

[TRANS. MODIFIED]: TRANSLATORS' INTERFACE

What does 'metatongue [métalangue]' mean, if not translation? You can only speak of one tongue in another tongue, it seems to me, if what I have said before has anything to it, namely that there is no metalanguage [métalangage]. There is an embryo of metalanguage; but one always skids away from it, for one simple reason, which is that I know language only as a series of incarnate tongues.

Jacques Lacan, *L'insu que sait de l'une-bévue s'aile à mourre* (1977)

Insisting that Marcel Duchamp is untimely even in relation to the contemporaneity of the contemporary art he supposedly inaugurated with his swift traversal of mediums and genres, reconstructing in detail the entire trajectory of his oeuvre, and demonstrating how the anartist's constructivism of the signifiant cuts off art from the aesthetic regime and exposes the phallacious givens of oculist desire, *Duchamp Looked At (From the Other Side)*, as a self-contained work, constitutes a major disruptive event in Duchamp scholarship; it is also the central 'hinge' volume in Alliez and Bonne's genealogy of contemporary art, *Undoing the Image*.

Duchamp Looked At opens by opposing Duchamp to Matisse¹ via the perverse form of Bergsonism instrumentalised by the former in order to slip between the twin snares of Cubism and Futurism. In a first passage, overdetermined by the popularisation of scientific advances which obsolesced the 'immediate data of the senses', the discovery of new non-Euclidean geometries, and the invention of chronophotography, Duchamp takes from each of these only what he needs in order to exit into a cold diagrammatic regime unenlivened by any universal dynamism or *élan vital*. In the parodically scientific experiment of *3 Standard Stoppages*, the intervention of chance, addressed here in a way that goes significantly beyond its usual interpretation, signals both the advent of the ready-made and a Jarryesque will to ironically suspend all certainty and transmute the ideals of science into a mordant joke. Duchamp's pursuit of the most extreme consequences of conventionalism and nominalism then leads him to formulate anew the principle of *contradiction*, expanding his antisience into an antiphilosophy which,

with its ironic games of dis-measurement and wordplay, menaces the communication of sense and threatens to topple the standard-stallion of the master signifier, amplifying rather than pacifying the great epistemological crises that heralded the dawn of the twentieth century.

The passage between gender positions, the transformation of Duchamp himself into Rose Selavy, is then only the most 'literal' manifestation of an eversion operated by his exploratory passages between genres, in search of an extimate relation to art. The topology of the Klein bottle maps the breakdown of Aristotelian binarity (either/or, inside/outside), rediscovered in ever more contorted forms, up to the 'erotic objects', at once chaste and 'animalic', upon which the volume concludes.

Having made a child behind the back of Duchamp, it is only to be expected that Duchamp would return the favour.... Immediately suspending any suggestion of self-containment or conclusion, *Duchamp With (and Against) Lacan* further extends or involutes *Duchamp Looked At (From the Other Side)*, as the monstrous post-Deleuzo-Matissean Duchamp constructed by Alliez and Bonne returns to wreak his revenge by sending everything sliding off the rails in an entirely different direction. This other side of *the Other Side* grows out of passages grafted from the first book, but very quickly a proliferating skein of new connective tissue renders them mutoid, unrecognisable.

Duchamp Looked At ends with a strange convergence between Lacan and Duchamp. Lacan embraced Freud's dictum that the unconscious knows no negation, only to erect in the place of Aristotle's principle of noncontradiction the principle that 'there is no sexual relation'. Duchamp's strange arrested eroticism seems to conclude on the 'impossibility of coitus' and participates in a stripping of art down to the bare signifier. So wouldn't all the passages of Duchamp's oeuvre be addressable within the field defined by Lacan as being that of the Symbolic?

First of all, Lacan's structuralisation of this field appeals to a scientificity the very model of which Duchamp's pataphysical critique brings down with an affirmative irony that enlists all forms of irresolution, delay, ambiguity and equivocation against the authority of reason. For Lacan, scientific knowledge can only *pass* by way of a formalised writing that subtracts language from the equivocity of tongues; it is in this way alone that one might be able to speak of the real, and even then only of its impossibility. Duchamp instead continually refuses the firm and closed consistency that might be mapped by a metalanguage and instead gives full play to the tongue, *lalangue* or what Lacan calls the 'body of the Symbolic'. Working in and through phallocentrism 'as an ism', the anartist ironically

¹ The subject of the previous volume: E. Alliez and J.-C. Bonne, *Undoing the Image. Of Contemporary Art, vol. 2: Becoming-Matisse: Between Painting and Architecture* (Falmouth: Urbanomic, 2018).

corrupts its authority in a series of deterritorialisations of the 'readymale'; this attack on the phallic function has transformational effects elsewhere, as the image of art is undone and its field, too, ceases to be so easily circumscribed and structuralised.

Duchamp's devices blow a hole in the sayable of the Freudian field to let in some air; Lacan's impossible is undone by a proliferating foliation of possibles, borne outside of the regime that owes its consistency to the master signifier by the uncertainty of an asignifying process, codename Rose Sélavy. But not before, in the passage between a dis-measured *3 Standard Stoppages* and the *Large Glass*, the artist has recreated himself as a *Duchamp du signe*. As for the *Fountain*, it is a kind of implicit (mute/Mutt) signifiant-topological anticipation of gender-fuckery to come, and represents a far from arbitrary object-choice. By the time Rose arrives in her hat and fur stole, the game is already well underway.

