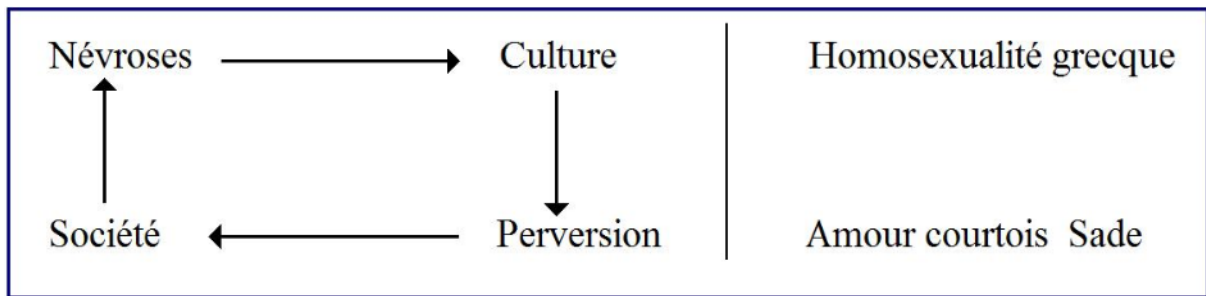


Les schémas de Staferla II du tranfert à problèmes cruciaux pour la psychanalyse

LE TRANSFERT :



« Dans ce cas comme dans tout autre – conclut-il – où l'objet du désir, pour celui qui éprouve ce désir, est quelque chose : **τοῦ μὴ ἑτοίμου** [tou mē hetoimou],

qui n'est point à sa disposition : καὶ τοῦ μὴ παρόντος [kai tou mè parontos]

et qui n'est pas présent : καὶ ὃ μὴ ἔχει [kai ho mè echei]

bref , quelque chose καὶ ὃ μὴ ἔστιν [kai ho mè estin] : qu'il ne possède pas ,

αὐτὸς : quelque chose qu'il n'est pas lui-même – traduit-on ,

καὶ οὗ ἔνδεής ἐστι [kai hou endeès esti] : quelque chose dont il est dépourvu . »

« τοιαῦτ' ἅττα ἐστὶν ὧν ἡ ἐπιθυμία τε καὶ ὁ ἔρως ἐστίν » [toiaut' atta estin òn hē epithumia te kai ho erôs estin] « c'est de cette sorte d'objets qu'il a *désir* tout comme *amour* » .

Le texte est assurément traduit de façon faible :

– ἐπιθυμία [epithumei] il désire ,

– τοῦ μὴ ἐτοίμου [tou mè hetoimou] , c'est à proprement parler :

« ce qui n'est pas du prêt-à-porter »

– τοῦ μὴ παρόντος [tou mè parontos] : « ce qui n'est pas là, ce qu'il n'a pas »

– ὃ μὴ ἔχει καὶ ὃ μὴ ἔστιν αὐτὸς [ho mè echei kai ho mè estin autos]

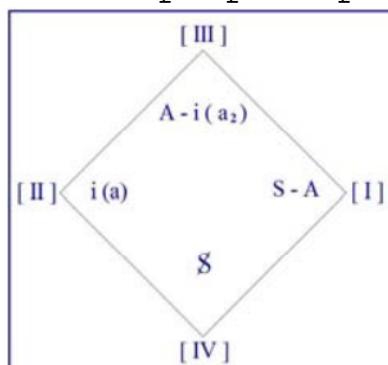
« qu'il n'est pas lui-même, ce dont il est manquant, ce dont il manque essentiellement »

οὗ ἔνδεής [hou endeès] au superlatif .

Les Pierres rondes du Mas d'Azil

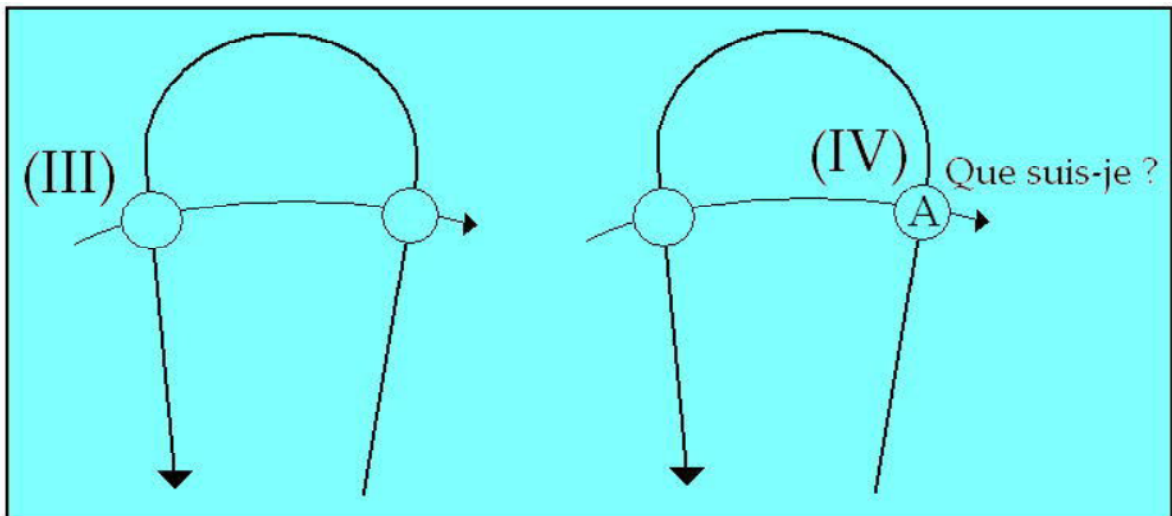
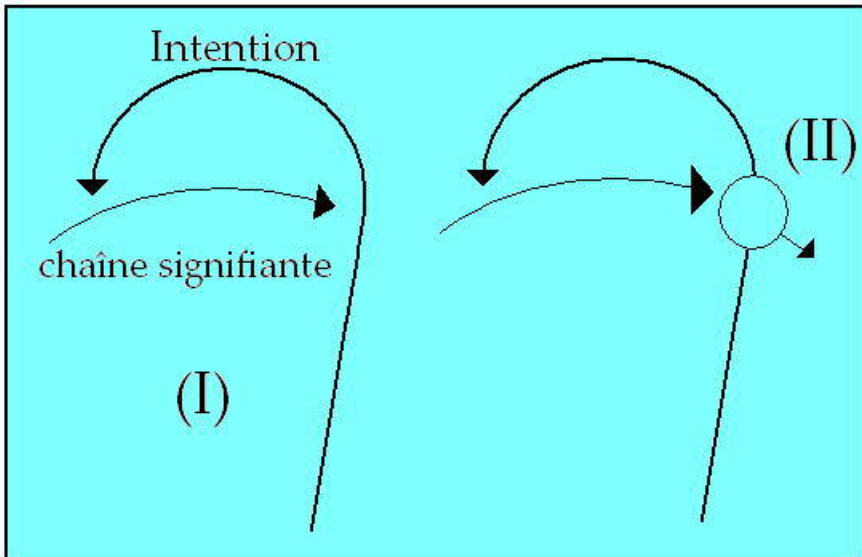


