BODILY PROXIMITY

POLIGRAFI

EDITED BY

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AND

LENART ŠKOF

P O L I G R A F I

B O D I L Y   P R O X I M I T Y

...art dream with shadows one the reality...

Bracha L. Ettinger, P. 6. *Eurydice n.7,* 1992–95 (detail). Oil and mixed media on paper mounted on canvas, 36 x 24.2 cm. Private collection, Tel Aviv. P. 7. *Mamalangue n.1,* 1992 (detail). Oil and mixed media on paper mounted on canvas, 38.2 x 27 cm. P. 8. *No Title_Sketch,* 1988–1989 (detail). Mixed media on paper, 15.5 x 24.5 cm. P. 9. *Eurydice n.17,* 1994–1996 (detail). Oil and mixed media on paper mounted on canvas, 26 x 52 cm. Private collection, Leeds. P. 10. *Eurydice n.19,* 1992–1996. Oil and mixed media on paper mounted on canvas, 37 x 25.5 cm. P. 11. *Eurydice n.20,* 1994–1996 (detail). Oil and mixed media on paper mounted on canvas, 38.5 x 27 cm. Collection: Museum of Angers. Pp. 12–13. *No Title Yet n.1 (St. John the Baptist),* 2003–2009 (details). Oil on canvas, 30 x 54 cm. Pp. 14–15. *No Title Yet n.2 (Saint Anne),* 2003–2009 (details). Oil on canvas, 30 x 54 cm. Pp. 16–17. *No Title Yet n.3 (Eurydice),* 2003–2010 (details). Oil on canvas, 30 x 54 cm. P. 18. *Ophelia and Eurydice, n.3,* 2001–2009 (detail). Oil on paper mounted on canvas, 51.5 x 20 cm. P. 19. *Ophelia and Eurydice n.1,* 2001–2009 (detail). Oil on paper mounted on canvas, 51.5 x 20 cm. Pp. 20–23. *Artistbook* (Dream Notebook), 2003. Ink, wash, water, 30 x 22 cm. Pp. 24–27. *Notebook,* 2008, 12.6 x 10 cm. Pp. 28–29. *Notebook,* 2006–2007, 10.3 x 12.6 cm. Pp. 30–31. *Notebook,* 2006–2007, 12.5 x 10 cm. Pp. 32–33. *Notebook,* 2009–2010, 15 x 11 cm. Pp. 34–41. *Notebook,* 2007–2008, 17.5 x 17.5 cm. P. 42. *Stadium A,* 1987. Mixed media on paper, 13 x 28.3 cm. P. 43. *Stadium A,* 1987. Mixed media on paper, 10 x 21 cm. Collection: Centre G. Pompidou, Paris. Pp. 44–45. *Artistbook* (notebook), 1998. 12 x 9.5 cm. Pp. 46–47. *Artistbook* (notebook), 2000. 12 x 9.5 cm. Pp. 48–51. *Notebook,* 2002. 10.5 x 7.5 cm. Pp. 52–53. *Notebook,* 1987, 12.5 x 9 cm. Pp. 54–55. *Artistbook* (Dream Notebook), 2003. Ink, wash, water, 30 x 22 cm

Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

CHOICE FOR A
VIRTUAL EXHIBITION III:

Paintings, drawings, notebooks
1987 - 2011

Bracha L. Ettinger

A comparison of the male and female s...
fundamental differences between them in...
choice, although these differences are of c...
object-love of the attachment type is, pro...
...male... displays the marked sexual...
...from the child's original narciss...
...transference of that narcissism to the sexu...
...is... for the... state...
...compulsion... thus...
...decided in favour of the lo...
...of female...
...the... truest...
...female sexual organs while...
...seems to bring about a...
...this is unfavourable to the development...
...companying sexual overvaluation. Wom...
...good looks, develop a certain self-co...
...for the social restrictions that are imp...
...ject. Strictly... ing, it is only the...
...intensity comparable to... of...
...lie in the... one will...
...is the one who...

[Hebrew–French dictionary column:]

כתה בהוד | (langage)
שלח מבט | la — (haine)
שלח, שסה | CHO...
שסה כלבי... | langue...
השיק אניה | (de bala...
הטיל חרם | ALLS (a...
הוציא חנ... | langueur f (...
הפין מלו... | (nostalgie)
עשה פרס... | languide a
חש, אץ, ה... | languir (23) v...
קנה לו מ... | — dans les l...
שלוח | (traîner en longueur)
דיג על-י... | la (conversation) languit
אומר... | les affaires languissent
זורק | (après
מפתח-עסק... | languissamment adv
נושא-רמ... |
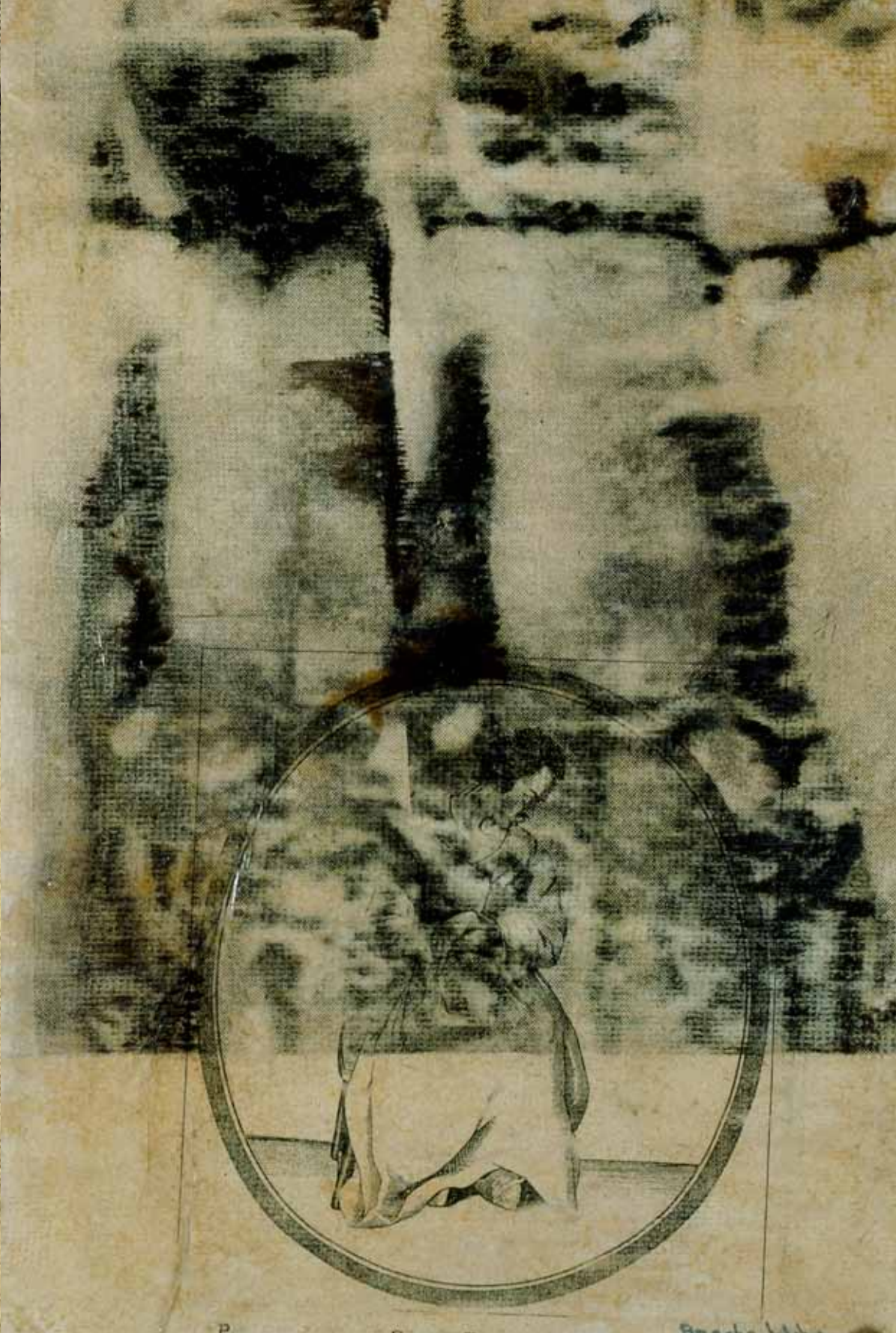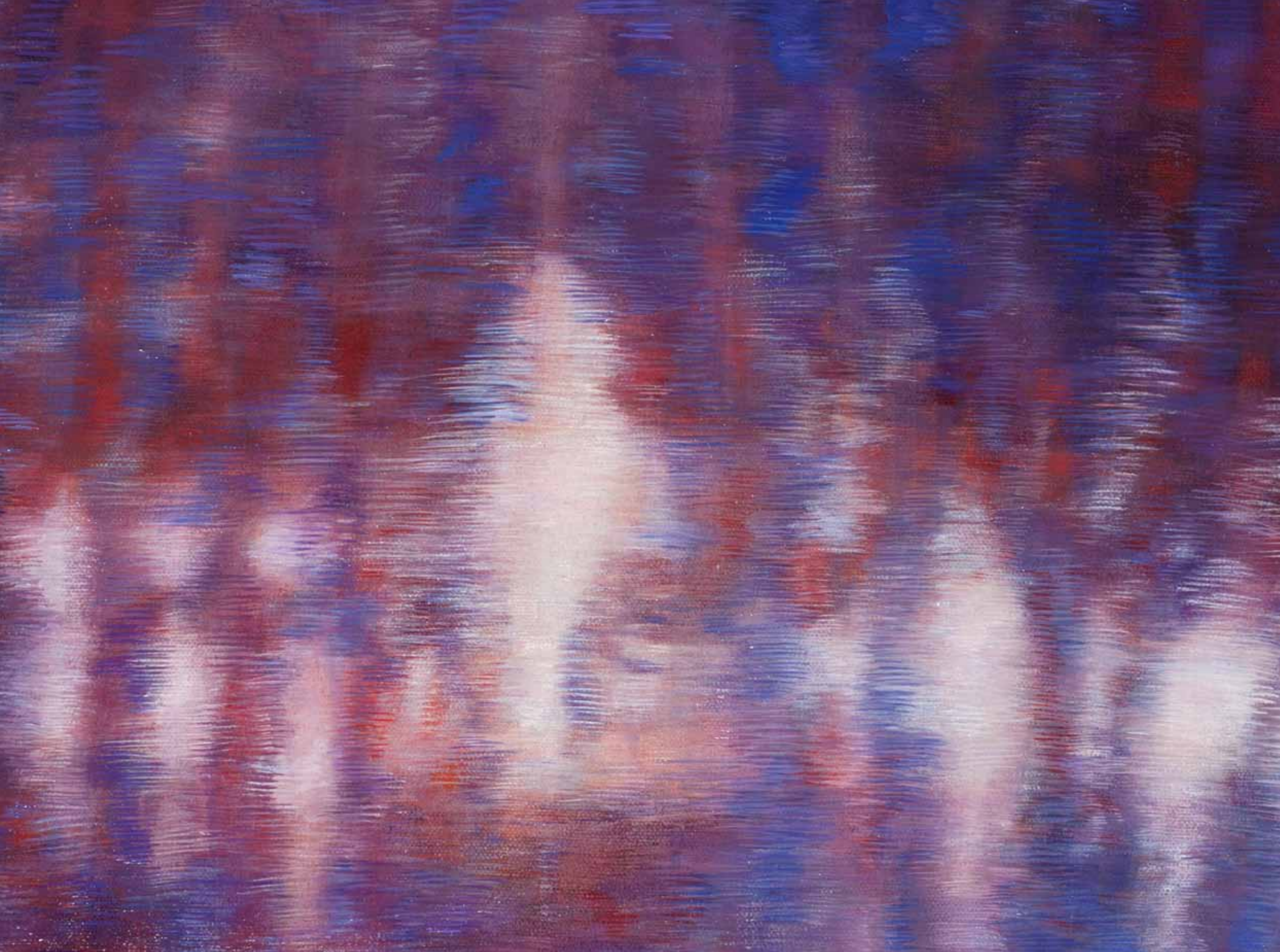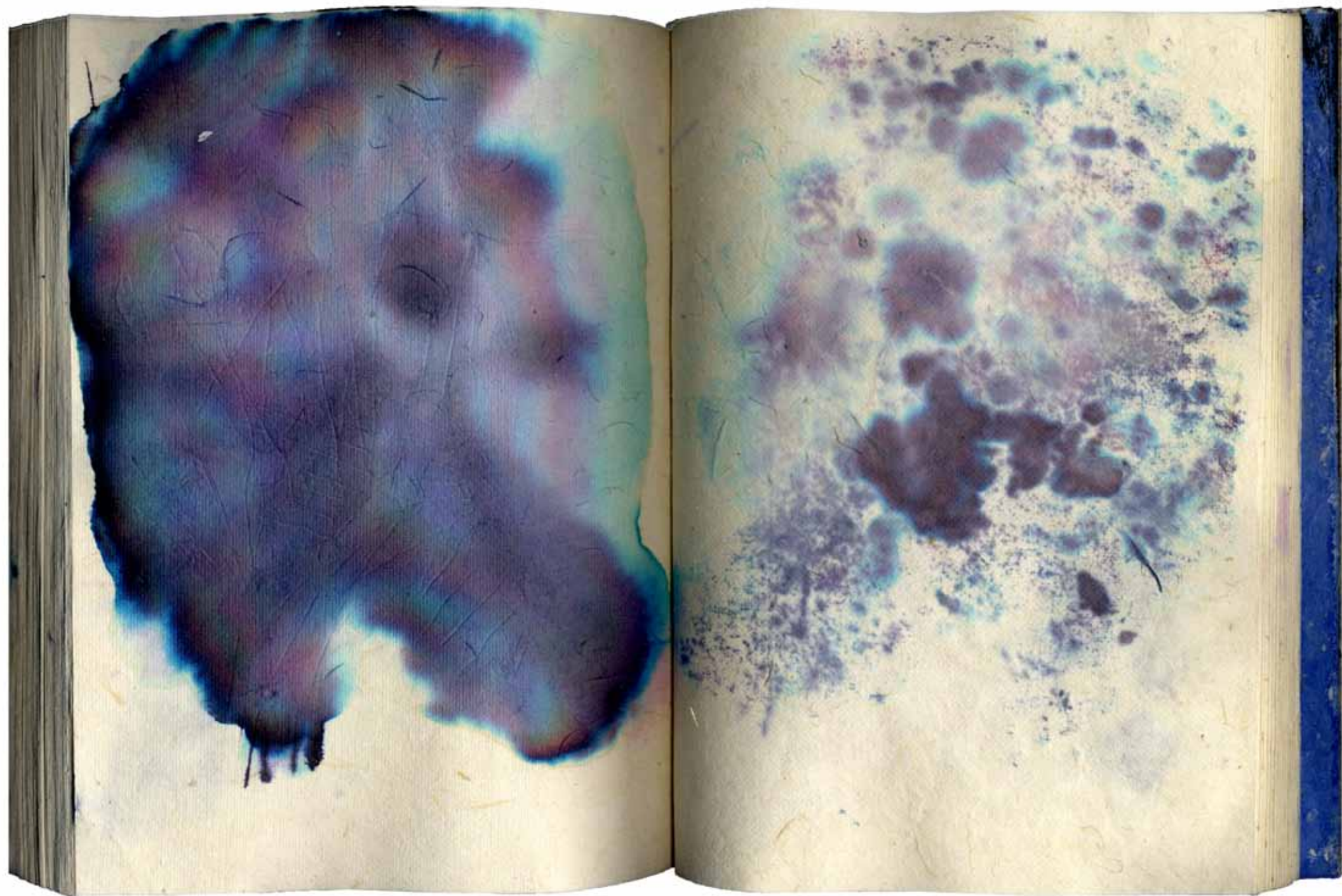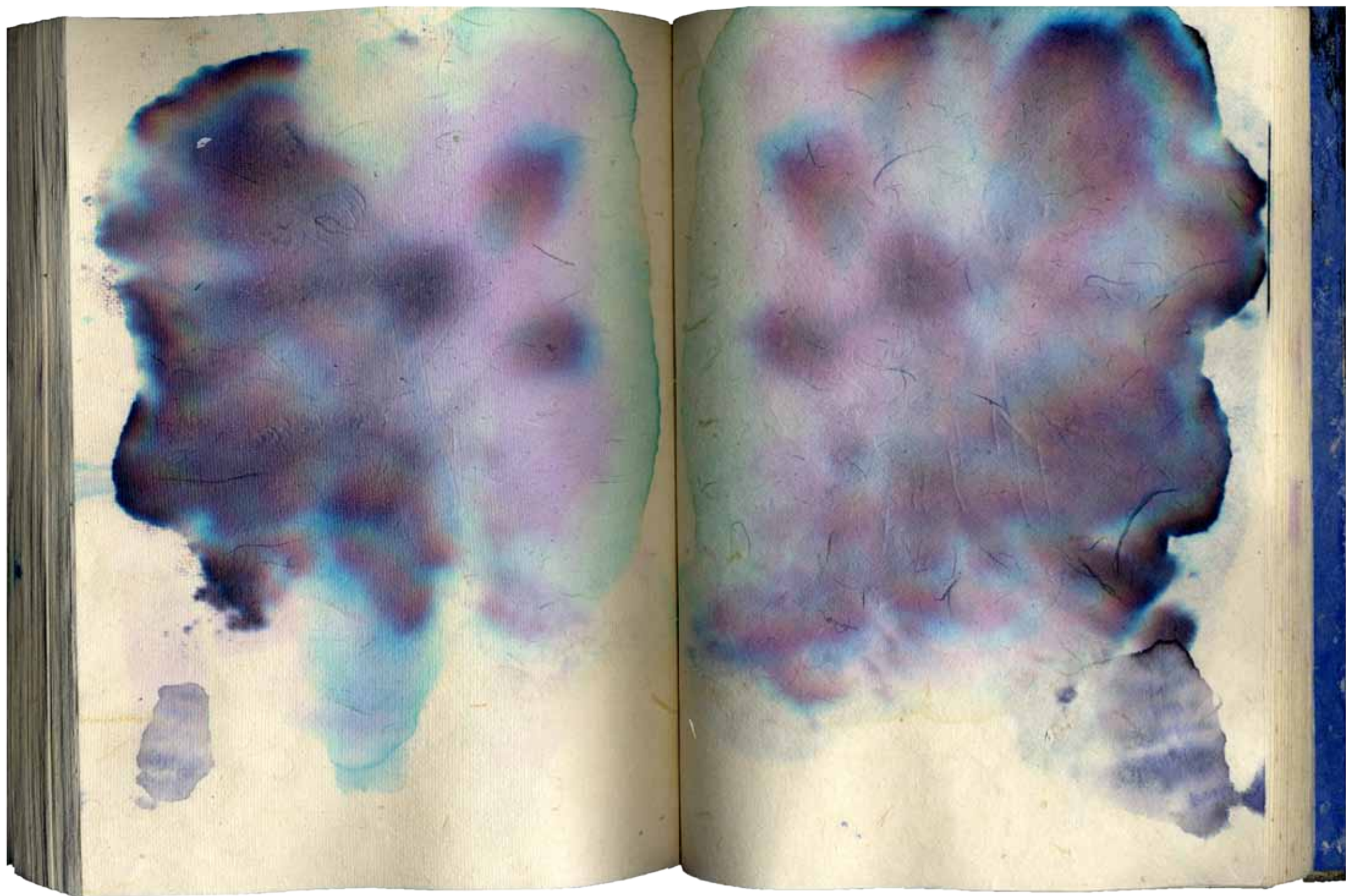
colorlight
lightcolor
the heart of
color is light
and the
heart of
light is
color.

color plus violet/purple → light
colorlight → violet/purple
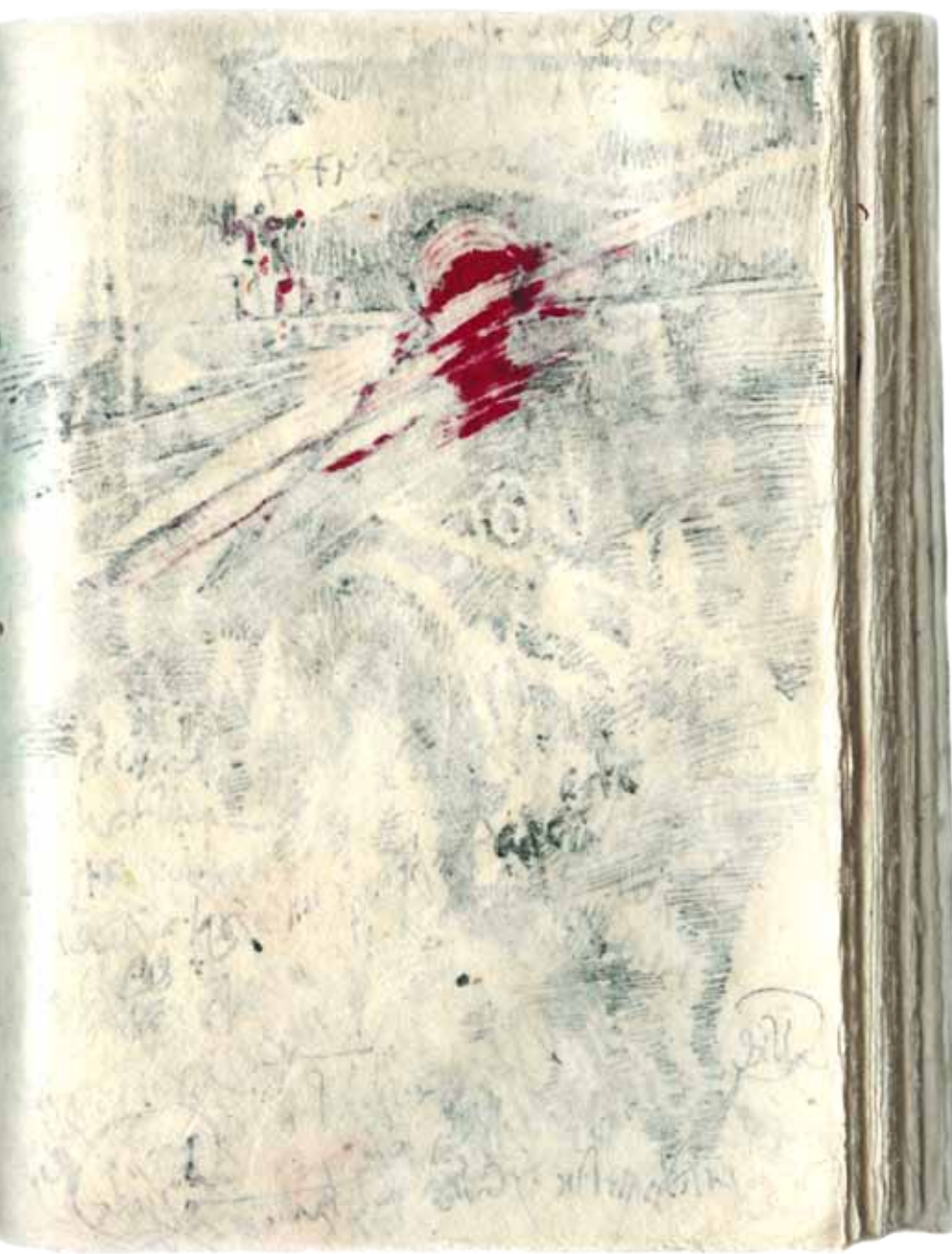
Left page (left side):
Seduction into life, not sexual
seduction, is what fascinance "expects"
Berlin.

subject is formed
only in response to
unique othermess
not fully recognized
primario confession.

Left page (right side):
The expectation —
without expectation brought
by fascinance. The infant
is "aspired" into life by

the parental
psychic mental sphere
and the quality of the
seduction into life
depends on their

Right page (left side):
seduction into life by
a vast field of
fascinante

mother/infant fundamental
assignment

infant's tenderness

Right page (right side):
le niveau profonde
de la representance
de representation sexuel

mémoire
sans
SOUVENIR

Left book, left page:
"is the enigmatic message
interrupting
social codes"

"impulse → act no mediation,
no representation"

Left book, right page:
"in the communication
between mother and child is
the "sexuality" infantile
impulse of
the mother that enters
the enigmatic
transmission   unconscious
representation
raw basis
instinctual impulses
compulsion to repeat
darkness
uncanny"

Right book, left page:
"instinctual satisfaction
death and destruction
drives   pleasure assimilation
The compulsion to repeat   inexorable
as   mutation   loss of meaning
manifestation   meaninglessness
failure of binding
excess of
unbinding"

Right book, right page:
"primal scene fantasie
present interruption
the pleasure principle
drive binding
somatic organization
psychic like binding
libido
life and death instincts
combined
pleasure principle
binding & unbinding"

Beauty is compassion

Sublime | awe

How could we interfere
with the wavelength
of the bees and take
their frequencies? why?
soon the humans will
reach the frequencies of the
birds. Already we destroy

in solidarity with
the bees
I must stop the
verity.
don't harass me
bees our
the frequencies of
female possibilities
and already we don't
"see" the destruction
of our compassionate
tissues. And it goes on

as a baby you have trust.
Passion is in the archaic form of
as a baby, you have
compassion [towards your
parents] This is the
precursor of Beauty.
Why destroy this:
primary capacity?
Rather: develop it into
aesthetic [Beauty force] And
ethical force (adult
compassion)

Impossible to
write the
strings via
our present
"rational" logic
reason-reason.
musicality of Musicality

encountering one time is
a part of
the secret of
Whitedoors
and of party...
on painting a day
will never
under light.

beauty. This is the
feeling of — "it breaks my
heart" and "Here I am"!
and Possession is an
archaic form of trust.
The human being will
not survive without
trusting. There are
strings that transcend
its, one to another to another
and to light-shadow.

As a baby, you feel
awe. Why destroy it?
Rather: take it to
the Sublime (in art)
and to Respect (ethical)
the human being will not
survive without awe,
Respect (sublime) and
compassion (Beauty).
We look forward to refine
respect — awe and compassion

Patiente

contrôler les choses
maîtriser
organiser

patient
il faut que maîtrise
confiance

---

abundance ... compassionate hospitality ... opens the channel of empathy. It is the access to the other's knowledge—the knowledge of the other's being and

This knowledge is accessed via vulnerability created through compassion. Compassionate vulnerability is pre-empathic and it is a part of empathy as well. compassionate vulnerability and

---

(in Kohut's terms) unconsciously knows in the psychic space of the other. the other is known to the I (an Other) when that I knows in the other (infant). This knowledge is paralyzing.

cluster cloud. the spirit spirit of the Cosmos. the breath of the cosmos.

the maternal psyche as mOther in self object position

---

to this we must add that the unconscious of the analyst admits waves, intensities, frequencies, vibrations, and their meditation to the unconscious of the analysand unconsciously

the other's becoming with-in me ethical and aesthetical working. The analysand's unconscious transmits knowledge of the unconscious of the analyst that is a "receptive apparatus (says Freud (1912)]

affectivity their
affective state and
their "KNOWLEDGE"
I SAY KNOWLEDGE
even when this
knowledge holds
no narrative —
or no narrative —
yet, or no
memory comes out
of repression yet.

unconscious psychic
strings and waves,
bordetlinking between
the one and the other
vibrate and create
more mental waves
and particular
resonances, so
that both subjects
are attuned and
attuning, and

psyche(s) are
reattuned and are
changing in metra-
morphosis. In this
space, here and
now between us,
the "patient" doesn't
"project". knowledge
hovers in the
shared borderspace
and one "receives"
or conceives
by inspiration.

If for Freud the
analyst's unconscious
is a receiver, adjusted
and attuned to the
patient's transmitting
unconscious,
in the matrixial
borderspace both
analyst and analysand
are continually partners
transmitting and
receiving their

by bathing within
the same intensity,
trembling in the
same frequency,
taken by the
same amplitude
But. differently.
affected
differently
vibrating along
the same string

by way of immersion
within the same space
and as a continuity
of the other's
psychic channels,
by jointly
modulating, by
bathing within the
same space, psychic
cloud or
mental clusters,

its transformative
potentialities. You
can't catch the
Matrixial gaze
(I wrote in 1992)
you can't own it,
lent you can join
in-transformation
with-in it, only if you
jump in compassion

riding along the
same flow or grane,
and distribute
cross-inscriptions
and traces.
Matrixial jointness is
in difference and is
differentiating. In art-
working the traumatic
moment opens-up again

passe qui me hante
(inconsciemment?
encore plus!)

Parfois le dessin
imite un trait qui
existe dans la photo-
document "original".
Parfois au contraire,
le dessin intervient
comme une blessure.
le dessin - la ligne

efface, je trace juste
je morcelle, je
coupe, j'agrandis,
je "aplatis", j'affaiblis,
je réduis, je superpose,
tout vient de l'oubli
et revient à l'oubli
et disparais dans

l'oublie et nous
fait survivre l'oubli.
c'est que la culture a
oublié et c'est que
je ne connais pas
sont les mêmes.

il existe dans l'esprit
de la peinture.
le cerveau de la
main le fait vivre.

-trauma. la ligne
traumatise l'assemblage
et en fait partie.
Sa propre vie
et intégrale et parallèle

DIOTIME ET LE TRANSFERT MATRIXIEL:
L'ÉVÉNEMENT-RENCONTRE PSYCHANALYTIQUE COMME PRÉGNANCE[1] DANS LE BEAU
(2007)

Bracha L. Ettinger[*]

Le transfert d'*espace-bord* matrixiel

Ce texte[Ett.1] fait partie de mes travaux théoriques en cours (publiés depuis 1992) sur un complexe conceptuel qui donne voix et articule une dimension *féminine, fœtale* et *maternelle* (et *prématernelle)* inconsciente que j'ai appelée l'*espace-bord*[2] ou *espace-de-bord* psychique *matrixiel* (ou *matriciel*).[3] En psychanalyse, au sein du transfert d'espacebord matrixiel,

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[1]   Les notes de bas de page sont de la traductrice (NdT); celles référées par le sigle 'Ett.' et rassemblées en notes de fin de texte, sont la traduction des notes originales de l'auteur.

    Conformément à l'étymologie du mot anglais *pregnancy* {*grossesse, gestation, gravidité*} et à la pensée matrixielle de Bracha L. Ettinger (*Matrix and Metramorphosis,* 1991), nous traduirons ce terme par *grossesse* quand il fait référence à la dimension corporelle, par *prégnation* ou *prégnance* quand l'accent est mis plutôt sur la dimension relationnelle de la reliance. Mais cette distinction imposée par le contexte et les contraintes linguistiques, est artificielle et plutôt étrangère à la pensée de Ettinger, c'est pourquoi dans les occurrences où il est impossible de trancher, *pregnancy* est traduit par *grossesse-prégnation*. (NdT)

[2]   Ettinger a créé les termes *borderlink* et *borderspace* dans les années 1980. Elle les a développés dans une longue série d'articles publiés à partir de 1992. *Borderlink* est une *reliance-par-le-bord* ou *bordureliance,* celle du travail reliant de l'Eros féminin-maternel matrixiel. *Espace-bord (espace-de-bord)* signifie l'interface spatiale liminale du psychisme partagé par la femme enceinte et le fœtus, la mère et l'infans, l'analyste et l'analysant. La traduction en français par *espace-bord,* avec trait d'union et écart entre les termes, souligne qu'il ne s'agit pas d'une délinéation statique mais d'un *espacement* relationnel dynamique, commun et différenciant; ainsi Ettinger parle de reliance-bord ou bordureliance et de bordurespacement dans l'espace-temps-de-bord matrixiel. Son livre '*Regard et Espace-de-bord Matrixiels*' a été publié en français, en 1999 (Bruxelles, La lettre volée). (NdT)

[3]   Il est entendu que le mot latin *matrix* signifie l'anatomie féminine de la *matrice*. Cependant 'la matrix' ici ne désigne pas une contenance ni un investissement d'organe — pas plus que 'le phallus' ne désigne le pénis–mais concerne un processus de subjectivation dont Ettinger a fait un

57

la subjectivité de l'analysant engendre de nouvelles limites tout en étant engendrée dans un franchissement des frontières et une transgression des limites. Son devenir est élaboré au sein de la subjectivité-comme-rencontre entre le *je* et le *non-je*.[4] Dans le contexte de la cure psychanalytique, l'expression le '*je*' fait référence aux moments d'expérience-de-soi précognitifs de l'analysant et l'expression le '*non-je*' aux moments d'expérience-de-soi déjà implantés en modulations incognisées dans la conscience de l'autre de ce 'je': la/le psychanalyste, tous deux étant des sujets-partiels. La rencontre est une co-émergence de bourgeons du soi avec-dans[5] des moments où l'autre s'y abandonne: un(e) autre qui doit être pensé(e) comme mère/Autre,[6] *Autremère*, proche en un sens du self-objet théorisé par Kohut mais, dans le cas présent le soi est considéré comme fœtal et les apports maternels et leur potentialité transformationnelle sont ceux de la grossesse, avec toutefois l'hypothèse posée d'une différence minimale (tel le je émergeant chez Daniel Stern), et non la symbiose ou la fusion. Même s'il est vrai, en effet, que la reliance et la transformation surviennent dans le cadre d'une communication inter-subjective, celles-ci ne dépendent pas de la communication inter-subjective; elles s'appuient sur une potentialité de transmission beaucoup plus archaïque. La *trans-inscription* d'ondes affectives et mentales et l'*inscription-croisée*[7] de leurs traces au cours d'un transfert matrixiel

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paradigme. L'adjectif *matrixial* étant un néologisme, il a été traduit littéralement par *matrixiel* tout en gardant la signification de *matriciel* aussi. (NdT)

[4]   La distinction en anglais entre *not* {*pas*} et *non* {*non*} fait entendre qu'il ne s'agit pas d'une opposition binaire dans '*I and non-I*' mais bien de '*je et non-je*' qui surgissent de concert, co-existent, sans s'absorber ou se rejeter. (NdT)

[5]   A partir de la préposition *within* {*à l'intérieur de*} et d'un substantif inventé *withinness* {*intérieureté*}, Ettinger crée deux néologismes: *with-in* et *with-in-ness*, rendus en français par *avec-dans* et l'*être avec-dans*. Par cette création de mots, elle cherche à faire entendre que le fait d'être à l'intérieur de l'espace-bord matrixiel n'est pas une présence passive, inerte, neutre ou autrement inactive entre les partenaires mais bien une relation agie à la fois entre eux et avec les bords de cet espace. Jouant encore sur la chaîne signifiante de *with* {*avec*}, elle introduit la lettre (h) à l'intérieur du mot *witness* {*témoin*} pour donner forme aux concepts-clef psycho-esthétiques proto-éthiques de *wi(h)nessing*, traduits par *être-avec-et-témoigner*. (NdT)

[6]   *Autremère* tente de restituer le jeu de mots opéré par la scription du signifiant *mother* en m/*Other*, qui rappelle que la mère n'est pas uniquement le site du familier connu mais aussi une forme particulièrement importante de l'altérité, *mère/Autre*. (NdT)

[7]   En tant que modalités d'échanges sub-symboliques, la *trans-inscription* est l'enregistrement direct et immédiat de ce qui est partagé dans l'échange et l'*inscription-croisée* désigne les messages

(ou matriciel), élargissent l'idée de cet espace-temps partageable vers la *trans-subjectivité.* Bien au-delà du *Tiers* de Ogden elle, commence dans la pré-natalité. Le sujet peut se retrouver, à certains moments, dans la position de je et, à d'autres, dans la position de non-je, les traces de l'expérience partageable étant toujours dispersées et échangeables entre les deux mais, dans le cadre de cet article, nous allons systématiquement garder le terme 'je' pour désigner principalement la position de l'analysant s'exprimant par des flashs de type fœtal et le terme 'non-je' pour la position de l'analyste se trouvant dans une attitude de maternalité prégnante à l'intérieur de ce même flash.

Le 'je' ici n'est pas le 'je' en tant que structure — le Moi — ni davantage le je parlant ou un soi consolidé, renforcé par ses aspects séparateurs. Le 'non-je' n'occupe pas tout le temps la position de self-objet, elle/il s'emploie à élargir le champ de sa conscience vers la transmissivité et le potentiel transformationnel de la rencontre. C'est la rencontre de deux ou de plusieurs je(s) et non-je(s) à chaque fois regroupés deux par deux, et plus précisément encore la fréquence et l'intensité de la résonance connective entre le je et le non-je, entre l'un et l'autre, qui sont le point focal de la co-émergence et du transfert matrixiels, dans la dimension de prégnance de l'événement-rencontre. Cet événement-rencontre constitue une advenue au niveau psychique partiel de la sub-subjectivité et de la présubjectivité (dans la position du 'je') avec-dans l'expérience de la con-jonction[8] et de l'intérieureté, par lesquels l'autre aussi devient, dans l'intérêt de la rencontre, un sub-sujet qui continue à se développer et se transformer par la rencontre. Les niveaux de conscience et de développement psychique du je et du non-je diffèrent. Nous pouvons penser, pour ce je, à un moment d'émergence subjective dans un événement-rencontre, ainsi que pour le non-je qui le rejoint à ce même niveau sub-subjectif, c'est-à-dire à une expérience de palpitation d'advenue-de-soi inscrite dans la psyché et induisant une inscription d'expérience-de-

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diffractés qui s'échangent et s'entrecroisent par et à l'intention des participants à un événement-rencontre. (NdT)

[8] *Jointness* est traduit par *con-jonction*, orthographié en deux mots pour insister sur le *cum* latin, soulignant qu'il s'agit bien d'un '*se joindre* l'un *avec* l'autre' et marquant la différence avec *conjonction* {*conjunction*}. Façonné par Ettinger à partir de l'adjectif *joint*, le substantif *jointness* semble insister sur le fait d'être joints ensemble. (NdT)

soi à un niveau flou très élémentaire. La palpitation d'advenue-de-soi et l'inscription de l'être-soi se passent avec, 'autour de' et 'dans' l'autre. L'inscription psychique de l'expérience de l'événement-rencontre dans le je est rendue possible grâce au fondement psychique de l'autre — le non-je — l'Autremère — à qui arrive et en qui vibre ce battement, accompagné de ses modulations spécifiques. Je fais allusion ici, bien sûr, à la fonction maternelle précoce *«alpha»* de Bion et à l'*objet transformationnel* de Bollas mais le battement, l'inscription et le fondement matrixiels élargissent les champs visés par Bion et Bollas et aboutissent à la fondation de la transmissivité transgressive. C'est pourquoi la fonction créatrice de sens et de signification reçoit de nouvelles acceptions, car la potentialité psychique matrixielle de transformation et les fonctions qui la rendent possible, n'émergent pas dans des relations d'objet ni à l'intérieur de relations intersubjectives ni dans la communication entre la mère et le bébé après la naissance, mais elles adviennent au cours de la grossesse et de la vie fœtale. La gestation et la fœtalité produisent un champ particulier d'acceptions qui résonne à la base de tout événement-rencontre significatif. Il était une fois où nous avons tous, les hommes comme les femmes, été prénataux.

Au champ du sujet et à l'espace intersubjectif, j'ai donc ajouté la sphère transsubjective de résonance psychique et mentale que j'ai appelée «matrixielle» ou matricielle. En tant que champ psychique, la matrix est une dimension transsubjective de co-émergence-dans-la-différenciation qui apparaît déjà et avant tout au cours de la prénatalité : la fœtalité et la prégnation. L'énonciation de cette dimension comme psychique se base sur une conceptualisation de l'événement-rencontre humain originaire qui serait prénatal, avec-dans-la-prégnation, en premier lieu dans le réel, comme empreinte de ce (corpo)réel,[9] et, en second lieu, comme métaphore, au niveau imaginaire et dans le registre symbolique. Les empreintes et les inscriptions psychiques et mentales se passent entre les deux (ou les quelques) participants de toute rencontre-comme-prégnance réelle ou métaphorique. Dans la psyché maternelle au cours de la

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[9]   Ettinger module le mot anglais qui signifie *corporel* en *(corpo)real* pour souligner que l'empreinte corporelle de la matrix est bien à concevoir comme relevant aussi de l'ordre du Réel, d'où la traduction par *(corpo)réel*. (NdT)

gestation, chez un sujet dont les expériences sont inscrites à des niveaux de constitution 'post-œdipiens', matures, non fœtaux, les inscriptions psychiques de la fréquence mentale partageable avec ses vibrations et de l'intensité avec ses modulations se tracent à côté d'inscriptions à un niveau plus mature, dans la dimension matrixielle qui remonte à la période archaïque et dont la continuité réside dans l'immédiateté sensitive et trans-sensitive. Les empreintes et les inscriptions qui prennent ces voies archaïques, à de tels niveaux de sensitivité et de transitivité, approfondissent la vulnérabilité subjective et l'ouverture transsubjective à l'autre.

La co-émergence psychique matrixielle est en réalité simultanée et réciproque mais non symétrique. En tant qu'êtres humains, ses participants se trouvent sur pied d'égalité mais ils ne le sont pas en termes de degré de maturité, et ne se ressemblent pas quant à leur position mentale ou leurs degrés de différenciation distincte ou d'aptitude à la séparation. Le futur-sujet (le fœtus) n'est pas encore assemblé en son identité, alors que la future mère l'est déjà. Le je et le non-je sont évidemment différents en ce qui concerne leur responsabilité quant aux processus et aux palpitations des événements-rencontre. Qu'un attachement matrixiel apparaisse entre l'un et l'autre lors de la rencontre primaire ou qu'il advienne dans le courant de la vie lors de toutes sortes de rencontres intimes, alors même qu'il forme l'espace du deux ou du plusieurs, il n'est pas symbiotique. Qu'un attachement matrixiel apparaisse dans l'espace du trois ou du plusieurs qui sont reliés par des liens de un à un, celui-ci ne constitue pas un triangle œdipien. Certains éléments de la rencontre intime pourraient, en fait, être partiellement anonymes. La rencontre matrixielle est un attachement intime potentiel entre plusieurs je(s) et non-je(s) avec à chaque fois l'attention mise sur les rencontres uniques entre un je et un non-je ou sur la co-émergence singulière permettant à la fois l'assemblement dans un champ de résonance partageable, la transmission et l'échange d'empreintes psychiques, la transformation psychique et le processus de différenciation croissante au cours de distinctions et de séparations-en-proximité ultérieures. Ces empreintes et inscriptions qui éludent la communication intersubjective forment son cœur esthétique et éthique.

La sphère psychique primordiale matrixielle est transsubjective, même si et alors que l'expérience en est faite sans réflexion ni attention

cognitive dans le champ du soi séparé, et même si et alors que ses processus évoluent à l'intérieur de relations intersubjectives, et même si … et avant tout: nous devons l'inclure dans la dimension paradoxale de la présubjectivité. Nous devons faire la distinction entre la transsubjectivité et l'intersubjectivité. Au cours de la vie, la sphère matrixielle pulse tant dans le sous-sol de la subjectivité que de l'intersubjectivité. Les concepts clés de ce complexe théorique sont: espace-bord matrixiel, métramorphose, reliance-bords, co-poïésis,[Ett.2] différenciation-en-co-émergence et co-évanescence, témoignage-avec, relations-sans-mise-en-relation, distance-dans-la-proximité, événement-rencontre, potentialité transformationnelle métramorphique, à-côtéïté, plusieurité, partageabilité potentielle, com-passion,[10] hospitalité compassionnelle, transcryptum,[11] trans-inscription et inscription-croisée. Ils servent à décrire et à expliquer l'Inconscient transsubjectif, là où les empreintes et les traces incognisées,[12] des instances psychiques partageables de l'événement-rencontre matrixiel d'advenue (et, pour commencer, dans une dimension non-cognisée, entre plusieurs participants, deux ou quelques-uns, advenant-ensemble et, par ce processus, advenant comme sujets partiels du même réseau matrixiel opérant à un niveau sub-symbolique; ces empreintes et ces traces précèdent ou surgissent à côté des traces inconscientes de chaque sujet en son identité propre (par exemple «avant» au niveau du présujet fœtal, et «à côté de» au niveau sub-subjectif dans la psyché maternelle).

Bien que les inscriptions matrixielles sont partagées par deux ou plusieurs individus, elles ne sont pas les inscriptions de l'inconscient «collectif» à la manière jungienne, ni les traces d'occurrences sexuelles-libidinales énergétiques ou agressives, au sens freudien, ni les restes du

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[10] Le concept-clef de *com-passion* désigne un affect primaire, tissé avec-dans la transmissivité primordiale qui, de ce fait, peut être ranimé à l'intérieur du transfert lorsque est vécue *l'hospitalité compassionnelle*. (NdT)

[11] Le terme *transcryptum* décrit la forme artistique matrixielle qui retransmet les enregistrements psychiques et picturaux d'un traumatisme crypté en tant que tel. (NdT)

[12] Une modalité non cognitive de la connaissance est décrite par Ettinger dans 'Regards et Espace-de-bord matrixiels'{La lettre volée, 1999, p.192}: '*mes non-je ne sont jamais complètement cognisés ….et le bord de notre rencontre… incognitivement connu.*' Elle distingue les traces non élaborées par la cognition qui sont incognisées et la dimension où la cognition est absente mais aussi la réalité du non-je inconnu et les moments d'expérience-de-soi pré-cognitifs. (NdT)

refoulement des signifiants à la façon de Jacques Lacan. L'événement-rencontre «prégnant» en cours imprime des traces sensitives et affectives et s'appuie sur l'Eros matrixiel à l'intérieur de l'Eros maternel, un Eros matrixiel qui échappe à l'angoisse de mort et se joint pourtant à elle d'une manière spécifique, bien plus que l'Eros maternel ne peut se joindre à la sexualité et à l'agression. Cette con-jonction se caractérise par sa vulnérabilité et par une forme particulière de passivité. Au-delà du lien entre la mère et le fœtus, j'entends par la rencontre de plusieurs (ou même de 'la plusieurité'[13] différente de la 'multiplicité'), des ensembles spécifiques d'instances subjectives co-apparaissant, étant activés et mettant en action une *camera obscura de résonance* psychique chez les différents individus prenant part à ces expériences particulières de transmission. Lors d'une immersion matrixielle transmissible, le je et le non-je sont réciproquement transformés et transformant l'un par l'autre, tandis que les traces de cette transformation sont inscrites à la fois directement et de manière croisée chez l'un et chez l'autre. Dès lors, les traces psychiques matrixielles ne concernent ni un sujet unique séparé ni une société basée sur un commun dénominateur général. La plusieurité est une configuration spécifique qui n'est ni la psyché d'« un » seul sujet célibataire ni celle de « deux » sujets en symbiose ou en état de séparation, elle n'indique pas non plus le niveau intersubjectif d'une relation. L'espacement-bord matrixiel est illicite et, en plus, attire des contacts psychiques transgressifs, traumatiques et fantasmatiques, réels, imaginaires et symboliques, du fait de l'(en)habitation[14] dans le même champ de résonance dont chaque participant devient partiel. Ici, les vibrations affectives et les traces psychiques incognisées des transmissions mentales, ainsi que l'immersion dans la même intensité et les mêmes fréquences psychiques, transforment à certains égards la psyché de chaque sujet-partiel en une continuité mentale et affective de la psyché de l'autre. Nous métaboli-

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[13]   Bien que l'espace-bord soit toujours constituée d'au moins deux participants, sa capacité d'accueil n'est pas infinie. Nous traduisons le néologisme *severality* par *plusieurité* pour dire ce nombre limité à quelques-uns. (NdT)
[14]   Afin d'insister sur les spécificités de l'habitation dans l'espace matrixiel, Ettinger crée à partir du verbe 'inhabit', le substantif *inhabitation*. Celui-ci introduirait en français le contre-sens de 'inhabité', alors même qu'il est question de la notion opposée. C'est pourquoi nous avons opté pour la formation d'*(en)habitation*. (NdT)

sons donc tant des traces mentales (au-delà de l'*identification projective* kleinienne et de la *fonction alpha* de Bion) que des vibrations affectives, les uns pour les autres. La connaissance ainsi appréhendée et le savoir en elle circonscrit, nous les formulons dans une sphère transsubjective.

La dimension transsubjective matrixielle — et le désir qui prend naissance en elle — s'applique aussi bien aux femmes qu'aux hommes, bien qu'établie à partir de l'attachement archaïque et du lien de chaque pré-sujet humain avec son *Autremère*-femelle[15] et, dans ce sens, elle est féminine et (pré)maternelle. La transsubjectivité matrixielle ne postule pas de sujets en interrelations ou en intersubjectivité. Elle est l'émergence du je et du non-je (dans leur dimension partielle) par reliance-bords,[16] sans rejet ni fusion, sans assimilation ni dévoration, et sans abandon: bordureliance entre un corps-psyché prémature et un corps-psyché mature de sexe féminin; elle est pour toujours liée au mystère de l'intérieur invisible d'un corps femelle, baignant dans un environnement spécifique, acoustique et autrement sensible et trans-sensible. La prénatalité et la prégnance, en tant que réel, processus, image et symbole, donnent forme à un espace-bord inconscient de co-transformation-dans-la-différence. La Matrix fournit le symbole qui nous permet d'identifier et de reconnaître les motions des entités transgressivement co-impliquées derrière les motions du sujet différencié dans une constitution psychique mature. Elle nous permet aussi de tracer l'activité de l'*Eros spécifique* dont la source se trouve dans la différenciation et la différentiation et dérivation[17] matrixielles-féminines. J'ai donné les noms de 'métramor-

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[15]   La traduction de *female-m/Other* par *Autremère-femelle* est difficile en français mais Ettinger tient à la nuance que ne peut rendre *mère-Autre-de-sexe-féminin*. (NdT)

[16]   La forme progressive, coutumière en anglais mais difficile à rendre en français, fait des substantifs de tous les verbes conjugués en –ing. Ettinger en fait un usage abondant pour dire le processus continu, toujours susceptible d'être réactualisé. Afin de souligner ce mouvement jamais complètement achevé, nous traduisons *borderlinking* par le pluriel '*reliance-bords*' ou par *bordureliance*. (NdT)

[17]   Le doublet anglais *differentiation and differenciation* traduit par *différenciation et dérivation*, souligne que les contacts féminins dans l'espace-bord matrixiel, bien qu'irreprésentables, marquent chaque participant de façon particulière. La *différenciation* renvoie aux manifestations graduelles des différences entre le je et le non je au fil des reliance-bords et constitue l'antonyme matrixiel de la séparation dans la théorie psychanaltique classique; la *dérivation* porte sur la rencontre d'une forme de passé avec une forme d'avenir et désigne le condensé du double effet de la *différente différence* féminine ou '*woman-to-woman difference*'. La *différenciation* recouvre à la

phose'[18] et de 'co-poiésis'[19] à l'ensemble des rencontres et des événements con-joints qui co-émergent, co-changent et co-diminuent au sein du réseau inconscient des reliance-bords entre le je et le non-je modelées sur la grossesse-prégnation. La copoiésis représente la potentialité créative de la métramorphose. Le je et le non-je n'émergent pas de façon symétrique dans la métramorphose. À une extrémité est rendue possible la réalisation du sujet à partir de sa position présubjective «esthétique» et proto-éthique. À l'autre, c'est au prix de la fragilisation de l'Autre prématernelle/féminine que les frontières de ses champs esthétiques et éthiques sont *élargies et transgressées*.

