

<p>RADIOPHONIE continued Question III The page numbers in brackets refer to the page numbers at the bottom of the page in the Scilicet 2/3 volume.</p>	<p>Anthony Chadwick Translation</p>	<p>Jack W. Stone Translation</p>
<p>QUESTION III: <i>L'une des articulations possibles entre psychanalyse et linguistique ne serait-elle pas le privilège accordé à la métaphore et à la métonymie, par Jakobson sur le plan linguistique, et par vous sur le plan psychanalytique?</i></p>	<p>QUESTION III : Would one of the possible articulations between psychoanalysis and linguistics not be the privilege accorded to metaphor and metonymy, by Jakobson for linguistics, and by you for psychoanalysis?</p>	<p><i>QUESTION III : Would not one of the possible articulations between psychoanalysis and linguistics be the privilege accorded to metaphor and to metonymy, by Jakobson on the linguistic plane, and by you on the psychoanalytic plane?</i></p>
<p>RÉPONSE : Je pense que, grâce à mon séminaire de Sainte-Anne dont sort celui qui a traduit Jakobson en français, plus d'un de nos auditeurs en ce moment sait comment la métaphore et la métonymie sont par Jakobson situées de la chaîne signifiante : substitution d'un signifiant à un autre pour l'une, sélection d'un signifiant dans sa suite pour l'autre. D'où résulte (et seulement là chez Jakobson : pour moi le résultat est autre) : que la substitution se fait de similarités, la sélection de contigus. [67]</p>	<p>RESPONSE : I think that, thanks to my seminar at St-Anne's from which comes the one who translated Jakobson into French, more than one of our listeners at the moment knows how metaphor and metonymy are situated by Jakobson from the signifying chain : substitution of one signifier for another in one case, selection of one signifier in its train for the other. From which results (and only there for Jakobson : for me the result is different) that the substitution is made on the basis of similarities, the</p>	<p>ANSWER : I think that, thanks to my seminar at Sainte-Anne from which emerged the one who translated Jakobson into French, more than one of our listeners knows at this moment how metaphor and metonymy are situated by Jakobson with the signifying chain: substitution of one signifier for another for the one, the selection of one signifier in its sequence for the other. From which results (and only for Jakobson: for me the result is different): that the substitution is</p>

	<p>selection from contiguous elements. [67]</p>	<p>made from similarities, the selection from contiguities. [67]</p>
<p>C'est qu'il s'agit d'autre chose que du <i>lecton</i>, de ce qui rend lisible un signifié, et qui n'est pas rien pour maintenir la condition stoïcienne. Je passe : c'est ce que j'ai dénommé du point de capiton, pour illustrer ce que j'appellerai l'effet Saussure de disruption du signifié par le signifiant, et préciser ici qu'il répondait tout juste à mon estime de l'audience-matelas qui m'était réservée, bien entendu d'être à Sainte-Anne, quoique composée d'analystes.</p>	<p>It's that it is a question of something other than <i>lecton</i>, of that which makes readable a signified, and which is not nothing to maintain the stoic condition. I move on : it's what I have called the quilting point, to illustrate what I will call the Saussure effect of disruption of the signified by the signifier, and to make clear here that it was just what was needed in my estimation of the audience-matress that had been reserved for me, of course from being at St. Anne's, although composed of analysts.</p>	<p>It is that it is a question there of something other than the <i>lecton</i>^{rgk}, of what renders a signified readable, and which is not for nothing for maintaining the stoic condition. I pass: this is what I have named with the <i>point de capiton</i>, to illustrate what I will call the Saussure effect of disruption of the signified by the signifier, and to specify here that it responded quite exactly to my esteem for the audience-matress reserved for me, of course from being at Sainte-Anne, although composed of analysts.</p> <p>Rgk : Lacan comments at several places in his works on the Stoic terminology of signifier</p>

