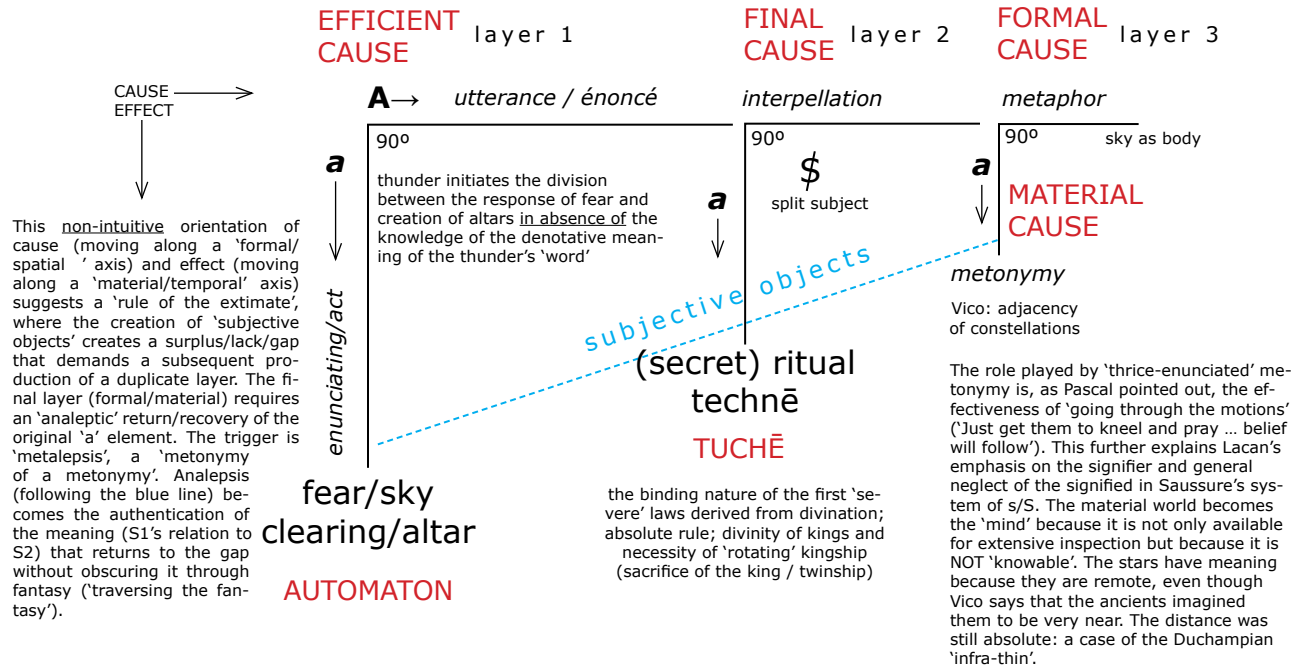


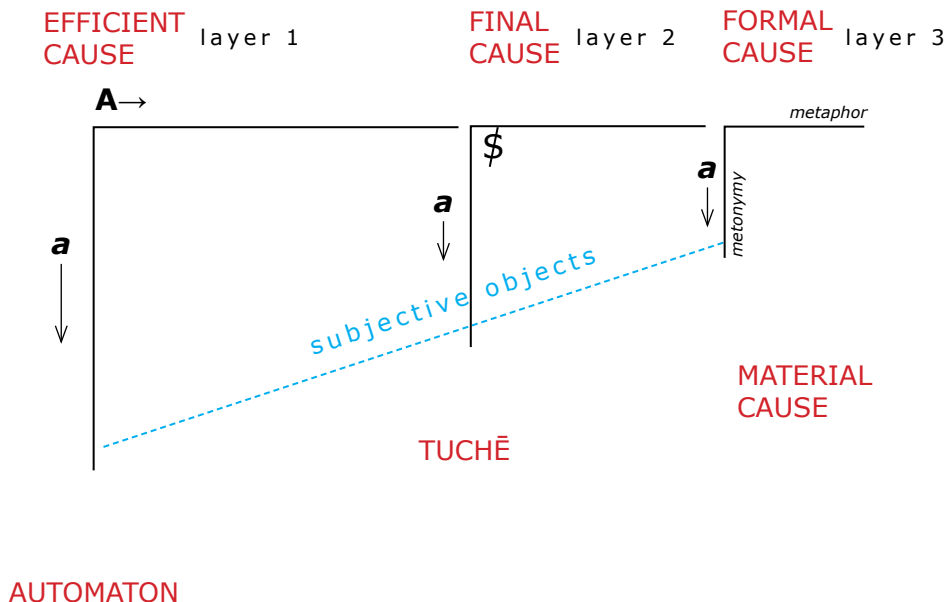
ENUNCIATING / ÉNONCÉ¹ : THE VICHIAN KEY

The distinction between the act of speech (e.g. yelling "Fire!" in a crowded auditorium and the subsequent rush to the exits) and the literal referent of that enunciating (i.e. an actual fire) is critical to the Lacanian idea of the extimate. So to is it to Vico's principle idea, the "imaginative universal," by which human consciousness invents itself by transposing its qualities to nature, when the thunder is perceived to be the word of Jove and the sky is then realized to be Jove's body. The strong links between Lacan's and Vico's conception of the extimate can be demonstrated through the expanded system of causes outlined by Aristotle but adopted to include *tuchē* and *automaton*, the forms of chance attributed to human opportunity and natural accident.

Efficient, final, and formal cause create three 'layers' that can be viewed as running simultaneously, with layers 'showing through' the transparent layers to contaminate other causes. Form is uppermost in the sense of the most visible. Efficient cause is associated with S1/S2, the master signifier and the knowledge that externalizes it, extimately. \$/a, the components of final cause complete the structure of discourse. Formal/material cause



FILL IN THE BLANKS:



¹ 'Enunciating/énoncé' refers to Lacan's distinction between the speech act and the literal contents of words, meanings, and grammatical/syntactical relationships (énoncé). The extimate affects this distinction directly. Effect become cause and is associated with the 'unconscious' of the partial objects that form the basis of Aristotle's two 'chance' causes, *automaton* and *tuchē*.

