

Double Helix

Master of Philosophy (M.Phil.) Papers

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Circa 1974

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On the basis of these papers I was allowed to transfer from M.Phil. to Ph.D. studies. Some of these papers were started on a M.Sc. course prior to transfer to M.Phil. This is a scan of the papers submitted to Professor David Martin, Sociology Department. Footnotes, except for part one, are lost. This paper has been OCR'd 070603 and the corrected file is available as DHA01aNN.doc where NN is a number. After this I went on to complete a Ph.D. dissertation called The Structure of Theoretical Systems in relation to Emergence which was accepted 1982 for award of the degree. Subsequently I wrote Wild Software Meta-systems, The Fragmentation of Being and the Path beyond the Void, Reflexive Autopoietic Systems Theory, and many other books and papers. See also http://works.bepress.com/kent_palmer. These major works are also available on scribd.com. List of all digital works is at http://archonic.net/kdp_ouvre_size04.pdf

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SECTION IV

In this section the aim will be to unfold a theory of play and creativity, hoping to expose a level of analysis more basic than that of Dichotomization which is the origin for speaking and language. The three previous sections have all been a groundwork laid for this enterprise. Our main duty is to intimately connect creativity with intersubjectivity in order to show the necessity of a sociology of creativity. A sociology of creativity must be a philosophical sociology and simultaneously a sociologically oriented philosophy. It lies in the grounds which exists before either sociology or philosophy arise in which they interpenetrate. Such a sociology is an original task and a study of origins which takes us back to a realm in which the world first unfolds. It is a pre-objective sociology. This realm is not some prehistoric era, but on the contrary, it is an origin dragged with us down through the ages. It reasserts itself at each moment the world unfolds anew.

The sociology of creativity aspires to expose the mechanism by which new paradigms (Cf. P. Kuhn)¹ arise. As Merleau Ponty tells us, we are capable of making tools to shape other tools and it is this continual reaching beyond what we have already created which really defines man.² This reaching beyond what is already at hand, having been reached for, is the fundamental process which lies at the origin of knowledge, culture and society. To understand these products of the overreaching by man of himself, we must understand that fundamental act of going beyond the beyond, itself. The mere distinction between speaking and language, creativity and problem solving, the origination of the paradigm and the working out of the paradigm which Kuhn describes has already been re-
jected.³ Kuhn describes how Normal Science reaches crises when

anomalies arise which no amount of puzzling over will solve. Out of this crisis situation a new paradigm arises which means, "a reconstruction of the field from new fundamentals, a reconstruction that changes some of the fields most elementary theoretical generalizations as well as many of its paradigm methods and applications".⁴ Kuhn tells us however "...crisis simultaneously loosens the stereotypes and provides the incremental data necessary for a fundamental paradigm shift. Sometimes the shape of the new paradigm is foreshadowed in the structure that extraordinary research has given to the anomaly. Einstein wrote that before he had any substitute for classical mechanics, he could see the inter-relation between the known anomalies of black-body radiation, the photoelectric effect, and specific heats.¹⁴ More often no such structure is consciously seen in advance. Instead, the new paradigm, or a sufficient hint to permit later articulation, emerges all at once, sometimes in the middle of the night, in the mind of a man deeply immersed in crisis. What the nature of that final stage is - how an individual invents (or finds he has invented) a new way of giving order to data now all assembled - must here remain inscrutable and may be permanently so. Let us here note only one thing about it. Almost always the men who achieve these fundamental inventions of a new paradigm have been either very young or very new to the field whose paradigm they changed.

The resulting transition to a new paradigm is a scientific revolution ... (Einstein loc. cit.)¹⁵ We must reject the distinction between speaking and language for the very reason that from the point of view of this distinction we cannot explain how new paradigms arise and scientific revolutions take place. The lacuna of Section II is with

us again. If we cannot understand the emergence of new paradigms "in the mind of the man deeply immersed in crisis"⁶ we can not understand either the nature of problem solving of Normal Science either. Puzzling of Normal Science guarantees a solution⁷ which only requires a certain ingenuity.

What Kuhn fails to point out though is that Crisis which appears through the anomaly of solutionless puzzles also guarantees a solution which is fulfilled by the new paradigm. Problem solving within paradigms and the generation of paradigms rely on the same basic processes. To dichotomize them does not help us understand how they each arise. The distinction between speaking and language then seems to be an artificial distinction which is made in an attempt to isolate problem solving which we think we can understand from the out and out creation of a new world.

" . . .When paradigms change, the world itself changes with them."⁸ In fact this is merely a stop gap measure which keeps us from exploring the territory by setting out an artificial frontier. So we reject the dichotomy between speaking and language and with that we must reject the fundamentality of their origin; that origin beyond all dichotomies which is the silence awaiting an utterance. Our starting point is this rejection which causes us to search for a ground more fundamental that will embrace both the creativity out of which new world views arise and the problem solving within a world view.

Again we start with Bateson's article, "A Theory of Play and Fantasy". There he says that When organisms, "discover that signals are signals . . . the characteristically human invention of language can follow, but also all the complexities of empathy, identification, projection and so on".⁹ This "and so on" is intersubjectivity itself. The discovery that "signals are signals" seems to be a pretty big When. It gives us our lever for going to

the hither side of Speech and Language and their origin. Organisms discover that, "signals are signals", When they play. Bateson tells us that "..... this phenomena, play, could only occur if the participant organisms were capable of some degree of meta communication, ie, of exchanging signals When would carry the message 'this is play'" ¹¹ "This is play signifies that", "these actions, in which we now engage, do not denote what could be denoted by those actions which these actions denote. The playful nip denotes the bite but it does not denote what would be denoted by the bite" ¹²

Wilden puts this much simpler when he says that in messages information is disengaged from energy. ¹³ Thus the Nip is a bite whose energy is strictly controlled so as not to be harmful. The animal goes through the motions ^f of biting but strictly controls his actions so they will not be harmful.

The bite denotes malice and aggression. The nip points to the bite by mocking its elements, but beyond that it denotes just the opposite of malice and aggression. The nip is a negation of the bite through its parody of it.

^{face} "We fact then two peculiarities of play: a) that the messages or signals exchanged in play are in a certain sense untrue or not meant; and b) that that which is denoted by these signals are non-existent." ¹⁴ Thus not only does a nip not mean what a bite means, beyond this the bite referred to by the nip does not exist, or rather has not been expressed. One animal does not bite another and then nip at it in order to make the difference clear. Instead the nip somehow must carry inside it the reference to the bite as an absence which is a presence. ¹⁵

Bateson goes on to frame different categories of play — threat, hysteronic behavior and deceit, ritual, game (is this play?) and finally

the metaphere which is meant (the flag which men die to save). These categories seem to me to be not very well thought out with resepect to their internal relations with each other. The distinctions made are not very different from those made by Huizinga in Homo Ludens.¹⁶

This is beyond our immediate concern. Our job is to frame the theory of play as meta-communication in slightly different terms.

