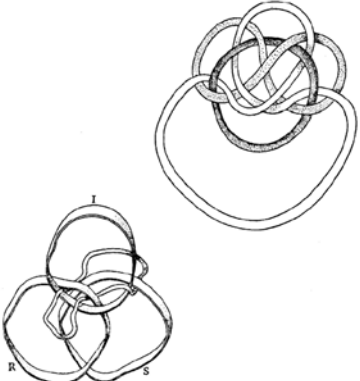
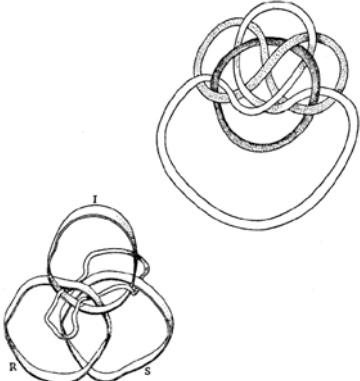
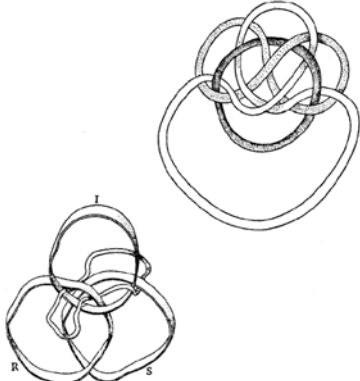
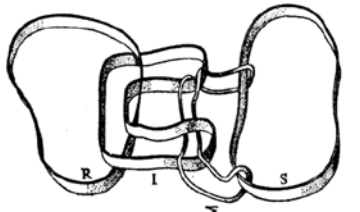
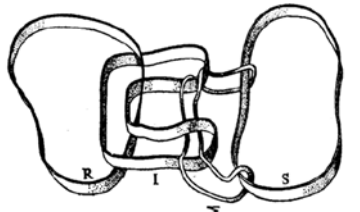
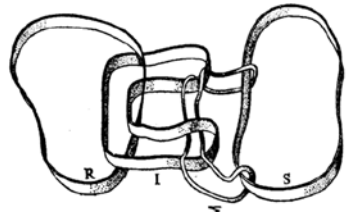


**Jacques Lacan: Conférences et entretiens dans des universités nord-américaines**

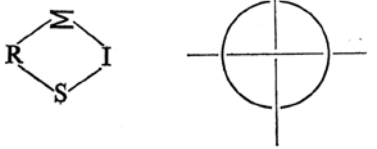
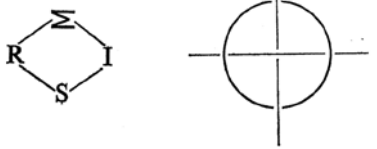
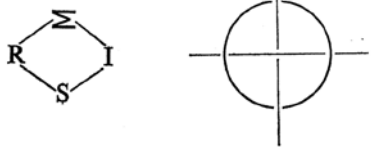
Le Séminaire 23: Le sinthome ; Leçon 1: De l'usage logique du sinthome	Paris	November 18, 1975	Tuesday	
Kanzer Seminar w. Q & A	Yale	November 24, 1975	Monday	Jack Stone
Interview w. the students, response to their questions	Yale	November 24, 1975	Monday	Jack Stone
<b>Law School Auditorium</b>	<b>Yale</b>	<b>November 25, 1975</b>	<b>Tuesday</b>	<b>Jack Stone;Adrian Price w. Russell Grigg</b>
International Affairs	Columbia	December 01, 1975	Monday	Jack Stone; Adrian Price w. Russell Grigg
w. Q & A	MIT	December 02, 1975	Tuesday	Jack Stone
4 discourses	MIT	December 02, 1975	Tuesday	Jack Stone
Le Séminaire 23: Le sinthome ; Leçon 2: De ce qui fait trou dans le réel	Paris	December 09, 1975	Tuesday	Jack Stone

