

A Vision of the Streaming of the One

Eric Laurent

This “vision” is Lacan’s in “*Lituraterre*”. In this text, Lacan sets out his conception of the letter and compares it to a certain number of others that mattered to him. Indeed, the text’s point of departure strongly underlines that his text is a response: “To depart [*partir*] here is to separate out or redistribute [*répartir*].”¹ The first conception of the letter that he rubs up against is that of Joyce, who “slips from a letter to a litter, (English in the original) from a letter [...] to a piece of trash.”² I would like to underline here the One [*le Un*], or rather the One [*le Une*], which is immediately highlighted.

Lacan goes on to talk about the writer who was first a pupil of Joyce, Samuel Beckett, in whose work waste, trash, and dustbins hold a major place. And he introduces his question. Is what makes literature “a matter of collocating

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1. Lacan J., “*Lituraterre*”, *Autres écrits*, Paris, Seuil, 2001, p. 11, trans B. Khiara-Foxton & A. Price, *Hurly-Burly*, No 9, France, Laballery Press, 2013, p. 29. TN: Translation modified to accentuate an allusion to the verb *répartir* as separating out or redistribution. There is a nod perhaps to what of the linguistic material detaches itself and gets redistributed in the stake of a writing that the letter is, and thus similarly a nod to the Lacanian operation of separation later foregrounded by Eric Laurent in this text.

2. Ibid.

in written form [*l'écrit*]³ what is first sung or spoken? Is literature simply a transcription? Is the letter a mere medium, a convenience of transcription?

He then underlines the originality of Poe's tale with which he opens the *Écrits*, which breaks with this perspective. This tale contrasts the materiality of the letter with the message it carries. The letter does not participate, through its message, in the story told in the detail of its twists and turns [*péripéties*]. The tale does not tell a story, it does not depict "dramatic situations". The circuit of the letter produces effects by being separated from any message. "The tale consists in the vanishing act of the message, whose letter goes wending off [*y fait péripétie*] without it."⁴ This is what Lacan describes as the "message about the letter".

The message about the letter that Lacan wants to put at the point of departure of his text, is that the letter notes the "hole"⁵ that it operates in the speech that precedes it, and the knowledge that is deposited when the stumbling blocks of speech are collected and put into a series, in a psychoanalysis. The letter, always in the singular, draws "the rim of the hole in knowledge".⁶ The hole is the consequence of the failures that occur as soon as a living being makes use of language [*langage*] as soon as he inhabits it by speaking. A certain number of effects then occur that Freud named the unconscious, which accompanies the one who speaks, like his shadow.

The heterogeneity of the two orders, the *One* of the letter on the one hand, and on the other the flux, the flow of the signifying chain is, in this text, at a maximum. Lacan first clears up a number of misunderstandings about his relation to literature. He notes that he did not choose the literary path to transmit his teaching. He submitted two reports, texts

3 Ibid., p.30

4 Ibid., p.31.

5 Ibid.

6 Ibid., p.32.

written for the occasion [*de circonstances*], and exchanges with various interlocutors. On the other hand, he introduced a quasi-mathematical use of the letter to note functions that would move away from the reading of Freud, and thus guide this reading. The two uses of the letter, the literary use, and the *mathematical* use, are distinct, and occasionally enter into opposition. According to Lacan, the *dit-mansion* of the letter implies a certain instance, a certain insistence, a certain forcing in order to be included in the signifying weft and the significations that are deduced from it. The instance, highlighted in the text "Instance of the Letter,"⁷ designates in the letter "that which, in having to insist, is not there by rights however imbued with reason it is ventured."⁸

In order that the tension, the insistence between the order of the letter and that of the signifier, be heard anew, Lacan then undertakes a "literary demonstration", an apologue on the letter, an amusing cybernetics. Here Lacan animates his conception of the letter as rim [*bord*].

A Vision that Undoes

Lacan starts from his Japanese experience, from what he felt as the eminent affectation of the Japanese language by way of writing. This is what demonstrates, Lacan does not say shows, "in its wedding the letter [...] in the form of calligraphy".⁹ Lacan goes on to play out his demonstration as an operation of separation and a traversal of the aesthetic experience, in order to bring it back to its real core.

This operation of separation takes place in the course of a development, as might be expected in Lacan, organised in logical time. First, the instant of seeing. On his return journey, flying over the Siberian plain, the streaming (flow) of the great rivers over the deserted plain appears to him,

7 Lacan, J., "Instance of the Letter or Reason since Freud", 1957, *Écrits, The First Complete Edition in English*, trans. B. Fink, New York/London, Norton & Co., 2006.

8 Lacan, J., "*Litratere*", p.32.

9 Ibid., p. 34.

emerging “between the parting clouds” like a great cursive writing. “So appeared to me, invincibly, this circumstance is no small matter: between the parting clouds, the streaming of waters, the only trace to appear, effectuating more than indicating its relief at that latitude, on what of Siberia forms the plain, a plain desolate of any vegetation but luminous shine, which pushes into the shade whatever does not glisten back”.¹⁰ Let us stop at once on the choice of streaming to describe the flow of a river. As the *Trésor de la langue française* notes, this choice accentuates the continuity, abundance, undulating movement, and glistening radiance [*éclat miroitant*].¹¹ But above all, this streaming from between the parting clouds comes to echo the diagram presented by Saussure, in which other types of flow and flux¹² were represented between clouds.

Lacan spoke in this way in his 1956 seminar, when he established the “quilting point” in the fundamental sliding of the flow of the signified beneath the flow of the signifier: “Saussure tries to define a correspondence between these two flows that would segment them [...] his solution is inconclusive, since it leaves the locution and the whole sentence problematic.”¹³ These traits pass through clouds of sorts coming to represent the “amorphous mass”¹⁴ of the signifier with the amorphous mass of significations in order to momentarily segment the current. Lacan also evokes “Ferdinand de Saussure’s famous schema in which you see the double parallel flow of signifiers and signifieds, distinct and destined to perpetually slide over one another.”¹⁵

¹⁰ Ibid.

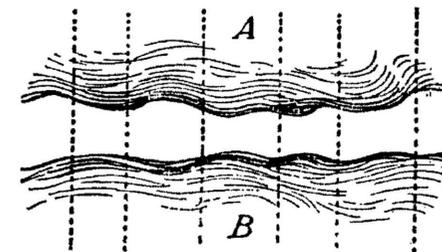
¹¹ Cf. TLFi, *Le Trésor de la Langue Française informatisé*, available online, entry “Ruissellement”.

¹² Lacan, J., *The Seminar, Book III, The Psychoses, 1955–1956.*, trans R. Grigg, W. W. Norton & Company, 1997, p. 261.

¹³ Ibid. p.262

¹⁴ Ibid. p.261.

¹⁵ Lacan, J., *The Seminar, Book V, Formations of the Unconscious, 1957–58*, trans. R. Grigg, Polity Press, 2017, p.7.