D. D. Winnicott describes the genesis of Illusion as the primordial means by which the infant/mother relationship occurs.¹⁷ The good-enough mother through her attentive care which satisfies the infant's needs as they arise, produces in the infant the illusion of his ^{etc} omnipotence. This is ~~is~~ ^{is} the illusion that he can will the satisfaction of his own needs. There is, of course, always some discrepancy between the needs and their satisfaction but as long as this is minimal the infant can intellectually(sic) cope with this margin of error. That is, the margin of error itself becomes an expectation. This discrepancy as the infant matures, grows into the objective world. It is the manifestation of Peirce's (or Lacans) second category.¹⁸ However, inasmuch as there is a fair correspondence between needs and their satisfaction, the infant supposes that his subjectivity ordains the satisfaction of his needs. This feeling of omnipotence would be the realm of Firstness for Peirce. Unfortunately it becomes painfully obvious with maturity that even though the infant subject does have a willful potency, he is not omnipotent. The presence of the false omnipotence points up a realm of illusion as a potential space or transitional medium between the nascent subjectivity and the discrepancies that are the first indications of the external (not-me) world. The intermediary of Illusion Peirce would call Thirdness.

Winnicott uses his quasi-Peircean categorical system to develop a rudimentary scheme in which to understand psychopathology in child development. Beyond the difficulties already pointed out in Section I with any such categorial system which doesn't take into account a theory of logical types, Winnicott also suffers, along with Monod, Peirce, Mead and practically every one else, from the worship of the imaginary ideal of objectivity. Merleau-Ponty has already offered a profound criticism of objectivity with its Janus faces of Empiricism and Intellectualism (Rationalism) in Phenomenology of Perception.¹⁹

Winnicott identified the second category of Discrepancy with objectivity. The not-me object, intersubjective opinion and scientific objectivity are crammed in shoulder to shoulder in that small category. Basically, though, as omnipotence recedes the categories of object and Illusion grow in relation to one another while the category of subjectivity instead of shrinking, merely becomes disillusioned as the second and third categories differentiate themselves. Disillusionment is the process of realizing ones illusions.²⁰ Within the second category science and relationships with others are supposed to grow up while in the third category first transitional objects and later play, art and religion, find their places. Inner realities and intersubjective relationships are mediated by a category of experience which has the job of keeping inner and outer realities separated but inter-related.²¹

The inadequacies of the basis of Winnicott's theory are really too great to be patched over. It is the underlying dichotomy²² which, as in all logically non-hierarchical categorizations, is the biggest problem. In spite of this fundamental inadequacy of the formal theoretical vehicle in terms of which Winnicott's ideas are presented there is still something in them

to be salvaged. Particularly interesting is the idea that illusion is the medium through which the primary intersubjective relationship develops. This echoes what Merleau-Ponty has to say about the essential features of intersubjective relationships. He tells me I see in the other my own intentions being fulfilled.²³ It is as if those intentions of mine grew as an attempt to continue to elicit the actions of the other which I thought were my own when I discovered the illusion of my omnipotence. I learn to flex my body in specific ways in order to cause the reactions in the other which I discover I cannot directly will. That this is necessary, surprises the infant. The infant believes that these responses of others to him are the result of his own intentions. From the point of view of the significant others, their responses serve to give definition to the inchoate desires of the nascent subjectivity. From the infant's point of view it is he who is in control. It is he who sets the schedule from birth and he who relaxes it as he feels he is ready. Of course, this is only a sort of blind control which is unknown to itself. As dexterity increases the nascent body/subject bends all his effort toward eliciting in others the acts which will fulfill his intentions. Corollary to this is the notion that the first objects of nascent perception are the faces and bodies of significant others.²⁴ It is in relation to these that all equipment and natural phenomena, which are as a halo surrounding these nexes of interest, are defined. These primary objects of nascent interest are known first as expressions, looks and intentions and only secondarily as having specific characteristics such as color or a particular shape. Thus the infant is primarily in contact with intentions and expressions directed toward him by significant others. He quite simply believes these are his own.

The basic ingredient in all this is the idea of illusion. It is the medium, the plasma through which contact is maintained.²⁵ The contact referred to here is not between subjectivity and objectivity, ~~under~~^{inter-} subjectivity or an alter ego. What is really the greatest illusion is that there are such entities, such dichotomies in the system of mother and child. The contact isn't a contact between polarities but an incarnate CONTACT. It is not a slight gap but a positive link. In fact we might think of it as that link which gradually matures into a person. The infant's intentionalities are fulfilled in the mother because they are indeed of one Mind.²⁶ They form an incarnate system of exchange which is the embrace of their bodies. What we call illusory here is to Lacan what the Symbolic looks like viewed from the realm of the Imaginary.

It is not enough though that we see there is a medium of illusion which allows bodies to embrace as a single system of exchange within which subjects become distinguishable. This realm of illusion is more than merely a self-deception. Beyond this we can see arising a second order Illusion, which founds itself in and springs from the soil of the first order illusion. Winnicott's illusion is unrealized. This illusion 'in itself' folds back upon itself and realizes itself as 'for itself'.²⁷ The imaginary subjectivities participant in the illusory systematic relationship that binds them, realizes that it is all merely a pretense. This realization of the ambiguity of an illusion which does in fact link, can be identified as the point at which true Illusion arises. At this very point subjectivities coalesce in the system of blind exchange and clinging between bodies and at the precise moment when these subjectivities become manifest they recognize

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the fact of their being based on an illusion. This realization of their being founded on illusion is the same act as their arising out of the illusion. Not only is the relationship between infant and mother based upon untruth but what is denoted is non-existent. It is untrue that the infant's intentions are fulfilled in the mother's responses. The mother's responses are merely an attempt to maintain the infant's viability as a living partial system in relationship to the total system of infant/complete environment. The mother is a mediating element which adapts the infant to environment and environment to infant. The infant cannot see the mother's mediating duties and to him she is the environment. It is he and she which form the system of mind. Further the infant identifies himself with the whole system of mind (he and she) without distinction between self and other. It is in this context, the illusion that intentions are fulfilled grows. The infant has a need; then it is mysteriously fulfilled. The infant experiences this as a causal relationship between his intention and its fulfillment. That the fulfillment of the intention is done by an agency outside himself only occurs to the infant slowly as he realizes the illusion which is the medium of his link with others. There are no intentions, nor fulfilling responses in a total system of Mind. It is only the infant's partial view which makes him think there is.

Beyond that untruth (of fulfilled intentions) it is further realized that what is denoted by the untruth in respect to the relations between child and parent is non-existent. In short, the relationship is a myth (mythical), a mutual self-delusion which paradoxically in fact binds,

creates the appearance of a relationship which is non-existent. The relationship is non-existent because the end points supposedly in relation to one another are imaginary. Subjectivity arises with the realization of illusion. The illusory is untruth but beyond that the untruth (nip is not a bite) points to a non-existence (there is no bite). In the case at hand the non-existence pointed to is that of the relationship between child and mother itself. Firstly because the participants or end points supposedly in relation are non-existent. The relation as a relation between imaginary end points must be a fantasy. There are in fact only relationships without end points in a system of mind. That is only incarnate relationships. Secondly, once we have realized the imaginary character of the polarity and put our faith in the system (child/mother) we realize that by destroying the meaning of the polarity we have also destroyed the meaning of the system the polarity helped us to locate. Having lost the location of the polarity and thus the system we realize that the system itself was a myth also.