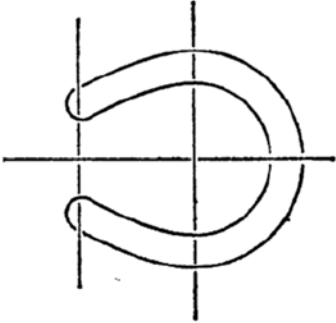
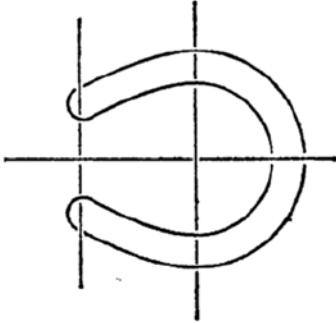
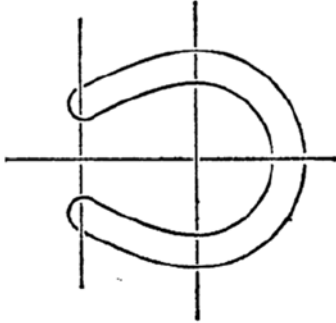
<b>Conférences et entretiens dans des universités nord-américaines. Paru dans Scilicet n° 6/7, 1975, pp. 38-41.</b>	<b>Conferences and conversations at North American Universities. Published in Scilicet n° 6/7, 1975, pp 38-75</b>	<b>The text was originally published in French in Scilicet 6/7 (1976) : 38-41 This translation appears in Culture/Clinic 1. Applied Lacanian Psychoanalysis ; University of Minnesota Press, 2013. pp.5-7</b>
<b>Yale University, Law School Auditorium 25 novembre 1975</b>	<b>Yale University, Law School Auditorium, 11/25/75</b>	<b>Yale Law School Auditorium, November 25, 1975</b>
	Translation by Jack W. Stone	Translation is by Adrian Price with Russell Grigg
(38)L'hystérique produit du savoir	(38)The hysteric produces knowledge.	Hysterics produce knowledge.
L'hystérique, c'est un effet ; comme tout sujet est un effet. L'hystérique force la « matière signifiante » à avouer, et de ce fait constitue un discours.	The hysteric is an effect; as every subject is an effect. The hysteric forces the "signifying material" to confess ( <i>avouer</i> ), and on this basis constitutes a discourse.	An hysteric is an effect, just as any subject is. Hysterics force "signifying matter" to confess, by virtue of which they constitute a discourse.
Socrate est celui qui a commencé.	Socrates is the one who began it.	Socrates is the one who started it.
Il n'était pas hystérique, mais bien pire : un maître subtil. Cela n'empêche pas qu'il avait des symptômes hystériques : il lui arrivait de rester sur un pied et	He was not a hysteric, but much worse: a subtle master. That didn't prevent him from having hysteric symptoms: he would sometimes stand on one foot	He wasn't a hysteric, but something much worse – a subtle master. That didn't stop him from having hysterical symptoms. He would sometimes