Writing on the Land and the Magdalenian Trait

The apparition that seizes Lacan conjoins both a natural phenomenon, the materialisation of a trait, and the evocation of a different representation of the relations between the signifier/signified and the trait of the letter. Then comes a long development, a *time for comprehending*, which we will not follow here in its rigorous meanders, which can only be deciphered by leaning on the developments of Jacques-Alain Miller’s course: “The One-all-alone”.¹⁶ The cursive writing formed by the streaming of rivers is added to nature. In the literal sense, they form a *lituraterre* in the sense of *lino*, *litura*, evoked at the beginning of the text. These rivers are a blotting-out¹⁷ on the land.

The trait of writing is not a quilting, and yet it does link together well two distinct registers. Lacan distances himself from any use of the trait as a notation of a thing. It is an ever purer One. It is throughout his Seminar on identification that Lacan turns the trait of the One into an isolated sign. He takes a diversion into prehistory and to the notches on the bones, carved by Magdalenian hunters. He contrasts the trait with the things in the world that it comes to mark. “The relationship of the sign to the thing must be effaced. This One of the Magdalenian bone, it would be a shrewd man indeed who could tell us what it was the sign of [...] This One as such, in as much as it marks pure difference,

¹⁶ Miller, J.-A., *L’Un-tout-seul*, lesson of 9 March 2011, unpublished.

¹⁷ TN: *rature* translated thus to evoke etymological significations of the Latin *litura*.

is what we will refer to in order to (designate) the diverse ways of effacing [...] from which the signifier comes into the world.”¹⁸

Of course, in “Identification”, Lacan speaks of the signifier and not of the letter, but the process of isolating the One from the signifier, separated from all signification allows us to better understand this way of effacing to the second power, where the bar comes to mark the effacement of signification in order to only designate the trace of the experience of *jouissance*, there where the subject gets effaced. The cluster “of the first trait and of what effaces it”,¹⁹ inscribes the relation of the One of the letter with the experience of *jouissance*. It is a pure bar that designates a shoreline [*rivage*], a littoral between the land of the letter and the waters of *jouissance*. This bar, this mark, is also the product of the unconscious as trace and thus as knowledge.

Streaming of the One in the World

Let us come to the final cluster of this passage. After having conversed with us about the apparition of the streaming, having introduced us to the new operation of the bend [*virage*] and the gullying effect [*effet de ravinement*], Lacan continues his journey. “Later from the aeroplane other traces were beheld, for being sustained in isobars, even if caused to veer by embankments, which were in line with those whose supreme relief gradient was watercoursed [*se marquait de cours d'eau*].”²⁰ A first quick reading could take this word (*verbe*) as an experience of simple vision: to see traces that would be normal for those whose slope is marked by watercourses. The only problem is that it is impossible to see an isobar curve. It is a mathematical, scientific letter. In order to trace it, one must have a means of measuring the equal

18 Lacan, J., The Seminar, Book IX, Identification, lesson of 6 December 1961, unpublished.

19 Lacan, J., “*Lituraterre*”, p. 34.

20 Ibid., p.35.

pressure of the atmosphere in order to then extract perpendicular, that is to say normal, traces on a surface such as that of the land marked by watercourses. Isobaric pressure curves efface the natural relief of the soil in favour of a relief deduced purely from an equality of pressure exerted by the clouds, in order finally to trace another world of curves perpendicular to these traces.

The world [*monde*] and what is the un-world, filth [*immonde*], are intermingled, nature and what is beyond nature equally so. At the end of this paragraph, Lacan comes back to an experience of vision, in which the traces of nature and those of relations outside-nature are conjugated, where the Osaka motorways settle atop one another “like gliders come down from the sky”, and at the same time, with a movement lifted from birds spreading then folding their wings, “becoming a wing for beating down from a bird”.²¹ This then is what Lacan calls his “vision of streaming” of the One. It is a conjunction in which the letter and the world separate, but in order to better converge.

Lacan’s vision conjoins objects perceptible by the senses with objects that do not have to do with perception. Lacan retrieves here classical uses of vision, which includes the mystical meaning of supernatural vision, “intuitive, beatific vision and the way of knowing divine things outside the natural order”.²² In Lacan’s entirely secular conception, the vision of the trace on the land and of what returns to the clouds of the signifier is, at the same time, a vision of the calligraphic trace [*kakemono*], a vision of the mathematical object, a reminder of the experience of *jouissance* thereby noted, (as well as) a vision of the most contemporary architectural traces and of the way in which they have effaced the natural movements of the birds from which they are derived.

21 Ibid., p.36.

22 Rey, A., *Dictionnaire Historique de la Langue Française*, Paris, Le Robert, 1995, p. 4090.

The experience of the vision of the streaming of the One is to grasp, in the same vision, all the modes of effacing that have been produced to arrive at this writing. In a cluster, there is at the same time the memory of all that has been noted (and thus effaced) in the experiences of *jouissance*, whereby a subject has encountered the forms of the impossible to say. This vision conjoins the letter and the signifier thanks to a forcing of the relations between the two *dit-mensions*. Lacan notes them thus because these two dimensions inhabit language: “[...] writing like surveying are artefacts for inhabiting only language. How could we forget this when our science is only operative by dint of a streaming of little letters and graphics combined?”²³

The originality of Lacan’s vision in its conjunction of scientific writing and the signifier is all the more striking if we compare it to other attempts to conjoin science and literature. Lacan then measures himself against avant-garde literature, which claims, “in its ambition to land on *lituraterrain* [*lituraterrire*], that is to be organised around a movement it calls scientific.”²⁴ It no longer concerns post-Joycean literature here, but the perspective incarnated by Oulipo.

Queneau’s Vision of the Use of the Letter

It should first be noted that “*Lituraterre*”, published in 1971, corresponds to the period when this group emerged from its period of confidentiality and became the object of commentaries and criticism. The literary avant-garde that Oulipo incarnated in those years was first impelled by Raymond Queneau in the mid-thirties, the years when he and Lacan were attending Kojève’s classes. The question then was how to shake up literature through recourse to spoken language, resting on the “conviction that all the great inventions in the domain of language and literature have been transpositions

23 Lacan, J., “*Lituraterre*”, p. 36.

24 *Ibid.*, p. 6 (TN: translation modified).

from the spoken to the written”.²⁵ This first movement corresponds to what Lacan emphasises at the beginning of his text, in order to extricate himself from misunderstandings about the “promotion of the written word” and the importance (of the fact) “that it is only today that Rabelais is finally being read, (which) reveals a shift of interests which suits me better”.²⁶ What interested Lacan was, rather, the injection of procedures that come from spoken language into modes of writing in written language, which Rabelais invented, enriching the modes of correspondence between writing and speech.