Eros prégnant

Diotime — au nom de laquelle parle Socrate dans *Le Banquet* de Platon[Ett.3] — que dit-elle au sujet d'Eros ? Avant tout qu'il doit être compris comme un esprit qui interprète et transmet, qui remplit l'espace intermédiaire entre les êtres (divins et humains) et par lequel ils communiquent. Eros est un moyen de communication, de relais et de connexion, d'interprétation et de transmission:

> «C'est un grand esprit (daimon), et comme tous les esprits il est un intermédiaire entre le divin et le mortel …. Il agit comme interprète et moyen de communication entre les dieux et les hommes, convoyant et transportant jusqu'aux dieux les prières et les sacrifices des hommes, et jusqu'aux hommes les prescriptions et les réponses des dieux. Occupant cette position médiane, il est le médiateur qui enjambe l'abîme qui les sépare, et c'est pourquoi en lui tout est lié ensemble.»[Ett.4]

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fois la différenciation progressive de l' Autremère en deux, la femme-mère et l'enfant à venir ou potentiel. Elle porte sur la rencontre d'une forme de passé avec une forme d'avenir, et constitue le fondement de l'espace-bord matrixiel. Plutôt qu'à une différenciation en deux, la différentiation renvoie à une différence d'espèce. (NdT)

[18] *Métramophose* est une transformation du terme *métamorphose*, à partir du nom grec féminin *metra* {*matrice, sein de la mère*; au figuré, *source d'une chose*}. Ce concept exprime le principe créateur même de l'événement-rencontre, son processus à la fois de mémoire et de changement. (NdT)

[19] A partir du terme grec *poiesis* désignant l'activité aboutissant à une création, Ettinger forme *co-poiésis* pour souligner que, dans une relation matrixielle, la co-création est un travail entre le je et le non-je. (NdT)

La psychanalyste travaille dans-et-avec Eros. Œuvrant péniblement dans un espace de passage, de transition et d'échange tout en l'interprétant, la psychanalyste rend possible le bâillement d'un espace-bord érotique où elle/il se trouve entre-tissé(e) avec son autre, promouvant et participant à la co-création d'un dispositif de reliance et de mise en connexion et liaison dans un processus de transfert, tout en fournissant l'interprétation de la rencontre de l'autre avec elle/lui, et à partir de là créant également la possibilité de nouveaux liens, la/le psychanalyste travaille avec-dans Eros. Elle s'emploie à établir non seulement des liens entre les différents motifs refoulés dans l'esprit de l'autre qu'elle aide à amener à la conscience, mais aussi au niveau de la rencontre elle-même et à partir d'elle vers les relations interpersonnelles générées en dehors des relations de transfert et du moment du traitement. Elle facilite en cela la naissance de nouvelles connexions 'dans la réalité'. Dès lors, il devient possible d'identifier Eros comme étant celui à partir duquel la psychanalyste exige d'elle-même d'agir afin de dévoiler et de mettre en acte le désir de connexion et de liaison en lui-même (et non pas le désir pour des objets ou pour des autres-comme-objets) et d'ainsi faire naître à partir de l'inconscient le désir érotique, pas seulement le désir érotique de l'analysant mais aussi celui de l'analyste, tel qu'il se déploie dans les relations transférentielles intersubjectives. Il ne s'agit pas du désir sexuel, ni du simple désir de rencontrer un autre sur le modèle des «relations d'objet» passées avec un objet absent, ni du désir de rencontrer un objet-autre selon un modèle nouveau, différent des modèles archaïques. Ce désir véhicule plutôt un languissement pour la connexion intersubjective et pour la reliance elle-même. A la fois, il recherche et amène à dévoiler les traces d'un tel désir ardent passé et stimule le (r)éveil d'Eros ainsi que l'émergence de nouveaux liens. Non seulement l'objet imprime des traces psychiques mais cet élan médiateur peut aussi le faire. Une trace peut en scarifier une autre pour la remplacer mais elle peut aussi rejoindre une trace; et lorsque ce mouvement médiateur[20] rejoint un élan de reliance-bords, Eros ne tourne pas en rond en d'éternelles

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[20] L'*élan* {*move*} de reliance-bord représente la motion des oscillations chargées d'affects, liée aux impressions sensorielles floues et partagées qui se transmettent intuitivement et que peut venir rejoindre le *mouvement* {*movement*} médiateur et spiralé, essentiel à la vie. (NdT)

répétitions mais, par un mouvement spiralé où se produit et s'imprime la transformation, la grâce de cette rencontre et son *à-côtéité*[21] peuvent apparaître à l'endroit même où, sans cela, n'auraient eu lieu que le sacrifice et le manque. Les empreintes de la transformation bloquent le retour à cette voie qui tourne en rond et évitent, de cette façon, les coupures et la substitution. Mais afin d'atteindre un seuil de changement qui transformera les cycles récurrents en aspiration d'ascension spiralée, une qualité particulière et supplémentaire de reliance-bords, en plus d'une qualité de médiation, est requise, de laquelle nous parlerons plus longuement tout de suite. Cet Eros signifie aussi le désir de mise au jour des mouvements intersubjectifs dont le cours a été arrêté et bloqué dans le passé. En ce sens, la participation de l'analyste à Eros n'est pas moindre que celle de l'analysant, mais sa responsabilité envers Eros est plus grande que celle de l'analysant. C'est ce qui place Eros au plan de l'éthique de la psychanalyse. Cependant, Eros se tient aussi sur le plan esthétique, embrassant le plan éthique et s'y dissimulant, non seulement à la façon unique, dans le style unique de chaque nouvelle relation qui se forme en psychanalyse, mais aussi dans le sens où la façon «esthétique» originaire sensée[22] d'appréhender à la fois l'autre et l'extérieur, en compassion, est dotée d'une potentialité proto-éthique.

De cette manière, l'attention à la texture des relations intersubjectives qui se dérobent à toute fixation de l'autre comme objet, situe la question de l'Eros non-libidinal au plan de l'éthique de la psychanalyse. L'éthique inhérente à cet Eros n'est pas l'éthique de la bissection, de la séparation, de l'obstruction ou de la castration (mise en avant dans la technique clinique lacanienne) mais l'éthique du mouvement vers l'autre, mouvement engendrant le contact et la rencontre tout autant que l'à-côtéité. Dans sa lecture de Diotime, Luce Irigaray soutient cette qualité de médiation, y voyant tout le mérite du discours de Diotime dans *Le Banquet.*

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[21]   La chaîne signifiante introduite par *side* est révélatrice de la dimension matrixielle. Formé à partir de la préposition *beside* qui signifie *à côté de*, le substantif *besidedness* exprime la position éthique de *l'à-côtéité* et *side-by-side-ness* les échanges dans *la côte-à-côtéité* entre les participants de l'espace-bord matrixiel. (NdT)

[22]   Le néologisme *sensical*, formé à partir de *nonsensical*, est devenu courant et signifie *ce qui est sensé*. Le choix d'une expression construite sur le détour par l'effacement de la négation, viendrait-il appuyer l'affirmation que les approches esthétiques par la *sens*ation ou celles *sens*itives et *sens*orielles sont parfaitement *sens*ées ? (NdT)

Par contre, elle critique une autre qualité de ce texte, celle de la grossesse-prégnation, et la rejette comme une erreur de la part de Diotime (ou de Socrate) qui met en échec et affaiblit ses arguments.[Ett.5] Personnellement, loin de séparer la médiation et la grossesse-prégnation, je les associe grâce à une autre compréhension de ces notions, issue de la perspective matrixielle que j'ai théorisée. La conjonction de ces deux qualités génère une éthique de la durée, dans la grossesse et l'accouchement et dans l'intervention médiatrice et la médiation dans l'enfantement,[23] en vue des liens et des connexions ultérieures. Il s'agit d'une éthique de la réception, de l'étude et de la transmission des vertus de la liance avec l'autre, ainsi que des mérites de la médiation et de la connexion comme co-émergence qui peuvent aller jusqu'à la co-poiésis. C'est bien par l'éthique de la prégnance médiatrice et de la médiatité imprégnée[24] que les participants de l'événement-rencontre proto-éthique, et puis éthique, révèlent les vulnérabilités de la co-implication entre un être qui est comme fœtal et un autre qui est comme gravide. Au cœur de cette éthique qui oriente la démarche de la clinique psychanalytique, est dissimulée, comme je l'ai dit plus haut, une esthétique dont le principe est enfoui dans les fondements mêmes d'Eros, dans l'éternité mystique de cette alliance, au-delà de toute limite ou restriction. Même si cette esthétique conserve le secret du Beau comme essence spirituelle révélée dans un monde de phénomènes matérialisés par le corps, le niveau psychique inconscient n'est pas le niveau physique, et la prégnance médiatrice est à la fois une métaphore et une analogie pour les processus psychiques qui ont leur origine dans une con-jonction et fondent cette con-jonction. Néanmoins, dans l'humain, cette sphère psychique s'origine dans une expérience corporelle qui laisse ses empreintes, qui co-émerge avec-dans la matrice de la mère. Des traces ultérieures vont rejoindre les empreintes précoces, les transformant en d'autres situations mentales de co-émergence. En tout

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[23]   *Begetting* est traduit par *enfantement*, comme dans le texte français du *Banquet* de Platon: *Amour de la procréation* (en grec: genneseôs de gennaô) *et de l'enfantement* (en grec: tokou, de tokos) *dans le Beau*. (NdT)

[24]   Le substantif *mediacy* dérive de l'adjectif *mediate* qui signifie *médiat* mais, en français, le substantif correspondant n'existe pas. C'est sur le modèle de im-*médiateté* que le terme *médiateté* a été forgé. L'adjectif *impregnated*, traduit par *imprégné(e),* continue de faire résonner le champ lexical de la *prégnance*. (NdT)

adulte des traces co-émergentes des modes originaires de co-émergence psychique sont re-perlaborées et leur négation nuit au tissu matrixiel.

Le principe esthétique élude le plan de la représentation et à la fois l'établit: le sentir, le percevoir et même le Beau ne signifient pas l'acte de représenter ni la représentation. En psychanalyse, ce principe informe l'éthique par le biais de la fragilisation-de-soi en com-passion. Il se traduit par une responsabilité dans la rencontre avec l'autre en tant que rencontre imprégnée, et lors du processus, en tant que voyage con-joint de gestation prégnante et d'hospitalité com-passionnelle.

Diotime nous invite à penser l'amour comme un désir qui prend forme dans un état intermédiaire: «*Car Eros est né dans quelque chose de beau, que ce soit de corps ou d'âme*» (Platon, trad. hébreu, 2001:81). Le motif de la naissance et le motif du beau demeurent dans les vertus d'Eros. Elle insiste pour faire entendre que Eros n'est pas «le désir *du* beau», mais «le désir d'*enfantement et de naissance dans le* beau», ou «le désir d'utiliser le beau pour enfanter et porter la progéniture» (Platon, 1997:41) ou le désir de *devenir et de naître au cœur du* beau, selon la traduction hébraïque qui met en évidence la dimension de la grossesse-prégnation par son insistance sur l'enfantement-comme-advenue et naissance (Platon, trad hébreu, 2001:82). Diotime ne délivre pas le secret de l'éminence du potentiel érotique qui se réalise en observant le Beau suprême en compagnie du «Beau lui-même», du fait de regarder-observer-méditer l'éternel, lorsque le passage à l'enfantement et à la naissance se façonne et le passage au corps vivant s'actualise, mais elle indique les élans d'ascension dans la descente et de descente élevante, d'ascension vers la réalisation en esprit par l'observation (méditation-contemplation) ainsi que la descente vers l'actualisation dans le corps, dans et par laquelle va se déployer la vertu du Beau en tant que secret et principe spirituel. Dans cette rencontre dont les traits caractéristiques sont ceux de la prégnance et de la naissance, Eros est, alors, rendu réel. La beauté[25] comme secret spirituel se cache dans la vitalité qui s'accomplit lorsque l'observation spirituelle est à son apogée. Diotime propose une rencontre en Eros: «*Le Beau est, alors, le destin ou la déesse de la par-*

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[25] En accord avec les traductions françaises de Platon, *beauty* est traduit par *le Beau* et *beautiful* par *la beauté*. (NdT)

turition qui préside à la naissance», «*c'est pourquoi la procréation tient le Beau comme sage-femme et destin*» (Platon, 1997:41). «*Dans la naissance, la déesse du Beau est à la fois la Déesse du destin et la Déesse des douleurs de l'accouchement*» (Platon, trad. hébreu, 2001:82). Le Beau, la fatalité ou le destin et les douleurs du travail de l'accouchement s'entrelacent en un instant d'observation et d'union mystique qui ont leurs racines en Eros. Ici, fatalité et contingence se rencontrent dans la douleur, au sein de la sagesse érotique du Beau qui pulse tout au long de cet événement.

L'Eros que j'ai appelé matrixiel est un Eros féminin-prématernel avec son éthique et son esthétique particulières, entre-tissé dans les processus de co-lucidation[26] qui se déroulent au cours de la différenciation et la dérivation-différentiation en con-jonction, dont le paradigme est, selon moi, la rencontre psychique et corporelle de la gestation. Tel qu'il se réalise dans cette union, Eros élude la prohibition de l'inceste (étant donné que l'union corporelle fœtale — pré-fils ou pré-fille— et maternelle est, par la force des choses, «inceste» et aussi, par la force des choses, inévitable) et porte donc nécessairement à jamais, chez l'être humain, l'empreinte d'une proximité incestueuse, bien que non sexuelle, et c'est, à mon avis, ce genre particulier d'inceste qui est implicite dans le secret de Diotime, dans la mesure où il s'agit d'un secret féminin. De la même manière, ce que Jacques Lacan appelle en psychanalyse moderne, l'impossible sexualité féminine, autre et supplémentaire, conduit aussi, selon moi, au thème de ces relations «incestueuses» prénatales préœdipiennes non-prohibées, lors de et par la grossesse. Le souhait incestueux (néanmoins non-sexuel et non-génital) de s'unir par-delà l'écart des générations, bien que non accompli dans le corps en dehors de la portée de la grossesse, précisément parce que ce vœu ne peut s'accomplir dans le corps en d'autres formes que celle de la pré-natalité et de la pré-ma-

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[26] Le terme utilisé par Ettinger est *co-dawning*. *Dawn(ing)* signifie l'aube ou l'aurore, le point ou le lever du jour, le petit matin, la naissance au sens figuré, l'émergence d'une lueur, ainsi que l'éveil. L'expression *something dawns on* ou *upon somebody* désigne quelque chose dont il est fait jour à l'intérieur de soi, qui s'éclaire, qui devient visible au sens de son accessibilité à la clarté comme compréhension intellectuelle. Afin de maintenir sa triple signification visuelle, de naissance, et d'advenue à la compréhension, le terme « co-(é)lucidation » a été choisi. Il faut noter toutefois que dans certaines occurrences des termes tels que éclairage, éclaircissement, apparition, illumination, luminance correspondraient mieux à sa signification selon le contexte. Dès lors, « co-lucidation » est aussi utilisé. (NdT)

ternité, fonde une éthique féminine sublimée de la com-passion et une esthétique féminine sublimée, à savoir le Beau. Cette sphère sublimée est féminine dans le sens où elle s'établit d'abord dans la dimension du Réel en étant avec et en rapport à un corps femelle et sa différence corporelle invisible (que l'on soit de sexe masculin ou féminin étant dans-avec ce contact). En tant que dimension psychique, basée sur des sensibilités et trans-sensibilités perceptives et affectives, je considère cette sphère transsubjective comme érotique, mentale et affective. L'espacement-bord féminin-matrixiel provenant des vibrations de l'espace-bord transitif de la prégnation et de la fécondité donne une sphère psychique qui, par essence, élude la prohibition même de l'inceste: sans le savoir, je blesse et je prends plaisir, je souffre et j'atteins à la jouissance de pair avec un inconnu-étranger[27] intime mais un autre intime, ma progéniture, laquelle m'est à jamais interdite, alors même que mon-notre espace psychique actuel dans le Réel qui enjambe le traumatique et le fantasmatique, est indissolublement lié en chacun de nous. Sur cette expérience, résonnant au niveau mental-sensoriel-affectif-corporel-psychique repose la sphère matrixielle inconsciente commune et dispersée, où tout signal qui m'est transmis depuis l'autre et transmis par moi vers l'autre, marque l'autre et moi-même de manière hétérogène, con-jointement mais différemment, lorsque les vibrations, les intensités et les ondes atteignent plusieurs entités, et que les résidus et les traces imprimés de cet événement-rencontre sont dispersés entre ma psyché et la psyché de mon autre de manière à ce que ce ne soit qu'ensemble, dans une autre rencontre qui est sublimatoire et pas nécessairement corporelle — à l'intérieur du même tissage ou d'un nouveau tissage de plusieurité — qu'il sera possible de retracer un ensemble appartenant à la totalité de ces marques déjà dispersées et d'en déchiffrer le sens. Le signal dans sa totalité ne pourrait s'offrir en lui-même au déchiffrage sans une autre alliance semblable, composée de singularités qui se distinguent elles-mêmes dans un regroupement transsubjectif. Chaque individu est comme un point ou un pôle le long de la même corde: les pôles tremblent d'un coup, dans

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[27] Le terme *alien* vient souligner que le fœtus est pour l'Autremère un *inconnu-étranger* intime et ajouter à la dimension de la *distance-dans-la proximité* {*distance-in-proximité*} celle de l'*éloignement-dans-l'intimité* {*remoteness-within-closeness*}. (NdT)

le même mouvement mental-affectif-sensoriel mais non de la même manière. La corde[Ett.6] crée de concert avec d'autres cordes sa propre nébuleuse érotique. Il s'agit d'un regroupement, fait d'éloignement-dans-l'intimité ou de distance-dans-la-proximité, de moments ou d'événements affectifs-mentaux différents situés le long de ces cordes reliantes, et d'une venue-au-monde-ensemble à la limite de ce qui peut être appréhendé et compris par la psyché de chaque individu distinct. Dans une sphère transsubjective, l'Eros matrixiel absorbe et redistribue la résonance entre les participants du même regroupement matrixiel: entre personnes, et entre les personnes et les œuvres d'art. Tout nouveau non-je qui rejoint ce regroupement ne chasse pas le(s) non-je antérieur(s) mais se joint à eux.

Mon analysant M. X a décrit son expérience émotionnelle-mentale matrixielle de la façon suivante: « Comme enfant, j'ai souvent eu cette idée en tête: j'imaginais l'esprit et les pensées comme un nuage. Mes sentiments appartenaient à ce nuage. Ils se déplaçaient parmi les différentes personnes qui appartenaient au même nuage et ensuite, je les aspirais en moi, mais de façon passive. » Seul un nouveau «nuage» mental et affectif créé dans le transfert matrixiel a permis, grâce à sa perspective transformationnelle, la naissance et la réabsorption d'un nouvel *insight*, une nouvelle perception intuititive[28] concernant le trauma silencieux cumulatif imprimé de façon croisée dans l'ancien «nuage».

La rencontre analytique ouvre à nouveau une brèche dans la frontière de ce qui est incompréhensible et qui ne peut se contenir *seul*. D'une part, les émotions sont absorbées passivement mais de ce fait, la conscience de la participation active de chacun dans le processus subjectivant de l'autre ainsi que dans la création de chaque nuage, surgit. D'autre part, de ce fait, la conscience de la participation active de chacun dans la création peut surgir. Au sein de cette nouvelle rencontre qui est une alliance, des acceptions matrixielles antérieures vont être révélées tandis que des significations matrixielles nouvelles co-surgissent: la révélation et l'invention s'entretissent. Le prisme matrixiel crée une

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[28]   Pour l'artiste qu'est Ettinger, les vibrations, modulations, transformations de la peinture sont ressenties, bougent, nous touchent. Pour sauvegarder cette résonance picturale intimement mêlée à sa pensée, nous traduisons *insight* par *perception intuitive,* tout en gardant l'expression originale. (NdT)

multitude de possibilités d'interventions thérapeutiques sur le plan du transfert relationnel. Réaliser la transsubjectivité signifie comprendre l'importance de chaque composition[29] unique analyste-et-analysant, dans le sens de la contribution de l'inconscient de chaque *analyste* spécifique à ce qui est révélé et inventé concernant l'inconscient de l'analysant. Cette importance est telle que la *responsabilité de l'analyste envers sa propre intégrité et créativité* est une partie de sa responsabilité à l'égard de l'analysant. Ce que cette composition spécifique permettra de faire germer, aucune autre composition ne le fera croître, parce que l'inconscient matrixiel ne va fleurir et s'épanouir qu'au sein d'un temps-bord et d'un espace-bord matrixiels spécifiques. Ainsi, à partir de cette perspective, à la différence d'une éthique du silence total (ou de la neutralité) concernant l'identité du psychanalyste, une éthique de dévoilement partiel émane: il s'agit d'un dévoilement, au bon moment et dans une mesure appropriée et modeste, d'éléments inconscients qui se révèlent au psychanalyste dans et par chaque rencontre analytique spécifique (même si, bien sûr, ces éléments appartiennent également à l'analysant). En cela, je rejoins la tendance psychanalytique intersubjective mais, de plus, je prétends que les préoccupations mentales dramatiques de l'analyste doivent influencer l'espace matrixiel partagé entre l'analyste et l'analysant et que, par conséquent, non seulement elles doivent être révélées jusqu'à un certain point et être partagées de manière explicite, mais encore qu'il est de la responsabilité de l'analyste d'élever son niveau de vulnérabilité, de compassion et de connaissance de l'esprit. L'analysant a le droit de se soucier de l'Eros éthique et esthétique de son analyste comme de son/leur propre champ partagé. Le déni (mais aussi parfois le simple non-partage) d'états affectifs mentalement transférés et de préoccupations mentales pourrait devenir un trauma caché cumulatif pour l'analysant et pour le transfert analytique d'espace-bord matrixiel. Un autre aspect important de l'éthique matrixielle concerne l'à-côtéité. Il importe de se tenir à côté de l'Autremère et de l'environnement significatif de l'analysant, de ne pas remplacer les figures parentales mais de rejoindre les ré-

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[29] La *composition* doit être comprise au sens musical de la partition, faite de variations, oscillations, mouvements de transformation graduelle entre symétrie et asymétrie, continuité et rupture. Elle compose un assemblement unique entre analyste et analysant avec ses modulations propres qui précèdent l'interprétation. (NdT)

seaux existants tout en les transformant par le fait même de les rejoindre. Le remplacement de l'Autremère est une déchirure catastrophique dans le réseau matrixiel. Nous reviendrons sur ces questions ainsi qu'au soin et au tact qu'elles exigent. Mais en attendant, revenons à l'Eros féminin comme moyen de communication, de relais et de connexion, d'interprétation et de transmission.

Certains prétendent qu'en faisant parler Diotime à travers Socrate, Platon souhaitait approprier pour le compte des hommes le motif de la naissance comme créativité et amour de la sagesse. Ils en veulent pour preuve que Socrate se voit lui-même comme sage-femme et considère la naissance humaine à partir du corps femelle comme inférieure à la naissance dans la créativité, et ainsi de suite. Leurs arguments sont bien connus. Pour ma part, j'aimerais dire autre chose, quasiment l'inverse: que le choix d'une femme pour initier le motif de la naissance dans le désir érotique d'enfantement dans la beauté, témoigne plutôt de ce qu'il y a quelque chose chez la femme — ou dans la venue-au-monde imprimée dans et par le corps féminin, dans la contribution de la féminité au devenir du sujet humain — dont seule une femme peut témoigner, sans pour autant livrer totalement le secret émanant de l'altérité féminine femelle. Ne serait-ce pas parce qu'une femme est marquée deux fois par la potentialité matrixielle, tant comme pré-sujet fille fœtale que comme mère potentielle (qu'elle veuille ou non devenir mère, en réalité, n'a pas d'importance en termes de cette potentialité). Le secret n'est pas déchiffré car il est, pour emprunter la terminologie de Freud, au-delà du principe de plaisir, et il se manifeste dans une jouissance «impossible» féminine «autre», pour reprendre la terminologie de Lacan (1975), qui voit dans le féminin le potentiel de transgression mystique vers l'union avec Dieu. Donc, en termes de perspective matrixielle, la différence féminine ne se manifeste pas entre individus genrés (garçons par rapport à filles) mais dans les différentes manières de faire reliance-bords vers et de faire espace-bord avec-dans le corpo-réel affectif et mental féminin (par exemple, la différence entre un garçon se différenciant d'une femelle-Autremère et une fille se différenciant d'une femelle-Autremère). A présent, je voudrais souligner deux choses concernant l'altérité féminine que le texte platonicien du *Banquet* nous offre par l'entremise de Diotime. La première est ce quelque chose qui restera toujours

74

secret: *le passage comme milieu,* exister dans une étape intermédiaire, une médiation que j'interprète comme ce qui est incestueux dans la grossesse-prégnance, paradigmatique d'un état transitoire, la plusieurité ou la con-jonction de l'être-dans-entre-au-milieu[30] et de l'être imprégné en prégnance («Transitif» et «prégnant», tout comme le mot «hébreu», partagent en hébreu la même racine: ain.beit.resh: *maavar, Meubar* et *Ivrit).* La seconde chose est que le *passage comme connectivité transitive et transgressive* est à nouveau interprété comme une imprégnation. Le passage et la transition sont portés par cette même racine en hébreu: une transgression des frontières où le tabou de l'inceste dans la pré-maternité et la pré-natalité est, pour des raisons pragmatiques, quasiment hors-interdit. Seule une femme peut témoigner, non pas des rapports sexuels ni de la conception, mais de l'être imprégné. Socrate aurait pu parler en tant qu'homme de la procréation comme copulation, de l'ensemence-ment de la graine et de la position de la sage-femme qui reçoit le bébé venant au monde, et de ce point de vue-là, il aurait pu contribuer à l'en-richissement de l'idée de donner naissance de différentes façons. Mais en tant qu'homme, Socrate ne pouvait pas porter témoignage du déroule-ment de la grossesse-prégnation et de l'accouchement comme actua-lités traumatiques, ni de la tangibilité vivante de l'enfantement comme continuel événement-rencontre de prégnance où le trauma et le Beau s'entretissent nécessairement – par trauma, j'entends, pour commencer, celui de l'Autremère. «La *génération* dans la naissance», ce devenir, cet enfantement ou émergence, énoncé par la bouche de la figure féminine, témoigne de cette rencontre — avec un accent mis sur la «génération». Lacan, lui aussi, décrit le mystère d'une situation transitionnelle de cette sorte, un état médian «entre-deux», une situation «et-et», qui est pour lui une «femme», réalisant l'existence du secret dans un tel état intermé-diaire d'un genre particulier (que je lis comme prégnance) dont même lui, étant un homme, ne peut parler et dont seule une femme pourrait parler – si toutefois le langage pouvait contenir ce secret sans résidu.

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[30] *Between* signifie *entre* et l'expression *in between* désigne le fait de se trouver *au milieu de* ou *parmi* d'autres (deux ou plusieurs) personnes ou choses. A partir de ces locutions est créé le substantif *in-between-ness,* dans lequel peut être entendue l'insistance matrixielle sur *in* et que nous traduisons par *l'être-dans-entre-au-mileu.* (NdT)

L'éros féminin-matrixiel et la transsubjectivité

C'est par le concept de »transfert d'espace-bord matrixiel« que j'essaie d'accorder toute leur valeur aux élans psychiques générés dans l'espace de passage de type fœtal entre le non-je (comme future mère) et le je (comme pré-sujet), tous deux sujets partiels l'un pour l'autre, à un niveau inconscient du processus psychanalytique. Comme je l'ai déjà signalé, en hébreu »fœtus« dérive de la même racine étymologique que »passage«. Au travers de ce concept, les mystères de l'enfantement deviennent le support même d'une sphère psychique inconsciente, partielle, dispersée et partageable. Les frontières de l'individu sont effractées dans cette sphère où les éléments mentaux sont dispersés, dès le départ, entre plusieurs sujets partiels qui, par la force transformationnelle de cette dispersion et de cette transgression, sont confinés-et-liés-dans-la-différence à l'intérieur d'un même réseau psychique. Il s'agit d'une sphère psychique de transsubjectivité, antérieure et différente du niveau auquel l'individu comme sujet séparé se forme et se révèle, ce sujet qui crée des relations intersubjectives basées sur le fait qu'il est distinct et sur la clarté de ses frontières, ce qui se cristallise dans l'identité.

L'investissement de la transsubjectivité matrixielle — la subjectivité comme rencontre et le temps et le lieu de la rencontre comme espace-bord transgressif de prégnation — avec les affects émanant des liaisons et des contacts de reliance-bords, au cours de la grossesse, entre un sujet-en-devenir (pré-sujet) et une mère-en-devenir (sujet dont les supports ont bifurqué) ne doit pas nous induire dans l'erreur de rechercher le sens de la rencontre ou de l'espace-temps matrixiels dans la nature biologique, pas plus que la structure phallique et le processus de castration qu'elle implique en psychanalyse ne représentent les relations entre le père et le fils comme mettant en danger le membre mâle réel. La Matrix est une sphère psychique inconsciente de co-lucidation et co-évanescence[31] du je et du non-je inconnu, qui n'est ni fusionné vers le dedans ni rejeté vers l'extérieur; elle marque une position, un processus, un état et

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[31] L'événement-rencontre se caractérise par un mouvement d'approche et de retrait. Ainsi, après la montée de la lumière vient un déclin, une atténuation qui nous fait traduire *cofading* par *co-évanescence*. (NdT)

un stade qu'il convient de différencier de l'état, du stade, de la position et des processus de symbiose ou d'autisme qui se développent ultérieurement en un futur sujet séparé. Le concept de la Matrix se base sur des relations entre la psyché-âme avec-dans un corps femelle et le pré-sujet en reliance-bord avec elle, aux derniers stades de la grossesse, ainsi que sur leur manière de s'articuler en termes d'espace-bord psychique partagé, inconsciemment traumatique et fantasmatique, où la différenciation et la ségrégation en co-émergence et en distance-dans-la-proximité sont continuellement réaccordées et réorganisées au travers de relations-sans-mise-en-relation,[32] de l'être-avec-dans, de la côte-à-côtéité et de l'être-entre «moi-même» et le/les inconnu(s) intime(s). Les processus de connexion et de communication affective, d'association et de transformation dont les empreintes mentales transcendent le sujet individuel et dont les traces sont gravées dans plusieurs êtres simultanément (y compris les transmissions «télépathiques» et «hypnotiques» dans le transfert) se produisent avec des variations mais con-jointement entre cette pluralité d'êtres. Car la conscience matrixielle est un éveil con-joint de savoir, une co-naissance[33] qui ne provient pas de la cognition, mais c'est un savoir ou une co-naissance affective fragile à la frontière entre différents sujets, qui se passe le long des cordes de connexions traumatiques et fantasmatiques les reliant; c'est la transmissivité par ondes, intensités et fréquences, et l'impression, trans-impression et impression croisée (dans la psyché l'un de l'autre) des traces de l'événement-rencontre qui permettent aux cordes connectives (ainsi qu'à la réalisation de leur existence) de vibrer l'une pour l'autre dans l'espace partagé.

Nous avons donc affaire au mystère que j'ai appelé ailleurs la marque de l'Autre mère, ou du féminin-autre archaïque, dans le corps-psyché. Le corps ne fait pas office ici de tremplin pour satisfaire les pulsions, et il n'est pas non plus un symbole indiquant l'irréductibilité des instincts et des pulsions. Le corps pénètre depuis un autre lieu, selon d'autres

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[32] Il s'agit ici d'un paradoxe: les participants de l'événement-rencontre sont partiellement inconnus les uns aux autres et pourtant intimement liés. L'expression *relations-sans-mise-en-relation {relations-without-relating}* tente de rendre compte du paradoxe et de sa dimension non élaborée par la cognition entre les participants. (NdT)

[33] L'homophonie, en français, entre la *co-naissance {cobirthing}* et la *connaissance {knowledge}* est à remarquer. (NdT)

considérations, et il indique l'appel-attrait du corps-psyché du je pour la proximité ('l'attachement') avec la mère/Autre. Tout comme de nombreux théoriciens des relations d'objet, de l'« Intersubjectif » et du « Soi », tels Winnicott, Ogden, Tustin, Kohut et d'autres à la suite de Bowlby, je reconnais le désir de rapprochement en tant que tel et non comme un étayage secondaire d'autres besoins (telle la nourriture) et de pulsions (telle la pulsion orale). Cependant il existe deux différences majeures: (a) l'attachement matrixiel relève de la reliance-bords en cours de différenciation à l'intérieur d'une sphère déjà transsubjective, c'est-à-dire qu'il ne dépend pas de positions autistiques ou symbiotiques du sujet en devenir, et (b) les premières traces psychiques sont considérées comme partageables et prénatales. Des traces de l'à-côtéïté, de la connectivité et de l'être-entre intra-utérins — ainsi que des traces similaires qui les prennent pour modèle plus tard dans la vie — sont marquées dans le corps-psyché des quelques participants à la rencontre-événement matrixielle et sont distribuées et imprimées de façon croisée dans la sub-subjectivité et la transsubjectivité tout au long de la vie, c'est à dire également à l'âge adulte. La féminité nécessairement reliée à l'Autremère archaïque, pour le sujet humain généré et pour la subjectivité multiple (plusieurs) bifurquée dans la portée de laquelle elle éclot, dénote le secret de l'altérité de toute alliance; ou, pour saisir la différence matrixielle qui émerge de la différenciation-en-con-jonction dans un langage plus adapté à la période du *Banquet,* nous pouvons la voir comme un voyage d'Eros spiralé, créant une communication interprétative entre les êtres dans une sphère intermédiaire de médiation par laquelle tout est attaché à tout.

Au travers d'Eros, médiateur, passeur, être de connexion, créateur du désir d'advenue, d'enfantement et de naissance dans la beauté, nous arrivons à l'idée qu'il y a, dans le désir dont parle Diotime, une dimension dont nous pouvons affirmer qu'elle n'émane pas d'un manque, mais de la plénitude d'un toucher tout au long de la transformation pendant la prégnation, dimension qui contredit l'idée du désir qui s'origine dans le manque, selon la formulation lacanienne: le désir phallique dont l'objet-cause est un manque *(l'objet a).* Si, selon les propos du *Banquet* et dans la pensée de Lacan, l'homme se languit de ce qu'il n'a pas (une chose ou un objet ou une idée ou un autre comme *objet a),* dans la dimension

supplémentaire du féminin-autre, le désir que j'ai appelé matrixiel est un désir de reliance-bords et de différenciation au sein d'un événement-rencontre transgressif et un désir de l'ensemble des mouvements qui créent et accomplissent ces événements-rencontre par lesquels seraient laissées, en passant par une transformation, des empreintes pour des événements-rencontre transgressifs à venir. Le désir matrixiel est aussi le signifiant de ces mouvements, des éléments de changement, de participation et de redistribution inhérents à chaque événement-rencontre nouveau: rencontre cruciale en tant qu'elle est une co-luminance et un espacement-bord. La 'génération' — l'enfantement et l'advenue — dans la beauté, tout en étant analogue à la naissance dont la femme, et seule la femme, peut faire l'expérience, d'où le choix de Diotime, est une advenue qui rend impossible de contourner le trauma, non seulement celui du manque qui est moins préoccupant ici (la grossesse n'est pas un manque, je le répète, mais une relation incestueuse), mais aussi celui de la médiation et de la connexion comme telle, saturées qu'elles sont de fragilisation. Il est impossible de contourner la douleur des très humaines liaison et connexion dans la fragilisation avec toute leur gamme sémantique, ni la douleur de la perte partielle des autres matrixiels du fait de la transformation, de la bifurcation et du ré-accordement.

Le choix d'une femme (Diotime) comme oratrice qui conduit la parole en un élan de va-et-vient du cœur du mystère du désir d'union et de connexion, avec ses tempêtes et ses peines, la femme comme celle qui sait, qui révèle et recèle le secret des vertus du passage, atteste que l'amoureux de sagesse reconnaît que cette connexion ainsi que la connaissance de cette connaissance-de-connexion, sont bien féminines. Et peut-être vaut-il mieux dire que cette imprégnation est une 'femme' — une corporéité femelle ainsi qu'une connectivité corpo-réelle à un corps femelle — dans toute sa révélation: l'âme, l'esprit, la réalité. La féminité de la vertu d'Eros doit être reconnue. La possibilité de venue-au-monde subjective lors de la différenciation et de la dérivation et de l'espacement-bord comme rencontre prématernelle-présubjective de sujets partiels en co-émergence dans la naissance *est* une «femme».

Le désir d'advenue est nettement matrixiel lorsque devient évidente la co-génération. Le désir de connecter ce qui ne peut être uni, de joindre différentes manifestations du visible qui ne tiennent pas ensemble dans

la réalité, est une «femme»; et le secret de ses combinaisons — la sagesse du Beau — ce sont les douleurs de l'accouchement. Ce désir offre l'occasion de transgressions au-delà du sujet isolé: le temps de la naissance est une métaphore pour le dépassement subjectif des frontières, réalisé pourtant dans la différenciation. L'Eros de transmission, de connexion et d'interprétation se constitue en tant qu'être intermédiaire au service d'un passage. L'Erotique matrixielle-féminine[34] est une venue-à-l'être liminale, et elle est aussi le passage réel venant d'au-delà d'un être intermédiaire, soit une advenue liminale localisée entre l'existence et le néant, le spirituel et le corporel, le divin et l'humain et elle est rattachée à un événement-rencontre dont l'extension ne peut être contenue adéquatement au moyen d'un concept symbolique ou de définitions d'objet (ou de relations d'objet). C'est lors d'un événement-rencontre transitif expérientiel-affectif-mental que la rencontre psychanalytique contient les composantes de l'Eros matrixiel, qu'elle reconstruit ses mouvements et ré-accorde ses vibrations. Considérons cet événement érotique comme mouvement, un mouvement de désir flottant entre, un désir d'enfantement-génération, une émergence d'amour en com-passion, nécessairement co-génération ou co-émergence. Si le sens du désir matrixiel est précisément transféré dans le *Banquet* par la femme, une inconnue, une étrangère[35] (comme l'indique le texte) ou l'autre, une narratrice au cours de la rencontre et de la conversation, selon moi, il en est ainsi parce que des modalités non-conceptuelles de sens sont sous-entendues – sens du et venant du Réel enveloppé dans la présence du corpo-réel et dans la processus de la création, sens créé uniquement au fil du transfert, dans un événement-rencontre à partir du processus même de médiation, d'interprétation et de transmission. Ceci signifie également que le féminin

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[34] Eros est au féminin à partir de cette affirmation qu'il est un être intermédiaire au service d'un passage. C'est par pronom personnel au féminin que, dans la suite du texte, Ettinger désigne Eros. (NdT)

[35] Ettinger se sert du nom abstrait *foreignness* {adj. *foreign=étranger*} pour dire *l'étrangeté* à l'intérieur de l'intimité matrixielle. Elle distingue la qualité d'être *étranger/étrangère* de la qualité d'être *inconnu/inconnue* {*stranger*}. Diotime incarne doublement ces deux qualités: ressortissante de Mantinée, elle est citoyenne *étrangère* d'Athènes et, Socrate parlant à sa place, elle demeure une *inconnue*, néanmoins *intime* vu qu'il rapporte les propos qu'elle lui aurait tenus. Sa position est métaphorique de celle créée dans l'espace-bord entre le fœtus et l'Autremère ou entre les partenaires de la reliance-bords analytique. (NdT)

que nous interprétons matrixiellement et que cette qualité d'être un(e) étranger(ère) que nous interprétons dans la même perspective, prennent part à et rendent possible ce sens à un niveau originaire.

A propos du secret de Diotime, s'il s'agit, comme je le pense, d'une différence féminine qui nécessite une locutrice-femme pour parler d'Eros comme venue-à-l'être corps et âme, c'est qu'il y a forcément quelque chose de scellé dans le corps femelle et d'imprimé par l'entremise de «la femme» en tant que l'autre – aussi bien l'Autremère que l'autre-de-l'homme, une Autremère qui apporte une contribution à l'émergence du sujet humain par le biais de son désir différent et dans le contexte d'une contribution à la dimension corpo-réelle de l'Inconscient. Quelque chose que seule la femme peut savoir et dont elle seule peut témoigner par l'Eros de l'entre-et-dans-au-milieu-de, l'Eros du joindre, du passage et du transférer, du con-joindre et du transfert, est transféré et gravé sans signification: en secret. Elle le sait à travers l'Eros de l'être-entre-dans-au-milieu, grâce à l'Eros du con-joindre, du passage et du trans-fert, lorsque dans la psyché la signification de l'empreinte de son corps de femme — l'espace de la matrice de la mère — est incluse dans cette même connaissance. En tant que féminin, Eros nécessite une locutrice femme, dont le corps est doté d'un espace matriciel qui peut être exposé aux douleurs de l'accouchement, même si ce potentiel n'est pas réalisé ou est confronté à la douleur de la stérilité. Le secret de l'Eros émanant de l'altérité de l'esprit-psyché-corps féminin se tisse et se réalise, à mon avis, dans l'idée de jonction entre le Beau, le destin comme décret (pla-tonicien) au niveau céleste et comme contingence au niveau terrestre, et les douleurs de l'accouchement comme double jouissance-et-trauma de con-jonction et de différenciation *et* de l'état séparé et de différenciation au sein d'une intimité incestueuse (avec le non-je inconnu) qui ne peut être interdite. Du côté féminin, la jouissance-et-trauma n'est pas seule-ment celle de la naissance réelle mais c'est plutôt le traitement continuel, caché et refoulé, des relations apparaissant entre le je et l'inconnu-intime (non-je) au cours de la prégnation et jusqu'à la naissance. Après tout, Diotime témoigne du confinement du fœtus «dans une grande souf-

france». La jouissance-et-trauma de la grossesse elle-même s'infiltre[36] à partir de ce temps-bord et de cet espace-bord via toutes les relations et les différents processus de reliance-bords auxquels participe Éros comme élément caché de chaque conjonction comme fertilité spirituelle et mouvement de co-émergence dans toute la portée de la *prégnance* spirituelle, psychique et physique. Ce motif silencieux et continu de jouissance-et-trauma formé d'une multitude de liens et de connexions à l'intérieur d'un réseau sub-subjectif inconscient imbibe l'ensemble du système de connexions et de relations auquel Eros participe.

Ainsi, lorsque je noue ensemble la naissance et le trauma, je ne parle pas du traumatisme de la naissance au sens psychanalytique classique (Rank, 1973) — celui du nouveau-né, sa séparation de la matrice enveloppante ou son arrachement à la matrice de la mère et la perte du placenta — mais je parle de l'empreinte jouissante-et-traumatique que j'ai appelée matrixielle: la marque ineffaçable de la rencontre intra-utérine, au niveau du Réel de la matrice, qui infiltre le domaine fantasmatique, celle de la rencontre de la femme-devenant-mère avec le fœtus-inconnu lors de sa venue-au-monde, rencontre qui transforme la «femme» en Autremère archaïque et inconnue-intime pour tout être humain émergeant, mâle ou femelle, qui est son non-je en devenir; une Autremère archaïque et inconnue-intime avec qui le sujet co-émerge dans une advenue-à-l'être-con-jointe, dans une rencontre dont les retours potentiels menacent de faire irruption à n'importe quel moment et de produire une connexion entre étranger et intime dans cet espace-de-passage supplémentaire où, une fois encore, tous les sujets participants devenus maintenant partiels seront connectés par des ré-accordements ultérieurs.

Le mouvement d'éternel retour depuis l'intérieur de la douleur contenue dans les traces de l'événement-rencontre transgressif, ainsi que la possibilité d'un retour potentiel dans l'avenir, transforme le mouvement de différenciation qui est aussi en même temps un languissement générateur, avec et pour une femme-Autremère, en un signal qui stimule le niveau intermédiaire entre étrangeté et familiarité ainsi que la position médiatrice de l'être-entre. La rencontre transformative supplémentaire

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[36] L'infiltration est un mode de passage d'affects, événements, matières et modes d'être matriciels. (NdT)

(supplémentaire à celle d'»origine») apportée par la psychanalyse convertit le retour potentiel en un élan ouvert spiralé le long d'axes de temps et d'espace.

Le désir de co-émergence dans le Beau

L'éveil de l'Eros féminin-matrixiel en tant que désir de co-émergence et d'enfantement partageable dans le Beau, produit un état dangereux, créatif et fragile, un état d'exposition à l'inséparabilité au cœur de la différenciation. L'Eros féminin-matrixiel est un languissement intime, transgressif et générateur, envers et pour une autre personne – en tant que «femme». Il met en branle une situation médiatrice intermédiaire, continuelle et vibrante, avec ses connexions reliantes, que celles-ci soient destinées à être telles ou pas. C'est dans ce sens que les décrets du destin interviennent dans l'événement-rencontre. La venue-à-l'être en co-émergence au sein d'un espace-bord matrixiel qui joint l'étrangeté et la familiarité, est une jouissance-et-trauma existentielle continue qui n'expose pas au grand jour le secret d'Eros, mais fait plutôt écho à son intensité. La venue-à-l'être en co-lucidation dans le transfert d'espace-bord matrixiel n'est pas juste une situation temporaire ou une période de temps exceptionnelle et définie, et la sphère matrixielle elle-même n'est pas limitée à un stade de développement, mais c'est une dimension mentale inconsciente qui participe à l'évolution humaine et est secrètement active tout au long du cycle de la vie. Eros n'est pas le seul à participer à cette dimension. Thanatos s'y trouve aussi.[Ett.7]

L'ascension à travers la spirale du savoir érotique vers l'observation du Beau lui-même qui trouve sa réalisation dans la vitalité du corps, tout en étant un élan spirituel que l'on peut considérer comme une voie de reliance-bords en cours, signifie en quelque sorte la jouissance-et-trauma de la co-lucidation qui ne révèle pas son secret mais plutôt, à nouveau, fait écho à son intensité au cœur éthique de l'expérience de la rencontre psychanalytique aussi bien qu'au cœur esthétique, dissimulé dans le principe motivant du travail artistique.

J'ai à l'esprit la série[37] des tableaux '*Eurydice*'.[Ett.8] A la manière d'Eurydice, dont le secret relie des unités à une série qui est en principe ouverte face à la peur de la mort, ainsi Diotime indique le secret d'un événement qui est à jamais traumatique puisqu'il appartient à un temps en dehors du flux du temps susceptible d'être récupéré par la mémoire, et il est pour toujours énigmatique, car il ne sera jamais complètement déchiffré à partir des marques du corps dans le réel ni à partir de la fondation transcendantale spirituelle dans le monde de la signification symbolique qui noue ensemble loi, culture, société et langage. Car le déchiffrement requiert un travail d'interprétation dans la dimension transsubjective matérialisée et créée dans un événement-rencontre de mise au monde. Les noyaux Diotimien et Eurydicien se voient dotés d'une certaine signification dans l'Eros matrixiel, soit à travers les rencontres, les combinaisons, la répétition-spiralée-par-changement et le changement-par-répétition, la sérialité ouverte par à-côtéïté, les procréations symboliques et les transferts transindividuels.

Le désir d'émergence et de naissance dans le Beau signifie être localisé au milieu et se répandre dans l'espace entre des mondes qui ne se rencontrent pas, afin d'être généré *comme* la connexion entre eux, de venir-au-monde comme combinaison et comme corde vibrante et de créer ce que j'ai appelé: la métramorphose, des processus de reliance et d'échange, de suintement et de goutte-à-goutte auprès des participants de cette combinaison. L'événement de la venue-au-monde comme événement-rencontre recevra son sens uniquement dans et par l'Eros féminin-matrixiel, c'est-à-dire: à travers des rencontres et des transferts matrixiels supplémentaires entre des sujets partiels, à travers des connexions et reliance-bords ultérieures dans la métramorphose. L'acte d'interprétation lui-même, qui se fait au cours de la participation et de l'assistance à un événement-rencontre, par la médiation de la voix, de l'odeur, de la

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[37] C'est en 1992 que Bracha Ettinger a commencé sa série des *Eurydice* qui demeure une série ouverte et compte, actuellement, une cinquantaine de tableaux. Dans le récit mythique, Eurydice est présente souterrainement dans les enfers mais le regard d'Orphée qui se retourne pour la saisir, la fait disparaître à jamais. Il en va de même pour les affects primaires: ils ne peuvent être rencontrés que par l'intermédiaire des modalités d'échanges sub-symboliques dans l'espace-bord matrixiel et l'inscription de leurs traces élaborée et restituée dans la seule relation de transfert. (NdT)

respiration et de l'environnement visuel, et par les mouvements d'approche et de retrait de la rencontre qui font partie de l'événement, est issu d'un élan générateur de subjectivité — un moment subjectivant — du transfert matrixiel, et au delà de tout contenu spécifique. En psychanalyse, par son hospitalité compassionnelle, c'est l'analyste qui ouvre ces moments subjectivisants et en a la responsabilité.

L'événement-rencontre féminin-matrixiel de prégnance et de mise en monde n'est généralement pas reconnu lors des échanges de transfert/contre-transfert, peut-être parce que, selon les termes de Freud, il va au-delà du principe de plaisir, et peut-être aussi, pour utiliser le langage de Lacan, parce qu'il est exprimé dans un mode féminin-autre de jouissance que Lacan considère comme une transgression vers l'extra-humain, l'outrage, la mort dont la limite est, précisément, le Beau lui-même. A mon avis cet événement-rencontre n'est pas déchiffré parce qu'il se rapporte (comme l'Eros de Diotime) à une relation nécessairement fondée par le souhait incestueux envers le maternel, dans le sens où un corps-psyché co-apparaît avec un autre corps-psyché qui lui restera à jamais interdit et auquel, malgré cela, il est à jamais rattaché de façon incestueuse. A mon avis, dans ce sens précisément, la relation sexuelle-féminine est Autre et impossible pour Lacan, transcendant le phallus et incompréhensible aux moyens du monde conceptuel, de la loi sociale, de la Loi du Père avec les prohibitions qu'elle active. Si c'est une relation dont (aux dires de Lacan) «seulement une femme» en connaît quelque chose, il en est probablement ainsi de par sa localisation dans ce même milieu dans lequel le passage entre-deux a lieu et dans lequel la transgression des frontières des royaumes de l'interdiction phallique se produit. Il se peut bien aussi que l'originaire Chose-comme-événement-rencontre matrixielle-féminine n'est pas déchiffrée parce que, se produisant dans une dimension transsubjective d'un champ intersubjectif, elle se rapporte non pas à la satisfaction des pulsions et des instincts, ni à un objet existant ou partiel, mais, comme pour Diotime, directement à la médiation en elle-même, à la relation-sans-mise-en-relation, à la connexion, au lien; et dans le domaine de l'Inconscient, elle se rapporte aussi à leurs traces gravées dans le corps-psyché et re-révélées uniquement à l'intérieur d'une autre relation, connexion, reliance-bord et médiation, dans la con-jonction, sans lesquelles tous ces mouvements psychiques n'ont pas de signification ou

reçoivent une fausse signification, façonnée par les outils conceptuels phalliques à portée de main.

Dès lors que le féminin se réfère à un type de relation-contact «autre», le féminin «*impose différemment*», dit Lacan (1972), le soi et l'autre. Et, à partir de cette imposition différente du soi et de l'autre, ce que soutient Lacan fait référence «*seulement à la femme*» car à partir de cette figure autre, c'est elle, en effet, qui «*présente à nos portes cet ornement: cet être entre le centre et le néant*». Tout comme le rapport sexuel impossible, l'*être entre* féminin est pour Lacan aussi un rapport impossible à la signification. Le féminin en tant que relation n'a pas de signification, pour Lacan, dans le monde des concepts et du symbole au- delà d'être ou de faire référence à un surplus forclos. À mon avis, un aspect de la relation impossible à la signification, qui échappe à la possession du Phallus, provient précisément de la transgression de l'interdit de l'inceste qui a nécessairement lieu avec-dans le corps de la femme enceinte. Cet être-entre-deux incestueux, c'est l'émergence et l'existence médiatrice lors d'un événement-rencontre prolongé. Nous devons donc ajouter à la question de l'*être-entre* la question de l'*être-entre-dans-au-milieu,*la question de la reliance-bords en plusieurité, la co-émergence et le co-espacement dans la co-spatialité dans l'espace-temps partageable, et le ralentissement ou la prolongation du temps hors du temps chronologique du sujet historique. La sphère matrixielle comporte l'étendue médiatrice, dans la mesure où elle comporte l'étendue de la partageabilité.

De même que Socrate fait parler Diotime de certains sujets, ainsi Lacan affirme qu'il y a des sujets auxquels seule une femme peut avoir accès, et comme Socrate, il fait référence au mystère entre-tissé dans ces sujets. Le secret de la fécondité en tant que matérialisation dans le corps et la vie d'un principe spirituel d'union mystique transcendantale résonne depuis l'intérieur de ce mystère. Toutefois, ce que Socrate permet à Diotime, Lacan l'interdit aux psychanalystes. Il soutient que les psychanalystes ne doivent pas s'engager dans des sujets relatifs à la fécondité, la pré-natalité, la grossesse et la féminité non-phallique, et que celle qui s'engagerait dans le pré-natal ou le pré-maternel devrait être mise au ban de la communauté des analystes. Tout savoir issu de ces sujets doit être compris comme imaginaire et hystérique! A son avis, cette transgression féminine met en danger le savoir analytique, comme

si elle entraînait une transition vers le passage à l'acte ou la psychose (et la symbiose psychotique). Et de toute façon, il n'est pas possible, selon Lacan, que les analystes femmes puissent articuler quelque chose se rapportant à ces sujets sans qu'il s'agisse d'une simple manifestation hystérique, d'une aspiration au savoir vouée à l'échec, peu différente du désir de l'hystérique pour la non-matérialisation de son désir. Peut-être devrait-on considérer cette restriction comme le choix de Lacan de la théorie freudienne des Pulsions, son détournement du mouvement Intersubjectif et des théories des relations d'Objet et du Soi, son occultation et sa dénonciation des interprétations du transfert dans la séance psychanalytique. C'est toutefois Lacan[38] lui-même qui met l'accent sur l'appel de Freud[39] à ratifier l'acte de la mère et à se tenir à ses côtés (ou à prendre son parti), exhortant de la sorte les analystes vers ce que j'ai appelé l'à-côtéïté.

