

00:23:21.000 --> 00:23:27.000

This middle place of desire comes in the middle book of his ransom. Trilogy.

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Carolandra presents a proposal of an Eden-like temptation in an unfall, and Louis envisions. This event as inexorably.

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In this paper I will argue that the unmanned temptation intentionally leverages the power of mimetic desire.

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Therefore, as you're already in reading, a perilandra offers fruitful insight into Lewis', take on Satanic deception.

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Before exploring Carland directly. I will briefly summarize Gerard's mimetic theory and present Lewis' exposition of that same desire in his essay, The Inner Circle.

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Logged by another's eyes. Gerard's mimetic theory.

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Gerard's magnetic theory is vast and deep, but even a child can grasp the basic concept.

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If a toddler walks into a room with a hundred indistinguishable toy car.

00:24:19.000 --> 00:24:20.000

And another toddler.

00:24:20.000 --> 00:24:23.000

Is playing with one of those cars.

00:24:23.000 --> 00:24:26.000

Which car will the new child desire?

00:24:26.000 --> 00:24:27.000

Of course.

00:24:27.000 --> 00:24:29.000

Car being played with.

00:24:29.000 --> 00:24:30.000

Why?

00:24:30.000 --> 00:24:33.000

Because desire is contagious.

00:24:33.000 --> 00:24:37.000

The child's attention indicates the value of the toy to the second.

00:24:37.000 --> 00:24:44.000

And if there are no checks in place, their shared desire will result in rivalry and toddler violence.

00:24:44.000 --> 00:24:55.000

Without outside influence. The only way to avoid the conflict would be to introduce a 3, rd notably different toddler into the mix that the 1st 2 convent. Their aggression on.

00:24:55.000 --> 00:24:58.000

Behold the metic theory and miniature.

00:24:58.000 --> 00:25:04.000

All desire, apart from basic survival needs, is the result of imitating the desires of others.

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Gerard explains, we assume the desire is objective or subjective, but in reality it rests on the 3rd party, who gives value to the object.

00:25:15.000 --> 00:25:26.000

Our desired spring, not from within ourselves, or from the objects intrinsic value, but from the presence of a 3rd party. What Gerard calls a mediator.

00:25:26.000 --> 00:25:30.000

Mediators are go-betweens or middle men of desire.

00:25:30.000 --> 00:25:35.000

Acting as agents between the individual imitating them and the world.

00:25:35.000 --> 00:25:36.000

Fergard.

00:25:36.000 --> 00:25:43.000

The shape of desire is triangular, existing in the middle place, between a subject, a model, and an object.

00:25:43.000 --> 00:25:47.000

When the desire can be shared. Mamesas leads to friendship.

00:25:47.000 --> 00:25:52.000

Thus Gerard affirms me, desire is intrinsically good.

00:25:52.000 --> 00:25:57.000

However, when the object cannot be shared, rivalry and violence inevitably ensue.

00:25:57.000 --> 00:26:02.000

The mamesas of desire is both the best of friendship and the worst of hatred.

00:26:02.000 --> 00:26:04.000

Considered, one more example.

00:26:04.000 --> 00:26:07.000

When you see a commercial for an ice, cold cloak.

00:26:07.000 --> 00:26:09.000

What do you immediately long for.

00:26:09.000 --> 00:26:10.000

Cog, of course.

00:26:10.000 --> 00:26:15.000

All advertising is intrinsically indicating what you ought to want.

00:26:15.000 --> 00:26:19.000

But more importantly, how is that value?

00:26:19.000 --> 00:26:24.000

Typically and obviously attractive person models. The drink.

00:26:24.000 --> 00:26:26.000

Gerard exposes the tactic.

00:26:26.000 --> 00:26:35.000

The most skillful advertising does not try to convince that a product is superior, but that it is desired by others.

00:26:35.000 --> 00:26:44.000

Objects are much like sports jerseys. They have little value to us in themselves, but when we dawn the Jersey with the star's name, we become like the star.

00:26:44.000 --> 00:26:50.000

Magnetic theory posits that all desire is ultimately metaphysical or ontological.

00:26:50.000 --> 00:26:53.000

We long to be the mediator.

00:26:53.000 --> 00:26:56.000

The desired object is simply a means to that end.

00:26:56.000 --> 00:27:03.000

This longing to be is exactly what Lewis describes in his seminal essay on Desire.

00:27:03.000 --> 00:27:05.000

Lewis is in a ring.

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What has been observed of Shakespeare is undoubtedly true of Lewis.

00:27:09.000 --> 00:27:15.000

He explains everything, he dramatizes and dramatizes everything. He explains.

00:27:15.000 --> 00:27:20.000

The desire he dramatizes elsewhere, especially in that hideous strength.

00:27:20.000 --> 00:27:22.000

He explains in the inner ring.

00:27:22.000 --> 00:27:23.000

He states.

00:27:23.000 --> 00:27:33.000

I believe that in all men's lives one of the most dominant elements is the desire to be inside the local ring, and the terror of being left outside.

00:27:33.000 --> 00:27:34.000

For Lewis.

00:27:34.000 --> 00:27:37.000

Human beings have a ubiquitous in.

00:27:37.000 --> 00:27:48.000

The desire may be sparked by a shared object of interest, hobby, or work of art, but the real aim is the sense of being that comes with entry into the ring.

00:27:48.000 --> 00:27:53.000

This logging to be inside is nothing other than Gerard's metaphysical desire.

00:27:53.000 --> 00:27:56.000

To be in is to be like.

00:27:56.000 --> 00:28:02.000

Those in the desirable circle mediate the desire for the status of being in the circle.

00:28:02.000 --> 00:28:06.000

Just like Medicare. Lewis sees the inner ring as inevitable.

00:28:06.000 --> 00:28:09.000

It in itself is neither good nor bad.

00:28:09.000 --> 00:28:15.000

Quote. This desire is one of the permanent wellsprings of human action.

00:28:15.000 --> 00:28:25.000

But it is dangerous and easily manipulated. The lust to get in energizes rivalry and advertisement, often leading to moral compromises.

00:28:25.000 --> 00:28:36.000

Quote of all passions, the passion for the inner ring is most skillful in making a man who is not yet a very bad man do very bad things end, quote.

00:28:36.000 --> 00:28:44.000

Or we might say, the passion for the inner ring can make a lady who is not yet at all do very tragic things.

00:28:44.000 --> 00:28:52.000

Like Gerard, Louis sees this rivalrous desire ending in disappointment and eventually disaster, unless and.

00:28:52.000 --> 00:28:53.000

Lewis warns.

00:28:53.000 --> 00:28:57.000

The quest of the inner ring will break your heart unless you break it.

00:28:57.000 --> 00:28:59.000

In a sense.

00:28:59.000 --> 00:29:03.000

Peralander's central drama embodies this single statement.

00:29:03.000 --> 00:29:07.000

The middle unman of desire.

00:29:07.000 --> 00:29:12.000

The temptation scene in Perilandra is a what might have happened in Eden.

00:29:12.000 --> 00:29:20.000

In summary, the unmanned, a Satanic figure who stood before Eve in the garden, and remembers the cry from the cross.

00:29:20.000 --> 00:29:27.000

Tempts the Green lady a new Eve to disobey Malda's single command not to sleep on the fixed lands.

00:29:27.000 --> 00:29:33.000

However, Mellville sends the man ransom to thwart the unman's assault.

00:29:33.000 --> 00:29:38.000

Lewis presents 3 conversations between the unman and the lady.

00:29:38.000 --> 00:29:44.000

After the 1st one he summarizes after the final one, he summarizes the unmanned tactic quote.

00:29:44.000 --> 00:29:50.000

He was making her mind a theater in which that phantom self should hold the stage.

00:29:50.000 --> 00:29:52.000

He had already written the play.

00:29:52.000 --> 00:29:53.000

End, quote.

00:29:53.000 --> 00:29:59.000

This strategy has 3 mimetic tactics that roughly correspond to the 3 cycles of conversation.

00:29:59.000 --> 00:30:07.000

Number one. Make her mind a medic theatre. Number 2, write the play, and number 3. Put self on the stage.

