Position of the Unconscious* (2002: 718), because they aim to go beyond the pleasure principle, setting life free from the limits of *jouissance* and another virtuality: the mirror. *Fort-Da*, from *Beyond the Pleasure Principle*, is agency, the throwing of the object back and forth, the libidinal investment in handling objects. In *Beyond the Pleasure Principle*, is the death drive coordinating life in A ? Is there freedom living in A ? Or, why should death be what sets life free? Deaf drive: to become deaf to the limits of language. Are there other deaths that are not Oedipus’ or Narcissus’ death? Perhaps Orpheus — traveling to the impossible underworld with love, singing: trust what you hear; you do not have to look. Face the clinical anxiety of not looking, but listening to: on the couch, during a session. On the limits of living death and its representation. Eurydice’s death is the beginning of the story for Orpheus, showing that death is not the end, making death another place for living. The netherworld is also a place *in* the world. It is language, always; there is no metalanguage.

Rather than only accepting A as a space for the neurotic myth to film its representations of life — as a panopticon —, schizoanalysis proposes

drifting in *A*, unanchored by a master signifier or governed by a semblance. For names, the foreclosed name-of-the-father opens up space for the appearance of a precarious monster: “Walt Disney presents — a David Lynch film”, a film with perverted credits, as Slavoj Žižek observes (2013: 99). What kinds of stories become possible when Walt Disney meets David Lynch? Schizoanalysis is a subversion of the diagram of forces in human technology through an orphic elaboration of the underworld of the unconscious. What if David Lynch were to adapt a Don DeLillo book — would it be *Underworld*? DeLillo writes in *Underworld*:

We built pyramids of waste above and below the earth. The more hazardous the waste, the deeper we tried to sink it. The word plutonium comes from Pluto, god of the dead and ruler of the underworld. They took him out to the marshes and wasted him as we say today, or used to say until it got changed to something else. (2011: 106)

The faith of suspicion and unreality. The faith that replaces God with radioactivity, the power of alpha particles and the all-knowing systems that shape them, the endless fitted links. (2011: 251)

Overcomposed close-ups, momentous gesturing, actors trailing their immense bended shadows and there was something to study in every frame, the camera placement, the shapes and planes and then the juxtaposed shots, the sense of rhythmic contradiction, it was all spaces and volumes, it was tempo, mass and stress. (2011: 429)

What to do with our litter? An intense multiplicity of atomic waste builds pyramids above and below the earth. Pyramids are forms, the unconscious works with formal repetitions. Psychoanalysis is a matter of work and of trusting the work: a formation of remarks on forms. Exposed to their own radiation, this is how analysts become analysts. The shock of contact to their own atomic energy. Studying atomic

forces, intensities, radioactivity, and their endless fitted links; studying shapes and planes, juxtapositions, rhythmic contradictions, tempo, mass, and stress.

vi. Wolves

The crypt is an *atopos*, something bizarre, that is not to be found. It is made of the same material as the *I*.

Wolves walk in packs – one or several wolves? How to work in packs?

Instead of subject, we could speak of multiplicity, or even just of objects that cause analysis.

A signifier that always escapes, always on the run – neither hermeneutic, nor phenomenological.

What to do in front of the crypt? How to be in front of a crypt that is never there? How to become an object in the clinic? We can rhyme in a poetry that is not universal, not universalist, and not universalizing. Less by substitutions or metaphors and more by rhyme. We invent in the anxiety of the analyst, the *unheimlich* of the analyst, which can produce clinical-theoretical novelties, or modes of existence and operation. To be a little closer to the chaos, finding heterogeneity, the *Thalassa* in the clinic. The dream of Irma, a case in which Sigmund Freud feels frustrated, causes him to write down the *Interpretation of Dreams*.

Unfamiliar ceiling. The potency of the unfamiliar. Orphan unconscious. Being a foreigner inside the practice is the possibility of deterritorialization, to be other analysts, to become analysts.

Psychoanalysis is the wild reserve of the unconscious and its libidinal assemblages, the production of desire as difference confronting the death drive, building compositions, bricolages from chaos. It is not a civilizational mission. Is it an atomic bomb? A trinity test?

Inventing, twisting, making torsions, rearticulating words, concepts, signifiers captured by fantasies or ghosts. A reserve is not a zoo – it is a whole ecology. Analyze the analysis. Jacques Lacan does this with Freud. Example of the Oedipus complex and the truth of the sphinx in *Seminar 17, The Other Side of Psychoanalysis*.

vi. The Swimmer is an Astronaut

David Lynch, with Mark Frost, released in 2017 what I consider the adaptation of Don DeLillo's *Underworld*. That is *Twin Peaks: The Return*. Time, sex, and gold are the trinity of symbolic electrical conduits in David Lynch's and Mark Frost's insurgent fiction. In the TV show, my attention focuses on the deceiving notion of One, in "Laura is the One", said by the oracle that is the Log Lady, and the many deaths of Laura Palmer; Audrey Horne's scenes; and Part 8. Agent Dale Cooper and Laura Palmer, in the forest and in the red room, listening to the *xapiripē*, are reorganizing the myth of Orpheus and Eurydice: producing music by failing; Audrey Horne shows, with anxiety and not being able to resist her dance, the transits and blockages in the imaginary, the symbolic, and the real; and, in part 8, in the "underworldly" atomic desert of mutations and the mauve sea, the nonsense of a poem is a spell. What are the forces at play in returning — or rebuilding a story? Intensities of unconscious libidinal energy investments that occupy representations — the *Besetzung* — and transform bodies and worlds. *Zung*: almost *Zunge*: tongue. The occupations of the tongue.

Many other authors desired to return and rebuild their productions in artistic, theoretical, critical, and clinical practices. Anno Hideaki and *Neon Genesis Evangelion*, originally from 1995, are further examples and objects of interest. Shortly after the first run of the animation, Anno produced and directed two films: *Neon Genesis Evangelion: Death & Rebirth*, a recap of the show, and *Neon Genesis Evangelion: The End of Evangelion*, articulating another end to the story — or, at least, a parallel ending to it, something that is occurring during the "lack" of action of the show's last two episodes. I say "lack" to play with it, because the animation's two last episodes are known for being widely

disliked since Anno decided to stage them inside the characters' minds; the film, nevertheless, displays the action of "human instrumentality" — the merging of human souls that would end the "lacking", creating a God through the Apocalypse — that is happening outside, when the world is ending.

Over a decade later and until 2021, several new films were released: with other possibilities, fates, and narratives for the characters and for the world. *Evangelion: 1.0 You Are (Not) Alone*, *Evangelion: 2.0 You Can (Not) Advance*, *Evangelion: 3.0 You Can (Not) Redo*, *Evangelion: 3.0+1.01 Thrice Upon a Time*. I notice the importance of the parentheses in the titles, and the "plus one" at the end of the story, in the last film. The *(Not)* that says *no* to One storyline — not once, or twice upon a time, but thrice upon a time — and is the *knot* that ties them all together. Jacques Lacan, when building his school — that he would later dissolve —, proposes that a cartel, a small number of psychoanalysts that will study together — no less than three and no more than five, in a just measure —, needs a "plus one" who will question the knots and provoke the group. All participants must have a question to study together and the "plus one" operates discussions and instigates elaborations. Returns, rebuilds, re-runs, encores. The knowledge of a cartel, a main pillar of the psychoanalytic school, is produced by organization and disorganization, underlining the importance of conflict, the existence of several streams of thought, and the necessity of intense multiplicity when working with theory and clinic.

Gilles Deleuze and Félix Guattari drew with the concept of the *ritornello* an important perspective for the production of stories, their creations, and their de-creations. The *ritornello*, in its form that comes from somewhere, triggers other forms that go somewhere else:

A child in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song. Lost,

he takes shelter, or orients himself with his little song as best he can. The song is like a rough sketch of a calming and stabilizing, calm and stable, center in the heart of chaos. Perhaps the child skips as he sings, hastens or slows his pace. But the song itself is already a skip: it jumps from chaos to the beginnings of order in chaos and is in danger of breaking apart at any moment. There is always sonority in Ariadne's thread. Or the song of Orpheus. (1980: 381)

In works of art such as *Twin Peaks* or *Neon Genesis Evangelion* — that achieved enormous success — reconfigurations of the story and representations of the plot have to do with their mythology; their audiences may grasp, but cannot possess their meaning. Stories in danger of breaking apart at any moment. The audience, as a child, gets lost and takes shelter in a song they know, in a trace of narrative, trying to find order in chaos, beginnings that are taken from myths, from something else, from trans-individual things — anchoring, *encoring*. *Twin Peaks* and *Neon Genesis Evangelion* are folding and unfolding in time, and making “*lituraterrial*” spaces that preserve themselves in insufficiency and strangeness; they operate with the meanwhiles, the intervals, of a *ritornello*, both guiding and misleading the audience, transversing what is familiar and what is strange, new, and unknown, opening other paths for the ones who get in touch with them and follow their trajectories.

All dreams are nightmares and horror films. We ask: What does my dream want of me? My dream wants something from me. My dream haunts me when I am awake, defying symbolic phantoms. To go to sleep is dying every day: negativity facing the positive of symbolic human law: we name it “un-conscious”, not the “subconscious”, which underlines negativity. “You know, about death, that it is just a change, not an end”, says the Log Lady before her own death; the actress’ death is the character’s death: as we see after her final scene, in the credits of Part 15, that states that it is *in memoriam* of Margaret Lanterman, the

character, not Catherine E. Coulson, the actress. The Log Lady is the Lady who has the log files of the story.