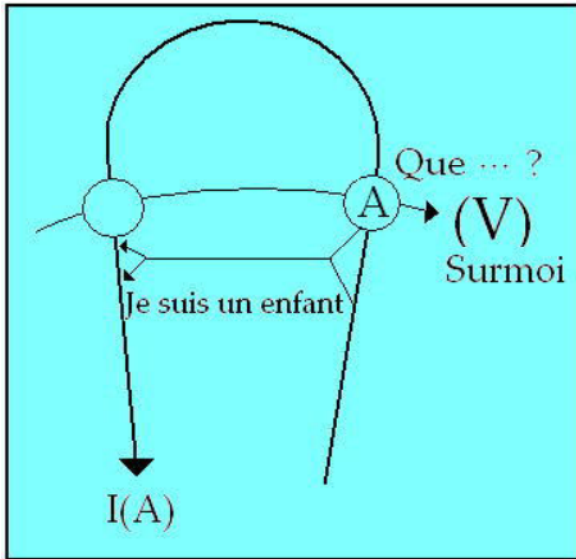
Schéma proposé par Stécriture





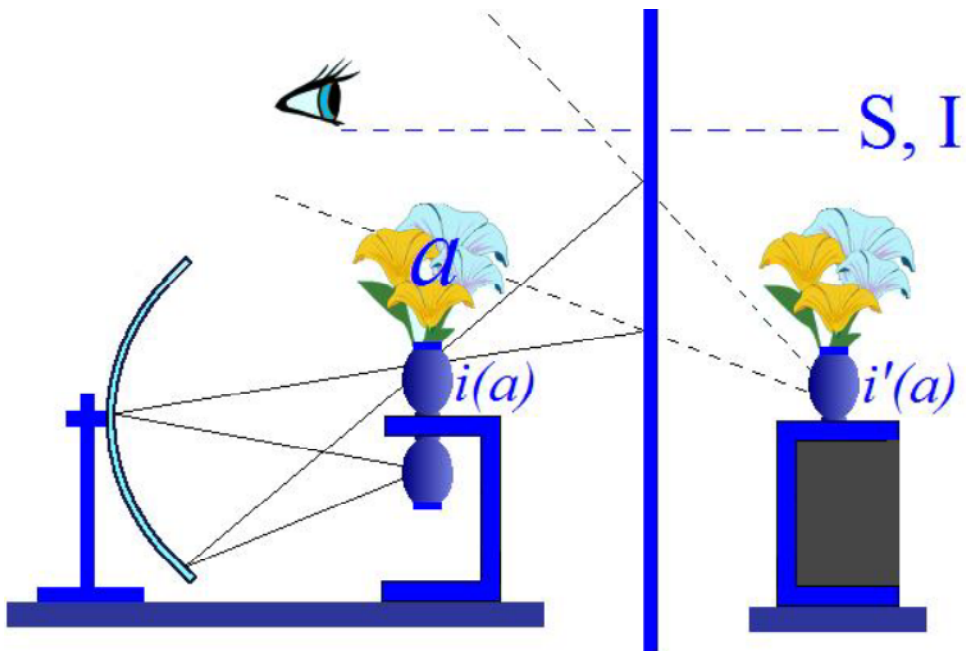






$$\frac{a}{-\varphi} \diamond A$$

$$A \diamond \Phi(a, a', a'', a''' \dots)$$



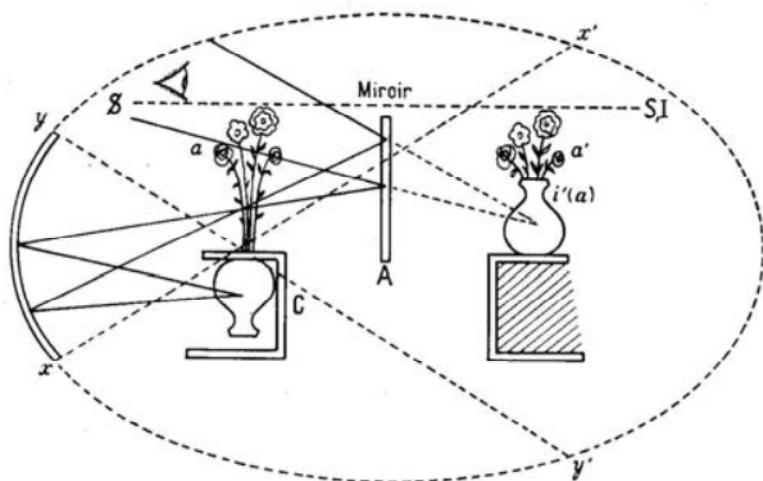
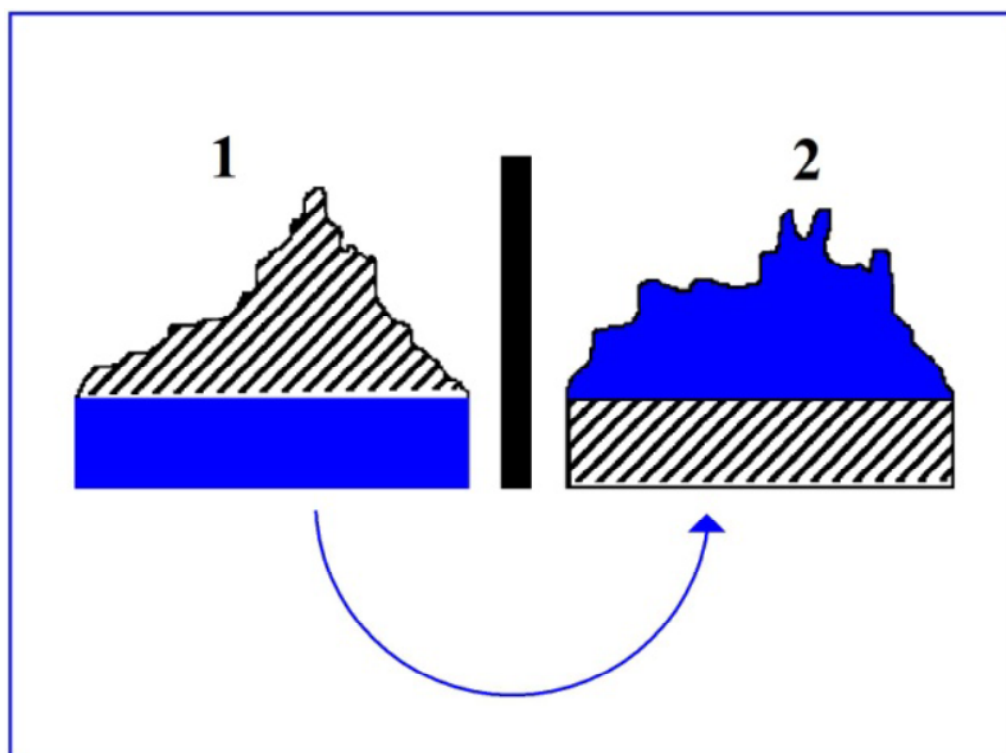
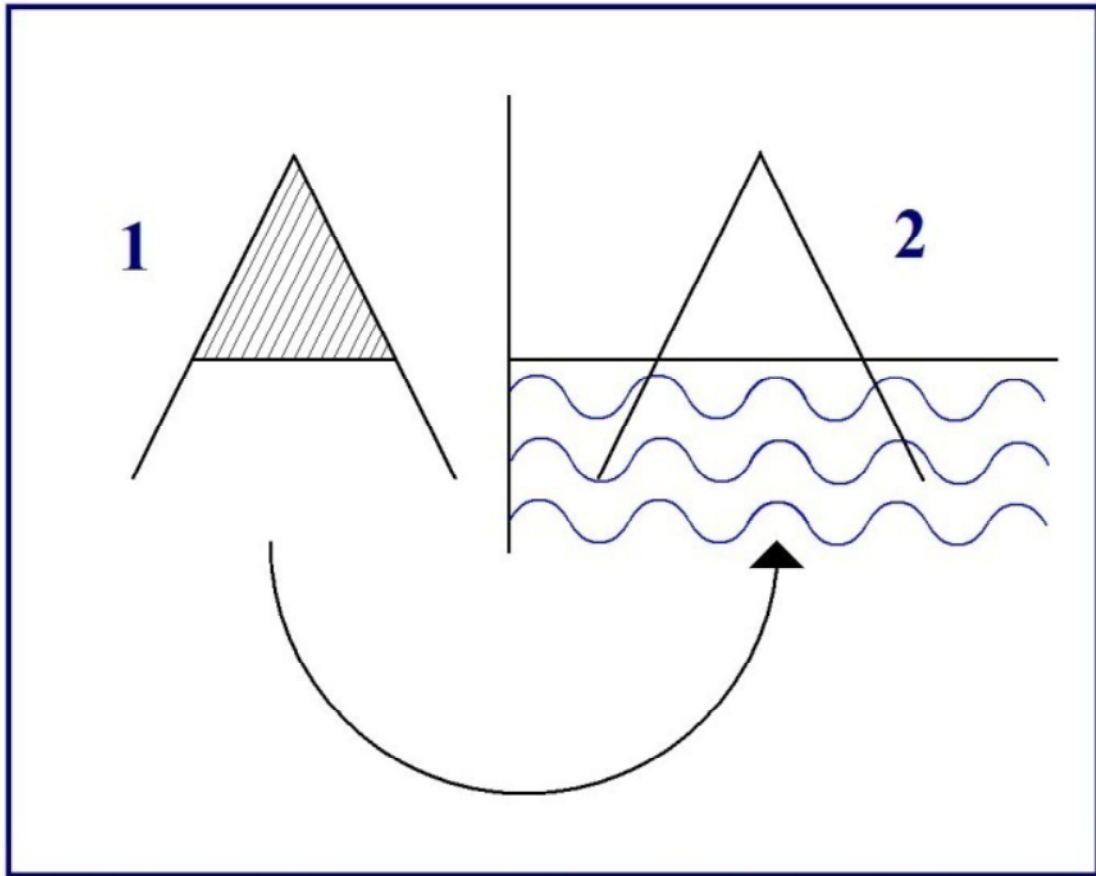
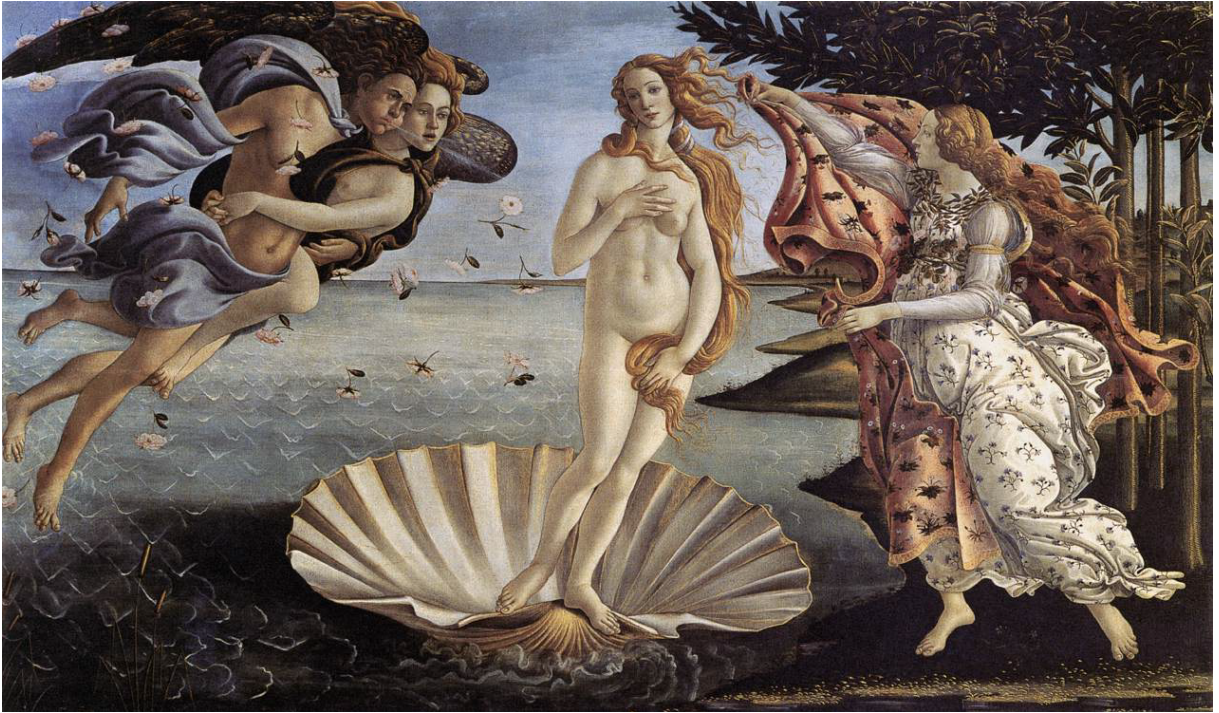
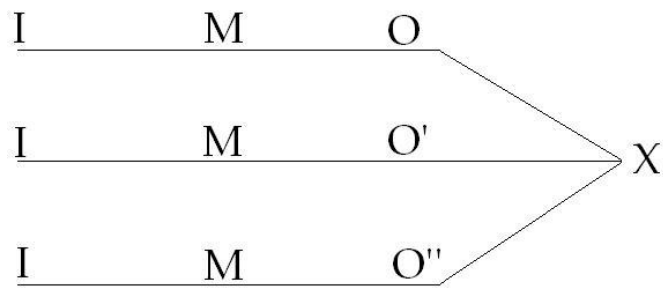


FIG. 2







- M: tous les moi étant là.
- O, O', O'': en face d'eux, leurs objets.
- X: quand les objets produisent pour le moi cet élément collectif: l'idéal.

L' IDENTIFICATION

Le trait unique



Reprenons notre visée : « 1 ».

去國如兩夏決非葉當龍作意長舊
為隔重中白話新氣一來出决香果產已
覺飛江空
教心不免

仲冬時物氣尚寒殊外推

去國如兩夏決非葉當龍作意長舊
為隔重中白話新氣一來出决香果產已
覺飛江空
教心不免

De l'autre côté, vous voyez écrite la même phrase dans des caractères courants, ceux qui sont les plus licites, ceux que fait l'étudiant ânonnant quand il fait correctement ses caractères.

! 悟!

! 慳!

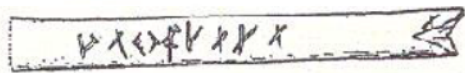
! 时!

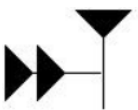
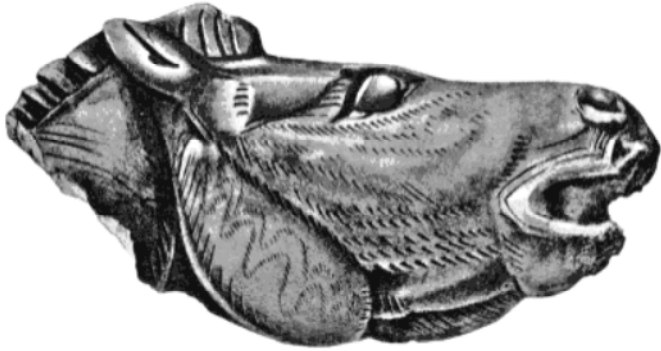
! 綆!

! 惶!

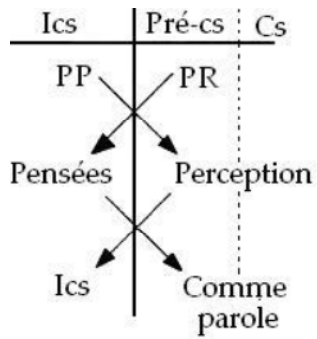
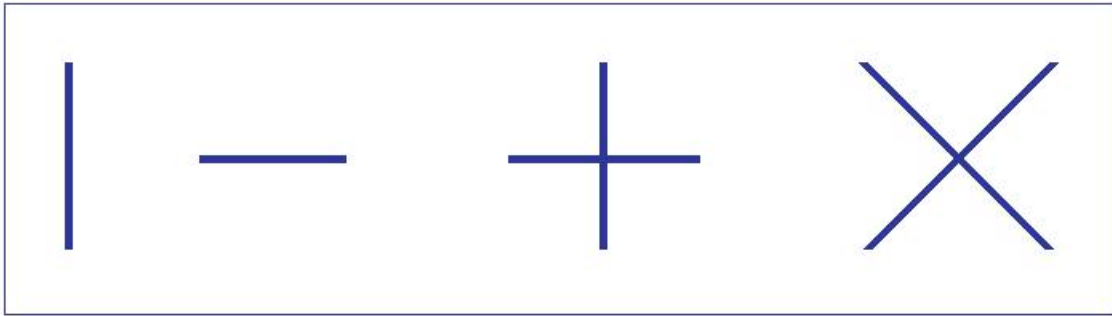
! 焜!