00:30:07.000 --> 00:30:10.000

We will examine each in turn.

00:30:10.000 --> 00:30:11.000

Number one.

00:30:11.000 --> 00:30:13.000

Make her mind a theater.

00:30:13.000 --> 00:30:20.000

If we were to imagine an average tempter, say the demonic apprentice in the screwtape letters.

00:30:20.000 --> 00:30:26.000

Attempting to cause the lady's fall, the brunt of the assault would likely fall on the fixed lands themselves.

00:30:26.000 --> 00:30:32.000

The tempter would wax eloquent about the lady's desirability and the injustice of God to deny them.

00:30:32.000 --> 00:30:36.000

However, the unmanned takes a far more subtle route.

00:30:36.000 --> 00:30:40.000

The unman acts as a pander of desire.

00:30:40.000 --> 00:30:45.000

As you are, and observes of Shakespeare's panderus, the unmanned acts as.

00:30:45.000 --> 00:30:50.000

The midwife and engineer of desire. It's Alexander and Napoleon.

00:30:50.000 --> 00:30:55.000

Like the god of Descartes, his initial push sets entire worlds in motion.

00:30:55.000 --> 00:30:56.000

Or at least.

00:30:56.000 --> 00:30:57.000

You hope so?

00:30:57.000 --> 00:31:02.000

He channels the Zeitgeist of advertising and targets the lady as his sole demographic.

00:31:02.000 --> 00:31:10.000

Like the advertiser, the pander role allows the unmanned to foster desire in the lady without becoming her rival.

00:31:10.000 --> 00:31:19.000

He can orchestrate the fall of Perilanda from outside the mimetic triangle, and thus acts as the great stage manager of desire.

00:31:19.000 --> 00:31:25.000

From the beginning the unmanned creates in the lady a desire to be a certain kind of person.

00:31:25.000 --> 00:31:30.000

He erects a stage of metaphysical desire, and lures the lady onto it.

00:31:30.000 --> 00:31:33.000

The desire is to be. Quote a full woman.

00:31:33.000 --> 00:31:35.000

Like the woman of.

00:31:35.000 --> 00:31:37.000

Like the women of my world.

00:31:37.000 --> 00:31:43.000

When the lady asks what those women are like. The unmanned picture.

00:31:43.000 --> 00:31:44.000

Well.

00:31:44.000 --> 00:31:53.000

They are of great spirit, they always reach out their hand for the new and unexpected good, and see that it is good. Long before the men understand it.

00:31:53.000 --> 00:31:57.000

Their minds run ahead of what Mel has told them.

00:31:57.000 --> 00:32:03.000

They do not need to wait for him to tell them what is good, but know it for themselves, as he does.

00:32:03.000 --> 00:32:06.000

They are, as it were, little Melds.

00:32:06.000 --> 00:32:14.000

And because of their wisdom, their beauty is as much greater than yours as the sweetness of these gorges. The taste of water.

00:32:14.000 --> 00:32:15.000

And because of their beauty.

00:32:15.000 --> 00:32:21.000

The love which the men have for them is as much greater than the King's love for you.

00:32:21.000 --> 00:32:24.000

Welcome to the unmanned theater.

00:32:24.000 --> 00:32:30.000

He fills the stage of her mind with what I will call the eminently desirable women of earth.

00:32:30.000 --> 00:32:36.000

These women of earth have 4 noteworthy traits to spark. The ladies envy.

00:32:36.000 --> 00:32:37.000

First.st

00:32:37.000 --> 00:32:40.000

The women of earth are great.

00:32:40.000 --> 00:32:43.000

And great because they are progressive.

00:32:43.000 --> 00:32:46.000

They always reach out their hand for the new good.

00:32:46.000 --> 00:32:53.000

Later, in a classic case of propaganda, the unmanned redefines the work, death to capture this progressiveness.

00:32:53.000 --> 00:32:57.000

Only through quote death in abundance, end, quote.

00:32:57.000 --> 00:32:59.000

IE. Constant progress.

00:32:59.000 --> 00:33:05.000

Can quote the real oldness and the strong beauty and the uttermost branching outcome.

00:33:05.000 --> 00:33:06.000

End, quote.

00:33:06.000 --> 00:33:08.000

These traits characterise the women of earth.

00:33:08.000 --> 00:33:15.000

And the unman makes death as progress. The Polyuze potion to become.

00:33:15.000 --> 00:33:17.000

Second. The women of earth are beautiful.

00:33:17.000 --> 00:33:21.000

However, for the unmanned beauty is but a tool of envy.

00:33:21.000 --> 00:33:25.000

It only serves as an aphrodisiac of sorts.

00:33:25.000 --> 00:33:29.000

Beauty is desirable because it inflames desire.

00:33:29.000 --> 00:33:33.000

The unmanned returns to this point. At the end of his 1st temptation.

00:33:33.000 --> 00:33:45.000

As he expands his portrait of the tragic heroin, he explains that by attaining rival's knowledge a few women became more beautiful, and excelled their fellows as you do the beasts.

00:33:45.000 --> 00:33:49.000

And thousands were striving for their.

00:33:49.000 --> 00:33:57.000

Here the women of earth are the victorious rivals of all lesser women, and thus the objects of desire for all men.

00:33:57.000 --> 00:34:02.000

Beauty, according to the unmanned, can make the lady a new. Helen quote.

00:34:02.000 --> 00:34:06.000

The woman with the thousands of lovers.

00:34:06.000 --> 00:34:09.000

3.rd The women of earth are old.

00:34:09.000 --> 00:34:17.000

Lewis weaves the idea of becoming older throughout this section, making it roughly synonymous with gaining wisdom or maturity.

00:34:17.000 --> 00:34:18.000

However.

00:34:18.000 --> 00:34:20.000

The unmanned equivocates with the term.

00:34:20.000 --> 00:34:25.000

Flitting between wisdom, age, and the loss of childlike innocents.



00:34:25.000 --> 00:34:29.000

Gerard captures the unmanned ambiguity. Well.

00:34:29.000 --> 00:34:35.000

Quote, hell begins when the heaven of childhood gives way to mimetic rivalry.

00:34:35.000 --> 00:34:39.000

The unmanned mediates a way of getting old that smells like sulfur.

00:34:39.000 --> 00:34:45.000

However, he makes this ill gotten wisdom the source of the beauty and the greatness of the women of earth.

00:34:45.000 --> 00:34:53.000

He tells the lady. When you are fully grown, you will be even wiser and more beautiful than the women of my own world.

00:34:53.000 --> 00:34:54.000

End, quote.

00:34:54.000 --> 00:35:00.000

The unman makes growing older, the ticket to becoming a victorious rival over the women of Earth.

00:35:00.000 --> 00:35:04.000

Finally, the women of earth are little Melds.

00:35:04.000 --> 00:35:10.000

The unmanned, presents them as goddesses, and defines divinity as independence.

00:35:10.000 --> 00:35:15.000

They are goddesses, because they need no mediator to show them what is good.

00:35:15.000 --> 00:35:19.000

Neither men nor eld desire for them.

00:35:19.000 --> 00:35:22.000

Gerard calls this the romantic self.

00:35:22.000 --> 00:35:28.000

It denies the imitative nature of desire, and instead the lie of spontaneous desire.

00:35:28.000 --> 00:35:36.000

The unmanned reinforces independence later, by asserting your own reason, acts as the final arbiter of what is good.

00:35:36.000 --> 00:35:42.000

Reason stands above the commands of Mello, allowing the lady to be really separate from him.

00:35:42.000 --> 00:35:52.000

Again. This is just the romantic lie and new clothes, but behind the king of all temptations stands the ancient naked claim. You shall be like gods.

00:35:52.000 --> 00:35:54.000

Genesis, 3, 4.

00:35:54.000 --> 00:36:01.000

With his deft stage management, the unmanned parades, the women of earth as an inner ring, that the lady must enter.

00:36:01.000 --> 00:36:05.000

He creates in her a desire to be a full woman like them.

00:36:05.000 --> 00:36:08.000

Great, wise, beautiful, and divine.