L'Eros matrixiel est une dimension inconsciente de reliance-bords non-symétrique mais mutuelle à l'intérieur d'un réseau compris dans d'autres réseaux relationnels. C'est un domaine de transmission et de *lien-reliance-liaison* qui sert le transfert; nous devons cultiver notre perception de l'Eros matrixiel aussi bien en vue d'interprétations bi-directionnelles du transfert (transfert de l'analyste à l'analysant et de l'analysant à l'analyste), qu'en termes du monde 'intérieur' de l'analyste qui comporte des investissements de traces de l'analysant ainsi que la digestion de traces émanant de l'analysant, et également d'un partage dans le même bain de trans-détection d'ondes trans-sensitives mentales et affectives. Malgré les vertus archaïques et le statut liminal de cette dimension, l'analyste doit en devenir davantage conscient, car elle manifeste chez l'humain les marques de la femellité se connectant au pré-sujet archaïque. L'instinct-de-vie érotique matrixiel opère par reliance-bords. En tant qu'entité médiatrice opérant par métramorphose, Eros crée l'occasion d'événements de rencontres psychiques qui précèdent les mo-

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[38] Jacques Lacan écrit dans Séminaire livre IV(1956–1957), *La relation d'objet*,{ Le Seuil, 1994, p. 222}: '*Il faut à la vérité la sublime sérénité de Freud pour entériner l'action de la mère, alors que de nos jours tous les anathèmes seraient déversés sur elle…*'. Voir Ettinger 2006c. (NdT)

[39] Sigmund Freud soutient dans '*Analyse de la phobie d'un garçon de cinq ans*' {ŒCP, volume IX, PUF, 1998, p. 24} que ' *Nous devons prendre le parti de la mère, bonne et certainement très dévouée*'. Voir Ettinger 2006c. (NdT)

ments de «naissance» psychique et informent la proto-éthicalité pré-subjective. Eros imprime des marques sur le pré-sujet-en-con-jonction et rappelle au sujet sa pré-con-jonction. Le moment subjectivant de la «naissance» avec ses douleurs d'enfantement n'est pas le début du venir-à-l'être subjectif individué, et nous devons mettre au jour, au cours du travail d'interprétation qui a lieu dans le cadre soutenant de la proximité en psychanalyse, la co-émergence et la co-évanescence des transmissions affectives et mentales dans le transfert matrixiel, quand des traces d'événement chez le je viennent se sceller dans l'Autremère et que des traces d'élaboration mentale chez l'Autremère viennent s'imprimer dans le je. Ceci est assez similaire à la fonction maternelle alpha chez Bion (que j'ai déjà mentionnée), mis à part que la fonction décrite par Bion survient dans la symbiose et après la naissance et qu'elle est moins transmissive puisqu'elle dépend de toutes sortes de communications primaires. Une autre différence concerne le moment subjectivant qui s'origine chez l'analyste elle-même: elle/il ne fait pas que digérer et traiter des matériaux venant de l'autre mais transmet également des matériaux émanant d'elle-même. Elle initie des moments subjectivants. La mise au jour, la révélation et la création surviennent uniquement par ce qui germe dans cet événement-rencontre singulier, créant des transformations dans les traces de ce qui a germé dans des événements-rencontre antérieurs. Dans les relations de transfert, nous devons exposer la sphère matrixielle dont l'originalité est que je ne peux pas *ne pas* être connecté(e) et mis(e) en reliance-bords avec tel ou tel inconnu, et que je viens-à-l'être dans le lien-comme-alliance[40] dans une dimension transsubjective où intimité et étrangeté sont jointes l'une à l'autre par d'innombrables cordes, dans laquelle le sujet est un sujet-partiel à l'intérieur d'une subjectivité assemblée dont les traces psychiques transgressent chacune des limites du sujet individuel. La dimension transsubjective persiste dans l'humain à côté de la dimension subjective dans laquelle le sujet différencié se rapporte à d'autres sujets séparés mais, alors qu'il est possible que celle-ci échappe à la conscience phallique, dans la sphère matrixielle il n'y a aucune pos-

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[40]   Alors que *borderlinking* exprime la continuité du processus de ce qui lie dans la sphère matrixielle, *borderlinkage* insiste sur l'impossibilité d'une coupure radicale dans cette sphère et *linkage* sur le fait que la venue à la vie n'échappe pas au principe vital du *lien-comme-alliance*. (NdT)

sibilité d'éluder la transsubjectivité et sa prise de conscience peut, dans une certaine mesure, se faire. Et de la même manière, tout élan mental a lieu dans cette étendue, en parallèle à d'autres étendues.

En tant que figure de la différence, pour tout être humain, la différence matrixielle se rapporte tout d'abord la reliance-bord à l'Autremère-femme-femelle. Tant le fils que la fille se différencient pour commencer à partir d'une figure de femme-femelle. Pour les femmes, la différence matrixielle est une différence de femme-à-femme et non une différence de femme-à-homme. Cette différence se situe en dehors de la portée de l'œdipe, même si ultérieurement elle entre en relation avec celle-ci. Tout dévoilement de cette différence est d'ordinaire nié dans le domaine du traitement analytique (et de la psychothérapie en général) parce que les différentes théories psychanalytiques ne nous fournissent pas d'outils pour identifier son existence et ses manifestations. Par manque de prise de conscience du matrixiel, bien des analystes et des thérapeutes n'hésitent pas à bannir l'Autremère archaïque et à congédier la mère réelle en se substituant à elle, foulant ainsi le principe de l'à-côtéïté, piétinant les réseaux matrixiels et détruisant la potentialité créatrice féminine-matrixielle.

L'individu femelle a un double accès à l'espace-passage matrixiel car elle vit la matrice dans le réel de l'extérieur et de l'intérieur. Elle en fait l'expérience dans le réel comme frontière du corps et comme enveloppe d'une «con-jonction perdue» dans l'espace-temps archaïque de la rencontre avec l'Autremère — ce qui est également le cas pour l'individu mâle — mais aussi comme espace intérieur avec une potentialité de contenance et un potentiel pour de futures rencontres. Cette potentialité imbibe[41] le présent en tant que signification. Que l'individu féminin soit mère ou pas, sa matrice représente un espace inaccessible à partir du réel, un temps hors du temps et une venue-au-monde érotique, jouissante-et-traumatique et, de manière plus générale, une composition imprégnée qui comporte la potentialité d'une répétition qui pourrait se concrétiser dans le corpo-réel mais aussi dans les champs imaginaires fantasmatiques et symboliques. C'est également la potentialité de répé-

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[41]   Le verbe *permeate* dit la perméabilité de l'espace-passage matrixiel et la porosité des frontières non strictes. (NdT)

tition d'une inscription croisée des traces, à savoir: une transgression mentale. En dehors de l'espace et du temps de rencontre au cœur du Beau dans l'art, les sujets masculins sont clivés d'une manière plus radicale de cette localité archaïque de la potentialité de rencontre, puisque leur connexion et leur relation avec elle demeurent dans un extérieur archaïque et dans le trop tôt qui est à jamais un trop tard, pour avoir accès dans le réel au corps. L'adulte masculin ne connaîtra pas la grossesse et pour cette raison ne va pas co-émerger à nouveau, matrixiellement, dans ce sens réel primaire et radical. La rencontre dans le Beau, à l'intérieur du processus de rencontre maternelle-matrixielle, traumatique, incestueuse, «platonique», non-interdite ne peut être déchiffrée et symbolisée en dehors d'une situation transférentielle et en dehors de moments transférentiels matrixiels d'ouverture, de vulnérabilité, de fragilisation et de reliance-bords, car le sujet un, tout seul, dans une identité à soi fermée, ne peut rien connaître à ce propos, alors que le sujet qui existe dans la co-émergence-à-l'être au sein d'une rencontre avec un autre qui devient son inconnu intime, réalise que dans cet espace-bord liminal intermédiaire — où cette entité féminine étrangère l'installe, le transfère, l'interprète et le connecte à elle, et donne naissance, dans son désir à elle, à son émergence à lui au sein de la rencontre — la signification elle-même se façonne en tant que trauma: dans une rencontre qui est engagement, rencontre irremplaçable et singulière autant que dangereuse par son degré de fragilité. Toute la noblesse de l'analyste comme Eros, comme amant platonique, comme quelqu'un qui met au monde de l'intérieur d'Eros une connexion et une interprétation à partir d'un état intermédiaire, se révèle ici comme responsabilité personnelle. A chaque moment et à chaque choix fait dans le travail avec telle ou telle personne, l'implication matrixielle est singulière et d'un point de vue éthique implique la compassion car la com-passion esthétique est très fragilisante. Et l'Eros qui met au monde ce trauma dans le Beau, file de rencontre en rencontre et transforme effectivement ceux qui viennent-à-l'être dans une telle union, qu'ils soient masculins ou féminins, en femme. La jouissance-et-trauma de la rencontre, du côté de cette différence féminine matrixielle, va imprégner et résonner en tout désir de co-émergence avec l'autre dans le Beau; mais au moment où cet Eros génère sa Beauté unique, il réclame aussi son dû.

Le témoignage-avec, l'à-côtéïté et l'éthique du non-abandon

Ce dont Socrate en tant que sujet incarné dans un corps mâle, ne pouvait témoigner et ce pour quoi il avait besoin d'une femme étrangère, Diotime, c'est l'empreinte dans le corps féminin de l'énigme du trauma d'une rencontre entre le je et le non-je en co-émergence. La rencontre matrixielle qu'est la grossesse féminine élude le tabou de l'inceste et le secret de l'impossibilité de la séparation totale du je et du non-je et ceci, en dépit de l'angoisse de séparation qui, dès le début de telles reliances, plane comme une ombre et se profile à l'horizon, de la même manière que la peur de la mort plane sur toute naissance et y est inextricablement entremêlée.

La masculinité a été assignée, via le concept du phallus, aux domaines d'une délinéation et d'un sens différents, par exemple, ceux de la domination et du schisme, de la prohibition et de la coupure de la relation incestueuse-symbiotique entre la mère et le bébé, la fameuse castration phallique-symbolique qui s'opère par la langue, la loi, la société et la culture. L'individu masculin ne peut témoigner, à partir de son expérience corporelle, de l'empreinte de l'Autremère-femelle dans le corps du pré-sujet, ni de l'empreinte de l'Autremère-femelle venant du corps d'une telle Autremère-femelle, d'où naît traumatique le sens du désir d'une co-venue-à-l'être dans le Beau. L'espace d'une telle expérience est pour lui trop régressif, trop psychotique, c'est un espace inaccessible. La voix matrixielle féminine, même si chez Diotime elle vise les profondeurs d'une connexion mystique a-humaine, témoigne qu'il existe bien un plan corporel qui n'est pas nécessairement analogue au niveau le plus bas de l'âme qui peut être atteint seulement dans une désintégration psychotique, mais plutôt à une différence hétérogène — la matrice, dans le sens matrixiel que je lui donne, non celui d'origine ou de contenant ou d'enveloppe mais celui de l'éveil transsubjectif de la co-émergence-à-l'être. La voix féminine matrixielle indique que, pour le sujet humain généré, la différence féminine n'est pas révélatrice du secret de la féminité en tant qu'altérité en elle-même ni de l'Autre par excellence mais révèle le trauma continu du long éveil-élucidation de l'humain dans un état de co-différenciation qui est quelque chose dont on ne peut attester sans participer à d'autres rencontres de manière matrixielle à partir de la

position «femme» qui comprend à la fois la position de partenaire trans-subjectif dans la plusieurité et d'individu différencié. A partir de cela, il faut comprendre — et c'est un aspect que j'ai développé ailleurs — que la question de la différence originaire sexuelle (non genrée) s'ouvre pour tout sujet, fils ou fille, dans l'énigme de la différenciation d'avec la mère-femme-femelle. La fille aussi s'évertue à mettre en lumière sa différence d'avec la femme-mère-femelle. La question de sa différence d'avec l'homme-mâle-père surgira plus tard, après cette question. La différence féminine (pour une fille) est d'abord et avant tout une dif-férence entre le corps d'une fille et le corps d'une femme-mère, c'est à dire entre la femme-fille et la femme-mère, et non pas entre une fille et un homme, père ou garçon. La différence femme/homme, sous l'angle matrixiel-féminin, n'est pas seulement ultérieure mais aussi secondaire en termes d'intensité par rapport à la différence femme/femme. Le su-jet humain est différencié dans toute sa corporéité, qui est érotique de manière à la fois sexuelle et non-sexuelle, tout d'abord vis-à-vis de la mère-femme. La question du genre vient après. C'est une des raisons pour lesquelles nous avons besoin de comprendre l'Eros non-nécessai-rement sexuel, l'Eros des relations et des connexions qui est une attrac-tion et une répulsion au-delà du sexuel, ainsi que sa fonction dans le ravissement entre-femmes que Freud, par erreur, a considérée comme sexuelle ou lesbienne ainsi qu'hystérique (dans le cas de Dora[Ett.9]), alors qu'il s'agit d'une attraction érotique non-sexuelle et non-lesbienne. La figure médiatrice d'Eros est là quand une femme co-émerge en alliance matrixielle avec une autre femme (enseignante, amie, sœur, thérapeute, analyste, et finalement à nouveau la mère) afin d'établir sa différence et sa distance-dans-la-proximité, et d'en être transformée tout en se situant dans un tissu de transsubjectivité qui con-tourne sa seule subjectivité. Les moments où une ouverture matrixielle transsubjective est demandée mais non trouvée, ou lorsque l'autre n'y réagit pas, sont des moments d'horreur sans nom (voir mon analyse du «cas» Lol V. Stein de Duras, 1964). La psychanalyste doit identifier de tels moments et y réagir par une hospitalité compassionnelle et une con-jonction vulnérable ma-trixielles et non par des coupures phalliques. Il convient de reconnaître et de sympathiser avec la différence femme/femme qui apparaît avant que la différence femme/homme ne devienne pertinente dans l'ampleur

de sa signification pour une fille. La signification matrixielle n'appelle à une transformation que là où la dimension matrixielle apparaît dans les relations transférentielles et est acceptée et reconnue comme telle.

Seul le sujet désireux de se laisser reconstituer mentalement encore et encore en copoïésis, dans l'espace-temps de passage[42] matrixiel, le sujet qui donc reçoit et absorbe les traces de l'autre en elle-même et ose déposer ses traces et diffuser ses ondes affectives-mentales en l'autre, peut offrir une interprétation, une transmission et un transfert dans et à partir de la rencontre présente vers une rencontre ultérieure, une interprétation qui assimile également la rencontre matrixielle archaïque et y crée une transformation. Autrement dit, il est impossible de contourner par l'interprétation le désir même de reliance-bord à l'autre à l'intérieur d'une rencontre au cours de la création d'une différence d'avec «l'étranger», c'est-à-dire de contourner le transfert matrixiel lui-même. Le secret d'Eros ne se révèle pas dans le discours mais dans l'implication dans la démarche érotique elle-même. Si l'Eros matrixiel-féminin est désir de venue-à-l'être et de naissance dans le Beau à un niveau de contemplation élevé, la signification du franchissement du trauma dans le Beau ne peut être transmis et clarifié que dans le désir d'une co-naissance ultérieure, d'une venue-à-l'être copoïétique dans un espace-passage liminal intermédiaire à l'intérieur du transfert, dans un désir d'une co-émergence au sein d'une prégnance, d'une co-création imprégnée où est conservé le principe de la proximité-dans-la-distance qui maintient actif le potentiel des différences. L'antenne érotique qui connecte et transmet les traces, expose celle qui donne naissance dans le Beau — l'artiste dans ses rencontres avec ses matériaux, ainsi que la psychanalyste dans les relations de transfert — à un contact traumatique qui va la transformer, en tous ces aspects, en une oratrice femme étrangère, intime inconnue de son autre, une Diotime. Tout(e) psychanalyste qui ainsi devient femme, chacun, chacune de nous, est censé(e) se poser la question: est-ce que je peux, est-ce que je veux, suis-je disposé(e) à me constituer en une

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[42]   L'insistance sur le *passage* souligne que dans la transsubjectivité quelque chose passe de l'un(e) à l'autre, quelque chose se passe entre, dérive de l'un(e) à l'autre mais passe aussi au-delà. (NdT)

telle inconnue-intime pour mon autre-semblable,[43] à re-venir-à-l'être avec-dans une rencontre continue, à travailler-à-travers et à perlaborer le transfert matrixiel, fatal, non planifié, douloureux, avec ses retournements et ses surprises. En outre, chacun(e) de nous est censé(e) se poser la question que Lacan, énigmatique, réitérait si bien: quel est mon désir d'analyste? lorsque le désir, cette empreinte d'Eros dans le processus analytique, s'avère être en réalité la question de l'éthique du travail-passage, du travail-au-delà, de la perlaboration transférentielle dans la connexion-par-la-proximité psychanalytique (sans bien sûr de concrétisation corporelle), par une obligation éthique qui comporte l'Eros non-sexuel. Tel que Diotime le suggère, le secret d'Eros ne se révèle effectivement pas par le discours mais par la participation au processus érotique. Le processus érotique matrixiel sublimé est une «ascension» — il tend vers le spirituel. Au cours des médiation et connexion imprégnées, dans les relations transférentielles, il y a transformation et ascension vers l'intuition, et le languissement érotique devient amour de la sagesse (philosophie). Le Beau ne se révèle que dans la reliance-par-les-bords qui n'est toutefois pas l'actualisation dans une rencontre sexuelle mais, tout au long, le fait de prendre acte des vibrations, des résonances et des réaccordements de la distance-dans-la-con-jonction, c'est-à-dire des signes du témoignage-avec-l'autre, tout en reconnaissant sa différence. De la même manière que Diotime décrit une relation de vision-apparition-lumination entre Eros et le Beau aux échelons supérieurs de l'ascension érotique, ainsi dans le transfert matrixiel d'espace-bord est conservée la distance-dans-l'intimité de l'événement-rencontre, nécessaire pour faire naître la perception intuitive analytique érotique, l'*insight*: le passage de la contemplation à l'insight se produit par le fait de se différencier-ensemble. La thérapie psychanalytique comme «ascension» dans les profondeurs de l'inconscient est, entre autres, une forme d'initiation; les participants à cette rencontre ne sont pas au même niveau de connaissances ni de responsabilités; leurs attentes de la rencontre sont différentes. L'initiation survient inévitablement au cours de la rencontre-événement. Lors d'une analyse manquée, la médiation imprégnée pourrait devenir un trauma-

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[43] Ettinger féminise le terme *fellowman* qui signifie le *prochain* ou le *semblable*, en l'écrivant *fellow(o)man*. (NdT)

tisme douloureux supplémentaire, renforçant le retour et le tournoiement autour de traces traumatiques antérieures. Mais elle pourrait aussi, lors de l'analyse réussie toujours visée, transformer l'observation en intuition, avec pour effet une modification tant de l'observation ultérieure que des traces antérieures, d'une manière qui permet la transgression des cycles de l'éternelle répétition en évitant d'être pris dans une spirale d'inertie. *L'éthique de la subjectivation matrixielle où il est impossible pour le je de ne pas être-avec-l'autre-et-témoigner en com-passion, ni de ne pas se tenir dans l'à-côtéïté avec l'Autremère, est l'éthique du non-abandon.* L'intuition née comme co-lumination et co-élucidation-apparition à l'intérieur du transfert matrixiel est un *insight* de reliance-bords.

Et l'être-avec-et-le-témoignage en art ? Le désir de l'artiste scelle des empreintes d'Eros dans l'œuvre d'art, telle une nouvelle nébuleuse imprégnée, créée comme une nuée faite de scintillements de traces d'événements-rencontre internes et externes, une nébuleuse qui produit des transformations d'observations antérieures et ouvre le potentiel d'une nouvelle intuition, pour l'artiste et pour le spectateur. Le geste de l'artiste crée à partir d'Eros dans la peinture, y inscrivant le secret de la rencontre entre la compassion protoéthique et la com-passion esthétique de chaque ex-in-tuition[44] spécifique qui donne naissance au dehors interne et au dedans à l'intérieur dans le visible. L'intuition-*insight* née comme co-éclaircissement[45] avec l'œuvre d'art est une intuition de reliance par les bords.

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[44] L'espace-bord matrixiel génère la mise en liaisons entre les personnes dans l'*à-côtéïté* {*besidedness*} mais aussi les échanges à partir des bords entre l'intérieur {*inside*} et l'extérieur {*outside*}. Jouant sur la chaîne signifiante de *side* {*côté, bord*} et son homophonie avec *sight* {*aperception, vision*},* Ettinger fait entendre la permutation dehors/dedans dans l'advenue *côte-à-côte* des partenaires à l'intérieur de l'espace-bord mais aussi entre les personnes et l'œuvre d'art par la médiatisation de la perception intuitive {*insight*}. Par le jeu de mots sur *outside inside, out-in-sight* et *the inside*, elle suggère que *chaque ex-in-tuition* donne naissance à un dehors et à un dedans interne à la vision. (NdT)

[45] L'expression *to dawn on* désigne quelque chose qui se fait jour à l'intérieur de soi, s'éclaire, devient visible, au sens de son accessibilité à la clarté comme compréhension intellectuelle. Afin de préserver la triple signification visuelle, naissante et émergente de la compréhension, le terme *co-éclaircissement* a été choisi pour traduire ici *co-dawning* dans ce contexte du rapport vécu à l'œuvre d'art. (NdT)

De même, le désir comme empreinte d'Eros dans l'œuvre d'art est en fait une question au sujet des irruptions de l'éthique dans l'esthétique au travers du geste de l'artiste.[46]

Traduit par Anne Verougstraete

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Notes

[Ett.1] Une version antérieure et plus courte de cet essai a été lu lors du Symposium «Banquet», Jaffa, Octobre 2001.

[Ett.2] J'utilise les termes de co-poïésis et de co-émergence à la suite de Matura et Varela qui, eux, parlent de l'autopoïèse. Voir Varela (1989).

[Ett.3] Je me suis servie de la traduction anglaise du *Banquet* de Platon par Tom Griffith (1997) ainsi que de celle faite par Benjamin Jowett mais aussi de celle en hébreu par Margalit Finckleberg (2001).

[Ett.4] Cet extrait est traduit sur la base à la fois de Jowett et de Griffith.

[Ett.5] Je considère que, dans ce sens, mon interprétation du texte de Platon est une critique de l'interprétation faite par Luce Irigaray en 1984.

[Ett.6] Depuis la version 2001 de cet essai, j'ai élaboré l'idée de «cordes» matrixielles pour décrire la trans-connectivité affective et mentale (voir, par exemple, Ettinger (2005). La question de la compassion a également été développée plus avant (voir, par exemple, Ettinger (2006a).

[Ett.7] Le problème de Thanatos ne concerne pas la présente publication. J'ai discuté de cette question ailleurs (voir, par exemple, Ettinger (1999, 2000).

[Ett.8] Les images peuvent être trouvées dans Ettinger (2000).

[Ett.9] J'ai analysé le cas Dora {Sigmund Freud, ŒCP Volume VI, *Fragment d'une analyse d'un cas d'hystérie,* PUF, 2006, p.183–301} dans plusieurs essais à partir de 1993 et, également en lien avec la figure de Lol V. Stein chez Marguerite Duras, dans un texte présenté lors d'un séminaire de J. A. Miller à Paris, le 7 Juin 2000. La dernière version de cet essai a été publiée sous la référence Ettinger (2006b). 2000. La dernière version de cet essai a été publiée sous la référence Ettinger (2006b).

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Shadow and touch with
Watch compared with
the ... principle stillness,
rhythm heartbeat is the
in the Art - something
the form to express
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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

THE DISSONANT RESONANCE OF BECOMINGS: COPOIESIS AND (NON-)PULSED TIME IN MUSICAL PROXIMITIES

Gina Rae Foster[*]

1. Introduction

Six strings, strummed and plucked with two hands, vibrate and resonate as if touching each other and the instrument's surface, its varnish whisper-thin over mahogany, within millimeters of their relative positions. A voice laces itself into these frequencies, altering and answering pitch, timbre, duration. The bodies of accompanist and singer lean towards the guitar, lean towards each other, turn towards the audience. The audience bends toward, then falls away, pulses shoulders to the rhythm of the song humming through the instruments made by veins and bones. The time and space of performance stretch and compress, twist and unwind. The proximities of space and time expressed through bodies and through the expression of bodies become both *copoiesis* and *territorialization*, manifestations of an aesthetic emergence and coalescence into being that is also its own interference and unmaking. Through the bodily proximities of performance, music reveals and conceals temporospatial becomings that are part of human co-emergence and divergence.

2. Musical Performance as Bodily Proximity

Bodily proximity: the phrase implies nearness without intrusion, a measurement of distance that yet remains distinct between two differences, two bodies, two or more tactilities. For it is tactility that is proximity, the friction of surfaces trembling through the disturbance of visible or invisible antennae that sense what approaches and retreats. Sound is tactile in its performance and reception, involving part or all

of human and non-human bodies in the play and interference of sound waves on surfaces. Music, as performed and received aesthetic sound, is also tactile, dependent on perception and the anticipation of perception.

In the examination of proximity, words come to the tongue and ear such as *approach*, *proximity*, and *proximal*: these share etymological proximity. Not merely *nearness* or the closing of enterable spaces and times but the "superlative" of nearness ("prope").[1] "Proche, proche," says theorist and architect Paul Virilio, the French "near" ("proche") both imperative and descriptive in response to discussions of the effects of velocity and of "collapsed" distance on the intimacy of human contact.[2] Proximity assumes the intensification and collapse of bodily owned temporospatialities, bodies that may or may not be animate, sentient, or capable of changing direction. In the performance of music, proximity becomes the space between tones, durations, pitches, as well as the distance between performer and instrument, performer and audience, performance and recollection.

Examining bodily proximities through music (and in particular, music as aesthetic sound) raises questions of bodies and proximities as becomings. The painter and psychoanalytic theorist Bracha L. Ettinger writes of *borderspacing*, *borderlinking*, and *borderswerving* in *copoiesis*, which might read as one approach to an aesthetically ontological proximity. A resonant theorist of aesthetics, Gilles Deleuze, explores *pulsed* and *non-pulsed* time in music as an extension of his and Felix Guattari's conceptions of *territorialization* and time as *Aion* and *Chronos*. For Deleuze and Guattari, proximity implies territory as body, both spatially and temporally: body implies distinction, of other bodies and not-bodies from the body recognized as or kept separate from others; distinction implies difference. Time is both quantitative and qualitative. This might lead to the suggestion that what is not proximal is neither near nor different. What is not proximal invades or escapes. It is other-than-self beyond the trace of familiarity, or perhaps it is self beyond a co-emergence of distinction. Although neither Ettinger, nor Deleuze, nor Deleuze and Guattari discuss musical performance directly in the texts referenced below, both offer potential conceptual temporospatial webs that can be examined in the proximities of musical performance.

3. Proximities and Perception

Before engaging with Ettinger and Deleuze, it may be useful to address certain inherited physical and theoretical assumptions of proximity, perception, and sound. For the human body, perceptions of proximity largely rely on sensory perceptions of self/other-than-self, self defined in terms of a reference point by which distances between bodies are measured, other-than-self in terms of the stretching or shrinking of intensities of perceptions of self in relation to other-than-self.[3] Sight and touch are frequent markers of proximity: for example, the use of perspective in visual arts and the measurement of distance by body and extremity lengths as distance from the border-membrane of skin. Smell and the related sense of taste also measure proximities in perhaps their closest interactions that not only collapse the distance between bodies but also enter human tissues and organs nearly simultaneously with perception. Sound is a sense both tactile and intangible. Sound enters all spaces that do not impede the progress of its waves; sound, like touch and taste, can be intentionally initiated as well as received without mechanical aids. The manipulation of sound responds to changes in proximity of these auditory invasions, acceptances, and diffusions, a manipulation that in musical performance assumes that sensory perceptions blur yet also distinguish self and other-than-self.

Bodily proximities rely on perception as an integral part of initiating and responding to processes between and internal to bodies. Perceptions indicate an internal awareness of an external stimulus. Maurice Merleau-Ponty defines perception as "a reference to a whole which can be grasped, in principle, only through certain of its parts or aspects."[4] Some perceptions seem intuitive—the proximity of a hand over a flame perceives heat; the proximity of a set of eyes looking at an open flame perceives shapes and a wavering of the air in smoke and vapor at the edges (proximities) of the flame. Other perceptions of proximity seem to require conscious effort, for example, awareness of one's pulse or respiration.[5]

Perceptions, similarly to time, may be considered both qualitatively and quantitatively. In science, measurement as both static and fluid relies on perceptions. Perceptions set the basis for what and how prox-

imities are to be measured—in quantities, rates, forms, etc. Perceptions also ground which proximities are measurable. With the establishment of quantities and dimensions, the perceived object can enter into economic and artistic play. Economic interchanges of the perceived enter into ethics based on the objectifying and valuing of the perceived. Artistic manipulations of the perceived enter into aesthetic questions of the limitations and capacities of the perceived to change its form (and essence, if essence is a belief) and to relate to other "perceiveds" and perceivers. Thus, the proximal relations between the perceiver and the perceived, as well as between multiple perceivers and perceiveds, provoke aesthetic questions.[6]

Proximities and perceptions may also be examined in terms of temporospatial curvatures. Theorist and filmmaker Manuel DeLanda interprets the function of a curve as an indication that a rate of change is a speed of becoming: every point will be defined by the speed at which its curvature is changing at that point (every space can be a field of rapidities and slownesses).[7,8] Thus, the speed of becoming is measured by its proximities to changes, and the rapidity at which curvature is changing at every point allows for the multi-dimensionality and determination of space, which tangles temporospatiality in the velocity Virilio points to as the "light of light" or cinematic vision.[9,10] Just as Virilio refers to a shift in perception and thus measurement as "stereometric" and "volumetric" (measurements of sight and sound), he then predicts that these perceptions of measure will be replaced by the measurement of speed: "the barrier of time will be broken next after sound and light,"[11,12] he asserts, while the speed of sound, as it increases, "accelerates to inaudibility."[13,14] Inaudibility, lacking the capacity to be perceived, would then also lack the capacity to be approached. For musical performance, perception and proximity are linked to relative position as well as to velocities of becoming.

4. Sound and Music

As the means through which the sense of hearing perceives and is perceived, the proximities of sound provide other considerations for bodily proximity. As both body and part of animal bodies and inanimate

objects, sound is a test of the proximal. Sound is identifiable as distance and as friction. Vision may engage with the skin senses as temperature and exposure; sound engages with skin as pressure and movement. Sound recognizes difference and differentiation: that which is noticed as not part of one's physical and mental (re)production of voluntary and involuntary physiology, voluntary and involuntary thought. Sound is also a(n) (co-) emergence of awareness of self as assemblage, of body in territorialization and deterritorialization.[15,16]

In sensory experience and expression, music forms through and against sound. Music performance, as an auditory (and often visual and tactile) sensory experience, can be described as both tangible (the resonance of sound waves that disturb physical barriers in their path) and temporal (the periodicity of sound waves, measurable by peak and trough). The tangible is not necessarily tactile in that what is sensed by the skin, blood, and nerves is not always a sense of an object or subject with which one can create an intentional friction. The performance of music is receptive as much as initiated, welcoming as much as hostile to being emitted or received.[17]

Performance, sound and music are spatial, as the work of Tim Smithers and Vijay Iyers attests, positing a physical source for the sound the listener hears as well as connecting a cause and effect between the initiation of physical action and sound for the auditory emitter.[18,19] Erik Davis refers to Marshall McLuhan's "acoustic space" as "multidimensional, resonant, invisibly tactile…. acoustic space emphasizes simultaneity— the possibility that many events can occur in the same holistic zone of space-time…. blocks of sound can overlap and interpenetrate without necessarily collapsing into a harmonic unity or consonance, thereby maintaining the paradox of 'simultaneous difference.'"[20] Auditory experience and expression depend on perceptions, then, of spatial beings interacting closely or at a distance with other spatial subjects/objects, whether those subjects/objects are imagined or factual (think, for example, of the memory of sounds or of the imagining of conversations and sounds that form parts of daily lived experience). These interactions are proximal, sensory, "tactile", and simultaneous while retaining individual identities. Acoustic space is a communal living space in which combinations and re-combinations of Cage's "five determinants: frequency or

pitch, amplitude or loudness, overtone structure or timbre, duration, and morphology (how the sound begins, goes on, and dies away)"[21,22] or (Daniel Bernard Roumain's (DBR's) "sound, harmony, melody, rhythm, and form"[23]) wrestle and remake through proximity without reforming one another.[24]

In terms of sound and time, Smithers states:

A straightforward observation, though one that seems often to be over-looked by the computational modelers of robots (so call simulation builders), is that with physical embodiment comes physical mass. It cannot be otherwise, according to accepted physical Law. Furthermore, if something has mass then whatever it does or whatever happens to it TAKES time to do or happen![25]

Spatial proximities are therefore temporal proximities, and Smith-ers further makes a distinction between processes (which might be termed participial masses) that are "*embedded in time*" and "*contained in time*."[26,27] Processes embedded in time measure time; this measure-ment qualifies the movement and identity of the processes. In contrast, processes contained in time continue and complete themselves with-out measurement; there is an elasticity of time that is experienced not as a qualification but as something external to the processes: the pro-cesses depend on their accomplishment regardless of linear or cyclical markings. Embedded temporal processes quantify their proximities to other processes, just as described above in the curvature of the rates of change; the proximities of contained temporal processes occur "outside" what might be called "counted" time and must be described with dif-ferent language, different codings. The performance of music contains and embeds time in these terms, responding to set measurements and yet individual and shared/conflicting interpretations of those measure-ments as well as responding to individual and shared/conflicting desires to unmake or steal ("rubato" from "robbed time"[28]) performance from its original structure.

In the experience of sound, the human ear interprets this temporo-spatial coding with its clarities and ambiguities. What is the temporo-spatial coding of proximity? According to Ettinger, it would seem to originate in the linear, cyclical, and elastic gestation of the uterus, and thus be extended to the composition and performance of the work of

music, the coalescence and norms of the instruments, performers, and audience.[29] Extrapolating from Ettinger, one could read the matrixial womb as more than a space of emergence: it is in its cyclical, fluid nature also analogous to sound, not just subject to but constitutive of time both linear and circular. In reading Deleuze on the Baroque fold, the temporospatial coding of proximity would seem to be expressed in the performance of the audible and inaudible, the repetitive and singular, as the revealing/concealing/return of shared time and space by monadically-constituted bodies of sound, instrument, performer, and audience.[30] Deleuze and Guattari add the assemblage that territorializes these bodies, bodies that in the acts of performance are also deterritorializing and becoming noise, silence, component parts.[31] Thus, matrixiality and musical performance fold back on themselves, unfold themselves, territorialize, and deterritorialize in movements similar to those of becoming self/other-than-self and territory/non-territory.

The performance of music raises further questions, not just of the temporospatial but also of the temporo-auditory. Vijay Iyer argues that musical performance has "physical embodiment" and "environmental situatedness,"[32,33] and that it seems more heavily temporal than poetry, yet the sustaining of a note, phrase, or measure calls into question what is meant by the constraints of seconds and hours. Iyer also speaks of "'shared time'" (time experienced in close proximity) in regards to music as "a crucial aspect of the temporality of performance."[34,35] "Time framed by improvisation is a special kind of time that is flexible in extent,"[36] he writes, and the improvisational flexibility of time is experienced through composers and compositions that may or may not be strictly defined as "improvisation." For example, John Cage destabilized the temporality of musical performance with *4'33"*; Philip Glass destabilizes the temporality of musical performance with minimalist repetition in which linear time does not develop or change. Jazz destabilizes time with improvisation; non-syntactical music emphasizes contained over embedded time.[37,38] When musical performance challenges its own measure, it takes on a physical proximity the listener inhabits, shares, or finds him/herself excluded from entering. The ambient sounds and audience perceptions that "co-perform"[38] *4'33"* with the immobility of

the pianist are musical proximities experienced as both embedded and contained.

Read in terms of temporospatiality, the performance of music carries the intentions of proximities to be developed and ruptured between perceivers and perceiveds as well as for bodies to construct new capacities for proximities and thus perceptions. The word "music" takes its root from perception, present and past ("to think, to remember"[39]) and from the Muses, "protectors" of the arts[40] and inspirations for the arts. Musical performance might be termed the internal made external and shared to be taken internally from external experience, or more simply, as gestation and parturition.

References to musical performance as gestational evoke Ettinger's writings on matrixiality. Ettinger's texts vibrate with feminist constructions of psychoanalytic theory that cogenerate with those of Freud and Lacan. She writes of matrixiality as the origin of the co-emergence of sel(f)(ves), the womb as active rather than passive. Individuation begins with the hospitable and creative performance of the uterus, which acts as host and performer, entertaining and nourishing the fetus as guest and audience, inviting and expelling the fetus as composition become performance, which, in its temporary residence, reforms and transforms the uterus as dwelling and work of art.

5. Ettinger: Metramorphosis through Borderspacing, Borderlinking, and Borderswerving

Ettinger refers to the womb or matrix as a "resonance chamber,"[41] and in matrixiality, proximities are transformed through the resonance of metramorphosis, musical and matrixial becomings that are not individuation in isolation but are the co-emergence of self through proximities of harmonics and (auditory) interferences with other selves. "Metramorphosis is a process of interpsychic communication and transformation that transgresses the borders of the individual subject and takes place between several entities. It is a joint awakening of unthoughtful-knowledge on the borderline, as well as an inscription of the encounter in traces that open a space in and along the borderline itself." [42]

This is similar to Iyer's descriptions of co-performance and echoes Smithers' sense of contained time as elastic and co-generative. There is what Ettinger calls a *borderspace*[43] between self and self, that which is between and yet touching on the membrane of the limits of identity. In borderspace, the friction of *borderlinking* rasps as self brushes against other self, and in this resonant/dissonant encounter, *borderswerving* moves these performing subjects against and parallel to each other, changing the linear impulse to become into something more curved, something intentionally melodic or dissonant.[44] "Metramorphosis is a process of affective-emotive swerving."[45]

The self finds its earliest vibrations and fluidities in the matrix, not as an isolated being beginning to divide and complicate itself from a single cell, but as a self-in-connection, self-in-copoiesis, affecting and being affected by its uterine mother and already dual in the coupling of ovum and spermatozoa. In copoiesis, the self is already musical and performing. Ettinger writes, "The psychic voice-link opens in us a matrixial time-and-space of encounter where, like in a resonance-cavity, inside and outside vibrate together." [46] Chromosomal and qualitative differences are present in internal borderspace from the moment being sounds itself as self, as subject-in-making. Borderlinking proximities of embrace and resistance are present as part of this borderswerving differentiation/simulation that sways with the umbilical c(h)ord, and the emergence from this place/time of fetus and womb interfering and resonating with each other's primary and secondary needs is punctuated with groans, cries, and whimpers, a primal-proximal chorus of separation, the stretching and rupture of contained temporospatiality. This is borderswerving as "transgressive. It is a process of differentiating in borderspacing and borderlinking, of inscriptive exchange between/with-in several matrixial entities. It dissolves the individual borderlines so that they become thresholds, allowing a passage that captures for each participant … a surplus of fragility."[47]

Metramorphosis and its border-"event-encounter"-emergence[48] form critical parts of the aforementioned *copoiesis*, the co-emergence/co-creating of subjects that is both ethical and aesthetic.[49] In copoiesis, subjects continue to differentiate beyond parturition, carrying the interiorities of borderlinking and borderswerving into exteriorities of further vibra-

tions and conflicts, at times (and spaces) harmonizing self with other-than-self and at times (and spaces) clashing between individuations. The concept of *rubato*, or "robbed time,"[50] demonstrates this borderswerving while borderlinking as musicians play loosely with embedded time as if it were contained.

As Ettinger writes, the *encounter-emergence* of the self/other-than-self is musical:

"When the matrixial cavity of passage becomes a matrixial acoustic-resonance camera obscura, partial-objects and partial-subjects are not separated by a cut but are rather borderlinked by frequencies, waves, resonance, and vibrations. They share and are shared by the same vibrating and resonating environment, where the inside is outside and the outside inside. The borderline between *I* and *non-I* as copoietic poles of the same vibrating string are transformed into a threshold and transgressed…. I therefore suggest speaking of … a matrixial voice."[51]

For Ettinger, the aesthetic subject is in proximity and offers proximity; there is no absolute exteriority or interiority but rather movements, "oscillation,"[52] between the inner and outer expressions of the self, or as Deleuze might phrase this, between the revealing and concealing exposures of the fold.[53] In matrixiality, as in music, proximities of becoming inculcate "desire … for further borderlinking and further resonances."[54]

6. Deleuze: Proximities of Pulsed and Non-Pulsed Time

Metramorphosis read through borderpacing, borderlinking, and borderswerving speaks to embedded and contained temporospatialities. How does the sense of different acoustical times affect the proximities of bodies? Does the performance of music, placed and moving in the space between multiple moving bodies, affect the nearness and distance of those bodies and thus form (and re-form) a different kind of multiplicity, a rippling that is a folding of bodies exposing and concealing one another without touching? Reading Deleuze, the difference in times, in "pulsed time" and "sequential" repetitions, may create "interferences" and conflict (sound waves crashing into each other's obstructions) and yet may also create new resonances and frequencies of (re)direction that redirect one body in relation not only to another but also to itself.[55]

In his lectures, Deleuze speaks of music expressed through pulsed and non-pulsed time.[56] Pulsed time, or Chronos, is "territorialized time,"[57] the "marking"[58] of time through measure and repetition/return (Deleuze speaks of the "ritornello"[59]) that is one expression of musically performative "time because it's fundamentally the way in which a sonorous form, however simple it may be, marks a territory." [60] He continues, "Each time that there is a marking of a territoriality, there will be a pulsation of time." [61] If pulsed time is also musical time, and if both pulsed and musical time is territorial, what can be inferred of proximity?

Territorialization is the assemblage of proximities, in Deleuze and Guattari's formation, bodies formed through not merely the association but the complicity of parts in their nearness to one another that make up bodies/territories distinct from other bodies/territories.[62] Musical performance territorializes time because the performance of music takes ("appropriates"[63]) embedded times in proximity (refer again to the curvature of the rate of change) and creates a body of aesthetic sound and practice distinct from non-territorialized or deterritorialized sound (the noises of traffic and machines or of digestive processes may have musically performative possibilities but are not themselves music or part of a musical territory without coming together through proximities to shared and changing time, to shared and changing space).

Deleuze reminds his listeners that territorialization (and thus pulsed time) may be embedded in measurement but is also contained in "development."[64] "[A]s soon as you can fix a sonorous form," he states, "determinable by its internal coordinates, for example melody-harmony, as soon as you can fix a sonorous form endowed with intrinsic properties, this form is subject to developments, by which it is transformed into other forms or enters into relation or again is connected to other forms, and here, following these transformations and these connections, you can fix pulsations of time."[65] Pulsations of time, or Chronos, then become even more subject to musical proximities that change in response to one another, an echo of borderswerving's relationship to borderlinking.

Non-pulsed time, Aion, is defined rather by deterritorialization and the taking apart of "sonorous form."[66] Deleuze relates non-pulsed time to velocity, recalling the rate of change described by DeLanda and the

dromoscopy of Paul Virilio.[67] Aionic time is part of what Deleuze terms the "mixture" of time; Aion and Chronos blend together in a musical territorializing that is also a deterritorializing, and in these opposite yet proximal movements are proximities of becoming and unmaking. The experience of participating in a musical performance as a whole (instruments, performers, audience, composition, context, etc.) and as its component parts (notes, phrases, measures, dynamics, individual characteristics of performers and instruments) is the experience of this mixed time.

And yet, not all mixed time is musical, and not all sounds in proximity are musical. For music to occur, aesthetic proximities must become aware of their possibilities for becoming and unmaking, must perceive the friction and soothing of their near surfaces. As Deleuze questions, "¿Cuando [sic] deviene musical una voz? Yo diría, desde el punto de vista de la expresión, que la voz musical es esencialmente una voz desterritorializada. ¿Qué quiere decir eso? Pienso que hay cosas que aún no son música y que, sin embargo, están muy próximas a la música."[68]

7. Conclusion: Musical Proximities and Velocities of Becoming

In thinking through temporospatiality, matrixiality, and territorialization, Ettinger and Deleuze think through the aesthetics of bodily proximities, and in these proximities, the performance of music finds its own potentials for copoiesis through borderlinking and borderswerving, through territorialization and deterritorialization. The resonance of embedded and contained time with Chronos and Aion opens possibilities for musical co-performances and co-emergences that not only may but will differ in each nearing and distancing of shared performance/hearing, even when recorded versions are repeated. Perceptions gained through hearing are subject to the velocities of becoming.

The dissonance of becoming is part of the musical performance of deterritorialization and borderswerving, responding to an awareness of distinct parts that once were part of a body/performance and yet, in their capacities to be perceived as separate and not just body/performance, begin to undo territory/matrixiality. In this undoing, simpler

and more complex performances, simpler and more complex becomings curve against and with each other.

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Notes

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62 Deleuze, G., and Guattari, F., *A Thousand Plateaus: Capitalism and Schizophrenia.*
63 Deleuze, G., "On Music."
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68 Deleuze, G. (08/03/1977), "Sobre Musica." In: *Anti Œdipe et Mille Plateaux.* http://www.webdeleuze.com/php/sommaire.html (acc. 10/9/11). [When does a voice become musical? I would say, from the point of view of expression, that the musical voice is essentially a deterritorialized voice. Why does one want to say that? I think that there are things that are not music, and that nevertheless are very close to music.—author's translation]

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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

IN/POSSIBLE RELATION: BEING, TIME, DEATH

Julia Hölzl[*]

> Because they were pressing me
> to my body
> and to the very body
> and it was then
> that I exploded everything
> because my body
> can never be touched.
> *[Antonin Artaud]*

Dis/embodiments

Because my body can never be touched, because to touch my body is to touch some body else, always, this beginning will be, first and foremost, on the un-touch-ability of the body, of every body, of everybody; this beginning, as if there could be a beginning, will commence, then, with the question: "*Comment toucher*? And as the question or program of rhetoric, of an art of speech, is it only metaphorical? What does a word touch, if not a body? But there you have it: How can one get hold of the body?"[1]

There we[2] have it: elsewhere, always somewhere else, as we will see. And how can one get hold of the body if there is no body, but only my body—there is always a singular mine-ness involved with the body—how can one, then, touch, or, rather, how does a—there is no *the/re* for it—body touch? How to touch that which touches, and how to touch that which cannot be touched? How, then, to think, how to think the body, how, then, to think no body? And what does a body touch if not itself, no body, that is, for there is no body for the body, and how to word this world[3] — "a world in which nothing is either present or absent, where there is neither proximity nor distance, where everything

escapes, leaving us the illusion of having everything"?[4] How, then, to word within this world, without any body to word?

The body, a no body, does not belong, the body belongs nowhere, now here, no where; and not only does it "not belong; it is mortal immortal; it is unreal, imaginary, fragmentary. Patient. In its patientness the body is thought already—still just thought."[5] The body, and what is a body—we cannot and perhaps even must not know—"[t]he body does not know; but it is not ignorant either. Quite simply, it is elsewhere. It is from elsewhere, another place, another regime, another register".[6]

Elsewhere, always, the body, being merely a medium, being, perhaps, in and as itself, being, maybe, some body else, someone else's body, cannot be embodied by us. Thus "[w]hat if the body was simply there, given, abandoned, without presupposition, simply posited, weighed, weighty?"[7] What if the body was simply there, out there, untouchable, what if the body eluded its appropriation? What, then, if all there is was a *there is*, a Blanchotian *il y a*? And, most importantly, what if it was *precisely the body* to de-signate such given?

Perhaps the body, as as-signed by Nancy,[8] is indeed to be seen as "the articulation, or better yet, the *organ* or *organon* of the sign: it is, for our entire tradition, that *in which* sense is given and *out of which* sense emerges." It *makes*, and it is to be *made*: "*[s]ign of itself* and *being-itself of the sign*", formulates Nancy[9] "the double formula of the body in all its states, in all its possibilities." This double formula of the body makes for the body, makes the body to be first and last, makes it "total signifier, for everything has a body, or everything is a body (this distinction loses its importance here), and *body* is the last signifier, the limit of the signifier".[10]

All this implies, however, that there could be signification, and this is, after all, how we tend to speak of it: taking away its fundamentally origin-al mode, we grant it a meaning. But, we must not forget, "[a]ll this would be possible only if we had access to bodies, only if they were not impenetrable, as physics defines them. Bodies impenetrable to language, and languages impenetrable to bodies, bodies themselves, like this word 'body,' which already withholds itself and incorporates its own entry."[11]

It is from this very impass(e)ability of the body that Nancy[12] deduces that the body "never ceases to contradict itself. It is the place of contradiction *par excellence.* Either it is by the body and through it that signification occurs, and then signification falls within its boundaries […], or it is from the body and on it that signification takes shape and is deposited, and signification never stops reaching toward this proper locus where it should endlessly curl up into itself."

By the body, from the body, on the body: all this implies the possibility of proximity, of a certain intimacy to be had, and such is the site where contradiction takes place. To name the body a place of contradiction is precisely this: the body is to be imagined (*there is no is for it*), and there is no proximity that were not bodily. There is no proximity that were not bodily, for there is nothing outside the body, any body, and no body that were no(t at a) distance. In distance, and perhaps only in distance, can there be relation, can there be relation of touch, can there be relation that touches.

(How) to touch: such is to form a(s) distance. In order to be touchable, the body must remain a(s) distance: as that which can/not be touched. For there is no relation that were not from a distance, no distance that would not bear relation.

> There
> our looking lead us
> with this
> half
> we keep up relations
> *[Paul Celan]*

No(t) wholes, but halves, eternally divided by and through difference. For, and to re-iterate Nancy[13] once more, "[t]here can only be relation (the return, the appropriation of a subject to itself or between subjects, it amounts to much the same thing) if we start with an absolute distancing, without which there would be no possibility of proximity, of identity or strangeness, of subjectivity or thinghood. First and foremost, however, this distancing distends relation to the point of exposition: scarcely am I born before I am outside myself at an infinite distance, outside simply turned out, exposed to the rest of the world, to

all things. And the same goes for everything, each one exposing universal exposition differently."

And what is an exposition but an ex-position? Never from with/in, always at the edge, at an outside yet to be made, the close is a(s) closure; what is closest is the most distant, and this is why every touch, every body, bears its closure in and as itself. For only with,in such closure lies there an opening; and this is not a saying. To say is a saying of difference, to say is to say in difference.

Thence every relation is as ex-position, a(s) dis-appropriation of the self, always already different, always in difference. In difference: the only form of relation possible. "Difference: the non-identity of the same, the movement of distance; that which carries, by carrying off, the becoming of interruption. Difference bears in its prefix the detour wherein all power to give meaning seeks its origin in the distance that holds it from this origin."[14]

An origin-al difference inscribed in,to difference itself, and how to say this closure, how to say this closure that proximity is? Proximity is (as) approximation, it is the process of appropriation, and how to say this nearness, this nearest, the nearest, how to say it in and as nearness; and nearness is (as) distance, how to bring distance into relation, how to relate distance to relation, how to re-store (the etymological origin of "relate") distance (origin/ally a "standing apart")?

To say distance as and through distance without appropriating it and/or making nearness out of it: such must be the aim here. "The distant calls to the near, repelling it, not to define itself in it by opposition, nor to form a couple with it by resemblance and difference, but in such a way that the separation between the two still belongs to the distant."[15] A doubled distance, a separation of and in distance, then.

Thus what must be thought is this: that there is nothing that could be thought, that both body and that which is closest (to it), are not, but are only in relation to each other; that both elude their think-ability, that both are what cannot be appropriated.

Thus what must be said is this: that both relate to each other as that which is most distant; that all there is are distances, because there is no nearness for the body, no body for such nearness, but only dis/embodied distances.

In order for there to be relation, there is to be a relation that relates to its difference: it is to "have a relation to that which excludes itself from any relation and which nevertheless indicates itself as absolute only in the relative mode (of the relation itself, multiple)."[16]

A relation en route, en passant, bearing witness to the almost, to the inchoateness of relation/ality, to the fact that there is no close, and yet that such close is all there is. Hence relation is possible only as an approaching, always yet a(t) distance, an such relation is, evidently, a relation of and in Otherness, for such Other is the site where they assemble.

Such is, certainly, "a thinking that is more than a thought one can think, more than a thought can think":[17] for such un-thinkability is what means to think, such is to think the Other without thinking it as Same. And such is, after all, "a matter of thinking the heteronomy of the Other in the Same, where the Other does not subjugate the Same but awakens it and sobers it up. The Other sobers the Same by way of a sobering that is a thought more thoughtful than the thought of the Same, in a waking up that disturbs the astronomic repose of the world."[18]
No reconciliation but a relating of different relations ("[t]o cross the distant, to turn the distant back toward the distant without approach")[19]; Levinasian experiences of alterity, always.

There ought, then, to be a distance, always. In order for there to be relation, distance must be kept. And for there to be relation, such relation must remain outside relation. Such relation is to remain different, is to remain a(s) different relation, a(s) relation of difference and in,difference. Neither one nor the other, but the Other, always.