! 氾!





l'alef



Je suis ← Je pense

Je suis ← Je pense

Je suis ← Je pense

$$i + \frac{1}{i + 1}$$

$$i + \frac{1}{i + 1}$$

$$i + \frac{1}{i + 1}$$

$$i + \frac{1}{i + 1}$$

$$i + \frac{1}{i + 1}$$

$$1 + \frac{1}{1 + \frac{1}{1 + \frac{1}{1 + 1}}}$$

$$1 + \frac{1}{1 + \frac{1}{1 + \frac{1}{1 + 1}}}$$

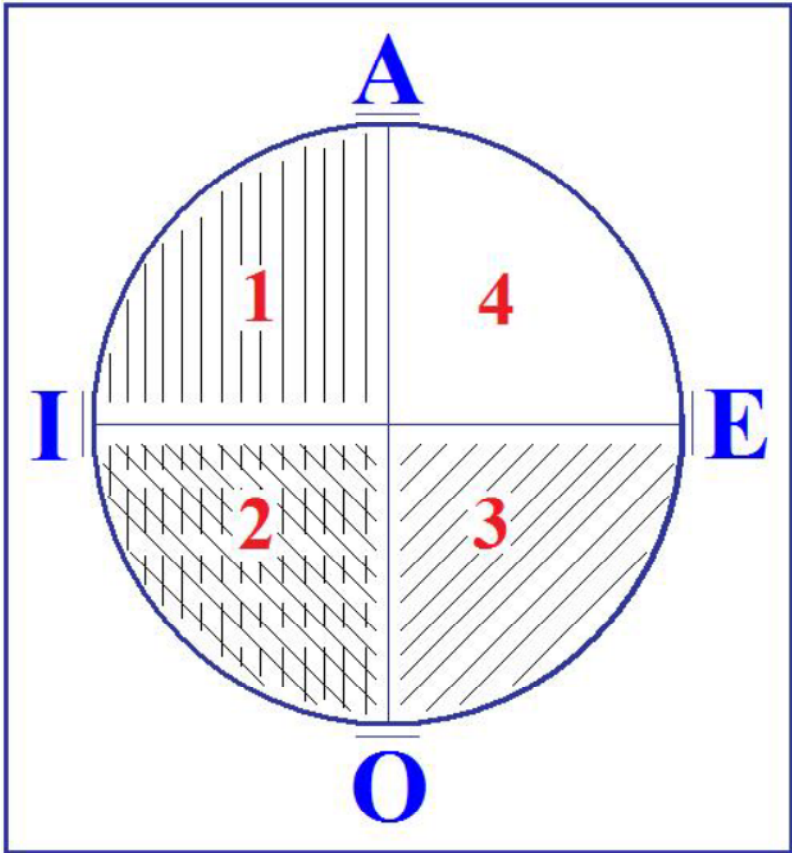
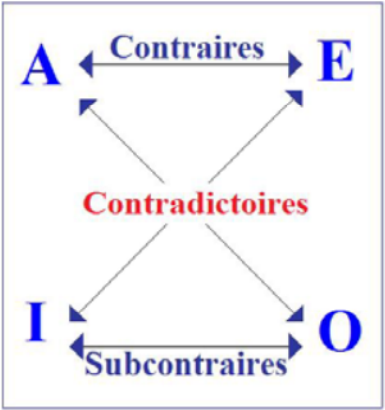
$$1 + \frac{\sqrt{5}}{2}$$

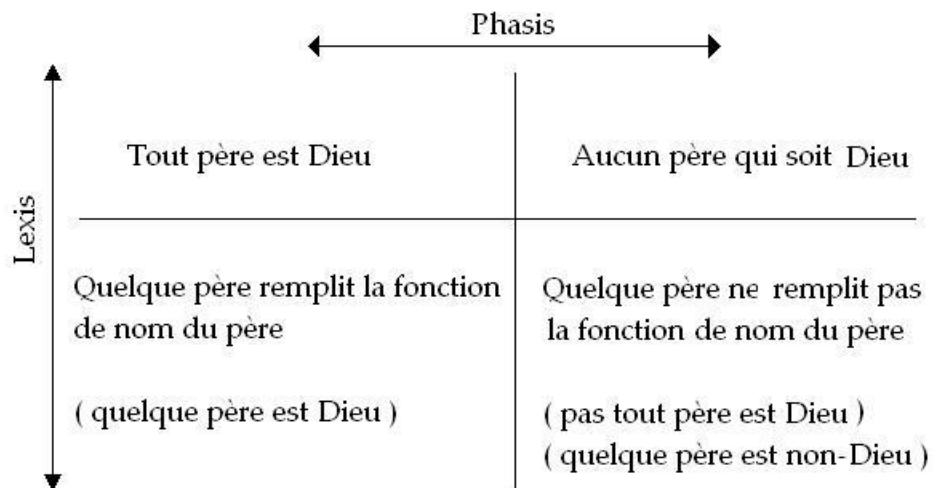
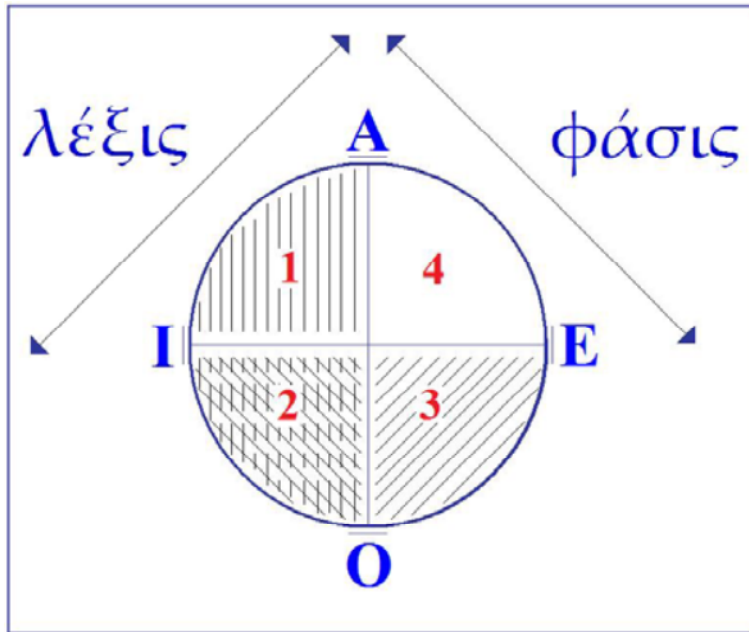
L'important, c'est que ceci veut dire que si vous effectuez les opérations dont il s'agit, vous avez donc les valeurs qui, si vous les reportez, prendront à peu près cette forme-là :

$$1 + \frac{1}{1} = 2 \quad 1 + \frac{1}{1+1} = \frac{3}{2} \quad 1 + \frac{1}{1 + \frac{1}{1+1}} = \frac{5}{3} \quad 1 + \frac{1}{1 + \frac{1}{1 + \frac{1}{1+1}}} = \frac{8}{5}$$

$$\sqrt{-1} + \frac{1}{\sqrt{-1} + \frac{1}{\sqrt{-1} + 1}}$$

<i>premier terme</i>	$i + 1$
<i>deuxième terme</i>	$i + \frac{1}{i + 1}$
<i>troisième terme</i>	$i + \frac{1}{i + \frac{1}{i + 1}}$





le caractère « kè » :

鼻

C'est à savoir qu'il s'agit d'une schématisation du heurt de la colonne d'air telle qu'elle vient à pousser, dans l'occlusive gutturale, contre l'obstacle que lui oppose l'arrière de la langue contre le palais. Ceci est d'autant plus séduisant que, si vous ouvrez un ouvrage de phonétique, vous trouverez une image qui est à peu près celle-là :

俾

pour vous traduire le fonctionnement de l'occlusive.
Et avouez que ce n'est pas mal que ce soit ça :

鼻!!

qui soit choisi pour figurer le mot pouvoir,
la possibilité, la fonction axiale introduite
dans le monde par l'avènement du sujet au beau milieu
du réel.

L'ambiguïté est totale, car un très grand nombre de
mots s'articulent kě en chinois, dans lesquels ceci :

俾

nous servira de phonétique.

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À ceci près :

嚙!

[kou], qui les complète, comme présentifiant le sujet
à l'armature signifiante, et qui - sans ambiguïté et
dans tous les caractères - est la représentation de
la bouche. Mettez ce signe au-dessus :

窩!

c'est le signe dà qui veut dire grand.

Il a manifestement quelque rapport avec la petite
forme humaine en général dépourvue de bras :

德

Ici, comme c'est d'un grand qu'il s'agit, il a des
bras. Ceci :

鼻!

n'a rien à faire avec ce qui se passe quand vous avez ajouté ce signe au signifiant précédent :

窩!

Cela se lit désormais « Jī » :

對

Mais ceci conserve la trace d'une prononciation ancienne dont nous avons des attestations grâce à l'usage de ce terme à la rime dans les anciennes poésies, nommément celles de 詩經 *Shì jīng*⁷⁵ qui est un des exemples les plus fabuleux des *mésaventures littéraires*, puisqu'il a eu le sort de devenir le support de toutes sortes d'élucubrations moralisantes, d'être la base de tout un enseignement très *entortillé* des mandarins sur les devoirs des souverains, du peuple et du *tutti quanti*, alors qu'il s'agit manifestement de chansons d'amour d'origine paysanne.

Ceci veut dire « jī » :

對

qu'on commente : *grand pouvoir, énorme*.

Cela n'a bien entendu absolument aucun rapport avec cette conjonction [i.e avec la conjonction de 可 et de 大].

Jī, ne veut pas tellement plus dire grand pouvoir que ce petit mot pour lequel en français il n'y a pas vraiment quelque chose qui nous satisfasse :

je suis forcé de le traduire par l'« *impair* »,

au sens que le mot « *impair* » peut prendre :

de *glissement*, de *faute*, de *faille*, de *chose qui ne va pas, qui boîte*,

en anglais si gentiment illustré par le mot « *odd* ».

Et comme je vous le disais tout à l'heure,

c'est ce qui m'a lancé sur le *Shìjīng* 詩經.

À cause du *Shìjīng*, nous savons que c'était très proche du « kě » :

鼻!

au moins en ceci, c'est qu'il y avait une gutturale dans la langue ancienne qui donne l'autre

implantation de l'usage de ce signifiant :

對

pour désigner le phonème « qí ».

Si vous ajoutez cela devant :

棧

qui est un déterminatif, celui de l'arbre,
et qui désigne tout ce qui est de bois.
vous aurez une fois que les choses en sont là,
un signe qui désigne la chaise :

椅

Cela se dit « yǐ », et ainsi de suite. Ça continue
comme cela, cela n'a pas de raison de s'arrêter.

