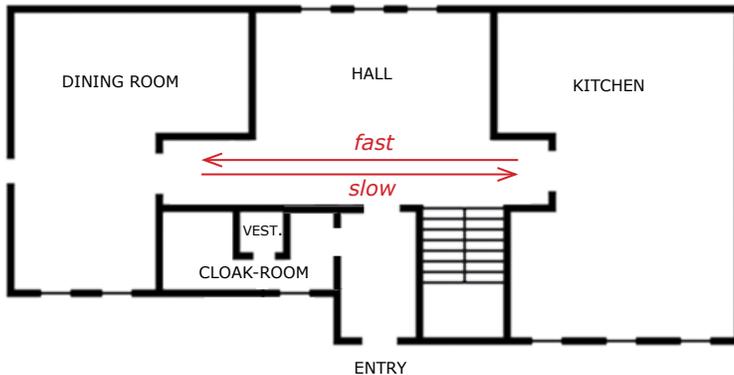


DOUBLEFRAME : THE QUEER FEET

FrameTheory Standard Paragraph: Combining the Lacanian idea of 'extimation' (*extimité*) with the (also Lacanian) distinction of *énoncé* (enunciation) and the *act* of speech (enunciating),¹ a 'visual protocol' identifies vectors of perception, virtual movement, partial objects, and such standard visual landmarks as the point of view (POV) and vanishing point (VP). Critical to this protocol is the system of two frames, F1 and F2 (*encadrement*), demarkating an 'external reality' outside the framed field (R1) and some inconsistency or anomaly within the framed field — a defect (∂) that constitutes an inside version of reality (R2). The visual protocol aims to show how the imaginary operates within the symbolic by allowing the construction of fantasies (the 'structured imaginary') about how a 'disguised' subject may experience enjoyment directly (=Real). Frame Theory argues that these relationships can be observed in films, paintings, architecture, literature, and landscapes, etc., where frames manage actual and virtual crossings that allow for the fantasy's contrasting components of anxiety and separation. The visual protocol is derived from the 'calibration' of Lacan's enunciation theory with the Aristotelian causes, supplemented by the ideas of automaton and *tuchē*, natural accident and human affordance.

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*.



'The Queer Feet' (G. K. Chesterton, *The Innocence of Father Brown*, 1911). The priest-detective is called to the Vernon Hotel, where an Italian-Catholic waiter is dying. The hotel is presently hosting an annual event, a banquet of The Twelve True Fishermen, whose use of a bejeweled set of fish-knives has attracted the master thief Flambeau. Dressed in formal clothes, Flambeau looks like a guest and a waiter, but must adjust his gait and gestures to look like a guest when approaching waiters and a waiter when approaching guests, preserving his anonymity with both groups. Brown is given a vestibule in the cloak room adjacent to the hotel corridor where guests and waiters circulate between the kitchen and dining room. He notices the sound of a pair of squeaky shoes is slow in one direction, quick in another. He deduces that the wearer of the shoes wishes to appear to be a waiter when walking in one direction (towards guests) but puts on the casual swagger of a guest when facing a group of waiters. He then realizes that the disguise (formal dress)