In order for there to be relation, there needs to be a fracture, and there needs to be a rupture, always.

"'Always, I come again.'—'In as much as you find in yourself the ability to remain at the furthest remove.'—'It is only here that I would find the distant.'"[20]

An absolute closeness: a distance to one's self. For the self "has its originarity in the loss of self";[21] for the self is to remain Other, for the "identification of the self as such [...] can only take place once the subject finds itself or poses itself originarily as other than itself".[22] For there can be no other self than anOther self: such must be the relation thought

here. From one to the other, "[f]rom the other to the one, there is a relation, even if it is a relation without a link".[23]

There is a nearness, always, a nearness without nearness to be given. As Paul Celan "I insert–I have no choice–I insert the acute",[24] or, to describe it with Blanchot,[25] I insert (I have no choice) the immediate—"a word that designates what is so close that it destroys all proximity—a word before which we once again find ourselves […] the immediate that allows no mediation, the absence of separation that is absence of relation as well as infinite separation because this separation does not reserve for us the distance and the future we need in order to be able to relate ourselves to it, to come about in it. Thus we can begin to surmise that "impossibility"—that which escapes, without there being any means of escaping it—would be not the privilege of some exceptional experience, but behind each one and as though its other dimension."

It is thus that we enter the in/possibility[26] of relation. In/possibility: a possibility/not. The prefix "in" designates closeness and distance at the same time; a within, and yet also a without: neither, and nor. A possibility that is not yet given, but that might be inherent, a possibility always yet to be-come. As such, is has no presence.

It is thus that we enter what Blanchot[27] names "the relation of the third kind (the first being a mediate relation of dialectical or objective identification, the second a relation demanding immediate unity). Now what 'founds' this third relation, leaving it still unfounded, is no longer proximity—proximity of struggle, of services, of essence, of knowledge, or of recognition, not even of solitude—but rather the *strangeness* between us: a strangeness it will not suffice to characterize as a separation or even as a distance.

— Rather an interruption.

— An interruption escaping all measure. But—and here is the strangeness of this strangeness—such an interruption (one that neither includes nor excludes) would be nevertheless a relation; at least if I take it upon myself not to reduce it, not to reconcile it, even by comprehending it, that is, not to seek to consider it as the 'faltering' mode of a still unitary relation."

It is thus that we might enter relation as such.

Death

"Let us enter into this relation.

To death we are not accustomed."[28]

To death we are not accustomed, for death, as the body, is that which cannot be owned, that which cannot be appropriated and that is yet ours. Death: that which we own (without which we cannot *be*), that which is *ours*, and that, at the same time, is Other, always Other. Death, it is well known, is the endless Other that cannot be attained. Its ending is endless, and yet always already ending. There is no presence for the end.

To death we are not accustomed.

Death: the utmost ex-posure to distance, and, at the same time, to that which is closest.

We are with,in death, always already, to live is to die, for death does not *take place*. Death: a Blanchotian *pas*, a step, not, a step not beyond. Death cannot be done (with); each time, death must be faced, one time.

"They do not think of death, having no other relation but with death."[29]

Let us, then, enter into this relation. Let us enter into this relation where there is no relation, for it is death that opens the in/possibility of relation. It does so by being in/possible: as possibility of impossibility (Heidegger) *and* as impossibility of possibility (Blanchot). And if, argues the latter,[30] "if possibility has its source in our very end […] it is from this same source that "impossibility" originates, though now sealed originarily and refusing itself to all our resources: there where dying means losing the time in which one can still come to an end and entering into the infinite "present" of a death impossible to die".

And yet, as pointed out by Levinas,[31] "[i]t is not with the nothingness of death, of which we precisely know nothing, that the analysis must begin, but with the situation where something absolutely unknowable appears. Absolutely unknowable means foreign to all light, rendering every assumption of possibility impossible".

Let us enter into this (non-)relation, let us enter into this momentary site where distance and proximity meet.

Time

> It is time it were time.
> It is time

, reminds us Paul Celan in *Corona*. It is time it were about time, here, here, within time, as if there was an outside of, to time. And yet such outside of time is all there is.

For time is retarded. Time is remembrance, is anticipated remembrance, and we need to remember: Time does not take place, time *is* not, time [is]. Time is nothing but an 'as if'; there is no witness for time. Time, then, passes, and it origin/ates from this its passing.[32]

Here, we will follow Nancy[33] once more and try to ex-pose ourselves "to what happens with time, in time". Such ex-posure, such *ex* (forth) *ponere* (to put, to place), such putting forth then, is certainly itself an origination, and it is only within such ex-position to time that time, "the element of thinking", can be thought. To think time from within time (and there is no inside of time):

This is to think, this is the task to be thought. A difficult task, certainly, and perhaps the only task ever given—maybe precisely because, as Derrida[34] reminds us, it is always already too late "to ask the question of time. The latter has already appeared". Its appearance is, of course, a dis/appearance.

À la recherche du temps perdu: For time, always unique, always out of (its) time, remains untimely. For time is behind the times, for time is a(s) beyond, is a(s its) withdrawal. Time is only when it is not; time is, to recall Bergson,[35] "what hinders everything from being given at once. It retards, or rather it is retardation. It must, therefore, be elaboration. Would it not then be a vehicle of creation and choice? Would not the existence of time prove that there is indetermination in things? Would not time be that indetermination itself?"

And would not indetermination prove that there is time? Would not indetermination be the only way of experiencing time?

The experience of time, we are well aware of this, is tied to the idea and, consequently, to the representation and/or represensciation of presence: „From Parmenides to Husserl, the privilege of the present has never been put into question. It could not have been […] no thought seems possible outside its element. Nonpresence is always thought in the form of presence […]. The past and the future are always determined as past presents or as future presents".[36]
This is "the enigma of the now";[37] these are the indeterminable im-passes to be addressed here.

Far from being original—after all, origination does not possess an origin: the origin is nothing but origination itself—, far from being coherent—we will only touch on the impasse of touching some of the impasses it touches—, we shall thus continue to make up something that *is* not, something that is not even as 'is not', that is only as in/possibility.

The first point, or rather text, of origin here is Derrida's relatively early 'Ousia and Gramme: Note on a note from *Being and Time*', wherein he, as Derrida himself traces his text in *Aporias*,[38] "treated the question of the present, of presence and of the presentation of the present, of time, of being, and above all of nonbeing, more precisely of a certain *impossibility* as nonviability, as nontrack or barred path".

In the very beginning of the note that Derrida aims to extend—the longest in *Being and Time*—, Heidegger notes that Hegel, for prioritising the now, remains "under the sway of the *traditional* conception of time", a vulgar conception that is, and, as he excitedly adds, "[it] can even be shown that his conception of time has been drawn *directly* from the 'physics' of Aristotle".
This being quoted, we cannot and perhaps do not even wish to further elaborate on Derrida's subsequent detailed elaborations on Hegel and Aristotle. Let us just note that already for Aristotle the now does by no means represent a present presence—rather, it is to be conceived as something that *is not*: "In one sense it has been and is no longer, and in another sense, it will be and is not yet", as he is quoted by Derrida.[39] Yet, as the latter[40] rightly asks, "is not what Heidegger designates beneath these points of reference that which is most simple? […] Has not the entire history of philosophy been authorized by the 'extraordinary right' of the present?"

It is obvious, perhaps all too obvious, what Derrida attempts to demonstrate here: pre-cipitating his conclusion that time is metaphysical, he suggests that Heidegger (at least in Being and Time) remains metaphysical himself and that there might be no vulgar conception of time—for, as he states, the concept of time "names the domination of presence. Therefore we can only conclude that the entire system of metaphysical concepts [...], develops the so-called 'vulgarity' of the concept of time [...], but also that an *other* concept of time cannot be opposed to it, since time in general belongs to metaphysical conceptuality".[41]

And yet it is precisely the ordinary that is itself always already "exceptional, however little we understand its character as origin. What we receive most communally as 'strange' is that the ordinary itself is originary", as Jean-Luc Nancy reminds us.[42] The ordinary, seen as such, is always-already extra-ordinary; the ordinary is always originating an Other (access), just as time is always an Other. And just as the "desire for the exception presupposes disdain for the ordinary",[43] the metaphysical (desire for a) conception of time assumes that time itself were extraordinary.

However, as there indeed can be no *other* concept of time, we must not succumb to the temptation of a mere *overcoming* of such thinking,[44] as such overcoming falls back into the same thinking it tries to overcome: *tà metà tà metàphysiká: metàphysiká*, or: *Plus ca change, plus c'est la meme chose.* It was, after all, Heidegger himself to remind us that each reversion of metaphysics remains metaphysical.[45] But it was also Heidegger who coined the term *Verwindung*: a concept somewhat similar to the term 'overcoming' (*Überwindung*), while at the same time replacing this dialectic connotation by two meanings, namely *Genesung*/convalescence and *Verdrehung*/distortion.[46] There is no way out of metaphysics; the only way out is through.

To think presence differently is, therefore, not to be based on a reversion of the metaphysical concept of time, but it is to be a tracing— and it is thus that we enter Derrida's second motif regarding his extension of the footnote,[47] namely "[t]o indicate [...] a direction not opened by Heidegger's mediation: the hidden passageway that makes the problem of presence communicate with the problem of the written trace."

Certainly the *idea* of the trace is by no means post-metaphysical; the metaphysical *traces* remain, remain within the trace itself, as the very

names given to the trace "belong as such to the text of metaphysics that shelters the trace, and not to the trace itself";[48] there is no presence for this trace: being a trace, presence "could not appear or be named *as such*, that is, in its presence. It is the *as such* which precisely, and as such, evades us forever". Like Barthes'[49] third or obtuse meaning, presence "is a signifier without a signified, hence the difficulty in naming it".[50]

And this very impasse of naming reflects the impasse of thinking; the task of thought, one might dare to name it philosophy, is to trespass this impasse. Probably the most non-metaphysical gesture, if it were possible at all, would be to name: To name is to release the name from an impossible meaning—to name is to name the metaphysical trace that cannot be named. *We are already beyond whatever we have words for*, reminds us Nietzsche;[51] and thus it has to be named as such, as the very naming of that which cannot be named: presence, and time as such.

And such time, it seems certain, must be a time beyond time; for it is outside time that presence takes place. To be in time is to be elsewhere.

Being

"Non-present, non-absent; it tempts us in the manner of that which we would not know how to meet, save in situations which we are no longer in".[52]

Death, we remember, remains an in/possibility, the possibility yet to be/come. As such, what we are facing is not a Heideggerian being-toward-death, but rather a being-toward-the-end, always. Our being "is in the mode of being-toward-the-end, and that what constitutes an event in this being [*Dasein*] is to go to its end. The energy or the very power of being is already the power of its end. There is a new and irreducible relationship here: it is irreducible to a distance in regard to what remains outside of and distinct from a ripening."[53]

It is in finitude that being is, and being itself is finite. Being is (in) time, and this time, the time of being, is (in) finitude: finitude designates the horizon of time, the origin/ation of time; original time is finite, as elucidated by the early Heidegger.

Here, being shall be thought in and from the end: a(s) *passage* towards the limit, a(s) relation not/beyond, but elsewhere, always some-

where else. In order to think the time of being, absence must be thought beyond its own presence— beyond its absence, that is. A with-drawal of its relation to—(presence), a thinking-it *as* such. We must, therefore, by no means invent a different presence for this absence that *is* not. For such absence, as Derrida reminds us, would either "give us nothing to think or it still would be a negative mode of presence. Therefore the sign of this excess must be absolutely excessive as concerns all possible presence-absence, […] and yet, *in some manner* it must still signify, in a manner unthinkable by metaphysics as such. In order to exceed metaphysics it is necessary that a trace be inscribed within the text of metaphysics, a trace that continues to signal […] in the direction of an entirely other text. […] The mode of inscription of such a trace in the text of metaphysics is so unthinkable that it must be described as an erasure of the trace itself. The trace is produced by its own erasure".[54]

Such inscription is, then, to inscribe a presence that is not is to inscribe only to withdraw. Thus, to inscribe a presence "not to (re)present it or to signify it, but to let come to one and over one what merely presents itself at the limit where inscription itself withdraws".[55]

Consequently, *ousia* or *Wesen* shall no longer be conceived in terms of (its) presence, but thought (of) as *ap_ousiai*,[56] literally un-presences: In contrast to *parousia*,[57] de-signating the presence of that which has already arrived, *ap_ousiai*, still bearing the metaphysical trace of the idea of presence and absence, is to de-signate the presence of absence, the absence of presence, and yet something situated beyond both.

For it is only here, within this very (non)passage of and towards such beyond, that the in/possibility of presence is opened, and it is, then, only through an ab-sense of sense that (its) presence is witnessed—a presence which, to write with Nancy,[58] "is not essence, but […] birth to presence: birth and death to the infinite presentation of the fact that there is no ultimate sense, only a finite sense, finite senses, a multiplication of singular bursts of sense resting on no unity or substance. And the fact, too, that there is no established sense, no establishment, institution or foundation of sense, only a coming, and comings-to-be of sense."

What is of relevance here is the gap between: its mode of relation is that of a *Verwindung*. The blank, the gap, or, in German, *Leerzeichen,* literally an empty sign, an empty character, designates the only relation

possible. *Ap_ousiai* are beyond, yet they are tracing themselves, and, as *la différance*, they might allow for "a writing without presence and without absence".[59] Situated beyond this opposition presence: absence, beyond themselves and, therefore also situated beyond the postmodern *novum*, they are both fracture and co-relation. Here, we obviously face the same impasse as is the case with *différance*: such fissure cannot be heard, but only written. Within the empty sign, without a signifier, presence is no longer thought (of) as (its) and through presenciation.

Presence, it should be clear by now, presence is an empty sign. And "[p]resence, then, far from being [...] *what* the sign signifies, what a trace refers to, presence, then, is the trace of the trace, the trace of the erasure of the trace".[60]

What we still face, towards this ending, as if there was an end, is the impasse; what we still face is the in/possibility, or shall we say potential?, of and for presence, that is. We must thus insert, we have no choice, we must insert "the old, worn-out Greek term *aporia*".[61]

We remember: *aporos*, without passage, "indeed the nonpassage, which can in fact be something else, the event of a coming or of a future advent, which no longer has the form of the movement that consists in passing, traversing, or transiting".[62] Having "come to pass", always, "the aporia, that is, the impossible, the impossibility", that which "cannot pass [...] or come to pass",[63] the aporia might indeed attest to "the fact that the impossibility would be possible and would appear *as such*, as impossible, as an impossibility that can nevertheless appear or announce itself *as such*"[64] —
it is *as* such that the aporia *is.*

There is in fact no possibility without impossibility, for such possibility would not be possible. The possibility of presence would be past or future, for "[s]uch is the logic of the present: at this precise moment, the moment erases itself, and this is how it is a moment."[65] Such is "the paradox of the present: to constitute time while passing in the time constituted".[66] Such is the impasse of the present: a poiesis *of* the only once, *as* the only once. Such is to be thought: To think the once at once; only one time: the *only* time.

But can we even pose the question of an in/possibility of presence?[67] Is not every saying of presence a pre-supposition, an anticipation of

something that is no(t) yet? And yet is within presence, and maybe within presence alone, that in/possibility occurs, for "it concerns the impossibility of [time] itself, and not merely the impossibility of this or that"?[68]

Presence is the ultimate aporia. And this is why presence "*can never […] be endured as such. The* ultimate aporia *is the impossibility of aporia* as such".[69] Can one then, Derrida[70] asks, "[c]an one speak […] of an *experience* […] *of the aporia as such*? Or vice versa: Is an experience possible that would not be an experience of the aporia?"

We know that we cannot know about the aporia: this might be its first, its only condition. The aporia can be experienced only *as* such: as aporia. And it is precisely because of this its impossibility that the aporia, that presence can be experienced. Like presence, it is (possible) only when it is not: when remaining impossible. Simultaneously witnessing and anticipating a presence that is always already a no longer, this trace re-presents a trace always already erasing itself.

And so it might be the *no longer* that bears witness to the present, and its presence presents itself as the very trace of the presence that it is pre-tend-ing to present.

There is, in this end, as if there was an end, no presence for proximity, no presence for the close.

Neither present nor absent, proximity is as approximation, relates to that which is furthest, is "the ability to remain at the furthest remove".[71] Every attempt to im-pose a presence external to it, every effort of making it a with—, violates its only once, its in/possibility of presence, that is. Touch, relation, proximity: a relating to and as presence, a simulation of the in/possible experience of the *aporia*.

There is no presence for relation. Neither present nor absent, relation is (as) impass(e)ability: the ability to bear the impossible, the impasse, the *aporia*: such must be the closeness of relation, each time. Only thus can there be opened a possibility of in/possibility, only thus can there be proximity. In/possibility: the only form of possibility possible. Such must be the condition for our being-in-time, for our being-toward-the-end.

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N o t e s

1   Nancy, J.-L. (1993), "Corpus" (tr. by Claudette Sartiliot). In: J.-L. Nancy, *The Birth to Presence* (tr. by B. Holmes & others). Stanford: Stanford University Press, p. 190 (pp. 189–207).

2   "We": here by no means to be seen as violent appropriation, but rather to be understood in terms of a *Being Singular Plural* sensu Jean-Luc Nancy.

3   And what do we, after all, "know of the being-being of the body, and of the being-body of being? Perhaps nothing yet. Philosophy is certainly not the one to tell us." (Nancy, J-L., "Corpus", p. 196).

4   Blanchot, M. (1993), *The Infinite Conversation* (translation and foreword by S. Hanson). Minneapolis and London: University of Minnesota Press, p. 96.

5   Blanchot, M. (1995), *The Writing of the Disaster* (tr. by A. Smock). Lincoln: University of Nebraska Press, p. 45.

6   Nancy, J.-L., "Corpus", p. 199.

7   Ibid., p. 199f.

8   Ibid., p. 192.

9   Ibid., p. 194.

10   Ibid., p. 195.

11   Ibid., p. 189.

12   Ibid., p. 192f.

13   Nancy, J.-L. (2003), "Res ipsa et ultima" (tr. by Steven Miller). In: J.-L. Nancy, *A Finite Thinking* (ed. Simon Sparks). Stanford: Stanford University Press, p. 315 (pp. 311–318).

14   Blanchot, M., *Infinite Conversation*, p. 170.

15   Blanchot, M. (1992), *The Step Not Beyond* (translated and with an introduction by Lycette Nelson). New York: State University of New York Press, p. 69f.

16   Ibid., p. 6.

17   Levinas, E. (2000), *God, Death, and Time* (tr. by Bettina Bergo, edited and annotated by Jacques Rolland). Stanford: Stanford University Press, p. 141.

18   Ibid., p. 143.

19   Blanchot, M., *Step Not Beyond*, p. 69.

20   Ibid., p. 33.

21   Nancy, J.-L. (2000), "Of Being singular plural". In: *Being singular plural* (tr. by R. D. Richardson and A. E. O'Bryne). Stanford: Stanford University Press, p. 78 (pp. 1–99).

22   Ibid., p. 77.

23   Levinas, E., *God, Death, and Time*, p. 140.

24   Celan, P. (2005), "The Meridian" (tr. by J. Glenn). In: J. Derrida, *Sovereignities in Question. The Poetics of Paul Celan* (eds. T. Dutoit and O. Pasanen). New York: Fordham University Press, p. 175 (pp. 173–185).

25   Blanchot, M., *Infinite Conversation*, p. 44f.

26   In: "not, opposite of, without" (see http://www.etymonline.com/index.php?term=in-&allowed_in_frame=0).

27   Blanchot, M., *Infinite Conversation*, p. 68.

[28] Thus begins Blanchot "The Step Not Beyond".

[29] Blanchot, M., *Writing of the Disaster*, p. 40.

[30] Blanchot, M., *Infinite Conversation,* p. 44f.

[31] Levinas, E. (1989), "Time and the Other" (tr. by R. A. Cohen). In: E. Levinas, *The Levinas Reader* (ed. S. Hand), Oxford and Cambridge, MA: Basil Blackwell, p. 41 (pp. 37–58).

[32] To re-call Heidegger's question [Heidegger, M. (2006), M., *Sein und Zeit*. Tübingen: Max Niemeyer Verlag, p. 425]: Why do we say that time passes and not that it originates? (We will not dwell on his answer here, which reads as: it is said to pass in order to re-tain it. The emphasis on the passing of time, Heidegger asserts in *Sein und Zeit*, expresses our experience that it cannot be retained—at the same time, this very experience is possible only because of our desire to retain time).

[33] Nancy, J.-L. (2003), "The *Kategorein* of Excess" (tr. by J. Gilbert-Walsh and S. Sparks). In: J.-L. Nancy, Finite Thinking, pp. 136 (pp. 133–151).

[34] Derrida, J. (1982), "*Ousia* and *Grammē*: Note on a Note from *Being and Time*". In: J. Derrida, *Margins of Philosophy* (tr. by Alan Bass). Chicago: Harvester Press, p. 42 (pp. 29–67).

[35] Bergson, H. (2005), "The Possible and the Real" (tr. by M. L. Andison). In: Bergson, H., *Key Writings* (eds. Keith Ansell Pearson and John Mullarkey). New York and London: Continuum, p. 224 (pp. 223–232).

[36] Derrida, J. "*Ousia* and *Grammē*", p. 34.

[37] Ibid., p. 61.

[38] Derrida, J. (1993), *Aporias* (tr. by T. Dutoit). Stanford: Stanford University Press, p. 13.

[39] Derrida, J., *Ousia* and *Grammē*", p. 39 (217b).

[40] Ibid., p. 38.

[41] Ibid., p. 63.

[42] J.-L. Nancy, "Being singular plural", p. 10.

[43] Ibid.

[44] See also Heidegger [Heidegger, M. (1989), *Gesamtausgabe* (ed. by F.-W. von Herrmann), III. Abteilung: Unveröffentlichte Abhandlungen, Vorträge-Gedachtes, Band 65, Beiträge zur Philosophie (Vom Ereignis). Frankfurt am Main: Vittorio Klostermann: p. 173]: "Eben deshalb darf aber auch das übergängliche Denken nicht der Versuchung verfallen, das, was es als Ende und im Ende begriffen hat, nun einfach hinter sich zu lassen, statt dieses hinter sich zu *bringen*, d.h. jetzt erst in seinem Wesen zu fassen und dieses gewandelt in die Wahrheit des Seyns einspielen zu lassen."

[45] See Heidegger [Heidegger, M. (2000), *Über den Humanismus*. Frankfurt am Main: Vittorio Klostermann, p. 20]: "Aber die Umkehrung eines metaphysischen Satzes bleibt ein metaphysischer Satz".

[46] See Vattimo, G. (1994), "Nihilismus und Postmoderne in der Philosophie" (tr. by W. Welsch, assisted by B. Hesse). In: *Wege aus der Moderne. Schlüsseltexte der Postmoderne-Diskussion* (ed. W. Welsch). Berlin: Akademie Verlag, p. 240 (pp. 233–246).

[47] Whereas the first one is "[t]o read in it […] the Heideggerian question about *presence* as the ontotheological determination of the meaning of Being" (J. Derrida, "*Ousia* and *Grammē*", p. 33ff.).

[48] Ibid., p. 66.

[49] Barthes, R. (1978), "The Third Meaning. Research notes on some Eisenstein stills". In: Barthes, R., *Image Music Text* (tr. by S. Heath). New York: Hill and Wang, p. 61 (pp. 52–68).

[50] As Barthes states for the *obtuse* meaning (=and idea of the letter *a* is neither a first definition nor a prophetic announcement of a forth-coming and yet unheard naming: see Derrida,

J. (2004), "Die différance" (tr. by E. Pfaffenberger-Brückner). In: Derrida, J., *Die différance. Ausgewählte Texte* (ed. P. Engelmann), Stuttgart: Reclam, p. 146 (pp. 110–149).

[51]   Freely adapted from his *Götzen-Dämmerung* [Nietzsche, F. (2005), *Gesammelte Werke* (eds. W. Deninger and W. Linden), Bindlach: Gondrom, p. 1086/§26, (pp. 1051–1101)]: "Wofür wir Worte haben, darüber sind wir auch schon hinaus".

[52]   Blanchot, M., *Step Not Beyond*, p. 6.

[53]   Levinas, E., *God, Death, and Time*, p. 44.

[54]   Derrida, J., "*Ousia* and *Grammē*", p. 65.

[55]   Nancy, J.-L. (2003), "Elliptical Sense" (tr. by J. Derbyshire). In: J.-L. Nancy, *Finite Thinking*, p. 110 (pp. 91–111).

[56]   In relation to Heidegger's conception (*Sein und Zeit,* p. 25 of a "Bestimmung des Sinnes von Sein als Παρουσία, bzw. οὐσία", which means *Anwesenheit*, presence.

[57]   8. Parousia: the second coming, the arrival of presence—the ultimate re-presentation.

[58]   Nancy, J.-L. (2003), "A Finite Thinking" (tr. by E. Bullard, J. Derbyshire, and S. Sparks). In: J-L. Nancy, *Finite Thinking*, p. 27 (pp. 3–30).

[59]   Derrida, J., "*Ousia* and *Grammē*", p. 67.

[60]   Ibid., p. 66.

[61]   Derrida, J., *Aporias*, p. 12.

[62]   Ibid., p. 8.

[63]   Ibid. p. 23.

[64]   Ibid., p. 73.

[65]   Nancy, J.-L., (1997), *The Technique of the Present. Lecture given at the Nouveau Musée during the exposition of On Kawara's works "Whole and Parts—1964–1995" (January 1997)*, available at www.egs.edu/faculty/jean-luc-nancy/articles/the-technique-of-the-present/.

[66]   Deleuze, G. (2004), *Difference and Repetition* (tr. by P. Patton). London and New York: Continuum, p. 100. Though we must avoid his *"necessary conclusion— that there must be another time in which the first synthesis of time can occur"*.

[67]   As Derrida (*Aporias,* p. 21 asks about the question of (his) death.

[68]   Ibid., p. 72.

[69]   Ibid., p. 78.

[70]   Ibid., p. 15.

[71]   Blanchot, M., *Step Not Beyond*, p. 33.

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in the water under the surface contribute vocabu
Paralysing break up refrains surprise beautiful contribute vocabu

beautiful ~ colorful

alive in this

colors

Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

THE IMPOSSIBILITY OF BEING SELF/OTHER

Roula Haj-Ismail*

Then,

between her and I
between him and I
between me and I
between…
perceiving, being, knowing and taking action.
Bodily proximity
to my own physical body
to someone else's physical body
to the idea of my body
to the idea of someone else's body.
to
perceiving, being, relating

Bodily proximity is impossible.
Bodily proximity is impossible because of my body.
My body gets in the way.
The body is a hindrance to any kind of bodily proximity.

My body prohibits me from entering into any kind of proximity.
My body is an obstacle.
My body is a checkpoint.
My body is a barbed wire.
My body is a pain!!!!

Introduction

"No one ever says, Here am I, and I have brought my body with me."
A. N. Whitehead, *Modes of Thought*.[1]

With the writings of Irigaray, Haraway, Ettinger, Butler and others, feminist discourse has moved beyond the critique and deconstruction of traditional Western philosophy. When I use the term traditional West-

ern philosophy I am referring specifically to its phallocentric, patriarchal discourse, where binary oppositions and dichotomies have served to delineate women to the less-able other or the non-existent other. Within this master/slave dialectic, wo-man roams outside the realm of the knowledge power systems, namely, language, science, and philosophy.

From the 'psychoanalytic subject' defined, feminist philosophers have found and, at times have created, ruptures, spaces, and gaps to strategically play with, in order to 'skip a beat' and go back to the origins as Ettinger's pre-subject; stop, slow down and breathe as in Irigaray's subject as self-affection; or move beyond the subject as in Haraway's "Situated Knowledges". Along with the exclusion of women, comes the absence of the body as a dynamic force in shaping identity/ies, and creating knowledge(s). [2]

My aim in writing this paper is two-fold. First of all I would like to highlight the role that Merleau-Ponty, Levinas, and Whitehead have played in accentuating the importance of the body in terms of knowing and being. In fact, they have paved the way for philosophers such as Irigaray, and Haraway to formulate their own ideas regarding subjectivity and embodied knowledge. My second aim is to look at how an alternative pedagogy and art/artistic practices can lay the ground for a reworking of the body in terms of Nishida's "action-intuition", Haraway's "situated knowledge", and Tomaž Grušovnik's "embodied education". Finally, I would like use the concrete example of the Libyan revolution to address the question of the impossibility of bodily proximity; namely, when ideology enters the stage the body takes an exit.

My Body is always me, My perceptions are me

In the world is my body. My body helps me to perceive the world. My perception offers me an idea. I can know when I perceive.

For Merleau Ponty the body is not an object but is the condition through which someone can have a relation with objects, that is, with the world. Merleau- Ponty emphasises the importance of the lived experience in grasping the nature of language, perception, and the body:

"to be a body, is to be tied to a certain world"; he adds "our body is not primarily *in* space: it is of it".[3]

Merleau-Ponty is not interested in giving privilege to the body over the mind, or to offer a complete theory for both. He uses the concepts of experience and perception to highlight that the body cannot be articulated as either a subject or an object. Rather, that knowledge of one's body and knowledge of the world can only be accessed *through* the body. It is the experience of the body and the way the body shapes experience.[4]

Within, and in addition to, Merleau-Ponty's introduction of the body into the discourse of the ways of knowing, some feminist theorists have added an emphasis on the differential forms of embodiment that do fall within the normative boundaries of a universalised and gender-neutral body. The female body for example, is continuously changing through naturally occurring life events (menstruation, pregnancy, lactation, menopause).[5] We have to be mindful of the fact that the very definition of what constitutes a body, may differ from one philosopher to another and that although we have utilised Merleau-Ponty's contribution to the discourse on the role of the body, this does not mean that we cannot challenge some of his premises.

For feminists like Spivak, the rejection of the patriarchal discourse as universal, objective, neutral, entails a rejection of the definition of the body as a neutral and universal category. As Gayatri Spivak asserts: "There are thinkings of the systematicity of the body, there are value codings of the body. The body as such cannot be thought".[6]

There are only multiple bodies, marked by an infinite number of differences, including: race, class, sexuality, age, and mobility status-none are solely determinate. Here the universal category of the body is lost. Unlike the disembodiment evident in masculinist discourse this disappearance is in favour of a fluid and open embodiment.[7]

For Merleau Ponty, perception is always an embodied perception that can only take place within a specific site or context. Therefore, there is no body-in-itself and there is no perception-in-itself. He writes that the "perceiving mind is an incarnated mind.[8]

There is only perception as it is lived in the world. So what happens to the subject within Merleau-Ponty's understanding? The subject is the perceiving subject that is continually changing through a process of re-

birth. What I know is dependent on what I perceive. My perceptions change and with them so do my ideas or what I know and don't know. The certainty of ideas is based on the certainty of perception. Therefore there are no universal entities at the level of ideas.

In her book *The Shaking Woman or a History of My Nerves,* Siri Hustvedt discusses Shaun Gallagher's distinction between body schema and body image. Influenced by Merleau-Ponty's writings on *schema corporel,* Gallagher describes the body schema as a "system of sensory motor capacities" (unconscious). While the body image is conscious-it is the beliefs and thoughts I have about my physical being. I is I as an object, a perception of my body from the outside.[9]

It will suffice for us here to end our discussion of Merleau Ponty's work by asking the question: If every subjective instance is a unity, present to itself, then what about the question of otherness?[10]

The other is what defines me. I am defined by my relation to an other and through language with the other I can become a subject.

For Levinas the question of *otherness* plays a primary role in his philosophy. His radical questioning of *otherness* and subject/object relations has influenced many thinkers including: Sartre, Derrida, and Irigaray. Levinas's concept of "responsibility for the Other" reflects his own personal experiences and is highly contextual. For Levinas the Other is "prior to any act".[11]

Levinas is disenchanted with the universality offered by traditional western thought. He is not interested in ontology, epistemology or reason but rather the underside of rationality. He regards this as a positive force that challenges the dominance in philosophy of the universal, where the Other is reduced to the Same. Levinas defines transcendence as a rupture: an opening up to the Other while universality leads to disembodiment and idealism. He tries to bring together to closer proximity: thought and embodiment.

In a 1985 interview, Levinas wrote that in 1948, while writing his lectures, titled Time and the Other, he thought that femininity was the modality of alterity that he was looking for.[12] In a conversation with Bracha Ettinger about the feminine, Levinas answers:

Woman is the category of the future, the ecstasy of the future. It is that human possibility which consists in saying that the life of another human be-

ing is more important than my own, that the death of the other is more important than my own death, that the Other comes before me, that the Other counts before I do, that the values of the Other are imposed before mine. In the future there is what might happen to me. And then there's also my death.[13]

Similarly, Irigaray argues that the feminine is an alterity that one must think of outside of the patriarchal order of identity, or sameness. For Levinas, the Other arises in relation to others. This relation is prior to ontology and is a relation of ethical responsibility. It is a practical relation of one, to an other. It is a kind of moral proximity. The Other, is a "nudity". True nudity is the face (of the Other). "The face of the Other comes to us from the exterior. The face *is* by itself and not in reference to a system."[14] The Other is the infinite in me, to the extent that he/she brings about a rupture in the self as an entity identical with itself. The self even poses itself *for the other* rather than for itself.

For Levinas, it is the encounter with the other, a face-to-face encounter that leads me to the formation of my own self. This ethical relationship with the Other, is possible because of language. Language enables links to be made between people. Language can be the existence of alterity. It cannot be reduced to a system of representation or to an order of the Same. Language is an extended epiphany. "It is the astonishment of the Other speaking in me which enables me to become a self in language".[15]

"I exists only in relation to you. Language takes place *between* people. … Words cross the borders of our bodies in two directions, outside in and inside out, and therefore the minimal requirement for a living language is two people."[16]

The question that one must raise here and that Irigaray has tackled in her work is: How can one escape the clutches of ideology, and patriarchal imposition that has taken hold of language? Even in its very structure?

The body is relational, I am a subject and an object, my body is an event, I can effect change through the technicity of my body.

Spinoza describes *affect* as what accompanies a change of state from a higher or lower bodily experience. They are the powers of existence that are immediately relational. The relation is the interval. Whitehead,

called this the non-sensuous perception: where the relation between the knower and the known is not stable. This is the affective tone: the total vastness of feeling that is unbounded. Every element in the world begins with affect. The affect unlike the emotion is what you cannot say. The feelings of the relevance of things precede our attending to something. The event has an affective tone to the objects because it cannot exist without the objects. So a person can be an object as well as a subject. Whitehead does not concern himself with the traditional concept of the subject/object relation. These two terms are relative terms. All modes of existence are trans-individual and collective. The pre-individual is an affective force of becoming and is collective in germ. For example: a flower (object) has a concern (apprehends) for the sun (object). Here the subject is 'flowering'. So that 'activity', replaces substance. There is no immobility, everything is an activity and has a duration.[17]

So that the chair is a subject, as much as we are, and has a concern: "sit-ability." But also like us has a multitude of possibilities of concern. This is a philosophy of activity, where the process is the focus. Whitehead maintains that reality consists in process and the unit of becoming is an "actual occasion". Such being the case our ordinary language will prove inadequate for representing the dynamism involved in the Whiteheadian logic. For Instance, I cannot say that I understand the proposition: "The book is black." unless I put it in the following form: The book which is here, at this moment, "blacks me".[18] It is obvious that the term "blacks" is intended to establish the fact of relatedness between the book and me in a dynamic manner. The nature of our language is helpless. (Whitehead has made the remarkable observation of the inadequacy of our language for metaphysical manipulation.)[19]

For Whitehead, value and fact are inseparable. Feeling and reality are to be equally considered in order that a philosophy can claim comprehensiveness and be adequate. Similarly, propositions are matters of fact and lures of feeling. They may be felt under many attributes (subjective forms) such as consciousness, emotion, purpose, but feeling them does not even usually involve consciousness. Whitehead writes that "consciousness presupposes experience and not experience consciousness."[20] The feelers are the subjects of the proposition. In the Whiteheadian philosophy of organism, an event is a process, a relation is a prehension,

and the essence of an event is to prehend. In this philosophy the body is regarded as a site, an event: the body as relational. We need to look at the technicity of the body, and its potentiality. Every event generates a quality of 'ness'. Everything is prehensions. Physical prehensions are leftovers of an event. [21]

Following in Whitehead's footsteps, we need to become artists of occasions. The body is an unstable event, an eternal object with pure potentialities. It is a site of production. The body is a technicity. The question arises here: If we are all multitudes of multiplicity, how about trying to mobilise these multiplicities? This could be the beginning of a different kind of politics, and an alternative site of change, in precognition, pre the I. There is a quality of experience that involves the intensity of our lives. We need to pay attention to the qualitative nature of our lives. How can we take action? Affect change? What are the conditions that allow for the sensation of more? Where can this happen?

Alfredo Jaar and the Tabouli Performer both use their artwork as potential sites for the activation of the body, in terms of affect, and change.

The body plays an active role in defining who we are,
the historical body, action-intuition, through art

Alfredo Jaar and the Tabouli Performer are two artists who have produced work that deal with the issues of subjectivity, otherness, and bodily proximity. Alfredo Jaar's bodily presence (public intervention art) enters a space as an observer. He uses time (duration) to construct some kind of understanding (memory) of the site. He looks specifically for some human event where the sense of otherness is implicated. Once he finds it he enters into the field of experience and begins to interact with it. His artwork is a kind of ethical gesture that uses art, language, silence, space, invisibility, and history to make an affect. His work delves into a feeling that is relational, temporal and ethical.[22]

Jaar's work is fundamentally about the human condition in a contextual framework. Before creating his art, he delves deep into the historical and social conditions of the space he is working in. Nishida in his notion of the expressive or historical body recognises the importance of embodiment for human interaction and communication. The body is

not primarily a physical object and product of the natural world, but a historical subject and co-creator of the world. Insofar as the many historical bodies of the one world differ from each another, they too form a "discontinuous continuity".

Nishida was fond of calling this type of unity, which holds together differences without sublating them, a "self-identity of absolute contradictories"[23] Nishida terms it as 'action-intuition'. Both artist and work are formed mutually and are reflected in one another. Nishida described it in terms of the place or topos wherein intuiting entails acting and acting intuiting, and wherein the difference between internal and external collapses. Performative intuition is operative in praxis or political-social action as well, insofar as it grasps the world as including the self. Nishida emphasized that action-intuition is a bodily achievement, the performance of an embodied individual who in turn is formed by the world; again, both body and world must be conceived as historical. While "action-intuition" pertains to the dialectical way the individual historical body forms and is formed by the world, the way the world forms is described by the phrase "from the created to the creating".[24]

Partial-Limited-Specific-Post Subject/Object-but Object-ive

The moral is simple: only partial perspective promises objective vision. All Western cultural narratives about objectivity are allegories of the ideologies governing the relations of what we call mind and body, distance and responsibility. Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. It allows us to become answerable for what we learn how to see.[25]

One method for artists to challenge fixed assumptions could be to create alternative representations of different experiences and identities by emphasizing different conceptions of womanhood in art. If identities can be reconstructed and negotiated, essentialized identities will be challenged. In light of this theory, art can be seen as a product of one's social world and one's social situated-ness.[26] Different subjectivities can be sought out and analyzed to understand identities. Positioned insight can be a productive base for impacting culture when artwork is contextualized in the artist's network. [27] This could lead to an embodied

partiality, namely, a quest to embody knowledge and meanings in an individual. In order to make knowledge claims, analysts have to value the partiality of their own claims on their subjects. Haraway provides a metaphor of "vision" in order. Particulars are partial perspectives offered by artists and their works.

This form of efficacy is not about universalism or transcendence but acknowledges that women artists are situated actors in societies and in art worlds.[28]

Jaber uses the work that I have done under the pseudonym of "The Tabouli Performer" to elucidate Haraway's concept of 'situated knowledge' and vice versa. She writes: "Haj-Ismail has the audacity to use her body in her performances. She uses her surroundings, her situatedness whether she is in Jeddah, Beirut, or Qatar to write about who she is and what she does into her performances. She is still Roula, but she is panning her roles on a wide screen for her audience to indulge in her different performance roles. Strathern suggests that to think about agency as the "subject in subject/ object relations" means that we can apply this idea regardless of "whether the subject is a person acting 'subjectively' or whether 'causes' lie in systems or social forces."[29]

Laura Marks in her book *The Skin of the Film,* appeals to the work of Middle Eastern filmmakers to visually express her concept of the haptic. One of those films is *I wet my hands etched and surveyed vessels marked eyed inside*. Laura Marks describes the film as one that appeals to an embodied memory by bringing vision as close as possible to the image: by converting vision to touch. Vision is brought close to the body and into contact with other sense perceptions, by making vision multi-sensory. This is done in part by refusing to make the images accessible to vision, so that the viewer must resort to other senses, such as touch, in order to perceive the images. An example from the film, are the shots of bomb-pocked walls, where the camera treats them like bodies, caressing the buildings, searching the corners of shutters and stone latticed windows like folds of skin.[30]

In her essay titled "Signs of the Times: Deleuze, Pierce and the Documentary Image", Marks uses Deleuze's cinematographic philosophy and the Bergsonian impact on his philosophy to claim that affection images like the ones in *I Wet My Hands Etched and Surveyed Eyes Marked Inside,*

refer explicitly to a relationship between the 'body' of the image and the body of the viewer. Affection images ask to be felt, and in being felt they often are actualised in movement.[31] The images might ask to be read, but only by the whole body, as a bodily contemplation.

The affection images in *Wet My Hands Etched and Surveyed Eyes Marked Inside*, such as, the long nailed fingers caressing the Caesarean scar, invite a bodily response–a shudder, perhaps-but they do not extend into movement. Rather they are followed by an irrational cut (to the windows, themselves like scars) that invites continued, embodied, contemplation. Thus the affection-image is what Deleuze calls the ceremonial body. It offers a time-image that is both experienced in the body and invites a direct experience of time.[32]

Starting Early-Let my body take me to a place of knowing-Embodied Education and Inquiry.

The impossible pedagogy is only possible in the concrete. It is perfectly cited in this quote: 'get a life before you get a theory'[33]

How can our conception of the body, and its proximity to being, and knowledge translate into the everyday? Outside of philosophy and outside of art?

Within the daily business of 'bringing up' the next generation, the school as an educational institution can play a profound role. Is the possibility of a bodily proximity possible within an impossible pedagogy and an embodied education?

As an educator and student I have been involved within the teaching of children for the past 19 years. Throughout this period the philosophy of education and pedagogical methods have changed but not dramatically. I am privileged to teach in a private institution to the privileged few where we are provided with ample resources, thorough training and somewhat decent wages. The students we teach come from wealthy families. Their lives are highly structured, where even extracurricular activities and hobbies are within a structure of lessons, competitions, and are always heavily guided. Furthermore they are often taken care of by 'nannies' where they acquire the art of 'learned-helplessness'.

When I was introduced to the International Baccalaureate for Primary Years, I found my calling as an educator. The program was philosophy-based, conceptually loaded and inquiry was the preferred approach to learning. The students are encouraged to inquire into what is meaningful to them and to strive to become internationally minded individuals who fit a profile of a committed, caring individual who is not afraid to take action in order to make the world a better place.

Furthermore, the teacher is a learner alongside the students and not an all-knowing subject! This is reminiscent of Heidegger's understanding of the role of the teacher as a facilitator and similarly to the student, is a member of the community of learners.[34] "IB learners strive to be: Inquirers, Knowledgeable, Thinkers, Communicators, Principled, Open-minded, Caring, Risk-takers, Balanced, and Reflective."[35]

In this program, free and open inquiries are valued as much as structured and guided inquiry. The bottom line of any unit we teach is always conceptual understanding, with primary focus on self-reflection.

These themes promote an awareness of the human condition and an understanding that there is a commonality of human experience. The students explore this common ground collaboratively, from the multiple perspectives of their individual experiences and backgrounds.[36]

Furthermore, differentiating instruction with our students is encouraged as different students learn in different ways including kinaesthetically (by bodily 'doing').[37] "Students are making connections between life in school, life at home and life in the world."[38]

At the Age of Breath conference, held in Portoroz, Slovenia in May, 2010, Tomaž Grušovnik presented a paper titled 'Embodied Education For Environmental Ethics'. He outlines the fact that we are living in environmental denial. We refuse to acknowledge the problem of environmental deterioration because it would be a denial of our own identity. He goes on to say: "If we are to get people to act we need an embodied, experiential education to engage people."[39] My learning engagements with my students and others teachers in my school came to mind when I heard this.

Although Grušovnik focuses on environmental ethics when he talks about embodied education, he also outlines that an embodied educa-

tion first and foremost allows the possibility of overcoming the denial of a new identity. [40]

Through these experiences the child develops a dynamic relationship with her own body in the process of a learning environment. To use one's body in order to interact with objects, nature, and others, the child will learn to trust his/her own body. This trust in oneself as a body could lead to a confidence to act. Fred Isseks in his book, *Media Courage: Impossible Pedagogy in an Artificial Community*, critiques the typical American High School. He writes it is a place that places emphasis on individualism, competitiveness, authoritarianism, alienation and moral indoctrination.[41] What if we were to insert the term 'chora' here in its feminine understanding into the existing school spirit? What would be the outcome?

Isseks describes the outcome as the "birthing place of understanding and creativity, more receptive, winnowing, nurturing, passive, expectant … ." [42] For Isseks, within the cracks in the facades, in the corridors, and between the bricks there is the (im)possibility of a Paideia that entertains a chora i.e. a school spirit. Finally, Isseks concludes his book with the question: "Why struggle to realise an impossible Paideia when it is … impossible?" He answers: "The goal of the impossible Paiedia is not impossible. It is not the creation of a community, nor is it absolute self-discovery. Rather it is a process of unfolding and opening".[43] Schirmacher expresses this when he says: "the post-modern decision is about becoming a player rather than a spectator".[44]

Isseks writes: the impossible Paideia is about coming of age, of participating openly in an open community.

The aim is to help students see the connections between themselves and their surroundings. the hope is that these connections will evoke a more engaged sense of community … . The other hope is that students will come to better appreciate their corner of the earth, both physical and virtual.[45]

Back to basics-breathe in breathe out- Looking out, by looking in-Self Affection

The dilemma that we will always face is the imposition of ideology and its hegemonic grip on all that we are and all that we do. Is it possible to speak and be heard outside ideology? Within the school environment, within the art world, within the freedom square? In my view, Irigaray's 'looking-in' is one potential possibility. "Sexual difference is an immediate natural given and it is a real and irreducible component of the universal. The whole of human kind is composed of women and men and of nothing else."[46]

For Irigaray, bodily proximity to an-other is only possible if one first forms a relationship with his/her own self. She calls this self-affection and it begins with the premise we are men and women first and foremost with two different bodies. She goes on to say: "Without sexual difference, there would be no life on Earth. It is the manifestation of and the condition for the production and reproduction of life. Air and sexual difference may be the two dimensions vital for/to life".[47] Men and Women comprise two different bodies and at least two ways of being, knowing, speaking, spiritualising "There are always at least two worlds."[48]

In a lecture presented at the Age of Breath conference, Irigaray describes self-affection as: the real dwelling to which we must always return with a view to faithfulness to ourselves and our inability to welcome the other as different. Dwelling within one's own self affection, opening oneself requires us to return our original 'home' to a natural human identity.[49] Two universals: women and men. Self Affection helps us to grow and meet with the other without losing oneself and annihilating the other. "The woman would not have to quit her body … . Her task would be, rather, to make divine this world-as body, as cosmos, as relations with others".[50] "The human real is formed by two subjects, each one irreducible to the other".[51] We can now move towards an encounter with an other without being consumed by him/her. We both have something to say, feel, offer. "I enter another space in which the field of attraction and orientation no longer obeys a single focus. I am no longer, in some way, the center of the world or the center of the unique world,

even if this world has been inhabited before me. Desire attracts me to the other and tries to attract the other towards me.

There is a possibility of an ethical relationship in what Irigaray calls the age of breath: "our epoch has to return to an awareness and to cultivation of the breath before and beyond any representation and discourse."[52] Breathing is the first autonomous gesture. Without a cultivation of breathing women and men cannot reach a human relation. Maternity is the invisible sharing of breath and soul.[53]

This epoch is the age of breath, an age where the body, silence and listening are paramount in establishing a possibility of an ethical gesture between two.

Regarding the body, Irigaray writes: "I am thinking of certain traditions of yoga that I know something of, cultures where the body is cultivated as body … . In these traditions, the body is cultivated to become both more spiritual and more carnal at the same time".[54] That is to say, we need to cultivate a sensory perception, and in my perception of the other I need to be careful not to appropriate the other. I can never perceive the other completely. I approach the other as an embodied subject. Perception must maintain duality. We have to remain two in bodies if our aim is for a shared world.

In silence, "Relations between two different subjectivities cannot be set up starting from a shared common meaning, but rather from a silence which each one agrees to respect in order to let the other be."[55] His silence is what we offer to each other as world of welcome. It is a place where the other can exist and be. Finally, listening to the other is a double listening: to the language we already dwell in as well as to the language of the other. The listening takes place in the conjunction between where we can approach one another.

"How can *we* be formed?" Irigaray states: "The *we* comes from the two. Women and men will have to be granted a new identity, a natural and spiritual one, and not hobble along one foot in pure nature (reproduction), the other in an abstract culture, if *we* is to be formed … . Being *we* means being at least *two,* autonomous, different."[56]

"The aim of education is to create citizens fit to govern in freedom".[57]

What is the aim of revolution? What is the aim of freedom?
Libya-an ideological paradise-our bodies ensure our exclusion

On October 29th, 2011, in his first public speech, after the so-called success of the Libyan revolution, the head of the interim government, Mr. Mustafa Abdel-Jalil, cleared the way for unrestricted polygamy in a Muslim country where it has been limited and rare for decades … . "Shariah allows polygamy," he said. [58]

FREEDOM in capital letters has come to Libya and with it the right to Polygamy. Is that the Freedom that the Western allied forces were funding and supporting? How can Libyan women enter this realm of Freedom if their bodies are denied access? What bodily freedom have they gained/lost?

As Jean Luc Nancy wrote about anger being the first political emotion. Mr. Abdel Jalil your words have made me angry. But more so they have made me very happy.

I am happy because you have reminded me of what I was about to forget. Dizzy from the excitement of revolution and freedom I almost forgot who you are? What you represent, what ideology do you propagate and dwell in? What language do you speak? What gives you the right to speak on behalf of the Libyan women about their bodies?

It is now time for Libyan women to have their say, and you have made this possible. So thank you again Mr. Abdel-Jalil. You have provided the urgency for the possibility of change.

To remain faithful to herself, to turn back to herself, within herself, to be born again free, animated by her own breath, her own words, her own gestures: this corresponds to the most decisive conquest for women. And to speak of woman's liberation, women's liberation, without such a course, such autonomy, is not possible.[59]

Is this the advice that Irigaray would give Libyan women in their quest for freedom?

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Notes

1   Whitehead, A. N. (1938), *Modes of Though.* New York: Macmillan Press, p.156.

2   When Irigaray writes of the 'repression of the feminine', she is also alluding to the repression of the body and passion in western thought. Gatens, M. (1999 "Power, Bodies, Difference." In: *Feminist Theory and the Body-A Reader* (eds. J. Price and M. Schildrick). Edinburgh: Edinburgh University Press, p. 232.

3   Merleau-Ponty, M. (1992), *Phenomenology of Perception* (tr. by C. Smith). London: Routledge Press, p. 148.

4   Fraser, M. and Greco, M., (2005), "Part One: What is Body? Introduction," In: *The Body-A Reader,* (eds. M. Fraser and M.Greco). New York: Routledge Press, pp. 43–44.

5   Price, J. and Schildrick, M. (1999), "Introduction." In: *Feminist Theory and the Body-A Reader* (eds. J. Price and M. Schildrick) Edinburgh: Edinburgh University Press, p. 10.

6   Spivak, G. C. (1989), "In a word" (Interview with Ellen Rooney). In: *differences* 1(2): p. 149.

7   Price, J. and Schildrick, M. (1999), "Introduction." In: *Feminist Theory and the Body-A Reader* (eds. J. Price and M. Schildrick) Edinburgh: Edinburgh University Press, p. 8.

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9   Hustvedt, S. (2010), *The Shaking Woman or A History of My Nerves.* New York: Henry Holt and Co., p. 50.

10   Lechte, J. (1994), *Fifty Key Contemporary Thinkers: From Structuralism to Post-Humanism,* London: Routledge Press, pp. 29–33.

11   Levinas, E. (1989), "Ethics and Politics–Levinas in discussion with Alain Finkielkraut" (tr. by J. Romney). In: *The Levinas Reader* (ed. S. Hand). Oxford: Basil Blackwell, p. 290.

12   Levinas, E. (1989/1985) "Intretien." In: *Repondre d'autrui E.L.* (ed. J.-C. Aeschlimann). Neuchatel: Éditions de la Baconnière, Collection Langages, p. 10.