		<p>(<i>sêmainon</i>) – signified (<i>sêmainomenon</i>) – sayable (<i>lekton</i>). Mostly his comments boil down to the idea that the sayable is a “quilting point,” or object (a), or the psychoanalyst himself/herself — all variations on the same thing, more or less. Take the introduction to the 1970 edition of <i>Écrits</i>, where Lacan suggests: “You see that this <i>lekton</i> can’t be easily translated. People set it aside, they play around for a while with the signified, more accessible and comfortable for those who encounter it, in the illusion that they’re thinking something that’s worth more than a bit of tripe.” https://stoicisms.wordpress.com/2014/11/07/stoic-sayables-and-lacan/</p>
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<p>Il fallait un peu crier pour se faire entendre d'une troupe où des fins diverses de dédouanement faisaient noeud chez certains. Conformément au style nécessité pour cette époque par les vaillances don't la précédents avait su se garer.</p>	<p>I had to shout a little to make myself heard by a troop in which various purposes of passing through customs made a knot for some of them. In conformity with the style required for that period by the valences from which the preceding one had been able to shield itself.</p>	<p>I had to shout a little to make myself heard by a troop where diverse ends of customs clearance made a knot for certain of them. In conformity with a style necessitated for this epoch by the braveries the preceeding had known to steer clear of.</p>
<p>Et ce n'est pas pour rien que j'ai introduit mon point de capiton du jeu des signifiants dans les réponses faites par Joad au collaborateur Abner, acte I, scène i d'<i>Athalie</i> : résonance de mon discours procédant d'une corde plus sourde à les intéresser.</p>	<p>And it's not for nothing that I introduced my quilting point from the play of signifiers in the responses made by Joad to the collaborator Abner, Act I, scene i of <i>Athalie</i> : the resonance of my discourse proceeding from a string more muted to interest them.</p>	<p>And it is not for nothing that I introduced my <i>point de capiton</i> from the game of signifiers in the responses made by Joad to the collaborator Abner, act I, scene 1 of <i>Athalie</i>: a resonance of my discourse proceeding from a chord more silent in concerning them.</p>

Un lustre franchi, quelqu'un se rue à faire du point de capiton qui l'avait retenu sans doute, l' « ancrage » que prend le langage dans l'inconscient. Le dit inconscient à son gré, soit à l'opposé le plus impudent de tout ce que j'avais articulé de la métaphore et de la métonymie, le dit inconscient s'appuyant du grotesque figuratif du chapeau de Napoléon à trouver dans le dessin des feuilles de l'arbre, et motivant son goût d'en prédiquer le représentant du représentatif.

An emancipated leading light rushes in to make of the quilting point which had doubtless caught his attention the « anchoring » that language takes in the unconscious. The said unconscious off its own bat, namely at the most impudent opposite of everything I had articulated about metaphor and metonymy, the said unconscious relying on the figurative grotesque of Napoleon's hat to be found in the drawing of the leaves of the tree, and motivating his taste by predicating the representing from the representative.

A brilliance achieved (*franchi*), someone^{rgk1} rushed in to make of the *point de capiton*, which had no doubt retained him, the "anchoring" that language takes in the unconscious. Said unconscious as he wishes it, namely in the most impudent opposition to all I have articulated of metaphor and metonymy, said unconscious supporting itself by the figurative grotesque of the hat of Napoleon to be found in the drawing of leaves of a tree^{rgk2}, and motivating his taste to predicate on it the representative of the representative.

(*représentant du représentatif*).

rgk1 : See the 1960 Bonneval Colloquium paper *L'inconscient : une étude psychanalytique* par Jean Laplace et Serge Leclair on George Politzer's *Critique des fondements de la psychologie* (Paris 1928).

rgk2 For a detailed explanation of this debate and a picture of the image of Napoleon's hat in the tree, see

<http://www.lacanonline.com/index/2017/04/whats-so-unconscious-about-the-unconscious/>