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Si vous mettez ici, à la place du signe de l'arbre,
le signe du cheval [mǎ]

马!

cela veut dire s'installer à califourchon

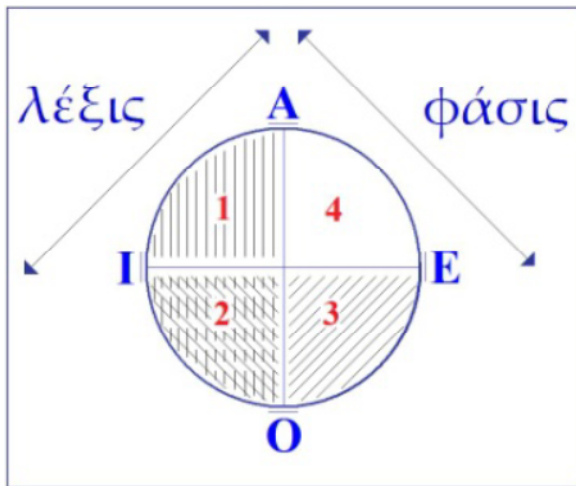
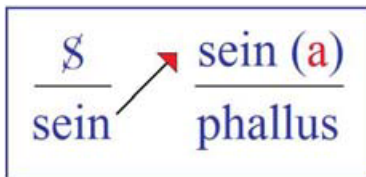
骑!

Ce petit détour - je le considère - a son utilité,
pour vous faire voir que le rapport de la lettre au
langage n'est pas quelque chose qui soit à
considérer dans une ligne évolutive.

On ne part pas d'une origine épaisse, sensible,
pour dégager de là une forme abstraite.

Il n'y a rien qui ressemble à quoi que ce soit
qui puisse être conçu comme parallèle au processus
dit du concept, même seulement de la généralisation.
On a une suite d'alternances où le signifiant
revient battre l'eau, si je puis dire, du flux par
les battoirs de son moulin, sa roue remontant chaque
fois quelque chose qui ruisselle, pour de nouveau
retomber, s'enrichir, se compliquer, sans que nous
puissions jamais à aucun moment saisir ce qui
domine, du départ concret ou de l'équivoque.

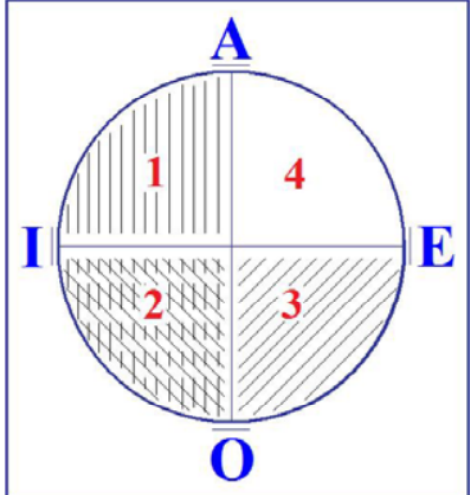
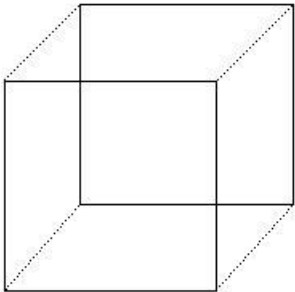
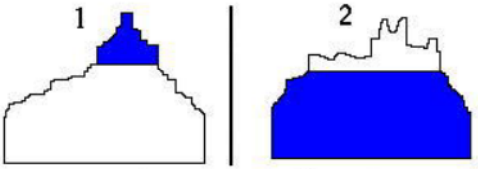
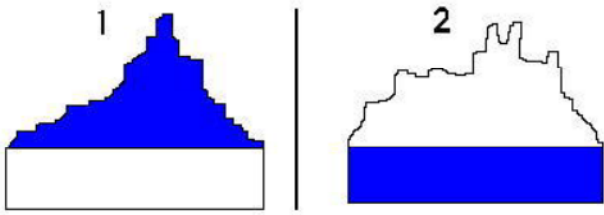
Voilà qui va nous mener au point où aujourd'hui
le pas que j'ai à vous faire faire :
une grande part des illusions qui nous arrêtent net,
des adhérences imaginaires...
dont peu importe que tout le monde y reste plus
ou moins les pattes prises comme des mouches,
mais pas les analystes
...sont très précisément liées à ce que j'appellerai
« les illusions de la logique formelle » .
La logique formelle est une science très utile.

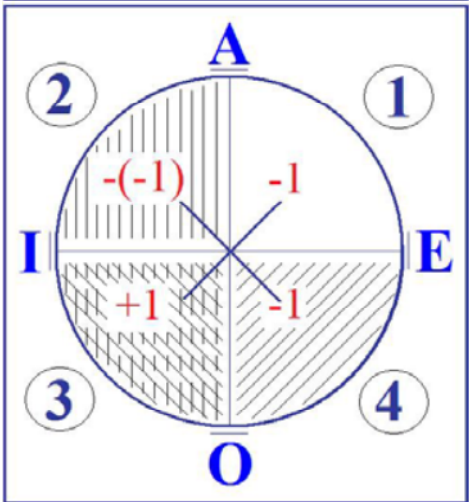
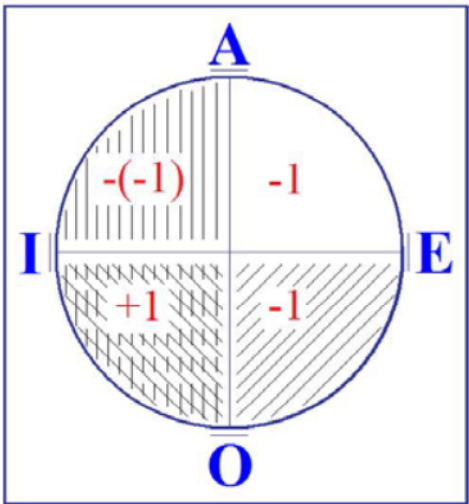
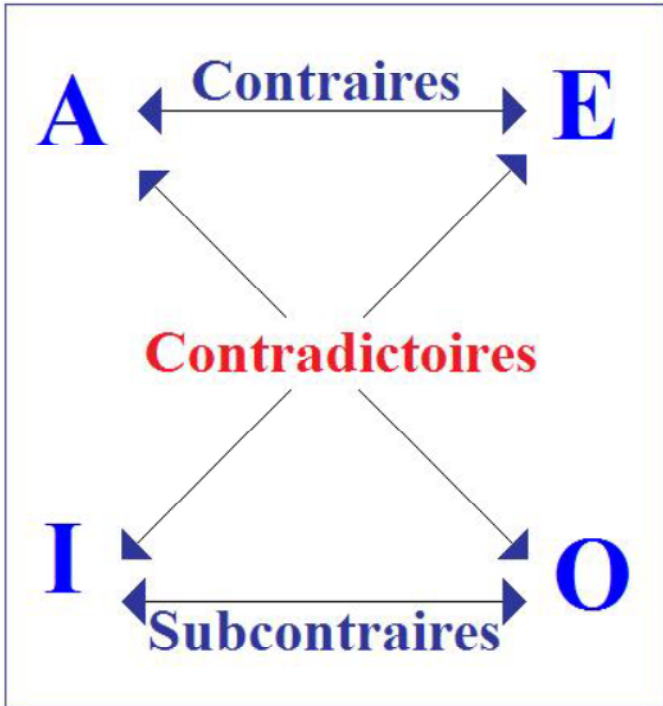


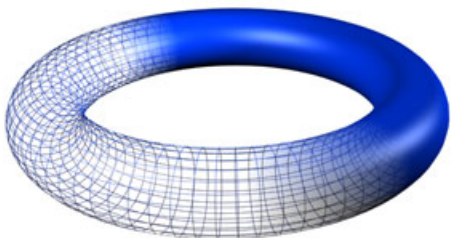
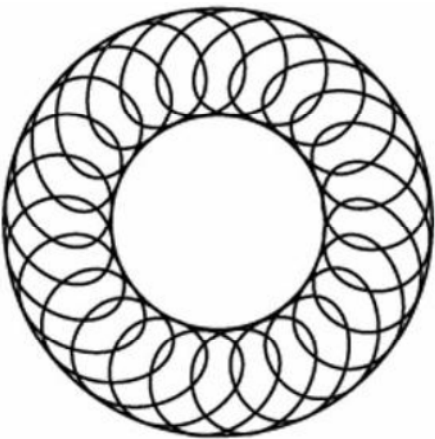
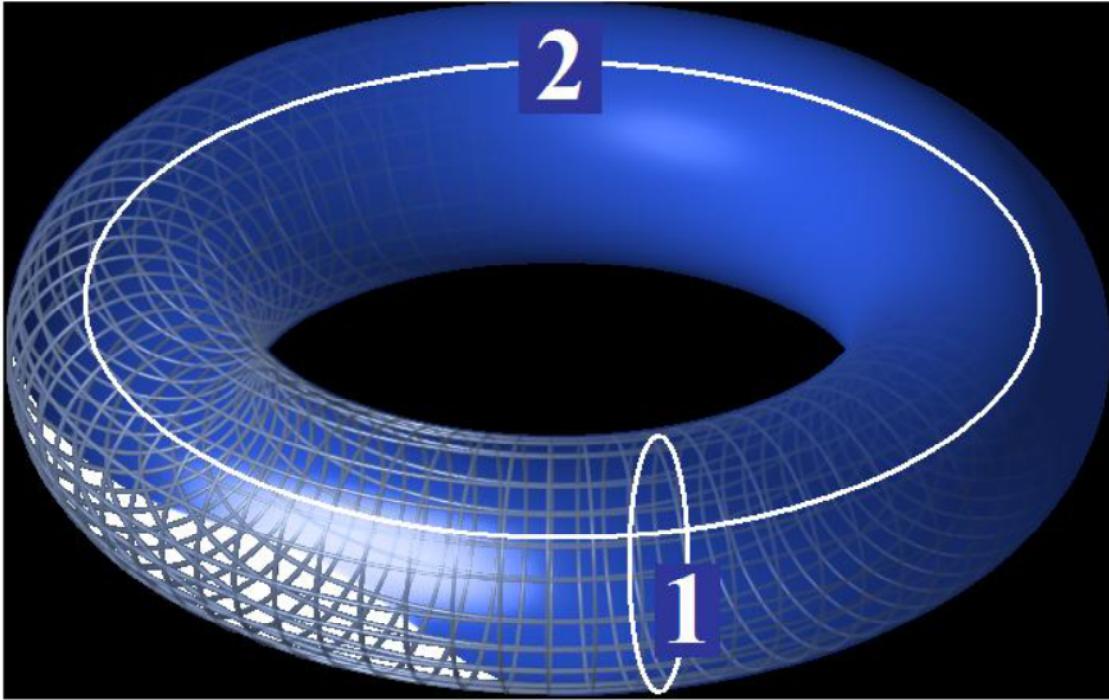
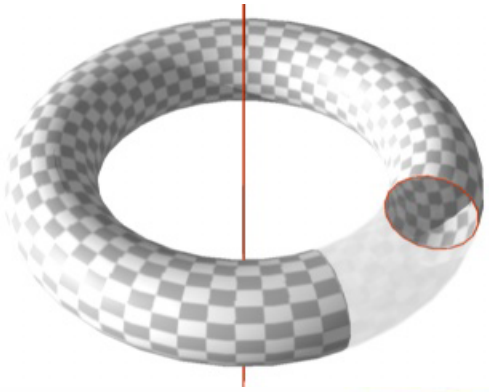
il peut finir par se réduire à ça :