This is the first side of Queneau’s vision, which has other consequences. His first novel, *Le Chiendent*, was written in 1933, after he had read Joyce. It is “based on a numerological and symmetrical schema and on a catalogue of narrative genres,”²⁷ which alone can introduce order into the chaos of language that literature feigns to order. Queneau breaks with the Surrealists on account of his “refusal of ‘inspiration’, of romantic lyricism and of the cult of chance and automatism [...], the artist must be fully aware of the formal rules to which his work responds.”²⁸

The homology between the rules of art that Queneau wants to fix for himself and the rules of mathematical axiomatics is specified in a text from 1963. “All that is known is a method accepted (consented to) as true by the community of scholars, a method which also has the advantage of joining up with manufacturing techniques. But this method is also play, a game, exactly what we call a *jeu d’esprit*. Thus, the whole of science, in its completed form, will present itself both as Technique and as Play [*Jeu*], that is to say quite simply in the same way that other human activity presents itself:

25 Calvino I., *La Philosophie de Raymond Queneau, Pourquoi Lire les Classiques*, Paris, Seuil, 1993, p. 211.

26 Lacan J., “*Lituraterre*”, p. 30.

27 Calvino I., *La Philosophie de Raymond Queneau*, p. 211.

28 *Ibid.*, p. 215.

Art.”²⁹ For Queneau, there is continuity between the axiomatic method on the one hand, and the formal constraints made explicit and chosen by the artist. The method affects the genesis of the written form. “The Oulipian library is first and foremost a repertoire of textual operations, put to the test in compositions whose main function is to exemplify these operative models, thereby making them available to any other writer. This is what Queneau amusingly summarises when he explains: “We are the Keplers of future Newtons.”³⁰ The exploration of mathematical constraints makes it possible to produce formal devices from which writers can draw inspiration. For example, the Fibonacci sequence or graph theory are used to develop seeds of text by manipulating the letters, both on the nether side within meaning, as well as beyond meaning: anagrams, lipograms, reversible narratives and other devices that introduce order into the flux of significations.

In a text, Queneau’s vision is that of a hidden mathematical order beyond significations. It is this vision that Georges Perec knows magnificently how to embody, with its hidden order, in *Life: A User’s Manual* [*La vie mode d’emploi*]. This hidden order always takes into account disorder in the world. Queneau always insisted on his proximity to Flaubert. Like him, he “is in favour of science precisely insofar as it is sceptical, reserved, methodical, cautious and humane. He abhors dogmatists, metaphysicians and philosophers.”³¹ Queneau does not aim to establish a generalised world order, one that would make sense. In its use of the letter, he wants to turn the work of art into a piece [*bout*] of order or regularity.

29 Queneau, R., *Les Mathématiques dans la Classification des Sciences*, Bords, Hermann, 1963, p. 127, text quoted in Calvino, p. 217.

30 Marchal H., *L’Oulipo et la Science, Oulipo Mode d’emploi*, ed. C. Reggiani and A. Schaffner, Honoré Champion, 2016, p. 38.

31 Queneau, R., *Bâtons, Chiffres et Lettres*, 1950, Paris, Gallimard, 1965, p. 121-122, in Calvino, p. 218.

The Order of Oulipo, the Forcing of Lacan

In Lacan’s vision, the mathematical letter does not suddenly appear in the middle of a narrative. It suddenly appears in the middle of the world. It adds itself to the world. We pass from rivers viewed as cursive writing, isobaric curves and all sorts of deposits and traces of the One of the letter in the world. Lacan sees motorways as gliders from the sky, with their mathematical curves, and wingbeats of a bird at the origin of architecture.

On the other hand, the letter is deposited, is inscribed as a blotting-out on the body of the subject who speaks, the *parlêtre* in the experience of *jouissance*. A second temporality then occurs. The writing, gullying, *returns* to the clouds of the Other to insist, in the locus of the signifying battery, in order to make a place for itself and to disturb it, by its own distinctive forcing. Writing does not trace or reproduce [*décalque*] the signifier, but it includes the *jouissance*-effect. After having been deposited, the letter tries to name itself. “Writing only returns to it on taking a name therefrom, just as happens to these effects amongst those things that the signifying battery denominates for having enumerated them”.³² The name taking displaces the system of prior names and common ways of saying. The insistence of the letter and its forcing designate its locus, which is not automatic. For Lacan, the letter disturbs and shakes up the regularity of what is deposited from speech, equally well in the signifying “battery” as it does in syntactic regularities.

We had a recent example of this with the publication of an epistolary exchange between Ponge and Lacan, which dates back to a year after the publication of “*Lituraterre*”.³³ Lacan relays to Ponge a question from Jakobson: “Is there any example of poetry in French where there is denoted

32 Lacan J., “*Lituraterre*”, p.35.

33 Lacan J., “*Lettre à Francis Ponge*”, 11 December 1972, *La Cause du désir*, No. 106, November 2020, pp. 10-14.

an insistence on the violation of grammatical agreement, a disfunction of singular and plural (forms), of gender, of postposition of 'prepositions', etc?"³⁴ In conveying the question, Lacan formulates it in terms evoking "the insistence" of the poetic letter, in order to infringe syntactic regularities. Lacan does not shy away from underlining the aggression and violence done to syntax by the letter, by speaking of the "insistence on violation". What interests Lacan is poetic writing as an islet of infraction and irregularity. The reference to the work of the American avant-garde poet e. e. cummings, highlights this resolve.

Streaming, the Foundation of Equivoque

According to Lacan, the vision of the streaming of the One is that of the letter which comes to be added to the world, by disturbing it. In this vision "blotting-out dominates", which can equally well take the form of isobars, or motorways resembling gliders from the sky, like a violation of natural rules. In everything in the world and in language Lacan sees irregularity and equivoque. He will give a radical development of this, two years after "Lituraterre", in the Seminar *Encore* and in "*L'étourdit*": "A language, amongst others, is no more than the integral, the complete series [*l'intégrale*] of the equivoques that its history has let persist in it."³⁵ This definition of language is brought in as foundation of the possibility of this particular act of saying that is the psychoanalyst's: interpretation. It only holds up by forcing the equivoque.

Translated by Michele Julien

³⁴ Ibid., p.14.

³⁵ Lacan J., "*L'Étourdit*", *Autres Ecrits*, Paris, Seuil, p.490.

The Other is the One-missing

Dalila Arpin

Over the centuries, discourses of love have distilled a version of love aimed at completeness, in which the loved one is supposed to fill the lack in the lover. In other words, love promises to be One with the Other. Only psychoanalysis argues for a completely different conception, that of the encounter marked by a minus sign.

We can find the origin of this widespread idea in Plato's *Banquet*. When Aristophanes gives his speech, it is the myth of the androgyne that invites itself to the feast. Three species of men inhabit the world: man, woman, and a third composed of the other two. The species has disappeared, only the name has survived, the poet points out. Each of these beings was a round form, with a rounded back and flanks with four arms, four legs and two heads. Their courage and extraordinary strength enabled them to attack the gods. After deliberation, Zeus and the other gods decided to split them in two, to weaken them. It is from this moment that innate love dates, according to which the lover tries to rejoin the lost half to recompose his/her ancient nature. In Spanish we still say "*la media naranja*"¹ to name the chosen one of one's heart.

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¹ Half of an orange.