As an aside it should be noted that in order to describe relationships on a symbolic level of exchange it is necessary first of all to stipulate the imaginary polarity which locates the symbolic system to be described. This polarity is a reference matrix (as empiricism and intellectualism are to Merleau-Ponty in Phenomenology of Perception) without which no description of more basic relations may be made. To negate the polarity when moving to a more fundamental level of analysis (as one must do if one has no theory of logical types to use as a guide) makes one literally lose one's place so that without the polarity one loses track of the bounds of the system and thus loses the whole system and makes description impossible at any level. What is left, in the case at hand is the total system of child/total environment composed of only incarnate relationships, when the imaginary system

of child/mother disappears.

However, let us think again. The realization of illusion dis-illusionment. This does not mean the destruction of illusion but on the contrary its compounding. The fundamental ambiguity of an illusion that binds explodes into a whole realm of Illusion. The paradox here is that instead of destroying illusion its realization makes it possible for the child to play upon the illusion that binds, because the realization of its essence makes it usable, serviceable to the ends of those embroiled in it. This brings us to the definition of this "playing upon" illusion in the realm of Illusion (second order). Thus we are introduced to the category of Play.

In Bateson's terms play is a meta-communication which carries the label, "This is Play". The status of this label, I feel is not very well thought out in, "A Theory of Play and Fantasy". Bateson calls it a meta-communication there. That is the exchange of gestures in play carry the message, "this is play". Now in my opinion, play is not merely a meta-communication but it is in fact a force field set up within which the series of meta incarnate triangles described in Section III operate. That is to say, play is the transparent envelope which must be evoked for meta-communication, meta-linguistic framing or communication to take place. In other words, it is in that envelope that incarnate triangles call for their own completion when two of their elements are specified.

The nip does not merely carry the message, "this is play", somewhere within it. ²⁸ The nip is the very physiognomy of play.

It is a spell cast over the multitudes which like shouting from the roof tops heralds a new order. The nip then carries within it not just a message

or a meta-communication but a structure which is the structure of a shout whose physiognomy is play. The nip then carries within it the full structure incarnate triangles and this structure is only possible in the envelope of play which on the other hand play is only possible where this structure is upheld. It is thus that, that shout is not merely a shout but is found to have meaning. The nip, then, is a meta comment on previous movements of either the nipping or nipped animal. The nip evokes and comments on a certain "social" relationship between the animals. The Nip indicates a specific context in which it takes place. The nip is a comment on the medium of communication available to the animals in that it reveals the medium by diverting concern from the message (McLuhan).²⁹ The nip is beyond all this a communication and in fact has a certain style. The nip in a primitive way indicates all these things all rolled up into one, straight forward, an unpremeditated mocking gesture. Here we see at work a basic principle of over-determination which Merleau-Ponty calls to our attention in discussing the sexual nature of man and dreaming.³⁰ Mans' sexual nature is not limited to a certain part of his being but permeates his entire being. The dream then has a sexual significance as a matter of course as a dream expresses the being of the dreamer. To only emphasize the sexual significance of the dream must be wrong. What must be emphasized is the dreams relation to the total being at the world of the dreamer. We may see then that the dream is to the total being of the dreamer as the playful gesture is to the incarnate meaning generating triangles that are latent in it. No one element in the deep structure of play must be over-emphasized. Play then is like the dream in the way the play expresses the totality of the subject's meaning generating capability while the dream

expresses the totality of the subject's being at the world. That Play could be seen as a waking dream and the various implications which might be drawn from their internal correlation is taken to be obvious. Back to our point, all these specific context markers and communicative elements are present as latent possibilities as soon as the illusory mantle of play has been donned. So I disagree with Bateson's statement, "This phenomena, play, could only occur if the participant organisms were capable of some degree of meta-communication ..."³¹ Play and meta-communication have their advent in the same breath. But meta-communication is only a possibility latent in the deep structure of what we recognize as the physiognomy of play. Illusion (second order) is the foundation from which play proceeds. Play is an act of Illusion, self conscious illusion.

The principle that play is the envelope in which meaning as meta-communication may emerge is very important. To think it is the other way around definitely puts the cart before the horse. To say meta-communication precedes play leaves us at a deadend with no room for development. On the other hand if we consider play the ground of meta-communication what we are really saying is that all meaning is based on a platform of self-conscious illusion. Play is self-conscious illusion. It is the mode through which illusion is made self-conscious and once so it then plays upon itself in that special mode. The infant at first is wrapped in a hermetically sealed container of illusion. Gradually he progressively becomes disillusioned. This does not mean he is brought face to face with some sort of objective reality. Disillusion means that he is brought to realize more and more the basic illusion of the system in which he is embroiled. His play is the display of his mastery over the illusive nature of the social milieu in

which he is wont to participate. His play is a parody of the illusory forms which bind him to others and bind others to each other. The play of children is not game practice, nor any imitation of adults. It is wrong to think of what adults are doing as some higher order of behavior than the play of children. Actually quite the reverse is true: Childs play is a comment on all that is going on around them, which tells us that they understand their milieu and further they understand that it is all based on an illusion. Playing is the mastery of the world in the sense that once the child has the secret upon which all the world is based (illusion), he can enter that world. First out of the sheer joy of discovering the key of the first impulse of the child is to parody the world and show triumphantly his mastery. The play of children is a sarcastic meta-communication about what is being communicated to them from those around them. Adults usually just assume that kids games have nothing to do with them, that playing is just a release of energy or something to keep kids busy till their big enough to do something useful. The truth is that those games have everything to do with the adults and their relationships with other adults and to their children. Children make fools of the serious adults caught up in their fantastically intricate games, but who do not realize they are merely playing games. Games founded on primary illusion just as much as the play of children. Children caricature the neurotic antics of their keepers and show at least each other that they understand the farcical character of what to the adults are life and death situations. This meta-communicative parodying of adults and other children can only take place in a specially designated realm. It is the capability of evoking this realm of illusion that play signals.

Briefly we may specify levels of children's play. It is not my intention to dwell here in too much detail; but a couple of points should be made. First Winnicott's idea that before one may really be alone by oneself one must first be able to be alone in the presence of others is very important.³² The advent of illusion makes being alone possible. The infant becomes occupied with himself. This essentially means subjectivity arises with Illusion. The nascent subjectivity first appears as the ability to occupy oneself or be alone within presence of others. This is because the infant is now distinguishing itself from others as imaginary points of reference in the total system of exchange. The possibility of being alone with others is the converse of the ability to be with others.³³ Before the advent of Illusion there were no self or others. Now with its advent the two possibilities of being alone or with others arise as options. The result of these two options is that the infant can now recognize when it is alone by itself.³⁴ The other (second) point which should be made is that we can recognize three crudely defined levels of play which make up the options which the child has to occupy himself and others:³⁵

Spontaneous	PLAY at PLAYING PLAY at ADULTS PLAY at GAMING	Symbols of Exchange arise Symbols of Communication arise Codification
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Once the trick of how to evoke the Illusory realm has been grasped by the infant³⁶ then the primary illusion³⁷ is transformed into a sort of phenomenal solipsism. That is it does not disappear but becomes an underpinning for Illusion. The phenomenal is a state in which the infant recognizes itself as essentially isolated even though embroiled in commerce with others.