Dreams go after us; they are formations of the barred *A*; they are memories of what we forget. To dream is to be able to listen to the humming of electricity, to the intensity of waves in a mauve sea. *Twin Peaks: The Return* is a cosmological production of insurgent fiction that operates as a dream. Insurgent because it is a rebel narrative of representations in their limits, fighting occupations of libidinal energy. The insurgency of fiction is fiction that returns, rebuilds, and re-runs — the foldings of the *lacrimae re-run*. Noise, song, and sound are in a constant process of territorialization and deterritorialization; clinical cuts, and attachments. The curtains of the red room as the red curtains of Sigmund Freud's study. The red room; the *read* room keeps making things change.

David Lynch and Mark Frost wrote a story of dreams, of the real: the impossible, the impossibility of the One, of the complementarity between Dale Cooper and Laura Palmer; the impossibility of harmony. Agent Dale Cooper, who loves coffee — does he fall asleep and dream? Cooper, almost copper — a more affordable electricity conductor. “I am dead. Yet I live. Meanwhile...”, says Laura Palmer to Agent Dale Cooper — the child who, in the impossibility of the dream, is alive and tells his father he is burning. The famous dream reported by Sigmund Freud of the father talking to his dead son; in the dream, the son warns the father, who wakes up to fire covering the corpse. Fire, walk with me; impossible, walk with me when I am awake. We dream in the real and are awake via the symbolic. We desire in this transit of laws and losses, of object *a*, between the real and the symbolic: building again and again the imaginary. By waking up to the impossible it is then possible to realize, to produce, to desire. Music is made because one is able to both strange what should be the mother's home in its representation and fail to complete one's symptomatic mission: the music of Orpheus and Eurydice, the music of Dale Cooper and Laura Palmer, the music of Ikari Shinji and Ayanami Rei.

Clinically working with the drive and the transference may transform the body and the world: so it is possible to film a train that breaks the wall, the literal possibility of the train's arriving at the station in La Ciotat — the 1896 film by the Lumière brothers — to hit its audience. Not the train in *Possessed* — a 1931 film by Clarence Brown — which is admired by the alienated character in the scene's metaphors. When cinema is not dangerous it is a framed framing apparatus, a mastered master's dispositive of material technology. The train — the *Zug*, another word for train, in German, when Freud refers to the *einziger Zug* — is the trait that in psychoanalysis points out to the necessity of institutional analysis: how to listen to someone who wants to be in psychoanalysis? Psychoanalysts are stations that will broadcast the sound of the trains.

To become a psychoanalyst is to become an object, object *a*, for the analysand. It is object *a* that crosses the wall from the symbolic to the real; in neurosis, it is the cause of anxiety, what appears instead of the lack. Object *a* is with the unary trait — drifting but not adrift, swimming with Franz Kafka's Olympic medalist. The great swimmer does not know why he is being celebrated. A baby rejecting his own majesty so that he can desire something else, another position in *A*. Object *a* is the possibility of producing more desire; desire is not a lack but the production of more desire — schizoanalysis underlines the surplus, the remains, the waste, and the litter sustaining the world in a web of facts. The medal, the Olympic record, is not the phallus; it is the *unheimlich*: opening a space that is uncovered by the libido. The champion holds the object for another life as a swimmer or not, for other libidinal investments, for other texts, myths, and forms of life. To fail to recognize his championship is to be able to fail to recognize home. The swimmer is an astronaut who reaches another planet precisely by returning to where he came from.

v. Nagisa Kaworu's Littoral

The titles of episode 22, in *Neon Genesis Evangelion*. What does it mean to *At least, be human? Don't be* – what? And what are the forces and intensities of tensioning the first and the second title? *Don't be human?* And: *Dumb humans*, believing too much in their prophecies and technologies? And: *Dummy, be human!* Is it what the angel Arael is saying to Asuka, or what Asuka desires but cannot say?

Episode 22 comes after the history of NERV – episode 21: *The Birth of NERV* and *He Was Aware That He Was Still a Child* – and before the death of Rei II – episode 23: *Tears* and *Rei III* –, when an angel tries to make contact again in a body combat against EVA Unit Zero. Finally, two episodes later, the audience is introduced to Nagisa Kaworu – episode 24: *The Final Messenger* and *The Beginning and the End, or Knockin' on Heaven's Door*. Nagisa Kaworu is littoral, the seashore between human and angel, the trans-species interlocutor revealing the non-human composing the human. Kaworu is the final messenger, the one producing another perspective on the war between humans and angels. He will show that humans are angels as well, not opposites. For us, here, writing with philosophy and psychoanalysis after *Neon Genesis Evangelion*, the introduction of Kaworu is what summons desire as an actor to the scene, playing with words, counter-attacking the signifiers: if not, there is no way of stopping the death drive represented by the human instrumentality. The characters have an opportunity for choosing life over death with the production of narratives that diverge from the *Dead Sea Scrolls* guiding the Human Instrumentality Project.

The figure of the exterminating angel is invoked: entering the home of the humans, the headquarters of NERV – the nerves of the body, the real of immanent senses that are not codified by the symbolic and

transcendent into a soul (SEELE, the organization that was supposed to control NERV) –, bringing a theorem, as we see in Pier Paolo Pasolini's film, demonstrating a logic to the humans, the logic of the unconscious. If in Pasolini's film the angel leaves and transforms with his absence the father, the son, the mother, the daughter, and the maid; in Anno Hideaki's story, Nagisa Kaworu must provoke his absence by dying in the hands of EVA Unit One and Ikari Shinji, her pilot, because he understood something. *Her* pilot – since EVA Unit One absorbed Shinji's mother, therefore it is also her; EVA Unit One is the only EVA that is made from Lilith, the first human, other Units are made from Adam, the first angel.

The end of the world, in *Neon Genesis Evangelion*, is prophesied as the contact between Adam and an angel, so humans build EVAs to fight the angels and avoid the contact. As the show follows its course, its narrative is the upheaval against that prophecy. Humans are the ones reaching the end of the world by developing a plan called the Human Instrumentality Project. NERV plans to merge all human souls, ending the lack – the irreducible lack that is not replaced by the neurotic signifier, as Jacques Lacan calls it in *Seminar X: Anxiety*. Humans, in *human instrumentality*, by being an instrument of the Other, of language and its culmination in science, would become the Other themselves: with no imperfections, lacks, separations, or differentiations; their souls, when merged, would be complete, harmonious in a perfect being, or God. But there is another contact, that is the contact with desire, capable of stopping human instrumentality and human's scientific expansionist commandment of “Go ahead, do not stop, keep knowing always more” – as indicates Jacques Lacan in *Seminar XVII: The Other Side of Psychoanalysis* (1970-1971: 62). Desire allows the cosmos to go on working its difference, preserving the unknown that must not be known, of the unconscious and the tensions of its formations – the unconscious must remain as the possibility of extreme alterity never to be reached: reachable are its *formations*: dreams, symptoms, slips – in a struggle with censorship and productive tension. Therefore, *human* and *Other* would not be the same. The praxis of desire is the praxis of difference;

desire is multiplicity facing up the Other, a mutiny in the destroyer warship transporting EVA Unit Two, where Asuka and Kaji were looking at the Moon, taking the means of production so to create or to convert war machines that will fight other wars. These are the *good-news* meant in the word *evangelion*.

Ikari Shinji will murder Nagisa Kaworu after the pilot, now revealed to be an angel, decides to die and lets Unit One grab him. Shinji will accomplish his mission of destroying the angels by crushing Kaworu's body; his head will fall off to the Geofront's sea, in a long motionless scene that only highlights the intensities of Ludwig van Beethoven's music. We do not see Kaworu or Shinji, only the EVA, her hand closed, Kaworu is in her hand, there is a knife stuck on her chest. The angel reaches what was supposed to be Adam, but instead of Adam, he finds Lilith. Both humans and angels are descendants of the ancestral race, of alien forms of life that planted their seeds on Earth. Angels are the heirs of Adam, and humans are the heirs of Lilith in the mythology of *Neon Genesis Evangelion*. Adam has the seed of life, angels are the fruit of life: they have the *S2 engine*, an infinite source of energy – the EVAs, for instance, need umbilical cords connected to their spines so they can move, a technology intrinsic to angels that humanity had yet to develop –, and multiple forms. *S2*, the shape of the heart, and the signifier that follows the master signifier, in Lacanian terms: we, seeing the TV show, are elaborating on the transformations of when *S2* diverges from *S1*, from the semblant. What does one become diverging from *S1*? Lilith, on the other hand, has the seed of knowledge, humans are the fruit of knowledge – they have science and technology.