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[A Vision of the Streaming of the One : December 2021 : Éric Laurent](#) or [here](#)

<https://lacanianworks.net/2021/12/%EF%BF%B0Ca-vision-of-the-streaming-of-the-one-december-2021-eric-laurent/>

OR

at www.LacanianWorksExchange.net /laurent éric (December 2021)

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Availability of references

A Map of Lituraterre : Richard Klein

This essay appears to be extracted and partially modified from the Seminar XVIII (1970-1971) D'un discours qui ne serait pas du semblant, the session of 12 May 1971. For a comparison of the two, see <http://www.valas.fr/Lituraterre,031>

Perhaps a tentative map of the text might be something like this:

PARAGRAPH

- 1-10 Letter-->litter; Joyce; civilization=rubbish
- 11 As for psychoanalysis
- 12-22 Écrits; Poe, letter in sufferance , always arrives
- 27-39 Letter—littoral; letter is *not* primary
- 40 Lituraterre = litura (erasure) + terre (earth)
- 41-48 Trip to Japan
- 48-53 Ruissellement (trickling, raining down)--->rature/litura
- 53-56 Rupture of semblant; Ravinement (erosion of signified); taking a name
- 57-61 Return trip from Japan
- 62-66 Interpretation should 'rain down'
- 67 Avant-garde literature not from semblant
- 68-71 lituraterrir
- 72-72 Japanese Language, effect of writing, kun-yomi/on-yomi
- 74-79 Letter vs. signifier
- 79-85 Japan, empire of semblants; bunraku
- 86 It is written & sexual relation

From p1 of of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations), probably by Richard Klein

**

Personal Note on the translation of Lituraterre

Jack W. Stone's translation has been consulted since April 2010, when I first downloaded it. Therefore, I read it with an air of familiarity. In tracing Éric Laurent's references, the 4 translations with the original French available at www.Freud2Lacan.com was checked, and Jack Stone's translations are used as they consistently seemed closer to Jacques Lacan's original French. However, there remain difficult passages – see especially Footnote 19 & 35 where the translation probably needs reviewing. Éric Laurent's text is a close reading of *Lituraterre*, therefore I have attached these notes on references to the pdf, as what Jacques Lacan is actually conveying matters. The original French text is also included.

Julia Evans – June 2022

REFERENCES

P47, Footnote 1

1 Lacan J., "Lituraterre", *Autres Écrits*, Paris, Seuil, 2001, p. 11, trans B. Khiara-Foxton & A. Price, *Hurly-Burly*, No 9, France, Laballery Press, 2013, p.29.

TN: Translation modified to accentuate an allusion to the verb *répartir* as separating out or redistribution. There is a nod perhaps to what of the linguistic material detaches itself and gets redistributed in the stake of a writing that the letter is, and thus similarly a nod to the Lacanian operation of separation later foregrounded by Eric Laurent in this text.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

Lacan : To depart [partir] here is to separate out or redistribute [répartir].

From p2/3 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: *Lituraterre*—4 translations)

The French : Ce dictionnaire (qu'on y aille) m'apporte auspices d'être fondé d'un départ que je prenais (partir, ici est répartir) de l'équivoque dont Joyce (James Joyce, dis-je) glisse d'a letter à a litter, d'une lettre (je traduis) à une ordure.

Jack W. Stone's translation : This dictionary (let one go to it) brings me an auspice from being founded on a departure I took (to depart, here is to répartir [1]) from the equivoque by which Joyce (James Joyce, I say) slips from a letter to a litter [English in the original], from a lettre (I translate) to a piece of trash.

[1] TN To divide up or distribute.

P47, Footnote 2

2. *ibid*

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P47 The first conception of the letter that he rubs up against is that of Joyce, who "slips from a letter to a litter, (English in the original) from a letter [...] to a piece of trash."2

See quote in Footnote 1 above

P48 Footnote 3

[3] *Ibid.*, p.30

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P47-48 Is what makes literature "a matter of collocating in written form (l'écrit)"[3] what is first sung or spoken?

From p7 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: *Lituraterre*—4 translations)

French : est affaire [11] de collocation dans l'écrit de ce qui d'abord serait chant, mythe parlé, procession dramatique.

Jack W. Stone's translation : is an affair of a collocation in the written of what first would be song, spoken myth, dramatic procession.

P48 Footnote 4

4 Ibid., p.31.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)

<http://www.lacanianworks.net/?p=278>

P48 : The circuit of the letter produces effects by being separated from any message. "The tale consists in the vanishing act of the message, whose letter goes wending off [y fait péripétie] without it." [4]

From p10-11 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Puisque le conte consiste en ce qu'y passe comme

Jack W. Stone's translation : Since the story consists in the message vanishing in it like a conjurer's ball from which the letter makes its peripeteia without it.

P48 Footnote 5

5 ibid.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)

<http://www.lacanianworks.net/?p=278>

P48 : The message about the letter that Lacan wants to put at the point of departure of his text, is that the letter notes the "hole"[5] that it operates in the speech that precedes it, ...

From p12-13 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Pour moi si je propose à la psychanalyse la lettre comme en souffrance, c'est qu'elle y montre son échec. Et c'est par là que je l'éclaire : quand j'invoque ainsi les lumières, c'est de démontrer où elle fait trou.

Jack W. Stone's translation : For me, if I propose to psychoanalysis the letter as in sufferance, it is because it shows there its failure. And it is by this that I shed light on it: when I thus evoke the lumières, [3] it is to demonstrate where it makes a hole.

[3] TN - In an early version of this écrit presented in Séminaire XVIII [[Seminar XVIII: On a discourse that might not be a semblance: 1971: from 13th January 1971: Jacques Lacan](#) or see [here http://www.lacanianworks.net/?p=237](http://www.lacanianworks.net/?p=237)] : "D'un discours qui ne serait pas du semblant" ("of a discourse that would not be of the semblant") (unpublished) on May 12, 1971, this passage reads

"It is by this that I shed light on it, psychoanalysis. And one knows, one knows that I know, that I thus evoke—it is on the back of my volume—the lumières. For that I shed light on it by demonstrating where it makes a hole, psychoanalysis."

Lacan is alluding here to the notes on the back cover of the French edition of the *Écrits* (Seuil, 1966) in which *lumières*— which can also be translated as "insights" or "lights"—seems to refer to *Les Lumières*, the philosophers of the Enlightenment. The notes in question read as follows: It is necessary to have read this collection, in its length, to feel that a single debate is being pursued in it, always the same, and which, if this need appear to be given a date, is recognized to be the debate of the *lumières*. It is a domain where the sunrise itself tarries: that which proceeds (*va*) from a prejudice of which psychopathology is not cleared, based on the false evidence from which the ego entitles itself (*se fait titre*) to strut forth (*parader*) from existence. The obscure passes in it for an object and flowers from the obscurantism that rediscovers in it its values. No surprise therefore that one resists even the discovery of Freud

there, a term extended here from an amphibology: the discovery of Freud by Jacques Lacan. The reader will learn what is demonstrated there: the unconscious arises from pure logic, in other words, from the signifier. Epistemology will always fail here, if it does not take its departure from a reform, which is a subversion of the subject. Its advent can only be produced really and at a place that psychoanalysts hold at present. It is to transcribe this subversion, from their most everyday experience, that Jacques Lacan has worked for them for fifteen years. The thing has too much interest for everyone, for there to be no rumour of it. It is so that it might not come to be diverted by cultural commerce that Jacques Lacan has made of these écrits a call to attention.