ENUNCIATING / ÉNONCÉ : NOTES

- §1 The 'unintuitive' reversal of cause and effect (where the cause, which in the laws of the extimate, can be absent; and where the 'a' is associated with the 'subjective object' or 'partial object'/object-cause of desire) has to do with the relation of temporality (diachronicity) to spatiality (synchronicity). In Pavel Florensky's example of the dreams that 'begin' with the final interruption, the sequence of causes can begin with the 'lost object' that in the end will be completed with a recovery (analepsis) regulated by the 'metonymy of metonymy', metalepsis. The first element is, in effect, the last one. It is the 'effect' that has become the 'cause', and this is the central obversion of the extimate. This inversion is the key to the use of phrases such as 'the unconscious of architecture'. This is not a metaphor! This indicates how, in ways explained historically by Vico in his account of the occurrence of mythic thought, how the conscious mind 'requires' the environment as its unconscious, and how this unconscious works through perception, imagination, and memory as an automaton, making PLACE — with its anomalous gaps created by partial objects — as the essential unconscious of THOUGHT.
- §2 The temporal inversion (last comes first), which serves as #1 negation in the double-negation process of the extimate, is accompanied by a second negation, a spatial one, which places the 'internal' effect (turned into a cause) externally, as a subjective object, made 'partial' by the fact that the boundary that had 'excluded it' beyond the range of sensation is now brought into the field of everyday spatial objects and experiences. The frame around this object is, thus, also partialized — made evident in the conditions by which the object may be approached, accessed, mapped, represented, etc. The historical object that most exemplifies this is the Ka'aba Stone in Mecca, a meteorite shrouded visually and restricted to the ritual motions and prayers of believers. A literary example is the 1952 novel by René Daumal, *Mount Analogue: Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing*, where an expedition attempts to reach an island located entirely within the fourth dimension. In the tradition of the partial object, access can be had only by those who are spiritually prepared to engage in the quest for the mountain's pure but invisible crystals.
- §3 The first two 'causes', efficient and final, include the elements of natural chance (automaton) and human chance, or opportunity (tuchē). These combine the elements of Lacanian discourses (S1, master signifier; S2, knowledge; a, object-cause of desire; and \$, the barred/divided subject). The discourse of the hysteric, the master, analysis, and the university can be mapped on to this section of the diagram to investigate the relationship between the products of discourse (the formal/material matheme) and the 'layers' beneath them, comprising the fields of agent, other, production, and truth against which S1, S2, a, and \$ rotate.
- §4 The chapter on 'Extimité' by Jacques-Alain Miller in *Lacanian Theory of Discourse* is a good supplement to this model, although Miller's characterizations are difficult to sort out with any consistency. The example of someone running into his classroom and yelling 'Bomb!' shows how the action (enunciation) of language can do without the actual 'bomb' (énoncé, utterance) is confusing for English speakers who do not regularly distinguish the act from the literal words and grammar. The 'a' that drops out is both the shout and the reaction to the shout. James Joyce discovers this in his Ulysses when Stephen Daedalus refers to the 'shout in the street' (Dalkey chapter). His school administrator, Deasy, keeps referring to literal signifieds while Stephen's imagination wanders around the 'unconscious' of the topics; finally, he presses the central question: 'What about the shout in the street?' This is the invisible means of interpellation, most obviously, but the 'divine' issue, the relation to Vichian thunder, is clear: the shout, though unintelligible, is nonetheless *most effective and material in that it cannot be understood!* It is this status, as half-speech (where énoncé and enunciating have been separated by the 90° orthogonal matheme), that makes it work. This orthogonality is a separation whose effect is anxiety. The necessary final product for culture IS this anxiety. Anxiety is, so to speak, the raw material, the motivation, for the production of cultural artifacts and institutions (customs, practices, alliances, ideas, etc.).
- §5 The three orthogonally joined lines are called 'mathemes' to invoke a Lacanian principle of relationship: that not one but many possibilities are indicated by the *poinçon*, \diamond , as in the classic matheme for fantasy, $\$ \diamond a$. This matheme is expressed by the juncture of the first two mathemes, efficient cause and final cause. Both \$ and a are in the position of the effect-turned-cause in a logic of extimacy. Because they are 'lost' or 'barred' or 'negated', they are able to function as 'subjective objects', as causes. The three 'Aristotelian' mathemes would be written: S1/S2 \diamond a (efficient cause) and subject-of-enunciating \diamond subject-of-enunciated (énoncé), or final cause. The general form of each matheme is metaphor \diamond metonymy, and the inconvenience of both words beginning with 'm' means that M has to be designated as 'metaphor' and 'm' as 'metonymy': M \diamond m. Compare this to R \diamond T, the initials on the matchbook of Roger Thornhill in Hitchcock's *North by Northwest*. Like Odysseus in the Cyclops episode, Thornhill is both the "name of the father" of Roger and the designation of a kind of place, one of many such designations in this film ('Town's End', 'Kap Land', etc.). Odysseus tells the blinded Cyclops his name is 'Nohbdy', designating both a metaphoric (nominal, mimetic) and metonymic (pronomial, indicative) meaning. The Cyclops only understand the metaphoric (he thinks 'Nohbdy' is really a name) but the other Cyclopes understand only the metonymic meaning and allow Odysseus to escape back to his boat. Mathemes to the rescue!
- §6 The neurological counterpart to the matheme M \diamond m is the relationship between semblance aphasia and contiguity aphasia, related by Ernst Cassirer ('Pathology of the Symbolic Consciousness') to mimetic magic and contagious magic. The relation of the three mathemes to the diagrams and practices of magic should be explored.