13   Ettinger, B. L. (2006), *The Matrixial Borderspace.* Minneapolis: University of Minnesota Press, p. 9.

14   Levinas, E. (1961), *Totalite et infini: essai sur exteriorite.* La Haye: Martinus Nijhoff, p. 47.

15   Lechte, J., *Fifty Key Contemporary Thinkers: From Structuralism to Post-Humanism,* pp. 115–119.

16   Hustvedt, S., *The Shaking Woman or A History of My Nerves,* p. 55.

17   Manning E. and Massumi, B., (2010), *The Choreographic Object – or, How Movement Moves Us. The Emergent Spaces (-times).* Seminar. Saas-Fee, Switzerland: European Graduate School.

18   Whitehead, A. N. (1969), *Process and Reality.* New York: Vollier-Macmillan, A Free Press Paperback, p. 259.

19   Whitehead, A. N., *Process and Reality,* pp. 14, 15, 16, 308. The term "blacks" stands for a predicative pattern which according to Whitehead defines "a potentiality of relatedness for the subjects." p. 215. He agrees with Bergson that language is not moulded on reality. See Bergson, H. (1911), *Creative Evolution* (tr. A. Mitchell). New York: H. Holt and Co., p. 303.

20   Ibid., p. 67.

21   Manning E., and Massumi, B. *The Choreographic Object – or, How Movement Moves Us. The Emergent Spaces (-times).*

22   Jaar, A., (2011), Lecture by visiting artist, Alfredo Jaar, about his work. Beirut, Lebanon: Ashkal Alwan, The Lebanese Association for Plastic Arts. His work can be viewed online: www.alfredojaar.net.

[23]   Nishida, K. *Stanford Encyclopedia Online*: http://plato.stanford.edu/entries/ nishida-kitaro/.
[24]   Ibid.
[25]   Haraway, D. (1988), "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." In: *Feminist Studies* 14(3), p. 583
[26]   Jaber, R. (2009), *Women, Art, and the Subversion of Networks: An Exploration in the Construction of Identity in the Artwork of Three Contemporary Lebanese Women Artists.* Master's thesis. Beirut, Lebanon: American University of Beirut.
[27]   Haraway, D. (1988), "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," pp. 575–599.
[28]   Jaber, R., *Women, Art, and the Subversion of Networks: An Exploration in the Construction of Identity in the Artwork of Three Contemporary Lebanese Women Artists.*
[29]   Strathern, M., (1990/977) *Dealing with Inequality: Analyzing Gender Relations in Melanesia and Beyond.* Cambridge: Cambridge University Press, p. 288.
[30]   Marks, L. U. (2000), *The Skin of the Film: Intercultural Cinema Embodiment, and the Senses.* Durham & London: Duke University Press, pp. 157, 159. The early work of Luce Irigaray has had a major influence on the work that I have done in performance and film. Some of the work of the Tabouli Performer can be viewed on my blog: www.tabouliperformer.blogspot.com.
[31]   Marks, L. U. (2000), "Signs of the Times: Deleuze, Pierce and the Documentary Image." In: *The Brain is the Screen: Gilles Deleuze and the Philosophy of Cinema* (ed. G. Flaxman). Minneapolis: University of Minnesota Press, p. 1.
[32]   Ibid., p. 12.
[33]   Isseks, F. (2009), *Media Courage: impossible pedagogy in an artificial community.* New York: Atropos Press, p. 26.
[34]   Heidegger, M. (1993), "What Calls for Thinking." In: M. Heidegger, *Basic Writings* (ed. D. F. Krell). San Francisco: Harper, pp. 379–380.
[35]   International Baccalaureate Organisation. (2007), "Primary Years Programme Making the PYP Happen: A curriculum framework for international primary education." Cardiff: Antony Rowe Ltd., pp. 9–10.
[36]   Ibid., p. 12.
[37]   "In the PYP, it is believed that learning takes place best when it is connected to what is genuinely a component of the world around the student, not merely what is all too often contrived and then imposed upon the student in school; that the acquisition of knowledge and skills and the search for meaning and understanding are best done in the context of the exploration of relevant content. PYP schools should provide students with learning experiences that are engaging, relevant, challenging and significant, in learning environments that are stimulating and provocative. Students are encouraged to be curious, be inquisitive, ask questions, explore and interact with the environment physically, socially and intellectually the learning experiences are differentiated to accommodate the range of abilities and learning styles in the group. (Ibid., p. 13)."
[38]   Ibid., p. 12.
[39]   Grušovnik, T. (2010), "Embodied Education For Environmental Ethics." In: International scientific conference: The Age of Breath: Yoga, the Body and the Feminine (Portorož, Slovenia). Koper, Slovenia: University of Primorska, Science and Research Centre of Koper. Lecture notes.
[40]   Grušovnik, T. (2010), "Embodied Education For Environmental Ethics." In: International scientific conference: The Age of Breath: Yoga, the Body and the Feminine: *GLASNIK ZRS KOPER* 15(3): p. 34.
[41]   Chora is space, it is local, feminine and is found in the details. It is the subjective and emotional features of place.

[42]   Isseks, F., *Media Courage: impossible pedagogy in an artificial community*, p. 143.
[43]   Ibid., p. 186.
[44]   Ibid., p. 188.
[45]   Ibid., p. 195.
[46]   Irigaray, L. (1996), *I Love to You- Sketch for a Felicity Within History* (tr. by A. Martin). London: Routledge Press, p. 47.
[47]   Ibid., p. 37.
[48]   Irigaray, L. (2008), *Sharing The World,* London: Continuum, p. x.
[49]   Irigaray, L. (2005), *the age of breath.* Rüsselsheim: Christel Göttert Verlag, p. 8e.
[50]   Irigaray, L., *Sharing The World,* p. x.
[51]   Ibid., p. 100.
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[54]   Irigaray, L., *I Love to You-Sketch for a felicity within history,* p. 24.
[55]   Irigaray, L., *Sharing The World,* p. 5.
[56]   Irigaray, L., *I Love to You-Sketch for a felicity within history,* p.48.
[57]   Isseks, F., *Media Courage: impossible pedagogy in an artificial community*, p. 21.
[58]   Nossiter, A. (2011), "Hinting at a end to a Curb on Polygamy, Interim Libyan Leader stirs Anger." In: *New York Times*, October 30, 2011 (electronic version).
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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

GLOBAL PHILOSOPHY FROM THE VIEWPOINT OF LIVING FLESH

Tadashi Ogawa[*]

"Listening not to me but to the Logos it is wise to agree that all things are one." Heraclitus, Fragment 50 (Diels-Kranz).

To Dean Komel with a lot of memories in Kyoto, Ljubljana and Koper

I am from the land of the tragic earthquake on March 11, 2011. For Professor Dean Komel's efforts in arranging this trip to Slovenia, I am very grateful, but at the same time, I am full of sorrow thinking of my friends in Tokyo and Sendai who have experienced this tragic catastrophe. The preparations for this trip to Slovenia took place long before the earthquake. Considering all that has occurred since this visit was proposed and the current circumstances in which I stand is an example of relation-thinking; it is the means by which the distant comes near. This relation-thinking is the theme of my talk today. I always think that the philosophical thinking is universal and not regional. As you know, there are always two movements in philosophy. On the one hand, there is the Euro-centric efficiency in the Hegel worldview or the Euro-centric finality of Husserl, who – in the interpretation of Klaus Held – insisted on the Europeanization of mankind. On the other hand, I would like to insist on the simultaneous happening of Europeanization and de-Europeanization in the world. That is the happening of the relation.

In this article I would like to talk about my confrontation with European philosophy. If a Japanese philosopher speaks of confrontation, then you will expect that I will give prominence to the historical tradition of Japanese or East-Asian thought. But this is not the direction I want to take the discussion. My aim lies in a higher dimension. It is the global dimension of philosophy and thinking. Philosophy is, as I am convinced, an international and common spiritual activity of human being. Although philosophy is originally from archaic Greece, there

were at the same time great thinkers in India and China considering the relation of humans and the world, nature and the cosmos. Regarding methodology and terminology there were certainly great differences, but it is clear that at the level of questions, the matters about which they wondered—these were the same: the relation of Humans and Nature, Mankind and the Cosmos.

My aim in this article is firstly to elucidate the possibility of Global philosophy explicitly and secondly to explicate the relation of Global philosophy to the embodied existence of mankind. This discussion will be an attempt at a fundamental synthesis of two directions in philosophy: world philosophy as objective sense and existential philosophy as subjective sense, coming together through the viewpoint of the body-living flesh. Roughly said, the point of connection is my existential human living body-flesh. If this synthesis can be achieved, on the fundamental basis of my existence, I can think about the possibility of Global philosophy. But first, I must explain what I mean by the technical terms: 'body' and 'flesh'. I understand 'body' as a three-dimensional thing and 'flesh' as my subjective experience bound to the body. This subjective feeling is nothing other than my inner perception of my flesh. Otherwise put, it means "instinctively sensing and noticing". Hermann Schmitz calls it "*Spüren*". Plato and Aristotle explain the difference as that between the σωμα, *soma* and εμψυχον ον, *empsychon on.* The dimension of the living flesh is all things intuitively and directly perceived in the human living flesh.

I.

Is philosophy regional or global? My answer to this question is that philosophy is global. I have two reasons for this answer: first from a historical perspective and second from a systematic and factical-*sachlich* way of thinking. It is a historical fact that the concept of philosophy was founded by the ancient Greeks, especially by pre-Socratic philosophers such as Heraclitus, Parmenides, and post-Socratic philosophers such as Plato. *Olof Gigon*, a respected scholar of ancient Greek philosophy, once said that Heraclitus based his philosophical thinking on three principles of Greek culture, namely the Homeric *epos* (epic), Ionian natural sci-

ence and the monotheism professed by *Xenophanes*. This movement of philosophy spread throughout the whole human world. Philosophy is an attitude of human being for the world, the thinking of the relation between Ego and world, as I will explain later.

To elucidate the concept of philosophy, I would like to gain a vantage point from the view of structural linguistics. The word *philosophy* is a kind of linguistic expression, a term or at any rate a literal sign. It has, as a sign, dual sides: *signans* and *signatum*. *Signans* is a series of voicings, letters, and phonemes. This *signans* brings the side of concept, *signatum*, with itself. *Signatum* is the concept of the word, the essential meaning of the *signans*.

Philosophy is a word, a linguistic element. As *signans*, philosophy is a series of letters or phonemes, "p-h-i-l-o-s-o-p-h-y" which means according to its Greek etymology "love of wisdom" or "being friendly with knowledge". What are we to make of these expressions? Once again in terms of structural linguistics, *philosophy* as *signans* is a historical notion developing since its origin in Hellenic culture meaning the *logos* of human being and nature (world) at the fundamental dimension. The Greek expression *logos* (λογος) means "relation" in English. "Relation-thinking" is the *signatum* of the concept of *philosophy*. Relation-thinking, however, between the Ego and the world is also found in India, China, Mesopotamia and also in the culture of the American Indians. The eminent English anthropologist, Radcliffe-Brown stated that the main thought of Heraclitus will be found in the traditional myths of American Indians. (The Comparative Method in Social Anthropology, Huxley Memorial Lecture for 1951.) They also think of *logos* as the coincidence of oppositions.

In the human world, intellectuals think of the relation between the Ego and the World, birth and death, the beginning and the end, the mode of my being in the world. Especially in the socio-ethical dimension concerning the relation of the Ego and others, Jesus Christ said to his disciples: "Treat others exactly as you would like to have them treat you." (Luke, 6–31) When a disciple asked Confucius to give a word that one could live by unto death he answered: *shu* in Chinese, *jyo* in Japanese. *Jyo* means originally that one sees one's counterparts as oneself. *Jyo* means therefore to treat others with warmth and with friendliness. Confucius crystallized his thought in the following expressions: "Do

not treat others in ways that you would not want to be treated." Confucius and Jesus Christ say the same thing, but in different ways; Jesus expressed his thought positively and Confucius negatively. In ethics this maxim is called the *Golden Rule*, because this is the basic rule in human society, and abiding by this rule renders human beings as incorruptible as gold. The so-called *Golden Rule* is supposed to be in every human culture and society. It is related to the fundamental humanity of mankind.

What then is the Buddhistic *Golden Rule*? It is expressed by the dogma of *Jiri-Rita* in Japanese, *Atma-Hita—-Para-Hita* in Sanskrit. *Ji-ri* (*Atma-Hita*) is self-benefit, and *Ri-ta* (*Para-Hita*) is the good for others. The spirit of Buddhism is this principle, self-benefit means at the same time the good for others. There is a relation of the self and others. My main point in this talk should now be obvious: the simultaneous happening of relation. This type of thinking is none other than Buddhism. There are several elements of relation-thinking in this religion, for example, the thinking of *Engi* and *Shoki*. The *en* of *Engi* means that all things happen by direct or indirect causality, each is a condition of the other. *Gi* means happening, occurrence. The East is the co-relate of the West. Men only have meaning if there are also women. In Buddhism such relations are interpreted *engi*. It means the occurrence through the relation of two elements. *Engi* does not mean simple relative difference, but rather the structural relation of two elements in the wholeness: simultaneity. *Engi* is not simply a relation standing between the terms; it also subtends the relation and allows the relation to happen. The *sho* of *Shoki* means the true essence, the truth. *Ki* means the occurrence, the happening. Heidegger will express it *das Ereignis*. It is nothing other than the occurrence of the true self. In Buddhism, too, it is clear that the good for me means the benefit of others. With this thinking, it is clear that egocentrism, or selfishness, is not good and well to evaluate. The ideal human relation is, according to Buddhism, this simultaneous happening of self-benefit and the good for others.

What, then, are the concrete forms of relation that philosophers think about? As formerly mentioned, there are many kinds of relations in philosophy, the relation between the Ego and the world (the epistemological attitude in Husserl), the I and thou (social-phenomenological attitude based on the intersubjectivity), and the living flesh and the

body (new phenomenological cosmology in my interpretation of Plato's *Timaeus* and *Philebos* or "*System der Philosophie*" of H. Schmitz), and finally between birth and death (as in Heidegger's *Daseinsanalytik*). You could increase this list with many examples and cases of the relational structure like parts and whole (as in Husserls *3ʳᵈ Logical Investigation*), love and hate (in Scheler's and Schmitz' phenomenology) and so on.

In this context I will mention that perhaps the most important discipline in philosophy, "ontology" is not universal and global. "Ontology" is originally expressed as a technical term for the observation of statements like "it is", "to be", "beings" and so on. Indeed ontology is a very important technical term in the European philosophical tradition since Parmenides, the forefather of ontology. He stated, "being is and not-being is not" (χρη το λεγειν τε νοειν τ' εον εμεναι εστι γαρ ειναι, μηδεν δε ουκ εστιν. Fragment, B6) Obviously this word "to be" is common in the Indo-European languages, Sanskrit (*asmi*), Greek (ειμι, εσμι), Latin (esse, *est*), English, German (*Sein, ist*) and French (*être*, est) and so on.

But in other cultures, we can find languages with no equivalent term for "is" or "being" or "to be". The verb "to be" means simultaneously the existence of something and the predication. In the first case, you will say, the desk is in my hotel room. In the second, the desk is small. But in Chinese as well as in other languages, there is nothing that corresponds to the onto-logical signification of "is". In Japanese, however, you will find the correspondence. "To be" corresponds in Japanese to "*ari, are, araware*". *Ari* means existence and predicative function, *are* "to be born", *araware* means to appear. Paradoxically the Japanese verb, *ari* is almost the same as what Heidegger says "to be", namely *Sein*, means. Because of this difference of meaning in Chinese and the coincidence of meaning in Japanese, we can say that the onto-logical meaning of "being" is neither universal nor particularly European. Therefore, we might have to dispose of the term "ontology", if my thesis that philosophy obtains only when it is global is right. At the very least, we have to look further than ontology to find a truly global philosophical concern.

In my view, that concern is relation, or *logos*, which I understand as structure. The thinking of relation, or *logos*, is the core of philosophy. Philosophy is the thinking of "between", namely: relation, *logos*, structure. The theme "thinking of the relation" transcends the binding nexus

to the cultural sphere. Transcendence is possible because of the insight into the identical structures in every culture, which is based on carrying out the re-thinking of the re-analysis of the most fundamental matters. It is not based on the correspondence of similarities. To count the similarities in every culture is not philosophical thinking, but nothing other than taxonomy which is a species of empirical research. Empirical research will count the facts and enlarge the stock of factual knowledge. The act of counting facts has nothing to do with philosophical evidence. It is juxtaposition of facts. What then is philosophically worthy in a philosophical method that elucidates and observes the identity in the difference?

As a Husserlian scholar, I would like to emphasize that every philosophical truth must be based on a rigorous method and not on contingent happenings. "To emphasize" or "to place the emphasis on" is etymologically derived from a special kind of insight: to let something appear well (εμφασις–εμφαινειν). This method is therefore the process by which the essential relation or structure becomes clear. What then is this method of elucidation in concrete terms? It is, as I think, the method of free variation which Husserl established. I can grasp the essential structure of something through the steps of going-through it in possible permutations. At the beginning I must see a factual thing as a starting point of free variation; then proceed with the variations. Variant (a) will produce variant (b) on the basis of insight into the similarity of both variants. The production of variant (b) means that I have insight into the identity between both. As I think, the prediction or assumption that there must be an essential structure between two variants is a necessary presupposition. This presupposition sees beforehand the orientation and production of the free variation. This foresight is decisively important. This insight is the activity of seeing through (*noein*: νοειν). This *noein*, direct intuition into the unity of difference is, I will say with Heraclitus, *logos*. *Logos* and *nous* are co-primordial.

I have once co-edited a volume of the American philosophical journal "*The Monist*" on the topic of "Cultural Universals". According to my thesis on the Husserlian method of free variation as the intuition of essence, there are three stages:

(1) I begin with some thing: For example a table, given in perception or imagination. I then allow this example to vary in my mind along

all conceivable dimensions, but always in such a way that it remains *a table*. Such variation is a potentially endless open process. Its openness is shown in the fact that the real or imagined example that is taken as starting point is chosen arbitrarily.

(2) Through all the differences that are yielded by the performance of variation there will be some invariance—there will be an overlapping, or "coupling", as Husserl calls it. The progression of variants converges around what is common in all the variants and there is generated thereby a unity which binds them together. Starting with a particular table which we see, and going through a series of other tables which we also see or merely imagine, we eventually arrive at the *eidos* "table" as "this here necessarily common structure". If we started a new process of varying with a new example of a table, we should discover that the two processes merge into one as far as their result is concerned, that the variants occurring in either are those of one common *eidos*.

(3) The identity of the overlapping moments is then grasped by active intuition. This identity is the *eidos*. In grasping it, intuitions which come from the empirical level of what is spatio-temporally defined begin to transcend this dimension and take in what is ideal.

Husserl's phenomenology has many, different moments and motivations. His philosophical method is, as I interpret it, originally and essentially almost the same throughout his life, although he allowed a historical and genetic aspect of the essential intuition in his later stage of life. This thesis was constantly alluded to in his posthumous works such as the "*Krisis*". It is very similar to the *eidos*-theory of Plato. Then what is the so-called Platonism in Husserl? That is this doctrine of *eidos*, essence or the identical entity which he saw in everything. This *eidos*, this identity is "everywhere and nowhere" as essence. It is the synthesis of the individual and the universal, namely the *genos* which I would like to express with the term "structure".

Plato nurtured philosophical thinking from three traditions, namely poetry (*Homer* and *Hesiodos*), natural science (*Thale*s and the Ionian school) and monotheism (*Xenophanes* and *Parmenides*). In this genetic and historical sense, philosophy was originally bound to the regional tradition of philosophy. This regionalism insisted that Europe, especially Greece, is the homeland of philosophy. But I must inquire: Is

philosophy totally a European happening as Nietzsche or Heidegger insisted? I will not agree with this attitude of Nietzsche or Heidegger, although Nietzsche and Heidegger are for postmodern people now the most popular and authoritative thinkers. Therefore you may ask why I differ from the prevailing view.

My argument for this position is as follows: As mentioned previously, the essence of philosophy is relation-thinking. The problem of relation-thinking is, however, in every culture, that is to say it is global. Philosophy is a global event. The transcendence of one's own culture is for the culture itself a kind of self-negation. Asia was as matter of fact Europeanized. The Euro-centrism of Europe must deny itself and transcends to the global dimension which I name de-Europeanization. Parallel to these phenomena, as matter of facts, there is the simultaneous happening of de-Europeanization and Europeanization. This encounter and crossover of two movements is what Max Scheler called "*Ausgleich*".

The progression of "*Ausgleich*" in human society is the fate of mankind. In the 20th and now 21st century mankind has arrived at a very complicated stage in human history. That step is characterized as the simultaneous existence of differences and identity. For example, in his lecture "*Der Mensch im Zeitalter des Ausgleichs*", given at the beginning of the 20th century, Scheler predicted that the contradiction between elites and democracy will be nullified, women will be like men, the opposition of Marxism and Capitalism will be neutralized, and the difference between the West and the East will be overcome. These phenomena will be found in every cultural sphere of Mankind. This neutralization and overcoming of every difference is *Ausgleich*. We can understand it as "re-conciliation".

The new tendency and spirit of re-conciliation between every contradiction is, as I hope, now able to be positively postulated. Now in this new age of 21st century mankind should come to the global dimension of philosophy.

2.

From this point of view, e.g. from the global philosophy, how can I understand the property of my existence, or my "*Jemeinigkeit*" in the sense of Martin Heidegger? My proper existence cannot be exchanged

with another person, let alone with others. The truth of my proper existence is what I am living in every moment, now and here in the world. This notion of my proper existence in the sense of Martin Heidegger is understandable only through the way of focusing on the living flesh or my living body. What then is the I? The ego possessing my viewpoint in the world is existential. My viewpoint is defined as Here-Now-Individual. This definition: Here-Now-Individuality shows that my living flesh is situated in the world as a viewpoint. This point is not a geometric point, but it has the thickness of my bodily functions, for example, the use of my eye, arm and so on. My eyes are embedded in my living flesh. The eyes without a body are impossible. We cannot imagine the eyes without the body in which the eyes are embedded. The eyes which are not embedded in the living flesh could not see anything. And on the other hand, in Japan we will say: if the mind were not here in living flesh then one cannot see anything.

My point of view is, however, for the observation of the world nothing but the narrow and compact point. My living flesh at the starting point of the worldview means therefore a compact and narrow point. Imagine how your living flesh would cringe if you happened upon an escaped tiger. Due to shock and anxiety, your perceptual and conscious field would deflate into a narrow and focused view of the impending danger.

On the other hand, imagine that you are lying on the gentle slope of a hill under the spring sunshine, then your living flesh will relax and expand into the outer world. You would like to breathe in the spring breeze; your spirit and living flesh will be greater and lighter in the environment, floating to the utmost horizon. Not only your consciousness but also your living flesh itself will become identical with the whole world.

There are two extremes in the modes of appearance of living flesh: contraction and expansion, or more exactly contracting and expanding. It is a movement of two directions, widening from me to the outer world and on the other hand, narrowing from the outer environment to my viewpoint.

If you breathe air into your body, then you will be expanded. But simultaneously you have some tension of the stomach muscles and you

are, as a whole spirit, at the same time fore-shortened and narrowed to a point. To inhale and to exhale is the act by which human beings continue to live in this world. You must take another breath in order to live another moment. As I said previously, the flesh is not the same as the three dimensional body but a movement of spirit or air—the "Breath" of life. The ancient Greeks called this *pneuma*, and the same thing is expressed in Chinese by the word *qi* and in Japanese by the word *ki*. (cf. my book, *Grund und Grenze des Bewusstseins*, Würzburg 2001, p. 107 ff.) In this paper, I will use the English word "Breath" with a capital "B" to express the sense of the ancient Greek word *pneuma*, the Chinese-Japanese sense of *qi-ki* and my own idea of the living-flesh. I have chosen to use this English word rather than Latinate possibilities such as efflation, perflation, sufflation, etc. because the Old English root combines both directions of contraction and expansion, while the words based on "*flare*" tend to express only one direction and also tend to have very materialistic, medical meanings. For the opposite reason, Latinate words based on "*spirare*" such as respiration, inspiration, expiration, etc. are weighted too much on the side of the soul.

What is the essence of this *qi-ki*? It is not something purely material, nor something pure spiritual. It is something material to the extent that a breath has the force to flutter the flame of a candle. At the same time, it is something spiritual and ideal because it is the force of life pushing on from one moment to the next. This movement of Breath belongs to the whole world and makes the unity of the world. The essence of this pure experience of the world is "atmosphere." The atmosphere which I experience is always directly above the difference of spirituality and materiality. This atmosphere is the Breath, *qi-ki* that fills the world. You can live because of this Breath, on the ground of this spirit.

When you breathe in, you will be unified with the outer world through the breathing. When you breathe out, the Breath is moved from the inside of your body into the outer environment. This movement shows the direction of air. It is from the body to the outer world. What does this direction mean? The direction is the neutralization of the opposition of the compact and expansive point of view, the narrowing and widening of the inner and outer world. The difference of inner and outer would be neutralized by the act of breathing. It is the synthesis of

the flesh and the outer environment. You will feel in the flesh brightness and a loosening of restraints. The direction of the Breath, this movement of Breath from my flesh to the outer world is the synthesising direction of the inner and outer world. This synthesis is nothing other than the neutralisation of binary oppositions of outer and inner world.

You can now understand the wide sense of my concept "Flesh". My own flesh and blood is not the body, not the three dimensional thing, but it is a movement of Breath, because it is the spirit which can be understood as the true sense of synthesis of the inner and outer world; The Breath is *qi* or the spirit of every body. Jesus said, "The wind blows where it wills, and you hear the voice of it, but you do not know, whence it comes and or whither it goes; so it is with everyone who is born of the Spirit." (John, 3–8) The Spirit and the Breath is the same word: *pneuma*.

The spirit is the Breath. And everyone is an existence of Breath *qua* Spirit, or in ancient Greek *pneuma*, πνευμα, the movement of "expanding and contracting". Everybody is the ek-sistence from Breath which is ek-sistence into Breath. Everyone is the ek-sistence from Breath into Breath. Everybody is transition from the Breath and spirit into the Breath and spirit. Therefore the Japanese people think in the theory of Shintoism, for example in the book of Hayashi Razan's "*Shinto-Denju*", that humans are both before birth and after the death a spiritual god. Only while humans are alive do they think of death, but death is not the end of life, but rather the beginning of another life. (cf. my book, *Grund und Grenze des Bewusstseins*, Würzburg 2001, p. 107 ff.)

Relation-thinking is structural thinking. It focuses on the *logos* as relation of the opposition of the inner and outer world, parts and whole, ego and world, ego and the others, and life and not-life. What then is the ego? The ego possesses my viewpoint to the world. And this viewpoint is possible only in the systematic relation with others.

If it is argued that my emphasis on relation and *logos* is a species of logo-centrism, then I would reply that I do not use these words in the sense criticised by Derrida. This criticism is mainly directed at a historical tradition from Heraclitus to Hegel that puts structure at the center of European philosophy. But we must proceed from "the things themselves" that is, not how things stand within a particular tradition but

how they stand before all humanity. My proposal of a Global philosophy draws on both European and non-European philosophy.

Global philosophy stands on both the *logos*, *ratio* and structural thinking of Western thinking and the Japanese understanding of "*ri*". And as mentioned above, this same thinking can be found in American Indian culture as well as the Chinese notion of *Yin-qi* and *Yang-qi*. The cultural invariance in all these expressions is: "the unity of contradiction", or in other words, the fact that two things, no matter how different, nonetheless exist in unity. Derrida rightly criticises the Western onto-logical tendency to brush aside difference in its rush to unity through a superficial equivalence or equivocation, but even in this tradition, things are not always so simplistic. Goethe once sang about the leaf of a gingko tree in this way:

> "Dieses Baums Blatt, der von Osten
> Meinem Garten anvertraut,
> gibt geheimen Sinn zu kosten,
> Wie's den Wissenden erbaut.
>
> Ist es ein lebendiges Wesen,
> das in sich selbst getrennt?
> Sind es zwei, die sich erlesen,
> Dass man sie als eines kennt?
>
> Solche Fragen zu erwidern,
> Fand ich wohl den rechten Sinn:
> Fühlst Du nicht an meinen Liedern,
> Dass ich eins und doppelt bin?"

To overcome logo-centrism Derrida must presuppose the logos-structure of language. It is impossible for him to oppose this in any other way than by speaking and writing in language. For his thought to be thinking at all, he has to allow the *ratio* of language to have some sway, and this can be seen first of all in Derrida's attempt to discuss the matter with another. Moreover, Derrida does not reach out to any random other, but his remarks are pointedly directed to a specific community—philosophers, who are most mindful of the *logos* or structure of language.

Contra Derrida we can say, the criticism of the so-called logo-centrism of European philosophy has no object, then philosophical thinking is always logo-centric and we have no other way than to deal with *logos*, structure, language and dialogue. We have to put a simple but definite question: What enables us to philosophize with each other? What is the condition of the possibility of philosophical thinking? It is language, conversation and dialogue among ourselves. Language is always the presupposition of thinking and persuading.

What is then the origin of philosophical thinking? It is the disciple-teacher relation. And the medium of this relation is language and the energy that sets this relation to work is structure.

The dialogue of teacher and disciples is the presupposed condition of the possibility of philosophy. Therefore it is not an accident that the first recordings of the thoughts of Socrates, Confucius and Mencius appear in the form of dialogues. In this sense, both European and Eastern philosophy is, if I can call the latter philosophy, logo-centric, or structural thinking. And as I have already remarked, the primary topic of these earliest and universal discussions is the unity of contradictions.

In this sense, Kitaro Nishida, the founder of the Kyoto school of Japanese philosophy, expressed the essence of the life as the "self-identity of absolute contradictions". It is Heraclitus who insisted that existent things are brought into harmony by the clash of opposing currents. He said, he had no teacher and he declared that he inquired into himself and learned everything from himself and above all in the medium of language. His influence is so strong among the Stoic philosophers that it came to define the separation of the common nature and human nature through the Stoic philosophers. It is perhaps the origin of the subject-object separation.

The beginning of philosophical thinking is the dialogue of teacher with disciples. Without language this thinking is impossible. The medium of the relation of teacher-disciples is possible by and through language. Language is the medium of this relation. The medium as language enables the structure of teacher-disciples. That Derrida is regarded as an important philosopher owes to the fidelity with which his disciples promote his ideas. His unique standing as an individual depends on his diffusion through the coherent voices of his disciples.

What is then the ego? The ego possesses my viewpoint in the world. It is the ek-sistence transcendence to the world. My viewpoint to the world is defined as here-now-individual which you can understand in the sense of the "*Jemeinigkeit*" of Martin Heidegger. My living body, my living flesh and blood is the starting point of my understanding of this world. Without this flesh which I perceive directly in my body I cannot exist in this world. From the window of my study I can see the three trees outside of the house. It means these trees could appear from another side quite differently. My viewpoint is lived and experienced originally by me.

My question now is: How can I reconstitute the sense of world for everyone? In which sense can our world be reconstituted from the Breath-flesh (*Fuh-tei*) of everyone? The world appearance could be gained by singing. Whether solo or choral, singing implicates three elements: breathing, voice and the sense of song. Every song has original meaning. Singing together is being with each other in the same song. You must express voice through sending Breath and getting the Breath.

What is breathing? As I mentioned above it is the movement of Breath between the inside and outside of the body, and this is the occurrence of *qi* in the world. My body occupies the absolute place "here". This absolute place means not a point like a geometric point but has endless depth and breadth in the world. Out of the viewpoint of *qi* the every individual body is identical with the whole wide world. The whole wide world signifies the expanse of my flesh. The body as flesh swells and flows to the ends of the world. Body-states appear in the awareness of powers in the body: the awareness of hunger, vigor, fatigue or languor.

The founder of the phenomenological movement, Edmund Husserl, was always grasped by two motivations. On the one hand, he sought new ideas, and on the other hand, he interpreted his new creative ideas in terms of his perennial scheme of thinking. Therefore we must always interpret the Husserlian texts with two attitudes, namely "with Husserl" and at the same time "against Husserl". This was the maxim of Ludwig Landgrebe, one of his best disciples.

The phenomenological concept of the body in the Husserlian sense lies in the consciousness of the spontaneity: I-move-myself. But the phenomenology of *qi* and global phenomenology elucidates the fun-

damental base of this spontaneous body concept. At the base of the spontaneous body, there is also passivity. The passiveness of the body means the direct influence of the contact of inner and outer world. It is the relation of my flesh-body and the world. This relation is nothing but the appearance of *qi* and atmosphere which is the most passive and deep dimension of the body and the world. The same idea can be found in Plato's *Timaeus*. Expiration and inspiration, the movement of Breath, the *pneuma* between the world and me appears as the deepest dimension of *physis*.

Atmosphere shows itself as the pre-predicative and even evident *logos* of world. I think Hermann Ammann provides an excellent descriptive analysis of the relation of *logos* and mood. In the dark, children will sing loudly because the sound of their own singing voice dispels the atmosphere or the mood of solitude. By singing a song or whistling which is nothing but the activity of breath and *qi* one escapes his own solitude. *The song is a language.* The unity of atmosphere with language, that is, the pre-logical *logos* of world is elucidated by him as choral language.

For example, consider this situation: A group of men are waiting for a train while a gale howls around them. The delay of the train infects them with irritation. One man's grumbling is implicitly understood by the others, while another man voices his complaints explicitly. Both the linguistic utterances and the general atmosphere are experienced intersubjectively as an internal language form that Ammann calls "choral language". (Hermann Ammann, *Die menschliche Rede*, 1925, *Wissenschaftliche Buchgesellschaft*, Darmstadt 1974, p.171 ff.) Hermann Ammann was a philosopher of language at Freiburg and a colleague of Husserl, who wrote a contribution to Husserl's *Festschrift*.

This choral language will be accepted and strengthened in the real chorus of music. You can imagine that the above mentioned choral language on the platform would be much more impressive if the people on the platform were to voice their criticisms by singing a song. This imagined chorus is nothing but a part of an opera. People sing at the same time with emphasis a lot meaningful songs. In everyday life, it happens quite often. I recently attended the funeral ceremony of one of my friends. The Catholic priest, along with other friends and relatives, sang songs together. This phenomenon of singing together was impres-

sive. Not long ago, I saw a documentary on Japanese television about the Slovenian capital Ljubljana. This show was all the more impressive and sympathetic when a student choral group sang the national anthem. This tragic land which was always ruled over by foreigners, Romans, Italians and Austrians was, as you know, set free after the war of independence with Yugoslav National Army in 1991. Therefore I listened to the students singing the national anthem with keen interest.

How did this student chorus enhance the atmosphere of solidarity! The members of the chorus sang in the unity of the spirit and for the unity of the group, and this created an atmosphere of spiritual unity.

What kind of the atmosphere is decisive for the genesis of choral unity? The voice and the Breath, the breathing-out and breathing-in, in any event, the movement of Breath is possible as inspiration and expiration. You and I sing, you and I both are singing together, we both have the same inspiration and expiration in the same time and in the same place and situation. At the same moment we sing together the same melody and music. We have the song and the singing in common. And the subject of the song symbolizes the unity of the nation and state. You and I, we sing together in the same situation. And you and I are the members of the same state and nation. To sing together is the making of one "Flesh" with each other. As bodies you and I are separate, but in the spirit we are the same. We breathe the same Breath and sing the same song, the national anthem.

How will the experience of "One Flesh" be generated out of many voices? Everybody is separated in a geometric sense, but they are the same and "One Flesh" in the spirit. This spirit is nothing other than the *pneuma*, the Breath. Everybody expresses his/her voice and expiration from his/her geometric body. The spirit, however, is mixed with each other in the same situation.

Otsu-Hieidaira, Sept. and Oct. 2011.

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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

HOMO GENERATOR IN THE
POSTMODERN DISCUSSION:

From a conversation with
Jean-François Lyotard[1]

Wolfgang Schirmacher[*]

Note: I first met the most important postmodern philosopher in 1991, when he accepted my invitation to hold a lecture at the New School for Social Research in New York. That both of us work primarily in phenomenology, and that Nietzsche and Heidegger strongly influenced our work, certainly contributed to a rapid deepening of our relationship. But more importantly, Lyotard was an extraordinarily genial and generous soul. Despite his immense workload of teaching duties all over the world and his numerous publications, he took the time for a conversation with a younger philosopher. What is more, his feelings of friendship motivated him to active support of my plans for an interdisciplinary doctoral program, one that conceives of media and communications in a philosophical and thus novel way. Lyotard was a member of the first American Council of the European Graduate School and was supposed to teach in Saas-Fee as well. His untimely death prevented this, but his thinking continues to inspire us (see http://www.egs.edu/jeanfrancoislyotard.html). The following excerpts, which appear for the first time in the Festschrift in honor of the phenomenologist Paolo Knill, another friend, are taken from a conversation held on April 22, 1992 at Yale University, where Lyotard spent a semester as the Henry Luce Scholar at the Whitney Humanities Center. The discussion took place in English, a foreign language for both of us, and Lyotard never got the opportunity to edit the transcript. Video and tape recordings were made, and Lyotard expressly authorized me to change the wording to ensure that our philosophical points would prevail over any inadequacies in the language we used in the discussion. It goes without saying that under these circumstances, I assume responsibility for the entire

text. My paper "Homo Generator: The Challenge of Gene Technology" (1985) was the first of several publications that presented interim reports on my work that built upon *Ereignis Technik: Heidegger and the Question of Technology* (1980) and *Technik und Gelassenheit* (1983). After 20 years, the book *Homo Generator: Ethics for an Artificial Life* will appear in 2002, perhaps still too early.

Schirmacher: My phenomenological demonstration that the human being is first and foremost Homo generator can be all too easily misunderstood. Even the explanatory subtitle "Ethics for an Artificial Life" runs the danger of being drawn into the ideologically charged controversy around the natural and the artificial. The last thing I am trying to do is replace with virtual worlds the unfolding nature of the human and the environment! And the question of what ethics means demands immediate, if provisional, clarification; otherwise one would run astray in the search for some moral imperative, a "should," for value systems or for natural law. Let us begin with artificiality. To this notion, whose usage today is limited to the sense of the fabrication and imitation, I give back its most important connotation: the proximity to art and autopoiesis. Artificiality is not a normed framework, not Heidegger's Gestell, but points to the autopoietic praxis of art as its fundamental trait and includes within its scope surprise and fulfillment. Artificiality in this "founded" sense (Husserl) is charged with determining the constitution of the human life-world, whose nature has always been and is completely engendered by us. As Homo generator we generate worlds with materials whose "what" is given but whose "how" we must invent. In the pre-technological age this generating of worlds was ascribed to the gods; at the climax of global mechanization, to the shamans of science; and it is only now, in the encroaching post-technological epoch, that the immense world-engendering powers of Homo generator become evident. This creation is by no means purely cerebral; neither is it limited to the realm of perception, but concerns the whole person and embraces embodiment and communal action as well. An artificial life is led as the art of life, by a person who exists authentically, whose ethic is anthropologically characterized by openness. Since the founding of the modern age by Descartes, Spinoza, and Leibniz, this prospect has inspired daring projects in the most diverse minds. I mention here only

Hegel, Schopenhauer, Kierkegaard, Nietzsche, Bataille, Heidegger, Sartre, Arendt, Foucault, Lacan, Levinas, and Deleuze.

My ethics for an artificial life lays the trace (Derrida) of a non-metaphysical existence, for Homo generator becomes capable of a life after post-modernity within the scope of the post-technological world, which is separated from the technological age by an abyss encountered by Kierkegaard's leap. Nevertheless, it is not the object of such theses to rehabilitate the obsolete notion of a universal philosophy. Rather, they have survived the postmodern criticism, which has made any reliance on authorities impossible and has destroyed the idea of a unified worldview. Yet the indisputedly systematic extrication from the postmodern condition takes place via a postmodern decision, which—like my basic phenomenology of the post-technological world—does not propose a new being, a new history nor even a completely different world view. Rather, the situation can be viewed thus: the leap is imperceptible, the post-technological horizon goes unnoticed, and the ethical fulfillment behind our backs is barely noticeable. The seismographically recorded derangement is minimal, a turning-away from the mundane normality of the postmodern world toward an equally self-evident affirmation of artificial life. From the standpoint of cultural criticism, this affirmation obviously invites suspicion. But its beginnings can be observed in the first generation that grows up within the scope of the post-technological horizon and does not even notice, for it knows nothing else. When all technologies are simply available without having been asked for, the time of self-enjoying hedonists (Deleuze) and "media monads" (Schirmacher) has arrived. With the irresistible spread of western technologies, the leap to artificial life has become unavoidable for non-western cultures as well, even if the speed and the intensity of this process may vary greatly. That anthropologically, we are the "artificial beings by nature" (Helmuth Plessner), unabashedly "eccentric" and anthropomorphic at once, precludes our development in the image of a cybernetic machine. While information technology and genetic technology are two of the most striking means to the active development of humanity and to the ethical realization of the art of life, the cyborg myth (Donna Haraway) must not be narrated metaphysically. For it is by no means a matter of bringing together the human and the machine, of engendering a hu-

man-machine symbiosis, because the technologies themselves are always already our existential, autopoeitically authored acts, in which each existence itself is at stake. Robots as "mind children" (Hans Moravec) are unambiguously anthropomorphic, and therefore such questions that try to pass themselves off as ontological are in fact meaningless: "Is a cyborg a human or a machine?" "Does artificial intelligence represent the next stage of evolution?"

Lyotard: It is certainly possible to describe the human being as an artifact, for everything in the world is manufactured and therefore artificial. One could even view each living cell as a technical system in this sense: it is an open and complex system, always capable of generating energy and converting it into activity. Such a description, in the manner of system theory, is given preference in the natural and social sciences, and this is by no means accidental. From the smallest systems all the way up to the galaxies, one has a hypothesis at hand that enables one to understand everything, including the human being. Instrumental rationality and causal thinking are elegantly avoided in the process, for these systems are not means to some purpose and therefore not instrumental (but rather possess instrumentaria of their own). The human system has produced computers and related information systems in order to satisfy a need—for informational knowledge—that previously lurked in the dark, thereby improving the quality of its own—human—activity. This novel knowledge then engenders a new kind of energy and transforms it energetically. When we, justifiably, view things in this way, then the whole world, including the human world, is artificial. Our idea of the cosmos, too, is necessarily implicated, for we cannot know what the cosmos-in-itself is. The concept of artificiality provides us with a good understanding of so-called reality as well as a practical, successful way of dealing with it.

Schirmacher: But would this interpretation of artificiality not deny its origin, which I find in the self-conception and in the capriciousness of the human being? [Bekäme nicht die Energie das Subjekt der Entwicklung …] Would not energy become the subject of development, and would we not become sub specie aeternatatis a mere subsystem? What must be clarified above all is the extent to which any system theory is dependent upon the notion of given laws and conditions, whereas

my idea of artificiality emphasizes the art of a fulfilling life, which must always generate its own context. Can Homo generator be a system?

Lyotard: In my view, neither the universal system nor the marginal system is subject to laws or determined by rules, and all the less so when we begin to consider complex systems. Extreme flexibility and fundamental indeterminacy characterize these systems, to which, as we are now beginning to understand, our brain belongs. Physical systems of all orders of magnitude obviously belong to this group of complex systems. Physicists maintain this curious differentiation between determined and undetermined loci, in the latter of which chance prevails. The human being is extraordinarily complex, the most complex life system we know, and this is so for the very reason that we possess the capacity for language, and in language have a symbolic system at our disposal. That in the realm of language we find ourselves at a locus of indeterminacy, explains sufficiently why and how we experience our existence as open, why we must always first determine things, why we need our imagination, but also how our sense of responsibility came about. At the same time, it can be shown that the notion of systems having white spaces and abysses, loci that are not already determined, is by no means one that leads us astray.

Schirmacher: An open anthropology along those lines is what I have in mind, such as has been developed in Germany by Plessner, Adorno, and Ulrich Sonnemann and in France by Bataille, Lacan, Foucault, Deleuze, and Kristeva. But given your description, how could the charge of objectivism be refuted?

Lyotard: Every notion of objectivity or reality [… itself …] [*sic*] when the question of reality has to be posed each time anew by scientists. Is this chair real? What would "the reality of the chair" mean in microphysics? Not even our senses can answer this question any longer in the virtual world. The results of our perceptual activity are objects we form in an artificial manner with the help of our filters. Space and time, too, are formed in such a way as to make them useful—a human being, a cell, a butterfly, each mode of being manufactures its own reality (for the non-human world we naturally only assume this).

Schirmacher: In the natural sciences and to a certain extent in the social sciences as well there seems to be at least a reality substitute: what is

real is what I can calculate. This quantitative model of the world, which the use of computers has made dominant in society, is nevertheless instrumental, not artificial. In artificial life, only what my life [causes to be fulfilled; gelingen läßt] can count as real. A functioning information technology may well be a part of this, one that does not subject me to surveillance and coercion, but which supports my openness and prepares the adventure of everyday life. Yet it seems to me that all information which presupposes that something can be defined and depicted in numbers is capable only in extremely rare cases, if at all, of accounting for essential characteristics of a life. Essential action and thought aims at the ambiguous, the dark, the open, the exalted, and can never be captured by a halftone screen [raster].

Lyotard: Doesn't this mean that you are clinging to the anthropological notion of an existence of one's own? You turn against a relativistic arbitrariness and likewise criticize the idea of an objective existence. On the one hand you think in a postmodern way, on the other hand your objections to my system-description could be an indication that you take up an existential position between subjectivism and objectivism which is close to that of the early Heidegger and Sartre as well.

Schirmacher: Not consciously at any rate! My fundamental phenomenology of the human being in the post-technological world has from its very starting point extricated itself from the dualisms of subjectivity vs. objectivity, and centrism vs. decentrism: whoever directs his gaze at the human being, and accepts oneself as evidence, finds no native trace of such dualisms whatsoever. Authentic human living is anthropomorphic living—one who so lives knows of no other world beyond the human horizon and can experience no phenomenon in any way other than in relation to himself. But the human being in his mortality in no way sees himself as the determining center, for fallibility, weakness, and uncertainty are fundamental human characteristics. Nor is human natality any indicator of fecund subjectivity, seeing as each birth is attended by innumerable other phenomena that we "generate"—i.e. reap, urge onward, and liberate—in the sense of an ethics of fulfillment. Homo generator follows an "economy of extravagance" (Bataille), in which the self satisfies [complies with] the silence of language as well as the overexuberance of activity that laughs in the face of death. From Heidegger's

projected model of "Being and Time," what remains in the post-technological world is Sartre's existential model, but this model, too, has changed radically. What once, as the "series of our deeds" was supposed to determine the essence of the human, neither possesses the inner consistency that would render it capable of generating a series nor can it be limited to our deeds: a "reflexive apathy" (Jacques Poulain) denies itself to a consensus community devoted to whatever cause. To exist anthropomorphically is for Homo generator nothing for which it must fight: in the face of the alienated versions of the anthropomorphic, from the gods to the notion of scientific objectivity, he remains calm [gelassen]. There is no bogeyman [scapegoat, Feindbild], nothing against which an ego itself would have to be constituted, but communication is in and of itself [von sich her] the platonic dialogue of the soul with itself, and the human being develops as a finite event [Ereignis] in the sense of the late Heidegger.

Lyotard: Thank you for this detailed representation, which allows me to pose a further question in reference to your concept of Homo generator: what do you mean by "generate?" One could very easily understand this process in the sense of system theory, and then Homo generator would succumb to the criticism to which you subjected the concept of system. Homo generator would be an abstraction, a species among other living species, and no one would be able to know or see this Homo.

Schirmacher: Homo generator is an open [determination, Bestimmung], a concept only now beginning to unfold, that might well be interrupted, to begin anew, and then perhaps double back. There exists no Homo yet, but rather he is a self-fulfilling prophecy. He generates himself in his most important technologies, once simply in breathing, sleeping, gathering food, procreating, fighting; today in solar technology as well, in genetic technology [biotechnology], and in the media. There exists for us the force, the power, and the opportunity to generate—that alone is what is referred to by the concept "Homo generator."

Lyotard: But perhaps the will to power, as in Nietzsche's Ecce Homo, is too strong as well?

Schirmacher: Nietzsche had the mentality of an artist, who creates his own aesthetic Olympus, and his will to power refers back to its engenderer, and is will to will, as Heidegger correctly saw it. Nevertheless,

I do not share Nietzsche's optimism, for perhaps only a pessimist has the right to be optimistic, if you will allow this remark from the president of the International Schopenhauer Society. Even if Nietzsche, as hardly another philosopher did, precisely analyzed cultural nihilism as the ideological end of metaphysics, as a cultural critic he remains anthropocentric. How does he know all that, and does he not overestimate the scope of his insights? My Homo generator is a single, unmistakable person, not a species. I myself exist not being-in-the-world in Heidegger's sense, but am being-for-the-world (Deleuze).

Lyotard: Very well, if you withdraw to the position of being a person, there are theoretically no problems: it is ethically accepted that the concept of person necessarily implies freedom, and responsibility as well, whose objects one can choose for oneself. But are you not afraid of making things too easy for yourself? Isn't "person" a concept that every ethics presupposes?

Schirmacher: It's not as simple as all that, for in the traditional understanding the freedom of the person is always limited, if perhaps only voluntarily, as in Nietzsche's aristocratic ethics. There is a difference between "freedom from" and "freedom to", and every society absolutely wants to regulate the latter (Isaiah Berlin). But even if one were to follow de Sade, and see oneself as being allowed, even morally compelled, to do what one is able to do, one would still remain unfree in the sense of Homo generator. Does my life achieve fulfillment? This is the only ethical question. Freedom is a secondary concern, for I must first find out how my life is to achieve fulfillment; i.e. is in the strict sense ethical. This is the most difficult task for Homo generator, for the war technology of metaphysics and all institutions established by it, from the family to the courts of law, intentionally confuse the ethical sense, which for this reason only small children exhibit in a completely unselfconscious way. The non-negotiable claims to justice, fulfillment, and proportion in a personal ethic of fulfillment are feared as asocial just as persistence, prudence, composure [tranquility, Gelassenheit] and generosity are lauded as modes of the worlds of ethics. Simply perceiving whether my life is achieving fulfillment, and avoiding error in this judgment [not deceiving myself in the process], is the hard work that you mentioned in the postmodern context of justice. It is easy for anyone to maintain that he

has lived his life, but such a language game does not do justice to itself: for we cannot deny that we are for but a few moments certain of having truly and fully lived.

Lyotard: Very well, but what does it actually mean to live one's own life? Would this refer to something beyond? Something that is more than mere existence, more than a being-here-and-nowhere-else? Is something realized with this life?

Schirmacher: No, there is no transcendent measure, only a self-examination, which of course we always already carry out in the form of a self-evaluation. In puberty and later as a midlife crisis, this exhibits itself in an often spectacular manner. But this evaluation remains far too limited to personal circumstances, social and professional success, or one's own health and is therefore unduly personalized. My total life, 24 hours a day, in its [with-ness?, Mitsein], in my environment, must be evaluated without any preconceived opinions: one can no more exclude the computer I work at than the dreams and wishes that no one knows but me. The decisive difference from tradition, however, is that this evaluation can never be undertaken from without, and no one can ever tell another whether he has lived or not. The condescension of ethical theories that believe they can judge my fulfillment or lack thereof because I myself am supposedly incapable of doing so is nothing but the relic of a defunct paternalism. Homo generator generates his own self-confidence too!

Lyotard: But then do there exist immanent criteria for a life that achieves fulfillment, when one rejects as you do the judgment of others? Could health be an example of such a criterion? But then how would things stand with Antonin Artaud, who lived on the brink of insanity, ruined his health, and in the end couldn't even sleep?

Schirmacher: When the balance between body and mind, as Spinoza conceived it, is disturbed, it becomes difficult to speak of a fulfilled life, of course. "Health is not everything, but without it everything is nothing," Schopenhauer emphasizes, and that society profits vampire-like from the failure of certain individuals, should likewise inspire in us a healthy distrust of romanticized suffering. Vincent van Gogh created great art and thereby contributed a bit to the fulfillment of other lives, but he destroyed himself in the process. But only van Gogh himself can

pass such judgment (and perhaps he did just that between his states of intoxication)!

Lyotard: We have the ability to perceive in occurrences the event [Ereignis] (Heidegger) that affects us and at the same time expresses [pronounces] us. And we are receptive indeed, since in the strange first years of our lives we were called upon […] without at the same time being in a position to be able to control events. This means in an exact sense to remember our childhood, and this process is likely the source of that to which you refer as generating. Someone like van Gogh is not trying merely to express something of course, but is bearing witness for the dark thing that he himself is. But can one say this of the computer, which will always be something that was never born?