P48, Footnote 6

6 Ibid., p.32.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P48 : The letter, always in the singular, draws "the rim of the hole in knowledge".5

From p19 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Le bord du trou dans le savoir, voilà-t-il pas ce qu'elle dessine. Et comment la psychanalyse, si, justement ce que la lettre dit « à la lettre » par sa bouche, il ne lui fallait pas le méconnaître, comment pourrait-elle nier qu'il soit, ce trou, – de ce qu'à le combler, elle recoure à y invoquer la jouissance ?

Jack W. Stone's translation : The edge of the hole in knowledge, is that not what it sketches? And how could psychoanalysis, if precisely what the letter says "literally" ("à la lettre") with its mouth, it did not have to be misrecognized, how could it deny that it is, this hole—since to fill it, it returns to invoking jouissance?

P49, Footnote 7

7 Lacan, J., "Instance of the Letter or Reason since Freud", 1957, Écrits, The First Complete Edition in English, trans. B. Fink, New York/London, Norton & Co., 2005.

Notes & information [The Agency \(Insistence or Instance\) of the Letter in the Unconscious or Reason since Freud \(Sorbonne, Paris\) : 9th May 1957 : Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=5704>

P49 : The two uses of the letter, the literary use, and the mathematical use, are distinct, and occasionally enter into opposition. According to Lacan, the dit-mansion of the letter implies a certain instance) a certain insistence, a certain forcing in order to be included in the signifying weft, and the significations that are deduced from it. The instance, highlighted in the text "Instance of the Letter," 7

P 163 of Alan Sheridan's translation, Section title : The Meaning of the Letter

P169 of Alan Sheridan's translation : Through this, one sees that an essential element of the spoken word itself was predestined to flow into the mobile characters which, in a jumble of lower-case Didots or Garamunds, [14] render validly present what we call the 'letter', namely the essentially localized structure of the signifier.

With the second property of the signifier, that of combining according to the laws of a closed order, is affirmed the necessity of the topological substratum of which the term I ordinarily use, namely, the signifying chain, gives an approximate idea : rings of a necklace that is a ring in another necklace made of rings.

Such are the structural conditions that define grammar as the order of constitutive encroachments of the signifier up to the level of the unit immediately superior to the sentence, and lexicology as the order of constitutive inclusions of the signifier to the level of the verbal locution.

...

For the signifier, by its very nature, always anticipates meaning by unfolding its dimension before it.

[14] Names of different type-faces [Tr.]

P49, Footnote 8

8 Lacan, J., "Lituraterre", p.32.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)

<http://www.lacanianworks.net/?p=278>

P49 : designates in the letter "that which, in having to insist, is not there by rights however imbued with reason it is ventured." 8

From p17 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : N'est-ce pas désigner assez dans la lettre ce qui, à devoir insister, n'est pas là de plein droit si fort de raison que ça s'avance. La dire moyenne ou bien extrême, c'est montrer la bifidité où s'engage toute mesure, mais n'y a-t-il rien dans le réel qui se passe de cette [13] médiation ? La frontière certes, à séparer deux territoires, en symbolise qu'ils sont mêmes pour qui la franchit, qu'ils ont commune mesure.

Jack W. Stone's translation : Is it not enough to designate in the letter that which, in its duty to insist, is not fully entitled there to be as reasonable as is advanced? The word (dire) mean [or average], or else extreme, is to show the bifidity in which all measure is engaged, but is there nothing in the real which dispenses with this mediation? The frontier, certainly, in separating two territories, symbolizes what they are even for whoever crosses it, that they have a common measure.

P49, Footnote 9

9 Ibid., p. 34.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)

<http://www.lacanianworks.net/?p=278>

P49 : Lacan starts from his Japanese experience, from what he felt as the eminent affectation of the Japanese language by way of writing. This is what demonstrates, Lacan does not say shows, "in its wedding the letter [...] in the form of calligraphy".⁹ Lacan goes on to play out his demonstration as an operation of separation and a traversal of the aesthetic experience, in order to bring it back to its real core.

From p28 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Sans doute ce trop tient-il à ce que l'art en véhicule : j'en dirai le fait de ce que la peinture y démontre de son mariage à la lettre, très précisément sous la forme de la calligraphie.

Jack W. Stone's translation : Without doubt this too much is owed to what art brings: I would say the fact of what the painter demonstrates there of his marriage to the letter, very precisely in the form of calligraphy.

P50, Footnote 10

10 Ibid.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)

<http://www.lacanianworks.net/?p=278>

P49-50 : This operation of separation takes place in the course of a development, as might be expected in Lacan, organised in logical time. First, the instant of seeing. On his return journey, flying over the Siberian plain, the streaming (flow) of the great rivers over the

deserted plain appears to him, emerging "between the parting clouds" like a great cursive writing. "So appeared to me, invincibly, this circumstance is no small matter: between the parting clouds, the streaming of waters, the only trace to appear, effectuating more than indicating its relief at that latitude, on what of Siberia forms the plain, a plain desolate of any vegetation but luminous shine, which pushes into the shade whatever does not glisten back".
10

From p31 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Tel invinciblement m'apparut, cette circonstance n'est pas rien : d'entre-les-nuages, le ruissellement, seule trace à apparaître, d'y opérer plus encore que d'en indiquer le relief en cette latitude, dans ce qui de la Sibérie fait plaine, plaine désolée d'aucune végétation que de reflets, lesquels poussent à l'ombre ce qui n'en miroite pas.

Jack W. Stone's translation : As appeared to me invincibly, this circumstance is not nothing: the between-the-clouds, the streaming (ruissellement), only trace to appear, operating there to do more still than indicate relief in this latitude, in that which of Siberia makes a plain, a plain desolate of any vegetation but reflections, which push into the darkness what does not shimmer.

P50, Footnote 12

12 Lacan, J., The Seminar, Book III, The Psychoses, 1955-1955., trans R. Grigg, W. W. Norton & Company, 1997, P. 261.

Notes & Information : [Seminar III: The Psychoses: 1955-1956: from 16th November 1955: Jacques Lacan](#) or [here http://www.lacanianworks.net/?p=657](http://www.lacanianworks.net/?p=657)

P50 : But above all, this streaming from between the parting clouds comes to echo the diagram presented by Saussure, in which other types of flow and flux[12] were represented between clouds.

Seminar III 6th June 1956, p261 of Russell Grigg's translation : The opposition between the signifier and the signified lies, as you know, at the basis of Ferdinand de Saussure's linguistic theory. It has been expressed in the famous schema of the two curves.[5][5 Course, 112]

At the upper level Saussure locates the series of what he calls thoughts - without the slightest conviction, since his theory consists precisely in reducing this term to that of the signified insofar as it is distinct from both the signifier and the thing - and he insists above all upon the aspect of amorphous mass. It's what, for our part, we shall provisionally call the sentimental mass of the current of discourse, a confused mass in which appear units, islands, an image, an object, a feeling, a cry, an appeal. It's a continuum, whereas underneath is the signifier as a pure chain of discourse, a succession of words, in which nothing is isolable.

How can I show you this through an experience?