00:36:08.000 --> 00:36:11.000

He fathers envy.

00:36:11.000 --> 00:36:21.000

Mimetic desire to be like the women of birth, the cornerstone of the unmanned strategy, and illuminates the strange absence of the fixed land in the unmanned's initial assault.

00:36:21.000 --> 00:36:24.000

The lady hints that he has spoken of the fixed lands often.

00:36:24.000 --> 00:36:27.000

But Lewis presents none of it to the.

00:36:27.000 --> 00:36:31.000

The unmanned hardly mentions the object. He is trying to sell it all.

00:36:31.000 --> 00:36:32.000

Why?

00:36:32.000 --> 00:36:40.000

Because he knows that if he can make the lady desire, the women of living on the fixed land will serve as a means to that end.

00:36:40.000 --> 00:36:44.000

Again Gerard exposes the illusion of the desired object.

00:36:44.000 --> 00:36:45.000

Quote.

00:36:45.000 --> 00:36:51.000

The object is only a means of reaching the mediator. The desire is aimed at, the mediators being.

00:36:51.000 --> 00:36:52.000

End, quote.

00:36:52.000 --> 00:36:59.000

The unman must make her mind a desire before he incites her to action.

00:36:59.000 --> 00:37:02.000

Number 2, write the play.

00:37:02.000 --> 00:37:09.000

In the second stage of the unmanned temptation he writes, the play the lady must perform to become one of the women of.

00:37:09.000 --> 00:37:14.000

To that end the unmanned, perhaps the most powerful means of awakening desire.

00:37:14.000 --> 00:37:16.000

Storytell.

00:37:16.000 --> 00:37:22.000

Stories appeal primarily to the imagination, and grant access to new worlds with new models.

00:37:22.000 --> 00:37:33.000

But the the imaginary nature of the literary models does not limit their influence over us. The mediator may be imaginary, but the mediation is not.

00:37:33.000 --> 00:37:36.000

The unman himself recognizes this power of story.

00:37:36.000 --> 00:37:42.000

When the lady asks what purpose his flights of fantasy serve, he responds.

00:37:42.000 --> 00:37:46.000

The world is made up not only of what is, but of what might be.

00:37:46.000 --> 00:37:54.000

The unmanned nose denizens of the imagination the real world, especially by influencing what we want.

00:37:54.000 --> 00:38:01.000

In true Methoac fashion. The unmanned weaves new worlds to capture the ladies.

00:38:01.000 --> 00:38:05.000

Louis leaves us in no doubt as to what world the unmanned construct.

00:38:05.000 --> 00:38:12.000

He tells the lady with extreme beauty and pathos. A number of stories.

00:38:12.000 --> 00:38:17.000

The theme running through these stories is the tragic heroin.

00:38:17.000 --> 00:38:34.000

Quote. Each one of these women stood forth alone and terrible risk for her child, her lover, or her people. Each had been misunderstood, reviled and persecuted, but each also magnificently vindicated by the event.

00:38:34.000 --> 00:38:35.000

End, quote.

00:38:35.000 --> 00:38:43.000

The unmanned cares not if the lady understands all of these tales, he aims to shape her imagination, not enlighten her reason.

00:38:43.000 --> 00:38:51.000

Quote, when emerged from the stories, was rather an idea, and, excuse me, was rather an image than an idea.

00:38:51.000 --> 00:39:06.000

The picture of the tall, slender form, unbowed, though the world's weight rested upon its shoulders, stepped forth fearless and friendless, into the dark to do for others what others forbade it to do, yet needed to be done.

00:39:06.000 --> 00:39:07.000

End, quote.

00:39:07.000 --> 00:39:09.000

Jadis, the White Witch.

00:39:09.000 --> 00:39:19.000

Lady Macbeth, Antigone, Jane Eyre, the unmanned, conjures the Platonic form of the tragic heroine, and it is a potent enchantment.

00:39:19.000 --> 00:39:24.000

Even Ransom admits the spell quote was very well done. End quote.

00:39:24.000 --> 00:39:30.000

By imitating these shapes, the lady herself can become a goddess.

00:39:30.000 --> 00:39:36.000

With their storyline, the unmanned the lady up to be a tragic Don Quixote.

00:39:36.000 --> 00:39:40.000

The unmanned success. Quick on the heels of his storytelling.

00:39:40.000 --> 00:39:47.000

In Gerard's system. As mimetic rivalry increases the subject, and the mediator become more and more alike.

00:39:47.000 --> 00:39:49.000

He calls this mimetic doubling.

00:39:49.000 --> 00:39:57.000

As the subject's desire for the Mediator, she will increasingly imitate, and differences will disappear.

00:39:57.000 --> 00:40:01.000

Lewis shows us this exact phenomenon.

00:40:01.000 --> 00:40:07.000

Immediately after the unmanned pens his play into Ladies, imagination begins to look like a tragedy queen.

00:40:07.000 --> 00:40:10.000

The transformation of Paul's ransom.

00:40:10.000 --> 00:40:17.000

Until now the lady has been heavenly, but now she looks so like a woman of our own race, and.

00:40:17.000 --> 00:40:25.000

She has begun to take on the role of the women of earth, wearing the borrowed robes of invited grandeur, and enjoyed pathos.

00:40:25.000 --> 00:40:35.000

Through the power of suggested desire. The unmanned writes the script of the lady's fall, and she immediately starts practicing the part.

00:40:35.000 --> 00:40:44.000

However, in the second stage, in the second phase of the temptation, the unman does not limit his tactics to the

imagination. He repeatedly returns to the command.

00:40:44.000 --> 00:40:48.000

Malaldo's prohibition against living on the fixed lands.

00:40:48.000 --> 00:40:53.000

At one level. An explanation of this fixation springs ready to hand.

00:40:53.000 --> 00:41:00.000

The unmanned aims at disobedience. Therefore you must undermine the legitimacy of the call to obey.

00:41:00.000 --> 00:41:02.000

This tactic is as old as Eden.

00:41:02.000 --> 00:41:07.000

But mmetically the unmanned something far more powerful.

00:41:07.000 --> 00:41:12.000

He knows the desirability of a good withheld.

00:41:12.000 --> 00:41:14.000

As any parent can tell. You. Don't do that.

00:41:14.000 --> 00:41:15.000

Makes that.

00:41:15.000 --> 00:41:17.000

All the more attractive.

00:41:17.000 --> 00:41:19.000

Gerard explains.

00:41:19.000 --> 00:41:25.000

The disadvantage of prohibition prohibitions is that they don't finally play their role in a satisfying manner.

00:41:25.000 --> 00:41:32.000

They're primarily negative. Character inevitably provokes in us the mimetic urge to transgress them.

00:41:32.000 --> 00:41:40.000

A lawgiver sets himself up as an obstacle to the prohibited good. In Gerard's arrival.

00:41:40.000 --> 00:41:42.000

And opposition exasperates desire.

00:41:42.000 --> 00:41:45.000

The apostle Paul makes the same observation.

00:41:45.000 --> 00:41:50.000

St. Through the commandment produced in me all kinds of desires.

00:41:50.000 --> 00:41:52.000

Roman, 7, 8.

00:41:52.000 --> 00:41:59.000

The unman has already stoked desire in the lady to become like the women of earth. That is, little Maldives.

00:41:59.000 --> 00:42:04.000

Now he can return to the object as a means to that end.

00:42:04.000 --> 00:42:10.000

At the end of this cultivation of the imagination the lady is almost ready for her debut.

00:42:10.000 --> 00:42:16.000

However, the lady's reaction to the unmanned desire is still motivated by love for others.

00:42:16.000 --> 00:42:23.000

Quote love for the king and for her unborn children, and even in a sense of Meldo himself.

00:42:23.000 --> 00:42:24.000

End, quote.

00:42:24.000 --> 00:42:29.000

But the seed of selfishness is there, and ready to produce toxic.

00:42:29.000 --> 00:42:37.000

Quote from the moment when the unmanned its tragic stories, there was the faintest touch of theatricality.

