

# **The Six Discourses of Lacanian Psychoanalysis: A Tribute to the Pervert's Discourse**

**(The God's/St Teresa of Avila's Discourse; the Pervert's/ Master's/ Hannibal's Discourse; the Analyst's Discourse; the Psychotic's Discourse; the Obsessive Compulsive's/ University's Discourse; & the Hysteric's Discourse)**

**Reza Alimirzaei**

## **Abstract:**

Contrary to the popular belief, there are not "four" but "six" *known* Lacanian discourses in psychoanalysis which come into being as a result of clockwise and anti-clockwise movements of the three registers, i.e. the imaginary, the symbolic, and the real. While many prominent psychoanalysts are already saying their last goodbye to thinking with the four Lacanian discourses, and while many are struggling to find a Lacanian discourse for perversion or psychosis, the Seminar XXI of Jacques Lacan remains uncharted territory which no one attempts to draw from. This seminar, however, is very crucial in understanding Lacanian discourses in terms of not the famous four discourses but the less known six discourses which polarize the three registers of Imaginary, Symbolic and Real to provide an explanation for the differences between such discourses. I shall give a sketchy outline of such discourses without probing into Lacan's seminar itself. I hope that such an outline would be fruitful both for the general reader and the experts that can make the ground-working breakthrough happen.

**Key Words:** Lacanian Discourses, The God's/St Teresa of Avila's Discourse; the Pervert's/Master's/Hannibal's Discourse; the Analyst's Discourse; the Psychotic's Discourse; the Obsessive Compulsive's/University's Discourse; & the Hysteric's Discourse, the Imaginary, the Symbolic, the Real, Perversion, Psychosis, Jacques Lacan, Carl Jung, Bruce Fink, Hector Kollias, Slavoj Zizek, Gilles Deleuze

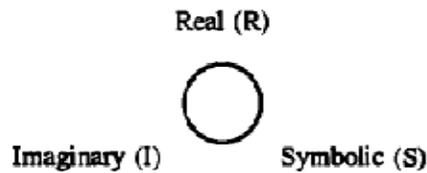
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## **I. An Ex-troduction to the Six Discourses of Jacques Lacan: "Encore un effort!"**

Contrary to the popular belief, there are not "four" but "six" *known* Lacanian discourses in psychoanalysis which come into being as a result of clockwise and anti-clockwise movement of the three

registers, i.e. the imaginary, the symbolic, and the real. "Such new way of thinking" about Lacanian discourses, as Bruce Fink notes:

...defines each discourse according to the order in which the three registers—imaginary, symbolic, and real—are taken up in it. The discourses that go around the circle in a clockwise direction (RSI, SIR, and IRS) are to be distinguished from those that go around in a counterclockwise direction (RIS, ISR, and SRI). Lacan adopts the term "right polarization" for clockwise directions and "left polarization" for counterclockwise directions, terms used to describe the "orientation" of knots like his Borromean knot (see Seminar XXI, November 13, 1973). (Bruce Fink, THE LACANIAN SUBJECT, 142-143)



Fink immediately hastens to add that Lacan did not explain such discourses in detail, except perhaps for the two above-mentioned discourses which he found insightfully in unison with each other. Fink goes on to acknowledge that to the best of his knowledge, other discourses covered by such particular combinatory are left unexplained by Lacan:

To the best of my knowledge, Lacan never provides a detailed account of all the discourses covered by this particular combinatory. He mentions only two: religious discourse, which realizes the symbolic of the imaginary (RSI), and psychoanalytic discourse, which imagines the real of the symbolic (IRS). According to Lacan, these two discourses have something in common, as they are both "right polarized." (Id, 142-143)

Fink, however, refuses to further identify other Lacanian discourses with such triaxial combination, perhaps because he is too concerned with the Names which Lacan as the Father gave to the four discourses described in the more known quaternary combination, i.e. the Master's Discourse, the University's Discourse, the Hysteric's Discourse, the Analyst's Discourse. Before going on to fully explain each of such discourses (which the reader *unfamiliar* with the *familiar* Lacanian Discourses is advised to read before going any further with the present paper), Fink shares with us his convictions about NOT having any kind of discourse bearing the name of "the obsessive" or "the pervert" or "the psychotic":

One thing that is immediately striking is that, while Lacan forges a discourse of the hysteric, there is no such discourse of the obsessive neurotic, phobic, pervert, or psychotic. Their discourses can no doubt be formalized to some extent, and Lacan went a long way towards formalizing the structure of fantasy in phobia, perversion, and so on. (Id, 130).