P50, Footnote 13

13 *ibid.* p.262

Notes & Information : [Seminar III: The Psychoses: 1955-1956: from 16th November 1955: Jacques Lacan](#) or [here http://www.lacanianworks.net/?p=657](http://www.lacanianworks.net/?p=657)

P50 : Lacan spoke in this way in his 1956 seminar, when he established the "quilting point" in the fundamental sliding of the flow of the signified beneath the flow of the signifier: "Saussure tries to define a correspondence between these two flows that would segment them [...] his solution is inconclusive, since it leaves the locution and the whole sentence problematic."13

Seminar III 6th June 1956, p262 of Russell Grigg's translation : A step forward has to be taken in order to give what is involved here a sense that is really usable in our experience.

Saussure tries to define a correspondence between these two flows that would segment them. But the sole fact that his solution is inconclusive, since it leaves the locution and the whole sentence problematic, clearly shows both the sense and limitations of his method. Well then, I think to myself - What does one start with

P50, Footnote 14

14 *ibid.* p.261

Notes & Information : [Seminar III: The Psychoses: 1955-1956: from 16th November 1955: Jacques Lacan](#) or [here](#) <http://www.lacanianworks.net/?p=657>

P50 : These traits pass through clouds of sorts coming to represent the "amorphous mass"¹⁴ of the signifier with the amorphous mass of significations in order to momentarily segment the current.

Seminar III 6th June 1956, p261 of Russell Grigg's translation : The opposition between the signifier and the signified lies, as you know, at the basis of Ferdinand de Saussure's linguistic theory. It has been expressed in the famous schema of the two curves.[5][5 Course, 112]

At the upper level Saussure locates the series of what he calls thoughts - without the slightest conviction, since his theory consists precisely in reducing this term to that of the signified insofar as it is distinct from both the signifier and the thing - and he insists above all upon the aspect of amorphous mass. It's what, for our part, we shall provisionally call the sentimental mass of the current of discourse, a confused mass in which appear units, islands, an image, an object, a feeling, a cry, an appeal. It's a continuum, whereas underneath is the signifier as a pure chain of discourse, a succession of words, in which nothing is isolable.

How can I show you this through an experience?

P50, Footnote 15

15 Lacan, J., *The Seminar, Book V, Formations of the Unconscious, 1957-58*, trans. R. Grigg, Polity Press, 2017, p7

Notes & Information : [Seminar V : The Formations of the Unconscious : 1957-1958 : begins 6th November 1957 : Jacques Lacan](#) or [here](#) <http://www.lacanianworks.net/?p=12054>

P50 : Lacan also evokes "Ferdinand de Saussure's famous schema in which you see the double parallel flow of signifiers and signifieds, distinct and destined to perpetually slide over one another." 15

Seminar V 6th November 1957 : p5 of Cormac Gallagher's translation,

www.LacanianIreland.com : This relation of the signifier to the signified, so visible, so palpable in this dramatic dialogue, is something that I brought forward in referring to the famous schema of Ferdinand de Saussure: the flux, or more exactly the double parallel stream - this is how he represents it to us - of the signifier and the signified as being distinct and destined to slide perpetually one over the other. It was in this connection that I constructed the images of the technique of the upholsterer, of the buttoning point, since it is necessary that some point of the fabric of one should attach itself to the fabric of the other. So that we are able to grasp at least something about the possible limits of the sliding, the buttoning points allow some elasticity in the links between the two terms. This is the point that we will take up again when I have evoked for you the function served by the fourth year of the séminaire, when I will have shown you in a way that is parallel and symmetrical to this - and it was at this point that the dialogue between Joad and Abner culminated - that there is no real subject who can sustain himself, unless he speaks in the name of the word, in the name of speech. You will not have forgotten the plane on which Joad speaks:

"Here is how God answers you through my mouth."

There is no subject other than in a reference to that Other. This is symbolic of what exists in every word worthy of the name.

P52, Footnote 18

18 Lacan, l., The Seminar, Book IX, Identification, lesson of 6 December 1961", unpublished'

Notes & Information : [Seminar IX: Identification: 1961-1962: begins November 15th 1961: Jacques Lacan](#) or [here http://www.lacanianworks.net/?p=1453](http://www.lacanianworks.net/?p=1453)

P51-52 : It is throughout his Seminar on identification that Lacan turns the trait of the One into an isolated sign. He takes a diversion into prehistory and to the notches on the bones, carved by Magdalenian hunters. He contrasts the trait with the things in the world that it comes to mark. "The relationship of the sign to the thing must be effaced. This One of the Magdalenian bone, it would be a shrewd man indeed who could tell us what it was the sign of [...] This One as such, in as much as it marks pure difference, is what we will refer to in order to (designate) the diverse ways of effacing [...] from which the signifier comes into the world."18

Of course, in "Identification", Lacan speaks of the signifier and not of the letter, but the process of isolating the One from the signifier, separated from all signification allows us to better understand this way of effacing to the second power, where the bar comes to mark the effacement of signification in order to only designate the trace of the experience of jouissance, there where the subject gets effaced.

Seminar IX 6th December 1961 : pIV 36 of Cormac Gallagher's translation,

www.LacanianIreland.com , : The first definition that one can give of a someone is: someone who is accessible to a sign. It is the most elementary form, if one can express oneself in that way of subjectivity; there is no object at all here yet, there is something different: the sign, which represents this something for someone. A signifier is distinguished from a sign first of all in this which is what I tried to get you to sense: the fact is that signifiers only manifest at first the presence of difference as such and nothing else. The first thing therefore that it implies is that the relationship of the sign to the thing should be effaced:

sign
someone

something S, these ones of the Magdalenian bone, it would be a very clever man could tell you what they were the sign of. And someone we, thank God, are advanced enough since Magdalenian 4 for you to perceive the following - which for you has the same sort no doubt of naive obviousness, allow me to tell you that "A is A", namely that, as you were taught in school, you cannot add up oranges and apples, pears with carrots and so on, is a complete error; this only begins to be true when one starts from a definition of addition which supposes, I assure you, a number of axioms which would be enough to cover this whole section of the blackboard.

...

pIV 36 : ... it is a question of 1 very exactly in what one calls the element of sets. This is not sufficiently remarked on in the text to which I allude for a celebrated reason: it is because precisely this reflection on what a 1 is is not well elaborated even by those who in the most modern mathematical theory nevertheless make of it the clearest, the most manifest usage. This 1 as such, in so far as it marks pure difference, it is to it that we are going to refer to put to the test, at our next meeting the relationship of the subject to the signifier. It will first of all be necessary for us to distinguish the signifier from the sign and for us to show in what sense the step taken is that of the effaced thing: the different "effaçons" if you will allow me to use this formula, in which the signifier comes to birth, will give us precisely the major modes of the manifestation of the subject.

P52, Footnote 19

19 Lacan, J., "Lituraterre", P. 34.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P52 : ... in order to only designate the trace of the experience of jouissance, there where the subject gets effaced. The cluster "of the first trait and of what effaces it",¹⁹ inscribes the relation of the One of the letter with the experience of jouissance.