00:42:37.000 --> 00:42:43.000

The 1st hint of a self admiring to seize a grand role in the drama of her world.

00:42:43.000 --> 00:42:50.000

It was clear that the unmanned whole effort was to increase this element.

00:42:50.000 --> 00:42:56.000

The final step remaining, for the unman is introducing the unselfconscious lady to herself.

00:42:56.000 --> 00:42:57.000

The stage is set.

00:42:57.000 --> 00:42:58.000

The play is written.

00:42:58.000 --> 00:43:01.000

Now the star of the show.

00:43:01.000 --> 00:43:05.000

Number 3, put self on the stage.

00:43:05.000 --> 00:43:15.000

When, I guess, in pondered man's original fall he coined the term incubus, insay to capture the picture of man turned in on himself.

00:43:15.000 --> 00:43:22.000

Instead of being rightly ordered towards God and creatures, fall in. Man looks only to self.

00:43:22.000 --> 00:43:28.000

The unmanned tries to produce that same scaliosis of soul in the lady in this final section of the temptation.

00:43:28.000 --> 00:43:31.000

As of yet she remains innocent.

00:43:31.000 --> 00:43:38.000

But though she has not yet fallen, half her imagination was already filled with bright poisonous shapes, and.

00:43:38.000 --> 00:43:44.000

If the unmanned can inflate her dreaming will become doing.

00:43:44.000 --> 00:43:48.000

To produce that effect. The unmanned introduces the lady to clothing.

00:43:48.000 --> 00:43:56.000

In a twisted parody of God's clothing of our 1st parents. The unmanned kills and weaves their feathers into a dazzling robe.

00:43:56.000 --> 00:43:59.000

The lady wears the cloak to be beautiful.

00:43:59.000 --> 00:44:04.000

Harkening back to the original risk, desire, the unmanned, fostered in.

00:44:04.000 --> 00:44:12.000

At 1st Ransom thinks the unman's only aim is to create vanity, but he soon realizes the more insidious target.

00:44:12.000 --> 00:44:19.000

The robe is part of the lady's assumption of the role of the tragic heroin mediated by the women of Earth.

00:44:19.000 --> 00:44:22.000

Again, ransom observes the doubling effect.

00:44:22.000 --> 00:44:30.000

Quote. She appeared to him at that moment as a woman whom an earth man might conceivably love.

00:44:30.000 --> 00:44:37.000

By dressing her up. The unman instigates a full dress rehearsal. The lady becomes an actor in costume.

00:44:37.000 --> 00:44:39.000

Aristotle observed, that.

00:44:39.000 --> 00:44:42.000

We love the theater because we love imitation.

00:44:42.000 --> 00:44:43.000

Mimesis.

00:44:43.000 --> 00:44:47.000

It doesn't to explain why. But mimetic theory does.

00:44:47.000 --> 00:44:51.000

Theater allows one to try on the being of another.

00:44:51.000 --> 00:44:57.000

I can put on Hamlet like a cloak. I can wear Macbeth and donuts.

00:44:57.000 --> 00:45:04.000

Thus Ransom's the lady's transformation into an actor, because it constitutes one more step down the mimetic path.

00:45:04.000 --> 00:45:12.000

When the lady takes on the appearance of others, she participates in the opposite of what Lewis calls good, pretending.

00:45:12.000 --> 00:45:15.000

For Lewis, pretending is a way of becoming.

00:45:15.000 --> 00:45:19.000

Who we pretend to be today determines who we will become.

00:45:19.000 --> 00:45:23.000

Desires today reveal being tomorrow.

00:45:23.000 --> 00:45:28.000

Thus, in assuming a role, a lady is becoming her model.

00:45:28.000 --> 00:45:32.000

However, the unmanned uses the clothing for an even greater.

00:45:32.000 --> 00:45:37.000

The clothing provides an excuse to give the lady a mirror and introduce her to herself.

00:45:37.000 --> 00:45:43.000

After the lady limits quote, we can't see ourselves end.

00:45:43.000 --> 00:45:46.000

The unmanned produces a mir from his pack and hands it to her.

00:45:46.000 --> 00:45:48.000

The effect is electric.

00:45:48.000 --> 00:45:53.000

That thing she pointed at the mirror, is me and not me.

00:45:53.000 --> 00:45:55.000

Of course, that is the whole point.

00:45:55.000 --> 00:45:57.000

She speaks better than she knows.

00:45:57.000 --> 00:46:02.000

On one level she sees herself dressed up like the women of earth.

00:46:02.000 --> 00:46:05.000

Process of medic doubling is making, who not.

00:46:05.000 --> 00:46:11.000

But at a deeper level. The physical reflection in the mirror is her, but not all of her.

00:46:11.000 --> 00:46:20.000

Quote, the image of her beautiful body had been offered to her only as a means to awaken the far more perilous image



of her great soul.

00:46:20.000 --> 00:46:24.000

The physical reflection merely begins to coil her inward.

00:46:24.000 --> 00:46:28.000

But the curve ends with the dramatic conception of the self.

00:46:28.000 --> 00:46:32.000

Beautiful, independent, tragic, and curious.

00:46:32.000 --> 00:46:34.000

An utterly desirable.

00:46:34.000 --> 00:46:38.000

This romantic view of the self is critical to the unman's plan.

00:46:38.000 --> 00:46:46.000

Mimetic desire most affects us when we least suspect it, and we least suspect it when we imagine ourselves most independent.

00:46:46.000 --> 00:46:49.000

More of the more romantic.

00:46:49.000 --> 00:46:53.000

If I think my desires in me subjective.

00:46:53.000 --> 00:46:59.000

Or the objective. I will not suspect a mediator dictating them.

00:46:59.000 --> 00:47:01.000

Thus one philosopher.

00:47:01.000 --> 00:47:07.000

There are always models of desire. If you don't know yours, they are probably wreaking havoc in your life.

00:47:07.000 --> 00:47:12.000

Because models most powerful when they are hidden.

00:47:12.000 --> 00:47:20.000

By turning her in on herself. The unmanned blinds the lady to the mimetic engine that drives the entire temptation.

00:47:20.000 --> 00:47:27.000

However, although the mirror elevates the lady's self and self-consciousness, it could not succeed without the unmanned.

00:47:27.000 --> 00:47:35.000

In this final section. He calls her beautiful 3 times a tactic that he doesn't use in the 1st 2 stages.

00:47:35.000 --> 00:47:36.000

Why?

00:47:36.000 --> 00:47:41.000

Because the flattery, the express desire.

00:47:41.000 --> 00:47:44.000

Indicates her worth, and makes the mirror.

00:47:44.000 --> 00:47:51.000

The lady absorbs the repetitive praise of the unman, and as a result loves herself all the more.

00:47:51.000 --> 00:47:55.000

Ironically. Her self-love is wholly dependent on another.

00:47:55.000 --> 00:47:58.000

As Gerard repeatedly asserts.

00:47:58.000 --> 00:48:00.000

Fried depends on the other to uphold it.

00:48:00.000 --> 00:48:07.000

Quote, the more proud and egoistic we are, the more enslaved we become to our mimetic rivals.

00:48:07.000 --> 00:48:16.000

Here we see how utterly self defeating the unmanned independence proves to be in trying to create separation from.

00:48:16.000 --> 00:48:19.000

The lady must resort to other mediators.

00:48:19.000 --> 00:48:21.000

The choice is not independence or not.

00:48:21.000 --> 00:48:24.000

The choice is, who to be dependent on.

00:48:24.000 --> 00:48:29.000

Metaphysical autonomy is a myth. The unmanned weeds.

00:48:29.000 --> 00:48:35.000

Soft, renounces the divine Mediator only to fall back on the human mediator, explains Gerard.

00:48:35.000 --> 00:48:41.000

True freedom lies in the basic choice between a human or divine model.

00:48:41.000 --> 00:48:49.000

If the lady remained oriented to Maldo, and his desire expressed in command, she would become more and more herself.

00:48:49.000 --> 00:48:52.000

But as the unmanned twists her towards herself.

00:48:52.000 --> 00:48:54.000

She becomes more and more like others.