<p>(Ainsi le profil d'Hitler se dégagerait-il d'enfances nées des tranchées souffertes par leurs pères lors des meudonneries du Front populaire.)</p>	<p>(In this way Hitler's profile is alleged to emerge from the childhoods born of the trenches suffered by their fathers on the occasion of the Meudon farces of the Popular Front.)</p>	<p>(Thus the profile of Hitler would emerge from childhoods born of gripes suffered by their fathers at the time of the <i>Meudoneries</i> of the Front Populaire.)</p>
<p>La métaphore et la métonymie, sans requérir cette promotion d'un efigurativité foireuse, donnaient le principe dont j'engendrais le dynamisme de l'inconscient.</p>	<p>Metaphor and metonymy, without requiring this promotion of a runny figurativity, gave the principle from which I engendered the dynamism of the unconscious.</p>	<p>Metaphor and metonymy, without requiring this promotion of a wrecked figurativity, gave the principle from which I engendered the dynamism of the unconscious.</p>
<p>La condition en est ce que j'ai dit de la barre saussurienne qui ne saurait représenter nulle intuition de proportion, ni se traduire en barre de fraction que d'un abus délirant, mais, comme ce qu'elle est pour Saussure, faire bord réel, soit à sauter, du signifiant qui flotte au signifiant qui flue.</p>	<p>The condition of it is what I said of the Saussurian bar which could not represent any intuition of proportion, nor be translated into the bar of a fraction except by some delusional abuse, but, as what it is for Saussure, to make a real edge, that is to be jumped, between the signifier which floats and the signifier which flows.</p>	<p>The condition for it is what I have said of the Saussurian bar, which cannot represent any intuition of proportion, nor be translated into a bar of a fraction except from a delusional abuse, but, as what it is for Saussure, making a real edge, to leap that is, from the signifier that floats to the signified that flows.</p>
<p>C'est ce qu'opère la métaphore, laquelle obtient un effet de sens (non pas de signification) d'un signifiant qui fait pavé dans la mare du signifié.</p>	<p>That's what the metaphor operates, which obtains an effect of sense (not of meaning) from a signifier which makes ripples in the pool of the signified.</p>	<p>This is what metaphor brings about, which obtains an effect of sense (not of signification) from a signifier that makes a cobble in the swamp of the signified.</p>

<p>Sans doute ce signifiant ne manque-t-il désormais dans la chaîne [68] que d'une façon juste métaphorique, quand il s'agit de ce qu'on appelle poésie pour ce qu'elle relève d'un faire. Comme elle s'est faite, elle peut se défaire. Moyennant quoi on s'aperçoit que l'effet de sens produit, se faisait dans le sens du non-sens : « la gerbe n'était pas avare ni haineuse » (cf. mon « Instance de la lettre »), pour la raison que c'était une gerbe, comme toutes les autres, bête à manger comme est le foin.</p>	<p>Doubtless this signifier is lacking henceforth in the chain [68] only in a way that is just metaphoric, when it is a question of what one calls poetry because it has to do with making. Since (poetry) is made, it can be unmade. And as a result one can see that the sense effect produced was being made in the sense of non-sense : « the sheaf was neither avaricious nor full of hate » (cf. my « Instance de la lettre »), for the reason that it was a sheaf, like all the others, stupid enough to be eaten like hay.</p>	<p>No doubt this signifier only lacks henceforth in the chain [68] in a precisely metaphoric fashion, when it is a question of what one calls poetry in that it arises from a making. As it is made, it can be unmade. By means of which one grasps that the effect of sense produced was made in the direction (<i>sens</i>) of non-sense: "the sheaf was neither miserly nor spiteful" (cf. my "Instance of the Letter"), for the reason that it was a sheaf, stupid to be eaten as is hay.</p>
<p>Tout autre est l'effet de condensation en tant qu'il part du refoulement et fait le retour de l'impossible, à concevoir comme la limite s'où s'instaure par le symbolique la catégorie du réel. Là-dessus un professeur ébatement induit par mes propositions (qu'il croit ailleurs contrer, alors qu'il s'en appuie contre un abus don't il s'abuse, sans nul doute à plaisir) a écrit des choses à retenir.</p>	<p>Quite different is the condensation effect in as much as it starts from repression and makes the return of the impossible, to be conceived of as the limit from which is instigated by the symbolic the category of the real. On that point, a professor obviously induced by my propositions (which he thinks moreover he is countering, whereas he relies on them against an abuse with which he abuses himself, doubtless because he likes it) has written some things worth retaining.</p>	<p>Completely different is the effect of condensation inasmuch as it takes its departure from repression and constitutes the return of the impossible, to be conceived of as the limit by which the category of the real is installed by the symbolic. On that a professor obviously induced by my propositions (which he moreover believes himself to contradict, while he is supported by them against an abuse by which he is abused, no doubt taking pleasure in it), has written some things to be retained.</p>