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de ne plus pouvoir bouger, sans aucun moyen de le tirer de ce que nous appelons catatonie. Et cela n'empêche pas qu'il avait beaucoup d'effets : comme l'hystérique il accouchait n'importe qui de son savoir, d'un savoir en somme qu'il ne connaissait pas lui-même.	without budging, without any way of pulling himself out of what we call catatonia. And that did not prevent him from having a lot of effects: as an hysteric, he delivered ( <i>accouchait</i> <sup>4</sup> ) the knowledge of anyone who came along, a knowledge that in sum he did not know himself. TN.1 Delivered in the sense of delivering a baby.	remain standing on one leg, unable to move, there was no way of drawing him out of what we call "catatonia." And this didn't prevent him from having lots of effects. Just as an hysteric would, he would deliver anyone's knowledge – knowledge that, in short, he himself was unaware of.
Ça ressemble à ce que Freud, sur le tard, a appelé l'inconscient ; Socrate, d'une certaine façon, était un analyste pas trop mal.	This resembles what Freud, belatedly, called the unconscious; Socrates, in a certain fashion, was not too bad an analyst.	That resembles what Freud, rather late in the piece, called the "the unconscious." In his own way, Socrates wasn't such a bad analyst.
L'esclave se définit de ce que quelqu'un a pouvoir sur son corps. La géométrie, c'est la même chose, ça a beaucoup affaire avec le corps.	The slave is defined by someone having power over his body. Geometry is the same thing; it has a lot to do with the body.	A slave is defined by the fact that someone has power over his or her body. Geometry is the same thing, it has a lot to do with bodies.
Le corps a pour propriété qu'on le voit et mal. On croit que c'est une soufflure, un sac de peau. Ici il s'agit de support, de figure, c'est-à-dire d'imaginaire, avec un matériel que je pose comme réel (ci-contre, première figure).	The body has as a property that one sees it and badly. One believes it is a balloon ( <i>soufflure</i> ), a sack of skin. It is a question of a support, a figure, which is to say, an imaginary, with a material I pose as real (opposite, first figure).	A body has the property of being able to be seen, poorly seen. People think of it as a bubble of air, a bag of skin. Here one is dealing with a support, a figure, (of the imaginary, that is), with a material that I posit as real.
Comment l'esclave réagissait-il ?	How did the slave react?	How would a slave have reacted?
Il savait que le maître attachait un prix à son corps, il était une propriété et cela à soi tout seul le protégeait. Il savait que son corps, le maître n'allait pas le découper : peu de chance que	He knew the master attached a price to his body; he was property and that by itself protected him. He knew the master was not going to cut up his body: little chance that his	Slaves knew that the master would set a price on their body; they were property, and in itself ths protected them. A slave would know that this master wasn't about to carve up his

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<p>son corps fût morcelé. Il se savait du même coup à l'abri de bien des choses.</p>	<p>body would be fragmented. At the same time, he knew himself to be sheltered from many things. (39)</p>	<p>body: small chance his body would end up fragmented. He thereby knew himself to be safe from a good many things.</p>
		
<p>R, I et S sont strictement indépendants. Si on tire S vers le fond, tout à fait en arrière, alors, le nœud se trouve tiré sur R par quatre points (qui pourraient sans doute se rapprocher), mais cela nécessite que I tire sur S ; alors, on a ceci :</p>	<p>R, I, and S are strictly independent. If one pulls S to the bottom, completely to the back, the knot is then found to be pulled over the R at four points (which could, no doubt, be brought together), but that necessitates that the I pull over S ; then, we have this:</p>	<p>R, S, and I are entirely independent of one another. If you draw S back, really far back, then, the know will end up pulling on R at four points – which no doubt could all draw closer together –though that requires that I is pulling on S ; thus, you have the following:</p>
		
<p>(40)Ce qu'on dit ment : condiment. Le quatrième rond est le symptôme.</p>	<p>(40) What one says lies: condiment (<i>Ce qu'on dit ment : condiment</i>).<sup>2</sup> The fourth round is the symptom. TN.2 <i>Qu'on dit ment</i> and <i>condiment</i> are homonyms in French .</p>	<p><i>Ce qu'on dit ment</i>. What one says lies –<i>condiment</i>. The fourth ring is the symptom.</p>