00:48:54.000 --> 00:48:56.000

Namely, the women of earth.

00:48:56.000 --> 00:49:00.000

Lewis Highlights this same reality repeatedly throughout his Corpus.

00:49:00.000 --> 00:49:06.000

Through obedience we become more fully the individual God intended us to be.

00:49:06.000 --> 00:49:14.000

For both Gerard and Lewis. The attempt to dethrone God can only succeed in erecting men as gods.

00:49:14.000 --> 00:49:21.000

So the unmanned crafts theater of Desire writes the drama of the women of Earth, and cast the lady in her role.

00:49:21.000 --> 00:49:25.000

Now nothing remains but to watch the ladies tragic fall.

00:49:25.000 --> 00:49:27.000

Nothing, that is.

00:49:27.000 --> 00:49:30.000

Except the U. Catastrophic triumph.

00:49:30.000 --> 00:49:32.000

A ransom.

00:49:32.000 --> 00:49:34.000

The triumph of ransom.

00:49:34.000 --> 00:49:38.000

Gerard. Rivalst desire always ends in one of 2 ways.

00:49:38.000 --> 00:49:43.000

Either the subject totally renounces the desire by finding a new model.

00:49:43.000 --> 00:49:45.000

Or mimetic conflict. X.

00:49:45.000 --> 00:49:48.000

Escalates, eventually resulting in violence.

00:49:48.000 --> 00:49:52.000

That violence is often targeted at a scapegoat.

00:49:52.000 --> 00:49:57.000

Who is arbitrarily assigned blame for the conflict, and abused, exiled, or even murdered.

00:49:57.000 --> 00:50:02.000

Violence against the scapegoat is cathartic, but does nothing to remove the root of rivalry.

00:50:02.000 --> 00:50:09.000

For Gerard. All human culture grows from this scapegoat mechanism, and the founding.

00:50:09.000 --> 00:50:17.000

However, Gerard argues that Christ, as the innocent and voluntary scapegoat, exposes the mechanism.

00:50:17.000 --> 00:50:25.000

Christ really does bear the sins of the world, and so real peace. He is the divine model of rightly, or her desires.

00:50:25.000 --> 00:50:31.000

Therefore, for both Gerard and Lewis the cross is the corner of cosmic history.

00:50:31.000 --> 00:50:34.000

The turning point, after which there is no return.

00:50:34.000 --> 00:50:39.000

The triumph of the cross, unveils the deceptive catharsis of the scapegoat.

00:50:39.000 --> 00:50:44.000

We can no longer take refuge in the faux happy endings it offers.

00:50:44.000 --> 00:50:46.000

Therefore it is fitting.

00:50:46.000 --> 00:50:48.000

And utterly Gerardian.

00:50:48.000 --> 00:50:53.000

That the mimetic escalation in Perilanda ends in violence that imitates the cross.

00:50:53.000 --> 00:50:56.000

Imitates, but does not duplicate.

00:50:56.000 --> 00:51:01.000

Ransom realizes the unmanned tactics are bound to eventually succeed.

00:51:01.000 --> 00:51:06.000

At the end of each temptation cycle he laments can't go on.

00:51:06.000 --> 00:51:12.000

Finally, he concludes he must sacrifice himself to destroy the unman's power over the lady.

00:51:12.000 --> 00:51:15.000

Melodo confirms Ransom's fears.

00:51:15.000 --> 00:51:18.000

It is not for nothing that you are named Ransom.

00:51:18.000 --> 00:51:20.000

My name also is Ransom.

00:51:20.000 --> 00:51:21.000

End, quote.

00:51:21.000 --> 00:51:28.000

To use Gerard's categories, ransom looks to Christ as a non-rivalrous model.

00:51:28.000 --> 00:51:34.000

But Ransom would not endure a second cross, for Meleville never repeated himself.

00:51:34.000 --> 00:51:35.000

End, quote.

00:51:35.000 --> 00:51:41.000

Instead, Ransom gives himself to be a preemptive scapegoat of mimetic violence.

00:51:41.000 --> 00:51:46.000

No sin needs redemption on Perilandra, but there is moment to deescalate.

00:51:46.000 --> 00:51:53.000

Both symbolically and physically. Ransom bears the teeth and claws of mimetic violence, unleashed by the unmanned.

00:51:53.000 --> 00:52:02.000

He is, in a sense preempted, in a sense preemptively unfall, with a new kind of redemption.

00:52:02.000 --> 00:52:07.000

Ransom is a scapegoat that prevents sin instead of atoning for it.

00:52:07.000 --> 00:52:14.000

It is hard to imagine anything more Gerardian, or more Luisian, or more Christian than this ending.

00:52:14.000 --> 00:52:21.000

Ransom averts the mimetic crisis, instigated by the Satanic, unmanned by imitating the sacrifice of Christ.

00:52:21.000 --> 00:52:28.000

The mimetic reading of Parallandra opens up, quote a new dimension of Glory end, quote.

00:52:28.000 --> 00:52:33.000

And new insights into both the power and impotence of Satan's deception.

00:52:33.000 --> 00:52:36.000

To quote tour of Parallandra.

00:52:36.000 --> 00:52:37.000

We have learned of evil.

00:52:37.000 --> 00:52:40.000

Though not as the Evil One wished us to learn.

00:52:40.000 --> 00:52:43.000

We have learned better than that.

00:52:43.000 --> 00:52:51.000

Thank you.

00:52:51.000 --> 00:52:52.000

I think now we'll.

00:52:52.000 --> 00:52:53.000

Take questions.

00:52:53.000 --> 00:52:56.000

There any like.

00:52:56.000 --> 00:52:58.000

Needed.

00:52:58.000 --> 00:53:03.000

Music.

00:53:03.000 --> 00:53:05.000

Probably people, you know.

00:53:05.000 --> 00:53:11.000

You can hear us.

00:53:11.000 --> 00:53:21.000

Because you type.

00:53:21.000 --> 00:53:23.000

What are you up.

00:53:23.000 --> 00:53:24.000

Okay.

00:53:24.000 --> 00:53:26.000

Kind of explains.

00:53:26.000 --> 00:53:27.000

Where is?

00:53:27.000 --> 00:53:30.000

So appear to be.

00:53:30.000 --> 00:53:35.000

Yeah.

00:53:35.000 --> 00:53:37.000

So we kind of.

00:53:37.000 --> 00:53:47.000

Gives and a reason for what he does. Yeah, rats, and discovers that there's a reason for anger.

00:53:47.000 --> 00:53:52.000

But this, this brings it, which.

00:53:52.000 --> 00:53:58.000

Yeah.

00:53:58.000 --> 00:54:00.000

Yes, yeah. It's

00:54:00.000 --> 00:54:01.000

The.

00:54:01.000 --> 00:54:03.000

The scapegoat.

00:54:03.000 --> 00:54:07.000

Mechanism is so interesting in the way Gerard explains it.

00:54:07.000 --> 00:54:11.000

The way the way priced exposes.

00:54:11.000 --> 00:54:12.000

The mechanism.

00:54:12.000 --> 00:54:14.000

In a new kind of scapegoat.

00:54:14.000 --> 00:54:15.000

Because.

00:54:15.000 --> 00:54:18.000

For Gerard, for a scapegoat to work.

00:54:18.000 --> 00:54:23.000

Everyone has to believe that the scapegoat is guilty.

00:54:23.000 --> 00:54:27.000

Because if you don't believe the scapegoat's guilty, there's no cathartic effect.

00:54:27.000 --> 00:54:29.000

And so what.

00:54:29.000 --> 00:54:36.000

Price does differently is the Bible is written the position of the innocent victim.

00:54:36.000 --> 00:54:56.000

And so it exposes the fact that the scapegoat was indeed innocent, even though of course, actually took on sin. But he was an innocent victim. And so it exposes the falseness of the scapegoat. And so, even seeing that imitation in what ransom does with the, with the physical confrontation, there is.

00:54:56.000 --> 00:54:58.000

Fascinating.

00:54:58.000 --> 00:55:00.000

I think, as I got to.