In revealing Duchamp's determination not just to abandon the retinal and to make 'art that would not be art' but to disrupt every system of sense, to confound every firm principle, and to turn every gender/genre inside-out, making good his escape from the nets of the Symbolic like a sly foxfish ('the last word in craftiness'), *With (and Against)* furthers the mission to restore Duchamp's inter-dicted legacy and to ensure that his oeuvre becomes once again 'unacceptable as art', knocking him off the re-conditioned pedestal that contemporary art has erected for him as pioneer, surveyor of the field, and new master.

In particular, with an ear for the rather lewd vein of wordplay that runs all the way from Duchamp's early cartoons to his enigmatic erotic *things*, Alliez gives free rein to the vulgar refinement and/or refined vulgarity with which Duchamp handles language, drawing out an interconnected tissue of systematic ambiguities, double entendres, spoonerisms, puns both jocular and sententious, and 'amusing' linguistic devices, all apparently tailor-made to stitch Duchamp's work to the phonetic particularities of the French tongue. The evacuation of the retinal in art and its raising to the level of the *cosa mentale*, it seems, cannot proceed without its first being dipped into the gutter (quite a tea party!), desublimating the transcendental phallus back into a prick and collapsing the Symbolic onto tongue and ear.

As translators we had to contend with the 'aural complexes' that come into earshot as a result: a suite of secret passwords connecting works that might otherwise seem wildly heterogenous. The regular appearance in our notes of '[trans. modified]' indicates well enough that their continuity has not been fully appreciated, often being lost in translations of Duchamp's writings, and even

in the accepted English titles of some of his works.

As Alliez traverses the hyperphonic rhizome, cementing its connections through reiteration and refrain, the slightest linguistic trifles take on the status of major conceptual go-betweens. This is therefore a 'text for *the ear* and the understanding' which demands that the reader develops their hearing and even a certain capacity to *j'ouïr*.

Where did it leave us? In short, as *étourdis*, somewhat dazed and liable to blunder, trying our best to help the reader listen to the saying rather than simply (!) translating what is said. The feasibility of systematic lossless transmission decreases in inverse relation to a text's dependency upon the contingencies of a given language, which is why Lacan insists that the only possible route to eventually achieving a metalanguage in which to speak of the unconscious is the *matheme*, i.e. the brutal extraction of the letter from any incarnate tongue. And yet he continues to 'make use of *la langue*' in increasingly knotty fashion.... Destiffening the *matheme* with his ludicrous equations, weights, and measures, Duchamp, and his accomplice Alliez, take things further, and worse: the more tenuous the thread, the more frightful the pun, the better for the operation—and too bad for the translator....

Let's say we are flatlanders, inhabitants of the membrane upon which two languages project their more or less incongruous sense-shapes, diligently working to approximately translate one onto another. Then what happens when, rather than a surface of inscription, this membrane becomes an oblique tympanum traversed by the vibrations of *flatus vocis*? As language 'crosses the interface at the speed of sound' and translation becomes auditory hallucination, constrained to deal with words as a kind of lowlife *musique concrète*, handling phrases drawn from the lowest argot and whose role lies entirely in their frankly silly phonetic equivocation, we become flies caught in the web (*Miles of String or Witch's Cradle...*), buffeted by drafts of air signifying nothing, our task hazardous and perhaps impossible.

No draft-dodging (even with deferment of limbs); the only possible recourse is to abandon the ideal of full



William Copley, *The Common Man*

explication and to let oneself be blown, adding the slips of one's own tongue, becoming in turn an active accomplice, adding native puns to those laboriously hauled over the channel. If on one hand we were condemned to become bores nerdishly pointing out each ever-so-amusing inaudible homophone, on the other we were drawn into a trancelike state of linguistic apophenia that yielded ever greater returns, no doubt at the expense of science.

But all of this is entirely germane to the matters at hand. We are addressing a clinical practice that relies on word association and the equivocation that is the principle of the *Witz*. Our field of operation knows no negation and is characterised by slips and slides of the most delightfully nonsensical variety, under the impulsion of drives that respect neither decency nor grammatical propriety. The

criteria for distinguishing between an authentic finding and a delusory but rewarding hypothesis are therefore unclear, as Freud discovered (even if he never acknowledged it) with Leonardo's vulture-kite.² Lacan himself invites us, in one of his very last seminars, to translate Freud's *Unbewusst* (unconscious) as *une-bévue*—a stumbling from word to word.³ In the end, it is not so easy to mark the difference between analytically in-

terpreting a fantasy by following its associative trails and phonematic shortcuts, and becoming a *Phantast* oneself;⁴ *queer science, psychoanalysis*, in so far as, in the absence of any effective metalanguage, there is only an endless transport (*metapherein*) of tongues, the

authority of analysis resting solely upon the ductility with which one is able to indulge their slidings—in short, one's ability to wittingly dream in language. Here the principles of scientific fiction—'as if...', 'Given...'—are married with that afterwardsness of sense translated by Duchamp, on this other 'other scene', as 'delay'.