From p31-32 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Le ruissellement est bouquet du trait premier et de ce qui l'efface. Je l'ai dit : c'est de leur conjonction qu'il se fait sujet, mais de ce que s'y marquent deux temps. Il y faut donc que s'y distingue la rature.

Jack W. Stone's translation : The streaming is the bouquet of a first stroke (trait) and of what effaces it. I have said this: it is from their conjunction that the subject is formed, but from that which is marked by two times. It is thus necessary that the erasure [rature] is distinguished therein.

P52, Footnote 20

20 *ibid.*, p.35.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P52 : After having conversed with us about the apparition of the streaming, having introduced us to the new operation of the bend [viragel and the gullying effect [effet de ravinement]), Lacan continues his journey. "Later from the aeroplane other traces were beheld, for being sustained in isobars, even if caused to veer by embankments, which were in line with those whose supreme relief gradient was watercoursed [se marquait de cours d'eau]."²⁰

From p37 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Plus tard de l'avion se virent à s'y soutenir en isobares, fût-ce à (8)obliquer d'un remblai, d'autres traces normales à celles dont la pente suprême du relief se marquait de cours d'eau.

Jack W. Stone's translation : Later the plane swerving to sustain itself in isobars, as if it were slanting from an embankment, from other normal trails to those for which the supreme inclination of relief was marked by waterways.

P53, Footnote 21

21 *ibid.*, p.36.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P52 : At the end of this paragraph, Lacan comes back to an experience of vision, in which the traces of nature and those of relations outside-nature are conjugated, where the Osaka motorways settle atop one another "like gliders come down from the sky", and at the same time, with a movement lifted from birds spreading then folding their wings, "becoming a wing for beating down from a bird" .²¹ This then is what Lacan calls his "vision of streaming" of the One. It is a conjunction in which the letter and the world separate, but in order to better converge.

From p37-38 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : N'ai-je pas vu à Osaka comment les autoroutes se posent les unes sur les autres comme planeurs venus du ciel ? Outre que là-bas l'architecture la plus moderne retrouve l'ancienne à faire aile à s'abattre d'un oiseau.

Jack W. Stone's translation : Have I not seen in Osaka how the highways are posed one over the other like gliders come from heaven? Elsewhere than there the most modern architecture rediscovers the ancient to make itself a wing felled (à s'abattre) from a bird.

P54, Footnote 23

23 Lacan, J., "Lituraterre", P. 36

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P54 : This vision conjoins the letter and the signifier thanks to a forcing of the relations between the two dit-mensions. Lacan notes them thus because these two dimensions inhabit language: "[...] writing like surveying are artefacts for inhabiting only language. How could we forget this when our science is only operative by dint of a streaming of little letters and graphics combined?".23

From p38-39 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Il n'y a de droite que d'écriture, comme d'arpentage que venu du ciel. Mais écriture comme arpentage sont artefacts à n'habiter que le langage. Comment l'oublierions- nous quand notre science n'est opérante que d'un ruissellement de petites lettres et de graphiques combinés ? [17]

Jack W. Stone's translation : There is no straight line except in writing, as if from a surveying come from heaven. But writing like surveying is an artifact only to inhabit language. How could we forget this when our science is only operant from a streaming of little letters and graphics combined?

P54, Footnote 24

24 *ibid.*, p. 6 (TN: translation modified)

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P54 : The originality of Lacan's vision in its conjunction of scientific writing and the signifier is all the more striking if we compare it to other attempts to conjoin science and literature. Lacan then measures himself against avant-garde literature, which claims, "in its ambition to land on lituraterrain [lituraterrir), that is to be organised around a movement it calls scientific".24

From p42 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Ce à quoi semble prétendre une littérature en son ambition de lituraterrir, c'est de s'ordonner d'un mouvement qu'elle appelle scientifique.

Jack W. Stone's translation : This to which a literature seems to aspire in its ambition to lituraterrir, is to order itself from a movement it calls scientific.

P55, Footnote 26

26 Lacan J., "Lituraterre", p. 30.

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P55 : This first movement corresponds to what Lacan emphasises at the beginning of his text, in order to extricate himself from misunderstandings about the "promotion of the written

word" and the importance (of the fact) "that it is only today that Rabelais is finally being read, (which) reveals a shift of interests which suits me better".26

From p8 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : Ici mon enseignement a place dans un changement de configuration qui s'affiche d'un slogan de promotion de l'écrit, mais dont d'autres témoignages, par exemple, que ce soit de nos jours qu'enfin Rabelais soit lu, montrent un déplacement des intérêts à quoi je m'accorde mieux.

Jack W. Stone's translation : Here my teaching has a place in a changing of configuration which is posted as a slogan for the promotion of the written, but of which other evidences, for example, that it is beginning in our day that finally Rabelais is read, show a displacement of interests to what agrees with me better.

P57, Footnote 32

32 Lacan J., "Lituraterre", p.35,

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](http://www.lacan.com) or [here](http://www.lacanianworks.net/?p=278)

<http://www.lacanianworks.net/?p=278>

P57 : Writing does not trace or reproduce [décalque] the signifier, but it includes the jouissance-effect. After having been deposited, the letter tries to name itself. "Writing only returns to it on taking a name therefrom, just as happens to these effects amongst those things that the signifying battery denominates for having enumerated them".32

From p36-37 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS: Lituraterre—4 translations)

French : C'est du même effet que l'écriture est dans le réel le ravinement du signifié, ce qui a plus du semblant en tant qu'il fait le signifiant. Elle ne décalque pas celui-ci, mais ses effets de langue, ce qui s'en forge par qui la parle. Elle n'y remonte qu'à y prendre nom, comme il arrive à ces effets parmi les choses que dénomme la batterie signifiante pour les avoir dénombrées.

Jack W. Stone's translation : It is from the same effect that writing is in the real the furrowing of the signified, which has more of the semblant insofar as it makes the signifier. Writing does not trace (décalque) the signifier, but its effects of language (langue), what is forged by whoever speaks it. It only climbs back in taking a name there, as happens in those effects among things that the signifying battery names (dénomme) to have them numbered (dénombrées).

P57, Footnote 33

33 Lacan J., "Lettre à Francis Ponge", 11 December 1972, La Cause du désir, No. 106, Novembre 2020, p10-14

P57 : We had a recent example of this with the publication of an epistolary exchange between Ponge and Lacan, which dates back to a year after the publication of "Lituraterre" .33

The following is available at

<https://www.cairn.info/revue-la-cause-du-desir-2020-3-page-10.htm>

Cher Ponge.

C'est Lacan.

Il n'y a que vous qui pouvez répondre à une question urgente que m'a posée Jakobson à midi. Appelez-moi si vous le pouvez soit avant 20 heures aujourd'hui soit après 21h30. Ou demain matin au plus tard.

La question est la suivante. Y a-t-il quelque exemple de poésie en français où se dénote une insistance sur la violation de l'accord grammatical, disfonction du singulier et du pluriel, du genre, postposition de la « préposition », etc.