00:55:00.000 --> 00:55:08.000

My initial thought on this paper was just to expose the mimetic dynamics of the and then I finally got to that.

00:55:08.000 --> 00:55:12.000

That scapegoat, and if you know anything about Gerard, the scapegoat.

00:55:12.000 --> 00:55:14.000

Is essentially.

00:55:14.000 --> 00:55:16.000

That's that's his.

00:55:16.000 --> 00:55:25.000

His crowning achievement is how the scapegoat functions to uphold society, and how all of our rituals, in some sense.

00:55:25.000 --> 00:55:31.000

Imitate the scapegoat, and how the crosses the turning point of history which exposes that. And so now we have a.

00:55:31.000 --> 00:55:35.000

A victim, culture which could never have existed prior to the cross.

00:55:35.000 --> 00:55:40.000

But as I came to that and saw ransom as that scapegoat.

00:55:40.000 --> 00:55:56.000

Easily could have written an entire paper on on Just the Scapegoat there, and how how it differs from kind of pagan scapegoatisms, and how's your argument? Would see that it's very fascinating.

00:55:56.000 --> 00:56:03.000

Yes.

00:56:03.000 --> 00:56:06.000

Who's having.

00:56:06.000 --> 00:56:26.000

Yes.

00:56:26.000 --> 00:56:31.000

You know it really exposes. I think when you.

00:56:31.000 --> 00:56:32.000

Gerard.

00:56:32.000 --> 00:56:41.000

Commenting on Lewis is very insightful as it is when you bring in the essay on the Inner Circle. That's the key. I think that unlocks it all because there's.

00:56:41.000 --> 00:56:50.000

There's just so many parallels you can almost substitute, determine metaphysical desire into Lewis's essay.

00:56:50.000 --> 00:57:00.000

For the inner ring, and you would get the same conclusion.

00:57:00.000 --> 00:57:03.000

Yeah, yeah.

00:57:03.000 --> 00:57:07.000

That. That's yeah. That's that's fascinating.

00:57:07.000 --> 00:57:09.000

The different dynamic there, with the object.

00:57:09.000 --> 00:57:14.000

Also having the mediator as a part of it.

00:57:14.000 --> 00:57:17.000

Really interesting, that.



00:57:17.000 --> 00:57:23.000

Yeah. So Gerard got his. Got his background in. He started with classic literature.

00:57:23.000 --> 00:57:27.000

And he was. He was basically trying to figure.

00:57:27.000 --> 00:57:29.000

Whereas.

00:57:29.000 --> 00:57:33.000

All outside culture was telling him, in order for great work to be.

00:57:33.000 --> 00:57:44.000

A great work. It has to be independent. It has to have something that no one else has ever done otherwise. It doesn't become a great work, and Gerard's thesis was exactly the opposite.

00:57:44.000 --> 00:57:51.000

He was like, no, it's they all have the same thing underlying them, and they're expressing it in separate ways. And that's what makes them great.

00:57:51.000 --> 00:57:53.000

Great literature.

00:57:53.000 --> 00:58:00.000

Sees magnetic desire and the and the effects of it, and is able to expose that in a way that's.

00:58:00.000 --> 00:58:02.000

That's accurate to reality.

00:58:02.000 --> 00:58:05.000

And so coming to Lewis and Tolkien.

00:58:05.000 --> 00:58:08.000

Lewis is a little more explicit. Tolkien's a little more.

00:58:08.000 --> 00:58:11.000

Underneath the the surface.

00:58:11.000 --> 00:58:12.000

The other character. That's.

00:58:12.000 --> 00:58:16.000

Very interesting, and talking is Melcor.

00:58:16.000 --> 00:58:18.000

Because if you.

00:58:18.000 --> 00:58:22.000

I just recently again.

00:58:22.000 --> 00:58:23.000

And.

00:58:23.000 --> 00:58:27.000

The amount of times he uses the word envy or jealousy.

00:58:27.000 --> 00:58:29.000

For Melcor is just staggering.

00:58:29.000 --> 00:58:35.000

So that's yeah. That's a paper waiting to be written. Isetic desire and.

00:58:35.000 --> 00:58:37.000

And especially Melcor.

00:58:37.000 --> 00:58:40.000

Yeah, I will do yours the whole way down, and then to see.

00:58:40.000 --> 00:58:45.000

Yes, yep, absolutely yep. And you even see

00:58:45.000 --> 00:58:49.000

Even see the the imitative nature of desire in Sauron.

00:58:49.000 --> 00:58:52.000

Imitating a lot of melcores.

00:58:52.000 --> 00:59:02.000

Not only his desires, but that mimetic doubling where rivals will look more and more like each other as they become more and more ramorous.

00:59:02.000 --> 00:59:05.000

So you you see that with.

00:59:05.000 --> 00:59:09.000

With not only Sauron's desires, but also his tactics, look more and more like Melor.

00:59:09.000 --> 00:59:20.000

And then, interestingly, you see that with Saurman as well, where he looks more and more like Sauron as he becomes more and more rival.

00:59:20.000 --> 00:59:22.000

Exactly, exactly.

00:59:22.000 --> 00:59:25.000

Very interesting.

00:59:25.000 --> 00:59:37.000

Encourage me anything.

00:59:37.000 --> 00:59:40.000

Like here with you.

00:59:40.000 --> 00:59:49.000

For you. The only reason. Yes, yeah, exactly. The the setting up intentionally of a mediator of desire.

00:59:49.000 --> 00:59:54.000

I think it's all through.

00:59:54.000 --> 00:59:57.000

Eustis. He's just grub would be another.

00:59:57.000 --> 01:00:07.000

Hypermetec character, where, especially the the bad literature, the literature without dragons.

01:00:07.000 --> 01:00:20.000

Yeah, yeah, it's it's imitating to him a certain way, or it's it's mediating to him a certain way of being, which then he imitates, and as do his parents, right.

01:00:20.000 --> 01:00:22.000

One of Gerard's major.

01:00:22.000 --> 01:00:26.000

Major things is the definition of a father is a mediator of desire.

01:00:26.000 --> 01:00:30.000

And so.

01:00:30.000 --> 01:00:32.000

If you look even at.

01:00:32.000 --> 01:00:41.000

Eustace's parents mediate him, that that kind of nondragon form of desire which then ironically turns him into a dragon. But.

01:00:41.000 --> 01:00:44.000

Yeah.

01:00:44.000 --> 01:00:47.000

You've saved.

01:00:47.000 --> 01:00:49.000

Yes. Yeah.

01:00:49.000 --> 01:00:51.000

I mean, that's that's the.

01:00:51.000 --> 01:00:52.000

How, how.

01:00:52.000 --> 01:00:55.000

On one side. That's the low hanging fruit.

01:00:55.000 --> 01:00:57.000

At the other side.

01:00:57.000 --> 01:01:00.000

That's also where he's most.

01:01:00.000 --> 01:01:06.000

Intricate it is. It is application, desire. It's it's.

01:01:06.000 --> 01:01:07.000

And especially

01:01:07.000 --> 01:01:09.000

It gets really interesting when.

01:01:09.000 --> 01:01:13.000

Gerard.

01:01:13.000 --> 01:01:15.000

He posits that all.

01:01:15.000 --> 01:01:16.000

Pagan myth.

01:01:16.000 --> 01:01:21.000

Essentially a hiding of the scapegoat mechanism.

01:01:21.000 --> 01:01:25.000

And so when you think about what Lewis is doing, there is.

01:01:25.000 --> 01:01:29.000

Presenting the myth, and at the same time exposing it.

01:01:29.000 --> 01:01:44.000

It is really interesting to look at when you start to look at the parallels, not only of kind of the low-hanging desire that's pretty basic. But when you start to look at the scapegoat mechanism, the hiding of it with myth.

01:01:44.000 --> 01:01:46.000

The turning point of the cross.

01:01:46.000 --> 01:01:47.000

And you begin to apply that.

01:01:47.000 --> 01:01:50.000

At large to Lewis's Corpus.

01:01:50.000 --> 01:01:52.000

I imagine that.

01:01:52.000 --> 01:01:54.000

Him, and Gerard would have been.