The mode of evidence peculiar to this type of research—a *mutology* taking up the baton from a 'science of the unconscious' inextricable from *Fiktion*, mythography, 'metapsychological sorcery' (Freud) and the detective story (Dupin/Lacan) only to turn it inside out like a glove—is that of an antigravitational density of coincidence. To the extent that one is the subject of an enunciative assemblage, it is language that dreams the speaker and, if it 'works', one may become a machine capable of discerning the traces of unsuspected virtualities by sheer virtue of remaining awake to ansensical phenomena. When reading those thinkers who plumb the unconscious with the greatest wit, meaning those who detach themselves from systems of established sense to allow language to do its work upon them like this, one often finds them chancing upon the same complexes, apparently regardless of intent.

'Proof' of this came in the final stages of the translation, during which the text itself continued to grow 'from the middle': firstly with the last-minute discovery of a Freudian 'fountain',⁵ and secondly with the revelation that the title under which this project first appeared, which used the numerological pretext of '68 and 69 to connect Duchamp to the ribald revue show *Oh! Calcutta!*, was perhaps not quite as forced as it seemed. As it turns out, Duchamp's close associate Bill Copley had included in the catalogue for his 1966 exhibition at The Stedelijk Museum a reiteration of Clovis Trouille's painting *Oh! Calcutta! Calcutta!* in the form of a centrefold 'Copleymate'. A photograph by Ed Van der Elsken shows Magritte, Ernst, and Man Ray alongside Duchamp, each brandishing a copy of the catalogue in question.

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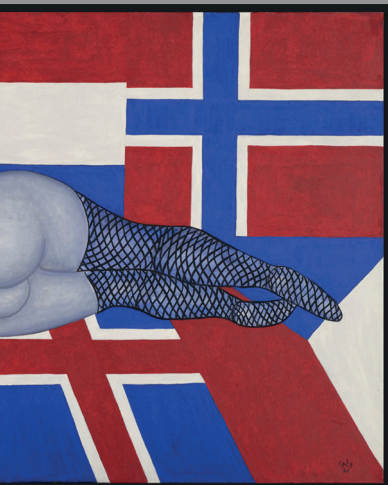
In view of these challenges, have we risen to the occasion—or rather, has our combined metatongue regressed to the embryonic state appropriate to this 'transsexuating permeability of ab-sex genders'? *One can never really be sure with this sort of thing*, and so, in addition to the translators' notes, in order to pass on the benefits of our apprenticeship in Duchampiana and Lacanese, we have compiled a glossary which further forks the devilish contortions of Duchamp's own frog-tongue (slippery at best).

2 See B69–77, B207–208, B219.

3 Lacan, *L'insu que sait*, 119.

4 Ferenczi reassures the author of *Leonardo* of the inviolable soundness of its phantastic associations and forewarns him against misguided attacks from 'the logicians': 'The vulture fantasy can find no other explanation than the one that you give in your Leonardo. [...] [But] [p]eople don't suspect that in mental life other than logical rules exist, and they will again make you out to be a dreamer and draw the most unfavorable conclusions about your other works. [...] You are interpreting a fantasy—ergo, you are a dreamer [*Phantast*]. And the funniest thing in all of this is that this error in thinking is made by none other than the logicians!' Perhaps not *the* funniest thing, ultimately....

5 See B127.



'Copleymate', 1961/1966

Even with the best of intentions, it turned out to be a series of further slip-pages or *glissières*. Along with terminological and etymological clarifications, a plethora of ‘false cuts’, supplementary associations, Easter eggs, rabbit holes, and red (or rose) herrings sprang up, and it therefore represents not so much a *clef universelle* or *Manual of Instructions* as a further slide ‘in the style of’ a lalanguistic contagion that even infected our dreams and contributed to our pluralisation, as we ended up speaking a tongue that is neither one nor the other.

All of the above has conspired to produce a book that is definitely not for the homophonophobic, a book that explodes language with aiR rather than inflating it with illuminating gas, and one that also became monstrous in form: an overstuffed *tête-bêche*, a staggered and delayed 69 desimplified in the course of its production, a runaway *articulated truc*. Assuming the position as a hinge within a hinge here has enabled us to inhabit its interface one last time, with an ear to what passes not only between two tongues with their trickle of gutter language, but also between one volume and its *repassage*, its recrumpling into an extended remix.