This means that at least three clinical structures of "perversion", "obsession" and "psychotic" remain an enigma to the current psychoanalytic approach, that is, in the *Four Discourses Approach*, which like all the other *Approaches* to the Real of the subject, lets it slip right through its fingers. As Kollias pinpoints it:

This already begs the question of incommensurability between the four discourses on the one hand, and the three Lacanian clinical structures, the three and only three ways one can be a subject, two of which (psychosis and perversion) don't have their own discourse and one of which (neurosis) is in a sense represented by the discourse of the hysteric, but in another sense is left out if it happens to be that one's particular neurosis is phobia or obsession. (Hector Kollias, *What Perverts Know, or Getting High on the Four Discourses*, 4).

Koller tries to find his way out of such maze by taking the pervert through a tour of all discourses to see which fits him best only to find out that all discourses have a touch of perversion, and "that's why, to cut a long story short, my contention is that ultimately, and perhaps frustratingly for those of us who do, for whatever perverted reason, like direct answers, the pervert can don and doff hats almost willy-nilly, despite what Dr Fink says" (Id, 5). The "hats", of course, are the four discourses which Fink notes a lack of any change up between them at one's will:

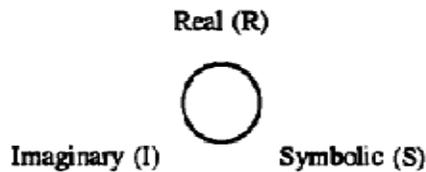
Before taking up the particulars of Lacan's four discourses, let me point out that, while Lacan terms one of his discourses the "hysteric's discourse," he does not mean thereby that a given hysteric always and inescapably adopts or functions within the hysteric's discourse. As an analyst, the hysteric may function within the analyst's discourse; as an academic, the hysteric may function within the discourse of the university. The hysteric's psychical structure does not change as he or she changes discourses, but his or her efficacy changes. Situating him or herself within the analyst's discourse, his or her effect on others corresponds to the effect allowed by that discourse and suffers from the obstacles and shortcomings endemic to that discourse. A particular discourse facilitates certain things and hinders others, allows one to see certain things while blinding one to others. Discourses, on the other hand, are not like hats that can be donned and doffed at will. The changing of discourses generally requires that certain conditions be met. (Bruce Fink, THE LACANIAN SUBJECT, 129-130)

What, in other words, Koller claims is that the pervert *par excellence* does not "require" certain conditions to act, for when we are talking about "conditions" which are "required" to be met, we are inevitably talking about an acceptance of the symbolic law, i.e. castration, which is precisely what its "disavowal" is pervert's sole signature, especially when he goes all solo in his enjoyment of accepting the Law of the Other's enjoyment. Such un-conditionality causes Koller to set on a path to find "the lost discourse" of the pervert, the Lost Empire of Atlantis, whose ultimate Emperor, "the emperor of the perverts" calls upon him, the ultimate subject: "Encore un effort!" (Hector Kollias, *What Perverts Know, or Getting High on the Four Discourses*, 3). This is exactly the

point that Koller makes the pervert's will (i.e. the Master's will) absolute with almost no limitation whatsoever in donning and doffing discourses, just as he himself claims to be just one of the Others who enjoy to do so! So why not get high on all discourses with him? After all, haven't we already done so, haven't we already given him a high four?! But what happens all of a sudden if we have six discourses and not four?! Can we think of a distinct Pervert's discourse in such a way?