Christophe Thouny's article *Waiting for the Messiah: The Becoming-Myth of Evangelion and Densha Otoko* offers important observations about the pilots and the EVAs:

We learn at the end of the series that the soul of each pilot's mother has been transplanted in their respective EVAs, while the EVA units themselves have been made out of Adam, the first Angel (and Lilith in the case of EVA

01, piloted by Ikari Shinji). Humanity is the last generation of Angels, the end product of a long line of genetic experiments starting with Adam and Lilith. The line is definitively blurred between the pilot and the robot; they are cousins, different and not so different. The pilot and the EVA-robot are two distinct entities that must enter into a relation of co-penetration, as suggested by the imagery of the entry plug and the amniotic-like liquid (LCL) in which the pilot is immersed. (2009: 117)

The binary fence between humans and angels will be trespassed by Kaworu – this separation functions as the separations between nature and culture, or man and woman, or form and content, or even between the Lacanian real and symbolic. Language structuring the unconscious and controlling the imaginary with binary fences, imposing a certain development to humanity, and a role to Shinji. Nevertheless, if Thouny considers cousins the pilot and the EVA, I will go for a more obvious relationship between them: the pilot and the EVA are son/daughter and mother. Taking from a torsion Jacques Lacan makes on Sigmund Freud's Oedipus complex, in *Seminar XVII: The Other Side of Psychoanalysis*, in which he says that Oedipus marries his mother not only because he killed his father, but because he solved the Sphinx's riddle.

“What goes on four feet in the morning, two feet in midday, and three feet in the evening?” – asks the Sphinx. Because Oedipus knew the answer to the question, solving the riddle, he entered the city and married his mother. Jacques Lacan will consider this answer the knowledge both scientists and philosophers search for: the truth. The Sphinx's truth is humanity's death threat to humans and to worlds in limitless death drive, becoming One instead of becoming a multiplicity of attachments found in objects root of desire. How is desire, a constant practice, the ecological preservation of the unknown and its possibilities? Desire, with philosophy, psychoanalysis, and art,

challenges the scientific *jouissance* of limitless progress and technology, the knowledge of truth and the correct answer to the Sphinx who is coordinating the body as an effect of language and its myths, producing understandings, images, and machinations. Desire challenges the perfection of mother-child *jouissance* – against it, there is the imperfection of the sexual relation, the impossibility stated by the Lacanian real: pointing out the lack.

Oedipus' fate would be different if he did not answer the Sphinx correctly. Intoxicated by language and the search for the correct answer or the truth, one's desire is a possibility of freedom other than the death drive – because the death drive decides to escape the panopticon of language by dying, by regressing to the negativity of the motherly primordial sea, instead of making desiring wars against the symbolic, changing it, turning signifiers into something else. Psychoanalysis elaborates on what is beyond the pleasure principle that is the death drive. More than pleasure, death drive is the ultimate question of psychoanalytic clinic and its discoveries because death is what makes desire so important when working with the unconscious. Psychoanalysis is a fight with death, a non-scientific clinical practice. If desire is not heard and sustained in language, death is coordinating freedom and agency in life, ruling life, capturing what one may assemble in life: where we come from, and where we go to. Hysteria is the main neurosis because it deals with contemporary times happening in life of both being generated and going back to the uterus – fate's disturbance is the work of desire and its errors, eros, erotic risks of making mistakes, choices, losing, and gaining.

The Sphinx, mythologically, controls the doors to the city, the opening and closing of the sphincters, gatekeeping the erogenous zones – holes, canals, and entrances revested in libido – that are connecting surfaces, the inside, and the outside, with the drives, to the unconscious. Sex is language. We dream about sex to wake-up: this is the symbolic calling us from the side of the Other, for us to wake-up from the real that is the dream and the impossible, that is knowing there is no sexual relation,

but language covering sex. The libido, investing over objects, builds the I and reverts the eye; it is the unreal organ Jacques Lacan will conceptualize as lamella, in *Seminar XI: Fundamental Concepts of Psychoanalysis*; it is the incarnation of the Oedipus complex, the myth located in the body when signifiers attack and language occupies it. The libido, by sexualizing worlds with signifiers, is the blade separating the mother's breast from the baby's mouth. This separation means what you lose, pleasure, what is cut from yourself with the blade of the lamella and falls when entering the symbolic. Object *a* falls, introduces demand, and is the root of one's desire.

Desire is the link to an unrecoverable and perpetually pursued image from the past. Other objects and worlds will be built with object *a*, this relational object in constant re-search of representation: territorializing, and de-territorializing libidinal investments. Therefore the importance the *body without organs*, as well as the work of art, for Gilles Deleuze and Félix Guattari – concepts attacking, in their multiple and intensive heterogeneity, the lamella, and interfering with *percepts* and *affects* in the relations between the real, the symbolic, and the imaginary structuring the unconscious. Language must not be a technology used for sanity, control, and perfection: it must avoid scientific capture, domestication, and mastership – preserving what is revolutionary in psychoanalysis and in the concept of the unconscious. Psychoanalysis uses the common sense of language, using the symbolic to operate its *disorganization*.

“The *Traumdeutung* is an exceptional modern novel” – Félix Guattari says in *The Three Ecologies* (1989: 26). Schizoanalysis is complexifying the propositions of Jacques Lacan about Sigmund Freud's unconscious and rethinking health: declaring that literature, or art, is health, a work of life and death. Gilles Deleuze and Félix Guattari are looking for the unfamiliarity of radical differences when underlining a machinic eros that disrupts, with desire, language in its repetitive movement and organization. The machine works the way dreams work – not totally apprehended by the symbolic, using the symbolic to

produce desire inside of the structure, with language. Psychoanalysis is with literature: reversing apprehension by working the potency of language; taking representations and turning them into delirium, to go against laws and reality. To write literature, not science, with language; analysts must be concerned with methodologies for the unknown, not for confirming a prophecy. Riddles never to be solved, word puzzles impossible to complete, mazes to get lost inside.

Challenging scientific *jouissance* is disagreeing with premeditated plots of language, writing stories with it, over its own laws: opening spaces for unprescribed and unexpected pleasures. Stories that started in childhood, with primitive accumulations of libido, that will counter-attack the symbolic and its signifiers in plans of polymorphous perversity. Angels are not conformed in a certain shape or representation as humans are; being an angel is being strange, to *strange* a narrative, to be different, to be foreign. Nagisa Kaworu, an angel, actively exists in language, being an object for Shinji to cover with his libido and diverge from finding the Sphinx's truth. He is an *être-ange*, the impossible and paradoxically sexualized a-sexual form of life, complicating the sexual impasse when crossing the specifications of what is human and what is angel: the root of desire that makes Shinji want to use his tongue, and pervert with his language an imposed prophecy (Lacan, 1975: 16).

A new world of possibilities is open for humans with the discovery that they are also angels. It is as if Kaworu already knew that he would find Lilith instead of Adam when descending to the deep underground of NERV's central dogma; as if he was trying to show Shinji what there is in the underground, and to allow him elaborate on another story: one that is neither prophesied, nor planned for him.

There is no main title song or opening sequence in episode 22, maintaining a somber pace; it is a very serious and sad installment in the series, when characters are disoriented and discontented in their narratives. There is a repetitive sensation during the anime that the characters' fates are controlled by a forged scientific prophecy that

weighs over them. The weight of the Human Instrumentality Project, of language as technology and instrument of scientific knowledge; a plot that states what will happen to humanity and the roles of the pilots in it. The instrumentalization of the symbolic by science is the reason for the war happening in *Neon Genesis Evangelion*. The angels are attacking science. Are the characters in the anime able to transform their stories? The concept of *sensation* can be turned into a transformative concept here, coming from Gilles Deleuze and Félix Guattari; one that defies a captured symbolic: disorganizing, allowing strangeness and difference enter repetition, and de-instrumentalizing language with the work of art. Humans are angels as well – but angels caught in their own narcissism of scientific development. My hypothesis is that the EVAs become a *bloc of sensation* composed of *percepts* and *affects*, because of desire and the formations of the unconscious. Gilles Deleuze and Félix Guattari say:

Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, percepts, and affects are beings whose validity lies in themselves and exceeds any lived. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. The work of art is a being of sensation and nothing else: it exists in itself. (1991: 196)

Man is not the master of the work of art because the work of art transforms man into *percepts* and *affects*, a disorder against instrumentalization, toppling hierarchical positions. The work of art, in its animism, faces back man and questions: What else besides yourself and these representations? Animism of signs and signifiers, *signaletic animism*, Thomas Lamarre calls in his book *The Anime Ecology: A Genealogy of Television, Animation, and Game Media* (2018: 345) – the work of art, thinking with technology, is a being closer to the practices

of witchcraft, more than it is to the practices of science. As in a dream – that does not need interpretation to be explained, but to make torsions in the symbolic by being talked about, intruding life, encroaching on representations, offering the dreamer the possibilities of words that mean this *and* that, not this *or* that —, the work of art, because of man, is the opportunity for the absence of man as a censor master signifier and a ruler of language.

Jacques Lacan, after Sigmund Freud, elaborates on the unconscious structured as language; but he will also write down the existence of another concept operating with language in the unconscious that is *lalangue*. *Lalangue* is the matter of the unconscious: breaches of senses, letters, sounds, and rhythms in cohabitation with the signifier chain, provoking – both annoying and stimulating – representations (Lacan 1975: 176). Language must cohabit with this matter, which is not fully captured by symbolic censorship and the limitations of castration. Something can be something else when art starts interpreting man, not being only the object of man's interpretation. Because one exists, one may be absent – what happens, what can be produced in absence? Structuring the unconscious, if a signifier representing one to another signifier, in the signifier chain, is not there, what do we have – the sounds of *lalangue* instead of language? Thus, one can work with new material: tensioning, making inscriptions in the body and in the world, writing with the impossible, operating with the impossible of the dream.