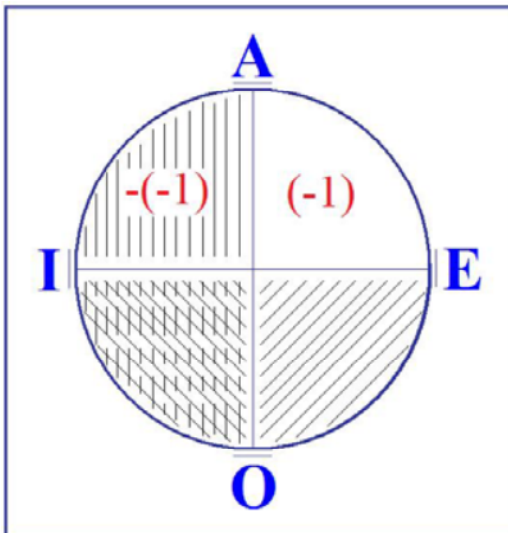
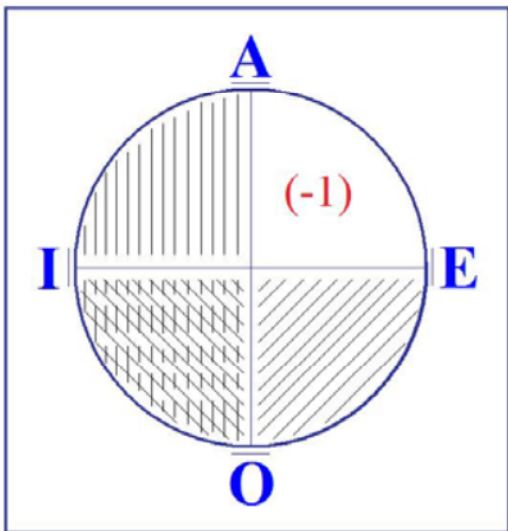
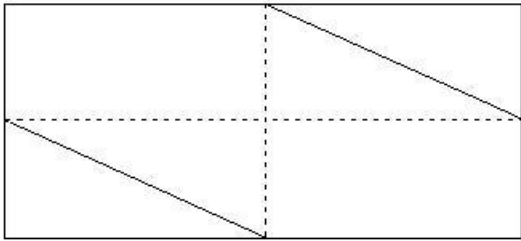


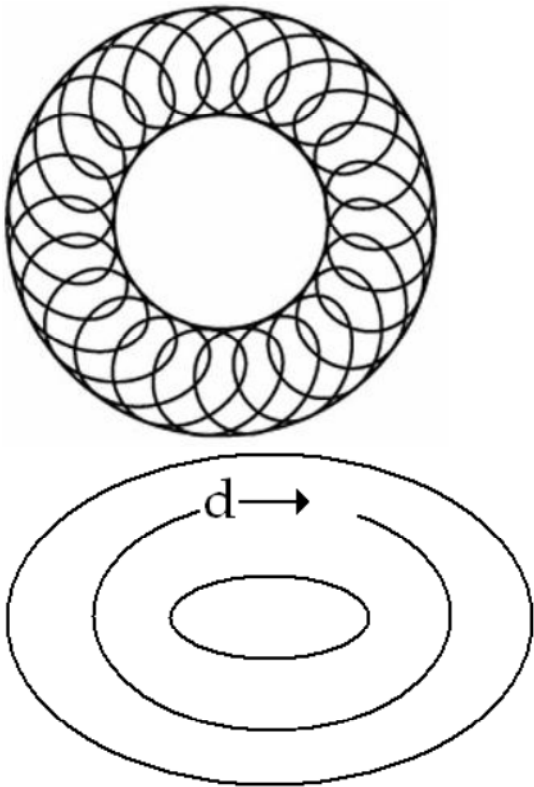
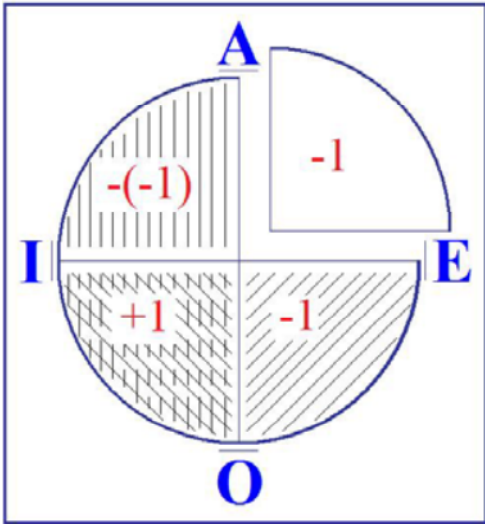
un « 1 » .

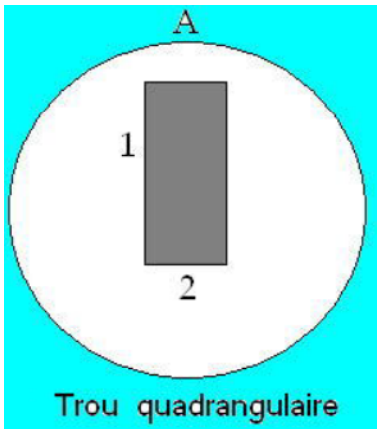
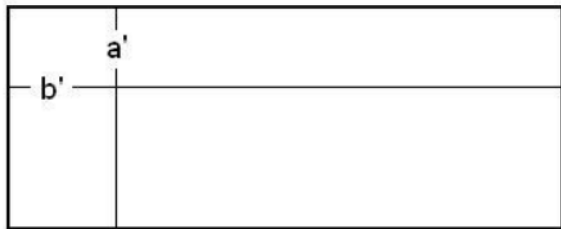
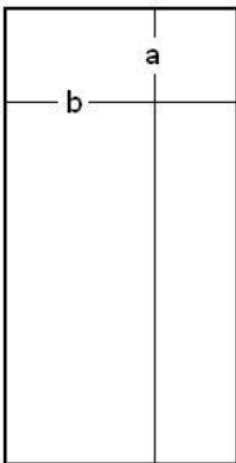
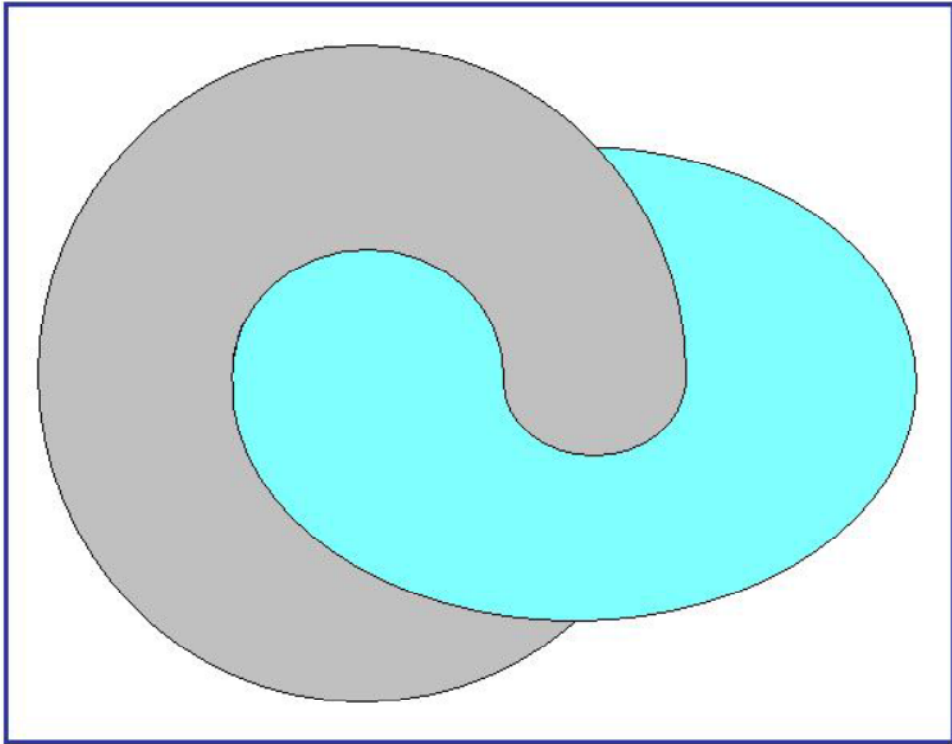


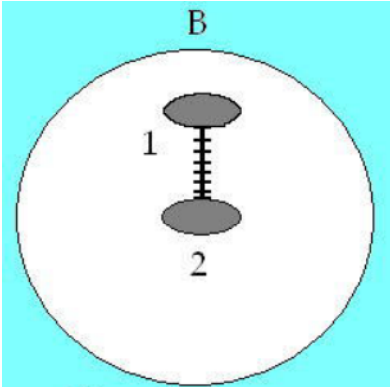




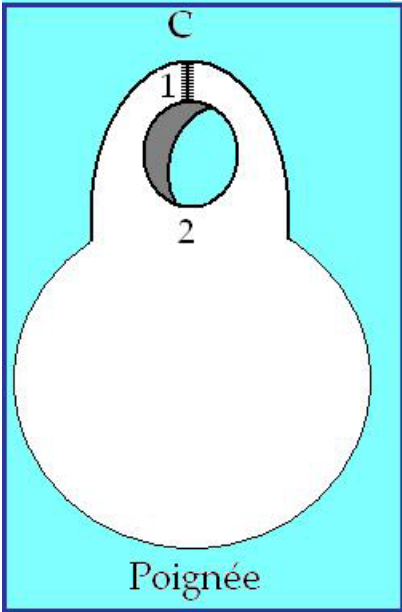




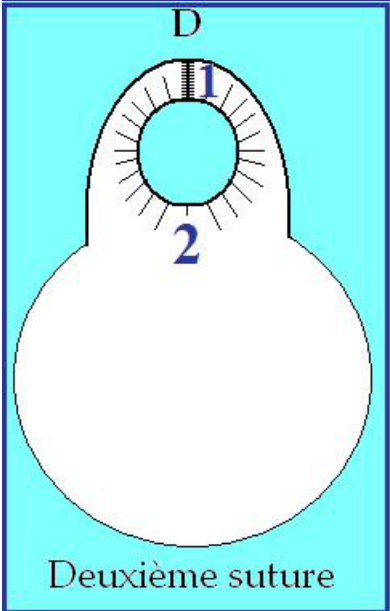




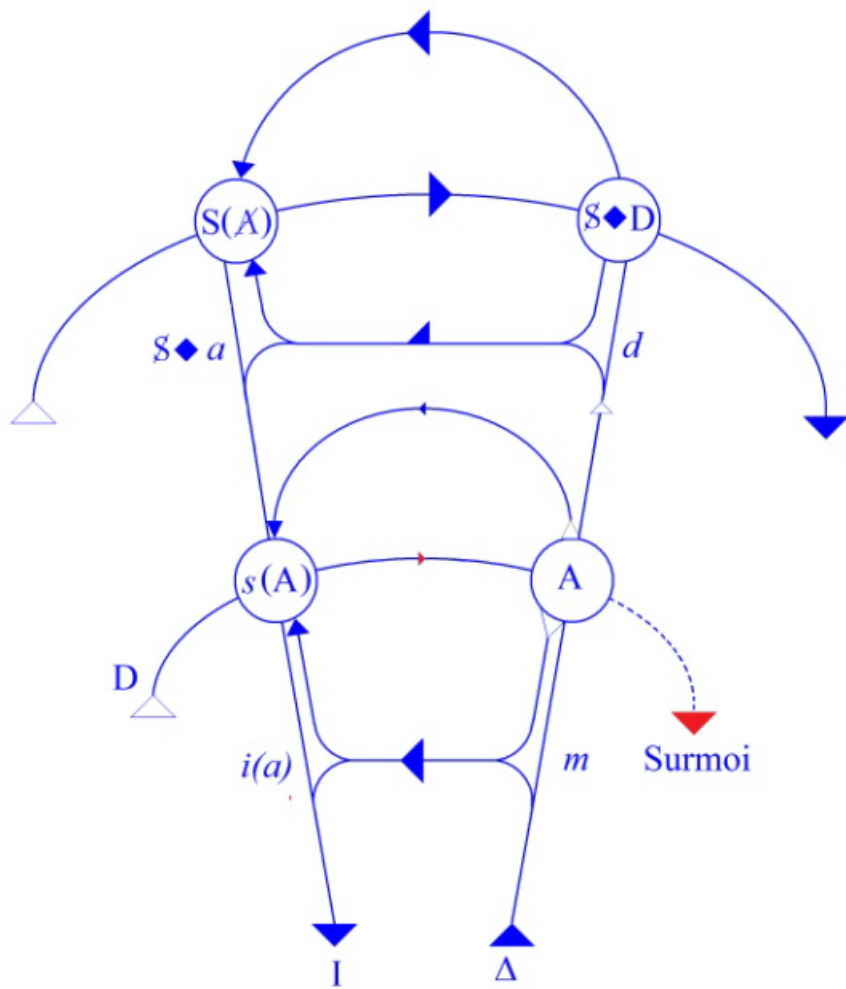
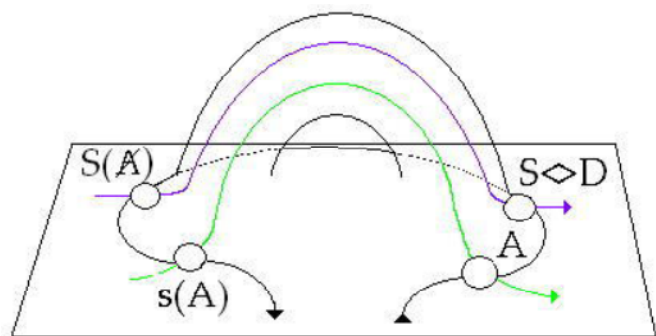
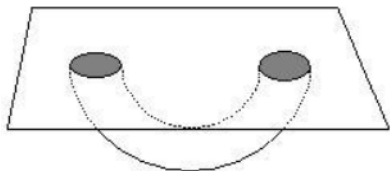
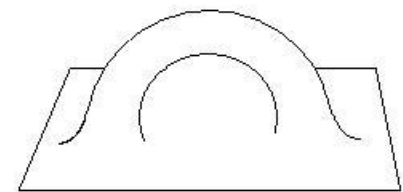
Première suture

