

Autre écrits: Litturaterre; pages 11-20

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:

PAR	
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 <i>not</i> 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

Autres écrits; Éditions du Seuil; Paris, 2001, pp. 11-20 & Pas-tout Lacan	Freudian School of Melbourne translation	Jack Stone translation	Dany Nobus translation	Beatrice Khiara-Foxton and Adrian Price translation
	This was the first English translation available of this text. It has a certain charm. It was kindly sent to me by the Freudian School of Melbourne.	The French text was first published in the review <i>Litterature</i> (Larousse), #3, 1971. Re-published in <i>Ornicar?</i> # 41, April-June 1987, p.5-13.	<i>Continental Philosophy Review</i> , 2013, 46(1), pp. 327-334.	The French text was originally published as the opening text of <i>Litterature</i> , Issue 3; 1971, pp. 3-10; reprinted in <i>Autres écrits</i> ; Éditions du Seuil; Paris, 2001, pp. 11-20. English Translation: <i>Hurly-Burly</i> ; Issue 9, pp. 29-38.
Ce mot se légitime de <i>l'Ernout et Meillet</i> : lino, litura, liturarius. Il m'est venu, pourtant, de ce jeu du mot dont il arrive qu'on fasse esprit : le contrepét revenant aux lèvres, le renversement à l'oreille.	1. This word takes its legitimacy from <i>Ernout et Meillet</i> : lino, litura, liturarius. It came to me, however, from that play on words with which one happens to make witticisms: the spoonerisms returning to the lips, the reversal to the ear.	This word is legitimized by Ernout and Meillet: lino, litura, litturarius. It has come to me, however, from that play on words of which it happens that one might make a joke: the spoonerism returning to the lips, the inversion to the ear.	This word is made legitimate by the <i>Ernout and Meillet</i> : lino, litura, liturarius. It nonetheless occurred to me via this play on words [<i>jeu du mot</i>] with which one sometimes makes a witticism: the spoonerism returning to the lips, the reversal at the ear.	This word derives its legitimacy from the Ernout & Meillet: lino, litura, and liturarius. It occurred to me, however, as a result of the kind of wordplay that is sometimes transformed into wit: the spoonerism falling to the lips, the upset back to the ear:
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	2. This dictionary (you should go to it) bears the auspices of being founded on a point of departure that I took (departure here is re-departure) from the equivocation with which Joyce	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 equivocation by which Joyce (James Joyce, I say)	This dictionary (have a look at it) provides me with auspices, because it grounds my point of departure (parting is dividing up here) from the equivocation with	This dictionary (just have a look) provides me with the auspice of being founded on the departure point that I took (here, to part is to give re-part-ee) from

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<p>d'<i>a letter</i> à <i>a litter</i>, d'une lettre (je traduis) à une ordure.</p>	<p>(James Joyce, that is) <i>slides from a letter to a litter</i>. [English in the original] from a letter (I am translating) to rubbish (ordure)</p>	<p>slips from a letter to a litter, from a lettre (I translate) to a piece of trash. ¹ TN To divide up or distribute.</p>	<p>which Joyce (James Joyce, that is) slides from <i>a letter</i>* to <i>a litter</i>*, from a letter (I am translating) to a piece of rubbish. * In English in the original. * In English in the original.</p>	<p>equivocation, for instance Joyce (James Joyce, that is), slips from "letter" to "litter"¹, from <i>une letter</i> [I translate] to <i>une ordure</i>. ¹ TN In <i>Finnegans Wake</i>, Joyce writes, "the letter, the litter". The French text of "Lituraterre" has "a letter [...] a litter", thus repeating what Lacan had used in his "Seminar on 'The Purtoined Letter' in echo of Vladimir Dixon's 'A Litter to Mr. James Joyce'". Introducing the indefinite article alters the signification of "litter", but clearly Lacan does not intend "a mammal's newborn offspring" but "a piece of litter". The text has been modified here accordingly.</p>
<p>On se souvient qu'une « messe-haine » à lui vouloir du bien, lui offrait une psychanalyse, comme</p>	<p>3. One may recall that a 'messe-haine' ['messe' = 'mass' and also the first syllable of the title of respect given to doctors, priests, etc. 'messire'];</p>	<p>One recalls that a " messe-haine"² wishing him well, offered him a psychoanalysis, as one</p>	<p>One will recall that a lady "Maecenas" [<i>messe-haine</i>], in wanting to help him, offered him a psychoanalysis, as one</p>	<p>You will recall that a certain well-meaning "mass-in-hate"² offered him a psychoanalysis, as one might a shower.</p>

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on ferait d'une douche. Et de Jung encore...	'haine' = 'hatred'; 'messe-haine' = homophone of 'medecin'- 'doctor'] in wishing to do him good, offered him an analysis, as one would offer a douche. And from Jung, what's more . . .	would a shower. And with Jung no less . . . ² TN A homophone of <i>mécène</i> (its spelling in the typescript version of this text presented by Lacan in his seminar, "D'un discours qui ne serait pas du semblant"), translatable as sponsor or benefactor. The closest literal translation of this neologism might be "mass-hater"--possibly a reference to the probability that the wealthy American benefactress in question, Mrs. McCormick, was not a practicing Catholic.	might offer someone a shower. And with Jung of all people...	And what's more, with Jung... ² TN As in "Maecenate". The French has <i>une messe-haine</i> .
Au jeu que nous évoquons, il n'y eût rien gagné, y allant tout droit au mieux de ce qu'on peut attendre de la psychanalyse à sa fin.	4. In the interplay that we are evoking, he would have gained nothing by it, going as he did directly to the best that one can expect of psychoanalysis at its end.	In the game we evoke, he would have gained nothing there, going in it straight to the best one can expect from psychoanalysis at its end.	In the game [<i>jeu</i>] I am alluding to, he would have gained nothing there, going straight in it to the best one may expect from psychoanalysis at its end.	From the play we are referring to he would have stood to gain nothing, making straight thither for the best that can be expected from psychoanalysis at its end.
À faire litière de la lettre, est-ce saint Thomas encore qui lui revient, comme l'œuvre en témoigne tout de son long ?	5. In <i>making litter of the letter</i> , does Saint Thomas still come back to him, as the work testifies throughout? RGK: On 6 December 1273 Aquinas was celebrating the Mass of St Nicholas when he unexpectedly abandoned his	To make litter of the letter, is it Saint Thomas who again returns to him, as his work shows through all its length?	In making litter of the letter, is it Saint Thomas he is thinking of again, as the work bears witness to from beginning to end?	In littering the letter about, is it Saint Thomas who comes back to him once more, as his work bears out from start to finish?

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	<p>routine and refused to dictate to his <i>socius</i> <u>Reginald of Piperno</u>. When Reginald begged him to get back to work, Aquinas replied: "Reginald, I cannot, because all that I have written seems like straw to me." Lacan references this episode and the phrase of Aquinas, "<i>sicut palea</i>" at least twice, once in his Proposition of Oct 9, 1967 and again in his Note to the Italians, of April 1973.</p>			
<p>Ou bien la psychanalyse atteste-t-elle là sa convergence avec ce que notre époque accuse du débridement du lien antique dont se contient la pollution dans la culture.</p>	<p>6. Or does psychoanalysis here attest its convergence with what our era accuses as being the sitting/inclining of the ancient link/bond which the pollution of culture contains?</p>	<p>Or else psychoanalysis attests there to its convergence with what our epoch accuses of the loosing of the ancient tie by which is contained the pollution in culture.</p>	<p>Or is it rather that psychoanalysis attests there to its convergence with that for which our era blames the slackening of the ancient bond, by which pollution is contained within culture?</p>	<p>Or is it psychoanalysis attests here to its convergence with that to which our era testifies of the slackening of the ancient bond by which pollution is contained in culture.</p>
<p>J'avais brodé là-dessus, comme par hasard un peu avant le mai de 68, pour ne pas faire défaut au paumé de ces affluences que je déplace où je fais visite maintenant, à Bordeaux ce jour-là. La civilisation, y rappelai-je en prémisse, c'est l'égout.</p>	<p>7. I embroidered upon this, as if by chance, a little before May of '68, in order to not miss being robbed [of? Nabbed by?] those affluences that I am displacing where I am visiting now, at Bordeaux on that particular day. Civilization, I recalled there as premise, is sewerage. [l'égout]</p>	<p>I had embroidered on that, as if by chance a little before May of '68, so as not to fall short due to the loss of those crowds that follow me where I visit now, at Bordeaux that day. Civilization I recalled as my premise is the sewer.</p>	<p>I had embroidered on that, as if by accident, shortly before May 1968, so as not to disappoint the lost souls in those crowds I draw wherever I pay a visit nowadays, to Bordeaux on that particular day. Civilization, I reminded</p>	<p>I elaborated on this theme, as it happens, shortly before the May of '68 so as not to fail the lost souls in throngs I have been drawing wherever I pay a visit of late; on that day it was Bordeaux. As I began by</p>

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			them as my premise, is the sewer.	reminding them there, civilisation is a sewer. RGK: See Lacan's <i>My Teaching</i> , April 20, 1967 in Bourdeaux, page 65.
Il faut dire sans doute que j'étais las de la poubelle à laquelle j'ai rivié mon sort. On sait que je ne suis pas seul à, pour partage, l'avouer.	8. It is no doubt necessary to add that I was weary of the rubbish-bin [poubelle] to which I had consigned my lot. One knows that, with regard to fate, I am not alone in admitting this.	It must be said no doubt that I was tired of the wastebasket to which I have channeled my fate. You know that I am not the only one, to be generous, to admit it (l'avouer).	It must no doubt be said that I was tired of the dustbin to which I have tied my fate. People know that I am not alone in confessing [<i>l'avouer</i>] to having received it as a legacy.	It doubtless has to be said that I was weary of the dustbin to which I have clinched my fate. As you know, I am not alone, for having shared it, in admitting it.
L'avouer ou, prononcé à l'ancienne, l'avoir dont Beckett fait balance au doit qui fait déchet de notre être, sauve l'honneur de la littérature, et me relève du privilège que je croirais tenir ma place.	9. To avow [avouer] or, pronounced in the manner of former times, to have [avoir] that with which Beckett balanced the debt which makes waste [déchet] of our being, saves the honour of literature, and relieves me of the privilege that, I'd believe, partakes of the nature of my place.	To admit it (L'avouer) or, as pronounced of old, "l'avoir" (the having) of which Beckett makes a balance to the debt that makes refuse of our being, save the honor of literature, and relieves me of the privilege I believed owed to my place.	Confessing [<i>l'avouer</i>] or, in the ancient pronunciation, the assets [<i>l'avoir</i>], with which Beckett balances the debts that make our being rubbish, saves the honor of literature, and relieves me of the privilege I might otherwise believe I derive from my position.	<i>L'avouer</i> , admitting it or, employing a former pronunciation, l'avoir, the credit ³ , with which Beckett balances out the debit that forms the refuse of our Being, salvages the honour of literature and releases me from the privilege that I might believe I draw from my position. ⁴ ³ TN In the seventeenth century, the sound <i>oir</i> was pronounced <i>ouère</i> , thus: <i>avouère</i> . ⁴ TN Reading <i>tenir de ma place</i> instead of <i>tenir ma</i>

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				<i>place</i> , thus preferring the original 1971 publication over the 2001 reprint. The latter could be rendered as "...the privilege that I might believe ensures my position.
La question est de savoir si ce dont les manuels semblent faire étal, soit que la littérature soit accommodation des restes, est affaire [11] de collocation dans l'écrit de ce qui d'abord serait chant, mythe parlé, procession dramatique.	10. The question is now to know whether that which text books seem to lay open to display, ie: that literature is the accommodation of remnants/remains, is an affair of collocation in the writing of what would in the first place be chant, spoken myth, dramatic procession.	The question is of knowing if what the textbooks seem to lay out, if literature be the using up of leftovers (accommodation des restes), is an affair of a collocation in the written of what first would be song, spoken myth, dramatic procession.	The question is whether what the textbooks seem to be displaying, namely that literature involves cooking up leftovers, is a matter of collocating in written form [<i>l'écrit</i>] what would first be chant, spoken myth, dramatic procession.	The question is whether what the textbooks seem to make a great show of, namely, the fact that literature is a rehashing of leftovers, really is a matter of collocating in written form what initially would have been song, spoken myth, and dramatic procession.
Pour la psychanalyse, qu'elle soit appendue à l'Œdipe, ne la qualifie en rien pour s'y retrouver dans le texte de Sophocle. L'évocation par Freud d'un texte de Dostoïevski ne suffit pas pour dire que la critique de textes, chasse jusqu'ici gardée du discours universitaire, ait reçu de la psychanalyse plus d'air.	11. As for psychoanalysis –that it should hang from the Oedipus myth does not qualify it at all/in everything to find itself again in Sophocles text. Freud's evocation of a text by Dostoyevsky does not suffice to say that literary criticism, a pursuit till now reserved to the discourse of the university, has received any more distinction from psychoanalysis.	As for psychoanalysis, that it be appended to the Oedipus, does not in any way qualify it to rediscover itself in the text of Sophocles. The evocation by Freud of a text of Dostoyevski does not suffice to say that the criticism of texts, a game (chasse) until now reserved for university	As for psychoanalysis, its being appended to Oedipus by no means qualifies it to find its way around in Sophocles's text. Freud's evocation of a text by Dostoyevsky does not suffice to say that textual criticism, until now the private hunting ground of the university discourse, has	For psychoanalysis, the fact that it is appended to the Oedipus complex does not qualify it in the least to make head or tail of Sophocles' text. Freud's mention of a text by Dostoyevsky does not suffice for us to say that textual criticism, sole preserve up till now of the university discourse, has