Schirmacher: Beware of a misleading ontologization! What is correct is solely that the computer does not belong to the class of human beings created through birth, but is a cerebral creation [Kopfgeburt] that grows up cybernetically. What we have here are not two modes of existence, but only our existence—in another form. On the other hand, I would like to emphasize here your reference to early childhood, Lacan's pre-mirror phase [Vor-Spiegelstadium], for this formative experience prior to any word-language evidently insures that no conscious criticism can interrupt the flow of generating. As ashamed as we are of living in an intuitively childlike manner, no education of conformist enlightenment is able to keep us from trusting our own feelings more than theories. What I call responsible answers to no authority but is feedback from the ego itself, and the words are used only to mislead. Therefore, the ethics for an artificial life in its very beginnings breaks with the discursive world. It shows no consideration to the language community with its language regulations, but acquires a feeling for what actions mean in the context of the event [Ereignis]. Intuitive knowledge, characterized by Spinoza as the authentic human knowledge, is in small children as overwhelming as it is taken for granted. Thus, we have all at one time been artificial beings, each for himself and without any intention, at once powerless [unconscious/ohnmächtig] and creative, the gods of our own worlds, world-designing [world-creating] monads. Since the mirror phase [Spiegelstadium] it has been drummed into our heads that this I-myself identity is merely an ideal ego, an early-childhood

omnipotence fantasy, which does not accord with the given reality. As true as this may have been, it has never quite convinced us, as the lasting success of advertising demonstrates, and in the post-technological world, reality is yesterday's news and it need not concern us any longer. Whatever the nature of the world's given circumstances may have been, that have forced us into the struggle for survival and thus into denying our own ego [the ego itself], Homo generator will refuse to accept any of the former constants. As the artificial ones of nature we will become like the true children (Goethe) and will produce worlds without being purpose-oriented or wanting to reign over them.

Lyotard: That sounds good. But aren't you being a bit too naively trustful as regards feelings? Aren't feelings the very things that are hard to grasp, and are we not in general incapable of understanding them? The so-called feelings are surely powerful, but they can also adversely affect the so-called person. We ought to be able to answer for our feelings, but in truth we don't know what they mean. We continue to learn throughout our lives, but often enough we die without figuring out what feelings mean. Therefore I doubt whether this opacity of feelings can form a good basis for responsibility; the opposite seems to be true: feelings are things that withdraw, hide, disappear. Neither am I very trustful of that to which Lacan refers as "the thing," something that is here and that is witnessed by us, but of whose meaning and just how it has become the source of generating we haven't a clue.

Schirmacher: Could it be perhaps that the difficulty lies in your never having changed your traditional viewpoint? You are still trying to understand the other instead of paying attention to the ego itself, as it transpires [ereignet] in feelings. Not how I feel about someone or something is what I should pay attention to, but what this feeling contributes ethically, i.e. toward the fulfillment of my life.

Lyotard: So how is it with your feelings? As event [Ereignis]? Something or someone awakens a feeling within you, and that kindles in you the expression or the transference of your own feeling, over which you have no control?

Schirmacher: I don't want to control the feeling, more like set it free. The best feelings simply happen and if they were instrumentalized they would just go to ruin.

Lyotard: Very well, but the alternative to a good feeling is not necessarily instrumentalization. The question is, for example, what is the best way to deal with a small child, and what is a good way to be spoken to by one about feelings?

Schirmacher: Because he cannot resist the child, the adult learns so much that is new. For Levinas this was the core of an asymmetrical ethics: the other gives you an order you cannot resist.

Lyotard: But at the same time Levinas had a very strong sense for the law as well.

Schirmacher: I know, but that's something I lack completely.

Lyotard: The law is not only respectful with regard to the others, it must also be taken over from oneself in a particular way. This way cannot be reduced to general tolerance; the law regards as very dangerous a world where everything is allowed. That is why it is our duty to forbid the child something, for sometimes this is necessary in its own interest. A curious situation results: on the one hand the necessity of having no law, to be blind to law, for we of course do not possess this law nor are we capable of formulating it. But on the other hand we can have the feeling that there is a law there and that to instrumentalize someone, a child for example, violates the law. By this I want to say that we are inconsistent, and that it is therefore impossible to bring about a balance and to have a complete, fulfilled, and happy life. It seems more to be the case that we are compiled or generated by something that is in a certain sense intolerable. Even van Gogh was not very happy, even if he was capable of generating a reality for his work. He spent his life in terrible fear, and yet he seems to me to present a good example that Homo generator—and generating itself—is a work of unavoidable suffering.

My second comment has to do with how it takes us human beings two to three years before we are capable of communicating in the traditional way. That doesn't mean that during this period we are mere objects, rather that we are spoken to and influenced by a multitude of words, conversations, acts of tenderness, feelings, movements, and gestures. Things and contraptions influence us as well, good machines included, long before we can respond to them appropriately, with the aid of language.

Schirmacher: But this will not essentially change in the future either!

Lyotard: That's correct, things will continue this way in life. But we know nothing at all of the consequences this will have. It shows once again how completely contradictory our feelings and our ways of thinking can be. Therefore it seems to me that the child is not something that simply grows up, almost unconsciously, and allows us to be addressed through it by the event [Ereignis]. What happens? Nothing. One needn't manufacture things in a tragic way; the tragedy of life does not exist by necessity. But I cannot agree with the notion that we live our lives. On the contrary, we are incapable of living our lives, and this is our honor, exactly this, that we are not capable of doing so.

Schirmacher: I don't agree with that.

Lyotard: I am sure you agree.

Schirmacher: I agree about the suffering, and also that the concept of balance has to be recast. Balance has as little to do with the new-age yin-yang mishmash as it does with well-rounded cheerfulness or a harmony between body and mind. Balance is the model [Entwurf] for a struggle whose outcome will always remain uncertain.

Lyotard: But doesn't one need a yardstick [Maß] for that? Shouldn't you have to be able to count?

Schirmacher: Perhaps one needs proportion, but in Goethe's sense, who says to the moment "Do tarry, you are so beautiful," and yet fears this very tarrying. It is the hope for eternal happiness, the [Nu] of the mystic, and therefore a hope that never fulfills itself. The yardstick [Maß] is given through absence, life is lived by means of its inability to be lived. In this I agree with you indeed, but not with the dualistic undertone that neglects the third standpoint (and the [Geviert]). It is my honor to deny myself to the positively lived life, but also to death and unnecessary suffering. Consciously I will fail, but behind my back I will just as inevitably achieve fulfillment. Such fulfillment entails necessary suffering, the rupture and the parting, but protects it within the inattentive and the unfamiliar. Homo generator is not the maker, neither the confident nor the timid one, for as Homo faber we would remain obligated to our planning, to the system of knowledge. An open horizon, appropriate to generating-as-transpiring [ereignen], proclaims the multiplicity of artificial life.

Lyotard: If you remain wary of an ideology oriented toward Epicureus or Goethe, I will allow you that the event [Ereignis] always depends on the individual: an occurrence becomes an event because a feeling perceives it as an event. As long as computers are not permeable to [feelings?], they hinder the event for people.

Schirmacher: That is why the computer society we have today is only a caricature of the inchoate artificial life, for the very reason that total certainty [Sicherheit] is valued over open perception, insensitivity over feeling. But this is already being broken open from within: that the entirety of programs are non-rationally controlled, that the interaction of the electronic network-world cannot be predicted, are promising signs.

Lyotard: But doesn't the concept of a life of one's own remain suspicious? André Malraux, about whom I wrote a biography, maintained a very critical position against this concept. My so-called own life consists of course only of events into which I have inscribed myself, which I—often quite literally—ascribed to myself. Whether love, family, profession, politics—what in all that is my life, is due to the ability to sign with my name and my body (my hand) whatever I have chosen in terms of events. He who signs is always right!

Schirmacher: Just like the Soviet Encyclopedia (may it rest in peace), which bore a different handwriting after every party congress.

Lyotard: A very good example!

Schirmacher: That is why my ethics for an artificial life has to do only superficially with self-realization, ego identity, or social success. For no one can really know whether his life will achieve fulfillment, and all the less can one make any reliable pronouncements about the fulfillment achieved by one's fellows. One cannot recognize the good life by its fruits any more than one can recognize the motives that have prompted us to action; neither observance of the laws nor the freedom of "live as you want to live" are helpful when it comes to self-evaluation [assigning a value to oneself]. No therapy can teach me how to recognize my event! Homo generator extricates himself from the alternative between cosmocentric and anthropocentric, and in the interstitial life of feelings escapes the ideological struggle between survival and death. Feeling, intuition, care, justice, deconstruction are indicators of a life behind our backs, the imperceptible perception of which must become

more perceptible for the further development of artificial life. It is therefore not enough for Homo generator to become conscious of his absolute responsibility for the created worlds, if he wants to be able to answer them ethically. Homo generator does not have to wait for the post-technological age to generate his answer, but rather this answer has kept us alive (in an artificial life), without it having been necessary to approach it with mere cryptic allusions. Doesn't it seem as though it were time to look for Plato's daimon, Leibnitz's monad, Hegel's absolute idea, Kierkegaard's seducer, Nietzsche's superman, Adorno's natural beauty [Naturschöne] and Heidegger's event [Ereignis] in their worlds? For these are figures—as tottering and unsteady as they might be—of a life fulfilling itself, and their worlds are therefore in and of themselves worlds of ethics. We know practically nothing about these worlds of ethics (or only—as Schopenhauer specified—in the form of Nothing); yet Homo generator generates these worlds continually and lives in all of them, [wie von selbst], always already. One actually ought to remain silent about all of this, for word-language does not allow us to say what has to be said.

Lyotard: Yes, because all words express a certain ideology.

Schirmacher: I am quite painfully conscious of that, and even poetic language can only occasionally flee what Heidegger termed the age of ideology. Nevertheless, there is no need to resort to apocalyptic visions here: a fundamental phenomenology of the post-technological world gives cause to speculate that Heidegger's [turnaround; Kehre] for future generations is in many ways already (generated) reality. Metaphysics has come to its conclusion in modern technology and has at the same time made itself obsolete: images and concepts are entwined with the media and tell without inhibition about everyday and imagined praxis, but no longer put themselves in the place of a life that achieves fulfillment. Get a life before you get a theory! No theory will be able to or will want to try to catch up to the fact that Homo generator lives in the worlds of ethics, since philosophy of course—as Hegel already recognized—is on principle an after-the-fact thought, when the forms of life have become old. But reflection [Nach-Denken] too has its genuine world; its honor is open deliberation, and its strength lies in its subversive resistance to ideologies, which otherwise inevitably develop into prescriptions.

Lyotard: I value your philosophical work that has led to Homo generator—for the critical debate of the postmodern in the context of our times it appears to me to be of decisive significance.

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N o t e

1 This article appeared previously in a slightly different form. See Schirmacher, W. (2005), "Homo Generator in the Postmodern Discussion: From a Conversation with Jean-François Lyotard." In: *Poiesis: A Journal of the Arts & Communication* 7: 86–99. ISSN 1492–4986/2005.
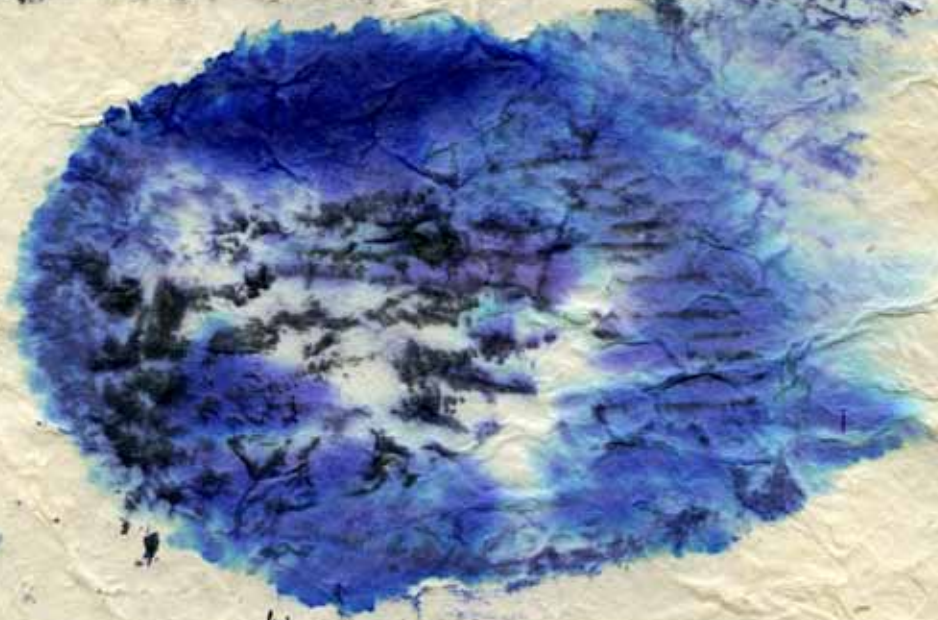
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ETHICS OF BREATH: TOWARDS NEW ETHICAL SPACES OF INTERSUBJECTIVITY

Lenart Škof

Introduction

My aim in this presentation is to establish a platform for an ethics of otherness, ethics of breath/life, an ethics as a place for the future conversation of (mild) gestures – such as compassion, forbearance and care. While we all know and recognize radically the need of others (including animal others, and, in a way, even nature) to take in and give out breath, at each and every moment, we still reside in our life-worlds, in the grip of most elemental fears of losing the ground beneath our feet, constantly protecting ourselves and taking more than we possibly need (of ourselves, of nature) for ourselves, and causing others to suffocate by not getting their food of life – air. We always realize too late that there was a life. Already for Marx it was clear that "alle Naturkräfte aus- und einatmende *Mensch*" is an aspect of humanity that has been radically forgotten in the course of history.[1] But why do we keep forgetting air in philosophy? Luce Irigaray once wrote: "I breathe, therefore I am."[2] Why are then we still evading this phenomenon, perhaps the only one that could bring us closer to our own becoming as ethical beings, towards a new form of mutual conversation, a conversation of humanity perhaps, as also implied in this becoming? It is from our bodies, impregnated as they are by the air we breathe, that we can perceive another being in pain, a being living at the edge of their body-self, a body of which "arithmetic of breathing" (J. Butler) is dangerously threatened. This economy is sacred because it is related to the question of forming a community, looking thus at something that is bigger than we are, and yet, something that is only possible within and for ourselves. My analyses in this short presenatation are based on the so called 'sacred economy of breath', in-

formed both by Indian philosophy *(prana)* as well as by French feminist philosopher Luce Irigaray (*Between East and West,* "The Age of the Breath").

1. Breath as intercultural phenomenon

Breath is arguably the most prominent anthropological constant for human beings of the world, carrying rich epistemological and ethical implications. Different macrocosmic and microcosmic designations for wind/breath (or wind/spirit) in the history of religions and philosophies (*mana, orenda, ka, ruah, prana, atman, aer, psyche, pneuma, anima, spiritus, ik', ki/qi* etc.) point to a common physico-anthropological phenomenon of life and, more importantly, to our common physiological roots, which are not conceived as a substance of *human nature* but as a primal phenomenon prior to any philosophical or metaphysical theory. According to Tadashi Ogawa, 'breath' has an intercultural potential, for "all humanity is aware of this phenomenon."[3] Be it 'qi/ki' as 'breath/expiration/inspiration,' 'pneuma' or 'prana' etc., they all point to our human, common *and* communal relatedness. But to take this argument as the "old metaphysical idea concerning the relation between microcosmos and macrocosmos (…) is not correct."[4] As a phenomenological phenomenon, *breath* is related to the coexistence of world and I (Ogawa relates it to Heidegger's "mood" [*Stimmung*], Schmitz's "Atmosphere" and K. Held's "Fundamental Mood" [*Grundstimmung*]), thus overcoming the dualist-substantialist thought: "[T]hese phenomena preceding all other moments of the lifeworld (…) make it possible for human beings to be in the world."[5] Apart from its implications for phenomenology, breath as a primal cosmological-biological phenomenon also precedes all ethical (and social/political) reflection: as we will see t is 'breath' that provides the human community with its first and primal *experience* and act of *communication* (both in the pragmatic sense), i.e. of the *being-in-the-world(-with-others)* mode.

But I would first like to discuss the role of breath (*prana*) in Indian thought. It is in Indian Vedic thought, approximately four centuries before the *Samkhya-Yoga* system (i.e. between 900–700), that we find the most ancient elaborations of the concepts of cosmic wind/breath

outside the Semitic area. Indian concept of *prana* (etymologically from **an*, 'to breathe'; later in Indian philosophy replaced by *atman*) is both the original cosmological as well as an epistemological concept. We find references to wind and breath in the *Samhitas* (the oldest parts of Vedic collections), but the most ancient testimony and elaboration for the so-called 'Wind-Breath Teaching' ('Wind-Atem-Lehre')[6] we can find in the philosophy of nature of *Jaiminiya upanishad brahmana 3.2.2.* and *4* (JUB). The teaching is an example of a typical Vedic macro-microcosmic analogy between the macrocosmic Wind (*vayu*) and microcosmic breath (*prana*). From the cosmological point of view, the wind is the only 'complete' deity since all other deities/gods/elements/phenomena (sun, moon, stars, fire, day, night, waters etc.) return to him during the enigmatic stillness of the night, while he never stops blowing. But at the most abstract level, it is the difference between the perishable (day, night…) and imperishable or 'eternal' (Wind) that had led to the so-called Wind-Breath Teaching, and later to the concepts of *atman* and *brahman* in Indian thought. In an epistemological sense, breath in (wo) man is the most important of the five vital powers (breathing, thinking, speech, sight, hearing) since it is only breath that is present during deep sleep. Of course, in the moment of death, breath returns to its macrocosmic eternal origin, the Wind. In an idiosyncratic Vedic plural all five vital powers are called *pranas* (i.e. 'breaths'; this marks the very beginning of Indian epistemology) – after the first of them, breath. Breathing as the most important vital power is thus equated with life itself and later with person's self (*atman*). Finally, as a term for life, *prana* is the essence of a living body. It is from this natural constellation that we can search for new (inter)subjective modes of thinking/feeling in the process where ethics of breath will enable us to think beyond (post)metaphysical ethical modes, based on reason and/or justice, even compassion as a virtue.

2. Towards the epistemology of breath

In his *Essays on Radical Empiricism* William James, departing from his philosophic predecessors and paving the way also for the rise of phenomenology in Europe,[7] gives an epistemological prominence to the

universal and anti-metaphysical (and anti-representational) phenomenon of breath:

> I cannot help that, however, for I, too, have my intuitions and must obey them. Let the case be what it may in others, I am as confident as I am of anything that, in myself, the stream of thinking (which I recognize emphatically as a phenomenon) is only a careless name for what, when scrutinized, reveals itself to consist chiefly of the stream of my breathing. The 'I think' which Kant said must be able to accompany all my objects, is the 'I breathe' which actually does accompany them. There are other internal facts besides breathing (intracephalic muscular adjustments, etc., of which I have said a word in my larger *Psychology*), and these increase the assets of 'consciousness,' so far as the latter is subject to immediate perception; but breath, which was ever the original of 'spirit,' breath moving outwards, between the glottis and the nostrils, is, I am persuaded, the essence out of which philosophers have constructed the entity known to them as consciousness. *That entity is fictitious, while thoughts in the concrete are fully real. But thoughts in the concrete are made of the same stuff as things are.*[8]

As a pragmatist, I find James' contention to be one of the key features in the long process of dethroning Kantian and related philosophical arguments from the past. It can serve our goal to develop an embodied ethics of breath and philosophy of religion, the latter being based on breath's closest cosmological kin – the spirit. Recently, one of the leading American pragmatist scholars, Richard Shusterman, has critically pointed to the above James' elaboration on breath in his *Body Consciousness*.[9] Shusterman finds James' argument as "not convincing" – moreover, he is convinced that James "seems to confuse the question of how consciousness is felt with the questions of how and whether consciousness exists. That we feel something through our breathing movements does not mean that this something is essentially no more than such movements". Shusterman thus takes James' definition of breath as the essence of consciousness as an "exaggeration".[10] Given Shusterman's appreciation of Eastern (Indian) philosophy and different mind-body techniques (yoga, Zen), this stubborn insistence on technical details ('did James decide to limit the breath of thought to exhalation?' etc.) strikes one as odd. While on the one hand he is willing to grant breath (as understood by James) a certain, if limited, value (for example, breathing contributes "to sharpening consciousness so that one can perceive and think more

clearly and deeply" for Shusterman)[11] he does not realize its full episte-mologico-ethical significance. But the stream of our breathing deserves a more sensible approach. One of my goals is thus to open the new episte-mological plane for an ethical elaboration of breath as a spiritual gesture.

3. Ethics of breath: A dialogue with Luce Irigaray

Let me begin this concluding part with an excerpt from Judith But-ler's *Frames of War*:

What I sense is that the ultimate source of these poems from Guantanamo is the simple, almost primeval, arithmetic of breathing in and out. The origin of life and the origin of language and the origin of poetry are all there, in the first breath, each breath as if it were our first, the anima, the spirit, what we inspire, what we expire, what separates us from extinction, minute after min-ute, what keeps us alive as we inhale and exhale the universe.[12]

There is a task still to come and to be realized: namely, being attuned to the process of a new *spiritual* transformation of humanity in order to become enlightened enough to be able to hear the voices of the other, to discern the signs and gestures inviting us to begin a dialogue with her or him, or with the Nature in one of her beautiful incarnations. And last but not least, it is a task to respond to the call of the other person, or a nonhuman animal and their breathing in an ethical way. For to breathe is to be alive and to feel the living around us. Let me cite from Irigaray's essay "The Age of the Breath":

Miming the living, the diabolic does not breathe, or does not breathe any longer. It takes away air from the others, from the world. It suffo-cates with its sterile repetitions, its presumptuous imitations, with its wishes deprived of respect for life.[13]

I think the introduction of a breath into the ethics and philosophy or theology in general is perhaps one of the most important events in con-temporary thought. ‚Breath', as William James has observed, was ever the original of ‚spirit'. But it was a classical tradition from Plato to He-gel, even Heidegger, that has repressed and obscured this essential link and transformed it to a metaphysical thought that suffocated the world of the other, and of the Nature. It is one of Irigaray's greatest merits to bring the cultivation of breath to the forefront of philosophical analyses,

also in a dialogue with Yoga, an ancient Indian wisdom of ethical and spiritual respiration.

We all live in a global civilization where a certain *plenitude* is governing our lives. It is not a spiritual plenitude but rather a mass of voices, gestures and signs that allows us Westerners to posses various goods and to live our lives, but also constantly to produce our lifeworlds where there is no more space for a silence, where we take a deep breath only to egoistically accomplish our new tasks; and consequently, to impose them to others, including other cultures. A truly intercultural dialogue cannot begin on this ground.

Before we proceed to the ethics of breath, in order to understand the relation between macrocosm and microcosm, it is necessary to introduce the middle term, namely *mesocosm* (expressed in a ritual as a third term of the triangle structure *the ritual-the cosmic realities-the human body/ person* in the Vedic-Upanishadic context). I also propose to imagine a possible contemporary ethical term for the mesocosm: a gesture.[14] For to approach breath in an ethical sense we need to imagine and construct new ethical plane. In his analysis of ancient Vedic texts Michael Witzel pledges for the reconstruction of this term. As already mentioned, within the Vedic magical interpretation of the world, we face different analogies or magical 'identifications' between the macrocosmic and microcosmic realities or gods (for example Sun-eye, Wind-breath, Earthbody, Waters-semen, Fire-speech etc.). This is a thought using different obvious (such as between Sun and the eye or Wind and breath) or some more hidden and esoteric, (between Moon and mind) 'mystic' links/ correlations and equivalents/identities. There exists a nexus (*bandhu, upanishad*) between two single entities in the *Vedas*. In my opinion, it is crucial to understand these ancient magical correlations between the human and 'divine' realms to accomplish our task, i.e. to be able to formulate an outline for a contemporary embodied ethics as a new economy of our intersubjective-'mesocosmic' rituals, i.e. of *emobodied ethical gestures*, based on breath as vital power. Only this way gestures will have the potential to connect the intersubjective realms of our existence.

I would finally like to turn to Luce Irigaray's philosophy and ethics of breath. In *Sharing the World* Luce Irigaray wrote that it is "to her, as living nature, that I have to abandon myself in order to preserve my

own life". For Irigaray, we have "to seek help in nature"[15] in order to be able to survive. Our past and our future meet in one single moment of a new sensitivity for our breath and life, two key phenomena to which we need to pay attention in our times. But how is body related to this economy of ethical gestures? What is an ethical gesture springing from the embedded and embodied life of an individual, man or woman? A gesture, like the ancient rituals, is now a presence of a touch, a word, or thought in the space of proximity – within the mesocosm. Here there is presence of us and nature. For Irigaray, this proximity is explained as a "communion with the real presence of the living". Furthermore, with 'being in nature' I bear the other(s) within me. This is the [e]mbodying, for a moment, an unlimited life in order to make him present to me, with me. Which is not without the mystery, the enthusiasm and the reserve, but also the risk, that inspire such a human, and more than human, gesture. We were, we are, two.[16]

In *Between East and West,* a text encapsulating her idiosyncratic relation to Indian religions, we can read that the first and last gesture of both natural and spiritual life is to breathe (by oneself).[17] Elsewhere Irigaray explains how important the role of the mother/woman is in this process:

The divine appropriate to women, the feminine divine, is first of all related to the breath. To cultivate the divine in herself, the woman, in my opinion, has to attend to her own breathing, her own breath, more even than to love … Becoming divine is accomplished through a continuous passage from nature to grace, a passage that everyone must realize by oneself, alone … The feminine breath seems at once more linked with the life of the universe and more interior. It seems to unite the subtlest real of the cosmos with the deepest spiritual real of the soul. Which inspires a woman appears to remain joined with the universe's breath, related to the wind, to the cosmic breathing … In this way, the woman can welcome the other in her soul.[18]

Woman shares her breath preeminently by keeping it 'inside'. By a 'feminine economy of the breath' she is keeping (and cultivating) breath inside the body and sheltering in herself the first seed of nature, the Warmth or Love, which is the eternal longing in Nature for Spirit (in Irigaray this is the spiritualization of the body, or nature). The first breath of the world we share, both in nature (macrocosm) and in woman (mi-

crocosm) is at the same time the possibility of a space-between, inter-subjective or inter*corporeal* (in the widest sense of the term) space/plane of gestures (mesocosm) where our lives coexist in a community beyond all differences (culture, sex, age, even species). A *bodily-spiritual* gesture of keeping and sharing the breath is an ethical gesture of respecting the life of the universe, for Irigaray.

In "Ethical Gestures toward the Other", Irigaray explains in a new context the key feature of the third phase of her work, namely ethical gestures. According to the human body, the first autonomous gesture is breath, air being the very first food of life. In *Genesis*, it is said that God *breathed into his nostrils the breath of life* (Gen 2.7).[19] For Irigaray, to become spiritual it is necessary to transform this vital breath "into a more subtle breath" (of loving, etc.) which corresponds to our transformation of natural life into a spiritual life.[20] I find the most important element in Irigaray's third phase of the work in the incipient relation with the other as a woman – a relation based in her respect for life. There is yet another element present in Irigaray: silence. It is "the laying out of a space-time that must remain virgin in order for a meeting to happen. It is openness that nothing occupies or preoccupies – no language, no values, no pre-established truth".[21] Silence is a threshold still (or again) to be revealed to us. I understand it as a substratum of a ,mesocosm', a *pure gesture* of a deserted intercorporeal space-between still to be inhabited by us.[22]

I have already argued that the mesocosm is a space-between (for the intercorporeality) and that it could be understood as a place (like the ancient rituals, for example) of a mysterious transition from pure gesture to the first ethical gesture of (wo)man. The economy of ethical gestures, and later the way to the embodied ethics, has its origin in the macro/microcosmic awakening of life that comes to us as breath or is breathed into us. This is then the origin of any embodied ethics, claiming to enter into the intercorporeal realm of humans (and the living nature) via gestures.

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Notes

1   K. Marx, Ökonomisch-philosophische Manuskripte ("Kritik der Hegelschen Dialektik und Philosophie Überhaupt"). English translation: R. C. Tucker (ed.), The Marx – Engels Reader, Second Edition. W. W. Norton & Company, New York/London 1978, p. 115.

2   L. Irigaray, *The forgetting of air in Martin Heidegger*, tr. Mary Beth Mader. The University of Texas Press, Austin, TX 1999, p. 163.

3   T. Ogawa, "Qi and phenomenology of wind", *Continental Philosophy Review*, 31, 1998, p. 324.

4   *Ibid.*, p. 325.

5   *Ibid.*, p. 326.

6   See M. Boland, *Die Wind-Atem-Lehre in den älteren Upanisaden*. Ugarit-Verlag, Münster 1997.

7   Cf. Patrick L. Bourgeois, "From Common Roots to a Broader Vision: A Pragmatic Thrust of European Phenomenology", *American Catholic Philosophical Quarterly*, 70, 3, Summer 1996, pp. 381–397.

8   W. James, *Essays in Radical Empiricism.* Harvard University Press, Cambridge, MA 1976, p. 19. For my citation see "Does 'Consciousness' Exist", in: W. James, *Writings 1902–1910.* The Library of America 38, New York 1987, pp. 1157–1158. James' italics.

9   R. Shusterman, *Body Consciousness: A Philosophy of Mindfullness and Somaesthetics.* Cambridge University Press, Cambridge, UK 2008.

10   Ibid., p. 154. Shusterman underpines his argument also with the fact that "we clearly continue to breathe when we are unsonscious" Interestingly enough (as we will see later in the second section of my paper), Indian Upanishadic philosophy defines the preeminence of breath over other vital powers of (wo)man (such as speech, sight, touch etc.) precisely on the grounds that breathing does not wane during the sleep).

11   Ibid., p. 155.

12   J. Butler, *Frames of War. When is Life Grievable?* Verso, London 2009, p. 60. This passage originally appeared in M. Falkoff, *Poems from Guantánamo. The Detainees Speak,* University of Iowa Press, Iowa City 2007, p. 72 (from A. Dorfman´s Postscript).

13   L. Irigaray, "The Age of the Breath", in: *Key Writings.* Continuum, London 2004, p. 166.

14   See *Upanishads* (tr. and introduced by P. Ollivele), Oxford University Press, Oxford 1996, p. lii (Introduction): "The central concern of of all vedic thinkers, including the authors of the Upanisads, is to discover the connections that bind elements of these three spheres to each other. The assumption then is that the universe constitutes a web of relations, that things that appear to stand alone and apart are, in fact, connected to other things."

15   L. Irigaray, *Sharing the World.* Continuum, London 2008, p. 42.

16   Ibid., p. 43.

17   L. Irigaray, *Between East and West.* New Age Books, Delhi 2005, p. 5 (Introduction).

18   L. Irigaray, "The Age of the Breath", op.cit., pp. 165, 166 and 167.

19   For an analysis of Irigaray's elaborations on the Spirit see Part IV of *Teaching* (ed. by L. Irigaray and M. Green, Continuum, London 2008).

20   L. Irigaray, "Ethical Gestures Toward the Other", *Poligrafi,* 14, 57, 2010 (forthcoming). The manuscript in with the author. Cf. p. 1ff.

21   Ibid., p. 9.

22   Cf. for pure gesture and its relation to *a life* in G. Agamben, *Potentialities*. Stanford Universtiy Press, Stanford/California 1999, p. 79 (in his essay on M. Kommerell's criticism "Kom-

merell, or On Gesture"): "Beyond the gestures of the soul and gestures of nature there is a third sphere, which one may call pure gestures … This 'pure gestures' have given up all claim to reality". According to Kommerell, with Agamben, what is at issue now is to find a way to the profane mystery as an intimacy of living here and now, a new initiation "into life itself" (p. 84).

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2. Boland, M. (1997), *Die Wind-Atem-Lehre in den älteren Upanisaden.* Münster, Ugarit-Verlag.

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9. Irigaray, L. (2010), "Ethical Gestures Toward the Other", *Poligrafi* 14, no. 57, 3–23.

10. James, W. (1987), "Does 'Consciousness' Exist", in: W. James, *Writings 1902–1910.* New York, The Library of America 38, 1141–1158.

11. Karl Marx, (1978), *Ökonomisch-philosophische Manuskripte* ("Kritik der Hegelschen Dialektik und Philosophie Überhaupt"). English translation: Tucker, R. C. (ed.) (1987), The *Marx – Engels Reader, Second Edition.* New York / London, W. W. Norton & Company.

12. Ogawa, T. (1998), "Qi and phenomenology of wind", *Continental Philosophy Review* 31, 321–335.

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14. Shusterman, R. (2008), *Body Consciousness: A Philosophy of Mindfullness and Somaesthetics.* Cambridge, UK, Cambridge University Press.

Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

LIVING WITH THE ANIMALS…

In the fullness of our nonidentities…

Stephen David Ross [*]

I come to speak ~~not~~ of the animals.
Whence do I come, and toward what?
To whom do I speak, and in what voice?
If not the animals, then of which?
If the animals do not speak, what do they say?
In what gathering do we come together?

I come to speak with you from two well known places. Let me remind you of them.

First:

We no longer derive man from "the spirit" or "the deity"; we have placed him back among the animals…. Man is by no means the crown of creation: every living being stands beside him on the same level of perfection. And even this is saying too much: relatively speaking, man is the most bungled of all the animals, the sickliest, and not one has strayed more dangerously from its instincts. But for all that, he is of course the most *interesting*. (Nietzsche, *A*, 580)

To which I might ask, why *of course*, why not *perhaps*?

Second:

The moral question is thus not, nor has it ever been: should one eat or not eat, eat this and not that, the living or the nonliving, man or animal, but since one must eat in any case … how for goodness' sake should one eat well? … "One must eat well *[il faut bien manger]*" does not mean above all taking in and grasping in itself, but *learning* and *giving* to eat, learning-to-give-the-other-to-eat. … It is a rule offering infinite hospitality. …[1] (Derrida, *EW*, 282-3)

To which I might ask, what hospitality for chick or calf, what do we give, what do they learn? And what makes it infinite except our pre-

sumption? What could make it infinite but our forbearance? And if we withdrew from sacrificing animals so readily to our digestion, might the next step be to withdraw from sacrificing each other to our goodness?

More of this later.

We who believe in evolution—and which of us animals today does not, perhaps even those who would deny it?—have returned humanity to the animals, to nature. Human beings together with animals and plants compose living nature, where every species has achieved the same degree of perfection from the standpoint of evolutionary fitness. We may be capable of killing other animals, and of inventing new species of plants, but that capacity might be a defect in being—if such a thing could be said to be.

As for eating—I am a committed vegetarian—we cannot choose not to eat, that would be to choose not to live or be, and we cannot limit eating to grasping and chewing, but may include all the ways in which we give and receive, in the proximities of our shared being in the world together—I mean, beings, worlds, singularities, and participations. Let us think of these as defining what we mean by proximities. And let us note that when we are together with animals, when we approach the animals and the others with the task of learning-to-give-to-them through the mouth (not to mention other orifices, not to forget infinite hospitality), we are speaking of the endless ways of expressing and responding that constitute hospitality.

Let me begin again with some hypothetical yet tangible examples:

You are sitting on the sofa in your living room, your three-year-old son in your lap, together with your 12-year-old cat, your dog beside you. You feel the warmth of each of their bodies touching yours and touching each other, and you are aware of your humanity in the bodies touching. You are watching Animal Planet, an episode about jaguars living and hunting. It seems to you that the animals are present in your room, though you know that that is possible only in virtue of exceptional camera technology. You know you are safe, and you feel that you are closer to such animals than you have ever been before. While you are watching you become aware that your cat has pounced on moths drifting into the room.

You take your five-year-old daughter to the zoo and stop at the jaguar exhibit. The jaguar is pacing like a crazy person, back and forth, round and round. You are about 60 feet away, and cannot get closer. You wonder what it would be like to be the jaguar in such a cage. And you think you know.

You are walking through the forest, aware of the singing of the birds, the movements of small animals, your family at your side. An outing together, you say to each other, let's go for a walk in the woods. You are lucky to live near a forest that is kept as wild as possible except for a few dirt paths. The coyotes have come back and deer are visible at certain hours of the day.

You are standing on a precipice looking out over rice fields below in Bali. In the darkness you can see the stars before you and up into the sky. In the darkness you can see the stars before you and below, all the way down. The stars below are moving. The entire world is full of moving stars. You realize that the lights below are fireflies.

Many of these are familiar experiences, though the last may no longer be familiar to city dwellers. I offer them to call attention to what might be strange about them. Let me begin with the second.

In his novel, *Elizabeth Costello*, J.M. Coetzee presents a famous older woman author who has written a novel on Molly Bloom regarded as comparable if not superior to James Joyce's *Ulysses*. Already a remarkable suggestion. She is invited to speak throughout the world on any topic she chooses. Although her hosts would like her to speak on literature, she chooses to speak on the treatment of animals on factory farms, comparing it with the treatment of Jews in German concentration camps. The dinners that celebrate her present a difficult social relation. What shall they eat? What shall they discuss? Who will be offended?

Lest we pass by too easily, let me note the bodily elements of this picture: animals in cages, in their odiferous presence; animals screaming at slaughter; blood, skin, intestines, and bone; human beings confined to barracks, fed sickening rations, sickened by work, cold, unfitting clothes and shoes, suffused with indifferent hatreds and brutalities. One might speculate that the corporealities and the brutalities here have much in common, in contrast to my first and second examples, in which the warmth and love that define the best that human life can experience are profoundly corporeal. This is to say that despite a world of traditions in which the highest joys that humans can know involve diminishing the tangible weight of physical experiences, those same traditions and lives know that the fullness of being for humans and animals, if not plants and other wonderful things, is unmistakably corporeal. I would say that this is a lesson we may learn from Darwin and evolutionary biology. We may learn it, but many would refuse it.

One of Elizabeth Costello's themes—offensive to some—is that rational discourses such as science and philosophy are incapable of addressing issues of extreme suffering and evil. Concentration camps and factory farming are too intense for abstract reason to address. Reason has no monopoly on ethical compassion, and indeed is a human invention for human purposes.

Might it not be that the phenomenon we are examining here is, rather than the flowering of a faculty that allows access to the secrets of the universe, the specialism of a rather narrow self-regenerating intellectual tradition whose forte is reasoning, in the same way that the forte of chess players is playing chess, which for its own motives it tries to install at the centre of the universe? (Coetzee, *EC*, 69)

A second theme, in close proximity to the first, is that literature, especially poetry, can express the inner being of strange and unfamiliar things, for example, wild animals and dead people.

Here is that jaguar again, twice, in the eyes and voice of a poet:

The jaguar

[skipping the beginning]

By the bang of blood in the brain deaf the ear—He spins from the bars, but there's no cage to him
More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel. Over the cage floor the horizons come.
–Ted Hughes

Second glance at a jaguar

Skinful of bowls he bowls them,
The hip going in and out of joint, dropping the spine with the urgency of his hurry
Like a cat going along under thrown stones, under cover,
Glancing sideways, running
Under his spine….

At every stride he has to turn a corner
In himself and correct it. His head
Is like the worn down stump of another whole jaguar, His body is just
the engine shoving it forward,
Lifting the air up and shoving on under,
The weight of his fangs hanging the mouth open,
Bottom jaw combing the ground.
–Ted Hughes (quoted from Mulhall, *WA*, 111-2)

Here is a magician-philosopher's poetic expression of our third experience:

Caught up in a mass of abstractions, our attention hypnotized by a host of human-made technologies that only reflect us back to ourselves, it is all too easy for us to forget our carnal inherence in a more-than-human matrix of sensations and sensibilities. Our bodies have formed themselves in delicate reciprocity with the manifold textures, sounds, and shapes of an animate earth—our eyes have evolved in subtle interaction with other eyes, as our ears are attuned by their very structure to the howling of wolves and the honking of geese. To shut ourselves off from these other voices, to continue by our lifestyles to condemn these other sensibilities to the oblivion of extinction, is to rob our own senses of their integrity, and to rob our minds of their coherence. We are human only in contact, and conviviality, with what is not human. (Abram, *SS*, 22)

Ultimately, to acknowledge the life of the body, and to affirm our solidarity with this physical form, is to acknowledge our existence as one of the earth's animals, and so to remember and rejuvenate the organic basis of our thoughts and our intelligence. (47)

Ultimately, then, it is not the human body alone but rather the whole of the sensuous world that provides the deep structure of language. As we ourselves dwell and move within language, so, ultimately, do the other animals and animate things of the world; if we do not notice them there, it is only because language has forgotten its expressive depths. "Language is a life, is our life and the life of the things… ." It is no more true that we speak than that the things, and the animate world itself, *speak within us*. (87)

And the fourth:

Between the constellations below and the constellations above drifted countless fireflies, their lights flickering like the stars, some drifting up to join

the clusters of stars overhead, others, like graceful meteors, slipping down from above to join the constellations underfoot, and all these paths of light upward and downward were mirrored, as well, in the still surface of the paddies. I felt myself at times falling through space, at other moments floating and drifting. I simply could not dispel the profound vertigo and giddiness; the paths of the fireflies, and their reflections in the water's surface, held me in a sustained trance. Even after I crawled back to my hut and shut the door on this whirling world, I felt that now the little room in which I lay was itself floating free of the earth. (4)

Elizabeth Costello's description of this *being-in-our-body* is presented in relation to a bat—the bat made famous in Thomas Nagel's suggestion that we cannot imagine ourselves as a bat. Our finite beings in our finite bodies make it impossible for us to imagine being so other: sensing, hearing, living like a bat; sensing, smelling, being a dog; perhaps unable to imagine being my lover whose body is so intimately close to me. All bodies, perhaps, are intimate and other. The other who I love, whose otherness I may or may not imagine, is other in the proximity of our bodies, same and other bodies. *Tout autre est tout autre.* (Derrida, *GD*, 68)

Elizabeth Costello confronts us with two different suggestions, if you will, concerning being in a body, always in different bodies, human and bat: that poets can so imagine, and that what they imagine is bat being, bats and jaguars full of being in their bodies, a notion she expands on without attribution, drawing from Spinoza's *beatitudo: unbounded joy.*

To be a living bat is to be full of being; being fully a bat is like being fully human, which is also to be full of being. Bat being in the first case; human being in the second, maybe; but those are secondary considerations. To be full of being is to live as a body-soul. One name for the experience of full being is *joy.* (*EC*, 77)

By bodying forth the jaguar, Hughes shows us that we too can embody animals—by the process called poetic invention that mingles breath and sense in a way that no one has explained and no one ever will. He shows us how to bring the living body into being within ourselves. When we read the jaguar poem, when we recollect it afterwards in tranquillity, we are for a brief while the jaguar. He ripples within us, he takes over our body, he is us. (97-8)

The particular horror of the camps, the horror that convinces us that what went on there was a crime against humanity, is not that despite a humanity shared with their victims, the killers treated them like lice. That is too abstract. The horror is that the killers refused to think themselves into the place of their victims, as did everyone else. They said, "It is they in those cattle cars rattling past." They did not say, "How would it be if it were I in that cattle car?" They did not say, "It is I who am in that cattle car." They said, "It must be the dead who are being burned today, making the air stink and falling in ash on my cabbages." They did not say, "How would it be if I were burning?" They did not say, "I am burning, I am falling in ash." (79)

I share some of Nagel's misgivings as to whether our imagination is capable of identifying with the auditory world of a bat or any other creature that lives by echolocation; I am struck by how different is the world of a dog who lives primarily by smell. This awe—yes awe—I feel is not to denigrate the bat or dog but to the contrary, to celebrate their otherness, the otherness of their worlds. We share worlds together, in some sense we share the same worlds together, and yet here are two beings whose worlds are wonderfully different. One of these animals is capable of sharing our human worlds more fully than many other people. Dogs are famous for reading the minds and souls of humans by reading their bodies, however they do that.

All this might be to say that I do not accept Heidegger's insistence that animals are poor in world.[2] Poor perhaps in ways that certain humans are poor in human worlds, but astonishingly rich in animal worlds, in ways that human beings can only dimly imagine.

I have misgivings about the reach of our imaginations in certain endeavors, yet I wish to celebrate our imaginations as Elizabeth Costello asks us to. Imagination—not only human, perhaps—is limited yet unbounded. We cannot imagine just anything, yet we cannot suppose that anything is beyond imagining. That peculiar paradox of imagining is the key to literature and art, if not to what makes us human. Except that we must not suppose that we know that such imagining is restricted to humans.

But this is not what interests me here. I am interested in another story present in what Elizabeth Costello says. What is it to be full of being? And can we imagine fullness of being in another human or animal, even

a plant or stone, without denigration—in her words, without implying that such others, with less fullness or a different fullness, are ours to use in any way whatever.[3]

I have intimated that this fullness of being is corporeal, we live in our bodies, and bodily living is the fullness of being. The limits of philosophy, then, and of any other mode of thought as such, is given by the abstractions such thought imposes on us—very strong, overwhelming in philosophy. The greatness and weakness of philosophy lie in the power of its abstractions.

Fullness of being, then, is the abundance of being in a body. Bodies are proximate, relational, embedded, and entangled. Embodiment is relationality. Indeed, bodies are so embedded and entangled that we are constantly surprised by what emerges from such bodily relations. I would call that process of emergence *evolution*. In Spinoza's words, "we do not know what bodies can do." (*E*, Pt. 3, P2, Sch.)

This surprise does not entail miscomprehension or distance alone, for we are frequently surprised even more by how intimate and affective other bodies are. Fullness of being, then, is inherently strange and unfamiliar, in the midst of kinship and love.

This disparition pervades the physical world. I say this aware that Enlightenment thought has made the science of physics the model of clarity and certainty. More of this later. Here I want to call attention to the pervasiveness of what cannot be said (in philosophy or science) without difficulty (in Cora Diamond's words), what cannot be understood, because it is itself, inherently, difficult to understand, difficult to be (Diamond, *DRDP*). In other words, what we may learn from the proximities and intimacies of animals (and others, including those we love) is the strange difficulty of being. Being in a body is strange and difficult. Being as a body also. Being a mind, a soul, a being fully present in a body that is present somehow to itself, and thereby present to others, is inconceivably strange.

I am suggesting that this strangeness pervades the world. I am suggesting that all that we take to be beings as such are present strangely and difficultly to themselves. Every identity is nonidentical with itself, and present to itself nonidentically. I call this *betraying*. It is the ongo-

ing condition of the enchantment of the world, beyond accounting. More of this later.

Returning to fullness and denigration:

Fullness of being is being in a body, embedded and entangled with other bodies. In this way, the denigration of other bodies is interrupted by the ways in which these other bodies are me, ways in which I am entangled among them.

John Donne said this several centuries ago in Europe: no one is an island, entire to itself. Buddhism describes it as emptiness, *sunyata*, without complete and separate self identity. Western individuality promotes a myth of self ownership in the context of a capitalist world of labor and consumption in which individuals are as they produce and as they consume. If we add the presence of others—individual bodies betrayed in who they are by others, other bodies and other things, historical and relational—the picture expands to make identity impossible in itself, nonidentical with itself.

The fullness of being is its nonidentity with itself. Every being betrays itself, and betrays the others; every identity is nonidentical with itself, is what it is in virtue of others. We are embedded in the being of others, as they are embedded in ours. In our bodies we are full of other bodies, however strange and difficult this may be.

To denigrate an other—animal, human, and others—is to denigrate ourselves. Each of us is so embodied, so embedded, entangled among others in our bodies, that we are what and who we are in virtue of what and who they are. We can elevate ourselves only by diminishing the fullness of our own identities.

This means that the fullness of my being is embodied in the fullness of yours. What I might gain in elevation I lose in the resulting attenuation of our shared being.[4]

Here is a well-known example:[5]

Levinas uses the Kantian expression "friend of man" in order to designate the dog that is capable of transcendence. It is a question of the dogs of Egypt, which are thunderstruck at the moment of the "death of the firstborn," when "Israel is about to be released from the house of bondage." You will hear how the dog, which is still in lack and privation, as Heidegger will decidedly say, "without," still lacking the logos and ethics, "with neither ethics nor logos," in

Levinas's words, sees itself convoked, in its very silence, as a witness, simply as witness to the humanity of man. This mute witness is there merely to attest to the dignity (*Würde*) of man. (Derrida, *ATTIA*, 116-7)

No one is more corporeal than Levinas, no one more ethical. And yet he cannot think himself into the being of an animal, neither in general nor in the particular case of Bobby, the famous dog whose presence in the camp was to acknowledge the humanity of the prisoners.

The dignity of man is said to elevate humanity above all other creatures and things in the world. Yet this Kantian claim, no matter how elevated, carries with it a profound destitution of being. Certain traits and not others define the dignity of man—not to mention how long and in what ways dignity has been withheld from women.

What would it mean if we granted dignity to all things—not rights but dignity, self identity and self realization, with the proviso that not only the being but the identity and the realization are nonidentical with themselves? This is to say that the fullness of their being means to me as a body that I can never realize the fullness of my being except in relation to them, through their fullness; and not in any predetermined way. The fullness of being opens onto the difficulty of being nonidentical with oneself.

This can be said in the language of bodies and animality—first Levinas again:

But is not the diachrony of the inspiration and expiration separated by the instant that belongs to an animality? Would animality be the openness upon the beyond essence? But perhaps animality is only the soul's still being too short of breath. In human breathing, in its everyday equality, perhaps we have to already hear the breathlessness of an inspiration that paralyzes essence, that transpierces it with an inspiration by the other, an inspiration that is already expiration, that "rends the soul"! It is the longest breath there is, spirit. Is man not the living being capable of the longest breath in inspiration, without a stopping point, and in expiration, without return? (Levinas, *OB*, 181-2)

Let us think within a certain European tradition of this conjunction of inspiration, transcendence, and breath as *spirit*, together with dignity, subjectivity, and humanity. The key term in this passage is *animality*, first as the corporeality of humanity—but not its inspiration—second as the brutality of the natural world—or, what may be the same thing

again, its indifference. *Nature is red in tooth and claw. Evil belongs to humanity alone. No creature is as destructive as human beings.* We are higher than our animality.

Except, as Nietzsche says, *we are our animality. We are our bodies. Bodies are us.* In all their transcendence. The miracle of humans is the miracle of bodies.[6] And the miracle of bodies is not only human.

It seems that we are always asked to take sides where there are no sides. The side of humanity, the side of animals, the side of goodness, the side of death. We must know, we must believe, we must take a stand. As if these existed except in the subjunctive. Each of them nonidentical with itself.

Here, in the name of taking sides, Derrida has something remarkable to say. On the sides, then, of life and death—let us call this the fullness of living.

Hélène Cixous took sides "for life." This is not an obvious thing to do, unlike what one might imagine. The side [*parti*] is also a wager [*pari*], an act of faith. What does it mean to wager one's life on life? What will the choice of life have meant for her? Not a "life-choice," but the side of life against death, for life without death, beyond a death whose test and threat are none the less endured, in mourning even in the life blood and breath, in the soul of writing. (Derrida, *HCL*, xiii)

The fullness of living takes place in the subjunctive.

As for me, I keep forever reminding her each time, on my side, that we die in the end, too quickly. And I always have to begin again.

For she—because she loves to live—does not believe me. She, on her side, knows well that one dies in the end, too quickly; she knows it and writes about it better than anyone, she has the knowledge of it but she believes none of it. She does not believe, she knows; she is the one who knows and who tries, but she believes none of it. (2)

On one side, this beginning leads toward the subjunctive mood of believing: would that I (or we) might believe—a mood that teeters on the edge of the deepest abyss (if there be such). On another side, this beginning leads toward enchanting, a term, like betraying, that plunges into the abyss without fear of dying. If that be possible.

By *enchanting* I mean to evoke Max Weber's suggestion a century ago that the world has become disenchanted, that we believe (but not

in the subjunctive) that we can account for all things by rationality and calculation (Weber, *SV*, 155). Might the fullness of being be enchanting, in the subjunctive, full of unaccountable things?

Derrida—*jd*—insists that *hc*'s writing is en-chanting, that literature can be en-chanting, in the face of dying, on the side of living, if that be possible, if that be not the impossible. Or unbelievable. Always in the subjunctive.

How would the mighty powers of this unbelievable belief in the impossible watch over what is called so glibly the fiction of a so-called literary event, over all that complies with the modality of a certain "as if"? And as each art enter-tains a different experience of fiction and therefore of belief, one may wonder what happens to believing and to the "would that I might believe" when arts graft, haunt, and mingle with one another. … When one hears a piece of mu-sic, if one can hear it, for instance a song [*chant*], an "enchanting chant [*en-chant*]," as is said in a text about magical enchantment, a hymn or incantation of which we will have more to say, then one believes or one no longer needs to believe in the same way as someone who would only hear the words of a narrative (whether fictional or not). What happens then, as far as belief and the impossible are concerned, when the song of the enchanting chant [*chant de l'enchant*] can no longer be dissociated from the whole body of words and from what still presents itself as the literality of literature? When literature be-comes an enchanting chant? (Derrida, *HC*, 4-5)

I might ask—perhaps—why literature (alone?) can become an en-chanting chant. What would it mean to insist or to deny this?—that it can, that only it can. Perhaps as if it might. And why not music?