The EVAs invoke a new world of paradoxes and conflicts since what was produced by man will no longer depend on man to exist. This independence sets man free to desire and become something else that is not its own historic representation anymore – the development of something, and progress –, fissuring what man covered and built with narcissism: the I and the eye. *Sensation* is a coalescence that does not aim for perfection or the One, but heterogeneity capable of more differentiation. EVA Unit One will preserve the samurai head, their helmets; at the same time, she, EVA Unit One, is the most advanced

production of man. EVA Unit One's samurai head is an unconscious form of inscribing the cohabitation and ambiguities of diverging forces, pointing out to several directions, destinies, and productions: living both at the time of the samurai and in contemporary Japan. Shinji is making decisions inside of the entry plug of that EVA, piloting, called forth by desire.

Neon Genesis Evangelion's last two episodes, 25 and 26 – 25: *A World That's Ending*, and *Do you love me?*; 26: *The Beast that Shouted 'I' at the Heart of The World*, and *Take care of yourself*; later, for the film *The End of Evangelion*, they were retitled: 25: *Air*, and *Love is Destructive*; 26: *My Purest Heart For You*, and *One More Final: I Need You* –, will have its main characters telling their stories in a theater stage, accepting human instrumentality. However, in *One More Final*, in the action of the film *The End of Evangelion*, Ikari Shinji will refuse the Human Instrumentality Project. The pilot will choose *Air* to breathe with his lungs, in the movement of his body, not the LCL orange amniotic liquid of the womb that would feed him, or make him breath even when he does not inhale and exhale. Choosing to breath even though it is not necessary to, knowing that *Love Is Destructive*: that new love – Shinji's perverse, bisexual, nonconforming love for Kaworu and Asuka – destroys suffocating old bonds – Shinji's love for Rei, the reproduction of his mother. Resisting when the Other states *My Purest Heart For You*, in exchange for your life. The Other that demands *I Need You* to go ahead with the task of complementarity.

Ikari Shinji will face the rejection that might be inflicted to the pilot who does not complete or accept his mission anymore; instead, he starts rejecting being an instrument of the Other, of the phantom composed by science which establishes what he is and turns him, the pilot, and EVA Unit One, into what is missing for the Other to enable complementarity, a solution to a structural lack in the Other. This represents Shinji in the signifier chain, to another signifier. It happens when he is attacked by language. Signifiers give Shinji a masochistic place desired by the Other, an ideal I he should be for the Other. The masochist might be

reborn by beating up the father, recreating worlds and bodies with motherly cosmic forces (Deleuze 1967: 59). Rokobungi Gendo marries Ikari Yui and becomes Ikari Gendo, taking the wife's last name, inverting the symbolic order of families. EVA Unit One eats the father, writing with Ikari Shinji a masochistic *perverting* poem.

Because Kaworu understood something about humans and decided to die, something may be transformed. Kaworu's sacrifice turns him into a transformative object of analysis: thus, Shinji can question his agency, what he desires, and why he pilots the EVA. Desire is when possibilities confront the potency of the Other – possibilities of becoming not-One with the Other. Shinji's lack confronting his phantasy of being a missing piece to the Other's lack that he thought he was, questioning the task he thought he should complete. The I, now, may subvert the potency of the Other by being in the symbolic, using language, and desiring something that is not what he thinks the Other desires of him as demand. Instead of satisfying the demands of the Other, one is now able to desire from the Other – using the Other's own technology, language, what the Other has created for the pilot to execute his task: EVA Unit One. Nagisa Kaworu is a double agent, as the analyst, who infiltrates – in-filtering – the symbolic to unsettle it. He is the littoral between angel and human that will make Shinji compose the space for a new life.

The emergence of life is troublesome and difficult, depending on external and internal factors and balances, otherwise there is death. *One More Final*, at *The End of Evangelion*, is the beginning of a new world, at the beach, where Shinji and Asuka are together in love and hate. He will exist in this new world recreated because he desires something else and rejects instrumentality; though his *ex-sistence* is still situated in the symbolic – implicating the Other, or better saying: the Other will still implicate him. “The symbolic bears only *ex-sistence*,” remembers Jacques Lacan in *Seminar XX: Encore* (1975: 150), paraphrasing from his text *L'Étourdit*. Tensions, collisions, contaminations, and the *Möbius* strip are not over: they are still happening and complicating the limits of the external and the internal. Lacan continues in this seminar: “Nothing

concentrates more hatred than that act of saying in which *ex-sistence* is situated.” – one says, speaks, because one confronts the lack, what was lost, with object *a*. Ambivalent love and hate indicate the contemporaneity of the old and the new, the eros of desire, the possibilities of errors and imperfections. Asuka represents the persistence of alterity, and therefore the persistence of the unconscious. *Pilot* is how the first episode of a new series is called – a new series is always starting: there is always a new film of Neon Genesis Evangelion, there is always a new EVA Unit under construction. The pilot, even in this new world, producing the *body without organs*, will not be alone. Ikari Shinji must not abandon desire as a practice, because the Other and Their laws are still at play – Anno Hideaki, the creator, will insist on revisiting Shinji’s story, looking at him, externally interfering in the character’s inner thoughts, provoking his actions; redrawing and rewriting the *Evangelion*.

Intersection 3.1 & 3.2

iii. Blades

We look at Venice, we look at Tazio and we look at Gustav von Aschenbach, who is himself looking. Tazio does and does not look back; he returns and does not return his look to the one who looks at him. And Venice: does it look back? Maybe, since there is a plague spreading throughout the city; coming from the East. It is a pointing out of anxiety. It vibrates; the story's environment will collapse with Gustav von Aschenbach. Is there an excess of metaphor? Are we saturated with representation under Gustav Mahler's music?

Gustav von Aschenbach is in a barbershop. Previously, during the other scene, we watched his child's funeral in a flashback. He and his wife cry while the coffin is taken to the graveyard in a carriage. The barber says Aschenbach is negligent to his appearance, that he does not take the trouble working on himself, and that he has the right to his hair's natural color; the barber talks about being old and feeling old. So the main character dyed his hair and beard, and put make-up on his face. This scene is in-between — one of the moments that happen between long scenes in which Tazio is being looked at by Gustav: thus, also by us: witnesses of this process.

“I will restore what belongs to you immediately”, says the barber. “How?”, asks Gustav; “Leave it to me”. He makes no opposition to it: and accepts the barber's proposition. Is it a faustian pact? Does Aschenbach believe that the barber can restore what was lost? “And now you sir can fall in love whenever you want”. There are several mirrors in this scene and Aschenbach is always caught in ambivalence — looking and not looking at his reflection. *Aschen* is ashes in German: and Aschenbach will look younger, and at the same time a caricature or a ghost of his appearance that was shown in the film.

Death in Venice's last scene. Tazio and another boy fight on a beach. Their young bodies struggle. Gustav, sitting close by, looks at the fight. Ink runs down his forehead as blood; he dies. Tazio goes into the sea;

there is a camera on a tripod in the image. Walkers see Gustav von Aschenbach faint in a chair and go for his help.

vi. Where the Desertshore Was, There Should be the Crypt

A nonuniversal universe is rising. *Part 8* is cosmogony that the exercise of cryptonomy will elaborate on. Gilles Deleuze and Félix Guattari in conversations with Maria Torok and Nicolas Abraham: building up the crypt is a “splendid affirmation of the orphan and producer unconscious; the exaltation of the process as a schizophrenic process of deterritorialization that must produce a new Earth.” (1972: 359), transforming the sentence “*Where It was, there should be I*” in “*Where I was there should be It: The Thing; Without this peculiarity the Wolf Man would not be the Wolf Man but an ordinary patient.*” (1976: 232). This transformation disorganizes the assembly of the technology Sigmund Freud engendered in the concept of the unconscious because the *I* of the image has its own symbolic, producing the Thing of the crypt – shifting the ordinary opposite in which the existence of the Thing is what guarantees the symbolic social bound presupposing the positions of the *I*. The crypt is an artificial unconscious, a machine: the image’s emancipatory conditions to interact with the outside. For being an impossible place for the outside of the image, the crypt is the possibility of existence and difference the image created for itself.

The talk of lunatics that can shift the positions of the *I* and the Thing. Gilles Deleuze and Félix Guattari debate against Sigmund Freud and his incessant temptation to capture the Wolf Man’s assemblages in a category belonging to the Oedipal apparatus. Assemblages that are, fundamentally, libidinal and unconscious – the unconscious *in person*, they say. Unconscious impersonator? *En personne*, in French – the unconscious is agency: it is no subject, and yet it is all body, and full of specificities:

We could just as well have said the Wolf Man: a religious-military machine that Freud attributes to obsessional neurosis; an anal pack machine, an anal becoming-wolf or -wasp or

-butterfly machine, which Freud attributes to the hysteric character; an Oedipal apparatus, which Freud considers the sole motor, the immobile motor that must be found everywhere; and a counter-Oedipal apparatus—incest with the sister, schizo-incest, or love with "people of inferior station"; and anality, homosexuality?— all that Freud sees only as Oedipal substitutes, regressions, and derivatives. In truth, Freud sees nothing and understands nothing. He has no idea what a libidinal assemblage is, with all the machineries it brings into play, all the multiple loves. (1980: 50)

With assemblages, we elaborate on diagrams instead of structures; it is a machinic unconscious that the image builds in the crypt. The image is the *I* and the *eyes*, saying *yes* to the production of the Thing. And, with the same materials, to the productions of new Earths, of new bodies, of new narratives, of new fictions, of new genesis, of new names, of new words, of new gravities, of new twisted identities, of new doppelgängers, and of new tulpas: a multiplicity of individualities that will operate with the entanglement of spirit – the *I* – and the body – the *eyes*. In the studies of cryptonomy, we consider that an intra-symbolic world produces its own Thing, its own gravitational center that safeguards the motor for multiplicity. The image has its own unfamiliar ceiling that generates its own beast.