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Entre le corps en tant qu'il s' imagine et ce qui le lie (à savoir le fait de parler) l'homme s' imagine qu'il pense. Il pense en tant qu'il parle. Cette parole a des effets sur son corps. Grâce à cette parole, il est presque aussi malin qu'un animal. Un animal se débrouille fort bien sans parler.	Between the body inasmuch as it is imagined and what links it (that is, the fact of speaking), man imagines he thinks. He thinks inasmuch as he speaks. This speech has effects on his body. Thanks to this speech, he is almost as clever as an animal. An animal gets by ( <i>se débrouille</i> ) quite well without speaking.	Between the body insofar as it is imagined and what binds it (namely, the fact of speaking), man imagines himself as thinking. He thinks in so far as he speaks. Speaking has effects on his body. Owing to the fact that he speaks, he is almost as clever as an animal. An animal gets by very well without speaking.
Le réel : rien que d'introduire ce terme, on se demande ce qu'on dit. Le réel n'est pas le monde extérieur ; c'est aussi bien l'anatomie, ça a affaire avec tout le corps.	The real: as soon as this term is introduced, one asks oneself what one is saying. The real is not the external world; it is also anatomy, it has to do with the body.	The real – merely introducing the term makes one wonder what one is saying. The real is not the outside world; it is anatomy too, it involves the entire body.
Il s'agit de savoir comment tout ça se noue	It is a question of knowing how all this is knotted.	The question is how all of that knots together.
Le minimum exigible était que, de ces trois termes, imaginaire, symbolique (à savoir la parlote), réel, chacun fût strictement égal aux deux autres, noué de façon telle que la partie fût égale.	The required minimum was that each of these three terms, imaginary, symbolic (the chitchat, that is) and real would be strictly equal to the two others, knotted in a way that the part would be equal.	The minimum requirement was that each of these three terms – imaginary, symbolic (that is, chit-chat), and real – should have been strictly equal to one another, tied in such a way that the parts are equal.
Je cherche à faire une autre géométrie qui s'attaquerait à ce qu'il en est de la chaîne. Cela n'a jamais, jamais été fait	I am seeking to produce another geometry that would take on what there is of the chain. This has never been done.	I have been striving to produce another geometry that comes to grips with what's going on in the chain. This has never, ever been done.
Cette géométrie n'est pas imaginaire, comme celle des triangles, c'est du réel, des ronds de ficelle.	This geometry is not imaginary, like that of triangles; it is of the real, of rounds of thread.	This geometry is not imaginary, unlike the geometry of triangles; it's a geometry of the real, of rings of strings.
Supposez que le corps, la parlote et le réel s'en aillent chacun de	Let us suppose that the body, the chitchat, and the real each	Suppose if you will that the body, chit-chat, and the real

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leur côté à vau-l'eau...	drift down the river on their own . . .	each go off on their own, wandering about. . . .
Le ça de Freud, c'est le reel.	Freud's <i>Id</i> is the real.	Freud's <i>id</i> is the real.
Le symbolique, dont relève le surmoi, ça a affaire avec le trou.	The symbolic, from which the superego arises, has to do with the hole.	The symbolic, which the superego comes under, has to do with the hole.
S'il faut un élément quart, c'est ce que le symptôme réalise, en tant qu'il fait cercle avec l'inconscient.	If there has to be a fourth element, it is what the symptom realizes, inasmuch as it makes a circle with the unconscious.	If a fourth element is required, it is what the symbolic, in so far as it forms a circle with the unconscious brings about.
Si nous voulons mettre le réel et l'imaginaire aux deux bouts, nous aurons :	If we wish to put the real and the imaginary at two ends, we will have:	If we want to put the real and the imaginary at each end, we get:
		
(41)Si on monte une barre horizontale ou si on tire vers la droite ou la gauche la ligne verticale, vous, vous trouvez coincé ; ça fait nœud.	<sup>(41)</sup> If one raises ( <i>monte</i> ) a horizontal bar or if one pulls the vertical line to the right or the left, you, you will find yourself wedged in ( <i>coincé</i> ): that makes a knot.	If you raise a horizontal bar or if you pull the vertical line to the right or to the left, you find yourself wedged in. This makes a knot.
(La droite est équivalente au rond de ficelle si on y suppose un point à l'infini.)	(The straight line is equivalent to the round of thread if one supposes there a point at infinity.)	The straight line is equivalent to a ring of string if one presupposes it has an infinite point.

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<p>Le symptôme est ce que beaucoup de personnes ont de plus réel ; pour certaines personnes on pourrait dire : le symbolique, l'imaginaire et le symptôme.</p>	<p>The symptom is what many people have more real; for some people we could say: the symbolic, the imaginary and the symptom.</p>	<p>Their symptom is the most real thing that many people have. For some people, you could say: the symbolic, the imaginary, and the symptom.</p>
<p>La jouissance phallique est au joint du symbolique et du réel, hors de l'imaginaire, du corps, en tant que quelque chose qui parasite les organes sexuels.</p>	<p>Phallic jouissance is at the intersection of the symbolic and the real, outside the imaginary, the body, as something that parasitizes the sexual organs.</p>	<p>Phallic jouissance lies at the joint between the symbolic and the real, outside the imaginary, outside the body, as a parasite on the sexual organs.</p>