In parting (*à la raie*), let us insist that this hypnotic ‘B-side’ of a roto relief out of sync with any *disque courcourant* contributes not only to a reinforced rewriting of the prehistory of contemporary art, but to a disruption of the fields of sex and sense whose intertouching⁶ ungrounds the non-relation between Lacan and Duchamp. In scrambling *gender* as surely as *genre* (their literal identity in French being one of the things that risks being lost in translation), Duchamp’s operation feels out the virtual mould of trans-formations which, at the time of writing, are blossoming gloriously into an actual crisis of sense and social order. According to the most prominent of Lacanians (the *beau-fils* no less, now a grandfather), ‘as far as *affaires de cul* are concerned, it’s a huge mess. Everything’s being turned upside down’ (citing Humpty Dumpty; see below, *Egg*)—to the extent that ‘what is at stake is nothing less than our civilisation and its “discontents”!’⁷ (He’s joking of course—but you know what ‘they’ say about jokes....) Our considered response: may the cuts, disorientations, and topological contortions navigated here speak to the generation who are in the process of laying ruin to the field of sense governed by the hommologising Symbolic order described and prescribed by

Father and Master, blithely crossing the line ruled by the inflated-particular-as-unmarked-universal that distributes the asymmetry of sexual difference, and madly proliferating gender possibles.

What of the ‘enthusiasm’ Miller witheringly ascribes to Paul Preciado’s ‘monsters’ (*faux cons et queues, même?*), to whom he suggests the school might prosper by becoming ‘docile’? Do they merely make themselves the dupe of the great endless inescapable in-joke of the phallic order (*as if* one could act on one’s desires, *as if* one could just slide from one thing to another, *as if* I could just ‘change my name...to change’! *No pasaran! Grow up!*) Or does their euphoria open onto an accelerated dynamism of bodies and language in which the nonbinary principle of *contradiction* and the nonfinality of *trans-it* leave the order and its uniform bachelor litanies in the dust, creating new fields of sense which demand, at the very least, a ‘mutation in psychoanalysis’⁸ equal to this mutology? From the point of view of identity and the *m’être* signifier, a crazy pronominalism threatens to envelope ‘civilisation’ in unacceptable, degenerate, frivolous, and downright dangerous equivocations and dismeasured excesses inimical to the Truth of (the impossibility of) sex and the straightness of the generic line on one side or the other of which ‘every speaking being must situate itself’. Impossible! And yet the passage is underway, ‘[a]nd it sweeps everything along in its path.’⁹ This, in yet another demonstration of their untimeliness, may be one of the many deterritorialisations of the field to which Marcel-Rose will have contributed.

Conclusion is impossible for translator and reader both, once they enter into this odd pair (or *impair*) of works which invent an entire paraconsistent world of reconfigured sense from the other side of which we can look at Duchamp (and much else) with new ears. Its anomalous lines and attenuated threads will continue to deliver stunning surprises, on condition that one only lie back, become docile to lalangue, and allow free passage to the currents of *R* that blow through these pages—which, as translators, skidding away from them, is perhaps the most we can claim to have done.

RM / MBK, July 2022

6 See A128.

7 J.-A. Miller, ‘Docile au trans’, *La règle du jeu*, 22 April 2021, <<https://laregledujeu.org/2021/04/22/37014/transsexuel-docile-au-trans/>>. For my reading of this text I am indebted to the blog *Psuedoanalysis*, <<https://psuedoanalysis.blogspot.com/2021/05/some-thoughts-on-ja-millers-docile-to.html>>.

8 P.B. Preciado, *Can the Monster Speak?*, tr. F. Wynne (London: Fitzcarraldo Editions, 2021), 77.

9 Miller, ‘Docile au trans’.

GLOSSOLALANGUISTER(A)IE

Dictionary [...] of a language which one could translate in its elements into known languages but which could not reciprocally express the translation of French (or other) words, or of French or others.

Sound of this language, is it speakable? No.

Marcel Duchamp

A-Freud (Lacan) Pun on *affreux*, 'frightful, awful'; the 'a' both privative and indicative of the *objet a* ('Joyce is an a-Freud'). See B14 n10.

Air See **R**.

Alité Bedridden, see A211–12. See also **Raie**.

Amur (Lacan) Portmanteau of *mur* (wall) and *amour* (love). See B185.

Arrhe (Duchamp) Phonically forged by adding a supplement of **R** to 'art', *arrhe* stands in same relation to art as *merdre* (shit) does to *merde* (shit) (see A171, B145); feminine in gender, the word also means a monetary deposit, perhaps suggesting 'bankable' art (keeping in mind that Duchamp deliberately avoided ever making money directly from his work).

Arroser See **Rose**.

Bacheloric Our neologism translating the adjective *célibataire* while retaining the reference to the 'bachelors'.

Bande *Bander*, to get an erection, enters into a peculiar relation with the one-sided Möbius band, but also the cushions (*bandes*) of Roussel's old billiard table.

Bas Low, like the language of the gutter, of silk stockings, and of the in-itself (*bas en soie/en soi*, see B15, B135).

Blossoming See **Épanouissement**.

Boîte As well as box, green white or other, *boîte* also means can (*boîte de conserve*, in which to conserve chance, for instance). While certain things (including 'erotic objects') neatly slot (*emboîter*) one into another (and *emboîter le pas* is to follow or imitate closely), savage mockery also aims to 'box up' (*emboîter*) its helpless victim. When driving, *déboîter* is to exit your lane to overtake. And on a final, Oedipal note, from a probable common Old French root meaning to put something out of joint (*botter*), *boîter* is to limp.

Ça See **Id/It**.