“To this day his cryptonyms had so successfully disguised his identity, scrambled the tracks of his real name first and foremost in the very *eyes* of him who says *I*” – underlines Jacques Derrida about the Wolf Man and the *deus ex machina* cryptonomy Nicolas Abraham and Maria Torok invented to analyze the case (1976: 67). What worlds would be possible if Oedipus had built a crypt with his eyes – securing the place for a new symbolic, refusing tragedy, instead of punishing himself? After Oedipus, what would it be if eyes grew not in the face, but in the ground, or in the Moon? *Lunacy*, *lunatics* – they relate to the Moon. “Janitor of lunacy/Paralyze my infancy/Petrify the empty cradle/Bring hope to them and me” – sings Nico, conjuring a crypt she will build in

her lyrics written for the 1970 album *Desertshore*. The sea and the desert, the cover of the album is a frame from Philippe Garrel's *La Cicatrice Intérieure*: Nico is also producing on the impact of World War II, *looking for* a sound that was not particularly a sound, but a multiplicity of things: "It was the wind carrying it. It was the sound of Berlin being bombed, of the war ending, of the city burning" – she answers in an interview restaged in the film *Nico, 1988* (2017). The crypt: the creation from trauma and its impacts, it is the inner scar, it is the janitor of lunacy. Lunacy and tyranny in the productive process of desires that meet and that get lost. The continuation of the song intercalates lunacy and tyranny. One in the intensities of the other; the tensions of the molecular and the molar, lunacy and tyranny. "Janitor of tyranny/Testify my vanity/Mortalize my memory/Deceive the Devil's deed/Tolerate my jealousy/Recognize the desperate need" – the song follows. "Janitor of lunacy/Identify my destiny/Revive the living dream/ Forgive their begging scream/Seal the giving of their seed/Disease the breathing grief" – for lunacy to come again.

The cinema theater, or even our living rooms, are the places of the image's ethico-aesthetic detachment from the outside symbolic. In its freedom and emancipation, the image is opaque to the spectator – and this opaqueness is what makes the image a troublesome political object to the worlds that interact with it: the object-fetish of the crypt acting as the twisted Lacanian relational object *a* in clinical practices with the spectator, in approximation to how Félix Guattari defines it in *Machine and Structure*:

The existence of this *objet-machine petit 'a'*, irreducible, unable to be absorbed into the references of the structure, this 'self for itself' that relates to the elements of the structure only by means of splitting and metonymy, means that the representation of oneself by means of the 'stencils' of language leads to a dead end, to a breaking point, and the need for a renewed 'otherness'. (2015: 323)

As analysts confronting the Wolf Man, *Twin Peaks: The Return* puts spectators in the search for otherness: for new concepts, words, torsions, readings, and propositions. The crypt will not merge with the spectator's interpretations or experiences – it will remain a foreigner. Because of its existential desire not to be transparent, the image defies the ones who would look through it. Despite the drives aiming to comprehend it, the image resists the spectators' investments, not becoming what they want and telling them that their interpretations will be exposed to danger when walking with fire, that they must desire something else that is not comprehension or meaning.

The giant raises his hand in front of the cinema screen, another machine by his side, and the projection of what we just saw starts. The sea and the desert, the explosion, the miners at the gas station, and the alien vomiting. When BOB's face appears from the vomit, the frame freezes and the giant gets closer to the screen. He levitates and the woman walks from the back of the room, looking at BOB, a spotlight follows her. Lying down in the air, the giant's eyes glow while stars are projected on the screen. The universe, night sky – stars are luminous dots that match the woman's jewelry and clothes. Maybe she is the origin of the universe. Luminous dots are coming from the giant's glowing eyes, making a coppery Milky Way effect that could also be roots, or neurons. The point is to never be sure about these interpretations. Lights are blinking and the woman holds an orb that came from the glowing eyes. It contains luminous dots and the face of Laura Palmer. After she kisses it, the orb levitates to the ceiling, where we find another strange and immense machine with golden engines. The machine is moving, the orb gets inside of it; the machine is a type of watch, a musical instrument, an ovary, a curved pipe that reaches the screen.

The screen has a globe projected on its surface, the spherical representation of Earth. In the image, fiction and representation are realities – they are things. Fiction and representation, projections on the

screen, are things in the worlds of the image: productions as the crypt: they are no less than the things in the outside worlds. The globe is a globe, because it is a globe – says the symbolic that determines the representation of the Earth. The intractable mystery within the crypt is the ballast of these fictions and representations. Before any economic exchange, the image funds its own currency by marking its fictions and representations with the mystery of the crypt. Was the orb marked, enhanced, or modified when it passed inside of the machine, before being sent to the screen, to Earth? What did the machine do to the product of the giant's glowing eyes?

We are back to the sea and the desert. Time passes, counted on the screen – from 1945 to 1956. Eleven years in how many seconds? It is August 5 in the New Mexico Desert. An animal hatches from an egg. It breaks the shell, slowly, in a strange special effect that seems like a collage: as if there is no depth inside of the egg, only surface. The animal is a frog with the wings and front legs of an insect: it is another link for evolution and embryology. It walks away from the egg to the left side of the image, leaving the egg positioned at the center and the track it made after hatching. From the egg, the montage goes to the Moon – why this connection? Because of the craters on their surfaces? The eggshell and the Moon are covered in craters. What happens if something hatches from the Moon? What would it be? The place of impacts, craters are formed by the collision of objects. We are objects colliding against the image, provoking impacts as well as it is provoking them by resisting interpretations. Nevertheless, we can create from the image's creations, making other fictions and representations out of the ones it is showing. This is the radical exercise of cryptonomy: to rhyme with what the image produced, producing new things. A philosophical tool and a schizo-force, cryptonomy works with both *POP-ANALYSIS* and the refrain, the *ritornello*, turning its operators into antennas and synthesizers: machines capable of both sounding and showing molecular and cosmic processes, of receiving and emitting transmissions. “Philosophy is no longer synthetic judgment; it is like a thought synthesizer functioning to make thought travel, make it mobile,

make it a force of the Cosmos (in the same way as one makes sound travel)” – write Gilles Deleuze and Félix Guattari (1980: 35 and 423). To rhyme with everyday music lines found in intervals of comprehension – continuing the production of heterogeneity, of variations, and of combinations of elements –, makes cryptonomy more of a rhizomatic compositional praxis of seeing and listening to images, and less of a science as Sigmund Freud wanted for psychoanalysis. Cryptonomy’s research and production of concepts – of medium and desire – meet the forces of schizoanalysis.

Another gas station, the image still in black and white – it will be in black and white until the end of *Part 8* –, and a teenage couple, a boy and a girl, are passing by, walking home. They spend the evening together, going out and talking. She finds a penny on the ground, heads up, meaning good luck – she says. It is a first love plot, with their first kiss. They are shy, but the boy asks her for a kiss, which she accepts after he asks again. She closes her eyes while kissing him. He was already with someone, they were talking about it on their way home, so maybe this is the girl’s first kiss, but not the boy’s. She is shy, reluctant, but looks peaceful with her actions: an introduction to a couple’s sexuality, being part of a social bond? We will not see the boy again, but the girl will listen to some radio in her bedroom, after walking home with the boy and their kiss. The radio will broadcast the miner’s spell, and she will fall asleep in her bed, with her mouth opened. Outside of her house is the insect-frog that hatched from the egg. Through her mouth, it will go inside of the girl during her sleep.

Meanwhile, from the air, the miners arrive at the desert – moving with arched bodies, as if they were about to catch an animal, towards the spectators, finally disappearing from the frame. One of them finds the road. His voice is deep, guttural, machinic – voices from an automaton – mixing itself with the Geiger–Müller counter-like ambient sound, detecting and measuring ionizing radiation. Voice that comes from the gut of the machine. Radiation is everywhere, it did not go away with the years, is our intuition. The miner reaches one of the cars on the road,

asking the couple, a man and a woman, if they got a light. Which light is he talking about? The light of the explosion? Atoms for peace? The man does not understand the situation and the woman looks worried. This scene moves with delayed frames, as if rendered in a strange format. We face the scene with the man and the woman inside the car. The question, the sound of radiation, and the miner covered in coal's voice are frightening. The miner is a certain strange body working with words over the heads not only of the two inside of the car, but over this New Mexican small town, going inside of its domestic spaces, its households – where his voice will invade through radio waves. However, even though the miners seem strange to the people of this town, they are not foreigners, they do not speak a foreign tongue, they are not from Mexico, they are from a captured New Mexico. As Mr. C., Agent Dale Cooper's doppelgänger, they were assembled under the vigilance of molar apparatuses. "Got a light?" – the question posed by the miner – is the advertisement slogan that will stick in the heads of the population, the American way of life. Heads the miner will crush with one hand.