Tous procédés qu'un Cummings a délibérément, je crois, employés en anglais.
J'avoue, moi, qu'en français je donne ma langue au chat.
Bien sûr, si vous me dépannez, vous en rendrai-je hommage auprès de mon interlocuteur.
Votre
JLacan
Ce 11 12 72.

Cher Lacan.

Votre pneu me parvient ici, avec trois ou quatre jours de retard... bien au-delà, par conséquent, du délai que vous me fixiez pour répondre à la question posée à vous par Jakobson (« Exemple y a-t-il, en français, de violation systématique de l'accord grammatical » ?)

Je suis d'autant moins savant en de telles matières que vous semblez, cher ami, le supposer. Cummings en anglais, ou, bien sûr – et il faudrait donc chercher, chez les expérimentateurs français, du côté de Dada (qui a, certainement, influencé Cummings). Pour cela, interroger Sanouillet ? ? Je ne le connais pas, mais je vais interroger Butor, qui est son collègue à l'université de Nice... À l'occasion, j'en parlerai aussi à Ribemont-Desaigne...

Via Google translate

Dear Pong.

It is Lacan.

Only you can answer an urgent question Jakobson posed to me at noon.

Call me if you can either before 8 p.m. today or after 9:30 p.m. Or tomorrow morning at the latest.

The question is this. Is there any example of poetry in French where there is an insistence on the violation of grammatical agreement, dysfunction of the singular and the plural, gender, postposition of the "preposition", etc.

All devices which e.e. cummings deliberately, I believe, employed in English.

I admit, me, that in French I give my tongue to the cat.

Of course, if you help me out, I will pay homage to my interlocutor.

Your

JLacan

This 11 12 72.

Dear Lacan.

Your tyre [pneu???] reaches me here, three or four days late... well beyond, therefore, the deadline you set for me to answer the question posed to you by Jakobson ("Example is there, in French, systematic violation of grammatical agreement"?)

I am all the less learned in such matters than you seem, dear friend, to suppose. Cummings in English, or, of course – and one would therefore have to look, among French experimenters, on the side of Dada (which certainly influenced Cummings). For that, interrogate Sanouillet? ? I don't know him, but I'm going to ask Butor, who is his colleague at the University of Nice... Occasionally, I'll also talk to Ribemont-Desaigne about it...

P58, Footnote 34

34 *ibid.*, p.14.

P57-58 : Lacan relays to Ponge a question from Jakobson: "Is there any example of poetry in French where there is denoted an insistence on the violation of grammatical agreement, a disfunction of singular and plural (forms), of gender, of postposition of 'prepositions', etc?"³⁴ In conveying the question, Lacan formulates it in terms evoking "the insistence" of the poetic

letter, in order to infringe syntactic regularities. Lacan does not shy away from underlining the aggression and violence done to syntax by the letter, by speaking of the "insistence on violation". What interests Lacan is poetic writing as an islet of infraction and irregularity. The reference to the work of the American avant-garde poet e. e. cummings, highlights this resolve.

See Footnote 33

P58, Footnote 35

35 Lacan J., "L'Étourdit", *Autres Ecrits*, Paris, Seuil, p.490

Notes & information [Lituraterre: 12th May 1971: Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=278>

P57 : a) In this vision "blotting-out dominates", which can equally well take the form of isobars, or motorways resembling gliders from the sky, like a violation of natural rules. See Footnote 19, p35 of www.Freud2Lacan.com /Lacan (66. AUTRES ÉCRITS:

Lituraterre—4 translations)

French : Ce qui se révèle de ma vision du ruissellement, à ce qu'y domine [16] la rature, c'est qu'à se produire d'entre les nuages, elle se conjugue à sa source, que c'est bien aux nuées qu'Aristophane me hèle de trouver ce qu'il en est du signifiant : soit le semblant, par excellence, si c'est de sa rupture qu'en pleut, effet à ce qu'il s'en précipite, ce qui y était matière en suspension.

Jack W. Stone's translation : What is revealed by my vision of the streaming, inasmuch as the erasure dominates it, is that in producing itself from between the clouds, it conjoins itself to its source, that it is indeed in the clouds Aristophanes hails me to find what concerns the signifier: that is, the semblant, par excellence, if it is from its rupture that it rains, the effect inasmuch as is precipitated from it, what was matter in suspension.

Beatrice Khiara-Foxton and Adrian Price's translation : What is revealed from my vision of the streaming, in that the blotting-out dominates therein, is that in being produced through parting clouds, it is conjugated at its source, ...

Seminar Encore : Notes & Information [Seminar XX: Encore: 1972 – 1973: From 21st November 1972: Jacques Lacan](#) or [here](#) <http://www.lacanianworks.net/?p=222>

L'Étourdit : Notes & Information [L'Étourdit: 14th July 1972 : Jacques Lacan](#) or [here](#)
<http://www.lacanianworks.net/?p=221>

p57b) In everything in the world and in language Lacan sees irregularity and equivoque. He will give a radical development of this, two years after "Lituraterre", in the Seminar Encore and in "L'Étourdit": "A language, amongst others, is no more than the integral, the complete series [l'intégrale] of the equivoques that its history has let persist in it."³⁵ This definition of language is brought in as foundation of the possibility of this particular act of saying that is the psychoanalyst's: interpretation. It only holds up by forcing the equivoque.

P114 of www.Freud2Lacan.com /Lacan (67. AUTRES ÉCRITS: - L'étourdit—bilingual—3 translations)

French text : Ce dire ne procède que du fait que l'inconscient, d'être « structuré comme un langage », c'est-à-dire la langue qu'il habite, est assujéti à l'équivoque dont chacune se distingue. Une langue entre autres n'est rien de plus que l'intégrale des équivoques que son histoire y a laissé persister. C'est la veine dont le réel, le seul pour le discours analytique à motiver son issue, le réel qu'il n'y a pas de rapport sexuel, y a fait dépôt au cours des âges. Ceci dans l'espèce que ce réel introduit à l'un, soit à l'unique du corps qui en prend organe, et de ce fait y fait organes écartelés d'une disjonction par où sans doute d'autres réels viennent à sa portée, mais pas sans que la voie quadruple de ces accès ne s'infinisise à ce que s'en produise le « nombre réel ».

Jack W. Stone's translation (October 2007) : This *dire* only proceeds from the fact that the unconscious, from being structured *like a* language, which is to say the language (*la langue*) it inhabits, is subjected to the equivocal by which each is distinguished. A language among others is nothing more than the integral of the equivocals that its history has let persist. This is the vein by which the real, the only one for analytic discourse to motivate its issue, the real that there is no sexual rapport, has made a deposit there in the course of ages. This in the currency (*espèce*) that this real introduces to the *one*, that is, to the unique of the body which from it takes an organ, and from this fact makes organs distanced by a disjunction whereby without doubt other organs come into its reach, but not without the quadruple path of these accesses infinitizing themselves inasmuch as is produced there the "real number."

Note : If links to any required text do not work, check www.LacanianWorksExchange.net. If a particular text or book remains absent, contact [Julia Evans](#).

[Julia Evans](http://www.lacanianworks.net/?p=12365) <http://www.lacanianworks.net/?p=12365>

Practicing Lacanian Psychoanalyst

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