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		discourse, has received more air from psychoanalysis.	received any more clout from psychoanalysis.	been given an airing by psychoanalysis
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.	12. Here my teaching is placed in a change of configuration which attracts notice from a slogan which promotes writing, but of which other evidence—for example, that Rabelais should still be read in our time—shows a displacement of interests with which I am in better agreement.	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.	Here, my teaching takes place within a change of configuration which is advertised by a slogan that promotes the written form [<i>l'écrit</i>] but regarding which other evidence, for example, that it is only now that Rabelais is finally being read, shows a displacement of interests with which I am more in tune.	My teaching has a place here in a change of configuration that boasts a slogan promoting the written, but of which further evidence, for instance the fact that it is only today that Rabelais is finally being read, reveals a shift of interests which suits me better.
J'y suis comme auteur moins impliqué qu'on n'imagine, et mes Écrits, un titre plus ironique qu'on ne croit : quand il s'agit soit de rapports, fonction de Congrès, soit disons de « lettres ouvertes » où je fais question d'un pan de mon enseignement.	13. As author I am less implicated therein than one may imagine, and my Écrits a more ironical title than one may believe: when it is a question either of papers, presented at Congresses, or of—let us say—'open letters' in which I take up sections of my teaching.	I am as author less implicated than one might imagine, and my Écrits a more ironic title than one might believe: when it is a question either of reports, functions of Congress, or, let us say, of "open letters" where I bring into question a patch of my teaching.	As an author, I am less directly involved in it than people might imagine, and my <i>Ecrits</i> , a title more ironic than one might think: when it concerns either reports, a function of Conferences, or let's say "open letters" where I bring into question a facet of my teaching.	I am less implicated in this as an author than people imagine, and my <i>Écrits</i> bears a title that is more ironic than people believe: since it comprises either reports, which are a function of Congresses, or, let us say, "open letters" in which I address as a question

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				one particular facet of my teaching.
Loin en tout cas de me commettre en ce frotti-frotta littéraire dont se dénote le psychanalyste en mal d'invention, j'y dénonce la tentative immanquable à démontrer l'inégalité de sa pratique à motiver le moindre jugement littéraire.	14. For, in any case, from engaging myself in the illicit affair with literary criticism which characterises the psychoanalyst badly in want of invention I denounce in it the unmistakable attempt in demonstrating the inadequacy of his practice to motivate the least literary judgement.	Far in any case from committing myself to that literary frotti-frotta by which the psychoanalyst is denoted lacking in invention, I denounce therein the attempt never failing to demonstrate the inadequacy of his practice to motivate the least literary judgment.	In any case, far from compromising myself in this literary love fest with which the psychoanalyst who is short on ingenuity tries to distinguish himself, I denounce therein the attempt, which invariably demonstrates that his practice is unequal to the task of motivating even the slightest literary judgment.	In any case, far from compromising myself in the literary smoochy-woochy that denotes the psychoanalyst wanting for inventiveness, I deplore in it the unmitakeable striving in demonstrating the unevenness of his practice in motivating the faintest literary judgement.
Il est pourtant frappant que j'ouvre ce recueil d'un article que j'isole de sa chronologie, et qu'il s'y agisse d'un conte, lui-même bien particulier de ne pouvoir rentrer dans la liste ordonnée des situations dramatiques : celui de ce qu'il advient de la poste d'une lettre missive, d'au su de qui se passent ses renvois, et de	15. It is nevertheless striking that I open this collection with an article which I isolate from its chronology; and that it concerns a short story which in itself is very particular in not being able to enter the ordered list of dramatic situations; the story about what becomes of the posting a letter, (a story) about in whose knowledge its returns occur, and on what terms it can be said to have	It is striking however that I open this collection with an article that I isolate from its chronology, and that it concerns itself with a story, itself very particular in not being able to re-enter into the ordained list of dramatic situations: that of what comes about from the posting of a letter missive, known to those to whom its returns occur, and by what	It is nonetheless striking that I open this collection with an article that I isolate from its chronology, and that it concerns a tale [conte] there, which is itself quite special, in that it cannot enter into the consecrated list of dramatic situations: that of what happens to the posting of a missive, of	It is none the less striking that I open this collection with an article that I have removed from its place in chronological order, and that it concerns a tale, itself very odd in not being able to enter the ordered list of dramatic situations: the tale of what becomes of the posting of a letter

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<p>quels termes s'appuie que je puisse la dire venue à destination, après que, des détours qu'elle y a subi, le conte et son compte se soient soutenus sans aucun recours à son contenu. Il n'en est que plus remarquable que l'effet qu'elle porte sur ceux qui tour à tour la détiennent, tout arguant du pouvoir qu'elle confère qu'ils soient pour y prétendre, puisse s'interpréter, ce que je fais, d'une féminisation.</p>	<p>reached its destination once—from the detours that it (the letter) has undergone—the story and its account are sustained without any recourse to its content. Of this, it is only more remarkable that the effect that the letter has on those who, in turn, detain it—all inferring from the power that it confers that they have a claim to it—can be interpreted, as I interpret it, as a feminization.</p>	<p>terms it is supported that I might say it has come to its destination, after, from the detours it has submitted to there, the story and its count (le conte et son compte) are sustained without any recourse to its content. It is only the more remarkable that the effect it brings to those who turn-by-turn detain it, all arguing for the power it confers if they be there to claim it, can be interpreted, as I do, as a feminization.</p>	<p>who is aware of its forwardings, and of the terms that allow me to say that this letter arrived at its destination, after, via the detours the letter has suffered therein, the tale [<i>conte</i>] and its account [<i>compte</i>] have been sustained without any recourse to its content [<i>contenu</i>]. In this, it is all the more remarkable that the effect it has on those who in turn have it in their possession, as justified as they may be in laying claim to the power it confers, may be interpreted, as I do, as a feminisation.</p>	<p>missive, of who is aware of its conveyance, and of which terms support my being able to say that it has reached its destination once the recounting and its account have found support in the detours it has undergone without turning in the slightest to its content. It is all the more remarkable that the effect it has on those who each in turn have it in their possession, everything arguing in favour of the power it confers, should they stake a claim on it, may be interpreted, which I do, as a feminising effect.</p>
<p>Voilà le compte bien rendu de ce qui distingue la lettre du signifiant même qu'elle emporte. En quoi ce n'est pas faire métaphore de l'épistole. Puisque le conte consiste en ce qu'y passe comme</p>	<p>16. There you have a well-given account of what distinguishes the letter from the very signifier that it bears. This is not to make the epistle a metaphor; since the story consists in the message passing unseen and unknown, without</p>	<p>There the account is well rendered of what distinguishes the letter from the signifier itself it carries. In which this is not to make a metaphor of the epistle. Since the story consists in the message</p>	<p>Here is a well-made account [<i>compte</i>] of what distinguishes the letter from the very signifier which the letter carries with it. Whereby it is not to make a metaphor of the epistle.</p>	<p>There you have it for a well-delivered account of what distinguishes the letter from the signifier itself that it conveys. Which does not make the epistle a metaphor. Since the tale</p>

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muscade le message dont la lettre y fait péripétie sans lui.	which the letter would undergo a dramatic change of fortune (perpeteia).	vanishing in it like a conjurer's ball from which the letter makes its peripeteia without it.	For the tale consists in the spiriting away of the message, whose letter voyages without it.	consists in the vanishing act of the message, whose letter goes wending off without it.
Ma critique, si elle a lieu d'être tenue pour littéraire, ne saurait porter, je m'y essaie, que sur ce que Poe fait d'être écrivain à former un tel message sur la lettre. Il est clair qu'à n'y pas le dire tel quel, ce [12] n'est pas insuffisamment, c'est d'autant plus rigoureusement qu'il l'avoue.	17. My criticism, if it can be taken to be literary, would only have bearing (I am trying my hand here) on what Poe does to be the writer to form such a message on the letter. It is clear that I'm not saying it as such therein, he avows [avouer/avoir] it, not inadequately, but all the more rigorously.	My critique, if it is its place to be taken for literary, could only bear, such was my effort, on what Poe makes of being a writer in forming such a message on the letter. It is clear that in not saying so, it is not insufficiently, it is all the more rigorously he admits it.	My critique, were it possible to take it as literary, could bear, and I do give it a go, only on what Poe does in being a writer who forms such a message about the letter. It is clear that in not saying it as such therein, it is not insufficiently, but all the more rigorously that he confesses it.	My criticism, if it can rightly be held to be literary, can only bear, this is what I am attempting to do, on what Poe makes of being a writer in forming this message on the letter. It is quite plain that by not spelling it out as such it is not <i>insufficiently</i> , but all the more rigorously that he reveals it.
Néanmoins l'éllision n'en saurait être élucidée au moyen de quelque trait de sa psychobiographie : bouchée plutôt qu'elle en serait.	18. Nevertheless, the elision would not be able to be elucidated by means of some trait of his psycho-biography; it would be occluded rather than elucidated.	Nonetheless, the ellipsis cannot be elucidated by means of some aspect (trait) of his psychobiography; rather this would clog it up.	Nonetheless, the elision could not be elucidated by means of some feature of his psychobiography: if anything, the elision would rather be occluded by it.	Nevertheless, its elision cannot be elucidated by means of some feature or other from his psychobiography: which would on the contrary block it up.
(Ainsi la psychanalyste qui a récuré les autres textes	19. (Thus the psychoanalyst who has scoured Poe's other	(Thus the psychoanalyst who has scoured Poe's	(And so the psychoanalyst who has scoured Poe's other texts	(So it is that the psychoanalyst who scoured so hard at Poe's

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de Poe, ici déclare forfait de son ménage.)	texts would here declare his/her housewifery forfeit). RGK: Marie Bonaparte wrote a lengthy biography of Poe published in 1933	other texts, here declares his housekeeping forfeit.)	throws in her towel here.)	other texts throws in her towel here)
Pas plus mon texte à moi ne saurait-il se résoudre par la mienne : le vœu que je formerais par exemple d'être lu enfin convenablement. Car encore faudrait-il pour cela qu'on développe ce que j'entends que la lettre porte pour arriver toujours à sa destination.	20. My own text would be no more resolved by my own psychobiography: the wish I may form, for example, of being at least read properly. For it would be necessary for this that one should develop what I understand the letter to bear in order to <i>always</i> arrive at its destination	My own text would no more resolve itself by mine: the wish I might form for example of finally being read suitably. For that, it would still be necessary that we develop my understanding of what the letter carries to arrive always at its destination.	My own text would be no more resolved by my psychobiography: the wish I might for example make of finally being read properly. Because for this it would be necessary to develop what I understand the letter to carry so that it <i>always</i> arrives at its destination.	No more than my text could be resolved by mine: for example, the wish I might form finally to be read as befits. Because for that one would have to develop what I understand that the letter carries for arriving always at its destination
Il est certain que, comme d'ordinaire, la psychanalyse ici reçoit, de la littérature, si elle en prend du refoulement dans son ressort une idée moins psychobiographique.	21. It is certain that, as usual, psychoanalysis here receives from literature—if it takes (some) repression from its domain—a less psychobiographical idea.	It is certain that, as usual, psychoanalysis here receives, from literature, if it takes of the scope of repression an idea less psychobiographical.	It is certain that, as always, psychoanalysis is receiving here, from literature, if it takes from it a less psychobiographical idea about repression in its mainspring.	It is certain that here, as usual, psychoanalysis receives, from literature, if it assumes from the latter a less psychobiographical idea of the functioning of repression that characterizes it.
Pour moi si je propose à la psychanalyse la lettre	22. As for me, if I propose (?to psychoanalysis) the letter as	For me, if I propose to psychoanalysis the letter as	As for me, if I propose to psychoanalysis the letter	For my part, when I propose to

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<p>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 <i>trou</i>. On le sait depuis longtemps : rien de plus important en optique, et la plus récente physique du photon s'en arme.</p>	<p>being en souffrance (in sufferance, in abeyance, held up (in the post), diverted) (? or to psychoanalysis here?) it is because it shows its failure. And it is through that, that I elucidate it: thus when I invoke light here, it is to demonstrate where it makes a hole (pron). One has known this for a long time: there is nothing more important in optics, and the most recent physics of the photon is armed with this.</p>	<p>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 ³ demonstrate where it makes a hole. We have known it for a long time: nothing is more important in optics, and the most recent physics of the photon arms itself therewith. ³ TN In an early version of this écrit presented in Seminaire XVIII: "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,</p>	<p>as being in abeyance [<i>en souffrance</i>], it is because <psychoanalysis> shows its failure there. And it is through this that I shed light on <psychoanalysis>: when I invoke in this way the Enlightenment, it is to demonstrate where <psychoanalysis> constitutes a <i>hole</i>. It has been known for a long time: nothing more important in optics, and the most recent physics of the photon arms itself with it.</p>	<p>psychoanalysis the letter as pending it is because it shows itself to fail therein. And it is in this way that I shed light on it: when I call upon the enlightenment in this way it is to demonstrate where psychoanalysis forms a hole. It has been known for a long while: nothing is more important in optics, and the latest physics, with the photon, arms itself with this.</p>