Looking at the antenna coming from the radio station, the miner goes to KPJK's headquarters. The station is broadcasting music, and we see the disc jockey working. A mechanic, while fixing a car, is listening to it; a waitress at a diner is listening to it; the girl, after the kiss, sitting on her bed, smiling, is listening to it. "My prayer/Is to linger with you/At the end of the day/In a dream that is divine" – the singer says. Inside the station, the miner keeps asking: "Got a light?". When filming the miner, the image is smooth, but when filming the secretary, scared because she is seeing him – or because she is seen by him –, frames are paced with a strange speed, in a higher framerate. He crushes her head by grabbing it with one hand, blood is running while the camera shakes, and her scream sounds like a moan. The miner goes to the disc jockey's booth, also grabbing his head, moving the needle from the record player: leaving the sound of the needle scratching to be broadcast to the listeners. The miner moves precisely, showing that he has the knowledge of how to go ahead with the transmission. He switches a

button and takes the microphone; an unlit cigarette in his mouth – he will not light it during *Part 8* –, face covered in coal, his eyes are white, matching the cigarette. “This is the water, and this is the well/Drink full, and descend/The horse is the white of the eyes/And dark within” – the miner starts invoking in his deep guttural voice, the machinic voice of the automaton, from the booth. A poem that becomes a spell in its clear spoken yet incomprehensible lines when together in a sentence. He keeps repeating it while crushing the disc jockey’s head. Altering the rhythm and the intensity of his pronunciation every new time he starts invoking the chant.

“This is the water and this is the well/Drink full and descend/The horse is the white of the eyes/And dark within”. Can we avoid asking, while listening to the miner’s voice, what does the poem mean? The mechanic, the waitress, and the girl fall because they heard the lines spoken by the miner. Are they asleep or dead? Are they in a coma as Audrey Horne was or are they dreaming? Is it possible to subvert the miner’s molar spell chanted from the radio station and broadcast to the whole town – producing instead molecular lines of flight with its force? Radio artist Kogawa Tetsuo interviews Félix Guattari in 1980, asking him about his commitment to the movement of free radio:

At Radio Paris 80, with which I’m associated, we receive dozens of phone calls requesting that we broadcast live. It’s there that we find an aspect of what I call the “transversal transmission of communication” because listening to someone speak directly on the radio is very different from writing an article or having any kind of written communication. Here we have not only the communication of information, but also the transmission of affects, of another kind of semiotics. In this sense, the utilization of free forms of television and video will also offer us new areas to consider. (2015: 24)

The miner’s spell through the radio waves is a form of widespread radiation by broadcasting the same destructive molar power that originated the miners themselves. Nevertheless, subverting this spell is

what the image has been teaching us the whole time we have been confronting it. The image, in our confrontations, is posing this other question that is not a phenomenological or hermeneutical one. Some questions that consider the unconscious and its multiplicities, calling for desiring machines and their infinite connections instead of subjects: How do we accept what we do not comprehend? How to be neighbors of what we do not comprehend? The inhabitants of the town, when confronted by the words of a poem they do not find the meaning when put together in a sentence, fall into a spell – they faint. In a transversal transmission of communication that includes affects, meaning becomes less important and other things, symbols, signifiers, and utilizations can emerge as semiotic possibilities of composition. Ueno Toshiya, discussing the work of both Kogawa Tetsuo and Félix Guattari, will emphasize the reservoir of potentials of chaosmosis that can be in media or technology (2023: 225-227) – mutating the problems once more: How do we think and feel with chaos? *Twin Peaks: The Return*, activating cryptonomy, makes us elaborate on other possibilities for media and technology, with the potentials of chaosmosis inside of the image. The image is the reservoir of potentials of chaosmosis, tangible because of cryptonomy, in its limit and membrane: shocking us with its impenetrable infinite circuit, architectural processes, and ecologies sustained by the crypt.

If the characters are asleep, are they dreaming? As the image and its intra-symbolic world, desire, in the dream, is battling against outside symbolic censorship. The dreams of *Twin Peaks: The Return*, we must not know their meanings, but we must be open for it to enter our dreams as Sandman. For the TV show to possess the entanglement of our spirits and our bodies, distorting the distortions outside symbolic censorship produces to keep us far away from desire when we sleep and dream (Freud 1997: 45). What makes us wake up is the outside symbolic, for us not to be in contact with desire. The alliance, therefore, is between desire, caused by object *a*, rooted in *a* – the surplus of the confrontation with the Other –, and the image's intra-symbolic, in the reality of the dream, against the outside symbolic mastered by Other. Protected by

the crypt and its radioactive reactor, the operations of the image are the semiotics of a molecular unconscious. “And then I can feel on the tip of my tongue, the angular cut of a shattered word” – Jacques Derrida is feeling while thinking and speaking (1976: 73). Cryptonomy goes against the outside symbolic as a war machine created by Nicolas Abraham and Maria Torok, not as a tool aiming to master the Wolf Man, turning him back into a man. The word to be shattered is *man*, the human in the man: for him, for her, for them to become the possibilities of the other word that is *wolf*. To live in the neighborhood of the new inner worlds produced in the possibilities of the word *wolf*.

The condition for the image to be in contact with man is for man to be less human, becoming more wolf. Cryptonomy is seeing and listening to nonhuman subjects that populate the unconscious of the ones carrying out cryptonomy itself, in their personal analysis. It is with their unconscious – our unconscious, indeed – that the image is making subversive alliances. The image produces from the trauma that counterattacks and that can shatter the human as a symbol by colliding against meanings, comprehensions, and interpretations. The image is an explosion and builds its own nuclear reactor through the impact it suffered at the sea and the desert, at the desertshore. Transphenomenal pansymbolism of a chaotic primordial sea: we are woven from symbols that, in their singularities and double faces, are showing what they are and hiding what they once were – that they are carrying within them their history and the sense of how they came into being (Abraham 2018: 20). But the image is one more instance, because it will not be cracked once it is already shattered, exploded; it is securing a reservoir of potentials of chaosmosis with its crypt and being the object that turns us all into objects of its radioactive force: cracking, in its turn, our symbols that we believed would be interpreting its symbols; our symbols that we believed would be making a unity with the image’s symbols. The image puts us talking about a chaotic primordial sea – a place that could remind us, in our unconscious, of where we came from. We learn with the image that, to work with images as philosophers and psychoanalysts, we must become closer to the practitioners of

witchcraft and shamanism. We must summon the image with a chant,
invoke its forces, say the lines and rhyme with the poem – but it will get
inside of us, we will not get inside of it.

iv. Blades

Mishima Yukio on Paul Schrader's film — its title: *Mishima: A Life in Four Chapters*. The chapters are beauty; art; action; harmony of pen and sword. In each of them, Mishima's biography and some of his fiction are interspersing; the biographical parts are in black and white and the fiction parts are in color. Yet, to make things more complicated, Schrader stresses tensions in the understanding of reality and fiction by deciding to use color for Mishima's attempted *coup d'État* and following *seppuku* sequences.

If in *Patriotism* Mishima is the director and actor of a film staging of *seppuku* that uses the soundtrack of Richard Wagner, the score of Paul Schrader's film, composed by Philip Glass, is one of intense contemporary movement. "Now I'll salute the emperor": says Mishima Yukio from the roof of a military base after talking to the personnel and the press. He shouts, three times: "Long life to the emperor." He goes back inside the room where the base commander is made a hostage, and where the other members of his militia are. "I do not even think they heard me".

— Mishima, stop, there is no reason for you to do that.

— I am bound to do this, General.

The main character grabs a blade, a small sword, and directs himself to a corner of the room. He kneels down. The general tied up and gagged, with the other four members of the militia; they look at him. One of them holds another sword: he is the one who will cut Mishima's head to complete the *Seppuku* after his disembowelment. Mishima takes off the upper parts of his uniform, keeping the headband with Japanese writings and the rising sun. In his work as a bodybuilder, he would train the upper parts of his body: the parts used during the *seppuku* ritual. All of them look and do not speak.