<p>Au-delà de l'illustration du chapeau à trouver dans les feuillages de l'arbre, c'est de la feuillure de la page qu'il matérialise joliment une condensation dont l'imaginaire s'élide d'être typographique : celle qui des plis du drapeau fait lire : rêve d'or, les mots qui s'y disloquent d'y écrire portés à plat : révolution d'octobre.</p>	<p>Beyond the illustration of the hat to be found in the foliage of the tree, it is from the leafing of the page that he materializes nicely a condensation from which the imaginary elides itself by being typographical : the one which from the folds of the flag reads « golden dream », words dislocated from those written on the flag when flat : « October revolution. »</p>	<p>Beyond the illustration of the hat in the leaves of the tree, it is from the leafing of the page that he prettily materializes a condensation from which the imaginary is elided from being typographical: that which some folds in the curtain make read: golden dream, the words dismantled to write there, borne flat: Revolution of October.</p>
<p>Ici l'effet de non-sens n'est pas retroactif dans le temps, comme c'est l'ordre du symbolique, mais bien actuel, le fait du réel.</p>	<p>Here the effect of non-sense is not retroactive in time, since it is the order of the symbolic, but indeed current, the fact of the real.</p>	<p>Here the effect of non-sense is not retroactive in time, as is the order of the symbolic, but indeed current (<i>actuel</i>), the fact of the real.</p>
<p>Indiquant pour nous que le signifiant ressurgit comme couac dans le signifié de la chaîne supérieure à la barre, et que s'il en est déchu, c'est d'appartenir à une autre chaîne signifiante qui ne doit en aucun cas recouper la première, pour ce qu'à faire avec elle discours, celui-ci change, dans sa structure.</p>	<p>Indicating for us that the signifier pops up like a false note in the chain of the signified above the bar, and that if it has fallen down from there, it's because it belongs to another signifying chain which must not at all cut across the first, in order that in order to have discourse with it, the latter's (discourse) changes, in its structure.</p>	<p>Indicating for us that the signifier re-emerges as a false note in the signified of the chain above the bar, and that if it is fallen from there, it is from belonging to another signifying chain that must not in any case tally with (<i>recouper</i>) the first, in that in making a discourse with it, the first changes, in its structure.</p>

<p>Voilà plus qu'il n'en faut pour justifier le recours à la métaphore de faire saisir comment à opérer au service du refoulement, elle produit la condensation notée par Freud dans le rêve.</p>	<p>That is more than we need to justify the recourse to metaphor in order to convey how by operating in the service of repression, it produces the condensation noted by Freud in dreams.</p>	<p>There we have more than we need to justify the recourse to metaphor to make grasped how in operating in the service of repression, it produces the condensation noted by Freud in the dream.</p>
<p>Mais, au lieu de l'art poétique, ce qui opère ici, c'est des raisons.</p>	<p>But instead of the art of poetry, what is operating here are reasons.</p>	<p>But, instead of the poetic art, what operate here are reasons.</p>
<p>Des raisons, c'est-à-dire des effets de langage en tant qu'ils sont préalables à la signifiante du sujet, mais qu'ils la font présente à ne pas en être encore à juer du représentant.</p>	<p>Reasons, that is to say, language effects in as much as they are prior to the subject's significance, but in as much as they make the significance present by not being mixed up in playing on the representative.</p>	<p>Reasons, which is to say, effects of language inasmuch as they are prior to the signifiante of the subject, but they make this signifiante present in not yet being it in coming into play from the representative (<i>représentant</i>).</p>
<p>Cette matérialisation intransitive, dirons-nous, du signifiant au signifié, c'est ce qu'on appelle l'inconscient qui n'est pas ancrage, mais dépôt, alluvion du langage.</p>	<p>This intransitive materialization, we will say, of the signifier to the signified is what is called the unconscious which is not an anchoring, but a deposit, the silt of language.</p>	<p>This intransitive materialization, shall we say, from the signifier to the signified, is what one calls the unconscious, which is not an anchoring, but a deposit, an alluvion of language.</p>
<p>Pour le sujet, l'inconscient, c'est ce qui réunit en lui les conditions : ou il n'est pas, ou il ne pense pas.</p>	<p>For the subject, the unconscious is that which reunites in him the conditions : either he is not, or he is not thinking.</p>	<p>For the subject, the unconscious is what reunites in him the conditions: either he is not, or he does not think.</p>