## II. Introduction to Six Discourses of Jacques Lacan: A Sketchy Outline of the Pervert's Discourse

As abovementioned, Bruce Fink gives us a hitherto unheard account of a new way of thinking about Lacanian discourses based upon the order in which the three registers—imaginary, symbolic, and real— come together. In my Persian psychoanalytic articles on the subject of humanitarian intervention and human rights, I was able to break down the viable combinations which are more or less known to us, as follows:



Realing the Symbolic of the Imaginary → God's/ St. Theresa's discourse

Realing the imaginary of the Symbolic → Pervert's/Master's/ Dictator's discourse

Imagining the Real of the Symbolic → Analyst's discourse

Imagining the Symbolic of the Real → Psychotic's discourse

Symbolizing the Imaginary of the Real → Obsessive's/university discourse

Symbolizing the Real of the Imaginary → Hysteric's discourse

I just note here a few points that one needs to remember when working with these combinations. I hope these notes help the reader to analyze his/her subject material at hand:

**1. "Realing" here means a (traumatic) realizing of an act or experience.** When "acting (out)", we are inevitably Real(iz)ing an *imaginary* or *symbolic* logic in our order/course of action to arrive at the object of our desire or enjoyment. The imaginary here means both a visual and/or experiential sequence, like in a dream, and the *meaning* of it which can have a(n) "(imaginary) symbolic" significance for us. Take for example, Carl Jung's school of psychoanalysis which recommends a Pervert's discourse. The analyst prefers not to give a symbolic interpretation of the imaginary sceneries and narratives in a dream. S/he instead prefers that a high number of dreams, with

their own imaginary sequence in the dream, make the analysand arrive at a symbolic significance that can never be interpreted to exhaustion within the symbolic register of speech. In other words, if there is any symbolic interpretation at all, it is a symbolic flow from one image to another, just like when we flow from one signifier to another. In "Doubling Back: Psychoanalytical Literary Theory and the Perverse Return to Jungian Space", Kris Pint notes how the Jungian "confrontation with these images activates what Deleuze and Guattari refer to as a becoming, a process of transformation that has nothing to do with actually wanting to be this or that image, nor with imitating it or sacralising it into a sort of symbol." It would be, therefore, "quite pointless to interpret" dream characters and images, and the Jungians present not represent. (See Kris Pint, DOUBLING BACK: PSYCHOANALYTICAL LITERARY THEORY AND THE PERVERSE RETURN TO JUNGIAN SPACE, Journal of the Jan van Eyck Circle for Lacanian Ideology Critique 4 (2011): 47-55, Available at: <http://www.lineofbeauty.org/index.php/s/article/view/63/134>). No wonder then why the Pervert's discourse of Jung ("**Real(iz)ing the Imaginary** dream work to arrive at **the Symbolic** significance") is guaranteed to end up in Psychotic's Discourse where one has to deliberately trigger the imaginary (lucid) dream work, as in the superb movie HORSEHEAD (2014), to arrive at a Symbolic understanding of and solution to her Real traumatic problem (**Imagining the Symbolic of the Real**), as attested by the Red Book of Jung which, in Mathew Spano's words, turns "a near psychotic breakdown...into an opportunity for self-analysis and self-therapy" and is therefore best expressed by the old expression "When falling, dive!" (See By Mathew V. Spano, A BEGINNER'S GUIDE TO C.G. JUNG'S RED BOOK, available at <https://www.quora.com/How-does-one-listen-for-the-Self-in-the-way-that-Carl-Jung-intended-and-discovered-in-the-construction-of-his-The-Red-Book#>). American TV shows, like Hannibal or Dexter, are rampant with vigilantes/serial killers which depict the Pervert's discourse especially in close association with other Lacanian discourses like the psychotic's discourse. Dexter follows Harry's Code, the *imaginary symbolic* law of his father, in *Real(iz)ing* his serial killings, as an *imaginary* means of inflicting punishment, to allegedly sustain and boost up *the symbolic* law which cannot handle criminals properly because of lack of evidence. A psychotic Dexter constantly hallucinates an *imaginary* Harry speaking to him about *symbolic* procedures to be taken to tackle his *Real* traumas and bloodlust enjoyments/jouissance.