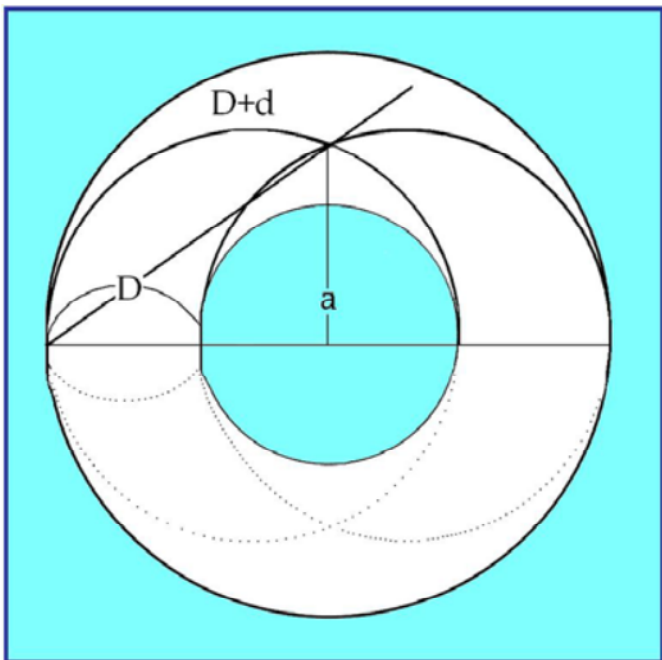
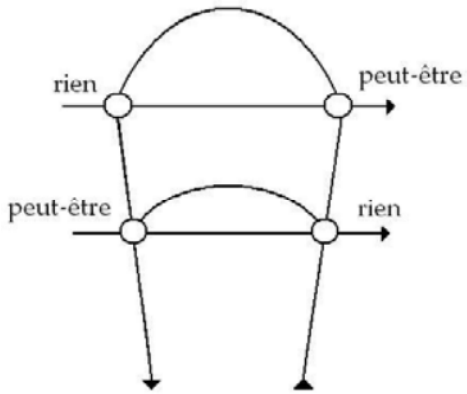
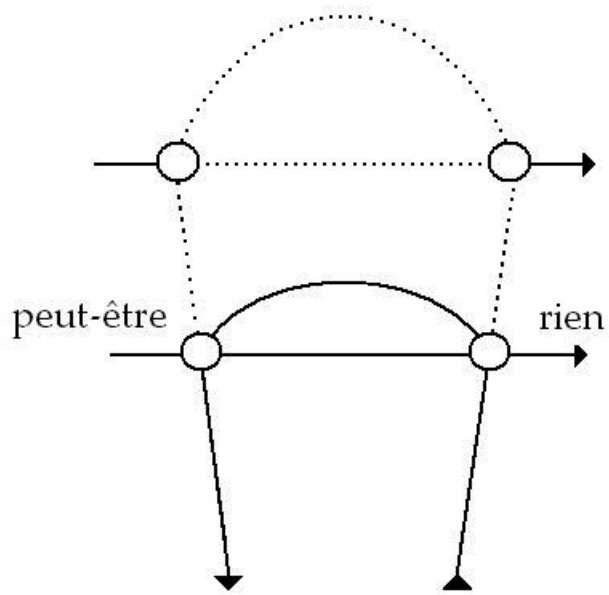


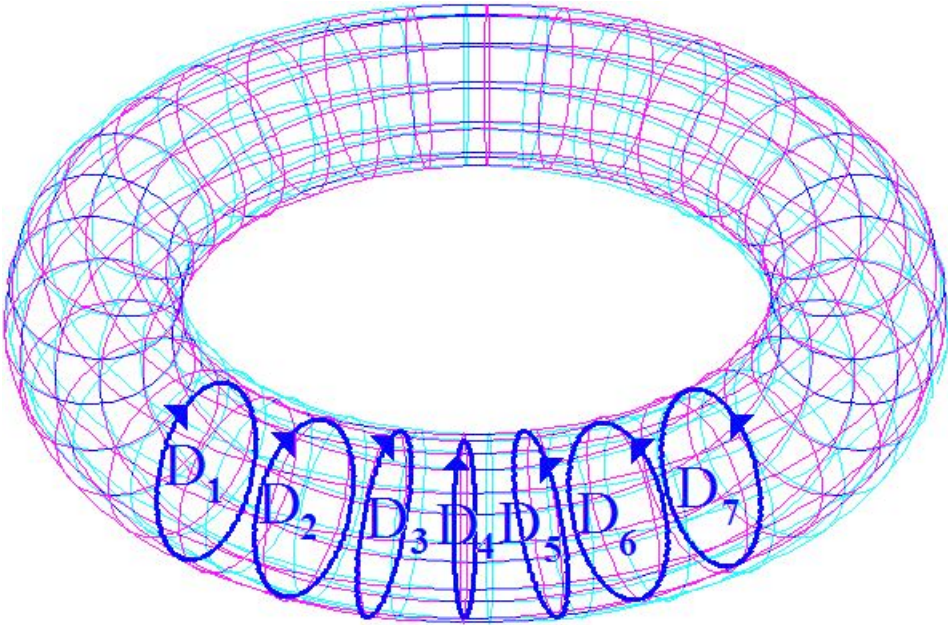
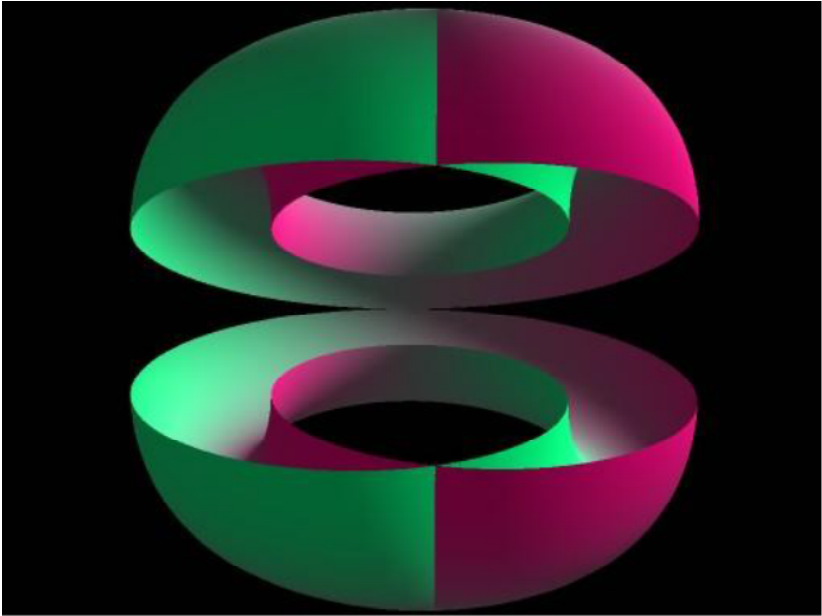
Poignée

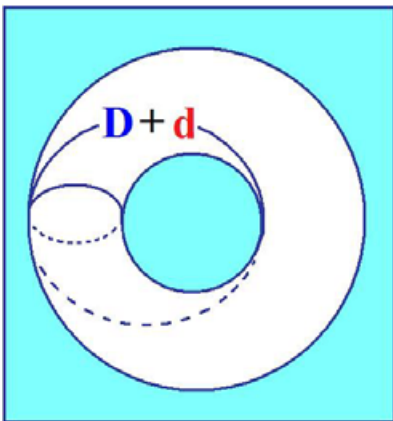
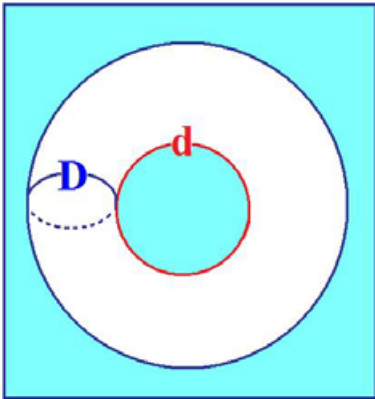
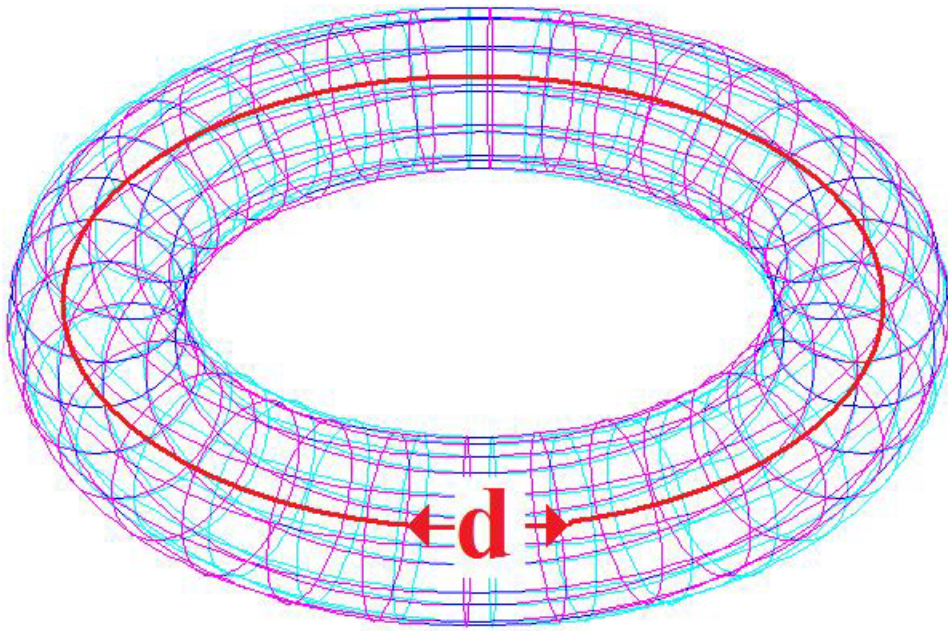