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		<p>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</p>		

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		<p>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 rumor 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.</p>		
<p>Méthode par où la psychanalyse justifie mieux son intrusion : car si (5) la critique littéraire pouvait effectivement se renouveler, ce serait de ce que la psychanalyse soit là pour que les textes se mesurent à elle, l'énigme étant de son côté.</p>	<p>23. This is a method by which psychoanalysis better justifies its intrusion: for if literary criticism could effectively be renewed, it would be from psychoanalysis being there in order that texts may be measured against it, the enigma being on its side.</p>	<p>A method whereby psychoanalysis better justifies its intrusion; for if literary criticism could effectively renew itself, it would be in that psychoanalysis be there so the texts can measure themselves against it, the enigma being on its side.</p>	<p>Method through which psychoanalysis justifies better its intrusion: for if literary criticism could effectively renew itself, it would be because psychoanalysis is there for the texts to measure themselves against it, the enigma being on its side.</p>	<p>A method by which psychoanalysis better justifies its intrusion: because if literary criticism could effectively renew itself, this would be as a result of psychoanalysis being there for texts to pit themselves against it,</p>

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				the enigma residing on the side of the latter.
Mais ceux dont ce n'est pas médire à avancer que, plutôt qu'ils l'exercent, ils en sont exercés, à tout le moins d'être pris en corps –, entendent mal mes propos.	24. But those about whom it would not be wrong (medire) to suggest that, rather than practicing it, they are practised by it, at least in being taken as a body, misunderstood by words.	But those of whom it is not slander to advance that, rather than exercising it, they are exercised by it, at the very least in being taken in body—they understand my theses badly.	But those of whom it is not maligning to advance that, rather than exercising it, they are being exercised by it, at least when being taken as a body — hear my words badly.	But those whom it is not to malign to assert that, rather than practising psychoanalysis, they are well-practised in it, at the very least when taken as a body - have trouble hearing what I say.
J'oppose à leur adresse vérité et savoir : c'est la première où aussitôt ils reconnaissent leur office, alors que sur la sellette, c'est leur vérité que j'attends. J'insiste à corriger mon tir d'un savoir en échec : comme on dit figure en abyme, ce n'est pas échec du savoir. J'apprends alors qu'on s'en croit dispensé de faire preuve d'aucun savoir.	25. To these (to their address) I oppose truth and knowledge; it is in the former that they at once recognize their functions, while under cross-examination, it is their truth that expect. I insist on correcting my aiming from a knowledge in failure: as one says, figure in background (<i>figure en abyme</i>), it is not failure of knowledge. I then learn that one believes oneself to be excused from giving proof of any knowledge.	I oppose to their skill (adresse) truth and knowledge: it is the first ⁴ where immediately they recognize their office, while on the hot seat, it is their truth I await. I insist on correcting my aim from a failed knowledge: as they say, figure en abyme, this is not a failure of knowledge. I learn while one believes oneself exempted from putting any knowledge to the test. ⁴ TN In D'un discours qui ne serait pas du semblant this line reads "It is la preuve [the proof or evidence] where immediately they recognize their office"	For their benefit, I oppose truth and knowledge: it is the former where they immediately recognize their office, whereas when put through the mill it is their truth that I await. I insist on finding my range with a knowledge in failure [<i>savoir en échec</i>]: as one says figure <i>en abyme</i> , it is not the failure of knowledge. I learn, then, that one believes to be relieved from having to give proof of any knowledge.	Contra their deftness I contrast truth with knowledge: in the first they instantly recognise their office, whilst in the dock, it is their truth I await. I insist, thus correcting my aim with a knowledge that is <i>en échec</i> , in check: as one speaks of a figure that is <i>en abyme</i> ; this is not a failure of knowledge. Whereupon I learn that people thereby believe themselves exempt from having to show evidence of any knowledge at all.

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Serait-ce lettre morte que j'aie mis au titre d'un de ces morceaux que j'ai dit <i>Écrits...</i> , de la lettre <i>l'instance</i> , comme raison de l'inconscient ?	26. Would it be a dead letter that I put in the title of one of the pieces that I have called <i>Écrits . . . of the letter the instance (de la letter l'instance)</i> , as reason of the unconscious?	Would this be the dead letter I have put in the title of one of those pieces I have called <i>Écrits . . . the instance of the letter</i> , as reason of the unconscious?	Would it be a dead letter when I put in the title of one of these pieces that I have called <i>Écrits, . . . , of the letter the instance</i> , as reason of the unconscious?	Would it then be a dead letter that I put as the title of one of those pieces I called <i>Écrits, ..., of the letter the instance</i> , as the reason behind the unconscious?
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. C'est le principe de l' <i>Umwelt</i> , qui fait reflet de l' <i>Innenwelt</i> . Fâcheuse, cette biologie qui se donne déjà tout de principe : le fait de l'adaptation notamment ;	27. Is it not enough to designate in the letter that which, in having to insist, is not there by right so strong in reason that it [writing] advances. To call it (the letter) average or extreme is to reveal the bifidity in which all measuring is engaged, but is there nothing in the real which does without this mediation: Certainly, the frontier, in separating two territories, symbolizes by this that they are the same for whoever crosses it, that they have a common extent. It is the principle of the <i>Umwelt</i> which reflects the <i>Innenwelt</i> . Annoying, this biology which gives itself everything in principal: the fact of adaptation, notably; let us not speak of selection, it	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 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. This is the principle of the <i>Umwelt</i> , which reflects the <i>Innenwelt</i> . Irritating, this biology which gives to itself already its whole principle: the fact of adaptation	Isn't this designating enough in the letter what, in having to insist, is not there by full right, no matter how strong it is being advanced with reason? To call <this reason> moderate or extreme, is to show the bifidity in which all measure is engaged, but isn't there anything in the real that does without this mediation? The frontier certainly, in separating two territories, symbolizes for them that they are the same for who crosses it, that they have a common measure. It is the principle of the <i>Umwelt</i> , which reflects	Does this not sufficiently designate that which in the letter, in having to insist, is not there by rights however imbued with reason it is ventured? To say this reason is in mean or else extreme ratio is to show the bifidity to which all measure commits, but is there nothing in the real that foregoes this mediation? Certainly the border, by separating two territories, symbolises that they are the same for whomsoever crosses it, that they have a common measure. This is the principle of the

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ne parlons pas de la sélection, elle franche idéologie à se bénir d'être naturelle.	surpasses ideology in glorifying itself for being natural	notably, not to speak of selection; it crosses ideology to bless itself for being natural.	the <i>Innenwelt</i> . Annoying, this biology which already gives itself everything from the very start: the fact of adaptation notably; let's not talk about selection, it overtakes ideology in blessing itself with being natural.	<i>Umwelt</i> that is the reflection of the <i>Innenwelt</i> . What a nuisance this biology is which presents itself from the start entirely as a principle: notably the fact of adaptation; not to mention selection, which is openly an ideology for rejoicing as it does in being natural.
La lettre n'est-elle pas... littorale plus proprement, soit figurant qu'un domaine tout entier fait pour l'autre frontière, de ce qu'ils sont étrangers, jusqu'à n'être pas réciproques ?	28. Is the letter not more properly . . . littoral, ie: representing that an entire domain makes the frontier for the other so that they are foreign to each other, to the point of not being reciprocal.	The letter is it not . . . littoral more properly, that is, figuring as a domain entirely made for the other frontier, in that they are strangers, to the extent of not being reciprocal.	The letter, isn't it more appropriately. . . littoral, that is to say creating the figure that an entire domain is frontier for the other, in that they are foreign, to the point of not being reciprocal?	Isn't the letter... more specifically littoral, that is, in figuring how an entire domain forms a frontier for the other, by dint of their being foreign to each other, to the extent of not being reciprocal? ⁵ ⁵ TN In the 2001 reprint this sentence carries a question mark, but not in the 1971 original. This sentence might also be rendered: "The letter is surely a step... a littoral step more specifically, that is, a bit player that one entire domain forms for

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				the other frontier, by dint of their being foreign to each other, to the extent of not being reciprocal steps." The unusual form <i>jusqu'à n'être</i> is homophonic with <i>jusqu'à naître...</i> "to the extent of giving birth/rise to..."
<p>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 ?</p>	<p>29. The border of the hole of knowledge: that is what the letter draws. And if it were not necessary for psychoanalysis to misknow (<i>meconnaître</i>) exactly what the letter says 'to the letter' by its mouth, how could it deny that this hole exists—so that to fill it, it resorts here to the invocation of <i>jouissance</i>?</p>	<p>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 <i>jouissance</i>?</p>	<p>The edge of the hole in knowledge, isn't this what the letter outlines? And how could psychoanalysis, if, precisely what the letter says "literally" [<i>à la lettre</i>], through its mouth, one must not fail to grant it that, how could it deny that it is, this hole, by filling it, that psychoanalysis has recourse to evoking <i>jouissance</i> there?</p>	<p>The rim of the hole in knowledge, isn't this what the letter outlines?⁶ And how could psychoanalysis, if precisely it was crucial not to misrecognise what the letter says "to the letter" from its mouth, how could it deny that this hole exists - in that by filling it in, it resorts to invoking <i>jouissance</i> there?⁷</p> <p>⁶ TN, There is no question mark to the sentence in the French, nor any <i>ne</i> to complement the <i>pas</i>, and thus this sentence might also be rendered, albeit more explicitly than in the French: "The rim of the hole in knowledge, here</p>

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				we have a step, which the letter outlines." ⁷ TN, <i>Reading ce trou - de ce qu'à...</i> instead of <i>ce trou, de ce qu'à</i> , thus preferring the original 1971 publication over the 2001 reprint.
Reste à savoir comment l'inconscient que je dis être effet de langage, de ce qu'il en suppose la structure comme nécessaire et suffisante commande cette fonction de la lettre.	30. It remains to be known how the unconscious, which I say is the effect of language in that it supposes its structure to be necessary and sufficient, commands this function of the letter.	It remains to be known how the unconscious which I say to be an effect of language, in that it supposes its structure as necessary and sufficient, commands this function of the letter	It remains to be known how the unconscious, which I call effect of language, in that it supposes its structure as necessary and sufficient, commands this function of the letter.	It remains to be seen how the unconscious, which I say is an effect of language, presupposing as it does its structure as necessary and sufficient, commands this function of the letter.
Qu'elle soit instrument propre à l'écriture du discours, ne la rend pas impropre à désigner le mot pris pour un autre, voire par un autre, dans la phrase, donc à symboliser certains effets de signifiant, mais n'impose pas qu'elle soit dans ces effets primaire.	31. That the letter should be the instrument proper to the writing of the discourse does not render it improper to designate the word taken for another, indeed by another, in the sentence; thus to symbolize certain effects of the signifier: but this does not impose that it (the letter) should be primary in these effects.	That it be the instrument proper to the writing of discourse, does not render it improper to designate the word taken for another, indeed by another, in the sentence, thus to symbolize certain effects of the signifier, but does not impose that it be primary in these effects.	That the letter is the proper instrument for writing discourse does not render it improper to designate the word taken for another, even by another, in the sentence, thus to symbolise certain effects of the signifier, but this does not impose that the letter is primary in these effects.	The fact that the letter is the proper instrument for the writing of discourse does not make it improper for designating a word that is taken for another, or indeed by another, in the sentence, and thus for symbolising certain signifier effects, but that the letter should be primary within these effects is not a must.