It is only in the self-conscious manipulation of Illusion that illusion serves as a means for communication with others. It is in fact in this realm in which others and the subject arise as possibilities beyond unself-conscious exchange. Before this there was only a blind-mute adherence of one being to another, a clinging of infant to mother, body to body. Until the realm of Illusion arises this phenomenal realm might be called real in the sense that it is all there is. It must be accepted at face value and stand unquestioned. Play is a coming to consciousness of the underlying ground on which taken for granted,^{or the} accepted at face value, world of the infant is based. The simple illusion of intentions which link infant and mother is brought to the surface and it is this which is played upon. Thus we can see that paradoxically illusions onto genesis is prior to Illusion but Illusion is exposed as a ground beneath illusion which must be there for illusion to be realized as not the ultimate truth. Illusion is the negation of illusion, the ground exposed more basic than illusion is the ground which allows the negation of illusion.

We can see that illusion is the primordial medium in which intersubjective experiences arise. When this illusion comes to consciousness it may be used as a self-conscious linking device, played upon and elaborated. First order illusion is folded back on itself and Inter-subjectivity emerges as more than a mere clinging together of bodies. Language develops in this sphere of Illusion and in relation to these new meanings. Subjects appear, to coordinate their mutual activities. From the point of view of the subjects self-consciously emeshed in a community through the medium of illusion become Illusion, what was their mere blind cohesion in the

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phenomenal world which has its own primitive meanings under the awesome cloud of communication and exchange, seems like an intolerable isolation. Second order Illusion is a rejection of that lonely world which must be accepted without contestation. Such a world must be rejected en tota in order for an alternative to appear.³⁸ It seems strange perhaps to say that infants must learn to be alone in order to become aware of how lonely they really were before they ever knew how to be alone but this is the precise truth of the matter. Before subjectivities arise there is only an unconsciously solipscist clinging in mute communion. When subjectivities arise in Illusion the mute communion becomes intersubjectivity and individual bodies learn what true loneliness and true communion really is. The prior state is only a sort of dumb existing together without being able to ever really reach one another.

To summarize, illusion is the medium that links bodies. When it is negated, or becomes self-conscious, second order Illusion arises and first order illusion is transferred into the Phenomenal. In Illusion subjectivity as Inter-Subjectivity dawns and the act of communion within the Inter-Subjective community is Play. Play has an immediately recognizable physiognomy in the world and it is the space in which meanings arise as its deep structure of incarnate triangles become manifest. The next step is for us to look closely at Play and Illusion by means of Huizinga's list of the formal characteristics of Play. In these we can discern the vague outlines of some of the elements of our incarnate triangles. These should be noted but not stressed. Play brings a totality, with a specific physiognomy blends these elements so that they may not easily be analytically extracted. It is best, I think, to keep separate our descriptions of Play as physiognomically whole and its analytically reduced deep structure which generates

meaning. However it is good to see the basis for such analytical tearing out of the deep structure in the outlines of the physiognomy.

FORMAL CHARACTERISTICS OF PLAY: Huizinga Homo Ludens

Play is ...

1. a voluntary activity expressing freedom
2. not 'ordinary' or 'real' life although it may be serious
3. disinterested - an end in itself
4. secluded, limited as to time and place
5. repetitive (and alternative)
6. unleashed in a playground which is marked off
7. order
8. enchanting, captivating
9. tension and uncertainty
10. outside all categories of good-bad, beautiful-ugly
11. it has rules (spoilsport is worse than a cheater)
12. it evokes secrecy in the play community

Beyond these formal characteristics Huizinga tells us that play has two other basic aspects of either being . . .

13. a contest FOR something
- OR
14. a representation OF something
15. there is something at stake

Play (as in the play of children) is but a pure case of a more general phenomena. Huizinga says "...culture arises in the form of play ...By this we do not mean that play turns into culture, rather that in its earliest phases culture has the play-character. As a rule the play element gradually recedes into the background, being absorbed for the most part in the sacred sphere. The remainder crystalizes as knowledge: folklore, poetry, philosophy or in the various forms of judicial and social life. The original play element is then almost completely hidden behind cultural phenomena, but at any moment, even in a highly developed civilization, the play-instinct may reassert itself in full force, drawing the individual and the mass into the intoxication of an immense game." ⁴⁰ However we must reinterpret this notion to make it

more acceptable. Culture does not come from a play element as such. Both play and culture are based upon a ground of second order Illusion to which we find our most direct access through its most pure expression in play.

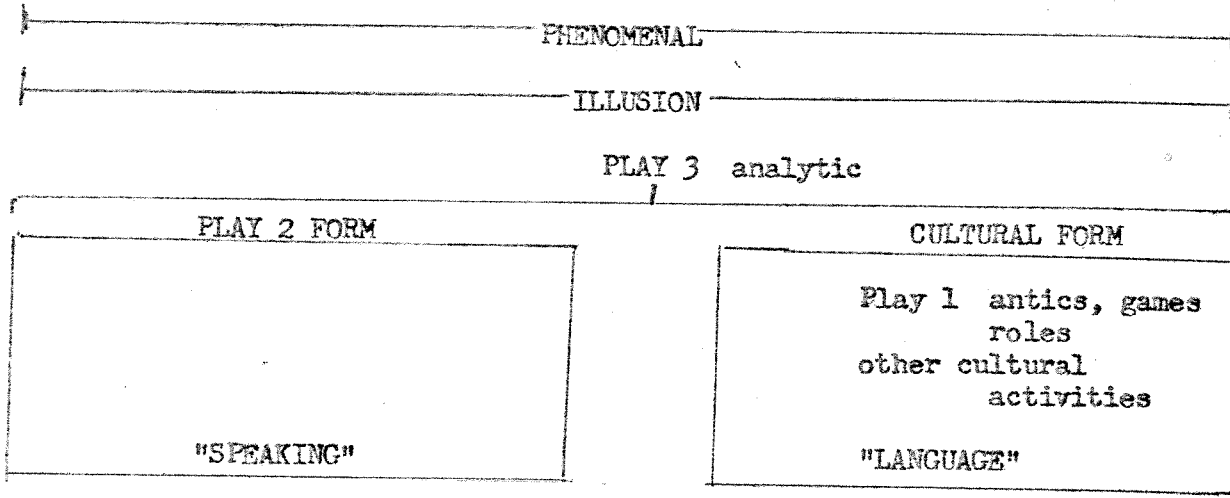
We must distinguish three sorts of play:

1. Play of children and adults - most direct access to Illusion
2. Play-like atmosphere in which cultural phenomena first arise
3. Play as analytic concept which is hidden in all cultural phenomena and may be uncovered again

Culture in all its myriad manifestations is based on the ground of Illusion. We are able to understand culture better by going to play (first definition) because play exposes in a more rarified form the ground of both itself and culture. Huizinga bases play (first, second and third definition) on what he calls the play function or LUDIC function. This is merely a reification, an imaginary entity. It might as well be suspended in mid air. What it is acutely important for us to realize is precisely what the relation between Play and culture is.