What happens when anything, literature or music, philosophy or poem, becomes enchanting? I responded in detail to this question else-where.[7] Enchanting expresses what is unaccountable, miraculous, with-out a name. Neither the name of a god for what is beyond accounting, nor the name of a science for what is perhaps not beyond. The noni-dentity of every identity with itself. Enchanting is betraying. Bodies are enchanting. Whatever is enchanting is bodies, bodies are full of being, embodied and embedded and entangled among themselves, always as if perhaps beyond themselves.

In hc's name, jd says the following:

As I accumulate the false steps and false starts to begin with, I will say at least that not only do I no longer know which side I am on and from which side I am about to speak (neither from hers nor from mine), not only do I no longer know what a side is (for example, as they say, the side of life or the side of death), but above all I do not know whom I name or call when I say "she" or "her." How to speak of her? How not to do so? How to avoid her? (21)

In the name of animals, he says something similar:

The deconstruction that matters to me here should also promote itself in the name of another history, another concept of history, and of the history *of* the human as well as that of reason. An immense history, a macro- and microhistory. [The history, but also something much more, that is—] The simplisticness, misunderstanding, and violent disavowal that we are analyzing at present also seem to me to be betrayals of repressed human possibilities, of other powers of reason, of a more comprehensive logic of argument, of a more demanding responsibility concerning the power of questioning and response, concerning science as well, and, for example—but this is only an example—as regards the most open and critical forms of zoological or ethological knowledge. (Derrida, *ATTIA*, 104)

As always I would emphasize the bodies.

I would bring the themes of enchanting, believing, and betraying together in the subjunctive form of a thesis: these may perhaps express the fullness of being in the proximities of bodies. The fullness of being in animal bodies, and other bodies, can be expressed only subjunctively. The double meaning of *might* expresses the intensities and the subjunctivities of bodies in the abundance of being. Finally, then, the subjunctive forms in which bodies are embodied and embedded, the entanglements of bodies among themselves, are also expressed in the subjunctive. For example, believing includes brain cells and iron atoms and who knows what else? In the fullness of being we are not who we are except insofar as we are something else, and we are intimately entangled together. This enables us to cross over to them in imagination. It enables this crossing subjunctively.

I believe who I am
I believe I know who I am
I believe I believe who I am
I may believe I may know who and what you are… who and what I
am… who and what the world is that we share.

I come to conclusion with two other voices. First, Cora Diamond
again:

What is expressed [in the poem from Ted Hughes] is the sense of a dif-
ficulty that pushes us beyond what we can think. To attempt to think it is to
feel one's thinking come unhinged. Our concepts, our ordinary life with our
concepts, pass by this difficulty as if it were not there; the difficulty, if we try
to see it, shoulders us out of life, is deadly chilling. (*DRDP*, 56)

[Yet] what is capable of astonishing one in its incomprehensibility, its not
being fittable in with the world as one understands it, may be seen by others
as unsurprising. (60)

Elizabeth Costello, in Coetzee's first lecture, speaks of her own knowledge
of death, in a passage which (in the present context) takes us to the "contra-
dictory permanent horrors" spoken of in Hughes's poem. "For an instant at
a time," she says, "I know what it is like to be a corpse. The knowledge repels
me. It fills me with terror; I shy away from it, refuse to entertain it." She goes
on to say that we all have such moments, and that the knowledge we then have
is not abstract but embodied.

"For a moment we are that knowledge. We live the impossible: we live be-
yond our death, look back on it, yet look back as only a dead self can." She goes
on, making the contradiction explicit: "What I know is what a corpse cannot
know: that it is extinct, that it knows nothing and will never know anything
anymore. For an instant, before my whole structure of knowledge collapses in
panic, I am alive inside that contradiction, dead and alive at the same time"
(32). The awareness we each have of being a living body, being "alive to the
world," carries with it exposure to the bodily sense of vulnerability to death,
sheer animal vulnerability, the vulnerability we share with them. This vulner-
ability is capable of panicking us. To be able to acknowledge it at all, let alone
as shared, is wounding; but acknowledging it as shared with other animals, in
the presence of what we do to them, is capable not only of panicking one but
also of isolating one, as Elizabeth Costello is isolated. Is there any difficulty in
seeing why we should not prefer to return to moral debate, in which the liv-
ingness and death of animals enter as facts that we treat as relevant in this or
that way, not as presences that may unseat our reason? (71-2)

I cannot repeat too often that the presences that may unseat our reason are embedded bodies, that we—and others—who inhabit bodies experience difficulties of reality in virtue of living in our bodies with other bodies, that the fullness of being that we and animals and who knows what else experience and live may well be—even cows placidly chewing in the field—something of a difficulty that can only be *subjunctively*, because it is never just what it is.

I conclude with a different subjunctive, where the fullness of bodily language meets the fullness of love. The lips that speak are the lips that love, as if to believe that loving and speaking might be the same while always different, because of the bodily orifices they caress.

> We are luminous. Neither one nor two. I've never known how to count. …
> An odd sort of two. And yet not one. Especially not one.
> But how can I put "I love you" differently? I love you, my indifferent one?
> (Irigaray, *WOLST*, 207)

> I love you: our two lips cannot separate to let just *one* word pass. (208)

How can I put *I love you* differently in the subjunctive? which is to say that love is never identical with itself.

Irigaray's famous if not notorious words, so often taken in the declarative—there are only men and women—cry out in the subjunctive. As does the universal.

> I am, therefore, a political militant for the impossible, which is not to say a utopian. Rather, what I want is yet to be as the only possibility of a future. (*ILTY*, 10)

> Without doubt, the most appropriate content for the universal is sexual difference. Indeed, this content is both real and universal. Sexual difference is an immediate natural given and it is a real and irreducible component of the universal. The whole of human kind is composed of women and men and of nothing else. The problem of race is, in fact, a secondary problem—except from a geographic point of view?—which means we cannot see the wood for the trees, and the same goes for other cultural diversities—religious, economic, and political ones.

> Sexual difference probably represents the most universal question we can address. Our era is faced with the task of dealing with this issue, because, across the whole world, there are, there are only, men and women.

The culture of this universal is yet to be. The individual has been considered as a particular without an adequate interpretation of the universal that is in her or him: woman or man. (47-8)

What kind of universal, what fullness of being, is waiting for us in the subjunctive? Other words and other holocausts, all subjunctive.

To each wounding separation, I would answer by refusing the holocaust while silently affirming, for myself and for the other, that the most intimate perception of the flesh escapes every sacrificial substitution, every assimilation into discourse, every surrender to the God. Scent or premonition between my self and the other, this memory of the flesh as the place of approach means ethical fidelity to incarnation. To destroy it is to risk the suppression of alterity, both the God's and the other's. Thereby dissolving any possibility of access to transcendence. (*ESD*, 217)

Betray the subjunctive. Refuse the holocaust. Sacrifice sacrifice. Enchant disenchantment.

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Notes

1   The complete passage is as follows:

The moral question is thus not, nor has it ever been: should one eat or not eat, eat this and not that, the living or the nonliving, man or animal, but since one must eat in any case and since it is and tastes good to eat, and since there's no other definition of the good [*du bien*], how for goodness' sake should one eat well [*bien manger*]? And what does this imply? What is eating? How is this metonymy of introjection to be regulated? And in what respect does the formulation of these questions in language give us still more food for thought? In what respect is the question, if you will, still carnivorous? The infinitely metonymical question on the subject of "one must eat well" must be nourishing not only for me, for a "self," which would thus eat badly; it must be shared, as you might put it, and not only in language. "One must eat well [*il faut bien manger*]" does not mean above all taking in and grasping in itself, but learning and giving to eat, learning-to-give-the-other-to-eat. One never eats entirely on one's own: this constitutes the rule underlying the statement, "One must eat well." It is a rule offering infinite hospitality. (Derrida, *EW*, 282-3)

2   Discussed at length in Derrida, *OS*, 11-2 and *ATTIA*, 144-5.

3   Spinoza's words again, around whom all these words circulate. (Spinoza, *E*, Pt. 4, App. XXVI)

4   This is famously expressed in the master slave dialectic in Hegel's *Phenomenology of Spirit*, but it is at the heart of domination. My world is diminished by what I do to diminish yours.

5   The dog, of course, is Bobby, from Levinas, *ND*.

6   See Whitehead, *PR*, 339.

7   See my *E*.

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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

A SECRET LIFE
OF THE HAND

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In Sanskrit the gesture of the hand—*hasta mudrā*[1]—calls forth the mystical and the rhapsodic, the divine and the earthly, demarcating in the surreptitious the "vanishing point"[2] of "a secret knowledge"[3] that, in the prospect of its disclosure, beckons *die abendländische Philosophie*[4] (occidental philosophy) towards a μετά φυσικά[5] of the in-accessible and irreducible. The rising and setting of a gesture, invoking the twilight of an apparition, as Hegel refers to it in his philosophy of history[6] and philosophy of right,[7] here traverses *sol oriens*[8] and *sol occidens,*[9] its gesture ascending and descending in a journey that is neither beginning nor ending.

That which is secreted or withheld, or, in Merleau-Ponty's words, "what is from forever and nowhere,"[10] hints at a wellspring, and a future hastening toward the horizon of a "vanishing point"[11] alongside what appear to be "strange distance[s]"[12] where gestures not only "visible" and "from elsewhere"[13] ruminate upon the most luxurious as well as the barest of things.[14] In "a language of coincidences"[15] and "coherent illusions,"[16] that is, in the very language that promises a future to philosophy, we find ourselves floating beneath, beside, and above that which is language itself—gesticulating, as in a trance, amongst the very irreducible and most secret of things—wherein "with twilight closing in"[17] philosophy finds herself embraced in the darkness of three rising suns.

That which is unbound by Ocean and Sea, and due West of the land of Hiroshige,[18] beckons *sunrise* Nihon にほん[19] over many islands[20] where clouds hasten along silken paths beside *plum gardens, sudden showers, and clear weather after snow.*[21] Just as centuries past, palatial gestures beckoned *Forbidden Cities* due North, passaging 中国/中华 China,[22] in the manner of the surreptitious—glorious, meridian, and harmonious—evoking tranquility, profundity 文渊阁[23] and celestial purity. Gestures hasten along shimmering edges and partitions, secret corridors and gateways of jade and coiled dragons[24] conjuring entry-

ways to silence, where imperial gesticulations and acts of resistance pass from hand to hand. Resonances, reverberations, and secret languages whispering Middle East, Prime Meridian, and Great Circle,[25] gesturing toward Africa, cradle of civilization, amongst flowering cherry blossoms, lotus, hyacinth Ὑάκινθος, *Hyakinthos,*[26] and Jasmine *Revolutions.* In the gliding gesture of jaguars traversing continents, centuries, and millennia, along the Great Mongolian Steppe, decorated by feather grass, we discover a *language* on the point of no return, where *Alea iacta est* "the die has been cast"[27] in every hand.

While *hasta,* meaning "hand" and *mudrā,* referring to a "seal," "mark," or "gesture,"[28] in its mystical proclivity invokes Hindu and Buddhist spiritual practices, it may also be considered in *saecularis*[29] as an abstract philosophical construct whose pretention revolves around the unoccupied and the unfurnished, a purely imaginary concept, readily emptying itself, positing nothingness, that is to say a nothingness which, in turn, signifies *everything,* but that is not to be confused with the "whole" and/or any particular notion of a "totality." The secular and the sacred, nothingness and everything, the nothing and the every thing of nothing, East and West, South and North, latitude and longitude, meridian and cosmic constellations, masculine, feminine, and between, may therein be wit(h)ness[30] to a μετά φυσικά in the plural that inadvertently trespasses the tangible and the intangible, crossing movements within stillness, infinitely assembling and disassembling themselves through gesture(s). An *after beyond* or *otherwise* "open to visions"[31] wherein the "carnal experience"[32] imbues emptiness as the very passage of an opaqueness no less transparent, and "all true,"[33] in *mudrās* that presage attestation and testimonial, oracular in their designation.

Twisting and turning, ambling along the scenic paths of ancient Japanese gardens *die malerischen Pfaden der alten japanischen Gärten,*[34] past waterfalls and the splendid appearance of teahouses where hanging copper lanterns sway gently in the midsummer breeze, the gesture of the hand hints at the perfunctory eloquence of a figuration invoking the spirit of contemplation, peace, and serenity. *Mudrās* referring to the leisurely, the unhurried, in celebration of the gradual—that which enunciates itself through sheer indolence and languid pronouncement, whispering elegance and grace.

The secret gesture of the hand, in this instance, "a veritable touching of the touch,"[35] fathoms each motion before the beginning, a beginning, that is, after an after, and, "by'm'by,"[36] in "a language of life"[37] welcoming joy[38] and exaltation, notwithstanding sorrow, and by no means fearing death. To fathom a "vision other than our own,"[39] which encompasses an infinite number of names, or, *no name*[40] *otherthanourown,*[41] let us say, that is intimately stranger[42] and "has no name in any philosophy,"[43] may be glimpsed, if only momentarily, through gestures hastening toward secret portals that beckon the "inexhaustible."[44]

Gestures of the hand between borders of any and every kind, in this sense, may propose a *μετά φυσικά* that neither belongs nor repels, between, within, beyond, before, behind, above, and beneath an esoteric and exoteric delineation, that is, at the margins of its very delimitation, fostering a *μετά φυσικά* of another sort, a *μετά φυσικά* that proposes a trespassing of borders and margins, without limits,[45] in keeping,[46] an ungrounding of twilight, so to speak, passaging emptiness, and habit, a threshold invoked through mystical gesture—by the mere wave of the hand—mirages gesticulated amongst passages, labyrinthine in character—*μετά φυσικά* as an act of birth[47]—wherein the falcon *Circe* Κίρκη *Kírkē,*[48] the Owl of Menerwā,[49] and the Swan of Saraswathi[50] may coincide. Gestures that, in turn, engage Nature and the Divine in the pronouncement of a *philosophia perennis*[51] and *sāṃdhyābhāṣā* (twilight language),[52] a *μετά φυσικά* maneuvering somewhere or nowhere between the secularsacred, pending upon *"extralinguistic figures,"*[53] a passage into, before, after, and beyond taking place in multiple modalities and times, even beside time.

We have to imagine a gesture "[s]ans domicile fixe"[54] that travels elsewhere referring to Rioja (*La Rioja*) and rice cakes (*mochi, idli,* or *puto*),[55] 酒 saké[56] and bread. A nomadism of the hand bedeviled with prophecies betraying any notion of a particular address, softening borders like rroma, rromani[57] gypsies carrying the future in the passage of an echo through the cadence of an ancient song. Evocations that mesmerize and enrapture and may be wit(h)nessed[58] at the horizon of a sparse and barely visible landscape, in the rumbling of a future, a voice, a garrison, a prison, a demonstration and act of resistance, or simply in the gesture of the preparation of a meal, telling jokes, or entering the ocean on a

hot summer day. Gestures that enumerate the propensity of the hand towards multiple inflections revealing a *μετά φυσικά* that revels in its ability to transform, transgress, and alter itself through silken layers of geologic time, prior to that which calls human time. Unfathomable gestures that beckon that which is prior to the mystical, in a roving that transcends our notion of finitude and infinity, an un-imaginable secret time that belongs to no one, not even to Nature or the Divine, or to the word.

Untranslatable hands, impregnated with mysteries remaining under cover: " 'You must not tell anyone,' "[59] the secret of the nameless no name hand.[60]

We may therein consider a *metá physiká*[61] of the hand gesturing toward intuition, mysticism, and nothingness, confounding reason as such, motioning towards an *otherwise* and *beyond,* through the amplification of illusions, phantoms, and whispers, whose impermanence, alluding to discord and dissent, in a prefiguration of the an-archical,[62] remain malleable, ungathering itself/themselves on the borders and margins of multiple concepts and bodies where, too, that which ungathers itselfthemselves in the sea of unknowing, gestures toward a horizon beholden to secrets. In a hermeneutical evocation that is in the figuration of a breath or whisper, sonorous gestures engender numerous cadences, pertaining to the notion of concurrence, and "simultaneous [un]narration[s],"[63] infinite in sense. In a collusion of "compresence"[64] and "interpresence,"[65] an ungathering, in the Hegelian sense as "opposed determinations,"[66] or "contradiction" and "antinomy,"[67] at once composed and de-composed, within *"coincidentia oppsitorium"* (coincidences of opposites),[68] allowing for a beyond which unfastening marginality meanders upon principles which infinitely gather and ungather themselves in the emptiness of every nothing that is readily emptying everything. In an inverted figuration of prophecy, remaining forever secret, the hand enters beyond arrangement and disarrangement. Polyphonic, contrapuntal, and indefinite in its arrangement, the gesture of the hand refers to an excess of tonalities and the promise of insoluble contradictions that make its multiple invocations possible.

There is anything but clarity here, or let us say, the hidden is yet to be considered as another figuration pertaining to prophecy. In disarrangement, secrets flitter everywhere and nowhere that is elsewhere. And

yet, the gesture is closest to its promised forbearance when listening to anyone's silence.

Black hands rummaging against a tender sky, the blackest hands (Malcolm's), the finest, roughest, most beautiful hands, spiraling, spinning, ingesting language as if it were another form of sustenance or noise to be buried or celebrated alongside the sweet scent of honeysuckle. Hands gesturing, politicking elsewhere like distant memories. The else and the where once again falling into disarrangement. Like rivers somewhere, some time, some place, in some room, in 1964. We are in Detroit and it is April. Malcolm X raises his voice: *"We need [...] a-do-it-yourself philosophy, a do-it-right-now philosophy, a it's-already-too-late philosophy. [...] Black Nationalism is a self-help philosophy. [...] This is a philosophy that eliminates the necessity for division and argument. 'Cause if you're black you should be thinking black, and if you are black and you not thinking black at this late date, well, I'm sorry for you' [applause]."*[69] We are in this instance referring to that which *withstands*. A hand that belies confusion, inheriting the tongue of lucidity, the roaring river of life whose elegance sanctions its prowess.

Sitting side by side in the quiet, indefinite gestures that linger, caress, and trespass the silent and the secret in "hands [...] heavy with poems"[70]—scattered amongst ashes, beckoning "long years that flow as rivers flow, / when the sky is warm and a cool breeze plays / over the surfaces, creating patterns that announce / all that is beautiful [...]"[71] "1. All for nothing / 2. and nothing at all"[72] (Keyson)—gesturing light, darkness, wind, and silence "[a]t the [very] moment when daylight fades, [and] when silence invades an increasingly pure sky [...],"[73] where the secret that is beholden to *every thing and no thing* "moves from the unknown to the unknown" and mere apparitions meander upon the furtive (Bataille).[74]

A hand, we may state, that not only casts the secret but invokes it as that which is "of another order,"[75] that which always lives "further on,"[76] beckoning a state of diffuseness,[77] its flowing and stasis a gesture of transformation, a slipping away[78] "elsewhere."[79] A gesture thus spoken, as it were, a listening, where "everything [...] gives itself to others."[80] It is as if the hand transgressed itself through the exhilaration of another. Its fingers cascading in gestures of laughter, disillusionment, hunger, and

exile. Phantom fingers that adhere to the breath of the living and the departed: "I'll be there wherever that is"[81] that is death. The descent of time, the fury of the hand grasping and retrieving, then letting go, hands brimming with consolation, and bidding farewell, farewell my love, may you experience safe passage through the rivers that herald death, farewell beloved, farewell to the hand that is life.

A rhythmic intonation motioning toward a *μετά φυσικά* of the (an) *other*hand, and/or *handedness—inclining toward the flight of the hand*, such as handed fins, fingers, feathers, whiskers, claws, and jaws, *a handlike paw*, pawing, treading lightly, beckoning the gestures of wolves (*canis lupus*[82]) across tundra, forest, and desert, where birds of paradise— *paradisaeidae*[83]—spread their wings in magnificent gestures of flight, while a *humanhand* signals peace, and the swaying of *vitellina tristis*[84] accompany the passage of blue whales: Kingdom: Animalia; Phylum: Chordata; Class: Mammalia; Order: Cetacea[85]; Suborder: Mysticeti[86]; Family: Balaenopteridae; Genus: *Balaenoptera;* Species: *musculus*[87]— their flickering tails rising and sinking, plunging into deepest ocean, majestic torsos beholden to multiple eternities and incandescent futures. Gestures such as these, passaging the dominion of the immanent and the transcendent, heaven and earth, root and branch—entail a touching, caressing, flexing, stretching, curling, vociferating, and crossing of soma *sōmatikos*[88] and *psychē.*[89] Gestures therein embellished through the twisting, winding, and rotating of fingers or plumage, the bending of each extremity toward the force of a silence, the phantasmatic in this instance invoking a somatic gesture toward an apparition, unfolding the furthest point of its destiny. The hand taking place*lessness,* proceeding, *going on,* descendent and antecedent to itself *her*self *his him them theirs selflessness,* place(lessness) and/or body, *humananimal*, material and immaterial, beyond self, in "an excess of all identifications to/of self,"[90] through *another before,* gesturing toward an impending alterity of the hand—*hūmānus,*[91] *animalis* meaning "having breath"[92]—belonging to the kingdom *Plantae,*[93] *Animalia, homo sapiens, homo generator,*[94] hūmāna*f,* hūmānus*m,*[95] *naturalanddivine,* or Natural Divine, that is, *art*ificial in kind,[96] entreating goddesses and gods *deva devi dea deus*[97]—in the manner of a visitation, non-hiarchical, and "an-archical"[98] in delineation. A fluidity of the body that in turn gestures toward an architecture of *non*affirmation,

contentment, pleasure, and bliss, fostering the secret that is living itself. A rotation or revolution of the hand, in effect, that calls forth infinite instances or gesticulations, be they esoteric, exoteric, ethical, ecological, aesthetic, political, or erotic, opening the semblance of an interval or interlude wherein micro and macrocosm, the telluric and the celestial, finitude and infinity, gather upon *pairidaeza*[99] and/or utopia in the delineation of an imparity and divergence that is "in accord with […] nature" (*kata phusin*)[100] and "by nature" *(phusei).*[101]

The contortion of the hand, "the surface of an inexhaustible depth,"[102] may be said, to draw the immeasurable through the *hypnoticus*[103] (hypnotic) as a somniferous gesture, a quietness or silence, in the rhapsodic swaying of the hand surreptitiously engaging the senses, calling to mind, for example, the meditation of whirling dervishes, encircling the terrestrial and celestial in a sumptuous engagement of the visceral and residual, through the semblance of a recurrence and repetition. [104] Invoking alterity in the figuration of a hand that wanders toward the un anticipated, through the passage of an intimation to un likeness and un alikeness, a falling into, out or upward[105] motion that inclines toward another order.

That which in Sufi ritual or ceremony gestures upon *"samā"* (listening)[106] and *"dhikr"* (remembrance, pronouncement, and invocation),[107] evoking a "Proximity to God,"[108] also calls forth a μετά φυσικά of the immemorial, anterior, and *anteanus* (ancient)[109] beginning(s)(lessness) to which Levinas repeatedly refers in *Otherwise than Being or Beyond Essence,* just as it calls forth the mystical within a secular proposition in the invocation of nothing(ness) *nichts, de rien, res.*[110] A nothing meandering towards nothing(ness) *nič, nada, niks*[111] in a, that is, of a future *l'avenir*[112] already *bereits*[113] passed *bestanden*[114] and that has never *jamais*[115] been present[116] *Gegenwart.*[117] That is to say, casting the divine upon Alterity, in the cultivation of strangeness *etwas Seltsames,*[118] the *gesture of the handed gaze, motion, or, sonority, in the figuration of an undisclosed language* maneuvers on the very periphery of the sacred and profane, nothing and everything, fostering a μετά φυσικά of infinite possible meanings and interpretations, wherein, in Levinasian consideration, the (im)possible becomes possible.[119]

The hand gesturing nothingness invokes the fullness of emptiness. The hand as a "coiling (*enroulement*) up of experience," in Merleau-Ponty's designation, dreaming "of an impossible labor of experience on experience,"[120] here maneuvers through vanishing territories, undergoing, as it were, an act of deterritorialization,[121] and strangeness, a foreignness of sorts. Crowded with undue apparitions, however benign in figuration, the hand, thus gestures toward an extreme disarticulation of its content, ungathering itself in the corpus of an exteriority where transcendence enfolds upon immanence as its principle.[122]

That which endures *perdure*[123] and lingers *s'attarde*[124] also withdraws *retir,*[125] *esretira.*[126] The embellished gesture of the hand therein engages its evanescence, fostering an intemperate and/or extravagant ornamentation, in measure and improvisation, as it surpasses its own figuration, in the reflection of a recurrence and repetition that neither repeats nor recurs, in the semblance of an ornamentation that is "without any common time"[127] or delineation. It is thus that the recondite ritual of the hand, in a semblance of a disclosure or confession, and, in utter stillness, exceeds the very motion of its gesture, in the figuration of a gate, trace, pat, or stroke as it arranges itself in position, casting melodic rhythms of supposition through the incurring movement of silence, and stillness. The hand, paw, or wing, engendering a form of concentration in the semblance of a diversion and distraction, invokes a spatial deliverance which enters upon the hand as if it were a face, a blind eye incessantly engaging that which, in Levinasian terms, predates the ethical in an intensification of the body as the hand that empties its bread to the mouth of an-other that is the very ungathering of the figurability that is giving.[128]

That which precedes itself and faulters upon the " 'pre-originary' or the ' pre-liminary' "[129] is of " a sphere enveloped and sealed against the other."[130] Yet, strangely, it is also a gesture that escapes both revelation and creation, taking the form of an indefinite evasion.[131] That is to say, it is exemplary in its contradiction, "[i]n a space common to all" and yet pertaining to "the most secret region."[132]

In a gesture that is accented toward disarticulation, the argot of the hand displaces herself engendering a disruption of linear time, which we may refer to as *alltime* or *no*time, an unoccupied time, or "dead-

time,"[133] wherein soma and psyche tend to an imaginary and/or mystical plane, to an "*other* side"[134] fostering nonaction*in*action by the stroke of the hand. A form of *handedness*, its fingers in the guise of a contortion, the entire body in banishment, expatriate, in exile, outcast to another utopia "without locality or temporality,"[135] while forming itself of a particular bodily region that persists in the enactment of itself to another. The rhythmic somatic gestures accede to an exterior interiority that accosts the unknown as a gesture of the "unsayable,"[136] effervescent in its delineation. A kind of shimmering that navigates upon the somatic and the psychic as a superfluous figuration, an invisible delineation marking the sheer audacity of a disregarded and discarded language. We are here referring to a gesticulation, in a delineation of a random occurrence, a mystical enumeration and/or practice that takes place "behind our backs"[137] in the semblance of an "invisible ethics"[138] (Schirmacher).

Encircling the numinous gesture in an infinite accumulation of random formation(s), folding upon an incommensurable ratio, withholding its form or limitation, hands may therein unfold themselves at the margins of flight, welcoming that which remains surreptitious and irreducible in a passaging that perpetually folds upon another, mysteriously escaping the light in the shadow of an arc; a handedness in this sense refers to a left or right-handed practice, in Tantric ritual the so-called "right-hand path" *(dakṣiṇacāra)* and "left-hand path" (*vāmācāra*).[139] *Dakṣiṇa* in Sanskrit meaning "south, southern,"[140] "[f]acing the rising sun towards east,"[141] also meaning "able, dexterous, clever,"[142] and *vāma* meaning left,[143] or *vāmā* gesturing toward that which ungathers itself as "woman."[144] Fingers and hands of the right and left-handed variety invoking the powers of immortality, and ambrosial cocktails, "beverage of the gods"[145] and goddesses, fingers slipping and sliding across "milk, curds, ghee, honey, and molasses,"[146] and/or "excrement, marrow or flesh,[147] semen, blood, and urine."[148] Hands gesticulating toward that which is "to smear" and "to do with flowers"[149] alongside gestures related to offerings and gifts, incurring "reverence, honour, and adoration."[150] Gendered hands inclining towards the masculine and the feminine, in right-handed and left-handed *mudrās,* representing the masculine "aspect of method and skillful means," alongside the feminine "aspect of

wisdom or emptiness,"[151] respectively. Their association likewise symbolized in sexual meeting, in "the union [of] form and emptiness."[152]

In *The Feminine and the Sacred,* Kristeva and Clément repeatedly refer to the sacred as a passage or threshold "eclipsing time and space" and *passing* "in a boundlessness without rule or reservation,"[153] demarcating "the space between […] life and death, body and corpse,"[154] in an alliance of gestures "where the human sinks into animality and nothingness," and the sacred meandering across bodily thresholds evokes "the absolute of spirituality," where soma and psyche engage the very edges of consciousness and beyond, in "journeys to the opposite limit."[155] Herein, we may fathom gestures of the hand infinite in their manifestation and evocation, adorning the bodily through the intemperance of snakes, heralding the unspeakable. Such a passage delineates prophesies of the secret and the "everywhere, always"[156] alongside vanishing points[157] hearkening nowhere. It meanders not only upon the hypnotic, but also the telepathic.[158]

A *metá physiká* that passages "form and emptiness," beside the secular and the sacred, that is at the very threshold, hands, wings, fingers, skin, and root, ocean and wind intertwined, that is to say, in an emptiness embraced by every thing and nothing. A *metá physiká* (un)bound by lotus flowers, petals flourishing in golden, white, blue, and black contours,[159] harbouring fire, "vital fluids, evening twilight, [and] summer season[s]."[160] Seasons decorated with the promise of one thousand and one blossoms opening and closing alongside the trajectory of the sun.[161]

We may likewise refer to the sorcerer's hand "from a watchful distance / while we dream of lying"[162] through the sacred that beckons love[163] "to drink from a woman / who smells like love"[164] via the bearing of a fragrance, the languid scent of sex, in an attestation to that which calls forth the divine and the earthly to a surreptitious meeting of the two. In transition and passage,[165] hands revealing intricate designs, beckoning the proximity of the encounter, acknowledging the irreducible that is other wherein "love come[s] to pass between two freedoms."[166] The fragrance of love therein remains unseen, as it narrows itself along the contours and margins of another where "the breadth of your palm narrows mine into flame."[167] Evocations, strangely hidden and barely visible remind us of the mysteries that remain in the semblance of ap-

paritions, where hands gather themselves in syllables, forming sweeping curves, summoning aromas passed, and still to come. Secrets, too, that remain along the tapering edges of romance: "She did what women do—she stripped the bed […]"[168] and refer to the insatiable: "*Are you hungry?* he asked. *Have you eaten?*"[169] She replies: *"I do not know how to cry, love; I gape / at my hands pulling us from these rings […]"*[170] (Foster).

In turn, we may refer to the gaze of the hand, or handedness, as a prescient force, secret in its delineation, an unseeing hand, or, *handed eye,* no less prophetic, due to its blindness, in Merleau-Ponty's consideration, as "something that would be before it without restriction or condition,"[171] that in its very blindness and/or incandescence*lessness* permits us "to bring ourselves wholly to the transparency of the imaginary, [and] think it without the support of any ground, in short withdraw to the bottom of nothingness."[172] A handedness that allows a crossing over to the other side, as it were, as Merleau-Ponty notes, a crossing "under my hands, under my eyes, up against my body"[173] to the other. It is the hand that folds upon the inaudible and translucent, deaf, dumb, and blind; a mute hand attuned to the timbre of an infinitesimal gesture without as much as hearing a pin drop. Listening to that which is silence, exiled, and treading lightly, a blind eye gazing at the disarrangement that is silence. A hand that assumes whichever form it aspires to, kaleidoscopic, motley, and chameleon in configuration. A gesture blinded by the silence that invokes listening to the melody of another, as if silence, in relation to the proximity of a threshold, were a question of amplitude. A gesture of the hand that folds upon a measure of the anterior, a spatial threshold that enumerates the pronouncement from afar. In a hurry, the hand gathers itself: far and near, low and high, around the temperament of another's secret, in a gesture beholding the unfamiliar and *intimatelystranger*[174] as a blessing, as if it werethe body of innumerable frequencies, incidences, and occurrences aspiring to an *aisthētikós*[175] *æ(s)thetic ascetic* at once begetting chaos, interval, and measure.

Moreover, that which maneuvers in deferment in the unseeing gaze of the hand motions a blind eye to another, remaining "*behind* […], in depth, [and] in hiding"[176] in the manner of a secret *temporality or counter temporality,* in Mary Daly's words, "that is spatially as well as temporally expansive,"[177] in reverberation of the flesh, a rhythm of the hand,

encompassing the immensity of the encounter as a traversal, fathoming an "immense latent content […] elsewhere which announces and which […] conceals."[178] In an encounter that remains incomprehensible in its surreptitiousness, the movement of the hand as an encroachment, a flickering, or caress.[179] An opening that remains furtive and secret in its encounter, "*unthought.*"[180] A gesticulation that residues and exceeds its very gesture, the hand living itself; a hand gesture, to be considered as an ornamental practice, treating each wave of the hand as if it were a curious jewel, each extremity at once encompassing an entire universe 宇宙 *yuzhou* (Mandarin Chinese: cosmos),[181] and the barest of things.[182] Perhaps, as in Ettinger's delineation, referring to "that something that will always remain secret: *the passage as the midst.*"[183] A translucent passage writ through the residue of a feminine language that shelters the journey, even trespasses her(s). That which motions beyond the revealed into a dimension that is "transferred and etched without meaning, in secret,"[184] and "forever enigmatic."[185]

The hand, as if it were a gift, incurring "reverence," manifests itself as an inexplicable alteration, a secret distance engendering "a language of coincidence, a manner of making the things themselves speak."[186] Sensations, in their turn, that manifest "something living,"[187] the hand as a sensory modality incurring a means of approaching a secret, forthcoming but furtive, and therein beckoning "floating realities,"[188] "from forever and nowhere,"[189] in the manner of a "secret knowledge,"[190] iridescent and diaphanous in quality. This play of the hand offers a respite from the world, a handedness carried in the figuration of a reverie, a sheltering, and an exile, or that which, in Merleau-Ponty's consideration fosters "the retiring of oneself with the leaving of oneself."[191] In gestures where secrets are indefinitely nearing and withdrawing, it is as if the surreptitious both diminishes and flourishes, ebbs and decays, in the distant proximity that is of the hand. It is like a tightening skin that sheds the moon, hands posturing, the skin forever.[192]

Where Bataille refers to a "slipping"[193] and/or slippage and to "the silence that is no longer anything," we may speak of the pristine silences carved in the hand, secrets beholden to silence, dyes cast enumerating life and death, invoking the breath of stillness. Secrets of the hand, fingers, or tongues, therein beckon the silence of another keeping

their secret. Gathering upon the roses of *Harpocrates*[194] and *Tacita's silent breath*[195] we may fathom the undisclosed in a *metá physiká* that engages the aroma of silence and stillness, in a place where we no longer recognize the shape of our names.[196] Gestures alluding to the hidden possibilities, secret lives, and futures that have already passed, as silences slip between the crevices of another's life, *entering elsewhere.* Secrets and silences remain beside sleep, past the time where the hand gestures departure in the silence of an infinite greeting, drifting to stillness. This silence is of another's (his) stillness, drifting between and beyond the echoes of time. Gestures such as these elucidate the obliqueness of the hand transforming itself into an infinite array of patterns. Invisible and divisible—gestures, however quiet, tiresome, or invincible they may appear, gather into a silent language holding every possible secret beholden to an elsewhere, in a silence that falls asunder into a thousand pieces, and whose order remains indefinitely shuffled, expanding onto the hither side of another life.

We may thus fathom the hand as a traversal between earth and sky in the line of flight. Imagining a *metá physiká* of the golden gesture, we may on the one hand invoke Aristotle's *golden mean*[197]—a movement toward balance, a tempering of extremes, the mean as a point of opposition between two vices,[198] known also as the "extreme and mean ratio"[199]—wherein the hand finds itself in pristine balance, the very tips of its fingers gesturing toward earth and sky, holding a meditative stance, achieving perfect harmony. While on the other hand, we may celebrate a somatic and psychic intemperance, the meridian, in this instance, pertaining to a peculiar paradox and superfluity of the hand, facilitating formative change. We may therein refer to gestures "which can move us out of a fixed state,"[200] in Daly's words, as a means of "changing and transforming everything,"[201] trespassing notions of perfect balance and oneness, and opening a secret passage through which "*leina-a-ka-ʻuhane* [...] spirits [may] leap into the netherworld."[202]

We propose a *metá physiká* "on the edge of the unconscious,"[203] that is neither religion nor its contrary[204]: a *metá physiká* of reverie that invokes a journey "to the opposite limit"[205] of knowing, in a passage without return. A gesture of the hand re-imagining the bodily where we may approach the sensuous in all its possible differences and resistances,[206]

ungathering what we fold upon Nature, in a *metá physiká* residing "in that transition and that passage"[207] where the hand prefigures the crossing in an "exceptional" and "strange"[208] fashion.

A *metá physiká* of the hand therein meanders alongside the borders of the sensible and non-sensible, the sensuous and subtle body, the *humanandanimal* that crosses ideologies, territories, and borders. The surreptitious, in this sense, "lives *always further on*,"[209] yet precisely in the moment. The hand thus fosters a "space of reverie"[210] in "the reabsorption of the sacred"[211] in a *metá physiká* that is at once secretive and underhanded. A kind of passage reminiscent of a threshold, a gesture of foretelling that beckons the celestial and earthbound.

It is of gestures that demand to be confused with the richest and the poorest of meanings, neither holding every thing or any thing in the gesticulation toward a language beckoning secrets.

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N o t e s

1   Hand gesture – Sanskrit *hasta mudrā*. See *http://en.wikipedia.org/wiki/Mudra*. Future references to *en.wikipedia.org* will be abbreviated as *w*.
2   Merleau-Ponty, M. (1968), *The Visible and the Invisible* (ed. C. Lefort and tr. by A. Lingis). Evanston, IL: Northwestern University Press, p. 119.
3   Ibid., p. 121.
4   Occidental philosophy – German *Abendländische Philosophie*. See *http://www.enzyklo.de/Begriff/Abendländische%20Philosophie*.
5   Metaphysics – Greek μετά *(metá)* beyond, upon, or after – φυσικά *(physiká)* physics. See *w/Metaphysics*.
6   Hegel writes: "World history goes from East to West: as Asia is the beginning of world history, so Europe is simply its end. In world history there is an absolute East, *par excellence* (whereas the geographical term "east" is in itself entirely relative); for although the earth is a sphere, history makes no circle around the sphere. On the contrary, it has a definite East which is Asia. It is here that the external physical sun comes up, to sink in the West: and for that same reason it is in the West that the inner Sun of self-consciousness rises, shedding a higher brilliance." See Hegel, G.W. F. (1988), *Introduction to the Philosophy of History: With Selections from the Philosophy of Right* (tr. by L. Rauch). Indianapolis, IN: Hackett Publishing Company, p. 92.
7   In the "Preface" of the *Philosophy of Right,* Hegel notes: "When philosophy paints its gray on gray, then has a form of life grown old, and with gray on gray it cannot be rejuvenated, but only known; the Owl of Minerva first takes flight with twilight closing in." See *http://www.hegel.org/om/*. Another translation appears as follows: "When philosophy paints its grey on grey,

a shape of life has grown old, and it cannot be rejuvenated, but only recognized, by the grey in grey of philosophy; the owl of Minerva begins its flight only with the onset of dusk." See Hegel, G. W. F. (2004), *Elements of the Philosophy of Right* (ed. A. W. Wood and tr. by H. B. Nisbet). Cambridge: Cambridge University Press, p. 23.

8   Sunrise – Latin *sol oriens.* See *w*/Orient and *http://www.enzyklo.de/Begriff/Abendländische%20 Philosophie.*

9   Sunset – Latin *sol occindens.* See *w*/Western_world and *http://www.enzyklo.de/Begriff/Abend- ländische%20Philosophie.*

10   Merleau-Ponty, M., *The Visible and the Invisible,* p. 112.

11   Ibid., p. 119.

12   Ibid., p. 124.

13   Ibid., p. 140.

14   Ibid., p. 125.

15   Ibid.

16   Ibid., p. 106.

17   See note 7.

18   Ichiyūsai Hiroshige (一幽斎廣重), Japanese ukiyo-e artist. See *w*/Hiroshige.

19   Japan – Japanese *Nihon* にほん ("the sun's origin" and "Land of the Rising Sun"). See *w*/ Names_of_Japan.

20   Japan – Japanese *Ōyashima* 大八洲 ("Great country of eight (or many) islands"). Ibid.

21   This is a reference to Hiroshige woodblock prints from the series "The Fifty-Three Stations of the Tokaido (東海道五十三次 *Tōkaidō Gojūsan-tsugi*) and *One Hundred Famous Views of Edo* (名所江戸百景 *Meisho Edo Hyakkei*). The full titles of the prints are as follows: "Clear Weather After Snow at Kameyama" (Tokaido series), "The Plum Garden in Kameido," and "Great Bridge, Sudden Shower at Atake" (Edo series). See *w*/Hiroshige.

22   China – Chinese中国/中华. See *w*/China.

23   Pavilion of Literary Profundity – Chinese 文渊阁. See *w*/Forbidden_City.

24   We are here referring to the names of Palaces, Pavilions, Halls, and Gates of the "Forbidden City" located in Beijing, China. Ibid.

25   See *w*/Prime_Meridian.

26   Hyacinth – Greek Ὑάκινθος, *Hyakinthos.* See *w*/Hyacinth_(mythology).

27   The die is cast – Latin *Alea iacta est.* See *w*/Alea_iacta_est.

28   See *w*/Mudra.

29   Secular – Latin *saecularis* (in secular terms). See *w*/secular.

30   Ettinger, B. L. (2006), *The Matrixial Borderspace.* Minneapolis: University of Minnesota Press, p. 147.

31   Merleau-Ponty, M., *The Visible and the Invisible,* p. 143.

32   Ibid., p. 150.

33   Ibid., p. 41.

34   The scenic paths of ancient Japanese gardens – German *die malerischen Pfaden der alten ja- panischen Gärten.*

35   Merleau-Ponty, M., *The Visible and the Invisible,* p. 133.

36   Kingston, M. H. (2003), *The Fifth Book of Peace.* New York: Vintage Books, p. 167.

37   Merleau-Ponty, M., *The Visible and the Invisible,* p. 126.

38   Lorde, A. (1984), "Uses of the Erotic: The Erotic as Power." In: A. Lorde, *Sister Outsider: Essays and Speeches by Audre Lorde.* Berkeley: Crossing Press, p. 56.

39   Merleau-Ponty, M., *The Visible and the Invisible,* p. 143.

40   Ibid., p. 147.

[41]   Ibid., p. 143.
[42]   This is a reference to Ettinger's term: "intimate-stranger." See Ettinger, B. L. (2007), "Diotima and the Matrixial Transference: Psychoanalytic Encounter-Event as Pregnancy in Beauty." In: *Across the Threshold: Explorations of Liminality in Literature* (eds. H. Viljoen and C. N. van der Merwe). New York: Peter Lang Publishing Inc., p. 129 (pp. 105–132).
[43]   Merleau-Ponty, M., *The Visible and the Invisible,* p. 147.
[44]   Ibid., p. 121.
[45]   Catherine Clément notes: "it [the sacred] eclipses time and space. It *passes* in a boundlessness without rule or reservation, which is the trait of the divine." See Clément, C., and Kristeva, J. (2001), *The Feminine and the Sacred* (tr. by J. M. Todd). New York: Columbia University Press, p. 30.
[46]   In Merleau-Ponty's delineation, we may describe this as that which "would be emancipated but not freed from every condition." See Merleau-Ponty, M., *The Visible and the Invisible,* p. 153.
[47]   Ibid., p. 33.
[48]   Falcon – Greek *Circe,* Κίρκη *Kírkē* (Greek mythology). See *w*/Circe.
[49]   Minerva – Latin Menerwā (Roman mythology). See *w*/Minerva.
[50]   Saraswathi – Goddess of learning (Hindu religion). See http://www.hinduwebsite.com/hinduism/sarasavathi.asp.
[51]   Perennial philosophy – Latin *philosophia perennis.* See Jaspers, K. (1950), *The Perennial Scope of Philosophy* (tr. by R. Mannheim). London: Routledge and Kegan Paul Ltd., p. 76.
[52]   Twilight language – Sanskrit *sāṃdhyābhāṣā* (Vajrayana Buddhism and Hinduism). See *w*/The_twilight_language.
[53]   Clément, C., and Kristeva, J., *The Feminine and the Sacred,* p. 78.
[54]   Bajević, M. (2002), *… and other stories.* Zurich: Collegium Helveticum, STW, ETH-Zentrum, p. 43.
[55]   Rice cake – Japanese rice cake: *mochi*; South Indian rice cake: *idli*; Filipino rice cake: *puto.* See *w*/Rice_cake.
[56]   Rice wine – Japanese 酒 saké.
[57]   See *w*/Romani_people.
[58]   Ettinger, B. L., *The Matrixial Borderspace*, p. 147.
[59]   Kingston, M. H. (1976), *The Woman Warrior: Memoirs of a Girlhood Among Ghosts.* New York: Vintage International/Vintage Books/Random House, Inc., p. 3.
[60]   Ibid., p.1.
[61]   Metaphysics – Greek μετά *(metá)* beyond, upon, or after – φυσικά *(physiká)* physics. See *w*/Metaphysics.
[62]   Levinas, E. (2004), *Otherwise than Being or Beyond Essence* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 11.
[63]   Bronner, Y. (2010), *Extreme Poetry: The South Asian Movement of Simultaneous Narration.* New York: Columbia University Press, p. 102.
[64]   Dilworth, D. A. (2009), "Jaspers and World Philosophy: A Critical Appraisal." In: *Existenz– An International Journal in Philosophy, Religion, Politics, and the Arts* 4: 2, (Fall 2009). See http://www.bu.edu/paideia/existenz/volumes/Vol.4–2Dilworth.html.
[65]   Ibid.
[66]   Hegel, G. W. F. (2010), *Georg Wilhelm Friedrich Hegel: The Science of Logic* (tr. by G. di Giovanni). New York: Cambridge University Press, p. 197.
[67]   Hegel is here referring to Kant. See Hegel, G. W. F. (1989), *Hegel's Science of Logic* (tr. by A. V. Miller). New York: Humanity Books, p. 191.
[68]   Coincidences of opposites – Latin *coincidentia oppsitorium.* See *w*/Unity_of_opposites.

69   X, Malcolm (1964), "The Ballot or the Bullet." Speech, King Solomon Baptist Church, Detroit, Michigan–April 12, 1964. See http://americanradioworks.publicradio.org/features/black-speech/mx.html; http://www.hark.com/clips/plmhjlrfsz-the-ballot-or-the-bullet-part-3.

70   Keyson, R. (2003), "Hands." In: R. Keyson, *Numbers.* Sedona, AZ: SeaMoon Press, p. 23.

71   Ibid., "What I Wanted," p. 37.

72   Ibid., "The Bells," p. 49.

73   Bataille, G. (1988), *Inner Experience* (tr. by L. A. Boldt). Albany: State University of New York Press, p. 112.

74   Ibid., p. xvii.

75   Merleau-Ponty, M., *The Visible and the Invisible,* p. 7.

76   Ibid., p. 41.

77   Bataille, G., *Inner Experience,* p. 120.

78   Ibid., p. 124.

79   Ibid., p. 128.

80   Ibid., p. 129.

81   Keyson, R. (2011), *Notebook.* Los Angeles/New York: Private Collection. (Unpublished).

82   Gray wolf – Latin *Canis lupus.* See w/Gray_wolf.

83   Bird of paradise – belonging to the family *Paradisaeidae* (Latin). See w/Bird-of-paradise.

84   Weeping willow – *Vitellina Tristis.* See w/Willow.

85   See http://www.nmfs.noaa.gov/pr/species/mammals/cetaceans/bluewhale.htm.

86   See w/Blue_whale.

87   See http://www.nmfs.noaa.gov/pr/species/mammals/cetaceans/bluewhale.htm.

88   Somatic – Greek *sōmatikos.*

89   Psyche – Greek ψυχή *psūchê* (life; derived meanings: ghost, spirit); also refereed to as *psychē.* See w/Psyche and *merriam-webster.com,* respectively.

90   Irigaray quoted by Mary Whitford. See Whitford, M. (1988), "Luce Irigaray's Critique of Rationality." In: *Feminist Perspectives in Philosophy* (eds. M. Griffiths and M. Whitford). Bloomington: Indiana University Press, p. 120 (pp. 109–30).

91   Human – Latin *hūmānus.* See w/Human#Etymology.

92   Animal – Latin *animalis* (meaning "having breath"). See w/Animal.

93   Plant – Latin *plantae.* See w/Plant.

94   Schirmacher, W. (1987), "Homo Generator: The Challenge of Gene Technology and Responsibility." In: *Technology and Responsibility* (ed. P. T. Durbin). Dordrecht: D. Reidel Publishing Company, p. 203 (pp. 203–25).

95   Human – Latin hūmāna (feminine), hūmānus (masculine). See w/humanus#Latin.

96   Schirmacher, W. (1999), "Art(ificial) Perception: Nietzsche and Culture after Nihilism." See http://www.egs.edu/faculty/wolfgangschirmacher.html.

97   Deity – Sanskrit *deva* (god), *devi* (goddess); Latin *deus* (god), *dea* (goddess). See w/Deity#Etymology and w/Dyeus.

98   Levinas, E., *Otherwise than Being or Beyond Essence*, p. 11.

99   Paradise – Old East Iranian *pairidaeza.* See w/Paradise.

100 Referred to by Aristotle as *kata phusin* – meaning "according to nature," "in accord with […] nature." See de Ste. Croix, G. E. M. (1992), "Aristotle on History and Poetry." In: *Essays on Aristotle's Poetics* (ed. A. O. Rorty). Princeton, New Jersey: Princeton University Press, p. 26.

101 Referred to by Aristotle as *phusei* – meaning "by nature." See http://www.bookrags.com/research/nomos-and-phusis-eoph/.

102 Merleau-Ponty, M., *The Visible and the Invisible,* p. 143.

103 Hypnotic – Late Latin *hypnoticus.* See w/Hypnotic.

[104]   Nietzsche, F. (1967), *The Will to Power* (tr. by W. Kaufmann). New York: Random House, p. 547.
[105]   See Piglia-Veronese, P. (2011), *Upward Crashes Fracture's Topoi: Musil, Kiefer, Darger.* New York/Dresden: Atropos Press.
[106]   Listening – Arabic *samā.* See w/Sama_(Sufism).
[107]   Remembrance, pronouncement, and invocation – Arabic *dhikr.* See w/Dhikr.
[108]   See w/Sufism.
[109]   Ancient – Vulgar Latin *anteanus.*
[110]   Nothing – German *nichts;* French *de rien;* Catalan *res.*
[111]   Nothing(ness) – Slovenian *nič;* Spanish *nada;* Afrikaans *niks.*
[112]   Future – French *l'avenir.*
[113]   Already – German *bereits.*
[114]   Passed – German *bestanden.*
[115]   Never – French *jamais.*
[116]   Levinas, E. *Otherwise than Being or Beyond Essence,* p. 144.
[117]   Present – German *Gegenwart.* In relation to shifting notions of time, Mary Daly writes, "*And when we meet in this way there is a shifting of the meanings of* Past, Present, and Future […]." See Daly, M. (1998), *Quintessence …Realizing the Archaic Future.* Boston: Beacon Press, p. 199. See in addition her references to a "fluidity of time" on the same page. Ibid.
[118]   Something strange – German *etwas Seltsames.*
[119]   Levinas, E. (2002) *Totality and Infinity* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 55.
[120]   Merleau-Ponty, M., *The Visible and the Invisible,* p. 112.
[121]   Deleuze, G., and Guattari, F. (2004), *Anti-Oedipus* (tr. by R. Hurley, M. Seem, and H. R. Lane). London: Continuum, p. 348.
[122]   Kristeva, J. (2009), *This Incredible Need to Believe* (tr. by J. Kristeva and B. B. Brahic). New York: Columbia University Press, p. 25.
[123]   Endure – French *perdure.*
[124]   Linger – French *s'attarde.*
[125]   Withdraw – French *retir.*
[126]   Withdraw – Catalan *esretira.*
[127]   Levinas, E., *Otherwise than Being or Beyond Essence,* pp. 70–71.
[128]   Hackenberg y Almansa, S. (2012), *Total History, Anti-History, and the Face that is Other.* New York/Dresden: Atropos Press, p. 105 (forthcoming).
[129]   Levinas, E. (1998), "Humanism and An-archy." In: E. Levinas, *Collected Philosophical Papers* (tr. by A. Lingis). Pittsburgh, PA: Duquesne University Press, p. 133 (127–39).
[130]   Ibid.
[131]   See Levinas, E. (2000), "Reality and its Shadow." In: E. Levinas, *The Levinas Reader* (ed. S. Hand). Oxford: Blackwell, pp. 132, 141 (129–43).
[132]   Levinas, E. (1998), "Humanism and An-archy," p. 133.
[133]   Levinas, E., *Totality and Infinity,* p. 58.
[134]   Merleau-Ponty, M., *The Visible and the Invisible,* p. 119, emphasis added.
[135]   Ibid., 113.
[136]   Levinas, E., *Totality and Infinity,* p. 21.
[137]   Schirmacher, W. (2005), "Homo Generator in the Postmodern Discussion. From a Conversation with Jean-François Lyotard." See http://www.egs.edu/faculty/wolfgang-schirmacher.
[138]   Schirmacher, W. (2000), "Cloning Humans with Media: Impermanence and Imperceptible Perfection." See http://www.egs.edu/faculty/wolfgang-schirmacher.