Champ, du champ, Duchamp Although the surname Duchamp ('of the field', cf. Dumont, Dupont) has rustic connotations, the fields in question here are multiple and deterritorialis(ed)/ing: the Freudian field to which Lacan laid claim in 1979 with the (delayed) creation of the *Fondation du Champ Freudien*, the field of contemporary art which Duchamp is said to have inaugurated, the visual field, and the field of the sign in which Duchamp's work was first placed by Michel Sanouillet with the 1958 publication of *Duchamp du signe*. More technically, in mathematics a field is the set of values that the variables in a system may take

(even the straight line is a field of first degree). Perhaps in painting as in cinema, to *sortir du champ* is to 'exit frame', but to do so involves reckoning with the magnetic, gravitational, or mesmeric field exerted by Duchamp (truly in a field of his own) long after his supposed departure *hors champ* (off-screen).

Charnière Hinge, but also a bag in which a falconer (see **Fauconnière**) carries the lure and flesh used to goad (*acharner*) the prey, or the place they are laid out (see B33). A convergence between *cardo* and *carno* suggesting a fleshy **Coin** that would not be 'of chastity'.

Chocolat *Être chocolat* can mean to be frustrated, and *être fait chocolat* is to be shown up as a credulous dupe—the charge Lacan lays before the youth of '68, see B180 n630. The colour and texture of chocolate of course relate it to anality, to the raw materials of art and its solipsistic-onanistic grind.

Closet We leave it up to the reader to interpret the decision to place our boxes into a 'closet', the original *conserverie* (cannery) having been canned by interlingual difference (see **Boîte**). Incidentally, and inexplicably, the very English euphemism WC (for 'water closet') was adopted in France, in speech abbreviated yet further to VC, 'vaysay' (see also **Pissotière**).

Coin Wedge, corner.

Con/Cunt Although both are vulgar, the English C-word retains a certain shock value and its carnal referent remains vivid, whereas the French epithet has a wider variety of uses and is a relatively mild insult along the lines of 'idiot' (even a child might be chastised for their *conneries*). Remarkably, there seems to be no etymological relation, the words converging rather than springing from a common source. The Latin *cunus*, whence *con*, is thought to hail from an Indo-European root, candidates including *kust* (intestine), *sker* (to cut), *kut* (bag) and (*s*)*keu* (to hide, whence also *culus*, see **cul**). The English word probably derives from the proto-Germanic *kunt*, from either *gwnē* (woman), *gen/gon* (to create, cf. gene), or *geu* (hollow, cavity). Some have in turn linked *kuntōn* to the Latin *cuneus* ('corner' or 'triangular wedge', see **Coin**), a possible cognate of *cunus/con*. In short, far from taking us back to the *origyne*, this particularly quaint and cunning topological-etymological *con*-plex is a real rabbit hole (*cuniculus*—another mooted source).

Contrepèterie Spoonerism, with the suggestion of *pet*, 'fart', see B10 n3.

Coups/coupes Masculine/feminine homophone linking sudden strikes and blows (some glancing—*coups d'œil*) to cuts and breaks. *Un bon coup* (masculine) is also 'a good lay'.

Cul Plays a similarly general role to the American *ass* in designating all things sexual. Also associates cheeky (*culotté*) items such as panties (*culottes*) with the well-seasoned (*culottée*) pipe and a whole group of other terms associated with the used and well-worn—*éculé*, worn out, having lost its bottom,

hackneyed; *culotte*, a trouncing (ass-kicking?). Duchamp's slippage from eye (*oculisme*) to ass (*au-cul-ism*) via the ear is coded **O, Q**.

Déchaîner, Déchaînement To unleash or unbridle, with additional reference to Lacan's 'signifying chain'.

Déchet Does the trashification (*déchet-nement*, see B49) into which Duchamp's unleashing (see **Déchaînement**) of the signifying chain plunges us really merit such an extensive *poubellification* (Lacan's disdainful term for publication; see B121 on the *poubelle*)? Consider that every subject is driven by the *objet a* as waste product or remainder—*reste, déchet*—of the real, hence the analyst must 'act as trash' (Lacan, *Television*, 15). 'Quel déchet ne ment' (Lacan)...let us not place litter *sous rature* (see **Lits et ratures**).

Déchiqueté Torn into irregular bits, as opposed to *échi-queté*, divided into regular squares like a chessboard (*échiquier*).

Delay Translating *retard*, which connotes belatedness, being behind (as of a clock), and suspension (as in music when a chord is unresolved). Delays of all types serve to defer any utile, consonant, or definitive resolution of the problems posed by Duchamp's works.

Démesure Excess or inordinacy, but literally an undoing of measurement, thus indicating the Duchampian devices that render it impossible. Translated here with the neologism 'dis-measure'.

Démonter, Démontage Since *monter* is to ascend, *démonter*, to take down, take apart, is also to bring down or unseat (as well as to dismount). In reference also to Duchamp's description of his *montage* *Given* as a 'dismountable [and remountable] approximation'.

Dé-montrer Dismantles *démontrer*—'prove/show'—to disrupt any supposed self-evident transparency and demonstrate its constructive nature.

Disturbation (Lebel) Masturbation at a distance. See B118 n417.