The Play (1) of children and adults in the form of games, gay abandon, mimicry and parody and etc., is of the same logical type as any other cultural phenomena. Both play (1) and cultural phenomena such as specific sorts of work and communal activities such as town meetings, etc., all come under the class of Culture. The class Culture is based upon Illusion along with the general play form (definition 2). They are of the same logical type. Culture and the general play form as they first arise out of Illusion have a very similar structure. Thus culture is said to arise initially as a play-like atmosphere which as sedimentation sets in, becomes serious and in fact a sacrament. The Play Form goes on to become a general pattern accessible to evoke Illusion and generate meaning.

Culture becomes a sedimented tradition which is referable. The play form is not cultural, it is an innate tool which man can call upon to become human. Culture itself is not a member of its own class but a general possibility to create a referable sedimented tradition. New cultural phenomena (eg a game) may arise through the evoking of the play form. That new element may only join the tradition with cultural phenomena by evoking its equal, the culture form. FIGURE I

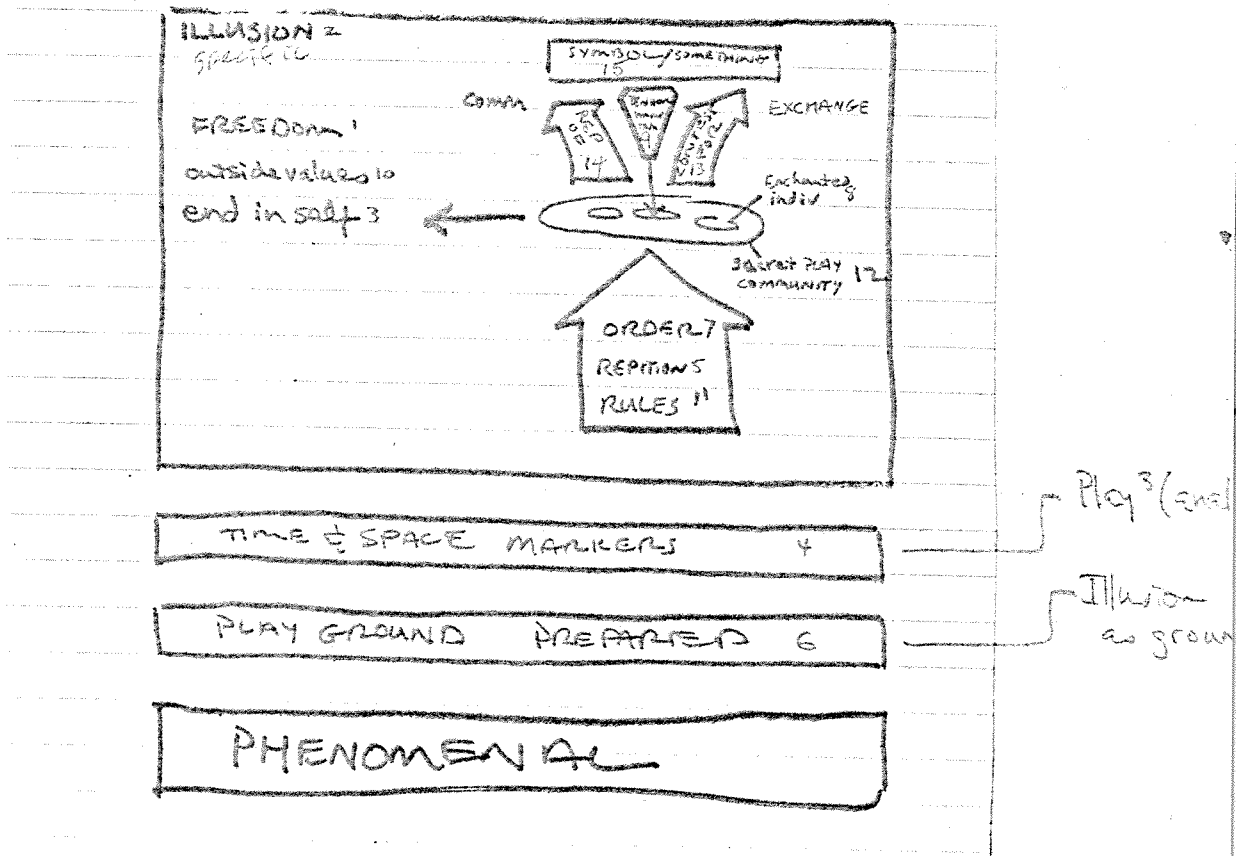


Both the play (2) form and the cultural form are of equal logical typing and are in fact broadly cooperative. ⁴¹ This is to say, elements from the cultural form are borrowed to bring the play form into definition and on the other hand the playful elements can always be analytically separated from out of those cultural phenomena preserved by the cultural form. Cooperation between PF and CF is based then on a third sort of play. This is an analytic principle which can separate out of the cultural what is its sedimented play element and which can separate out of the playful (PF) what is cultural. This third definition of play takes more from the meaning of "room to move" or "leeway". It gives us "play" to move back and forth between CF and PF. Lastly, all this is based on Illusion, which is even

higher logical type than the play (3) analytic which is a higher type than PF or CF.

You may recognize here an old friend. That is the dichotomy between Speaking and Language. Speaking takes place in the PF and language in the CF. However these are not the full fledged concepts of speaking and language they lack some of the essential features such as a relationship to the origin and silence before speaking. We may say that the play form and cultural form are there as possibilities for language and speaking, but exist as only general forms before their existence. Let us not rush into things — here it is only necessary to point out the resemblances.

FIGURE 2 PLAY FORM



Above is a diagram of the play form arising out of the ground of illusion. It is derived from a close analysis of Huizinga's formal characteristics of play. In the following I will briefly summarize the diagram.

The first step to play is the preparation of the play-ground (2). That is the first deviation away from the mere matter of course acceptance of the Phenomenal. To prepare the playground what Winnicott describes as the relationship of trust must be established.⁴² This means that we must trust that the phenomenal ground won't slide out from under us if we leap to a higher level. We must really be able to take it for granted in order to act as if we do. This means it is necessary that the primordial world of illusion be accepted without question but beyond that this acceptance must be a conformity to it in the form of expectations fulfilled.

The second step to play and further deviation from the phenomenal is that markers in time and space are set up to set off the realm of illusion from the phenomenal realm. It must be noted that the phenomenal realm never disappears as such but is merely transfigured.