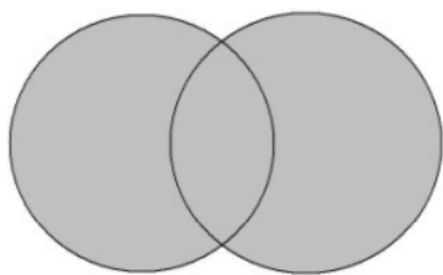
Deuxième suture



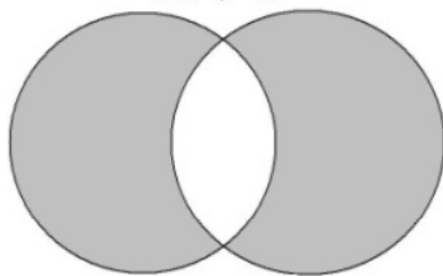




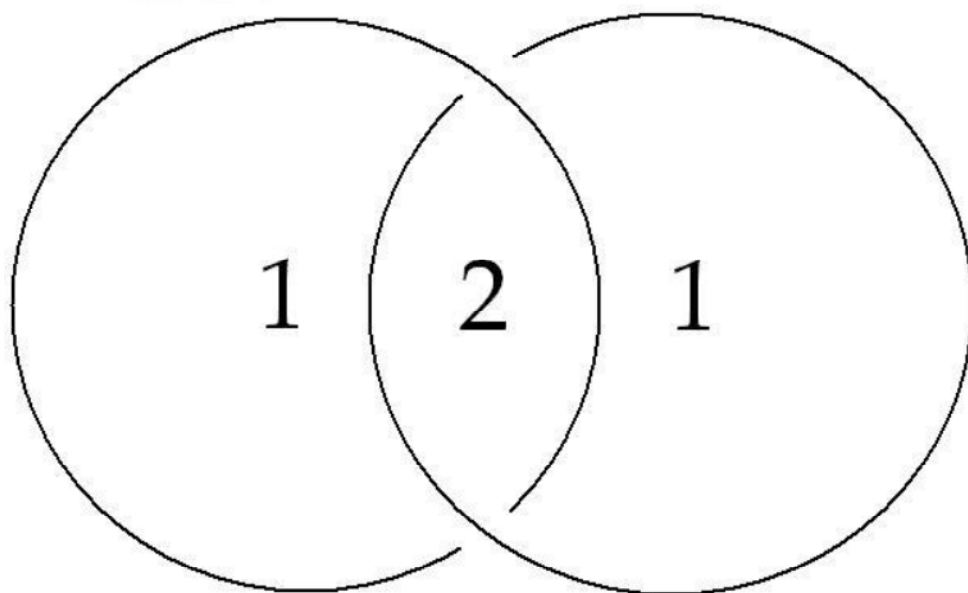


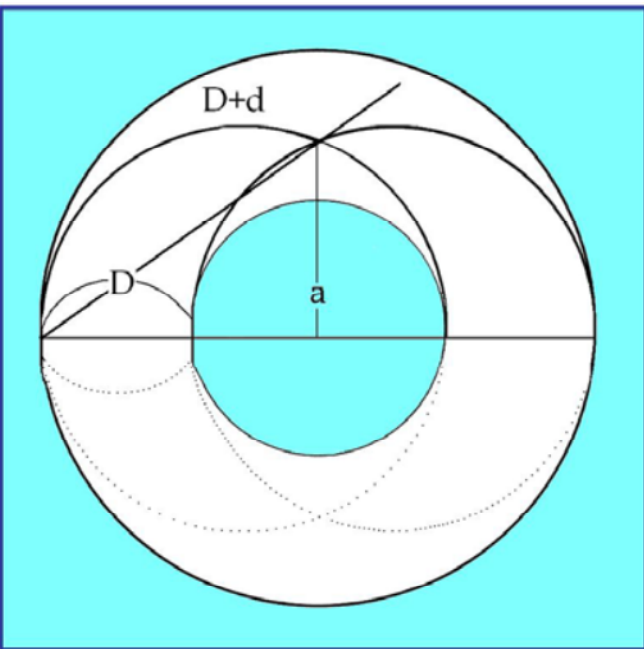
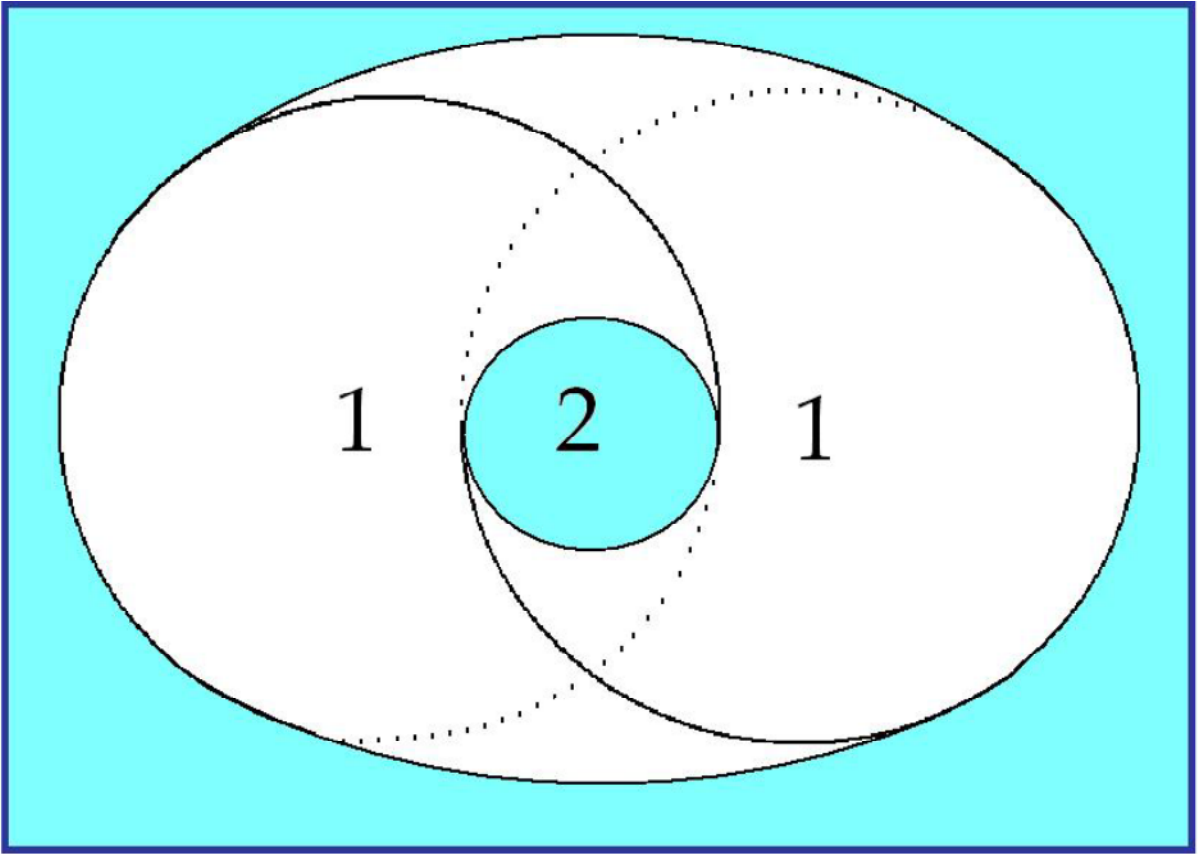


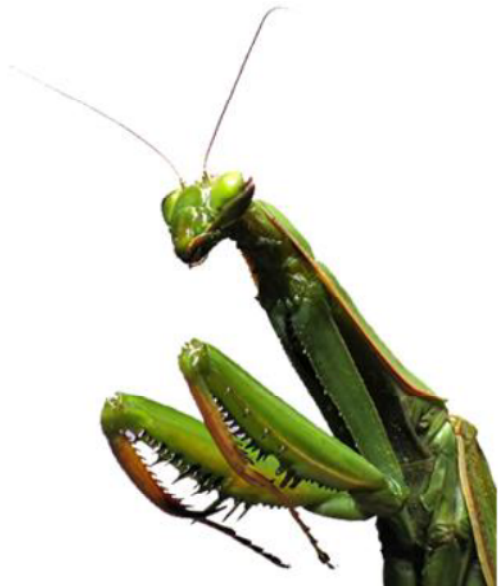
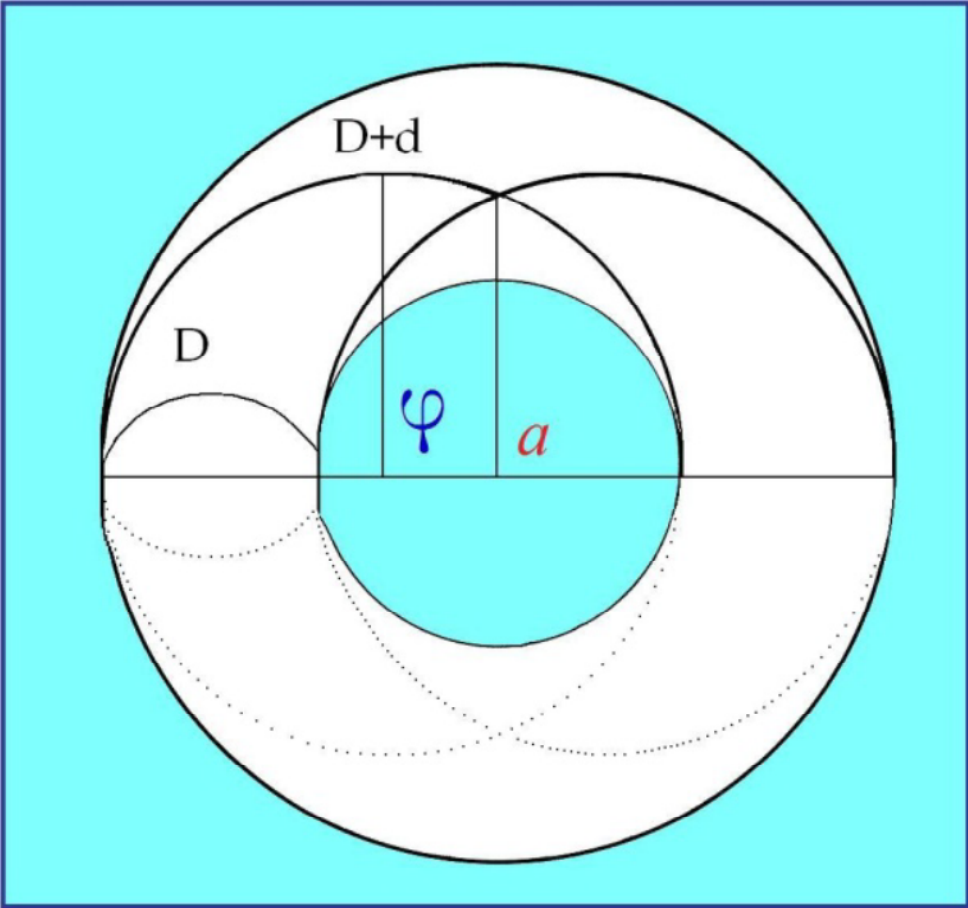
$A \cup B$