Si dans le rêve il ne pense pas, c'est pour être à l'état de peut-être. [69]	If in the dream he is not thinking, it is in order to be in the state of maybe. [69]	If in the dream he does not think, it is for being in the state of maybe. [69]
En quoi se démontre ce qu'il reste être au réveil et par quoi le rêve s'avère bien la voie royale à connaître sa loi.	In which is demonstrated what he remains to be when he wakes up and by which the dream shows itself to be indeed the Royal Way to knowing its law.	In which it is demonstrated what he remains to be on awaking and by which the dream indeed reveals itself the royal road to knowing its law.
La métonymie, ce n'est pas du sens d'avant le sujet qu'elle joue (soit de la barrière du non-sens), c'est de la jouissance où le sujet se produit comme coupure : qui lui fait donc étoffe, mais à le réduire pour ça à une surface liée à ce corps, déjà le fait du signifiant.	Metonymy does not play on the sense prior to the subject (namely the barrier of non-sense); rather it plays on jouissance where the subject produces itself as cut, which makes material for him, but by reducing him for that to a surface linked to this body, already the fact of the signifier.	Metonymy, it is not from the sense before the subject that it comes into play (from the barrier of non-sense, that is), it is from the jouissance where the subject is produced as a cut: which thus makes for it its fabric, but in reducing it for that to a surface linked to this body, already the fact of the signifier.

<p>Non bien entendu que le signifiant s'ancre (ni s'encre) dans la chatouille (toujours le truc Napoléon), mais qu'il la permette entre autres traits dont se signifie la jouissance et dont c'est le problème que de savoir ce qui s'en satisfait.</p>	<p>Not of course that the signifier is anchored (or inked) in tickling (still the Napoleon thing), but that the signifier allows tickling among other traits through which jouissance is signified and about which the problem is to know what is satisfied by it.</p>	<p>Not of course that the signifier is anchored (or inked) in the tickle (again the Napoleon thing), but that it permits it among other traits by which jouissance is signified and of which the problem is knowing what is satisfied by it.</p>
<p>Que sous ce qui s'inscrit glisse la passion du signifiant, il faut la dire : jouissance de l'Autre, parce qu'à ce qu'elle soit ravie d'un corps, il en devient le lieu de l'Autre.</p>	<p>Because underneath what is inscribed, there slides the passion of the signifier, it must be called jouissance of the Other, because since the jouissance is ravished from a body, the signifier becomes the place of the Other.</p>	<p>That under what is inscribed slip the passion of the signifier, it must be said: jouissance of the Other, because inasmuch as it is ravished from a body, it becomes the place of the Other.</p>
<p>La métonymie opérant d'un métabolisme de la jouissance dont le potentiel est réglé par la coupure du sujet, cote comme valeur ce qui s'en transfère.</p>	<p>Metonymy operating from a metabolism of jouissance whose potential is regulated by the cut of the subject quotes as a value that which is transferred from it.</p>	<p>Metonymy operant from a metabolism of the jouissance of which the potential is ruled by the cut of the subject, registers as a value what is transferred from it.</p>
<p>Les trente voiles dont s'annonce une flotte dans l'exemple rendu célèbre d'être un lieu de la rhétorique, ont beau voiler trente fois le corps de promesse que portent rhétorique ou flotte, rien ne fera qu'un grammairien ni un linguiste en fasse le voile de Maia.</p>	<p>The thirty sails by which a fleet announces itself in the example made famous by being a commonplace of rhetoric, have in vain veiled thirty times the body with promise that rhetoric or fleet wear, nothing will help a grammarian or a linguist make the Maian veil out of them.</p>	<p>The thirty sails (<i>voiles</i>) by which are announced a fleet in the example rendered famous from being a commonplace of rhetoric, even if they have veiled (<i>ont beau voiler</i>) thirty times the body of promise borne by rhetoric or fleet, nothing will make it so a grammarian or a linguist might make of them the veil of Maya.</p>