Mishima Yukio screams, and tears open his body: drums of suspense are over, the music is fast again, and the image is frozen. So there is another cut: the film cut: which brings with itself the scenes from other fictional works written by Mishima and were shown during the projection. These are the last scenes from the stories. The film ends with the adaptation of *Runaway Horses*, the second installment of the tetralogy *The Sea of Fertility*. Fertility is at play, it is there already in the title of the tetralogy: the costs of sexual reproduction. This staging of the *seppuku* from Mishima's book, in Schrader's film, is closer to the graphic one directed by the author himself in *Patriotism*. "The instant that the blade tore open his flesh, the bright disk of the sun soared up and exploded behind his eyelids."

vi. Akira and Ryo

Declared war. Akira and Ryo will fight. Humans are hunting both demons and other humans they think are involved with demons. Demons will counter-attack; but the final battle is the one between Devilman and Lucifer. *Crybaby*, the last episode of the show, begins in a beautiful and colorful landscape that fades into gray wasteland. Akira and Ryo talk in the place where they were children and the second reveals he is Lucifer, Satan, not human, the one who challenges God. Cast away from heaven, he goes to Earth. Demons used to populate Earth, he explains, and weakness was death – to be strong was the condition for survival in a history of power and battles. For that, demons generated the ability of fusion with one another, merging to get new characteristics, changing their own bodies. Satan found their hearts straightforward and simple, settling on Earth. God, nevertheless, did not allow this: attacking the planet and destroying most of its inhabitants. Demons, alongside Satan, remained still as pure desire – finally merging with humans, when they appeared on Earth, regaining existence. One learns from demons and their legends. Ryo, Lucifer back into existence – a white, blonde, blue-eye baby –, is taken care of in the Amazon forest, raised by Amerindians. Does Eduardo Viveiros de Castro know the story of Asuka Ryo? He was not able to remember he was Satan, but instinctively he could eliminate foes who tried to kill him. Childhood scenes of Akira and Ryo are shown, with the presence of *Devilman*'s first anime adaptation broadcast on TV. Ryo puts that, unconsciously, he was making the plans for liberating demons. Ryo's fight is against humans, protected by God – who is always attacking demons –, not with Akira. He wants Akira to be by his side in the new world, to accept that the demon vessel, Amon, is the strongest one and that he controls it. Akira does not accept Ryo's narrative anymore, leaving ambivalence behind and saying Ryo made him lose all his loved ones – family and friends. But why did Akira accept Ryo's propositions from the beginning and almost until the end of the show? That is the

question no one asks Akira. A psychoanalytical question, a question concerning his desire.

Akira says his tears dried up. After their battle, it is now Ryo that cries. Akira taught Ryo how to cry. Satan becomes a crybaby. How would that world be, the one where Satan cries, if God had not attacked again, trying to exterminate demons? Demon insurgency is what men and God try to annihilate. Satan, Lucifer, is the insurgent angel and leader of the demons. Humans kill like demons, in their forms, with their weapons – and Makimura Miki, Akira's friend, is one of those killed. In cosmic politics, human weapons are the equivalent of demon fusions; but even if demons defeat humans, there is still God to be confronted. Demons still have to battle God if they want to exist. The intervention of God secures the human position. As a concept, God, creator of Lucifer, protects humans in the food chain, being the human interventor, the Other of the Other. God is on the human side, making necessary another concept ordering the cosmos, one that must be created by non-Cartesian meditations or non-Newtonian laws (Lamarre 2009: 26). What do bodies that are composed of several minds and splits become when they notice that they do not fall, when actually gravity is what is lacking? Predicates of bodies are actually perspectivist dimensions. Without God, the food chain is disorganized, and humans need to negotiate, to make politics with others. Desire, then, comes with the libido more as humus and less as human – a matter of life and death –; desire and libido as political concepts guiding the movement of objects, arrangements, and actions during conflicts.

The final battle between Devilman and Satan accelerates the end of the world. Some demons are allying with Devilman, asking him to use their bodies, fusing with him when he gets injured by Satan, becoming parts of his body he lost – legs or arms –, helping him counter-attack. They fight mostly in the sky, in a psychedelic composition of twisting lights and masses, stressing the intensity of the forces of the humans and the demons, of Devilman and Satan. Music is apothecic, and a flashback

that goes in parallel to the action shows Ryo refusing to compete in Akira's athletics relay race team by not holding the baton and letting it fall. Ryo re-fuses, being himself, the fallen angel, one that fused to a man to exist. *To fuse or to refuse*, that is the question. Devilman is fusion in itself, carried in the name: he exists only because of the fusion between Akira and Amon: similar to Ryo, who has a different origin story, but manages to live because of fusion. However, Ryo can be called Satan or Lucifer: Devilman is always called Devilman. If Ryo wins, will Satan become another God? The God of fusions. Ryo does not ask Akira to fuse with him, but to stay by his side – knowing there is a limit of fusions, so as not to become One, an icy God, as Ryo describes God when talking about his insurgency. God is incapable of fusion because there is no one else. One needs three to keep fusion going. Men, even with their weapons, can still fuse – Akira is the example, and several other human characters in the anime learn the ability to fuse, shifting into demons: Makimura Taro, Kuroda Miko, and Koda Moyuru. Why must Ryo, therefore, kill humanity? Because of ordering God, always fighting the desire of demonic chaos. Fusion is the ethico-aesthetic technological threshold for paradoxes occurring in cosmic bodies, producing atomic schizophrenia. Akira is in constant struggle with Amon in his Devilman molecularity. If someone fuses, what will this someone become? Because someone is not someone anymore – someone, fused, becomes sometwo, or somethree. The body produced by fusion is uncertain; to fuse with someone else implies the paradox of being different entangled things in the same body. One does not know what one will be, which body will be assembled in the composition by percepts, affects, and concepts, by the libido discharged when one object collides with another. Who will be in charge? This is Ryo's theater of cruelty that only takes place because of Akira's intercession. Fusing is a story of perversion, creating unexpected schizo-bodies and trajectories.

Seeing a plate with *Katsuobushi* and his family and friends makes Akira smile, imagining himself before transformation, before the fusion with

Amon. But this imagined situation changes fast and the ones sitting become 3D digital pawns that break apart. Akira screams. As a child, Ryo still does not accept the baton from Akira. Now Devilman screams, superposed over a volcano in eruption. Which is the side of the Earth in this war? An attack hits the Moon, splitting it in half. Again, as a child, Akira hits Ryo with the baton the other did not hold. The anime is constructing the scenes by flying through spaces and times, intensifying each blow, until the emergency of a red sea. This is the image of the end as well as of what could be a new beginning, if God had allowed it. Primordial soup red sea, dark blue cosmic sky with scintillant stars, black magmatic rocks. “You can see the stars clearly. It is because all the humans are gone” – says Ryo. While Akira, as a child, sees rabbits on the Moon, Ryo scientifically points out that those are shadows on the Moon’s surface due to elevation and that no rabbit could live without atmosphere. “There is no rabbit in the sky, I saw it with my own eyes” – Ryo goes on in his monologue. Akira cries because he is less precocious than Ryo, he creates concepts and feels sensations in ways that are different from his friend. But Ryo knows the theories and needs Akira’s crying to tell his story, to finally love and to confront loneliness – trying to produce something else on Earth. Ryo cries Akira’s tears after devouring him.

From the story of Fudo Akira and Asuka Ryo, we go to La Borde – where Félix Guattari worked alongside Jean Oury. In a text written by a patient living in La Borde named R. A., and published in Guattari’s collection *Psychoanalysis and Transversality*, we find:

What broke me was the arrival of M. and the little girl (M.’s sister), and then... her mother. The kid, I can tell that she came out of her mother’s belly. And she is already a big girl. It was the same for me as the slap I gave Mrs. A. The main thing is the thing with the mirror. Why wasn’t I happy to recognize myself? Because I have never seen myself. Why is it that I am never hungry? It feels to me

like I never sucked on this bottle. While the other kids, why is it that I am not like the other kids? Not even like my brothers and sisters. When I just said “like my brothers and sisters,” I felt something bad, bubbling?... something in the stomach (I imagine myself when writing this because I feel “nothing at all,” I am not even breathing); that is what I can’t explain. It’s strange. One day I fell like my father. Masturbation... Plop, I collapse (Félix’s parenthesis).

I am made of wax,
Yet it is not the time;
What can I tell you,
I am waxed out.

It is like when I copied a giraffe this morning. I wasn't the one copying it: the giraffe was copying itself slowly and with difficulty. (2015: 55)

Called *Collapse of a Life Not Lived. Loss of the I*, and placed after Félix Guattari’s monography on R. A., the extract is the last entry present in the book from R. A.’s journal written in La Borde during the time he was meeting Guattari. Why is it important to think with R. A. when also thinking philosophy, art, and psychoanalysis with Akira and Ryo? Because of what happens between them as composition. They work using a Franz Kafka’s book, a tape recorder, and a journal. Even though Guattari says he was focused on “symbolic restructuring” (2015: 38), the main concern is with the ways R. A. produces something else, how he runs inscription, what he assembles, how the world and the body are recognized by him. In *Psychoanalysis and Transversality*, the journal entries are published after the monograph: the last words we read are written by R. A., they are not Guattari’s. R. A. is elaborating on the drawing of the giraffe. For a while, Guattari and R. A. talk into a tape recorder. That is one more instance of their dialogue, happening inside of the machine. They write together in the journal, a connective

technology, in a consistent practice, building a circuit. R. A. was also given the book *The Castle*, by Franz Kafka; Guattari and Oury asked him to copy it.

All the exercises tell us about R. A.'s agency as an emancipation from his "magical membership in his family" (Guattari, 2015: 41). R. A. does not restructure a symbolic: he composes another possibility of life, of unfamiliar life. La Borde is not family; it is a place for him not to fall as the father and collapse, where the giraffe can both copy itself in R. A. and cosmically exist in non-Cartesian and non-Newtonian bodies and worlds. In fusion, who is thinking? Whose symbolic is in charge? *I am* composed of several others, *I am* constantly another. There is no *I am* as secured representation, there is multiplicity composing thought that is body: "You are longitude and latitude, a set of speeds and slownesses between unformed particles, a set of nonsubjectified affects." – write Gilles Deleuze and Félix Guattari (1980: 320). There is no subject analyzing an object; as well as there is no truth to be found and division between flesh and spirit when libido is invested and the drives assemble objects in the crossings of the real and the imaginary. These objects can be new organs, new lovers, new films, new images in the mirror. Neurotics, psychotics, and perverts are all working in the assembly lines of the libido, both trespassing and *transversing* clinical structures. It is with someone's own body and – because of unconscious libidinal investments – that new bodies are possible.