**2. The last register in each discourse is the weakness of that discourse in which it inevitably breaks down.** For example, take the Pervert's discourse in which *the symbolic* consequences of an act (which is almost always *imaginary*) catches up, and one has to learn (fatally) from his or her own experience where the lesson arrives at its destination as God-ordained predestination. One may then become hysterical when stroke with a calamity, a fatal illness or divorce or death of a loved one, which apparently came after nowhere with no reason whatsoever. "Why me God? Why did this happen to me? Why did you abandon me Father? To what have you abandoned me

Father?" The Hysteric's "Che voi?" becomes then an attempt to *Symbolizing* the traumatic *Real* of such an *imaginary* meaningful calamity through questioning the Other's desire: "What do want from me O Lord?" "By night", as Edward Young put it, even "an atheist half believes in a God." There should be an imaginary answer to Job's sufferings: the Hysteric cannot accept Slavoj Zizek's truly Symbolic answer which espouses a meaninglessness of human suffering (See Zizek's speech: GOD WITHOUT SACRED (2010)), for s/he cannot accept that meaning as a whole is imaginary and cannot be found in the logic of the symbolic where there is no signified and only signifiers. She then is after a master-signifier where signifier and signified become one in a supposed meaningful reason. She cannot surpass the weakness of the imaginary, and succumbs to the temptation of the Obsessive's discourse: S/he *Symbolizes* an *Imaginary* cause for the *Real* trauma s/he is undergoing, just like Job's friends did in the Book of Job in the Bible. But God is not an Other, is not a Father or a mOther, but the *ex-sisting* Real itself: a mystic's no-thing as every-thing, the void itself as both emptiness and fullness, the Nirvana as Being and Non-Being. So God spoke symbolically, and not only gave Job no answer (no imaginary meaning for his suffering) but rebuked him for asking. He made him repent for asking and made all his friends repent for answering (e.g. for giving meaning to Job's suffering as Justice of God against Job's sins/evil-doings). God *Real(iz)ed* a *Symbolic* non-answer as an *imaginary* answer to Job's sufferings. But still this was an act, and the mere answering, even though it was a non-answer, became a weakness which elicited obsessive guess-works like Jung's *Answer to Job*, which triggered the pervert's obsessions over a divine retribution against that divinity itself, (i.e., against a God with an *unconscious* which accordingly becomes *conscious* of suffering when He is crucified as His own Son.) One has to go to an analyst, like Zizek, to *re-imagine the real* non-sense of human suffering as a truly *symbolic* answer, and utter Solomon's wise words in Ecclesiastes 1: "Nothing makes sense! Everything is nonsense. I have seen it all— nothing makes sense!" It appears that Job himself had seen God in his Real Non-sensibility precisely when Job's own hysterical question came back and hit him hard, and thus his question was answered with his own question itself: "You told me to listen and answer your question(s). I heard about you from Other(s); now I have seen you with my own eyes. " (Job 42: 4-5) Job thus sees (imagines) God as no longer as a Symbolic Other but as a Real, and despises himself at the sight of seeing no longer an *imaginary symbolic* Other but a Real Symbolic Other that gives the ground for Job's own ex-sistence and for Job's enjoyment of his own suffering. The Other thus still remains, and Job cannot completely do away with God as a symbolic Other, for He stills speaks to him and he still speaks to Him. (Job, the Prophet-Analyst: Imagining the Real of the *Symbolic*).