<p>Rien ne fera non plus qu'un psychanalyste avoue qu'à faire passer sa muscade sans lever ce voile sur l'office qu'il en rend, il se ravale au rang de prestidigitateur.</p>	<p>Nothing will help a psychoanalyst either admit that by saying « Hey presto! » without lifting the veil from the service he is rendering, he is lowering himself to the rank of a conjurer.</p>	<p>Nothing will any more make it so that a psychoanalyst admit that in passing his conjurer's ball without raising this veil over the office he renders them, he degrades himself to the rank of a prestidigitator.</p>
<p>Pas d'espoir donc qu'il approche le ressort de la métonymie quand, à faire son catéchisme d'une interrogation de Freud, il se demande si l'inscription du signifiant, oui ou non, se dédouble de ce qu'il y ait de l'inconscient (question à qui personne hors de mon commentaire à Freud, c'est-à-dire de ma théorie, ne saurait donner aucun sens).</p>	<p>No hope then that he is approaching the mainspring of metonymy when, by making his catechism from an interrogation of Freud, he wonders if the inscription of the signifier, yes or no, is redoubled by the fact that there is the unconscious (question to which no-one except for my commentary on Freud, that is to say my theory, knows how to give any sense).</p>	<p>No hope therefore that he approach the spring of metonymy when, in doing his catechism from an interrogation of Freud, he asks himself if the inscription of the signifier, yes or no, is doubled by what there is of the unconscious (a question to which no one outside my commentary on Freud, which is to say, my theory, would know how to give any sense).</p>

La double inscription freudienne ne serait donc du ressort d'aucune barrière saussurienne, mais de la pratique même qui en pose la [70]

question, à savoir la coupure dont l'inconscient à se désister témoigne qu'il ne consistait qu'en elle, soit que plus le discours est interprété, plus il se confirme d'être inconscient. Au point que la psychanalyse seule découvrirait qu'il y a un envers du discours, -- à condition de l'interpréter.

The Freudian double inscription would not stem then from any Saussurian barrier, but from the practice itself which poses the [70]

question concerning it, namely the cut from which the unconscious withdraws bears witness to the fact that the unconscious consisted only in the cut, that is that the more the discourse is interpreted, the more it is confirmed as being unconscious. To the point where psychoanalysis alone could discover that there is a reverse side to discourse -- on the condition that it is interpreted.

The Freudian double inscription thus would not spring from any Saussurian barrier, but from the practice itself that poses the [70]

question of it, namely the cut from which the unconscious in desisting testifies to have only consisted of the cut, that is, the more discourse is interpreted, the more it confirms itself to be unconscious. To the point that only psychoanalysis would discover that there is a reverse side to the discourse--on the condition of interpreting it.

<p>Je dis ces choses difficiles, de savoir que l'inaptitude de mes auditeurs les met avec elles de plain-pied. Que le vice du psychanalyste d'être personne par son acte plus que toute autre déplacée, l'y rende d'autre façon inapte, c'est ce qui fait chacun de mes <i>Écrits</i> si circonlocutoire à faire barrage à ce qu'il s'en serve à bouche-que-veux-tu.</p>	<p>I say these difficult things, knowing that the incapacity of my listeners puts them on the same level as those things. That the vice of the psychoanalyst, through his act, of being no-one and more than any other out of place, makes him inapt in another way, that's what makes each of my <i>Écrits</i> so circumlocutory in order to make a dam against its being gobbled up so eagerly.</p>	<p>I say these difficult things, from knowing that the inaptitude of my listeners puts them at ground level with them. That the vice of the psychoanalyst of being a person by his act displaced more than any other, renders him there in another fashion inapt, is what makes each of my <i>Écrits</i> so circumlocutory in creating a barrage to its making use of any-mouth-you-like.</p>
<p>Il faut dire que le désir d'être le maître contredit le fait même du psychanalyste : c'est que la cause du désir se distingue de son objet. Ce dont témoigne la métonymie du linguiste, est à portée d'autres que le psychanalyste.</p>	<p>I have to say that the desire to be the master contradicts the fact even of the psychoanalyst : for the cause of desire is distinguished from its object. That which the linguist's metonymy bears witness to is within reach of some, other than the psychoanalyst.</p>	<p>It must be said that the desire to be the master contradicts the fact itself of the psychoanalyst: it is that the cause of desire is distinguished from its object. What the metonymy of the linguist testifies to is within reach of others than the psychoanalyst.</p>
<p>Du poète par exemple qui dans le prétendu réalisme fait de la prose son instrument.</p>	<p>The poet for example who in so-called realism makes of prose his instrument.</p>	<p>Of the poet, for example, who in so-called realism makes prose his instrument.</p>

J'ai montré en mon temps que l'huître à gober qui s'évoque de l'oreille que Bel-Ami s'exerce à charmer, livre le secret de sa jouissance de maquereau. Sans la métonymie qui fait muqueuse de cette conque, plus personne de son côté pour payer l'écot que l'hystérique exige, à savoir qu'il soit la cause de son désir à elle, par cette jouissance même.