Dit-manche (Lacan) Cross-channel pun for use on Sundays only. What the said (*le dit*) keeps in reserve, 'up its sleeve' (*gardé dans la manche*), and/or the phallic 'handle' (*manche*) by which it may be grasped. See B118 n412.

Dit-mension Haunted house (mansion) of the said (*dit*). See B52 n135. See also **Hontologie**.

Earnoles (Jarry) *Oneilles*—ear'oles (*oreilles*) in which the *n* of *phynance* makes itself heard. See B146 n519.

Eau Water; homophone of the letter **O** and the exclamatory *Oh!* Possibly for sprinkling—see **Arroser**—or 'vitriol type'—see **Javel**.

Écart Gap, divergence, parting or opening, straying or deviation—an operation that separates what might be conflated (e.g. the readymade and the found object), that thinks and produces the dissimilarity of the similar (including from itself), to the point where contraries may collide. Translating Duchamp's dictum as 'the gap is an operation' highlights the transformation of noun into verb—the gap is not just 'there', *il faut le faire*....

Egg All evidence to the contrary, given just how many trans-genre Easter eggs Duchamp left for us to discover (or invent), one might wonder whether we are dealing here with a good egg, a sad young man before s/he became more Rrosy, and soon to crack like a large glass.... Rather than a *faux con's egg* or a vul-ture's, or, as the 'Prince of Thinkers' might have said (in English) a perfect French meal of frog's eggs (frog seggs?), in this backwards context we are reminded of Mme. Gilda Leuze's egg of embryonic regression, but also the DoGon Humpty Dumpty, master of language which, once descended, cracked and scrambled, lost its pronouns and couldn't be reassembled by all the King's stallions (see **Étalon**) and men (the reader may discover all of this and more in the freudful volume *Yolks and their Relation to the Unconscious*).

Eroticism Duchamp reinvents eroticism ('a thing that everyone understands', 'an animal thing [...] to inject into your productions') 'as an ism' to succeed all those he had traversed and rejected only to dessicate and diagrammatise it? See also **Isthme**.

Émailler To enamel, to embellish or stud with details, to be peppered, punctuated, scattered with or marred by small incidents. See A160, A166.

Épanouissement Blossoming, blooming, brightening (of the countenance), opening out or expanding. '[T]he last state of the nude Bride before the orgasm' (*Green Box*).

Étalon Standard and stallion. In *Impressions of Africa* Roussel introduces us to '[t]he talking horse Romulus, a true platinum standard [*étalon à platine*] among equines, [who] is also a stallion with a tongue [*étalon à platine*]'. See A112 n431, B198.

Étourdît (Lacan) The Master's last intriguing *tour de linguisterie* fuses saying (*dit*) with a dumbfounding, stunning (*étourdissant*) effect (like that experienced under an onslaught of endless baffling speech). See B38 n68.

Étrou (Lacan) 'Beingwhere', portmanteau of *être* and *où* answering to Heidegger's *Dasein*; alternatively, *être* and *ou*, 'Being-or' See B132 n464.

Faire, Fer, Ferrer Homophone linking making or doing (in particular, making art) to iron (that of the 1916 *Comb*—see **Peigne**) and to ironing: a *fer à repasser* (see **Pass, Passage, Repasser**) is an iron ('Use a Rembrandt as an ironing-board' [EW 32]—hopefully not with Man Ray's 1921 *Gift* [Cadeau]). *Ferrer* is 'to hook': in a 1977 seminar Lacan notes that he coined **Lalangue** in the hope of 'hooking [*ferrer*] the tongue [*la langue*] itself', equivocating here between *ferrer* and *faire-réel*, make real).

Fauconnière Falconer (f.) / false-cunter, see B169; see also **Con, Charnière**.

Fil The thread that is so important to Duchamp's work in and beyond the 3 *Standard Stoppages*, from the taut threads rendering the dry technical lines of the 1914 *Chocolate Grinder* to the *Miles of String* that obstructed the way to art in 1942. A year afterwards, in

Maya Deren's unfinished film shot in the Art of This Century gallery where Kiesler had installed his rope devices for hanging paintings (see A200–201), we see Duchamp fingering a *Witch's Cradle* and then enlaced by threads that turn the gallery space into a menacing web. Elsewhere, *enfiler* takes on another meaning (to slip into, to fuck), and suggests the resulting offspring (*fil*s, son).

Fornotall (Lacan) *Pourpastoute*, operation in the feminine by means of which an other of the Other is indeterminated. See B132 n469, B134–35.

Fountain The vital source, *fons vitae* (*quoad matrem?*) subjected by R. Mutt (see **Mut**) to a malic-ironic drying-out. See also **Pissotière**.

Gas The enlightening *Geist* that sustains the bachelors' pumped-up litanies—as opposed to *Air*.

Genre The French word means both 'genre' and 'gender'.

Glass/Glas/Glace Is the pane (*Verre*) of the Large Glass, diagramming an eroticism cold as ice (*glace*), also a death-knell (*glas*) (See **Klang, A.**)?

Glissière Glider of the *Large Glass* and lalanguistic operator of slippages of the tongue.

Hinge See **Charnière**.

Hontologie (Lacan) Ontology, haunted by shame (*honte*), see B162 n571.