**3. The last register then in each discourse is both *what* the one donning that discourse is *unconsciously* after and reinforces, and what s/he at the same time *consciously* avoids and undermines.**

The pervert constantly and consciously disavows the symbolic law (of castration), but is secretly after it, unconsciously seeks it and enjoys it. "Obeying the law (getting married and so forth) in order to break it (continue S/M relations within this legal norm) is in perversion a way of generating jouissance: the pervert enjoys the law, and so necessarily requires it. Pseudo-limits that the pervert brings to bear on himself become something with which to play" (See Frances L. Restuccia, THE USE OF PERVERSION: SECRETARY OR THE PIANO TEACHER?, The Symptom: An Online Journal, Issue 5, Available at: <http://www.lacan.com/usepervf.htm>).

Hannibal Lecter (in the TV Show) is the Master of such perverse play with the symbolic law of desire. Whatever he has done to his victims has been out of a perverse play with their jouissance. Hannibal always engages in Real(iz)ing an imaginary object of his victims' enjoyment as their symbolic object of their desire. To him, they aren't "just pigs" as Will Graham mistakenly presumed. There is a perverse method to Hannibal's killing: He gives you what you desire in such a way that it would no longer be the object of your desire but the traumatic object of your jouissance which then you would no longer want it. For the object of desire is always lacking. You don't know what you desire, and this leads you to think that maybe it is the next imaginary object. But Hannibal the Cannibal presumes to know. And what he presumes you desire is always a "literal" (imaginary) sense of what you (symbolically) desire (i.e. what you may have uttered casually as your desire, wondered about it), something that verges on the edge of your jouissance: something that when he gives it to you, you wonder if it is not *horror at your own pleasure*. To Beverly Katz, who has dissected Hannibal's victims and was after dissecting Hannibal's secret, a literal dissection; To Jack Crawford's wife, who is stuck with cancer and prefers to die rather than going on dying while living, a literal death-in-life; To Gideon, who fakes being Hannibal by faking being the Chesapeake Ripper, a literal being of one's own Ripper; To Will Graham, whose "pure empathy" scares the daylights out of him and make him shudder at his psychotic identity with everyone including the most heinous serial killers, a literal identification with murderers by first unabling him to distinguish himself from them, and later on from Hannibal himself, and then by enabling him to become Hannibal himself, i.e. the Wendigo (Stag Man). Hannibal needs the symbolic law of desire to get off on the jouissance of his victims: after him, they no longer want anything else or anybody else. He craves for being caught by the very law that he runs away from. As Alana Bloom constantly reminds Will and Jack: "You've set some sort of trap and you're goading Hannibal into it. How can you be sure he's not goading you?" And he finally gets caught only when he himself surrenders to Jack Crawford only to begin another cannibal play with Will again. Like many perverse lawyers, the law is not *the* law for Hannibal, i.e. the Real Symbolic law that can truly castrate him and bring him a relief from his own imaginary jouissance. Like the Pharaoh who each time defied God by goading a greater miracle out of Moses, Hannibal notches up the challenge to catch or kill him to see if this time the Symbolic law can castrate him, albeit only to his disappointment. For him there is no Other, only imaginary others that in a *Real* act of cannibalism become himself and are relieved of their *imaginary symbolic* identities. Hannibal therefore *Real(ize)s* God only as a Perverse God, as an Ultra-

Hannibal who also prefers aesthetics (*the imaginary*) over ethics (*the Symbolic*): "Ethics become aesthetics", Hannibal declares. No wonder why his Perverse discourse *of Realing the Imaginary of the Symbolic* is claimed by Will to be one of defiance towards God, for he wants to see if God can enact a Real Symbolic law that can finally turn things around for once, that can finally symbolize what happened to him at his home, where a Really traumatic Imaginary experience with her sister triggered his Symbolic cannibalism in the first place. When asked about God's true discourse, Will answers that God cannot go around the Symbolic laws to answer immediately our prayers or save us: "God can't save any of us because it's inelegant. Elegance is more important than suffering. That's His design." As Jacques Lacan says it all, God (Elshaddy) is not Almighty for the same reason of not getting around the Symbolic:

"*El Shadday* is not almighty; I could show you a thousand demonstrations of it in the Bible. At the borders of the territory of his people, should a different Elohim from Moab come up with the right trick allowing his subjects to repel their assailants, it works, and El Shadday decamps with the tribes that brought him along for the attack. El Shadday is he who chooses, he who promises, who causes a certain covenant —which is transmissible in only one way, through the paternal *barachah* — to pass through his name. He is also he who makes one wait, who makes a son be awaited for up to ninety years, who makes one wait for many another thing more. I would have shown you." (Jacques Lacan, TELEVISION: A CHALLENGE TO THE PSYCHOANALYTIC ESTABLISHMENT, 92)

God will never overstep his Symbolic law to Realize an Imaginary object; He always waits for the time when He can Realize a Symbolic arrival to the imaginary object of our prayers. Sometimes it takes only twenty-one days for the Lacanian "Angel of the Name" to come down, just as it did with Daniel ("Do not be afraid, Daniel, for from the first day that you set your heart on understanding this and on humbling yourself before your God, your words were heard, and I have come in response to your words. But the prince of the kingdom of Persia was withstanding me for twenty-one days; then behold, Michael, one of the chief princes, came to help me, for I had been left there with the kings of Persia..."); Some other times, it takes almost a century, just as it did with Abraham becoming father of Isaac. This is what makes God Elegant and not Aesthetic. This is why when asked "You talking about God or Hannibal?", Will answers "Hannibal's not God. Defying God, that's his idea of a good time. Nothing would thrill Hannibal more than to see this roof collapse mid-Mass, packed pews, choir singing. He would just love it. And he thinks God would love it, too." Hannibal, however, becomes hysterical when faced with Will, for Will is the only one that can assume the position of a truly Symbolic Other, a Subject Supposed to Know what Hannibal is and what he is undergoing, for Will can empathize in his psychotic breakdowns with Hannibal to the point of identity with him. Like Hannibal's cannibalism, in Will's psychotic discourse, there is no Symbolic Other. There are only imaginary others who mirror Will himself, precisely whenever he attempts to *Imagine the Symbolic significance of the Real* nonsensical murder scenes. Will is thus the One, the only Other that Hannibal can experience transference with, i.e. can fall in love with: "Is Hannibal in love with me?," Will asks

Bedelia, Hannibal's former therapist, who answers: "Could he daily feel a stab of hunger for you, and find nourishment at the very sight of you? Yes. But do you ache for him?" So, even Hannibal the Cannibal, the Emperor of the Perverts on TV, can become hysterical, just as easily as he can become an analyst *par excellence*.

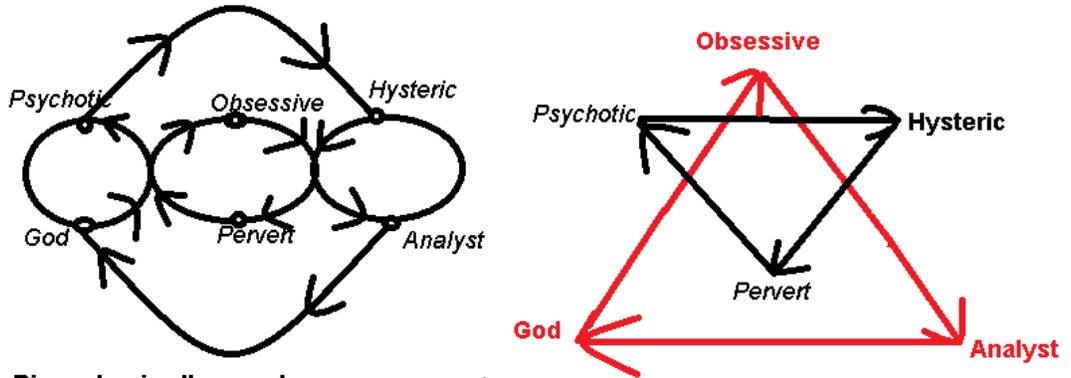
**4. Life itself, as the original sin, is Perversion and Everyone is thus a pervert that dons and doffs discourses at will, albeit (un)consciously like Jungian Personas.** A woman, for example, can be both hysterical and obsessive toward the man she is with, and can be at the same time a pervert, like Lois in the TV Show *Malcolm in the Middle*, when she practices her authority at work as a boss or at home as a mother.