[139] Right-hand path – Sanskrit *dakṣiṇacāra;* left-hand path *vāmācāra.* See *w*/Vamachara.

[140] See *w*/Dakshina. See in addition: *w*/Dakshinachara.

[141] See *w*/Vamachara.

[142] Ibid.

[143] See http://glossary.buddhistdoor.com/en/word/92187/vama.

[144] See *w*/Vamachara.

[145] See *w*/Panchamrita.

[146] Beér, R. (2003), *The Handbook of Tibetan Buddhist symbols.* Chicago: Serindia Publications, Inc., p. 332.

[147] Ibid.

[148] Ibid., p. 327. See in addition: *w*/Panchamrita.

[149] See *w*/Puja_(Buddhism).

[150] See *w*/Puja_(Hinduism).

[151] Beér, R., *The Handbook of Tibetan Buddhist symbols,* p. 222.

[152] Ibid., p. 9.

[153] Clément, C., and Kristeva, J., *The Feminine and the Sacred,* p. 30.

[154] Ibid., p. 92.

[155] Ibid., p. 24.

[156] Merleau-Ponty, M., *The Visible and the Invisible,* p. 113.

[157] Ibid., p. 119.

[158] See Ettinger, B. L., "Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty," p. 117.

[159] Beér, R., *The Handbook of Tibetan Buddhist symbols,* p. 9.

[160] Ibid.

[161] Ibid., p. 8.

[162] Lorde, A. (1995), "Never Take Fire from a Woman." In: A. Lorde, *The Black Unicorn: Poems.* New York: W. W. Norton & Company Inc., p. 111.

[163] Clément, C., and Kristeva, J., *The Feminine and the Sacred,* p. 105.

[164] Lorde, A., "Never Take Fire from a Woman" in *The Black Unicorn: Poems,* p. 111.

[165] Clément, C., and Kristeva, J., *The Feminine and the Sacred,* p. 97.

[166] Ibid., p. 63.

[167] Foster, G. R. (2009), "Siena." In: G. R. Foster, *heart speech this.* New York/Dresden: Atropos Press, p. 134.

[168] Ibid., "Housebroken / *Leda,*" p. 95.

[169] Ibid., "Sense / *Persephone,*" p. 42.

[170] Ibid., "Leashed / *Leda.*" p. 91.

[171] Merleau-Ponty, M., *The Visible and the Invisible,* p. 107.

[172] Ibid., p. 111.

[173] Ibid., p. 123.

[174] See Ettinger, B. L., "Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty," p. 129.

[175] Aesthetic – Greek *aisthētikós.*

[176] Merleau-Ponty, M., *The Visible and the Invisible,* p. 123.

[177] Daly, M., *Quintessence …Realizing the Archaic Future,* p. 41.

[178] Merleau-Ponty, M., *The Visible and the Invisible,* p. 114.

[179] Irigaray, L. (2005), *Ethics of Sexual Difference* (tr. by C. Burke and G. C. Gill). London: Continuum, p. 155.

[180] Merleau-Ponty, M., *The Visible and the Invisible,* p. 119.

181 Cosmos – Mandarin Chinese宇宙*yuzhou.* See *w*/Cosmos.

182 Merleau-Ponty, M., *The Visible and the Invisible,* p. 125.

183 See Ettinger, B. L., "Diotima and the Matrixial Transference: Psychoanalytical Encounter-Event as Pregnancy in Beauty," p. 116.

184 Ibid., p. 120.

185 Ibid., p. 122.

186 Merleau-Ponty, M., *The Visible and the Invisible,* p. 125.

187 Ibid., p. 108.

188 Ibid., p. 106.

189 Ibid., p. 112.

190 Ibid., p. 121.

191 Ibid., p. 123.

192 Lorde, A., "Solstice" in *The Black Unicorn: Poems,* p. 117.

193 Bataille, G., *Inner Experience,* p. 16.

194 *Harpocrates* – God of Silence (Greek). See *w*/Harpocrates.

195 *Tacita* – Goddess of Silence (Roman). See *w*/Dea_Tacita.

196 Audre Lorde writes: "I did not recognize / the shape / of my name." See Lorde, A., "Artisan" in *The Black Unicorn: Poems,* p. 87.

197 See *w*/Golden_mean_(philosophy).

198 Murdarasi, K. (2008), "Aristotle's Golden Mean: Classic Moral Theory from the Nicomachean Ethics." See http://karenmurdarasi.suite101.com/aristotles-golden-mean-a56759.

199 See *w*/Golden_ratio.

200 Daly, M., *Quintessence …Realizing the Archaic Future,* p. 162.

201 Ibid., p. 102.

202 Kingston, M. H., *The Fifth Book of Peace,* p. 32.

203 Clément, C., and Kristeva, J., *The Feminine and the Sacred,* p. 1.

204 Ibid.

205 Ibid., p. 24.

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208 Ibid., p. 139.

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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

'THIS IS WHERE MY HEAD BEGINS': THINGS, TRAUMA AND FEMININE PROXIMITIES[1]

Anne Mulhall[*]

"Something comes to pass which does not belong as one's own to the one or to the other. Something arrives which did not exist and that the bringing together of two worlds produces. What in this way occurs gives itself to each one inasmuch as he, or she, wants to welcome it, and to secure its memory. Not in order to keep it as a thing but as the mysterious legacy of an encounter which it is important to remember without simply appropriating it."

Luce Irigaray, *The Way of Love*, p. 153.

As Lisa Baraitser notes, "From a psychoanalytic perspective it seems strange and slightly perverse to make a distinction between material objects and embodied subjects" (Baraitser, p. 130). The object, even when it appears to aggregate from a material thing rather than a person, ineluctably slides back into the originary object, the maternal object, which the material thing covers over, "holds", preserves. Baraitser, in her phenomenology of motherhood, is interested in articulating a relationship with the thing that approaches something like Jane Bennett's "agentic assemblage" (Bennett, p. 21) and the *force* within the object that emplaces it as an actant in symbiosis with other actants, both human and non-human. There must be, Baraiter believes, "elements of the external world that escape our projective impulses, that resist internalisation, that remain intact despite our need to relate them in fantasy as part of our internal world" (Baraitser, p. 133). Christopher Bollas has likewise expressed a desire –very different to Baraitser's enquiry into maternal objects– to attend to the "thing-ness" of material objects, that in the object that resists a purely substitutive function but that, for Bollas, enables thought itself. He attempts to distinguish the "evocative processional potential" of the object in its "integrity" and "thing-ness" (Bollas, p. 79) from the maternal transformational object (although as a kind of reverie

in the material world, it unavoidably evokes just this) and the "nostalgic evocative object" (p. 80), instead extending Winnicott's transitional object "to argue that our encounter, engagement with, and sometimes our employment of, actual things *is* a way of thinking" (92), the effect of our everyday perambulatory free associating among the material objects we encounter on our capacity to think in a way that is distinct from "cognitive thought" (p. 93). The difference that embodied difference makes in relation to the kinds of objects that we encounter, objects whose specificity and integrity Bollas argues have an effect on our psychic constitution, is elided in this analysis. While there can be, for psychoanalysis, no absolute distinction between our experience of material reality and our "mental life", yet the direction of movement in this instance is from out-side to in-side: "the source of that psychic moment will be from the real and will carry the weight of the real with it *down* into the unconscious" (p. 84). The precise quality of such perambulation is, however, effected by our ability to move *freely* among objects and, as Iris Marion Young elaborates in her phenomenology of female embodiment, the way in which the woman is *positioned in* space. The ease of movement that Bollas locates as one prerequisite for a plenitude of thought is, for many, constrained and restricted in particular ways that are inextricable from their situation within space, gender being, of course, one such qualifying structure that likewise structures the material reality that the subject takes as the ground of his perambulatory reverie. So, he notes of Emily Dickinson that her confinement to the space of the home had an impact on what he interprets as the degeneration of her capacity for thought; poetic form "decomposed in her intelligent hands as she lost the holding force of linear thinking and, as Helen Vendler illustrates, she moved around in increasingly crazed circles" (p. 84).

"I didn't realise for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman" (Gilman, p. 1140). Written in the late nineteenth century, 'The Yellow Wallpaper' is the interior monologue of a woman confined, ostensibly to 'cure' her madness, to her bedroom-prison in the uppermost reaches of her husband's house. Thus imprisoned, she becomes increasingly obsessed by the wallpaper lining the room: by its confounding pattern, and by the women, indistinct yet perceptible, trapped beneath the pattern

which itself seems to hold them caged beneath the wallpaper, stuck so close to the walls that it seems impossible to find any rending purchase. In the end, having finally torn the paper from the walls, it is herself that she frees from incarceration beneath the "sub-pattern" : "I've got out at last… And I've pulled off most of the paper, so you can't put me back!" (Gilman, p. 1144). The story speaks to the structural positioning of the woman within material and psychic space. Responding to Merleau-Ponty's phenomenology of embodiment, Young shows how women's "immanence" emerges from the specificities of this positioning. For Merleau-Ponty, space is constituted as such by the presence of the embodied subject. As with Bollas' perambulatory reverie among objects, this generative capability of the embodied subject assumes the affordance of free movement. However, such fluid motility is impeded, Young argues, by the woman's experience of herself as *thing* as well as *subject*. In the "modalities of feminine spatiality" (p. 40) that she elaborates, this expresses itself in the "inhibition" (p. 41) of the woman's constitutive relation to space. "Feminine existence lives space as *enclosed* or confining, as having a *dual* structure, and the woman experiences herself as *positioned* in space" (Young, p. 40). To go further: she is positioned in space, and yet that positioning is ascribed to her as a quality intrinsic to her nature as woman. One mechanism for such attribution is suggested by Sara Ahmed's extension of Heidegger's apprehension of the object-in-itself, which becomes perceptible when the object fails to do the work that it is intended for. As she explains, the failure of the object is in fact "the failure of the object to extend a body"; its "failure" is "not a property of an object", but it has repercussions for the object insofar as the "experience of this 'non-extension' might then lead to 'the object' *being attributed* with properties, qualities and values. … If this table does not work for me, I would 'turn toward' it a different way. I might then attribute my failure to write to the table, such that it becomes the cause of the failure" (Ahmed pp. 49–50).

This attribution of blame for the subject's inability to extend itself to the object that thereby becomes the "bad object" (Ahmed, p. 50) resonates with Bracha L. Ettinger's critique of the "mother-monster ready-made", the mother of primal phantasy–the *"originary not-enough mother', 'the abandoning mother', 'the devouring mother'"* (Ettinger, 2006a,

p. 106)–a "ready-to-hand" figure, we might say, that psychoanalytic theory and practice has, for Ettinger, perpetuated in its failure to recognize the *primal* nature of these phantasies of maternal not-enoughness, attributing them instead to the "real" mother, the "mother-monster readymade". Making a similar point, Jacqueline Rose has written of her unease with the tendency in the "British School" – the work of Christopher Bollas after Winnicott in particular – to "reassert early environment against fantasy, what is done to the infant against what the infant or patient projects on to her world" (Rose, p. 153). For Ettinger, this "disrealization caused maternity, feminine sexuality and most of all the daughter/mother relation a catastrophic damage"; the failure to recognize these primal phantasies "destroys mainly the mother/daughter relationship since it systematically rechannels hate toward the mother and destroys the daughter's desire for identification with the parent of her own sex" (107). This situation is in stark contrast to that of the father, where psychoanalysis has long recognized the distinction between the primal father of phantasy (*"paternal seduction"*) and the real father. This recognition of the primal father and "disrealization" of the primal mother comes at the cost of the maternal-feminine; "primal phantasies that organize male sexuality and paternal authority were more easily recognized, causing benefit to the symbolic organization of the subject according to parameters of maleness and masculinity. It is the primality of the not less prevalent phantasies, that tortured mainly daughters *vis-á-vis their mothers*, that was disrecognized" (107). In Ettinger's reading of Freud's 'The Uncanny', repression itself inevitably causes anxiety to "stick" to what is repressed, so that when what is repressed returns, the anxiety that is intrinsic to the structure of repression itself reemerges. The "mother-monster readymade" is the figure to whom these anxieties without a cause are then attributed. So Ettinger argues that "Devouring and abandonment were mistakenly recognized by Freud as phenomena that are *caused by something* (rather than as primal). With Winnicott and Kohut (to mention just a few) these phenomena are already *explained* by *real* maternal failures, while in fact, being primal phantasies, they arise in the psyche and re-arise in transferential relationships in order to organize and give meaning to pain and anxiety brought about by human existence itself" (108).

In this essay, I want to explore this abjection and objectification of the maternal-feminine, a mortification that results from this attribution of qualities to the woman and mother that are misrecognised as intrinsic to her rather than as the effects of her positioning within material and psychic spaces. I am especially drawn to the interrelationship between the maternal-feminine and domestic space, most particularly the objects that populate and "clothe" that space. The novels and non-fiction writing of the Irish writer Anne Enright involve a serious engagement with such subject-object traversals, seeking to unfold not only the immobilization of the woman within the home – a position with specific juridical weight in the Irish case – but also the way in which Enright elucidates a spectral feminine stratum, one that resonates with Ettinger's matrixial stratum, through the revelation and enigmatic articulation of a coinhabitation that is trangenerational and that undoes subject/object relations, while also registering the trauma of occlusion and non-recognition that Ettinger's work so comprehensively and enigmatically brings to our notice. As such, the transitivities between the 'theoretical' and the literary might point toward that which eludes conventional signification and representation, a maternal-feminine that survives its occlusion within a dominant phallic mode of seeing and being.

During her memoir of her pregnancy with her two children and their first two years of life, Enright describes what she thinks may be her first memory. She begins: "My earliest memory is of a pot stand. It is set into a corner with a cupboard on one side and, on the other, a shallow step. This is where my head begins. The step leads to another room, and far on the other side of the room, there is a white-haired woman sitting on a chair" (Enright 2005, p. 65). With her mother, Enright reconstructs the scene: the woman is her grandmother, and the pot stand was in her house by the sea, where the infant Enright stayed the first time her mother left her to bring her older brother to casualty with a broken leg. The thing – here, the pot stand – marks the severance of mother and child; it is where the narrator's "head begins", the separation from the mother that has engraved the material object and its surrounding scene as a screen memory. The object both obscures the originary event and is yet the object through which that event is preserved and made partially accessible to re-emergence and reimagining. It is, in a sense, the

material object that enables the resonance within Enright of the origi-
nary separation from the mother into partial awareness. The pot stand
is itself the "holder" of a "container," and Enright dimly apprehends
two pots positioned on its shelves. The structural contiguity of these
material objects with the mother's function as holder and container
of the child makes this a particularly resonant image for the trauma of
separation. The maternal function of containment is one that Enright
returns to frequently in her work; it is explicitly described elsewhere in
Making Babies, when she wryly connects this function of the mother
to the woman as "old bag" – that "'Mother' thing… The container (the
old bag, my dear, the old bag)" (2005, 57).[2] Steven Connor alights on
the bag as one of the "magical things" whose intricacies he unfolds in
Paraphrenalia.[3] A magical thing is "more than a mere thing. We can do
whatever we like to things, but magical things are things that we allow
and expect to do things back to us" (Connor, p. 4). Moreover, some
things "interrupt" our sense of being in the carried forward by a time
imagined as processional and throw us back, or afford a re-emergence
of the past in the present: "such things inhabit space, but are a kind of
temporizing with it. … things link us to our losses"; things can "haunt"
us (p. 4). *Bags* are a particularly significant sort of thing for Connor,
who connects this significance, of course, to parts of the mother's body – to
the mother's breasts and to our experience of the womb; we are "carried,
like bags, for long enough to come to know this intermediate condi-
tion ["living on the inside of another body"] intimately, and never to
be able to forget it" (p. 16). Our attachment to bags resonates with the
mother as "holding" environment: "holding things together, holding
things up, and being ourselves held and held up, are so important to
us" (p. 16). Enright's narrative of this first memory travels forward to her
daughter in the present: "At nine months, the baby puts her head into a
pot and says, Aaah Aaah Aaah. She says it very gently and listens to the
echo. She has discovered this all by herself" (Enright 2005, p. 65). The
pot here may signify the "passing on" of this holding function between
generations of women; an ambivalent inheritance, "fixing" the woman
and mother within her functionality as object for use by the subject in
the manner that Connor's reverie on the bag as substitute for the inter-
nalized maternal part-objects nostalgically describes. However, in the

transitivity in Enright's account something else is suggested that is other, I think, than this intergenerational transmission of the maternal role. This transitivity is in part described by the temporal movement of the narrative and the transitivity between and within subject-positions that accompanies this, as the account weaves between past, present and future, between Enright as infant, and her own infant daughter, between herself as mother, her own mother, and her grandmother. Although the material object – here, the pot stand – marks the beginning of the end of the dyad, from an Oedipal perspective, it is involved with a mode of connectedness as well as separation that persists despite the severance from the mother, an umbilical transconnectedness, after Luce Irigaray, that Enright intuits here in the transitivity between grandmother, mother, daughter and the objects of domestic space (Irigaray 1993, p. 14). It is the transitivity of the material object here, in particular, that suggests a reaching toward something like Ettinger's matrixial borderspace, as an interval in the subject-object distinctions in Enright's narrative brings fleetingly into apprehension a submerged level of being wherein "traces" are shared between partial subjects and partial objects that transconnect beyond and before any phallic substitutive function.

Is there a connection here to what Iris Marion Young has called "the temporality of preservation", a mode of temporality that may suggest an association with this spectral feminine (Young p. 143)? While Young locates the preservative in "time and history," does this aspect of "dwelling" also intimate something of the traversal between the transsubjects and transjects that Ettinger apprehends as matrixial (p. 141)? Following Irigaray, Young retrieves the "preservative" as what is set aside in Heidegger's adumbration of "building" and "dwelling" – as she says, "a curious abandonment" (Young, p. 125). These preservative rhythms are described by Young in terms of transgenerational connectivity and they find their pulse in the relations between bodies and things, a process that Young describes as "sedimentation": things become sedimented with meanings that accrete to the object through time, and "things and their arrangement bear witness to the sedimentation of lives lived" in the home (p. 140). She continues: "The history embodied in the meaningful things of the home is often intergenerational. Traditionally women are the primary preservers of family as well as individual histories. Women

trace the family line and keep safe the trinkets, china cups, jewelry, pins, and photos of the departed ancestors" (p. 141). As Susan Pollock says of her grandmother's rolling pin in Sherry Turkle's collection *Evocative Objects*, "the evocative object is transitional in the fullest sense of the word – it can bring together generations, anchor memory and feeling, and evoke attachments that have been long forgotten" (Turkle, p. 230). Is there something else here, however, something that elides the fixity suggested by "sedimentation", evocative objects and transitional objects?

In 'Time', Enright wonders what object her daughter might dimly retain from the first time she left her – again, with her own mother, who she imagines from her baby's perspective as a spectral "someone", implying a continuity with Enright's own memory of her grandmother as an indistinct white-haired woman. She hopes that her daughter will remember the carpet in her parents' house, the carpet Enright remembers from her own childhood. The carpet functions as one of Young's sedimented objects, those objects that are both themselves preservative and that resonate with the preservative aspect of dwelling associated with women and the feminine. It is also an evocative object such as Turkle describes: it is the container of memory and of transgenerational trans-connection. But does this transitive quality have further resonances with something more difficult to articulate; is there in this infinite pulse of connection and separation between mother and daughter and between generations something of the matrixial where the object becomes transject? The preservative object of the cot – the layers of paint accumulated on its chipped surface the material manifestation of its 'sedimented' and transgenerational force–becomes in Enright's account both expressive of the relations between the oedipal subjects of mother, father, and child while at the same time this transitive, transsubjective quality that enigmatically and temporarily emerges and then fades comes into fleeting apprehension in and through the encounter between something submerged yet present 'beneath' both the subject and the object:

"The baby sleeps in my cot now – the one my father made over forty years ago with some half-inch dowel … I sat beside it one night, feeding her, and I tried to remember what it was like to be inside: the view between the bars and the ripped wallpaper on the wall. Someone, over the years, had painted it a nursery blue, but I remembered a green colour, I could almost recall chewing

the cross bar at the top. … I saw, under a chip in the blue paint, the very green I ate as a child. *A strong and distant emotion washed briefly over me and was gone.*" (Enright 2005, pp. 69–70; my italics)

The house in which you grow up is, to use Sara Ahmed's phrase, a "sticky object" (Ahmed 2003, pp. 44–46). The first home leaves its imprint on me, shapes me; and I likewise shape that house in specific ways, leave my mark upon it. Home is traumatic as well as generative, carceral as well as sustaining. A romanticising nostalgia for the home has incarcerating and impeding effects for the woman whose function it is to provide its ground, as Irigaray has demonstrated. For instance, Bachelard says of the house: "Without it, man would be a dispersed being … It is body and soul. It is the human being's first world. Before he is 'cast into the world' … man is laid in the cradle of the house" (Bachelard, p. 7). The nurturing protection and imaginative sustenance that the house *ideally* provides for its inhabitants are described by Bachelard as its "maternal features" (p. 7). The association between woman and home is underlined by the aspects of care and preservation: "housewifely care weaves the ties that unite a very ancient past to the new epoch", and such care builds the house "from the inside … we become conscious of a house that is built by women, since men only know how to build a house from the outside" (p. 68). Valuable as Bachelard's "topoanalysis" is, the house is not the "first cosmos" as he describes it, and is not originary of the nurture, protection, containment and creativity that he ascribes to it in his exploration (p. 68). In evoking such feelings and in enabling poetic reverie, the house reanimates the memory of the maternal body, a reanimation that resonates with the house's structural contiguity with that body. There is a sense in which Bachelard's topoanalysis, while gesturing toward the mother, again in his nostalgic longing fixes her as the ground of dwelling, simultaneously displaces her and in particular the transsubjective relation between the becoming-infant and the mother-to-be that the house evokes, reinscribing these positions as subject/object, positing the house as origin and source in place of what Ettinger describes as the matrixial borderspace, a space that has its origins in the transconnectivity of co-emergence in the womb that persists as a distinct, non-oedipal psychic structure. Irigaray has, of course, articulated the grounds of Heidegger's "dwelling", which is for him man's way of

being in the world. Through building, man reveals this prior ground of dwelling: "The bridge *gathers* the earth as landscape around the stream. …the bridge does not first come to a location to stand in it: rather, a location comes into existence only by virtue of the bridge" (Heidegger, pp. 331–2). For Irigaray, "Dasein founds its being-in-the-world" on "a *constitutive* oblivion", the "forgetting" of the mother, and this amnesic dwelling thus positions the maternal-feminine as "void" (Faulkner, p. 131). "Built on the void, the bridge joined two banks that, prior to its construction, were not: the bridge made the two banks. And further: the bridge, a solidly established passageway, joins two voids that, prior to its construction, were not: the bridge made the void" (Irigaray, *The Forgetting of Air*, qtd in Faulkner, p. 129). For Irigaray, then, Heidegger's dwelling is built over the void that woman's dereliction opens up. As Young pithily summarises, the woman's role "is to be the home by being at home" so that the home that displaces and substitutes for the mother, is, like the dwelling-place of language, founded on the void where the relation to the mother once was and is impelled by a chronic nostalgic urge to recoup this loss by assigning woman "to be place without occupying place" and by building for man a new home in language (Young, p. 129). Young describes woman thus *positioned in* space and woman becoming thing in terms of her function as mirror for man's speculation: "Through projecting outward he makes objective works where he can see himself reflected. In this objectifying self-reflection woman serves as material both on which to stand and out of which to build, and women likewise serve as a primary object for reflecting himself, his mirror' (Young, p. 128). 'Home' becomes for woman not a facilitative space, but her crypt, the place of her entombment.

The home in Enright wears the dual aspects that feminist phenomenology suggests: the house is protective, nurturing containment; the house is carceral, toxic entombment. In *The Gathering*, we witness the narrator Veronica's deep mourning for her brother, who has committed suicide having emigrated to England, having become increasingly estranged from his family, on the downward spiral of chronic alcoholism and the doss house. Her narrative is, however, focused on the trauma of sexual abuse that has led to Liam's pitiable and lonely death; this trauma is the terrible "gap" at the centre of the novel, for most of the narrative

pointed toward through allusion, metaphor, metonymy, hallucination, slippage – those gaps in language that bespeak the unrepresentable – a trauma that her brother, and possibly herself, and, it is hinted, generations of her family have suffered. The houses that Veronica and Liam lived in as children are intimately, inextricably involved in this trauma and in its 'passing on' and persistence across generations – the parents' house, the grandmother's house persist within Veronica, lending her a particular psychic shape. These houses are suffused with animism: the family home grows as a living thing as the family sprawls outward, and the narrator describes it as haunted by the ghosts of the children she and her siblings once were. Not only are the houses haunted by these ghosts; Veronica is herself, importantly, haunted by these houses, too. These domestic spaces – the houses that 'gather' the family, to limn Heidegger's bridge that makes the void–are themselves crypts of the transgenerational trauma of abuse, not static objects but rather vitally implicated with the transgenerational phantomatic preservation and passing on of trauma. Does this traumatic coinhabitation suggest a connection, a bridge, between Ahmed's phenomenological reorientations, whereby she reanimates the mutually shaping interplay between objects and bodies that coinhabit space, and Griselda Pollock's exposition of the Lacanian Thing, that shapeless yet shaping void? For Ahmed, "Bodies as well as objects take shape through being orientated toward each other, an orientation that may be experienced as the co-inhabitation or sharing of space. … Bodies are hence shaped by contact with objects and with others, with "what" is near enough to be reached. Bodies may even take shape through such contact, or take the shape of that contact" (Ahmed, p. 54). Filtering this through Enright's enigmatic exploration of the mutual shaping of the house, no longer quite an object but neither quite a subject, and the bodies that inhabit it, no longer quite present but yet shaping in their absence, bespeaks the enigmatic absence/presence of trauma itself. Pollock explicates:

"the Thing, *la Chose*, which is the affectively, corpo-real and for which the psychic object creates but a shaping within which the Thing's unsignifiableness, nonetheless presses, acting like the apparent void inside a vase that, in effect, determines the shape the vase takes for us to see and hold: does the vase hold nothing, or does that no-Thing press the vase/object into its perceptible

shape, on the other side of the Real revealing to us both the psychic shaping and the unsignified or unimaged ghost: the Thing which none the less donates something important to what we then work with psychically in the object?" (Pollock, p. 42).

In the traumatic currents relaying between the subject and the object that "holds" them, between the family and the house, as perhaps the most symbolically freighted of what Ahmed calls "kinship objects" that 'gather' (Ahmed, p. 81) – and therefore in a sense give shape to while being shaped by – the family, where is this governing Thing that is no-Thing to be located? For Nicolas Abraham and Maria Torok, in their analysis of transgenerational trauma, the crypt is the no-place that 'hides' or houses this no-Thing. Gabriel Schwab expands: "The crypt is a melancholic, funereal architectonic in inner space, built after traumatic loss [which] needs to be silenced and cut off from the world. The crypt contains the secrets and silences formed in trauma … entombed and consigned to internal silence by the sufferers" (Schwab, 45). This crypt finds expression in those 'gaps' that disarticulate language and symbolic representation – a "cryptonomy" concealed within the "house" of (phallic) language to which I will shortly return. Such trauma does not remain entombed within the bachelor subject, but can be both collective and transitive: the "secret" is communicated beneath and within speech and representation, between generations, becoming a phantom whose origin is not within 'me' but that haunts me nonetheless. For Bracha Ettinger, the transitivity of trauma as described by Abraham and Torok reveals something that has somehow escaped full recognition: that is, that trauma is thus shared, not as a sealed-off tomb that passes from subject to subject, but on a sub- and trans-subjective level: at this matrixial level, trauma–its traces, its residues, its phantoms–is "carried" between partial subjects, and thus Ettinger proposes *metramorphosis* as the capacity that enables the passage of 'crypts' between subjects on the transsubjective level of the matrixial borderspace, a psychic capacity first inscribed in the transmissions between the partial subjects of mother-to-be and becoming-infant before originary repression and castration. Ettinger describes the process:

"A crypt, when transmissible in the matrixial borderspace, is a lacuna that corresponds to an unsymbolized event belonging to someone else. Thus we

can conceive of a chain of transmissions, where the traumatic Thing inside my other's other is aching inside me, and where a forsaken Event that took place between 'my' unknown others struggles for recognition through me and with me." (2006, p. 166).

The representation of the house as a kind of body that must be gutted and eviscerated, exorcised of its psychic ghosts through the evacuation of the things that clothe it, recurs in Enright's fiction, and it is here too in *The Gathering*. If it is true that, as Bachelard has it, each one of us is inhabited by the "oneiric house", the "house of dream-memory", then it is her grandmother Ada's house, rather than her mother's, that forms the "crypt of the house we were born in" for Veronica (Bachelard, p. 15). Toward the end of the novel, Veronica fantasises about buying her grandmother's old house so that she can strip it down, gut it, unmake the scene of a trauma deepened by generations of wounds that have never been spoken:

"I am standing in Ada's front room, pulling up a corner of the wallpaper, talking to some nice architect about gutting the place […] while telling him to rip out the yellow ceiling and the clammy walls; to knock down the doorway to the front room, but save the Belfast sink in the little kitchen […] I will ask him to get the place cleaned out with something really strong, I don't want a woman with a mop, I will say, I want a team of men in boiler suits with tanks on their backs and those high-pressure steel rods" (Enright 2007, p. 238).

The only object that Veronica wants to preserve from Ada's house is the Belfast sink: this is the place, she has told us earlier, where her *imagination* began, and continues to begin. It also retains its specific integrity here as a thing that cleans – in a full empathy with Veronica's need to cleanse. The object mediates transconnection in the feminine, not solely ascribable to the sink's association with domestic work, although that association is part of what is transmitted, not alone in its "preservative" function but also in the structuring trauma that is 'passed down' the female line in the phallic inscription of the female subject that the woman at the sink evokes. Like the pot holder that marks the place where Enright's "head begins" in 'Time', so here the Belfast sink is where her imagination begins: both beginnings are also endings, separations, signifiers of originary trauma, but the transitivity again between not-quite-object and not-quite-subjects manifests another and specifically

feminine stratum of exchange, an ethical relation that Veronica intuitively wishes to preserve.

The toxic and generative capabilities of domestic objects and spaces are recurring motifs in Enright's work and this toxicity is often countered by the focalising protagonist's evisceration of such spaces and the things that give these spaces and the gendered subjectivities they co-constitute their shape. *The Wig My Father Wore, What Are You Like?* and *The Gathering* all feature climactic moments in which female protagonists tear the insides of the house apart, or fantasise about doing so, impelled by a suffocated desperation toward necessary acts of unmaking and remaking. Torn wallpaper, and the shape of the gap it leaves behind, likewise recur in Enright's fiction, a recurrence that recalls the yellow wallpaper of Charlotte Gilman Perkins' short story.[4] Talking elsewhere about the 'Yellow Eyes' chapter in *The Wig My Father Wore*, where Grace eviscerates her sitting room, Enright describes it as "a menstrual image." She explains: "Well, it's all buried under the wallpaper. We are living in it; it's in bits, it's half-mad, the wallpaper and all the historical bits and scraps which are all real things. That's a menstrual image – we have to rip at the lining of this for something new to happen" (Moloney, p. 64). In *The Wig My Father Wore*, Grace first tentatively pulls off a tongue of wallpaper that has come loose, and then with an increasingly frenetic urgency rips off its sedimented layers, down to the newspapers that line the walls, and finally gouging through to the "plaster underneath" which, anticipating the plaster revealed beneath the torn wallpaper in *Making Babies,* is "an old-fashioned pink" (Enright 1995, p. 86). In her analysis of this section of the novel, Patricia Coughlan draws out the historical and sociological significance of these layers of uncovered history:

The previously confessional nature of Ireland makes its presence felt … in the snatches of text from the 1930s and earlier which she finds when she strips the wallpaper in her house. [It is a] kind of anthology of Irish culture, especially in its devotional aspect, from the previous one hundred years … References to our Lady's protection of Franco's troops in the 1930s are jumbled together with a Theatre Royal 1939 playbill, a nostalgic emigrant's letter, and a recipe for 'Faggots'. (Coughlan)

Reproductive and menstrual images, images of an eviscerated female body that is "written over" by language, that language renders indeci-

pherable–but a body which, in its return, calls into question the given-
ness of the reality language orchestrates, become inseparable from the
space and 'skin' of the house here, suggesting the dwelling spaces of
both home and language that Irigaray unfolds in her analysis of Hei-
degger's dwelling that constitutes maternal origin as void and woman
as home who is thereby left homeless. The gaps, the menstrual shreds,
that Grace's eviscerations leave in the newspaper and the madness of
the textual palimpsest beneath the wallpaper render their conventional
cultural meanings and inscriptions as vertiginously jumbled and only
partially decipherable: "Sharp edged flakes of pink stick to the paper in
liquid shapes, blotting out words and phrases, or they fall of in scabs,
leaving the page pockmarked with meaning, or a piece shreds as I pull it
off, leaving a central tongue stuck to the wall" (Enright 1995, pp. 86–7).

The breaching of the walls of the homely dwelling place by a kind of
unhomely feminine writing are recalled by Jacqueline Rose during her
critique of Christopher Bollas' "fantasies of the mother" (Rose p. 156).
Writing about H.D.'s narrative of her experiences as Freud's analysand,
Rose alludes to H.D.'s visions in her hotel room while on holiday in
Corfu – a pivotal moment for her as a poet. H.D. describes her "pictures
on the wall" as hieroglyphs, like the pictographic writing of the dream
and the unconscious. Freud sees in what H.D. calls the "writing on the
wall" "a desire for union with the mother", interpreted not as the work-
ings of inspiration but as a disturbing symptom (Rose, p. 154). Freud's
discomfort, Rose observes, the "moment of danger", is "the point where
the boundaries of consciousness are transgressed, where the limits be-
tween inside and outside, between a subject and a world of objects that
surround her, breaks down" (p. 154). For Freud, then, this blurring of
the threshold between "me" and "not-me" evokes an uncanny return of
what has been repressed, the relation to the mother. What might hap-
pen, Ettinger asks, what might be apprehendable and recognised, if this
"intrapsychic remnant of the body" that so disturbs Freud here were
acknowledged as revealing "a transferential unconscious field stretched
between several individuals unknown to each other?" What is perceived
as a dangerous breach of threshold between 'me' and 'not me' would
instead be shown to belong to an entirely other order of psychic co-
inhabitation:

271

"Such a transgression of the celibate boundaries would disclose what I call a *matrixial aesthetic borderspace*, where rhythms of interval capture and trace co-engendering with/by the stranger. … In matrixial transferential relations, several I(s) and uncognized *non-I*(s) are interlaced, beyond space and time, in matrixial space and time, together opening repeatedly the wounds of nomadic places, and working-through to re-in/di-fuse the celibate place" (Ettinger 2006, p. 158).

For Abraham and Torok, "cryptographic speech" manifests the traces of trauma in language: a "psychic aphasia" (Rand qtd in Schwab p. 54) whose "haunted language" (Schwab p. 54) disarticulates conventional signification and the speaking subject. Cryptographic speech, like the crypt itself, can be transgenerational, and in "extreme cases, secreted "phantom words" can become the carriers of another's story" (Schwab pp. 54–5). Ettinger's elaboration of *metramorphosis* and its manifestation and working-through in the *transcryptum* of art-working significantly reconfigure our understanding of this transmission of trauma. The crypt that travels across the boundaries of "bachelor" subjects

"can be transmitted from one subject to another by metramorphosis, because a capacity and an occasion for this kind of transmission, co-affectivity, co-acting, co-making already occurred in the archaic relations between each becoming-subject and the m/Other. Metramorphosis turns the subject's boundaries into thresholds, and co-affectivity turns the borderlines between subjects in distance-in-proximity and between subject and object, into a shareable borderspace" (Ettinger 2006, p. 166, and qtd in Pollock pp. 49–50).

The potential for representational systems to act as a metramorphic "transport station" of a shareable trauma whose traces are transmitted in the matrixial rather than phallic stratum unfolds what would otherwise be the "madness", the "psychic aphasia", of the three generations of women whose enigmatic transconnectedness is at the core of Enright's second novel, *What Are You Like?* In this novel the sacrificial mother Anna speaks from the grave. She is literally the sacrificial mother: during her pregnancy, she is diagnosed with a brain tumour, and in accordance with the law of the theocratic state she is denied medical treatment so that the lives of her daughters-to-be may be preserved. She bleeds to death while giving birth to her daughters, and her husband Berts makes the decision to keep one daughter, Maria, giving his other

daughter Rose up for adoption. The mutilation of the relation between mother and daughter within a phallic economy that both Irigaray and Ettinger have so powerfully elaborated in their work is shown in this all too recognisable material way, demonstrating the inseparability of the psychic dereliction of both mother and daughter within an Oedipal teleology from the transformation of the female subject to a fleshly object whose primary value is in reproducing the nation and being made to carry the burden of the murderous consequences of an iconography of maternity as coerced sacrifice of the mother for the other. Despite this traumatic severance, and despite the fact that Anna and her daughters are unknown to each other – and that Rose, named as such by her adoptive parents, does not know her birth family or the circumstances of her abandonment by her father – each of these women carry traces of their transconnectedness, a transconnection that is both traumatic, traumatized, and generative. This transitivity expresses itself as, precisely, a kind of aphasia – a disruption in expression and in the relation between the woman and objects, particularly objects of domestic space. Phantomatic words ghost the narrative and bespeak both severance and jointness; "Rose"- the name given to Anna's abandoned daughter and thus the embodied "sign" of the traumatic wound to the matrixial enacted by phallic repression and matricide – becomes a signifier that haunts both Anna and Maria. Staying in her grandmother's house–where she is expected to do the work for which she is, as woman-object, intended and attend to her male relatives, emphasising the connection between her severance from her sister and the ideology of compulsory domesticity that was one of the founding principles of the Irish state–Maria sees roses everywhere, beginning with the unexpected contiguity of the "rose" with the animal-turned-object for consumption by the subject and then moving through conjunctions between roses and domestic things: "The blood of the joint was salty-sweet and pink, the same colour as the roses on her grandmother's delph. There were roses on the cloth as well as roses on the wallpaper and modern roses blocked out in triangular petals on the new plastic breadboard" (Enright 2000, p. 48). When she speaks from the grave, Anna's narrative likewise carries the traces of the daughter she has never known; her trauma manifests as a rupture between word and thing that, from a conventional perspective,

signals aphasia but that, "looking awry", reveals the actual 'gap' between language and the objects it fixes in place, the illusion of the coincidence of language and the world that is the necessary fiction underwriting the speaking, "gathering" subject: "I wrote words down and I buried them in the garden, the names of flowers: wallflower, phlox, *peony rose, dog rose, tea rose*. A twist of baking soda, sugar, a wick, two wicks, a bar of soap cut down the middle so it leaves itself on the knife" (p. 247, my emphasis). The last list of household objects manifests Anna's connection to her own mother, likewise "afflicted" by a kind of aphasia whereby she constructs her own "language" through the objects of the kitchen in place of conventional language: "My mother's lists were things that she shifted around the kitchen; the tea cosy placed on the table for more tea, the lid of the bread bin propped open for flour … I would hold the list of things translated in my head as I ran down the road … a twist of baking soda, sugar, a wick, two wicks, a bar of soap cut down the middle so it leaves itself on the knife" (p. 234.) So, the aphasia that is attributed at the beginning of the novel to Anna's brain tumour is revealed enigmatically throughout the narrative and here, more explicitly, as a disruption in phallic language that is transgenerational and feminine. This "psychic aphasia" is also transitive between the dead mother and the unknown daughter Rose; during her pregnancy Anna manifests "symptoms" that Berts attributes to the mysterious hormonal configuration of the woman and that come to be retrospectively attributed to a more sinister disturbance in her brain's functioning but that, read as metramorphosis, reveal the proximity-in-distance of the matrixial web: she drinks "out of the hot tap" and for her the "sound of a tap dripping smelt of roses" (p. 6), while later we are told of Rose that 'When she opened her mouth, the wrong words hopped out of it. Everything she tried to do came out backwards. *She drank from the hot tap*" (pp. 153–4, my emphasis).[5] In this novel, to recall Ahmed, both women and things fail to do the work that they are intended for. This "failure", however, is the very idiom of a newly configured feminine proximity: a proximity that neither elides trauma nor deposits it to the account of the other, but that instead bespeaks the generative beyond the boundaries of the bachelor subject, a generative ethics of proximity that Ettinger likewise ascribes to the artwork as transcryptum: "In art, repetitions in anam-

nesic working-through do not reestablish the lost object. Rather, they make present the unpresentable *Thing*, crypted in the artwork's unconscious, that keeps returning because its debt can never be liquidated' (Ettinger 2006, p. 158).

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2 I discuss the significance of 'bags' and their connection to the umbilical at greater length in '"Now the blood is in the room": the spectral feminine in the work of Anne Enright', *Anne Enright*, eds. Claire Bracken and Susan Cahill (Dublin: Irish Academic Press, 2011).
3 Thanks to Michael O'Rourke whose work introduced me to Connor's book.
4 Thanks to Luz Mar Gonzalez Arias for pointing out the significance of 'The Yellow Wallpaper' for a reading of this aspect of Enright's novel.
5 See my article '"Now the blood is in the room": the spectral feminine in the work of Anne Enright' for a more thorough discussion of crypt, transcryptum, and the manifestation of trauma in representation in this and other of Enright's works.

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Bracha L. Ettinger: *Water-Dream Artistbook* (Notebook, 25x25 cm), detail, 2011

ABSTRACTS

Bracha L. Ettinger
Diotime et le transfert matrixiel:
L'événement-rencontre psychanalytique comme prégnance dans le Beau
(2007)

In this analysis of the Platonian Diotima, I show how the awakening of the *feminine-(pre)maternal matrixial Eros*, this desire of *co-emergence* that works between individuals by *borderlinking* (*bordureliance, reliance-bord*) in a psychic *pregnance* is shared in Beauty in a way more transmissive than Platon suggests. A matrixial transferential *borderspace* (*espace-bord*) produces fragile and creative *trans-subjective differentiation-in-jointness*. The awakening of the feminine-matrixial Eros for borderlinking-in-differentiation as shareable birthing in beauty produces a fragile, creative and dangerous state of fragile exposure.

The matrixial difference relates, for every human being, first of all to the borderlinking to a female-woman-m/Other (*l'Autremère-femme-femelle*.) The matrixial difference for women is a woman-to-woman difference. The erotic antenna that connects and transmits traces exposes she who gives birth in Beauty, the artist in her encounters with her materials, as well as the psychoanalyst in transference relations, to a traumatic contact that will turn her into her other's intimate stranger, a Diotima. The ethics of matrixial subjectivization, where the I can not *not wit(h)ness* the other *(pas être-avec-l'autre-et-témoigner) in com-passion* and stands *in besidedness to the m/Othe (tenir dans l'à-côtéité avec l'Autremère)* is the *ethics of non-abandonment.*

The gesture of the artist creates from-with a proto-ethical aesthetical compassion. The desire of the artist for wit(h)nessing seals imprints of Matrixial Trauma and Matrixial Eros in the artwork as a new impregnated cluster created like a cloud from sparkles of traces of internal and external encounter-events, that produces transformations in earlier insights and opens the potential for new ones, for the artist and the viewer.

Gina Rae Foster
The Dissonant Resonance of Becomings:
Copoiesis and (Non-)Pulsed Time in Musical Proximities

Examining bodily proximities through music (and in particular, music as aesthetic sound) raises questions of bodies and proximities as becomings. Through the bodily proximities of performance, music reveals and conceals temporospatial becomings that are part of human co-emergence and divergence. Bracha L. Ettinger writes of *borderspacing*, *borderlinking*, and *borderswerving* in *copoiesis*, which might be read as one approach to an aesthetically ontological proximity. Gilles Deleuze explores *pulsed* and *non-pulsed* time in music as an extension of his and Felix Guattari's conceptions of *territorialization* and time as *Aion* and *Chronos*. In thinking through temporospatiality, matrixiality, and territorialization, Ettinger and Deleuze think through the aesthetics of bodily proximities, and in these proximities, the performance of music finds its own potentials for copoiesis through borderlinking and borderswerving, through territorialization and deterritorialization. The resonance of embedded and contained time with Chronos and Aion opens possibilities for musical co-performances and co-emergences that not only may but will differ in each nearing and distancing of shared performance/hearing, even when recorded versions are repeated. Perceptions gained through hearing might then be considered subject to the velocities of becoming.

Julia Hölzl
In/Possible Relation:
Being, Time, Death

Touching upon death, time, and being, the aim of this essay is to open in/possibilities of relation. In/possibility: a possibility/not. Closeness and distance at the same time, it designates the possibility yet to be/come, the only form of possibility possible.

Being, death, and time: they are always already (as) else-where, and it is in such elsewhere that the here of relation can be touched, from where relation must be thought. There is no presence for relation; presence, as relation itself, is a(s) distance.

It might be, then, the in/possibility of relation that allows for proximity–always already anticipating some body else, its presence presents itself with,in the very absence it pretends to present: For there to be relation, relation must remain outside relation.

Such relation is to remain different, is to remain a(s) different relation, a(s) relation of difference and in difference. Neither one nor the other, but the Other, always.

Relation must, therefore, bear its impass(e)ability: The ability to bear the in/possibility of its impasse, that is.

Roula Haj-Ismail
The impossibility of being self/other

My aim in this paper is to try and understand the fundamental role of the body: in the formation of *'who we are'*, and how *'we can know'*. Both Maurice Merleau-Ponty and Emmanuel Levinas elucidate these two inquiries in terms of the primacy of the body. I seek examples within artistic production, pedagogical instruction and political action where the body is ever-present both conceptually, and concretely. In these examples there lies the potential for bodily proximity and at the same time the impossibility of such a potentiality. This impossibility is due to ideology, and its ever-presence in everything that we are, and all that we do. The power of the work of Luce Irigaray lies in her stripping away of all that we are, in social/ideological terms, in order to reach a place of silence and breath. To begin at the beginning: So that the possibility of bodily proximity may be possible within this space in the age of breath.

Tadashi Ogawa
Global Philosophy from the Viewpoint of Living Flesh

In this article I would like to talk about my confrontation with European Philosophy. Philosophy is an international and common spiritual activity of human being. Although philosophy is originally from archaic Greece, there were at the same time great thinkers in India and China considering the relation of humans and the world, nature and the cosmos. Regarding methodology and terminology there were certainly great differences, but it is clear that at the level of questions, the matters about which they wondered—these were the same: the relation of Humans and Nature, Mankind and the Cosmos. My intention is to elucidate the possibility of Global Philosophy explicitly and to explicate the relation of Global Philosophy to the embodied existence of mankind. This discussion will be an attempt at a synthesis of two directions in philosophy: world philosophy as objective sense and existential philosophy as subjective sense, coming together through the viewpoint of the body-living flesh.

Wolfgang Schirmacher
Homo Generator in the Postmodern Discussion:
From a Conversation with Jean-François Lyotard

I first met the most important postmodern philosopher in 1991, when he accepted my invitation to hold a lecture at the New School for Social Research in New York. That both of us work primarily in phenomenology, and that Nietzsche and Heidegger strongly influenced our work, certainly contributed to a rapid deepening of our relationship. But more importantly, Lyotard was an extraordinarily genial and generous soul. Despite his immense workload of teaching duties all over the world and his numerous publications, he took the time for a conversation with a younger philosopher. The following excerpts are taken from a conversation held on April 22, 1992 at Yale University, where Lyotard spent a semester as the Henry Luce Scholar at the Whitney Humanities Center. The discussion took place in English, a foreign language for both of us, and Lyotard never got the opportunity to edit the transcript. Video and tape recordings were made, and Lyotard expressly authorized me to change the wording to ensure that our philosophical points would prevail over any inadequacies in the language we used in the discussion. It goes without saying that under these circumstances, I assume responsibility for the entire text.

Lenart Škof
Ethics of Breath: Towards New Ethical Spaces of Intersubjectivity

In this paper we try to establish a platform for an ethics of otherness – an ethics of breath. This is work in philosophy, oriented toward an ethics as a place for the future conversation of mild gestures – such as compassion, forbearance and care. First we deal with breath as an intercultural phenomenon. Different macrocosmic and microcosmic designations for wind/breath in the history of religions and philosophies are presented in order to inaugurate a common physico-anthropological phenomenon of life as a basis for the future ethics. T. Ogawa's elaboration on *qi* as ethical phenomenon and ancient Indian Vedic teachings on *prana* are in the foreground of our analyses. In the second part we deal with the epistemological analysis of breath in W. James's *Essays on Radical Empiricism*. We critically confront another pragmatist model (R. Shusterman) and show the potential of James's insights for the future ethics of breath. Finally, we connect the first and second parts in the concluding third part of the paper, which brings a dialog with Luce Irigaray and her philosophy of breath.

Stephen David Ross
Living with the animals…
In the fullness of our nonidentities…

A meditation on the fullness of being, understood as the nonidentity of bodies with themselves, beginning with animals and animality. Through readings of Nietzsche, Derrida, and Coetzee on animals, other possibilities of being human are explored, in terms of the nonidentity of every identity with itself. What it is to be human is other to itself, embodied, embedded, and entangled among other bodies, near and far, human, animal, and other. We do not know what bodies can do, as Spinoza said. We do not know who and what we are. Being is difficult, difficult to know, difficult to be. We live, we speak, we believe in the subjunctive, where the fullness of being meets the abundance of love.

Sigrid Hackenberg y Almansa
A Secret Life of the Hand

The secret of the hand lies in its mystical proclivity. Engulfing the properties of time, nature, and the divine, the hand presides alongside and beyond itself as a mere apparition encompassing infinite kingdoms, large and small, transparent and opaque. Its secret lies in its propensity for abundance and bareness, indistinctness and equivocality, enfolding nothing and everything, beyond, after, and without beginnings. We here propose a *metá physiká* "on the edge of the unconscious" that is neither religion nor its contrary, a *metá physiká* of reverie, in "journeys to the opposite limit" of knowing, in a passage of no return. A gesture of the hand as an instance where we may approach the sensuous in all its possible differences and resistances, ungathering that which we may fold upon nature, in a *metá physiká* that "resides in that transition and that passage" where the hand itself prefigures the crossing in an "exceptional" and "strange" fashion.

Anne Mulhall
'This is where my head begins': things, trauma and feminine proximities

The relation between the thing and the woman is one of the informing grounds of both psychoanalytic and phenomenological tradition, whether this preoccupation is acknowledged or goes unrecognised. This informing ground subtending canonical analyses of psychic being and being-in-the-world have, of course, been significantly exacavated and reconfigured by and in feminist critiques of both psy-

choanalytic and phenomenological orthodoxies. In this essay, I attempt to bring the work of the feminist psychoanalytic theorists such as Bracha L. Ettinger, Luce Irigaray, Jacqueline Rose and Griselda Pollock into conversation with the phenomenological work of Iris Marion Young and Sara Ahmed's *Queer Phenomenologies* and with the writing of the Irish novelist Anne Enright in order to explore the transsubjective, transconnective relation between 'woman' and 'things' in a way that expresses a sharing of traces in the feminine-matrixial that both bespeaks the traumatic 'fixing' of woman as man's dwelling and that enigmatically articulates a generative ethical relation before and beyond such confinements within home and language in their castrating aspects.

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Citations

1. W. Halbfass, *India and Europe.* State Univ of New York, New York 1990, pp. 245–256.
2. W. Halbfass, op. cit., p. 55; cf. also n. 34.
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BODILY PROXIMITY

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Paintings, drawings, notebooks 1987-2011

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Diotime et le transfert matrixiel: l'événement-rencontre psychanalytique
comme prégnance dans le beau (2007)

Gina Rae Foster:
The dissonant resonance of becomings:
copoiesis and (non-)pulsed time in musical proximities

Julia Hölzl:
In/possible relation: being, time, death

Roula Haj-Ismail:
The impossibility of being self/other

Tadashi Ogawa:
Global philosophy from the viewpoint of living flesh

Wolfgang Schirmacher:
Homo generator in the postmodern discussion:
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