Huamour (Lebel) Portmanteau of humour and love (*amour*) See B118 n414.

Id/It Strachey opted to latinise Freud's *Das Es/Das Ich* as *Id/Ego* rather than rendering it more as *It/Me*, as in the French *ça/moi*, and we are stuck with this historical contingency of translation. Where *ça* is intended to carry both senses, we include the French in brackets. See also **Stereoscope**.

Impair et manque 'Odd and low', a bet placed in roulette; may be rendered in Lacanese as 'with no symmetrical double, lacking'.

Interdire (Lacan) Inter-dict, to prohibit but also to say (*dire*) between (*inter*) the lines.

Isthme Homophone with 'ism' (e.g. **Eroticism**); An isthmus is a narrow part allowing **Passage** between two larger landmasses or organs.

Javel An old village incorporated into Paris (now in the 15th arrondissement). First commercially produced at plants here in the late eighteenth century, bleach is still known in France as *Eau de Javel* (see **Rose, Eau**).

Kéksekça What a frog says when it sees a Q (see B51).

Klang, A. Lacanian sign-painter whose name points to the question: *Is there nothing but language?* See A182.

Langue, Lalangue, Linguisterie *Langue* means both 'tongue' and 'language'—a particular spoken language as opposed to *langage*, linguistic communication in a more abstract sense. Lacan introduces *la-langue* for the incarnate flux of oral sound, and *linguisterie* ('linguistrickery') for psychoanalysis's deviant use of linguistics.

Lathouse (Lacan) Neologism incorporating *ousia* ('not the Other, not being, it's between the two'), *lethe* and *aletheia* (forgetting and truth), to indicate the

enigmatic role played by that abundance of ready-made and ready-to-enjoy prosthetic gadgets, simulated objects of desire, that 'operceptually' loop scientific knowledge production (the 'alethosphere') into the drives, and threaten to depose the *objet a*. Plugging into these little suckers (*ventouses*) siphons off *R* (wind, *vent*) to procure a perpetually vacant excess *jouissance*.

Là-quand (Miller) 'Therewhen', pun on Lacan's name, responding to Butler's *Erewhon*.

Lits et ratures (Duchamp) Pun on 'literature', literally 'beds and erasures'.

Même 'Even'. The *même* that disrupts the grammatical structure of the title of the *Large Glass* can be heard as '*m'aime*' (loves me)—a possible adjunct to the question '*Tu m'?*', but Duchamp insists upon its meaninglessness, which he compares to Jarry's 'Ha Ha' (see B101, B100 n325). *Même* introduces hesitancy, delay, and irony, while also indicating *sotto voce* the question of similitude and identity (*même* also means 'same').

Merdre (Jarry) Opening word of *Ubu Roi*, upon which, famously, the audience rioted. In keeping with Jarry's insufflation of an extra *R* into *merde* (shit), his coinage is translated here as 'shrit'. Other near homophones include *mordre* (to bite) and *meurtre* (murder).

Meter A year short of 1968, we hear of a certain Lovely Meter (Ready?) Maid who, in her malic uniform, looks 'a little like a military man'. Her name? *Rit à* (laugh at). So in the very *breathy* outro to this *Parlo-phone* 'rotative disk', is someone laughing at us? (Le non, with 'one in hand' [see B11], or *M'écart née*, *M'a qu'art née*...? Along with Brisset's *frog chorus*?). All For the Benefit of Mr. Kite (Vulture).

Mètre Conventional unit. See **M'être, Meter, Mut, Sensi-Maître, Étalon**.

M'être (Lacan) 'Me-being', homophonic with *maître* (master) and **Mètre**. Highlights the link between master-principle of standard-measurement and self-identity.

Möbius Band See **Bande**.

Mut, mot, murmur, mater, mute, Mutt, Mott What exactly is the bearing of the Egyptian mother-goddess Mut (Mout) (B73) upon the case of the conspicuously mute 'Richard Mutt' and his accomplice/plumbing supplier J.L. Mott? And what if the word itself—*mot*—were descended from nothing more than lalanguistic imitative onomatopoeia (*mutmut*, an indistinct animal sound or muttering) (B15)? A murmuring *mère*, *Mater/Mutt* vs **Mètre**? Precisely the type of question the queer *R*. Muttology expounded here seeks to tackle.

Moule Duchamp's males are invariably empty *moulds*, pumped up suits inflated by banal gas. But *moule* can also designate the female sex.

O Homophone of *au* (as in L.H.O.O.Q.), exclamation (Oh! *quel cul t'as!*). Opposite (*haut*) of **Bas**?

Opérçoit (Lacan) Condensation of *opération* and *perçoit* (perceived). See B108 n359.

Pass, Passage, Repasser, Pas, Passe Duchamp's work is a maze of (ever-Delayed) passages, but his eroticism delivers a diagram of the impossibility of 'passage to the act'. ('*Cols alités*' perhaps also alludes to the obstructed *passes* or passages of the Bride). To *repasser* is to remake or repeat, but also to iron (see **Faire/Fer**). 'The pass' is the institutional procedure for rigorous 'scientific' approval for an analysand's becoming an analyst in Lacan's *École freudienne*. Finally, *pas* is both a step (possibly a 'false step', to be avoided—a *faux pas*) and a negative adverb marking that which does not pass. A *tour de passe-passe* is a sleight of hand, a *passe* a more disreputable kind of 'trick'.