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Un examen ne s'impose pas de cette primarité, qui n'est même pas à supposer, mais de ce qui du langage appelle le littoral au littéral.	32. What is imposed is an examination, not of the primarity, which is not even to be supposed, but of what of language calls the littoral to the literal.	An examination of this primarity does not impose itself, which is not even to be supposed, but from what language calls the littoral in the literal.	An examination of this primacy, which is not even to be supposed, does not impose itself, but rather of what in language calls the littoral to the literal.	An examination of this primarity is not a must and ought not even to be envisaged, but of that which in language summons the littoral to the literal.
Ce que j'ai inscrit, à l'aide de lettres, des formations de l'inconscient pour les récupérer de ce dont Freud les formule, à être ce qu'elles sont, des effets de signifiant, n'autorise pas à faire de la lettre un signifiant, ni à l'affecter, qui plus est, d'une primarité au regard du signifiant.	33. What I have inscribed, with the aid of letters, of the formations of the unconscious in order to recover them from that of which formulated them, to be what they are, effects of the signifier, does not authorize the making of the letter a signifier, nor the affecting of it moreover from a primarity with regard to the signifier.	What I have inscribed, with the help of letters, of the formations of the unconscious to recuperate them from that of which Freud formulates them, as being what they are, effects of the signifier, does not authorize us to make of the letter a signifier, nor to affect for it, which is more, a primarity in regard to the signifier.	What I have inscribed, by means of letters, of the formations of the unconscious, in order to recuperate them from that with which Freud formulates them, for being what they are, effects of the signifier, does not authorize making the letter into a signifier, nor to affect it, what is even more, with primacy in relation to the signifier.	What I have inscribed, with the help of letters, of the formations of the unconscious so as to retrieve them from what Freud formulates them with, being what they are, signifier-effects, does not authorize the letter to be turned into a signifier, nor moreover to assign to it a primarity with regard to the signifier.
Un tel discours confusionnel n'a pu surgir que de celui qui m'importe. Mais il m'importe dans un autre que j'épingle, le temps	34. Such a confusing discourse could only have emerged from that which matters to me. But it matters to me in another discourse which I named, when the time came, the discourse of	Such a confused discourse could only have arisen from that which is important to me. But it imports me into an other that I pinned down, the time come, as	Such a confused discourse could only have arisen from <the discourse> which imports me. But it imports me in another	A confusional discourse such as this can only have arisen from the one that holds import for me. But I am its import in another

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venu, du discours universitaire, soit du savoir mis en usage à partir du semblant.	the university, ie: of knowledge put to use from the position of semblance.	university discourse, the knowledge put in use beginning with the semblant. ⁵ ⁵ TN <i>Semblance, or seeming.</i>	which I spell out, time come, as the university discourse, that is to say as knowledge put to use from semblance.	discourse that I pinpoint, the time having come, as the university discourse, namely knowledge put to use on the basis of semblance.
Le moindre sentiment que l'expérience à quoi je pare, ne peut se situer que d'un autre discours, eût dû garder de le produire, sans l'avouer (6)de moi. Qu'on me l'épargne Dieu merci ! n'empêche pas qu'à m'importer au sens que je viens de dire, on m'importune.	35. The least feeling that the experience that I am providing for can only be situated from another discourse ought to have guarded against its production without acknowledgement of it as mine. That I should be spared this—thank God—does not impede the fact that I am importuned for it mattering to me in the sense that I have just mentioned.	The least sentiment that the experience in what I defend, can only be situated from another discourse, must have been careful to produce itself, without admitting that it was from me. That they spared me that—thank God!—does not prevent that in importing me (m'importer), in the sense I mean, they importune me.	The slightest feeling that the experience I am coping with can only be situated from another discourse should have prevented its being produced, without confessing [<i>avouer</i>] that it is mine. That I am being spared from it, thank God, does not preclude that in importing me in the sense I have just said, I am being importuned.	The slightest feeling that the experience which I am dealing with, can only be situated in relation to another discourse, ought to have kept it from being produced, without admitting it as mine. That I should be spared this, thank heavens, does not prevent the fact that in importing me in the sense I have just mentioned, I am importuned.
Si j'avais trouvé recevables les modèles que Freud articule dans une <i>Esquisse</i> à se forer de routes impressionnantes, je n'en aurais pas pour [14] autant pris métaphore de	36. If I have found the models, which Freud articulates in a <i>Project</i> to forge himself impressive paths, admissible, I would not—for all that—have taken the metaphor of writing. Writing is not impression, with	If I have found the models Freud articulates in an <i>Project</i> receivable for boring impressive routes for myself, I would not for all that have taken from it the metaphor of writing. It	Had I found acceptable the models which Freud articulates in a <i>Project</i> , in breaching routes of impression, I would not for all that have taken from it a metaphor of	Had I found acceptable the models that Freud articulates in an <i>Entwurf</i> on boring impressing routes, I would not for all that have reckoned metaphor of writing.

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l'écriture. Elle n'est pas l'impression, ce n'en déplaît au bloc magique.	all due respect to the mystic writing pad (bloc magique)	is not the impression, it does not displease the mystic writing pad.	writing. <Writing> is not the impression, with all due respect for the magic writing pad.	Writing is not impression, whether the Printator likes it or not.
Quand je tire parti de la lettre à Fliess 52 ^e , c'est d'y lire ce que Freud pouvait énoncer sous le terme qu'il forge du WZ, <i>Wahrnehmungszeichen</i> , de plus proche du signifiant, à la date où Saussure ne l'a pas encore reproduit (du <i>signans</i> stoïcien).	37. When I make use of the 52 nd letter to Fliess, it is to read therein what Freud was able to enunciate, under the term that he forged of the WZ, <i>Wahrnehmungszeichen</i> , close to the signifier, at a time in which Saussure had not yet reproduced it (from the <i>signans</i> of the Stoics). RGK: Letter 52/112 of Dec 6, 1896—Freud's letters to Fliess were "en souffrance" for approximately 50 years and were recovered by none other than Princess Marie Bonaparte!	When I pull out part of the letter 52 to Fliess, it is to read what Freud might have stated under the term he contrives as Wz, <i>Wahrnehmungszeichen</i> , the closest to the signifier, at a date when Saussure had not yet reproduced it (from the Stoic <i>signans</i>).	When I take advantage of the 52 nd letter to Fließ, it is to read therein what Freud could express with the term he forges of WZ, <i>Wahrnehmungszeichen</i> , as close as possible to the signifier, at the time when Saussure has not yet reproduced it (from the Stoic <i>signans</i>).	When I draw upon his letter 52 to Fliess, it is to read therein what Freud formulated with the term he forges, WZ, <i>Wahrnehmungszeichen</i> , as the closest thing to the signifier at a date when Saussure had not yet reproduced it [from the <i>signans</i> of the Stoics].
Que Freud l'écrive de deux lettres, ne prouve pas plus que de moi, que la lettre soit primaire.	38. That Freud should write it with two letters does not prove, any more than I have, that the letter is primary.	That Freud writes it with two letters, does not prove any more than with me, that the letter is primary.	That Freud writes it with two letters does not prove any more than it does in my case that the letter is primary.	That Freud writes it with two letters proves no more than I do that the letter is primary.
Je vais donc essayer d'indiquer le vif de ce qui me paraît produire la lettre comme	39. I am therefore going to try to indicate the essence of what appears to me to produce the letter as consequence, and of	I am going then to indicate the essence (le vif) of what appears to me to produce the letter as consequence,	I will thus try to indicate the gist of what appears to me to produce the letter as consequence,	I shall now therefore try to indicate the crux of what seems to me to produce the letter as a

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conséquence, et du langage, précisément de ce que je dis : que l'habite qui parle.	language, of precisely that which I say: that whoever speaks, inhabits it (<i>que l'habite qui parle</i>).	and of language, precisely from what I say: that he who speaks inhabits it.	and of language, precisely in what I say: that who speaks inhabits it.	consequence, and of language, precisely of what I am saying: that whosoever speaks inhabits it. ⁸ <i>⁸TN , que l'habite qui parle foreshadows a similar pun the following year in "L'étourdit": labiter [Autres écrits, Seuil, Paris, 2001 , p. 474], where the reader can also hear la bite, a vulgar term for "penis".</i>
J'en emprunterai les traits à ce que d'une économie du langage permet de dessiner ce que promet à mon idée que littérature peut-être vire à lituraterre.	40. I shall borrow from it the traits of that which, from an economy of language, permits the drawing of what promotes my idea that literature perhaps veers towards <i>lituraterre</i> (<i>litura</i> = erasure, <i>terre</i> = earth).	I will borrow the traces (traits) from what with an economy of language permits the sketching of what is promoted in my idea that literature perhaps turns to lituraterre.	I will borrow the traits from what in an economy of language allows one to outline what promotes my idea that literature perhaps turns to lituraterre.	I shall borrow its traits from what through an economy of language enables an outlining of what promotes to my way of thinking that literature is perhaps fetching to lituraterre.
On ne s'étonnera pas de m'y voir procéder d'une démonstration littéraire puisque c'est là marcher du pas dont la question se produit. En quoi pourtant peut s'affirmer ce qu'est une telle démonstration.	41) One will not be astonished to see me proceed with a literary exposition since this is to walk in step with that in which the question is produced. In this the nature of such an exposition may be affirmed.	One will not be astonished to see me proceed by a literary demonstration since it is there to walk with the step from which the question produces itself. In which however it can be affirmed what such a demonstration is.	People will not be surprised to see me proceeding there from a literary demonstration since this is in line with what produced the question. Through which, however, it can be affirmed what such a demonstration is.	It will. surprise no one to see me proceed in so doing from a literary demonstration since this amounts to falling in with the step ⁹ by which the question is produced. Whereby, however, can be

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				affirmed just what such a demonstration is. ⁹ TN , <i>le pas</i> , as in the above question where <i>pas</i> can be read as both "step" and "not".
<p>Je reviens d'un voyage que j'attendais de faire au Japon de ce que d'un premier j' avais éprouvé... de littoral. Qu'on m'entende à demi-mot de ce que tout à l'heure de l'<i>Umwelt</i> j'ai répudié comme rendant le voyage impossible : d'un côté donc, selon ma formule, assurant son réel, mais prématurément, seulement d'en rendre, mais de mal donne, impossible le départ, soit tout au plus de chanter « Partons ».</p>	<p>42) I was returning from a journey to Japan that I had looked forward to because of what I'd experienced on a previous journey: an experience . . . of the littoral. One should understand here, in the form of a hint, that of the <i>Umwelt</i> which I repudiated just now as rendering the journey impossible: thus assuring from one side, according to my formula, its real, but prematurely, solely to render—but by error in delivery—the departure impossible, at the most to sing out "Let's go".</p>	<p>I return from a voyage I expected to make to Japan in that I had experienced from a first . . . the littoral. Let us take a hint from what I have just repudiated of the <i>Umwelt</i> as rendering the voyage impossible: indeed from one side, according to my formula, assuring its real, but prematurely, only to render, but from a misdeal, the departure impossible, that is, all the more in singing "Let us depart."</p>	<p>I have just returned from a voyage to Japan I had been looking forward to making, because of what during a first one I had experienced. . . of the littoral. One should understand the allusion to what I repudiated a moment ago in the <i>Umwelt</i>, as rendering the voyage impossible: thus, from one angle, according to my formula, ensuring its being real, yet prematurely, for only by rendering impossible, but through misdeal, the departure, that is to say at the very most the singing of "Partons".</p>	<p>I'm just back from a trip I had been waiting to make to Japan given how on a first one I had felt experience... littorally. Hear me out between the lines of what earlier I repudiated of the <i>Umwelt</i> as rendering the voyage impossible: on one side therefore, according to my formula, ensuring the real thereof, but prematurely, simply in rendering, but through a misdeal, the departure impossible, that is, at the very most singing " <i>Partons</i>"¹⁰. ¹⁰ TN , An allusion to a refrain sung by the choir in Act 1, Scene XIII of <i>Offenbach's La Grande-Duchesse de Gérolstein</i>.</p>

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				<i>Partons</i> is the first person imperative of <i>partir</i> , and contains the same range of signification as "to part" in the second paragraph on the first page.
Je ne noterai que le moment que j'ai recueilli d'une route nouvelle, à la prendre de ce qu'elle ne fut plus comme la première fois interdite. J'avoue pourtant que ce ne fut pas à l'aller le long du cercle arctique en avion, que me fit lecture ce que je voyais de la plaine sibérienne.	43. I shall note only the moment that I gleaned from a new route, taking it in its being no longer what it was the first time: that is, forbidden. I admit however that it was not travelling this route along the Arctic circle by aeroplane which caused me to make this reading of what I saw on the Siberian plane.	I will note only the moment that I received from a new route, taking it in that it was no longer as on the first time prohibited. I admit however it was not in going the length the arctic circle by air that I made the reading of what I saw of the Siberian plane.	I shall merely note the momentum I gained from a new routing, in that it was no longer forbidden like the first time. I nonetheless confess that it was not during the outbound journey along the arctic circle by aircraft that what I saw of the Siberian plain gave me something to read.	I shall note only the moment that I gleaned from a new route, taken on account of its no longer being off-limits like the first time. I admit however that it was not on the way there along the length of the Arctic Circle by aircraft, that what I could see of the Siberian plain provided me with a reading.
Mon essai présent, en tant qu'il pourrait s'intituler d'une sibériethique, n'aurait donc pas vu le jour si la méfiance des soviétiques m'avait laissé voir les villes, voire les industries, les installations militaires qui leur font prix de la Sibérie, mais ce n'est que condition accidentelle,	44. My present attempt, inasmuch as it could be entitled a Siberiethique, would not have been brought to light if the mistrust of the Soviets had allowed me to see the cities, indeed the industries, the military installations, in which the value of Siberia lies for the Soviets; but this is only an accidental condition, although less so perhaps in	My present effort, inasmuch as it could title itself a siberiethic, would not have seen the light if the mistrust of the Soviets had allowed me to see the villages, indeed the industries, the military installations that give Siberia its worth for them, but this is only an accidental condition,	My present essay, insofar as it could be entitled on a siberiethics, would thus not have seen the light of day had the distrust of the Soviets let me see the cities, even the industries, the military installations which give Siberia its value to them, but this is only an	My current essay, in so far as it could be entitled a Siberiethic, would not therefore have seen light of day had the wariness of the Soviets let me see the towns, not to mention the industries and military complexes that for them seal the worth of Siberia, but this is