01:01:54.000 --> 01:01:57.000

Very much aligned on a number of.

01:01:57.000 --> 01:02:03.000

Of different things.

01:02:03.000 --> 01:02:08.000

So I I think he was born in the thirties.

01:02:08.000 --> 01:02:10.000

23, okay.

01:02:10.000 --> 01:02:13.000

Yes, he just recently died. So.

01:02:13.000 --> 01:02:16.000

Theoretically, but I don't think he got.

01:02:16.000 --> 01:02:17.000

He didn't.

01:02:17.000 --> 01:02:24.000

Begin to develop his idea of theory until he was teaching at University.

01:02:24.000 --> 01:02:31.000

Which I think was in his early thirties, or something, so I guess that would have been in the 50 s.

01:02:31.000 --> 01:02:36.000

So theoretically they could have overlapped, but not mature.

01:02:36.000 --> 01:02:40.000

Gerard, with with mature.

01:02:40.000 --> 01:02:44.000

But it's interesting. It would be really interesting to get them in the same room.

01:02:44.000 --> 01:02:47.000

And kind of see where this.

01:02:47.000 --> 01:02:51.000

Especially since they both have such a high view of myth.

01:02:51.000 --> 01:02:54.000

And how that embodies.

01:02:54.000 --> 01:02:57.000

Truth in different ways.

01:02:57.000 --> 01:02:59.000

Could you discuss.

01:02:59.000 --> 01:03:04.000

And so.

01:03:04.000 --> 01:03:10.000

Yeah, I mean the the basic way I would think about it is

01:03:10.000 --> 01:03:12.000

To be a subcore.

01:03:12.000 --> 01:03:17.000

Is to look to the Creator who mediates to us a desire to create.

01:03:17.000 --> 01:03:23.000

And and and it's and in some sense you could say that's intrinsic, that we.

01:03:23.000 --> 01:03:26.000

We don't only subcreate, but we actually, we are subcreators.

01:03:26.000 --> 01:03:29.000

And so God has created us the Imago day.

01:03:29.000 --> 01:03:32.000

Part of that would be, as Tolkien argues.

01:03:32.000 --> 01:03:36.000

To be subcreat, but I also think that that.

01:03:36.000 --> 01:03:40.000

You could look at the imitative nature of desire in that we.

01:03:40.000 --> 01:03:43.000

Look at the world that God has created.

01:03:43.000 --> 01:03:57.000

And as talking talks about fairy stories, you have to love the medium in order to use the medium. And so I think we look at the way that God is created, and the things that He has done, and that mediates to us a certain kind of desire to be a.

01:03:57.000 --> 01:04:04.000

Creator. Little C sub creator. You want to say that? That's that's the kind of being that's being mediated.

01:04:04.000 --> 01:04:07.000

By God himself.

01:04:07.000 --> 01:04:09.000

And that's I mean, that's just a larger.

01:04:09.000 --> 01:04:14.000

A larger dynamic of of Mamesis in the Christian life would be.

01:04:14.000 --> 01:04:20.000

Again, that that Christ or God is the ultimate mediator of desires, and so our desires.

01:04:20.000 --> 01:04:28.000

Are rightly aligned when they begin to imitate him more and more. So this is the whole.

01:04:28.000 --> 01:04:33.000

All things work together for good to those who love God, and are called according to its purpose, and the end of that.

01:04:33.000 --> 01:04:37.000

Working together for good is being conformed to the image of Christ.

01:04:37.000 --> 01:04:39.000

That's a kind of imitation.

01:04:39.000 --> 01:04:41.000

A spirit wrought.

01:04:41.000 --> 01:04:50.000

Imitation of the believer, and I would argue that subcreation is intrinsically a part of that.

01:04:50.000 --> 01:04:52.000  
Splashing one right right price.

01:04:52.000 --> 01:04:59.000  
All things going to be through him. He is the Creator, and so imitated him, would be subcribe.

01:04:59.000 --> 01:05:01.000  
Another question is happening.

01:05:01.000 --> 01:05:03.000  
How do you see this.

01:05:03.000 --> 01:05:06.000  
Ceiling, skateboard.

01:05:06.000 --> 01:05:12.000  
The ways there aren't argues is that the scapegoat mechanism is.

01:05:12.000 --> 01:05:23.000  
So you start with a rivalry, and as rivalry increases, all of society is drawn into a war of all against one is is the way.

01:05:23.000 --> 01:05:28.000  
Driver often express it more and more mimetic rivalries, as.

01:05:28.000 --> 01:05:36.000  
Societal preventions of that are taken away. So that would be Shakespeare's idea of degree, which.

01:05:36.000 --> 01:05:43.000  
Properly Orange Societies, that all society can't be in rivalry, as that begins to degrade.

01:05:43.000 --> 01:05:49.000  
It's a war of all against one. And in Gerard's theory what happens is.

01:05:49.000 --> 01:05:57.000  
Either society will essentially implode, or all of that mimetic aggression is directed towards one.

01:05:57.000 --> 01:05:59.000  
Figure or group.

01:05:59.000 --> 01:06:02.000  
That has some.

01:06:02.000 --> 01:06:04.000  
Differing aspect to them.

01:06:04.000 --> 01:06:09.000  
So they're sickly. They're vague.

01:06:09.000 --> 01:06:12.000  
As a group would would be.

01:06:12.000 --> 01:06:16.000

Escape groups, history, often.

01:06:16.000 --> 01:06:18.000

And so what happens is all of that.

01:06:18.000 --> 01:06:27.000

Aggression is directed at the scapegoat, and then that brings about a kind of thirst. And then Gerard's theory is that.

01:06:27.000 --> 01:06:29.000

Because that figure.

01:06:29.000 --> 01:06:34.000

Brings peace to the entire society. They're both.

01:06:34.000 --> 01:06:46.000

Evil in the sense that they're the scapegoat, or they're imagined to be evil. But then they're also immediately, because they've brought peace to an entire society.

01:06:46.000 --> 01:06:55.000

In Gerard's mind the only kind a kind of being that could bring chaos and peace to an entire society has to be on a different.

01:06:55.000 --> 01:06:56.000

Order.

01:06:56.000 --> 01:07:01.000

And so what the myths do is they present the scapegoats.

01:07:01.000 --> 01:07:02.000

As gods.

01:07:02.000 --> 01:07:06.000

There's a divination of the scapegoat which is then.

01:07:06.000 --> 01:07:09.000

I mean the the classic would be.

01:07:09.000 --> 01:07:11.000

The the pagan gods of the Greek Pantheon.

01:07:11.000 --> 01:07:13.000

Where you have both.

01:07:13.000 --> 01:07:24.000

Bestiality and rape, and all of these massive sins of society by the gods! But then they're also the gods, and so they have the ability to bring peace.

01:07:24.000 --> 01:07:25.000

And so.

01:07:25.000 --> 01:07:38.000

For Gerard that is, myth is a merging of the scapegoat and the Deity together in a way that kind of hides the scapegoat mechanism.



01:07:38.000 --> 01:07:40.000

And so what.

01:07:40.000 --> 01:08:00.000

What then? He posits the cross does is it's actual God bringing actual peace, and he doesn't have any of the sins that are generally associated with the scapegoat. He's actually innocent. And so he exposes what the scapegoat mechanism in pagan mythology has been doing throughout the century.

01:08:00.000 --> 01:08:07.000

It's it's that part of Gerard's thought gets very complicated.

01:08:07.000 --> 01:08:10.000

Yeah, it's pretty useful.

01:08:10.000 --> 01:08:11.000

Use.

01:08:11.000 --> 01:08:13.000

Awesome.

01:08:13.000 --> 01:08:18.000

Some distributions.

01:08:18.000 --> 01:08:23.000

This.

01:08:23.000 --> 01:08:34.000

So there's a difference in Gerard's thought. My understanding here is there's a difference between ritual and.

01:08:34.000 --> 01:08:36.000

Spontaneous, scapegoating.

01:08:36.000 --> 01:08:42.000

So spontaneous, scapegoating, this, this.