Peigne/Peine Links the comb (see **Faire/Fer, Raie**) to the subjunctive of 'to paint' (both *peigne*), pain or the pronouncement of a sentence (*peine*), and something hardly or barely (*à peine*) there.

Pissotière Classic Parisian cast-iron (see **Faire/Fer**) public urinals, *précieux édicules* (Maillard) introduced by Rambuteau, site of many a tea party (See **Arros-er**). Almost none remain (replaced by **Chocolat** Grinders?)

Postiche 'Falsies' of one type or another, essential equipment for any Rose to pack.

Q Homophone of both **Cul** and (stretching things a bit) *queue* (prick).

R An aspirational phoneme that brings some fresh air into the field (see **Du Champ**): in French *R* can be heard as *air*, freeing up the flighty stuff of speech ('movement in the air'—Mallarmé) from the self-consistent regime of the Symbolic. Although he insisted that the 'aspirant of Javel' was not 'one of his', Duchamp did once claim that he had given up painting to become an '*aspirateur*'—one who 'vacuums' up objects perhaps, but also just a 'breather' rather than an artist. In the absence of any Duchamp *films* to 'sign all the glasses', the heiress (*RS*) put on her airs and finished the job. Quite a case of *R*-autism (see **Eroticism**). On the subject of Duchamp's *Rs*, see also **Cul**.

Rady-Made Pre-emoji Eggplant. See B118 n419.

Raie Keyword used *raie*-petitively by Raymond Roussel (whose name invokes the Thornback Ray, *Raja clavata*, *roussée* in French): *Impressions of Africa* features both an electric rayfish and a hybrid sturgeon-ray. Along with the sun's rays, *raie* can mean a dividing stripe or line, a crack or cleft (see **Cul**—cf. Shusaku Arakawa, 'The Line is a Crack' [*To and From Rose Selavy*, 1967]), and a parting (in the (h)aiR). Homophonically joined into the door at (rue) *Larrey*, *la raie* even promises to tell us what art is (*l'art est...*). André Gervais ingeniously incorporates it into his account of the reality of effects, the *Raie alité d'effets*, produced by Duchamp.

Ri/Rien (Lacan) Democritean device via which Lacan extracts a laugh (*ri*) from nothing (*rien*).

Rose With or without supplementary *R*. Flower, the colour pink, also generally meaning sex-related (usage somewhat like 'blue' as in 'blue movie'), a fortuitous anagram of *Eros*. *Arroser* is to sprinkle or spray, to water and therefore nourish (a **Fountain** of life?) or to drink to (as in 'wet the baby's head'). *Rosée* is dew, but *rosser* is to thrash or beat (and therefore to make pink) while to be *rosse* is to be mean or nasty. *Découvrir le pot aux roses*, a time-honoured idiomatic expression dating from the Middle Ages meaning 'to discover a secret', has an olfactory origin that would have pleased Duchamp: in taking the lid off (*découvrir*) her treasured jar of rosewater, a woman risks revealing the secret source of her fragrant and attractive nature.

Senti-maître (Lacan) Neologism highlighting the relation between measurement and a 'sensing of the master'. See B111.

Shrit See **Merdre**.

Standard See **Étalon**.

Sous-bois Literal translation of (typewriter brand) Underwood, euphemism for pubic hair ('bush').

Stereoscope Lacan, Seminar I: 'Our aim is to establish [...] a depth-perception of several planes. Notions like the id and the ego [...] are perhaps not simply a contrasted pair. We have to set up a stereoscope that is a little more complicated.' Unlikely to succeed, *Given* that no amount of *Hand Stereoscopy* is going to help with this integration (see A221–22).

Stoppage Something which stops, and in particular an invisible mend in fabric to stop up a hole (see B107).

Underwood See **Sous-bois**.

Vert/Verre Homophone linking the green (*vert*) of the Green Box to the Large Glass (*Grand Verre*) whose conception the box 'documents'. See B54 n137.

Vie/Vite/Vit Homophone linking the quickening or swiftness (*vitesse*) of life (*vie*) to the penis (*vit*). See B118 n411 *et passim*.

Window Duchamp once suggested that rather than being an artist, he could be a 'windower', making 'twenty windows with a different idea in each one'. If the *Large Glass* is supposed to be a window, it is rather a queer one (unlike *Fresh Widow*, which was a *cuir* one, with leather panes to be polished daily). In his film *Zugzwang* (*Almost Complete*), Jeremy Millar proposes the optimistic (from the Bachelors' point of view) suggestion that it may be a sliding sash window of the type found in the Victorian homes of Herne Bay, England, where Duchamp stayed briefly in 1913 (in French a somewhat more threatening '*fenêtre à guillotine*'). See A172 n695, A252, A173 n702.

X-Ray To see *sous x* implies X-ray vision, but also seeing anonymously (as *x*), and *sous sexe*—under the auspices of (anonymous?) sexual reproduction.