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quoique moins peut-être à la nommer accidentelle, à y indiquer l'accident d'un amoncellement de l'occire.	calling it occidental, in indicating therein the accidental of an accumulation of slaughter.	although less perhaps to name it occidental, to indicate the accident of a heaping up of carnage (amoncellement de l'occire).	accidental condition, although perhaps to a lesser extent if I call it occidental, to indicate there the accident of the carnage [<i>l'occire</i>].	merely an accidental condition, albeit perhaps less so in naming it occidental ¹¹ , indicating thereby the accident of a pile-up of occision. <i>¹¹ TN Reading <i>occidentelle</i> instead of <i>accidentelle</i>, thus preferring the original 1971 publication over the 2001 reprint.</i>
Seule décisive est la condition littorale, et celle-là ne jouait qu'au retour d'être littéralement ce que le Japon de sa lettre n'avait sans doute fait ce petit peu trop qui est juste ce qu'il faut pour que je le ressente, puisque après tout j'avais déjà dit que c'est là ce dont sa langue s'affecte éminemment. [15]	45. Only the littoral at condition is decisive, and this was at play only during the return journey to be literally that which Japan, with its letter, had made me this little bit of surplus which is exactly what is necessary for me to experience/feel it, since after all I had already said that it is from this that its (Japan's) language is eminently affected.	The only decisive thing is the littoral condition, and that only comes into play in the return from being literally what Japan of its letter has without doubt made for me this little too much which is precisely what is needed for me to feel it, since after all I have already said it is this by which its language is eminently affected.	The only decisive thing is the littoral condition, and this one only played a part on the return journey, in being literally what Japan had no doubt done to me with its letter, this little bit too much which is just what is needed for me to feel it, since after all I had already said that it is that by which its language [<i>langue</i>] is eminently affected.	The sole decisive condition is the littoral one, and this condition only played a rote on the way back in being, literally, what Japan with its letter had ¹² doubtless done to me that little bit too much which is just what it takes for me to feel it, since after all I had already said that this is what its language is eminently affected with. <i>¹² TN , Reading <i>m'avait fait</i> instead of <i>n'avait fait</i>, thus preferring the original 1971 publication over the 2001 reprint.)</i>

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<p>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.</p>	<p>46. Without doubt, this surplus holds in its being conveyed by art: I say this because painting here demonstrates its marriage to the letter, very precisely in the form of calligraphy.</p>	<p>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.</p>	<p>No doubt this too much is related to what art is conveying about it: let me refer to the fact of what painting demonstrates there about its marriage to the letter, more precisely in the form of calligraphy.</p>	<p>Doubtless this too much stems from what their art conveys of it: I will say thereof the fact of what painting therein demonstrates in its wedding the letter, very precisely in the form of calligraphy.</p>
<p>Comment dire ce qui me fascine dans ces choses qui pendent, <i>kakémono</i> que ça se jaspine, pendent aux murs de tout musée en ces lieux, portant inscrits des caractères, chinois de formation, que je sais un peu, mais qui, si peu que je les sache, me permettent de mesurer ce qui s'en (7)élide dans la cursive, où le singulier de la main écrase l'universel, soit proprement ce que je vous apprend ne valoir que du signifiant : je ne l'y retrouve plus mais c'est que je suis novice. Là au reste n'étant pas l'important, car même à</p>	<p>47. How can I say what fascinated me in these things which hang, on the walls of every museum there, bearing inscriptions of characters, of Chinese origin, which I know a little; but which, as little as I know them, permit me to estimate what is elided in cursive script, in which the singular of the hand crushes the universal, ie: properly that which I teach you to value only of the signifier; I do not retrieve it here? I here? but that is because I am a novice. That, for the rest, not being the important thing, for even in that this singular supports a firmer form, and adds to this, dimension, <i>la demansion</i>, I</p>	<p>How to say what fascinates me in those things which hang, chattered about as <i>kakemono</i>, hang on the walls of all the museums in those places, bearing inscriptions of characters, of Chinese formation, which I know a little, but which, as little as I know them, permit me to measure what is elided in the cursive, where the singular of the hand crushes the universal, that is, properly what I teach you has no value but from the signifier: I find it there no longer but it is because I am a novice. There for the rest not being the</p>	<p>How am I to say what fascinates me in these things hanging, <i>kakemono</i> as it is being peddled, hanging on the walls of every museum in those places, bearing inscriptions of characters, of Chinese descent, which I know a little, but which, however little I may know them, enable me to measure what is being elided from them in the cursive, where the singularity of the hand crushes the universal, that is to say precisely what I teach you as applying only to the</p>	<p>How can I express what fascinates me in these things that hang, <i>kakemono</i> as common chatter has it, hang on the walls of every museum over there, bearing the registered characters that are Chinese in their formation, which I know a little, but which, little though I know of them, allow me to measure what is being elided from them in the cursive, where the singular quality of the hand overrides the universal, that is to say, specifically what I am</p>

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<p>ce que ce singulier appuie une forme plus ferme, et y ajoute la dimension, la demansion, ai-je déjà dit, la demansion du papeludun, celle dont s'évoque ce que j'instaure du sujet dans le Hun-EnPeluce, à ce qu'il meuble l'angoisse de l'Achose, soit ce que je connote du petit a ici fait objet d'être enjeu de quel pari qui se gagne avec de l'encre et du pinceau ?</p>	<p>have said, <i>la demansion</i> of the <i>papeludun</i> (<i>pas plus d'un</i> = not more than one), that of which is evoked what I founded of the subject in the <i>Hun-En-Peluce</i> (un en plus = one more), in that it furnishes the angst of L'Achóse, ie: what I connote with the <i>petit a</i>, is here the object to be the stakes of what bet which is won with ink and brush-tip?</p>	<p>important thing, for even inasmuch as this singular supports a firmer form, and adds to it the dimension, the demansion,⁶ have I already said, the demansion of papeludun,⁷ that from which is evoked what I install of the subject in the Hun-En-Peluce,⁸ in that it furnishes⁹ the anxiety of the Achose,¹⁰ that is, what I connote of the petit a here made an object from being the stake of what wager won with ink and brush? ⁶ TN In D'un discours qui ne serait pas du semblant, Lacan remarks, "it is very important, in our times and in view of certain statements which have been made and tend to establish some very regrettable confusions, to recall . . . that the written is, not first, but second in relation to any function of language, and that, nonetheless, without the written there is no possible fashion to return to the question of what results in the first power (premiere chef) from the effect of language as</p>	<p>signifier: I can't find it anymore, but that's because I am a novice. Apart from that, this is not where the importance lies, for even when this singularity supports a more stable form, and adds to it the dimension, the demansion, I have already said, the demansion of the nomordenwan [<i>papeludun</i>], the one from which is evoked what I install of the subject in the Wan-Mor [<i>Hun-En-Peluce</i>], in that it furnishes the anxiety of Athing [<i>l'Achose</i>], that is to say what I connote with the small <i>a</i> is the object here, but in being the stake of which wager that is won with ink and brush?</p>	<p>teaching you acquires validity only from the signifier: I can no longer find it in there, but that's because I'm a novice. Besides, this was not the important thing, for even with the singular upbearing a firmer shape, and adding to it the dimension, the demansion, as I said before, the demansion of the nomorenwon¹³, from which is evoked what I establish of the subject in the Cuddly-Hun-to-Boot¹⁴, filling out as it does the anxiety of th' Athing, namely, what I connote with a little <i>a</i> here acts as the object by virtue of being the stake in what wager is it that is won with ink and brush? ¹³ TN Papeludun is loosely homophonic with <i>pas plus d'un</i>, "not more than one", but is also evocative of <i>papelard</i>, an</p>

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		<p>such, in other words from the symbolic order; this is, to wit, to give you pleasure, but you know that I have introduced the term demansion, the demansion, the residence, the place of the Other of Truth . . . Interrogate the demansion of truth, truth in its abode (demeure), it is something . . . which is only made by the written, and by the written insofar as it is only from the written that logic is constituted" (February 17, 1971).</p> <p>⁷ TN Eric Laurent, in "The Purloined Letter and the Tao of the Psychoanalyst" (The Later Lacan: An Introduction, edited by Veronique Voruz and Bogdan Wolf, State University of New York Press, 2007, pp. 25-52), translates papeludun as nomorthunwonn (37), noting that it "is a homophone of the French pas plus d'un, which could be translated in English as 'not more than one' " (51n.).</p> <p>⁸ TN Translated by Laurent as "Wonn-mor . . . The One more [Un en plus], one could say,</p>		<p>informal term for "paper" that incorporates the Catalan word <i>papel</i>. 14 TN, Hun-en-Peluçe, is loosely homophonic with <i>un en plus</i>, "one more", or "an extra one". As in English, <i>hun</i> in French evokes an aggressive invader, but is also reminiscent of the <i>Hún</i> cloud-soul in Chinese thought ["Hun and Po" soul duality]. <i>En-Peluçe</i> resembles <i>en-peluçe</i>, the suffix added to an animal name or character to indicate that it is a stuffed "cuddly" toy. A further connotation is <i>pelure</i>, a "skin" or "peel", as in <i>papier pelure</i>, a fine "onionskin" type of paper.</p>

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		<p>the One more with which the anguish of l'Achose is filled, is the object (a), and in what form if not that of the teddy bear [l'ours en peluche]?" (37). ⁹ TN Meuble, which means "furnishes" in the sense of furnishing an apartment. ¹⁰ TN The "A-thing."</p>		
<p>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.</p>	<p>48. This circumstance is not nothing: so invincibly appeared to me, from between the clouds, the streaming [ruissellement], only trace to appear, to operate there still more than to indicate by it the relief at this latitude, in what makes a plain of Siberia, a plain bereft of vegetation except reflections, which push into darkness that which does not shimmer .</p>	<p>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.</p>	<p>As such it appeared to me irrefutably, this circumstance is not to be sneezed at: from between-the-clouds, the shimmering course [ruissellement], only trace to appear, by operating there rather than indicating the plain's relief in this latitude, in what of Siberia constitutes a plain, a plain devoid of any vegetation other than reflections, which push into shadow what does not mirror back from it.</p>	<p>So appeared to me, invincibly, this circumstance is no small matter: through 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 doesn't glisten back.</p>
<p>Le ruissellement est bouquet du trait premier et de ce qui l'efface. Je l'ai</p>	<p>49. The streaming [ruissellement] is the scent of the first trait and of that which</p>	<p>The streaming is the bouquet of a first stroke (trait) and of what effaces</p>	<p>The shimmering course is a bouquet of the first trait and of what effaces</p>	<p>This streaming is a cluster [bouquet] of the first trait and what</p>

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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.	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.	it. I have said it: it is from their conjunction that the subject is made, but in that two times are marked there. It is necessary then that the erasure be distinguished there.	it. I have said it: it is from their conjunction that the subject is made, but in such a way that two moments are being marked. It is thus necessary for the erasure to be distinguished in it.	effaces it. I've said it before: it is from their conjunction that a subject is constituted, but from two temporal moments being marked out therein. Therefore the blotting-out needs to be distinguished in it.
Rature d'aucune trace qui soit d'avant, c'est ce qui fait terre du littoral. Litura pure, c'est le littéral. La produire, c'est reproduire cette moitié sans paire dont le sujet subsiste. Tel est l'exploit de la calligraphie. Essayez de faire cette barre horizontale qui se trace de gauche à droite pour figurer d'un trait l'un unaire comme caractère, vous mettrez longtemps à trouver de quel appui elle s'attaque, de quel suspens elle s'arrête. À vrai dire, c'est sans espoir pour un occidental.	50. This erasure [rature] of no trace which is before; this is what makes <i>terre</i> (earth) of the littoral. Pure <i>litura</i> is the littoral. To produce it is to reproduce that half without pair of which the subject subsists. Such is the exploit of calligraphy. Try to make that horizontal bar which is traced from left to right in order to represent with a trait the unitary one as a character: you will take a long time to find from which support it ?attacks [?attaches], from what suspension it stops. To tell the truth, this is hopeless for an occidental.	Erasure of no trace that might be in advance, this is what makes the shore (<i>terre</i>) of the littoral. Pure Litura, ¹¹ this is the literal. To produce it, is to reproduce that half without complement (<i>paire</i>) by which the subject subsists. Such is the exploit of calligraphy. Try to make this horizontal bar which is drawn from left to right to figure with a stroke (<i>trait</i>) the unary one (1'un unaire) as character, it will take you a long time to find from what support it is attacked, by what suspense it is arrested. To tell the truth, it is without hope for an occidentalized.	Erasure of no trace whatsoever that is prior, this is what constitutes the land [<i>terre</i>] of the littoral. Pure <i>litura</i> , that is the literal. To produce <this erasure> is reproducing this half without complement of which the subject subsists. Such is the exploit of calligraphy. If you try to do this horizontal stroke which is traced from left to right in order to depict with a trait the unary one as a character, you will take a long time to discover which pressure it requires, at which suspension it stops. To	The blotting-out of no trace whatsoever that might be beforehand, this is what turns the littoral to terrain. <i>Litura pure</i> is the literal. To produce this blotting-out is to reproduce the peerless other half through which the subject subsists. Such is the exploit of calligraphy. Try your hand at forming the horizontal bar that is traced from left to right to figure in one stroke the unary One as a character, it will take you a good while to find the point of pressure by which to broach it, the

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		¹¹ TN Latin for "erasure," or more specifically, the rubbing-out of impressions on a wax tablet.	tell the truth, it is hopeless for a Western casualty [<i>un occidenté</i>].	suspension by which to halt it. Truth be told, there isn't a hope in occident & emergency.
Il y faut un train qui ne s'attrape qu'à se détacher de quoi que ce soit qui vous raye.	51. What is necessary is a line which is caught only in detaching itself from whatever erases you.	It requires a movement (train) which is only captured in being detached from whatever it is that you strike out.	One needs a train there which can only be caught if it is being detached from whatever runs through you.	It requires a pace that is only picked up on detaching yourself from whatever might be striking you out. ¹⁵ ¹⁵ TN "It requires a train that you only catch by detaching yourself ...".
Entre centre et absence, entre savoir et jouissance, il y a littoral qui ne vire au littéral qu'à ce que ce virage, vous puissiez le prendre le même à tout instant. C'est de ça seulement que vous pouvez vous tenir pour agent qui le soutienne.	52. Between centre and absence; between knowledge and jouissance, there is the littoral which only curves towards the literal in that you can consider this curve as being the same at every instant. It is from this only that you can stand as agent which sustains it.	Between center and absence, ¹² between knowledge (savoir) and jouissance, there is a littoral which only turns to the literal insofar as this turn, we might take it the same at any instant. It is from this alone that you can take yourself for the agent who sustains it. ¹² TN Lacan refers to this distinction "between center and absence" in his seminar ". . . ou Pire," (March 8, 1972): . . . the Other . . . is a BETWEEN, the "between" of which it would be a question in the sexual rapport, but displaced, and precisely in	Between centre and absence, between knowledge and jouissance, there is littoral which only turns to the literal insofar as this turn, you can take it in the same way at each and every moment. It is only through this that you can take yourself as the agent sustaining it.	Between centre and absence, between knowledge and jouissance, there lies the littoral that only fetches to the literal provided that you are able to take this very same bend at all times. It alone allows you to hold yourself to be the agent that supports it.