01:08:42.000 --> 01:08:48.000

Contagious mimesis has to be directed somewhere, and so there's.

01:08:48.000 --> 01:08:52.000

My understanding he doesn't really have a great explanation of.

01:08:52.000 --> 01:09:07.000

Why, it's just how reality works is kind of what he says. It's directed at a scapegoat which is imagined. But then what happens is because that scapegoat has brought about peace to the society. When the next conflict happens, they remember that.

01:09:07.000 --> 01:09:14.000

And so they want to recreate the effect that happened there. And for Gerard, that's what sacrifice is.

01:09:14.000 --> 01:09:24.000

Or or ritual sacrifice is the reinstating in a more controlled atmosphere of what the spontaneous scapegoat.

01:09:24.000 --> 01:09:42.000

Allow this society to do? Yes, yeah.

01:09:42.000 --> 01:09:45.000

I'm not sure.

01:09:45.000 --> 01:09:46.000

You know what, what.

01:09:46.000 --> 01:09:50.000

Aspect.

01:09:50.000 --> 01:09:51.000

What?

01:09:51.000 --> 01:09:54.000

I want an example. There.

01:09:54.000 --> 01:09:56.000

I'm wondering.

01:09:56.000 --> 01:09:59.000

87 rooms in that location.

01:09:59.000 --> 01:10:01.000

You bring.

01:10:01.000 --> 01:10:10.000

Well.

01:10:10.000 --> 01:10:14.000

Yeah. So something. If she.

01:10:14.000 --> 01:10:16.000

The question about.

01:10:16.000 --> 01:10:22.000

Mimesis an invitation. That's that's easy, I mean, that's from the very beginning.

01:10:22.000 --> 01:10:29.000

Aru has the song, or he has the idea, and they they, in a sense, imitate, instantiate.

01:10:29.000 --> 01:10:32.000

The the song of a.

01:10:32.000 --> 01:10:35.000

And they, and they continue then to.

01:10:35.000 --> 01:10:46.000

Instantiate his plan. So there's an obvious imitation there, a creely imitation of the idea in the divine mind throughout the whole.

01:10:46.000 --> 01:10:50.000

I know in delay.

01:10:50.000 --> 01:10:51.000

And then, and then you have.

01:10:51.000 --> 01:11:01.000

Yeah, you have continual limitation. So I think that mimetic aspect. If you're talking about sub creation or just imitative desire.

01:11:01.000 --> 01:11:05.000

When you were talking about the big advantage being able to scale.

01:11:05.000 --> 01:11:09.000

Yes.

01:11:09.000 --> 01:11:14.000

Yeah. So I'm.

01:11:14.000 --> 01:11:18.000

Yeah. So so I I would. I would say that talking is not doing that.

01:11:18.000 --> 01:11:20.000

That that his.

01:11:20.000 --> 01:11:22.000

That his.

01:11:22.000 --> 01:11:27.000

Pantheon is much closer to the Biblical idea of the celestial beings.

01:11:27.000 --> 01:11:33.000

Then it would be to necessarily greet, and he says explicitly in his.

01:11:33.000 --> 01:11:47.000

In his famous letter to Unwin, explaining why he's he's writing the simmerllian and the whole. He says explicitly that that he he made this pantheon as as basically a Christianized version.

01:11:47.000 --> 01:11:53.000

Of the Greek Pantheon, a version that Christians could enjoy and embrace.

01:11:53.000 --> 01:11:55.000

So.

01:11:55.000 --> 01:12:06.000

I I would at least tentatively say I don't think he's doing the same thing that the Greek Pantheon would be doing. He's much more concerned with.

01:12:06.000 --> 01:12:08.000

Like a.

01:12:08.000 --> 01:12:11.000

38. When the sons have got.

01:12:11.000 --> 01:12:14.000

Shouted together as.

01:12:14.000 --> 01:12:24.000

At creation when the sons of God sang at God's creation. He's he's instantiating that in a Christian imaginary.

01:12:24.000 --> 01:12:36.000

Will corporate, scapegoat.

01:12:36.000 --> 01:12:42.000

He's 70. He's certainly the same. He's the Satan figure.

01:12:42.000 --> 01:12:46.000

But you wouldn't, at least in Gerard's.

01:12:46.000 --> 01:12:47.000

Thinking.

01:12:47.000 --> 01:12:51.000

Satan is never a scapegoat, because he is actually always.

01:12:51.000 --> 01:12:54.000

Fully guilty.

01:12:54.000 --> 01:12:57.000

It's even more complicated if you bring in Gerard.

01:12:57.000 --> 01:13:00.000

It's even more complicated because for Gerard.

01:13:00.000 --> 01:13:02.000

Satan, is.

01:13:02.000 --> 01:13:04.000

Contagious Rivalist Desire.

01:13:04.000 --> 01:13:10.000

So it's it's actually very difficult to figure out in Gerard's Corpus.

01:13:10.000 --> 01:13:13.000

Whether Satan is an actual being or not.

01:13:13.000 --> 01:13:15.000

Because he often talks about Satan.

01:13:15.000 --> 01:13:17.000

Just as.

01:13:17.000 --> 01:13:23.000

Rival is contagious desire.

01:13:23.000 --> 01:13:34.000

Explicitly.

01:13:34.000 --> 01:13:36.000

I was leaning on.

01:13:36.000 --> 01:13:40.000

I see Satan fall like lightning.

01:13:40.000 --> 01:13:41.000

In which.

01:13:41.000 --> 01:13:45.000

He does make similar statements, and then he continually talks about.

01:13:45.000 --> 01:13:47.000

As an agent.

01:13:47.000 --> 01:13:49.000

As I was trying to.

01:13:49.000 --> 01:13:51.000

Yeah.

01:13:51.000 --> 01:14:05.000

Good.

01:14:05.000 --> 01:14:06.000

Guys.

01:14:06.000 --> 01:14:09.000

Yeah. So if you bring in, if you bring in Gerard's idea.

01:14:09.000 --> 01:14:15.000

Yeah, that that might actually break down. I thought it was very interesting to think of the unman.

01:14:15.000 --> 01:14:19.000

As as both of being and as.

01:14:19.000 --> 01:14:24.000

Contagious like thinking about it is you're already in terms, is.

01:14:24.000 --> 01:14:28.000

Fascinating, but mel.

01:14:28.000 --> 01:14:34.000

I think he could actually play a similar role because you do have him fomenting.

01:14:34.000 --> 01:14:35.000

And then a contagion.

01:14:35.000 --> 01:14:44.000

On Amen among the elves. Right? You have him explicitly doing that which had very much fit, as you're already an idea of.

01:14:44.000 --> 01:14:48.000

But I don't think you could talk about mel scapegoat.

01:14:48.000 --> 01:14:51.000

Because he he actually is.

01:14:51.000 --> 01:14:52.000

The one that's.

01:14:52.000 --> 01:14:57.000

That that's he is evil, he is. He is bringing about.

01:14:57.000 --> 01:15:00.000

Rivalries, desire.

01:15:00.000 --> 01:15:04.000

In middle, earth.

01:15:04.000 --> 01:15:07.000

I mean. I I would like to think about that more, though.

01:15:07.000 --> 01:15:08.000

Okay.

01:15:08.000 --> 01:15:13.000

Time, for.

01:15:13.000 --> 01:15:16.000

Well, thank you.

01:15:16.000 --> 01:15:19.000

Please.

01:15:19.000 --> 01:15:21.000

Some.

01:15:21.000 --> 01:15:26.000

Yeah.

01:15:26.000 --> 01:15:32.000

Well, I don't have a doctor yet.

01:15:32.000 --> 01:15:34.000

Loosely at the moment.

01:15:34.000 --> 01:15:39.000

My idea is either right on Lewis or Tolkien from azure, argument, perspective.

01:15:39.000 --> 01:15:46.000

Not a lot has been done a little bit more than done with Lewis, but looking at forfeits, I don't think either of them.

01:15:46.000 --> 01:15:55.000

Really, explore.

01:15:55.000 --> 01:16:11.000

Step.

01:16:11.000 --> 01:16:14.000

Until at some point be on.