The third step which brings the realm of illusion into full force is the application to only the limited marked off area, a special order which is repeatedly enforced and governed by specific rules. These rules govern the behavior of specified individuals designated as within the play community. The play community then manipulates the hither to phenomenal world in order for representation OF something or in contest FOR something. This then evokes either realms of Communication or Exchange. The something which is communicated or exchanged is a very special something. It is a Phallus in Wilden's terms.⁴³ That is a symbol of Exchange, Exchange of the symbol of exchange causes tension and uncertainty to arise within the system which in turn causes the individuals of the play community to be enchanted by the Game. The Exchange of the symbol of exchange is an end in itself. This occurs outside all values economic, moral and aesthetic. Because it occurs outside all restraints besides those of the system it

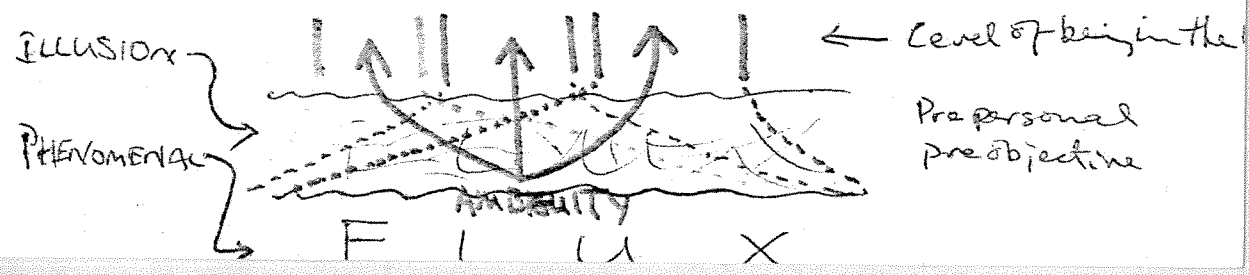
produces the most crucial quality of Freedom. That is freedom to change.

I do not intend here to make a full explication of the cultural form as the twin of the Play form because it is not the direction which this essay must follow. However, it should be noted that the relationship between play form and cultural form is the same as the relationship between origination and preservation which Heidegger describes. ⁴⁴ For preservation to occur a ground must be prepared outside the phenomenal and it must be marked off with time and space markers. A concert is a perfect example of preservation. That is, if it is a concert where a work which has been presented many times before is given all over again. The first advent of the work occurred in the play form but once it reached its finalized form then it was taken over wholly into the cultural form. as you can see the first to preparatory stages outside the Box of specific Illusion generated the same for both forms. However, within the Illusion box the emphasis is quite different. That difference is the difference between origination and preservation. In the CF, patterns, which arose in the play form, are reproduced as faithfully as possible. Thus the cultural form is of the same outward form as the play form except inasmuch as you add the means to reproduce specific patterns which arise in the play form. What is important is that the difference between origination and preservation is one of attitude, there is no formal difference. Preservation and origination are equally necessary and important. They take place within the exact same formal arrangements. Thus here we are getting a glimpse of the underlying unity of Speaking and Language.

You can see how Huizinga's Formal characteristics of Play (2) really describe the creation of exchange systems very precisely. He might well have concentrated on their analysis and development instead of concentrating on linguistic and anthropological proofs. The phenomenal world becomes just that when Illusion (2) arises. The playground is prepared as an expectation of no drastic alteration in the sequence of events to come. Upon the playground, markers are set out as boundaries for the play. Then specific illusion arises as special rules are applied within these boundaries. This sounds much like some of the aspects of our incarnate triangles M²C rules applied to ML framed contexts and MC relations between playmates. It is only natural for the incarnate ^{triangle} \triangle by which meaning arises in communication to formalize the relations which are so important within the realm of illusion in which they arise. The question is whence the markers and rules that allow for illusion to arise? This question is however framed wrong. What is the world like when invaded by illusion? Illusion (2) does not come to eulogize Illusion (1) but to bury it. It moves in as a new world order which transforms everything and remakes all. The world in the transformation becomes like a newer ending series of Hierarchic levels of Illusion in which one may no longer distinguish one as more real than another except in relation to another level. Any one marked off Area of Illusion is like a Play within a Play within a Play within a Play. The phenomenal is but an act of transition from Play to Play, a shock experienced at each change of Boundaries. ⁴⁵

Thus we do not ask where the Rules and Markers come from but where the Realm of Illusion (2), which transfigures the realm of Illusion (1), comes from. The realm of Illusion (2) itself is the ground for its markers and rules. Illusion (2) comes from the negation of Illusion (1). It is as

simple as that. This negation causes the transfiguration of the world. "Taking myself in my absolute concreteness, as I am presented to myself in reflection, I find that I am an anonymous and prehuman flux, as yet unqualified as, for instance, a working man or middle class. If I subsequently think myself as a man among men ... this can be, it would seem, no more than a second order view of myself; I am never in my heart of hearts a worker or a bourgeois, but a consciousness which freely evaluates itself as a middle class or proletarian consciousness." ⁴⁶ The anonymous prehuman flux is the phenomenal. The second order experience as workman is based in the Illusory. Now the Illusory is the product of an inherent reversibility which appears in the ambiguity of the anonymous flux. As prehuman I could be bourgeois or workman equally as easily. My essential nature is an ambiguity which could fit several molds. These molds arise in the realm of illusion as an expression of my ambiguity. Several arise with different features each laying claim to me. My being is expressed as the possibility of reversing my role and taking on the cloak of another alternative mold. The rules and markers arise as the mute features of these molds which, as they grapple for my soul, become the expressed differences. In this way we may see that Illusion arises out of my very nature as an ambiguity. Since I am an ambiguity first and only a definite being second as I move toward the world in a particular direction, it is necessary for Illusion to arise both to define the alternatives of my being and remind me of my ambiguity the latent possibility of essential change.