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		<p>'Other-posing' itself . . . it is curious that in posing this Other, what I have had to advance today only concerns the woman. And it is indeed her who, of this figure of the Other, gives us the illustration within reach, in being, as the poet writes, "between center and absence," between the meaning she takes in what I have called this "at-least-one" (aumoins-un) where she does not find it except in the state of what I have announced--no more than announced--as being only pure existence. Between center and the absence, this becomes what for her? Precisely that second bar which I could only have written in defining it as a "Not-all," not contained in the phallic function without however being its negation. Its mode of presence is between center and absence, between the phallic function in which she participates, singularly inasmuch as the "at-least-one" who is her partner, in love, renounces it for her, which permits her to leave that by which she does not</p>		

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		participate in the absence which is no less <i>jouissance</i> in being "jouis-absence." The poet alluded to here is Henri Michaux.		
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.	53. What is revealed in my vision of the streaming [ruissellement] , in the domination therein of the erasure, is that in being produced from between the clouds, it conjugates itself at its source; that it is indeed to the clouds that Aristophanes hails me to find that which is of the signifier; ie: the semblance/appearance, <i>par excellence</i> , if from its rupture what was matter in suspension there rains down, effect in that it is precipitated from it.	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.	What is revealed by my vision of the shimmering course, in that erasure dominates there, is that in being produced from between the clouds, it joins its source, in that it is indeed to the clouds that Aristophanes calls me in order to find what the signifier is all about: that is to say semblance par excellence, if it is through its rupture that rains down from it, effect insofar as what precipitates from it, what was matter in suspension there.	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, that it is veritably unto the <i>Clouds</i> that Aristophanes hails me for finding what the signifier is about: namely, the semblant, par excellence, if it is from its bursting that comes raining down, an effect in being precipitated therefrom, what was formerly suspended matter.
Cette rupture qui dissout ce qui faisait forme, phénomène, météore, et dont j'ai dit que la science s'opère à en percer l'aspect, n'est-ce pas aussi	54. This rupture which dissolves what made form, phenomenon, meteor, and about which I have said that science operates in piercing its aspect, is it not also that it is to	This rupture which dissolves what made form, phenomenon, meteor of which I have said science operates to pierce the appearance, would not this	This rupture which dissolves what constituted form, phenomenon, meteor, and of which I have said that science operates in	This bursting which dissolves what constituted form, phenomenon and meteor, and of which I have said that science

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que ce soit d'en congédier ce qui de cette rupture ferait jouissance à ce que le monde ou aussi bien l'immonde, y ait pulsion à figurer la vie.	dismiss that which would make jouissance of this rupture in that <i>le monde</i> (the world, everyone) or just as well <i>l'immonde</i> (the unclean; filthy), there has the pulsion to represent life.	be also to discharge that which of this rupture would make jouissance in that in the world (monde) as well as in filth (immonde), there is a drive to figure life?	probing its aspect, isn't it also the case that it is to expel what of this rupture might constitute jouissance, in that the world [<i>le monde</i>] or equally the filth [<i>l'immonde</i>] has a drive there to give shape to life?	operates in cracking their aspect, is it not also the case that it is by dismissing therefrom what from this bursting would constitute jouissance in that <i>le monde</i> , the world, or even <i>l'immonde</i> , filth, has a drive therein to figure life?
Ce qui de jouissance s'évoque à ce que se rompe un semblant, voilà ce qui dans le réel se présente comme ravinement.	55. That which is evoked of jouissance in that a semblance is torn; that is what is presented in the real as erosion (ravinement).	What is evoked of jouissance insofar as a semblant is broken, this is what in the real presents itself as a furrowing.	What is evoked of jouissance insofar as a semblance is broken, this is what is presented in the real as gulying.	What is evoked of jouissance on the breaking of a semblant, this is what presents itself in the real as a gulying
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	56. It is from the same effect that writing is, in the real, the erosion [ravinement] of the signified, which rained down from the semblance inasmuch as it forms the signifier. Writing does not calque [trace] the latter [signifier], but rather its effects of language, what is forged by whoever speaks it. It (writing) only goes back up there in taking a name there, as it happens to those effects among the things which the	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	It is of the same effect that writing is in the real the gulying of the signified, what has rained down from semblance in as much as it constitutes the signifier. Writing does not copy the signifier, but its language effects [<i>effets de langue</i>], what is forged from it by who speaks it. Writing only moves up again there by	It is by the same effect that writing is in the real the gulying of the signified, that which has rained down ¹⁶ from the semblant in so far as it constitutes the signifier. Writing does not reproduce the latter, but its language-effects, what is wrought of a language by whomsoever speaks it. Writing only returns to

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la batterie signifiante pour les avoir dénombrées.	signifying battery denominates [names] in order to have enumerated them.	the signifying battery names (dénomme) to have them numbered (dénombrées).	taking a name, as it happens to those effects amongst the things which the signifying battery denominates [<i>dénomme</i>] in having enumerated [<i>dénombrées</i>] them.	it on taking a name therefrom, just as happens to these effects amongst those things that the signifying battery denominates for having enumerated them. <i>¹⁶ TN, ce qui a plu du semblant, might also be translated as "what was pleasing in the semblant."</i>
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.	57. Later, other traces could be seen from the aeroplane (<i>a s'y soulénir en isobars</i> , be it a <i>obliquer</i> edge/incline/oblique <i>d'un remblar</i> [<i>?embantment/embankment?</i>]), traces typical of those with which the uppermost slope of the relief marked its water-courses.	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.	Later from the aircraft could be seen sustaining themselves as isobars, albeit slanting down from an embankment, other traces that were normal relative to those with which the highest inclination of the relief marked itself with water-courses.	Later from the airplane 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.
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	58. Have I not seen in Osaka the way in which the freeways are placed one on top the other like gliders come down from the sky? Moreover, the most modern architecture over there retrieves the ancient in its movement that is	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	Have I not seen in Osaka how the motorways are placed one on top of the other like gliders from the sky? Furthermore, over there the most modern architecture merges with the ancient	Did I not see in Osaka how the motorways settle one atop the other like gliders come down from the sky? Aside from the fact that over there the most modern architecture is

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l'ancienne à se faire aile à s'abattre d'un oiseau.	reminiscent of the swooping of a bird's flight.	wing felled (á s'abattre) from a bird.	to make itself into the wingbeat of a bird.	reunited with the ancient for becoming a wing for beating down from a bird.
Comment le plus court chemin d'un point à un autre se serait-il montré sinon du nuage que pousse le vent tant qu'il ne change pas de cap ? Ni l'amibe, ni l'homme, ni la branche, ni la mouche, ni la fourmi n'en eussent fait exemple avant que la lumière s'avère solidaire d'une courbure universelle, celle où la droite ne se soutient que d'inscrire la distance dans les facteurs effectifs d'une dynamique de cascade.	59. How would the shortest route/path from one point to another be shown if not from the cloud which the wind, as long as it does not change direction, pushes? The amoeba, man, the branch, the fly, the ant—none of these would have worked as an example of this before light averred itself solid from a universal curvature, that in which the right [straight line] is only sustained by inscribing (the) distance in the effective factors of a dynamics of the waterfall.	How would the shortest path from one point to another be shown if not by the cloud the wind pushes without it changing its heading? Neither the amoeba, nor man, nor the branch, nor the fly, nor the ant would have served as an example before light was proven in solidarity with a universal curvature, where the straight line only sustains itself by inscribing distance in the effective factors of a dynamic of the cascade.	How would the shortest pathway from one point to another have shown itself if not with the cloud pushed along by the wind insofar as it doesn't change its course. Neither the amoeba, nor man, nor the branch, nor the fly, nor the ant would have constituted an example before light appeared to be in solidarity with a universal curvature, the one whereby the straight line is only sustained by inscribing distance amongst the effective factors of a waterfall dynamics.	How might the shortest path from one point to another ever have made an appearance if not by the windblown cloud so long as it doesn't change course? Neither amoeba, nor man, nor bough, nor fly, nor ant could have served as an example prior to light turning out to be integral with a universal curve, in which the straight line is sustained only by inscribing distance with the effective factors of a cascade dynamics.
Il n'y a de droite que d'écriture, comme d'arpentage que venu du ciel.	60. There is right [straight line] only from a writing, as there is land-surveying only from the sky.	There is no straight line except in writing, as if from a surveying come from heaven.	There is but a straight line by virtue of writing, as there is only land surveying coming from the sky.	There can be no straight line except by dint of writing, nor metes and bounds except by dint of skyfall.

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<p>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]</p>	<p>61. But writing, like land-surveying, are [sic] artefacts to inhabit only language. How shall we forget this when our science is only operational from a streaming [ruissellement] of little letters and combined graphics?</p>	<p>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?</p>	<p>But writing as well as land surveying are artifacts in that they inhabit only language. How could we forget it when our science is only operative through a shimmering course of small letters and graphics combined with each other?</p>	<p>But 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 devised little letters and graphics?</p>
<p>Sous le pont Mirabeau certes, comme sous celui dont une revue qui fut la mienne se fit enseigne, à l’emprunter ce pont-oreille à Horus Apollo, sous le pont Mirabeau, oui, coule la Seine primitive, et c’est une scène telle qu’y peut battre le V romain de l’heure cinq (cf. <i>L’Homme aux loups</i>). Mais aussi bien n’en jouit-on qu’à ce qu’y pleuve la parole d’interprétation.</p>	<p>62. Under the Mirabeau bridge (<i>sous le pont Mirabeau</i>) certainly, as under the one of which a review which was mine made itself the teaching, in lending this <i>pont-oreille</i> [bridge-ear] to Horus-Apollo; under the Mirabeau bridge, yes, flows the primitive Seine, and it is a scene such that the Roman V can here be formed from the hour five (cf <i>The Wolf Man</i>). But also one can only <i>jouir</i> as a result from this in that the word of interpretation should rain down here.</p>	<p>Under the Mirabeau bridge certainly, as under that of which a revue of mine made an insignia, borrowing it from the eared-bridge of Horus Apollo, under the Mirabeau bridge, yes, flows the primitive Seine, and it is a scene such as can beat the Roman V of the fifth hour (cf. <i>The Wolfman</i>). But, also, one only enjoys it inasmuch as the speech of interpretation rains there.</p>	<p><i>Sous le pont Mirabeau</i> certainly, as under that with which a journal which was mine made a signboard for itself, borrowing this ear-bridge from Horapollo, <i>sous le pont Mirabeau</i>, yes, <i>coule la Seine primitive</i>, and it is a scene such that the Roman V of the fifth hour (see <i>The Wolf Man</i>) may strike there. But then again one only enjoys it if the speech of interpretation rains down there.</p>	<p><i>Sous le pont Mirabeau</i>, certainly, just like under the bridge which a journal that once was mine made its ensign, borrowing this ear-bridge from Horapollo, 'neath the Mirabeau bridge, yes indeed, flows the primal Seine, and it's a scene such that the Roman V of the fifth hour can beat therein [cf. <i>The Wolf man</i>]. But still, one only derives jouissance from it when the word of</p>