Confronting chaos is a possibility only because chaos can talk itself in a drawing, be listened to, disorganizing structures, assembling diagrams, and composing sensations. To tell that one is made of wax calls for precaution. Which is the time of the day, during the summer, for the wax to shift its form and it does not become too liquid? Precaution is the condition for possibilities, for the use of materials: to be precautionous, therefore I am. Not to be waxed out from the skin. To be wax. We learn this from R. A. and from F. G., from their processes. Why does it bother R. A. to know that the big girl comes from her

mother's belly? The lamella is not there attached to his body, covering it with representations. R. A. asks why he is not like the other kids, he feels something bad, bubbling, by saying "like my brothers and sister" – to just afterwards say he feels "nothing at all" and that he is "not even breathing" –, he is not happy because he recognized his *I* in the mirror, and he is not hungry. Meanings must be questions hit by the eyes and their perspectives. What is the food R. A. desires to eat? What is the happiness that affects him? What is breathing? Breathing is possibility; and possibility is an aesthetic category. Otherwise, we suffocate (Deleuze & Guattari 1991: 214).

v. Blades

Cosmos and *Umheimlichkeit* (*Um-heimlich-keit*), from Jacques Lacan's *Seminar 10*, on anxiety: the cosmos and the quality of strange-familiarity. To move the *S* in *cosmos*, speaking my mother tongue. Almost *comos*: it means *hows* — ways, manners, modes: it alerts to multiplicity. To move the *S*, from the alienated subject: *§?* Still speaking my mother tongue: *como* is to eat using the first person. Strange-familiarity — here and there: English and Portuguese: *fort-da*: inside and outside: life and death: mucous membranes, from the mouth to the anus; libido and repression. What is strange-familiar is the rediscovery of the drive's movement, because it indicates the action of the libido — this unreal organ — articulated to the real.

Lacan will say, also from *Seminar 10*: “the Freudian conquest is quite precisely disturbing, that in the unreal, it is the real which torments man”. We talk, therefore, about the articulations of unreal and real.

Wo Es war, soll Ich werden: what happens in the migration, in the shifting, in the difference between *Es* and *Ich*? From that to I. A stranger; a radical alterity resists. Opening of the I by the resistance of desire in the path of the law: the compass of anxiety. The object root of desire is an operator, a mechanism, a machine that torments at the same time that forms the balance of the structure. Studying anxiety is elaborating on a crossing from the machine to the structure.

The I is an architecture, a monument, a crypt, a monotheistic armor. The opened drive and the narcissism, and the fixated image I: the surface that is the body covered by the libido in front of the mirror. In *Seminar 10*'s third lesson, Jacques Lacan is thinking about anxiety and the mirror stage – he is articulating the signifier, the lack, and object *a*. Anxiety points out something and one's image moves: the signifier that represents the subject to another signifier may fail, and what the I understands as the self and its lack, opens the space for object *a*, the

cause of desire, generating anxiety. This process says something about the structure of the subject and the fallen object at alienation and separation. Language's entrance and desire's cartography.

What is your desire? The signifier is what represents the subject to another signifier. The neurotic tries to handle the distance between demand and desire — the signifier gap, difference, and possibility. And the psychotic makes more explicit the abyss of multiplicity in the fixated I, at the same time, opened because of the libido, the fundamental antinomy of demand and desire: being able to appear not the signifier, but the delirium: representation that refuses and thus provokes the telescoping, the derail, the collision between the Symbolic and the Real. Figures of speech and literality.

Jacques Lacan calls the libido an unreal organ, as I already briefly said. The unreal organ articulates itself to the real: it incarnates, it embodies in a way that escapes us. The libido/lamella, since it is escaping, demands a mythical representation — it goes, therefore, from the cosmos to the *Umheimlichkeit*: to the myth — as the monotheism, for instance. A myth that founds, that allows passing from the cosmos to the *Umheimlichkeit*. The libido, for being lamella, enables the foundation in the Symbolic: drive's openness and I's fixity on the mirror.

How to think about the openness of the drive and the I? By the libido/lamella? Lacan talks about the libido/lamella in *Seminar II*, the one dedicated to psychoanalysis' four fundamental concepts — at the axis of the transference and the drive. It is important to highlight that transference and drive are at an axis after the unconscious and the repetition axis. He does not set the drive and the repetition at the same axis; so, my understanding is that we are more on the clinic than the theory because the power of transference is what can change the circuits of the drive, subverting the signifier chain.

In the movements of the drive's openness and the I's fixity, something may occur, something may not be covered by the libido: this is the space for a strange-familiarity. The lamella cuts, it is a blade; the lamella is a cellular layer; the lamella is a sheet between surfaces. The libido/lamella complexly separates; it is the organ that connects the unconscious to the erogenous zones: to the oral, anal, scopic, and invocative drive: drive that has the privilege of not being able to close. Libido/lamella that makes Oedipus/castration incarnate, finds the body. It is there, in immortality, in what is subtracted from the living being in its submission to sexual reproduction — what the subject loses when it is born, the deepest lost object: paradoxically losing to the inside and to the outside. *Object a* is a representation, a figure of this lost object; it is the root of an image from the past which we can call desire.

“Anatomy is destiny”: Sigmund Freud's sentence contested by Jacques Lacan there also in *Seminar 10*. This sentence warns us, in its difficulty, not to forget the body is the subject's concrete *poiesis*, the movement, the openness of the drive — the body in the clinic: more hysterical and psychotic and less obsessive. The entrance in language, the cartography of desire, and the function of the I looked by the blade: the barber's blade, the samurai's blade. Not to forget Mishima Yukio: who attempts to ref(o)und, to make a *coup d'État*, reincarnate with his flesh.

“Anatomy is destiny” is theory, sentence, language: signifier which attacks the body and which is in struggle in the clinic. Not to forget the unconscious. Beyond the pleasure principle, with death drive which ties itself to the presence of the living, recognizing life. Facing Gustav von Aschenbach, who accepts the barber's proposal of apparent restoration: dyeing his hair, making up his face, and dying. Mishima writes his destiny using both his body and sword.

How can we listen to Mishima's *seppuku* as psychoanalysts? What does Mishima Yukio say about psychoanalysis? How does his life and work sensitize? What does he make us think and feel?

For Mishima, the emperor must still be a god, a deity — the restoration looked for is one of the cosmos: chaotic: in opposition to monotheism. “Gods are a mode of revelation of the real” (Lacan 1960: 26), and polytheism is Mishima’s psychoanalytic confrontation, hitting against a symbolic, against a *logos*. Tradition-contradiction. Imperial Japan against the imperialistic West — in his ambiguity: he would live in a European-style house; the most famous Japanese author; with prestigious international status, he wanted the Nobel Prize; he was influenced by Rainer Maria Rilke and read Magnus Hirschfeld. Mishima Yukio writes about Japan and the country’s relation to the West after World War II in his attempted *coup d’État*, underlining the openness of the drives to the Other by attaching his own history to the samurai tradition, refusing contemporaneity. These are the tensions of movement and fixity of the I, of both an ecology and economy neither psychic nor somatic, but open; tensions originated with what fuels the drive: the libido. Aschenbach is in obsessive mental activity and Mishima shows writing is not necessarily mental. Mishima shows that writing is body.

Mishima produces a conflict with the founding myth in his literature, inscribes himself in his words with his body; literature which culminates at a literal staging. It is not Venice, the plague, or ink dripping on Gustav’s forehead: but the author’s blood. If Aschenbach is a composer — music is *par excellence* an art of non-representation —, Mishima is a writer who complexifies and makes his art oscillate. If the *seppuku* is writing, how does it change literature? Transgressor as Paul Celan writing in German — the tongue of his parent’s assassins; at the same time, the tongue his mother desired for their home.

*Der erkämpfte Umlaut in Unwort:
dein Abglanz: der Grabschild
eines der Denkschatten
Hier.*

*The fought umlaut in a taboo word:
your reflection: the headstone
of one of think shadows
Here.*

*A lutada trema na palavra tabu:
seu reflexo: a lápide
de uma das sombras pense
Aqui.*

The poem has no title. German, English, Portuguese. Between music and literature: neither concert nor novel. Yet novelty can be found. Fighting in a taboo word: this place implies deployment — what is not said? — if it is said, would you have to move? Are you already moving by making these questions?

I bring Paul Celan because in his poetry we read language and fighting — fighting happening inside his poetry, staged by the collision of words, by the appearance of new words, by the not much meaning or sense, by the strangeness of the German, and the difficulty of translation. The neologism marks the difference. The founding process of language is violent. Celan's use of German is like Mishima Yukio's use of literature and maybe justifies Gustav von Aschenbach's isolation from music by going to Venice: the make-up, the ink dripping on his face, the long and suffocating contemplative scenes, speechless, looking at Tadzio; until his final collapse. Celan and Mishima, on the other hand, take what they produce to the limit — both the limit of their grasp and the limit of the matter of their own productions because the sword is a pen and the body, that is also the mind, is a text. Dead in the same year of 1970, their war machines are other possibilities of art.

Les inconscients ne sont pas structurés comme un langage, ils sont comme des garçons.

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