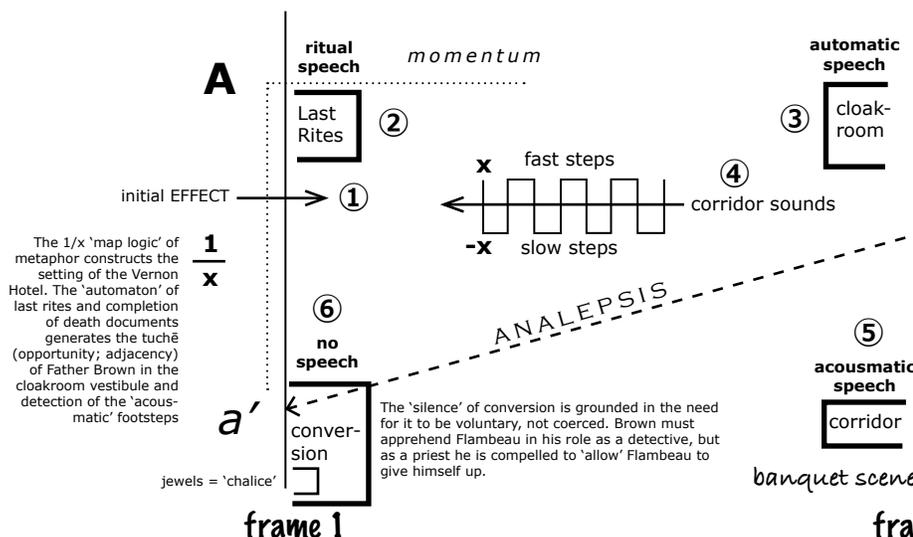
is perfect as long as each group thinks the wearer belongs to the other group — a perfect chiasmus. Father Brown apprehends Flambeau before he can leave the hotel, concerned to save the thief's soul rather than apprehend him legally. This story demonstrates the role of 'intransitive' space, where dimensions change with a change in direction.

énoncé (utterance): Father Brown is called to pronounce the Last Rites, a ritual formula to prepare the soul for judgment. Confession is involuntary in this case, to be mirrored by the voluntary confession and absolution that appears in the final scene (a').

The *énoncé* of 'The Queer Feet' is literal: the last rites to be administered to a dying Catholic waiter at the Vernon Hotel. The significance of this ritual is momentarily forgotten/suppressed, 'saved for later', when Father Brown will confront Flambeau with another rite, that of Confession, equally 'acousmatic' in its use of the (Lacanian) discourse of analysis, where the subject 'says more than intended'; in Confession, this 'more' is the speech of the soul, which voluntarily 'saves itself'. In this final return to an *énoncé*, the role of the jewel (fish-knife services) is converted to the central jewel of the Catholic 'service', the chalice. The 'enunciating' component of enunciation (i.e. the act) is performative: the stage across which Flambeau's squeaky shoes reveal, in their different cadence left-to-right from right-to-left, signal his use of chiasmus to disguise him as a guest-among-waiters and a waiter-among-guests. The waiters, seeing him in a group of waiters, will detect his swagger and gait as a ∂ , minor difference, although waiters and guests are dressed identically. The guests, seeing Flambeau walking quickly, will take him to be a waiter in swift commission of some hosting task. The theme of the banquet repeats a motif that is common to almost all double-framing (*encadrement*) scenes.

initial CAUSE

The logic of primary efficient cause is to 'charge the signifier' with meaning, no matter what the substitutions. Father Brown, a Catholic, is called into a Protestant stronghold, the Vernon Hotel, and this 'charged field' is both ethical and acousmatic (a priest, like the psychoanalyst, *hears* confessions). Evidence and confession comes through a defect in causality, the twinned last and slow footsteps. The 'dropped out' element, a', is tied to the use of the jeweled fish-knife service, a stand-in for the Holy Chalice, and evidence of the apostasy of the 'Twelve True Fishermen' who, in referencing the original Apostles, conceal their role as magnates in the capitalist (=selfish) economy.



defect: the squeaky shoes allow Father Brown to note the difference between fast and slow footsteps. He deduces that Flambeau is a 'waiter among guests' and a 'guest among waiters'

∂
metalepsis: the 'metonymy of a metonymy', a recursive, self-referential element that constitutes a mirror-within-a-mirror. The contrasting footsteps point to the bi-polar character of Father Brown, part priest, part detective; he later partners with Flambeau to solve crimes. The fast-slow footsteps are metonymies of the metonymy, the squeaky shoes.

point of view (POV): can be taken up on either side of the field framed by F1 and F2. Life and death serve as the two POVs, with frames facing each other.

vanishing point (VP): this is the limit of the pre-tended mastery of the image-fantasy, the pretentious banquet held by twelve rich men emulating the role of the 12 Christian apostles ('Fishermen'). The VP becomes an 'inside frame', a point of discovery and conversion (anagnorisis).