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				interpretation rains upon it.
Que le symptôme institue l'ordre dont s'avère notre politique, implique d'autre part que tout ce qui s'articule de cet ordre soit passible d'interprétation.	63. That the symptom institutes the order from which our politics acknowledges/avers/vows itself, implies on the other hand that everything that is articulated of this order is passible to interpretation.	That the symptom institutes the order admitted by our politics, implies on the other hand that all that articulates itself of this order be liable to interpretation.	That the symptom institutes the order which our politics confirm implies on the other hand that all that is being articulated of this order is liable to interpretation.	The fact that the symptom establishes the order to which our politics shows itself to belong implies on the other hand that everything that is expressed of this order is liable to interpretation.
C'est pourquoi on a bien raison de mettre la psychanalyse au chef de la politique. Et ceci pourrait n'être pas de tout repos pour ce qui de la politique a fait figure jusqu'ici, si la psychanalyse s'en avérait avertie	64. This is why one is quite right in putting psychoanalysis ahead of politics. And this could not be at all resolved for whoever made everything of politics up until now, if psychoanalysis acknowledged itself warned of this.	This is why one has good reason to put psychoanalysis at the head of politics. And it might not make for the complete repose of what has made a figure in politics until now, if psychoanalysis would admit itself warned (s'en avérait avertie).	This is why one is indeed right in putting psychoanalysis at the head of politics. And this may not be an easy task at all for what has hitherto passed for politics, if psychoanalysis appeared to be informed of it.	This is why one is quite right to put psychoanalysis to the forefront of politics (<i>au chef de la politique</i>). And this might prove not to be very comfortable for what has served as a model in terms of politics up till now, if psychoanalysis turned out to be aware of it.
Il suffirait peut-être, on se dit ça sans doute, que de l'écriture nous tirions un autre parti que de tribune ou de tribunal, pour que	65. It would be enough perhaps, one says to oneself, that we should make use of something other of writing than of the tribune or of the tribunal, in order that other	It will suffice perhaps, one tells oneself this no doubt, that from writing we turn to account something other than the tribune or the tribunal, so that other	It would perhaps suffice, one no doubt tells oneself, if we were to take another advantage from writing than that of the tribune or the	It would perhaps be enough, no doubt this is what people are saying to themselves, for us to turn writing to another account [<i>part</i>] than

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s’y jouent d’autres paroles à nous en faire le tribut.	words should be at play there to pay us the tribute.	words might come into play for us to pay tribute to.	tribunal, so that other words play therein, making us pay tribute in it.	tribune or tribunal, so that other words might be at play therein, at the cost of our constituting the tribute.
Il n’y a pas de métalangage, mais l’écrit qui se fabrique du langage est matériel peut-être de force à ce que s’y changent nos propos.	66. There is no metalanguage, but the written which is fabricated from language is material, perhaps forcibly so, perhaps by necessity, in that our words are changed therein.	There is no metalanguage, but the written that is fabricated from language is perhaps the material by force of which our arguments change themselves.	There is no meta-language, but the written form [<i>l’écrit</i>] that is being fabricated by language is material perhaps strong enough for our words [<i>propos</i>] to change there.	There is no such thing as metalanguage, but the writing that is fabricated from language is material perhaps for forcing our utterances to change therein.
Est-il possible du littoral de constituer tel discours qui se caractérise de ne pas s’émettre du semblant ? Là est la question qui ne se propose que de la littérature dite d’avant-garde, laquelle est elle-même fait de littoral : et donc ne se soutient pas du semblant, mais pour autant ne prouve rien que la cassure, que seul un discours peut produire, avec effet de production.	67. Is it possible for the littoral to constitute a discourse such that it is characterized by not being emitted from the semblance? That is the question which is only posed of so-called avant-garde literature, which is itself made of the littoral: and thus does not sustain itself by the semblance; but for all that does not prove anything but the caesura, which only a discourse can produce, with the effect of production.	Is it possible from the littoral to constitute a discourse such as characterizes itself as not being emitted from the semblant? There is the question only proposed by the literature called avant-garde, which is itself made of the littoral: and thus does not sustain itself by the semblant, but for all that proves nothing but the breakage, which only a discourse can produce, with an effect of production.	Is it possible to constitute such a discourse on the littoral which is characterized by not being emitted from semblance? That’s the question that is only put forward by the so-called avant-garde literature, which is in itself a littoral fact: and thus not sustained by semblance, but for all that not proving anything but the breakage, which only a discourse can produce, with an effect of production.	Is it possible to constitute from the littoral a discourse that is characterised by not being emitted from semblance? Here lies the question that is raised solely of the literature known as avant-garde, which is itself made up of the littoral: and is therefore not supported by semblance, but for all that substantiates nothing but the break, which only a discourse

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				can produce, with an effect of production.
Ce à quoi semble prétendre une littérature en son ambition de <i>lituraterrir</i> , c'est de s'ordonner d'un mouvement qu'elle appelle scientifique.	68. What literature, in its ambition to <i>lituraterrir</i> , seems to pretend to is to order itself from a movement which it calls scientific.	This to which a literature seems to aspire in its ambition to <i>lituraterre</i> , is to order itself from a movement it calls scientific.	What a literature in its ambition to land the erasure [<i>lituraterrir</i>] seems to aspire to, is to being under orders from a movement it calls scientific.	That to which a literature in its ambition to land on <i>lituraterrain</i> seems to aspire is to be ordained by a movement that it calls scientific.
Il est de fait que l'écriture y a fait merveille et que tout marque que cette merveille n'est pas près de se tarir.	69. It is a fact that writing here is a miracle and that everything indicates that this miracle is nowhere near running dry.	It is a fact that writing has made a marvel there and that everything marks that this marvel is not about to be silenced.	It is a fact that writing has done wonders there and that everything indicates that this wonder is not close to running dry.	It is a fact that writing has worked wonders here and that everything marks that these wonders are not about to run dry.
Cependant la science physique se trouve, va se trouver ramenée à la considération du symptôme dans les faits, par la pollution de ce que du terrestre on appelle, sans plus de critique de l' <i>Umwelt</i> , l'environnement : c'est l'idée d'Uexküll behaviourisée, c'est-à-dire crétinisée.	70. Nevertheless, physical science finds itself, is going to find itself, brought to the consideration of the symptom in facts, through the pollution of that of the earth which one calls, without more criticism of the <i>Umwelt</i> , the environment: it is the idea Uexküll behaviorised, that is to say, cretinised.	However, physical science finds itself, is going to find itself, led back to the consideration of the symptom in the facts, by the pollution of what of the terrestrial we call, without further critique of the <i>Umwelt</i> , the environment: this is Uexküll's idea behaviorised, which is to say, cretinised.	Nonetheless, physical science finds itself, is going to find itself being brought back to the consideration of the symptom in facts, through the pollution of what of the terrestrial is called, without further criticism of the <i>Umwelt</i> , the environment: it is Uexküll's idea behaviourized, that is to say cretinized.	And yet physical science finds itself, is going to find itself ¹⁷ brought back to considering the symptom in the very facts, by the pollution of what in terms of the terrestrial, without additional critique of the <i>Umwelt</i> , has been called the environment: this is Uexküll's idea behaviourised, that is to say, cretinised.

Autres écrits; Éditions du Seuil; Paris, 2001, pp. 11-20 & Pas-tout Lacan	Freudian School of Melbourne translation	Jack Stone translation	Dany Nobus translation	Beatrice Khiara-Foxton and Adrian Price translation
				¹⁷ TN <i>se trouve, va se trouver</i> , is loosely homophonic with <i>se trouve à se trouver</i> : thus, "finds itself having to find itself".
<p>Pour lituraterrir moi-même, je fais remarquer que je n'ai fait dans (9) le ravinement qui l'image, aucune métaphore. L'écriture est ce ravinement même, et quand je parle de jouissance, j'invoque légitimement ce que j'accumule d'auditoire : pas moins par là celles dont je me prive, car ça m'occupe. [18]</p>	<p>71. In order to <i>lituraterrir</i> myself, I bring to your attention that I have made [?man?], in the erosion [ravinement] which is its image, no metaphor. Writing is this very erosion [ravinement], and when I speak of <i>jouissance</i>, I legitimately invoke that which I accumulate by way of audiences: no less by this, those of which I am deprived, for that concerns me.</p>	<p>To lituraterre myself, I make remarked that I have not made in the furrowing which images it any metaphor. Writing is this furrowing itself, and when I speak of <i>jouissance</i>, I invoke legitimately what I accumulate from my audience: no less by that from those of whom I deprive myself, for this occupies me.</p>	<p>To land the erasure [<i>lituraterrir</i>] myself, I bring to your attention that in the gullying which gives an image of it I have made no metaphor whatsoever. Writing is this gullying itself, and when I talk about <i>jouissance</i>, I invoke legitimately what I accumulate of an audience: no less through those I deprive myself of, for that concerns me.</p>	<p>In landing on lituraterrain myself, let me point out that I have made no metaphors in the gullying that images it. Writing is this very gullying, and when I speak of <i>jouissance</i>, I legitimately invoke what I accumulate by way of an audience: no less in doing so those I deprive myself of, for this keeps me busy.</p>
<p>Je voudrais témoigner de ce qui se produit d'un fait déjà marqué : à savoir celui d'une langue, le japonais, en tant que la travaille l'écriture.</p>	<p>72. I should like to testify to that which is produced from an already marked fact: namely that of a language, Japanese, inasmuch as writing is at work there.</p>	<p>I would like to testify to what is produced from a fact already marked: to wit, that of a language, Japanese, insofar as a writing works it.</p>	<p>I would like to testify to what is being produced of an already noted fact: notably that of a language [<i>langue</i>], Japanese, insofar as writing works it over.</p>	<p>I would like to testify to what is produced of a fact indicated above: namely, that of a language, Japanese, in as much as writing works it.</p>

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<p>Qu'il y ait inclus dans la langue japonaise un effet d'écriture, l'important est qu'il reste attaché à l'écriture et que ce qui est porteur de l'effet d'écriture y soit une écriture spécialisée en ceci qu'en japonais elle puisse se lire de deux prononciations différentes : en <i>on-yomi</i> sa prononciation en caractères, le caractère se prononce comme tel distinctement, en <i>kun-yomi</i> la façon dont se dit en japonais ce qu'il veut dire.</p>	<p>73. That an effect of writing be included in the Japanese language, the important thing is that the effect remain attached to the writing and that that which is the bearer of the effect of writing be a specialised writing in that in Japanese it {writing} may be read with two different pronunciations: in <i>on-yomi</i> it's pronunciation by character, the character being pronounced distinctly as such; in <i>kun-yomi</i>, the manner in which what it means is pronounced in Japanese.</p>	<p>If there be included in the Japanese language an effect of writing, the important thing is that this effect remain attached to writing and that that which is the carrier of the effect of writing is there a specialized writing in that in Japanese it can be given two different pronunciations: in <i>on-yomi</i> its pronunciation as character, the character is pronounced as such distinctly, in <i>kun-yomi</i> the fashion in which is said in Japanese what the character means.</p>	<p>That an effect of writing is included in the Japanese language [<i>langue</i>], the important thing is that the effect remains attached to writing and that what is the carrier there of the effect of writing is a specialized writing, in that it can be read in Japanese with two different pronunciations: in <i>on-yomi</i> its pronunciation as character, the character is pronounced distinctly as such, in <i>kun-yomi</i> the way in which is being said in Japanese what it means.</p>	<p>That there should be included in the Japanese language a writing-effect, the import lies in the fact that this effect remains attached to writing and that what conveys the writing-effect in it is a specialised kind of writing in so far as in Japanese the latter can be read with two different pronunciations: in <i>on'yomi</i> its character pronunciation¹⁸, the character is pronounced distinctly as such, in <i>kun'yomi</i> the way in which what it means in Japanese is said ¹⁸ TN <i>en caractère</i> instead of <i>prononciation en caractères</i>, thus preferring the original 1971 publication over the 2001 reprint.</p>
<p>Ça serait comique d'y voir désigner, sous prétexte que le caractère est lettre, les épaves du signifiant</p>	<p>74. It would be comical to see designated here, on the pretext that the character is the letter, the flotsam of the</p>	<p>It would be comical to see designated there under the pretext that the character is a letter, the flotsam of the</p>	<p>It would be comical to see being designated there, under the pretext that the character is</p>	<p>It would be comical to see designating therein, on the pretext that the character is a letter, the</p>

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<p>courant aux fleuves du signifié. C'est la lettre comme telle qui fait appui au signifiant selon sa loi de métaphore. C'est d'ailleurs : du discours, qu'il la prend au filet du semblant.</p>	<p>signifier flowing towards the rivers of the signified. It is the letter as such which supports the signifier according to its laws of metaphor. It is from elsewhere, from discourse, that the signifier takes the letter from the net of semblance.</p>	<p>signifier flowing in the rivers of the signified. It is the letter as such that supports the signifier according to its law of metaphor. This is from elsewhere: from discourse, as it takes the letter in the net of the semblant.</p>	<p>letter, the flotsam of the signifier flowing in the streams of the signified. It is the letter as such which offers support to the signifier according to its law of metaphor. It is from elsewhere: from discourse, that the signifier takes the letter in the net of semblance.</p>	<p>flotsam of the signifier coursing downstream to the rivers of the signified. It is the letter as such that provides support for the signifier in keeping with its law of metaphor. It's from elsewhere: from discourse, that the signifier ensnares the letter in the net of semblance.¹⁹ ¹⁹ TN <i>filet</i> is at once "trickle", "net" and, as in English, "fillet". Derived from the Latin <i>filum</i>, the feature common to the various significations is the finely delineated contour.</p>
<p>Elle est pourtant promue de là comme référent aussi essentiel que toute chose, et ceci change le statut du sujet. Qu'il s'appuie sur un ciel constellé, et non seulement sur le trait unaire, pour son identification fondamentale, explique qu'il ne puisse prendre</p>	<p>75 The letter is, however, promoted from there as referent as essential as every thing, and this changes the status of the subject. That he supports himself upon a constellated sky, and not merely upon the <i>trait unaire</i> (unitary mark); for his fundamental identification, explains that he can only take support from the You; that is to</p>	<p>The letter is however promoted from there as a referent as essential as anything, and this changes the status of the subject. That the subject is supported by a constellated heaven, and not only by the trait unaire, for its fundamental identification, explains that it can only take support from the <i>Tu</i>,</p>	<p>From there the letter is nevertheless promoted as a referent as essential as anything, and this changes the status of the subject. That the subject takes support from a constellated sky, and not merely from the unary trait, for its fundamental identification, explains why it can only take</p>	<p>The letter is nonetheless promoted from there as a referent that is as essential as every which thing, and this changes the status of the subject. That the latter draws on a constellated sky, and not only on the unary trait, for his fundamental</p>