I have shown at one time that the oyster to be swallowed whole which evokes the ear that Bel-Ami is doing his best to charm, delivers the secret of his jouissance as pimp. Without the metonymy which makes a mucous membrane out of this shell, there's no-one left on his side to pay the share that the hysteric demands, namely that he be the cause of her desire, through his own jouissance.

I have shown in its time that the oyster to be swallowed evoked by the ear Bel-Ami exerts himself to charm, betrays the secret of its mackerel's jouissance. Without the metonymy that makes a mucous membrane of this conk, there will no longer be anyone for his part (*de son côté*) to pay the share (*l'écot*) the hysteric requires, namely that he be the cause of her own desire, by this jouissance itself.

TN :*Jouissance de maquereau*, which, consistent with French colloquial usage, could also be translated as "pimp's *jouissance*"
rgk: *Bel Ami* is the second novel by French author Guy de Maupassant, published in 1885; an English translation titled *Bel Ami, or, The History of a Scoundrel: A Novel* first appeared in 1903.

<p>On voit ici que le passage est aisé du fait linguistique au symptôme et que le témoignage du psychanalyste y est inclus. On s'en convainc dès qu'il commence à s'exalter de son « écoute » : hystérie de son <i>middle age</i>. Le coquillage aussi entend la sienne, c'est bien connu, -- et qu'on veut être le bruit de la mer, sans doute de ce que l'on sache que c'est elle qui l'a écaillé.</p>	<p>One can see here that the passage is easy from the linguistic fact to the symptom and that the testimony of the psychoanalyst is included. One is convinced of it as soon as he praises himself for his « listening »; hysteria of his <i>middle-age</i>. The shell also hears its own, it's well-known -- and that one wants it to be the sound of the sea, doubtless because knows that it is the sea which has removed its scales.</p>	<p>One sees here that the passage is eased from the linguistic fact to the symptom and that the testimony of the psychoanalyst remains included in it. One is convinced of it as soon as he begins to exalt himself from his "listening": hysteria of his <i>middle age</i> [in English]. The shellfish also hears hers, it is well known--and that one wants to be the sound of the sea, no doubt because one knows that it is her who has scaled him.</p>
<p>Ils ne bavaient pas encore de l'écoute, ceux qui voulaient que je fasse à Jakobson plus d'honneur, pour l'usage dont il m'était.</p>	<p>They still didn't find the listening mouthwatering, those who wanted me to give more honour to Jakobson for the use I had made of him.</p>	<p>They did not yet blather about the listening, those who wanted me to give Jakobson more honor, for the use he was to me.</p>
<p>Ce sont les mêmes qui depuis me firent objection de ce que cet usage ne lui fût pas conforme en la métonymie.</p>	<p>They are the same ones who have since objected to me that this use did not conform to his in metonymy.</p>	<p>These are the same who since objected to me that this usage was not conformed to him in metonymy.</p>
<p>Leur lenteur à s'en apercevoir montre quel <i>cerumen</i> les sépare de ce qu'ils entendent avant qu'ils en fassent parabole.</p>	<p>Their slowness in noticing this shows what <i>cerumen</i> separates them from what they understand before they make a parable out of it.</p>	<p>Their slowness to grasp it shows what <i>cerumen</i> separates them from what that they hear before they make a parable of it. rgk: cerumen- irregular from Latin <i>cera</i> wax is the medical term for</p>

		earwax.
<p>Ils ne prendront pas à la lettre que la métonymie est bien ce qui détermine comme opération de crédit (<i>Verschiebung</i> veut dire : [71] virement) le mécanisme inconscient même où c'est pourtant l'encaisse-jouissance sur quoi l'on tire.</p>	<p>They will not take literally that metonymy is indeed that which determines as a credit operation (<i>Verschiebung</i> means [71] « transfer ») the unconscious mechanism itself where it is however the jouissance-deposit account on which one draws.</p>	<p>They will not take literally (<i>à la lettre</i>) that metonymy is indeed what determines as an operation of credit (<i>Verschiebung</i>^{rgk} means: [71] veering) the unconscious mechanism itself where, however, it is the cash-balance-jouissance on which one draws.</p> <p>rgk : <i>Verschiebung</i> means shift, slip, displacement, postponement, etc.</p>