So one can practice all discourses, but any change up of discourses has to follow a certain order and logic. One cannot get around this symbolic order, for it is Really Symbolic.

Here are two pictures that I have drawn to show how Lacanian discourses communicate with each other, and how one can move from one discourse to another.

If we follow **the unary logic**, only the last register in each discourse counts (e.g. symbolic in the Pervert's discourse), while in **the binary logic**, it is the last two registers that count (e.g. imaginary symbolic in the Pervert's discourse). This shows that when attempting to apply any discourse, one has to take the binary logic into consideration for a better understanding. That is one has to pinpoint the Real Imaginary and the Imaginary Symbolic logics in the Pervert discourse one is analyzing. For example, in our Hannibal discussion, we introduced a difference between a Real Symbolic law (in God's Discourse) and an Imaginary Symbolic law (in the Pervert's Discourse), where in the latter we have pseudo-limits for jouissance that are not absolute, while in the former we have a definite absolute limit that cannot be transgressed, and therefore castrates jouissance of everyone without exception. The former is God's law, and the latter is the Dictator's law. And God is not a dictator, not even a benign one.

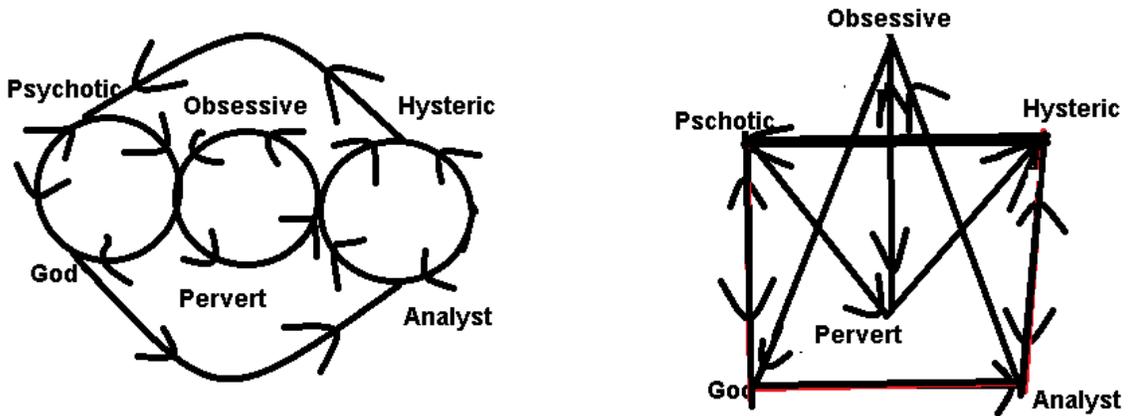
Figure 1. Binary Logic



The Binary Logic allows only one movement

As Lacan implied it, the Clockwise movement marks a set of discourses against another separated set of discourses: God vs Perversion, etc.

Figure 2. Unary Logic



The Unary Logic allows for both Anti-Clockwise and Clockwise movement between discourses.

~~**How To Cite This Article:**~~

<<< How, then, accuse him of plagiarism, since he annuls at its root the whole idea of intellectual private property? "The symbol belongs to everyone," Lacan used to say, speaking about a case of phantasmatic plagiarism analyzed by Ernst Kris: "For a psychoanalyst, an approach to the question of plagiarism in the symbolic register must center first on the idea that **plagiarism does not exist**. There is no such thing as symbolic private property"! It could not be put more clearly: "You believe you are stealing other people's ideas, but it's because you imagine that the other possesses a knowledge he does not have. Understand instead that ideas belong to no one, and no one can ever think by himself: it (qa) thinks, without you." >>>

(Mikkel Borch-Jacobsen, LACAN, THE ABSOLUTE MASTER, 1-2.)