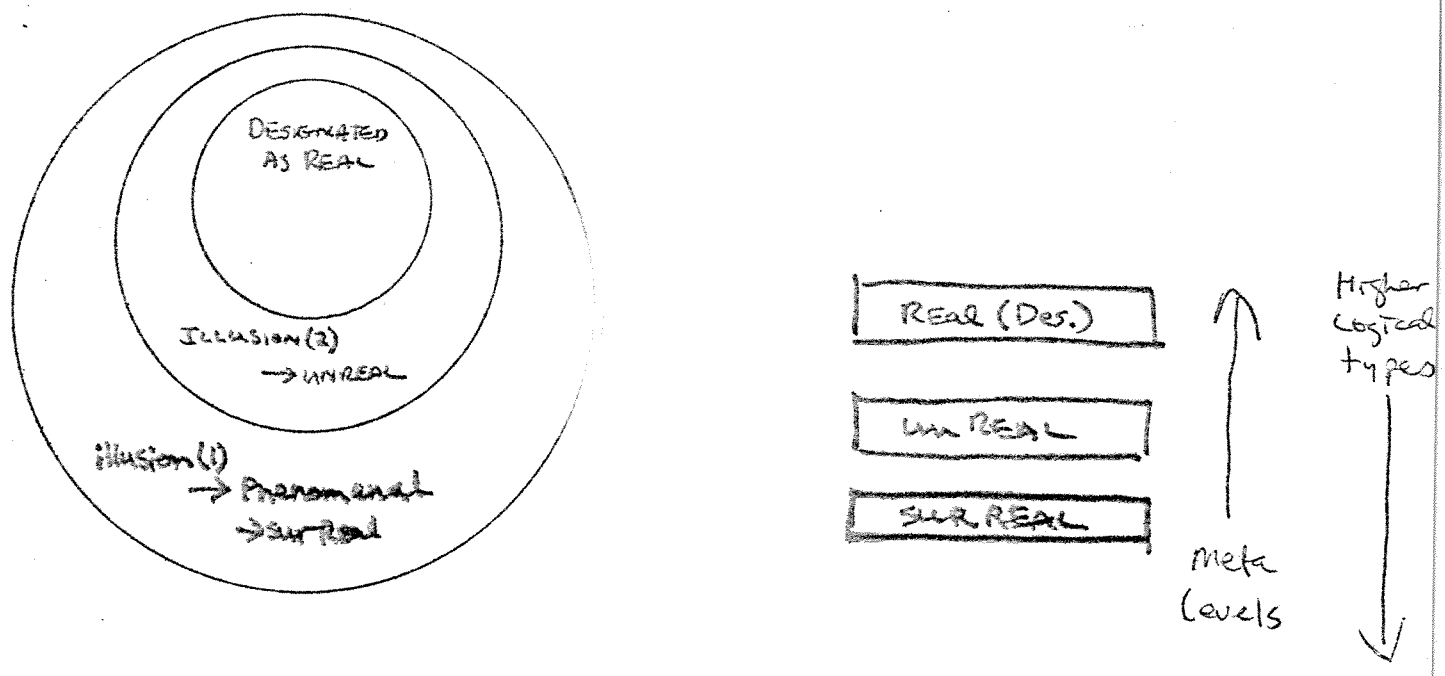
The markers and rules show us where we have a distinct amount of Play in our relations with the world. If we expressed ourselves in another way we could assume another mold with a different margin of play. I might be a taxi driver, student, clerk, Defence Minister. Each of these roles are marked off and have certain concomitant rules. Each role gives its occupant a certain degree of Free Play in relation to others. It is only historical chance (structured chance) which puts one body rather than another in any of these situations or roles. As each ambiguous prehuman flux rises with its fellows to the level of being-at-the-world in the act of expression each must enter a certain play space with its fellows. As relations of exchange play themselves out each becomes a definite subject in respect to all the others. (Persons are diacritical as well as the signifiers of Assurance) If the arbitrary markers were suddenly pulled up and the rule books burned each subject would again assume his essential ambiguity but we would all be lost.

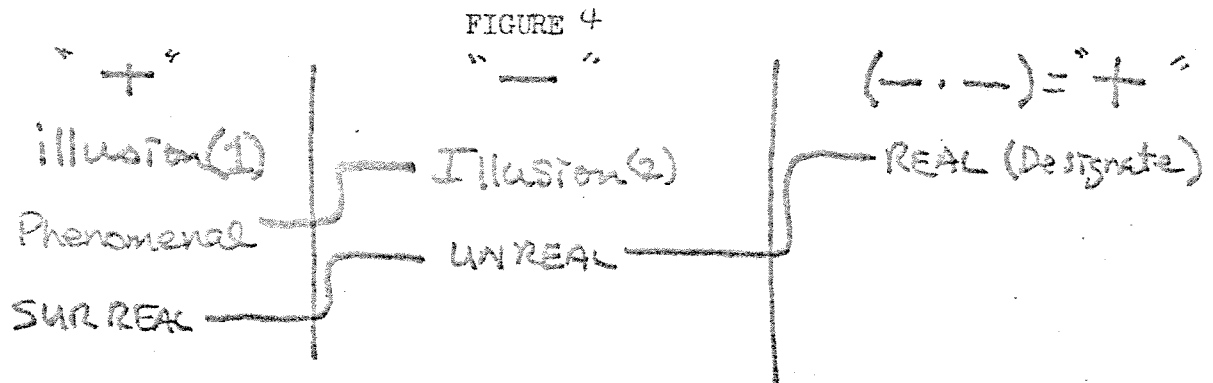
Illusion (2) is the function of the chiasm in the being of Man at the world. Illusion (2) speaks of the moment when reversibility first begins to emerge and as the ambiguity that is each anonymous body/subject just begins to define itself in relation to all others in the play space. Concrete options emerge out of the indefinite state of potential for options. In their nascent state of ontogenesis, when still ill-defined and just visible. The options point-up the underlying possibility of reversibility. The fact of the existence of this reversibility is the ground of Illusion (2). In summary, Meaning takes shape in the envelope of play (2) which is grounded in Illusion (2); which speaks of reversibility that is inherent in the ambiguity at the level of Illusion (1); which is the ultimate nature of Man. Here we have finally traced creativity to its root in the indivisible, pre-personal, pre-objective, advent of time, space, freedom and the world through

the Body/subject which is Man and Womankind.

Unfortunately we cannot stop here to congratulate ourselves. Beyond the Phenomenal and Illusory (2) there is yet another level which is just as important. This is the level of the Designated as Real. Reality emerges as an intersubjective agreement. The Play community of preservers and originators becomes known as a real community. Designation as Real is a further negation of the negation of Illusion (2), a negation of disillusionment. However, this is no mere return to the original state of illusion (1) except insofar as two negatives make a positive. Designating Reality is a step beyond the marking off of Illusory (2) spaces. A step beyond in the sense that it takes place within the realm of Illusion (2) and is the creation of a further mode of illusion (\emptyset) to amplify that already in force. What is designated as real must already have been Illusory (2) and in fact it is still Illusory (2) and phenomenal too but the designated as real is even more illusory because a phantasy is created through which its illusory character is suppressed.

FIGURE 3





The Real as a designated state of affairs arises through the creation of a phantasy as a supplement to an already in effect Illusion. This supplementary phantasy postulates the negation of the Illusory state or in other words calls the lie a lie.⁴⁷ The effect of the designation of what is real again limits the range of what is permissible and restricts the greater leeway or "play" at the lower level. Such restriction allows strict control of the communal play space and the possibility of even finer adjustment and articulation in interpersonally coordinated efforts.

Through the creation of the Real Category, options solidify and reversibility is attenuated, lost from sight. Because of the addition of the further category the relations between the Illusory and Phenomenal shift diacritically. The phenomenal takes on the look of subjectivity while this is opposed to the hardened intersubjective character (not inter-subjective)⁴⁸ of the Real. The realm of Illusion then comes more and more to look like the life world. Subjects again find themselves sealed off from other body/subjects. However, this time not as mute bodies but as full blown subjectivities. The mere being alone in the presence of others is transformed into being alone.⁴⁹ without others in the presence of a Reality of Reified Illusion. The designation of what is real and what is

not Real gives rise to values and beyond these to Power, Knowledge (as power), Morality, and Aesthetic taste. The social construction of Reality may then follow with all that it implies.⁵⁰ Illusion is only allowed to rise up to the surface tethered by reality markers and the phenomenal is limited even more. That Illusion and the phenomenal underlying all that is designated as real is a fact hidden from everyone by the barrage of Reality designating that sustains the real. Intersubjective verdict becomes dogma and objectivity becomes the watch dog of the designated as real over Knowledge. Then Real is a tripled illusion. It is illusion (1) conscious of itself being conscious. However therein it promotes its own oblivion.⁵¹ It wishes to hide its basis in Illusion in order for that which is designated as real to take the full stage. In the realm of Illusion and Play it was always the character of the medium which outshone that carried by the medium. Now the character of the medium is suppressed so that what is carried by the medium may be highlighted.