<p>Pour ce qui est du signifiant à résumer ces deux tropes, je dis mal, paraît-il, qu'<i>il déplace</i> quand je traduis ainsi : <i>es entstellt</i> quelque part dans mes <i>Écrits</i>. Qu'il défigure, dans le dictionnaire, or me l'envoie dire par exprès, voire ballon-sonde (encore le truc de la figure et de ce qu'on peut y papouiller). Dommage que pour un retour à Freud où l'on voudrait m'en remonter, on ignore ce passage du Moïse où Freud tranche qu'il entend ainsi l'<i>Entstellung</i>, à savoir comme déplacement, parce que, fût-il archaïque, c'est là, dit-il, son sens premier.</p>	<p>As for the question of the signifier summing these two tropes, I speak badly, it appears, when I translate « it displaces » for <i>es entstellt</i> somewhere in my <i>Écrits</i>. That it disfigures, in the dictionary, people are quick to send me the message, using express post, or even sounding-balloon (again that business of the figure and of what one can paw at there). It's a pity that for a return to Freud where one wants to remonstrate with me, one does not know that passage in the Moses where Freud clearly decides that that is how he understands <i>Entstellung</i>, namely as displacement, because, he says, even if it's archaic, that's its first meaning.</p>	<p>For that which is of the signifier, to sum up these two tropes, I say wrongly, it appears, that it displaces when I translate in this way: <i>es entstellt</i> somewhere in my <i>Écrits</i>. That it disfigures, in the dictionary, one sends me word of it by express post, indeed by pilot balloon (again the figure thing and what one can tickle there). It is a shame that for a return to Freud where one would like me to show myself again, one ignores this passage of the Moses where he establishes (<i>tranche</i>) that he understands the <i>Entstellung</i> in this way, namely, as displacement, because, were it archaic, there, he says, is its first sense. <i>rgk: Entstellung in German usually means 'distortion'</i></p>
<p>Faire passer la jouissance à l'inconscient, c'est-à-dire à la comptabilité, c'est en effet un sacré déplacement.</p>	<p>Making jouissance pass through the unconscious, that is to say through accounting, is indeed one hell of a displacement.</p>	<p>Making jouissance pass to the unconscious, which is to say, to accounting, is in fact a sacred displacement.</p>
<p>On constatera d'ailleurs à se faire renvoyer, par l'index de mon livre, de ce mot aux passages qui virent de son emploi, que je traduis (comme il faut) au gré de chaque contexte.</p>	<p>You can find moreover by going back, through the index of my book, from this word to the passages which turn from its use, that I translate (as needs be) according to</p>	<p>One will establish moreover in returning, through the index of my book, to this word in passages which veer from its usage, that I translate it (as I must) at the</p>

	the sense of each context.	mercy of each context.
<p>C'est que je ne métaphorise pas la métaphore, ni ne métonymise pas la métonymie pour dire qu'elles équivalent à la condensation et au virement dans l'inconscient. Mais je me déplace avec le déplacement du réel dans le symbolique, et je me condense pour faire poids de mes symboles dans le réel, comme il convient à suivre l'inconscient à la trace.</p>	<p>It's that I don't metaphorize the metaphor, nor metonymize the metonymy to say that they are the equivalent of condensation and of transfer in the unconscious. But I displace myself with the displacement of the real into the symbolic, as is appropriate to follow closely the unconscious.</p>	<p>It is that I do not metaphorize metaphor, nor metonymize metonymy in saying that they are equivalent to the condensation and to the veering in the unconscious. But I displace myself with the displacement of the real in the symbolic, and I condense myself to give weight to my symbols in the real, as suits tracking the unconscious (<i>comme il convient à suivre l'inconscient à la trace</i>).</p>