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appui que sur le Tu, c'est-à-dire sous toutes les formes grammaticales dont le moindre énoncé se varie des relations de politesse qu'il implique dans son signifié.	say in all the grammatical forms by which the least enunciation is varied according to the relations of politeness which it implies in its signified.	which is to say, under all the grammatical forms by which the least statement varies itself from the relations of politesse it implies in its signified.	support from the You [Tu], that is to say in all the grammatical forms with which the slightest statement is varied by the relations of politeness it implies in its signified.	identification, explains that he can rely only on the thou, that is to say, in all the grammatical forms of which the least statement varies according to the relations of courtesy that it implies in what is signified.
La vérité y renforce la structure de fiction que j'y dénote, de ce que cette fiction soit soumise aux lois de la politesse.	76. Truth here reinforces the structure of fiction which I denote here, in that this fiction is subjected to the laws of politeness.	The truth reinforces there the structure of fiction I denote in it, in that this fiction is submitted to the laws of politeness.	Truth reinforces in it the structure of fiction I denote there, in that this fiction is being subjugated to the laws of politeness.	Truth reinforces therein the structure of fiction I denote within it, in that this fiction is subject to the laws of courtesy.
Singulièrement ceci semble porter le résultat qu'il n'y ait rien à défendre de refoulé, puisque le refoulé lui-même trouve à se loger de la référence à la lettre.	77. Singularly this seems to carry the result that there is nothing of the repressed to defend, since the repressed itself finds its lodgement from reference to the letter.	Singularly this seems to bring the result that there is nothing to defend of a repressed, since the repressed itself finds its lodging by reference to the letter.	Curiously, this seems to carry the result that there is nothing repressed to defend, since the repressed itself finds a lodging with the reference to the letter.	Oddly enough, this seems to bear the result that there is nothing of the repressed to forbid, since the repressed succeeds in housing itself in the reference to the letter.
En d'autres termes le sujet est divisé comme partout par le langage, mais un de ses registres peut se satisfaire de la référence à	78. In other terms, the subject is divided, as everywhere, by language, but one of his registers may be satisfied by reference to writing and the other by speech.	In other terms the subject is divided as everywhere by language (langage), but one of its registers can be satisfied by reference to	In other words, the subject is divided as everywhere by language, but one of its registers can satisfy itself with the	In other terms, the subject is divided as he is everywhere by language, but one of its registers can have its

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l'écriture et l'autre de la parole.		writing and the other by speech.	reference to writing and the other with speech.	fill of the reference to writing and the other of speech.
C'est sans doute ce qui a donné à Roland Barthes ce sentiment enivré que de toutes ses manières le sujet japonais ne fait enveloppe à rien. <i>L'empire des signes</i> , intitule-t-il son essai voulant dire : L'empire des semblants.	RGK This paragraph is missing from the Freudian School of Melbourne translation.	This is without doubt what has given Roland Barthes the giddy feeling (sentiment enivré) that of all its manners the Japanese subject makes an envelope for nothing. The empire of signs, he titles his essay, meaning: empire of semblants. ¹³ ¹³ TN. In <i>The Empire of Signs</i> (New York: Hill and Wang, 1982), trans. Richard Howard, Barthes argues that "in Japanese, the proliferation of functional prefixes and the complexity of enclitics suppose that the subject advances into utterance through certain precautions, delays, and insistences whose final volume (we can no longer speak of a simple line of words) turns the subject, precisely, into a great envelope empty of speech, and not that dense kernel which is supposed to direct our sentences, from outside and from above, so that what	his is no doubt what has given Roland Barthes the inebriated feeling that in all his manners the Japanese subject envelops nothing. The empire of signs, he entitles his essay, wanting to say: empire of semblances.	No doubt this is what gave Roland Barthes the inebriating feeling that in his every manner the Japanese subject constitutes an envelope for nothing. <i>Empire of Signs</i> ²⁰ , he entitles his essay meaning: empire of semblants ²⁰ TN The 2001 reprint modifies the 1971 publication by italicising and capitalising the title of the book. We have retained this modification here.

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		<p>seems to us an excess of subjectivity (Japanese, it is said, articulates impressions not affidavits) is much more a way of diluting, of hemorrhaging the subject in a fragmented, particled language diffracted to emptiness" (7). Barthes, in effect, reduces the envelope constituted by Japanese manners, linguistic and otherwise, to the temporality of the preparation of tempura, the product or content of which is a virtual nothing whose "real name would be the interstice without specific edges, or again: the empty sign" (26).</p>		
<p>Le japonais, m'a-t-on dit, la trouve mauvaise. Car rien de plus distinct du vide creusé par l'écriture que le semblant. Le premier est godet prêt toujours à faire accueil à la jouissance, ou tout au moins à l'invoquer de son artifice. [19]</p>	<p>80. Japanese, I have been told, finds this bad. For there is nothing more distinct from the emptiness hollowed out by writing than the semblance. The first is the goblet always ready to welcome <i>jouissance</i> or at least to invoke it by its artifice.</p>	<p>The Japanese, I have been told, find it bad. For nothing is more distinct from the void hollowed by writing than the semblant. The former is a bucket always ready to receive <i>jouissance</i>, or at least to invoke it by its artifice.</p>	<p>The Japanese person, I have been told, does not like it. For there is nothing more distinct from the void carved out by writing than semblance. The former is a goblet always ready to welcome <i>jouissance</i>, or at the least to invoke it by its artifice.</p>	<p>I was told the Japanese find this envelope poor. For nothing is more distinct from the void hollowed out by writing than the semblant. The former is a crock ever ready to accommodate <i>jouissance</i>, or at the very least to invoke it through its artifice.</p>

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<p>D'après nos habitudes, rien ne communique moins de soi qu'un tel sujet qui en fin de compte ne cache rien. Il n'a qu'à vous manipuler : vous êtes un élément entre autres du cérémonial où le sujet se compose justement de pouvoir se décomposer. Le bunraku, théâtre des marionnettes, en fait voir la structure tout ordinaire pour ceux à qui elle donne leurs mœurs elles-mêmes.</p>	<p>81. According to our habits, nothing communicates less of itself than such a subject who in the end hides nothing. He has only to manipulate you: you are an element among others of the ceremonial in which the subject composes himself precisely in order to be able to decompose himself. The <i>bunraku</i>, the puppet theatre, reveals the very ordinary structure of this for those to whom it gives their very custom.</p>	<p>In keeping with our customs, nothing communicates less of itself than such a subject that in the final analysis hides nothing. It has only to manipulate you: you are an element among others of a ceremonial where the subject composes itself precisely in being able to decompose itself. The bunraki, theater of marionettes, reveals the structure quite ordinary for those to whom it gives their manners themselves.</p>	<p>According to our customs, nothing communicates less of itself than such a subject which at the end of the day hides nothing. It only has to manipulate you: you are an element amongst others of the ceremonial where the subject is composed precisely by being able to decompose itself. <i>Bunraku</i>, theatre of marionettes, makes visible the quite ordinary structure of this for those to whom this structure gives their mores themselves.</p>	<p>According to our customs, nothing communicates less of oneself than a subject such as this who ultimately conceals nothing. He has only to manipulate you: you are one element amongst others of the ceremonial in which the subject is composed precisely through being able to decompose himself. <i>Bunraku</i>, puppet theatre, makes its altogether ordinary structure visible for those to whom the latter imparts their very mores.</p>
<p>Aussi bien, comme au <i>bunraku</i> tout ce qui se dit pourrait-il être lu par un récitant. C'est ce qui a dû soulager Barthes. Le Japon est l'endroit où il est le plus naturel de se soutenir d'un ou d'une interprète, justement de ce qu'il ne</p>	<p>82. This is/as well, for at the <i>bunraku</i> every thing said may also be read by a narrator. This must have relieved Barthes. Japan is the place where it is most natural to depend on an interpreter, precisely in that it does not necessitate interpretation.</p>	<p>Moreover, as in the bunraki, all that is said might be read by a narrator. This might have comforted Barthes. Japan is the place where it is most natural to be sustained by an (d'un ou d'une) interpreter, precisely in that</p>	<p>Also, as in the <i>bunraku</i> everything that is said could be read by a narrator. This is what must have comforted Barthes. Japan is the place where it is most natural to let oneself be supported by a male or female interpreter,</p>	<p>Likewise, as in <i>bunraku</i> everything that is said could be read out by a reciter. This is what must have relieved Barthes. Japan is the place where it is utterly natural to support oneself with an interpreter or</p>

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nécessite pas l'interprétation		it does not necessitate interpretation.	precisely in that interpretation is not necessary.	interpretes, precisely in that it does not necessitate interpretation.
. C'est la traduction perpétuelle faite langage.	83. It is perpetual translation made language.	It is perpetual translation made language.	It is perpetual translation made language.	'Tis perpetual translation made language
Ce que j'aime, c'est que la seule communication que j'y aie eue (hors les Européens avec lesquels je sais manier notre malentendu culturel), c'est aussi la seule qui là-bas comme ailleurs puisse être communication, de n'être pas dialogue : à savoir la communication scientifique.	84. What pleases me is that the only communication that I had there (besides the Europeans with whom I know how to manage our cultural <i>malentendu</i>) is also the only one which—there as elsewhere—can be communication, in not being dialogue: namely scientific communication.	What I like, is that the only communication I might have had there (other than with Europeans with whom I know how to handle our cultural misunderstanding), is also the only one that there as elsewhere might be communication, in not being dialogue: to wit, scientific communication.	What I love, is that the only communication I have had there (apart from the Europeans with whom I know how to handle our cultural misunderstanding), is also the only one which there, as elsewhere, might be communication, in being not a dialogue: namely scientific communication.	What I like is that the only communication that occurred there for me (besides the Europeans with whom I know how to handle our cultural misunderstanding) is also the only kind that over there as elsewhere can be communication, in not being dialogue: namely, scientific communication.
Elle poussa un éminent biologiste à me démontrer ses travaux, naturellement au tableau noir. Le fait que, faute d'information, je n'y compris rien, n'empêche pas d'être valable ce qui restait écrit là. Valable	85. It urged an eminent biologist to show me his work, naturally at the blackboard. The fact that, being uninformed, I understood nothing, does not prevent what remained written there from being valuable. Valuable for the molecules from which my	It impelled an eminent biologist to demonstrate to me his labors, on a blackboard naturally. The fact that, for lack of information, I understood nothing of it, did not prevent what remained written there from being	It prompted an eminent biologist to demonstrate his work to me, on the blackboard of course. The fact that, through lack of information, I couldn't understand a thing, does not preclude that what remained	The latter prompted an eminent biologist to demonstrate his work to me, naturally on the blackboard. The fact that, for want of information, I understood nothing of it does not prevent what

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pour les molécules dont mes descendants se feront sujets, sans que j'aie jamais eu à savoir comment je leur transmettais ce qui rendait vraisemblable qu'avec moi je les classe, de pure logique, parmi les êtres vivants.	descendants will make themselves subjects, without my ever having had to know how I would transmit to them that which made it credible that I class them, along with me, by pure logic, among living beings.	valuable. Valuable for the molecules of which my descendants will make themselves subjects, without my ever having had to know how I transmitted to them what rendered it plausible that I class them with me, from pure logic, among the living beings.	written there is valid. Valid for the molecules from which my descendants will make themselves subject, without my ever having had to know how I was transmitting to them what rendered probable that alongside myself I catalogue them, through pure logic, amongst the living beings.	remained written up there from being valid. Valid for the molecules of which my descendants will make themselves subjects, without my ever having had to know how I transmitted to them what made it plausible for me to classify them with myself, through pure logic, amongst living beings.
Une ascèse de l'écriture ne me semble pouvoir passer qu'à rejoindre un « c'est écrit » dont s'instaurerait le rapport sexuel.	86. An ascent?[askesis] Of writing seems to me to only be able to pass by joining with an "it is written" with which sexual <i>rapport</i> (relation) would be established.	An asceticism of writing seems to me only able to succeed by rejoining an "it is written" by which would be installed the sexual rapport.	An ascesis of writing seems to me only capable of passing by meeting up again with an 'it's written', with which the sexual relationship might be installed.	An asceticism of writing seems to me to be admissible only in joining up with a ' <i>tis written</i> ' by which the sexual relation might be established
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