When the Designated as real arises then what is Illusory assumes the mantle of the unreal and what is Phenomenal seems sur real. This may be explained quite simply by saying that what is Real is such a pervasive phantasy that it overshadows and defines all other states of mind. What is Illusory but excessive of what has been designated Real is simply unreal it is not to be considered as having power or pervasiveness. It is seen in fact as a counterfeit reality. On the other hand the Phenomenal is positively anathema to the Real. What is Phenomenal is strangely accented, distorted, awkward, harsh and in some way an over-accented reality. Thus the phenomenal is paradoxically most distant in likeness from the Real but on the other hand because both have positive values the Real and the Surreal are strangely, hauntingly similar.⁵²

Something else which should be noted is that what Play was to Illusion, Work is to the real. Work is Realized Play. It is play without the play spirit or rather with the play spirit suppressed. Work is play with a new and vital significance. It is more than serious it is in Dead-earnest that work is performed. The contrast between preserving and origination is lost in work.⁵³ Work is a struggle with dehumanization and alienation. Here Marx's analysis begins to apply. It is not within the scope of this paper to consider the relationship between alienation and the Real unreal and Surreal but such an analysis would be fruitful.⁵⁴

Exchange and communication systems arise in the realm of illusion, but their entry into a designation as real is strictly limited. Also when in the envelope of play wherein meanings emerge, the Illusory (2) signs which suspend these meanings are simply diacritical. However when these sign systems are designated as real they take on a privileged status and the diacritical differences are hidden behind the substance of the sign as it is presented. Real language, Real speaking and Real Silence develop. Here what we saw as only the outlines of this trio as the Play and Culture forms on the level of illusion has exploded into the fullfledged triple categorization which we have rejected at the beginning of this section.

In the shadow of the Designated as Real people are killed because of a verdict or perhaps an inopportune silence. A nations fate can rise or fall with the status of L notes and bars of gold. Creative speaking becomes a poor means of making a living for artists and writers who are preyed upon by the publishing industry and art market. People live in poverty next to fenced off mansions in St. Louis, Missouri, U.S.A. All this is not an opening out on to a real world out there somewhere which forms an unambiguous,

true point of reference. On the contrary the Real is a further closing off to the phenomenal and Illusory (2) worlds which are primary. The Real is the advent of the inhuman out of the human which in turn emerged out of the prehuman. It takes many more personal defenses (not fewer) to watch others starve because they are losing in the game of life made Real. The markers for the Real are in Heavy Magic Marker instead of the light pencil of Illusion which always has the erasers ready. The difference between Phenomenal, Illusory and Real might be stated like this. The Phenomenal consists of a scene in which there is a grassy lawn with many people about. The Illusory adds lime lines on the grass to direct the mutual games of the people on the lawn. The Real adds the death penalty for overstepping those lines (of South Africa). Strict penalties of Death, Slavery, Torture, or the like are levied against those at inappropriate places in the system. These penalties along with concomitant manufacture of anxiety and madness are the niceties which make life all too real. This reveals the biggest problem of Homo Ludens. Huizinga's description of culture as play seems ludicrous when you consider the life and death struggle aspect of the fun and games he describes. It is not merely the present century in which things have gotten a bit rough either as he seems to be saying in his closing chapters. All human history has been Real in this way. The institutions of Murder, Rape, Starvation, Torture are what make Play an almost unfathomable element in culture. It seems at first glance a short relief from the grim realities of the world. However as we look closer we see that these grim realities are just as illusory as play itself and the distinctive grimness of Reality are just an extra-added attraction which makes one notice the reality markers a little quicker than the markers for a game. It is by

means of these grim penalties that distinction between Real and Illusory Markers can best be made. What is Real of course is much more pervasive than these penalty markers indicate but what is Real is usually always at least remotely tied to such markers. However that Culture could be Play when it is so closely attended by the gruesome guardians of Reality in the pre-verted game of survival of the fittest seems more like a joke than anything else.

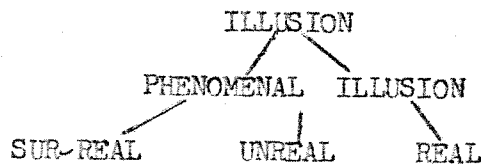
I do not intend to give here a full exposition of the Real's structures because their intricacy has multiplied beyond the range of the grasp of this paper. It has been enough to point out the threshold of the Real and its place in the system of Phenomenal, Illusory and Real. This system has a limited correspondence to Pierce's categories and Lacan's categories.

FIGURE 5

	Phenomenal	Illusory	Des. Real
PIERCE	1	3	2
LACAN	Real	Symbolic	Imaginary

However I have the immodesty to believe that it is more sophisticated than any more trichotomation.

FIGURE 6

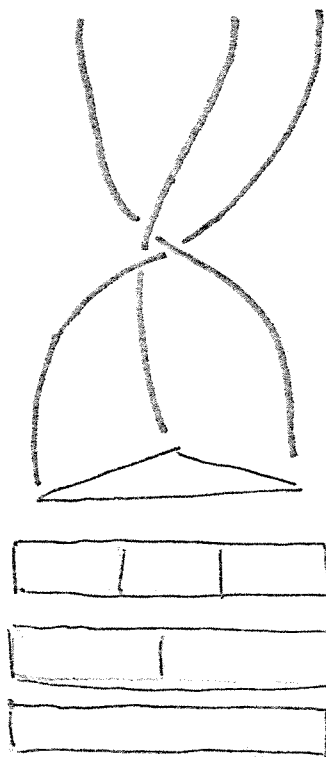


The reason for this belief is the fact that there is no underlying dichotomy hidden in these categories as there are in Pierce and Lacan's categories. However on the other hand it doesn't aspire to the triangular structure that Monod has captured. This threesome holds a central position between the dichotomy of Pierce and Lacan and the triangular system of Monod. This

is because it is more basic than either. It is a categorization which cannot be split into dichotomy or by logical levels. This is its inner strength and through this strength we recognize in it a structure prior to the double helix. That is the origin of the three elements which we begin with at the first level of the triune. This is to say I hypothesize that it is through this structure that the ambiguity of a true origin is turned into an incarnate triangle in order to allow the double helix structure to spin off.

FIGURE 7

DOUBLE HELIX



FIRST TRIANGLE

} DIFFERENTIATION
PROCESS

ORIGIN OF AMBIGUITY