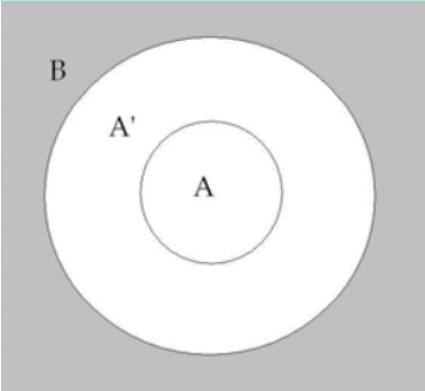
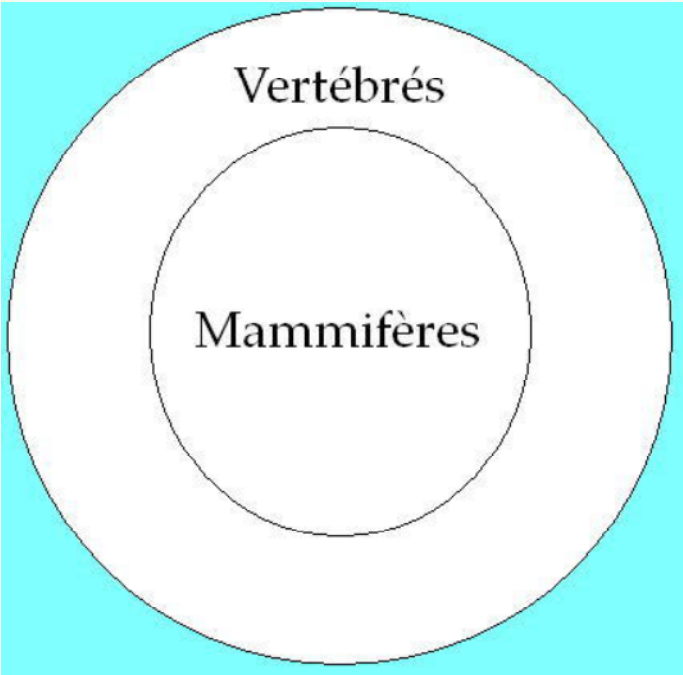
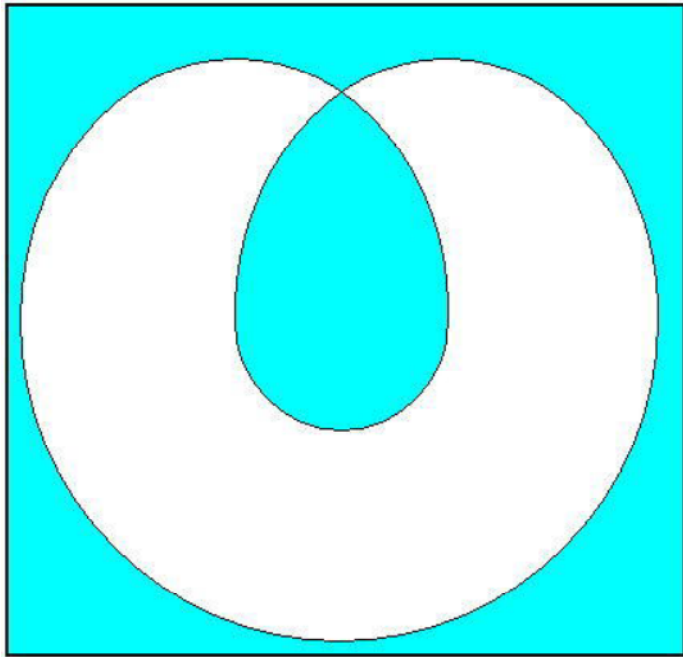


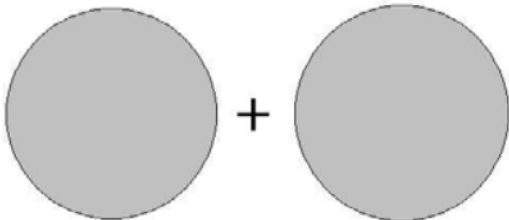
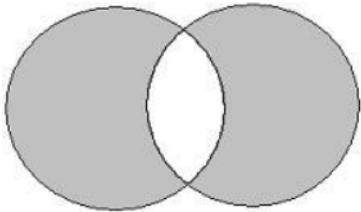
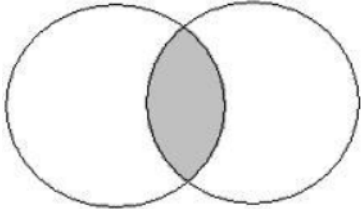
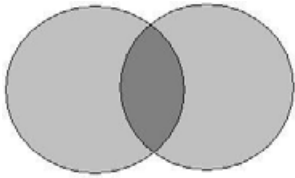
$A \oplus B$



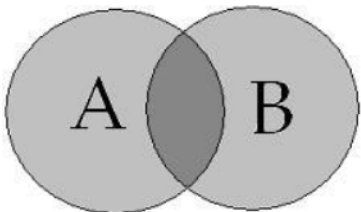






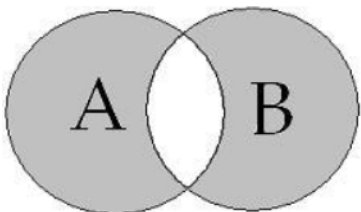


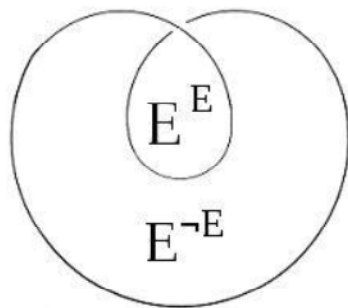
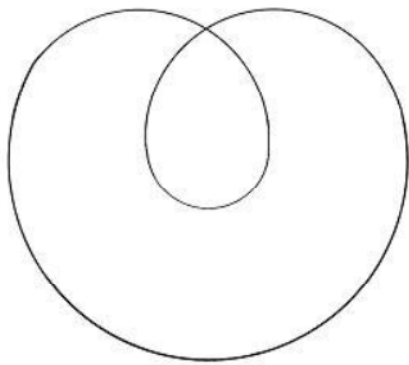
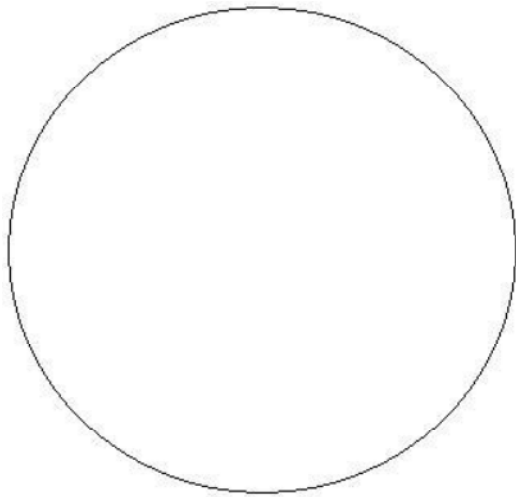
A ou B



Si au contraire c'est exclusif, *ou A ou B*, c'est ainsi que nous pouvons le symboliser à savoir que le champ d'intersection est exclu.

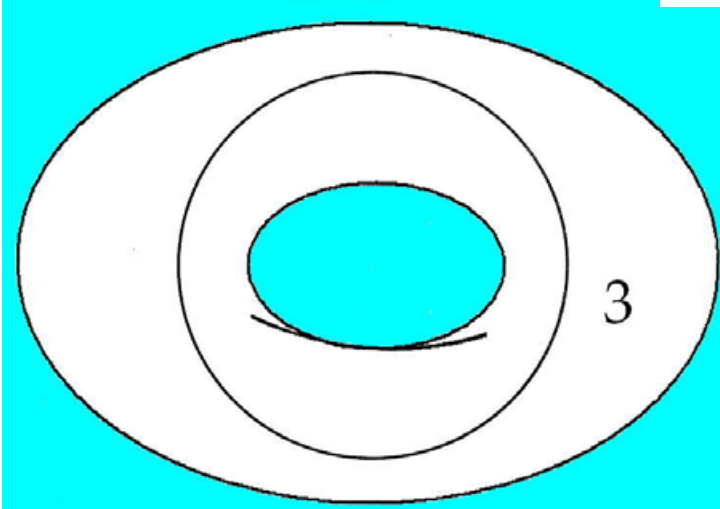
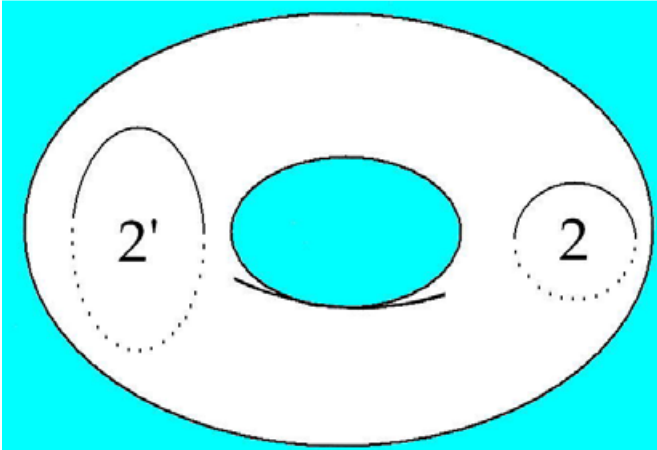
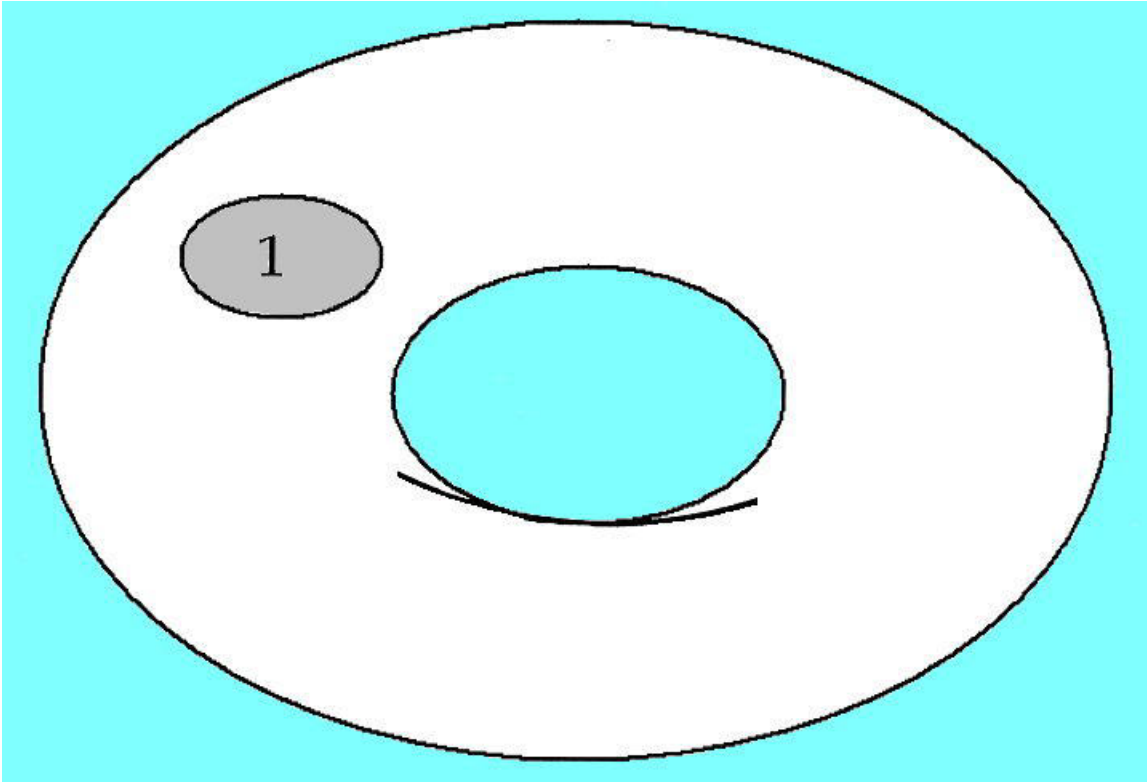
ou A ou B

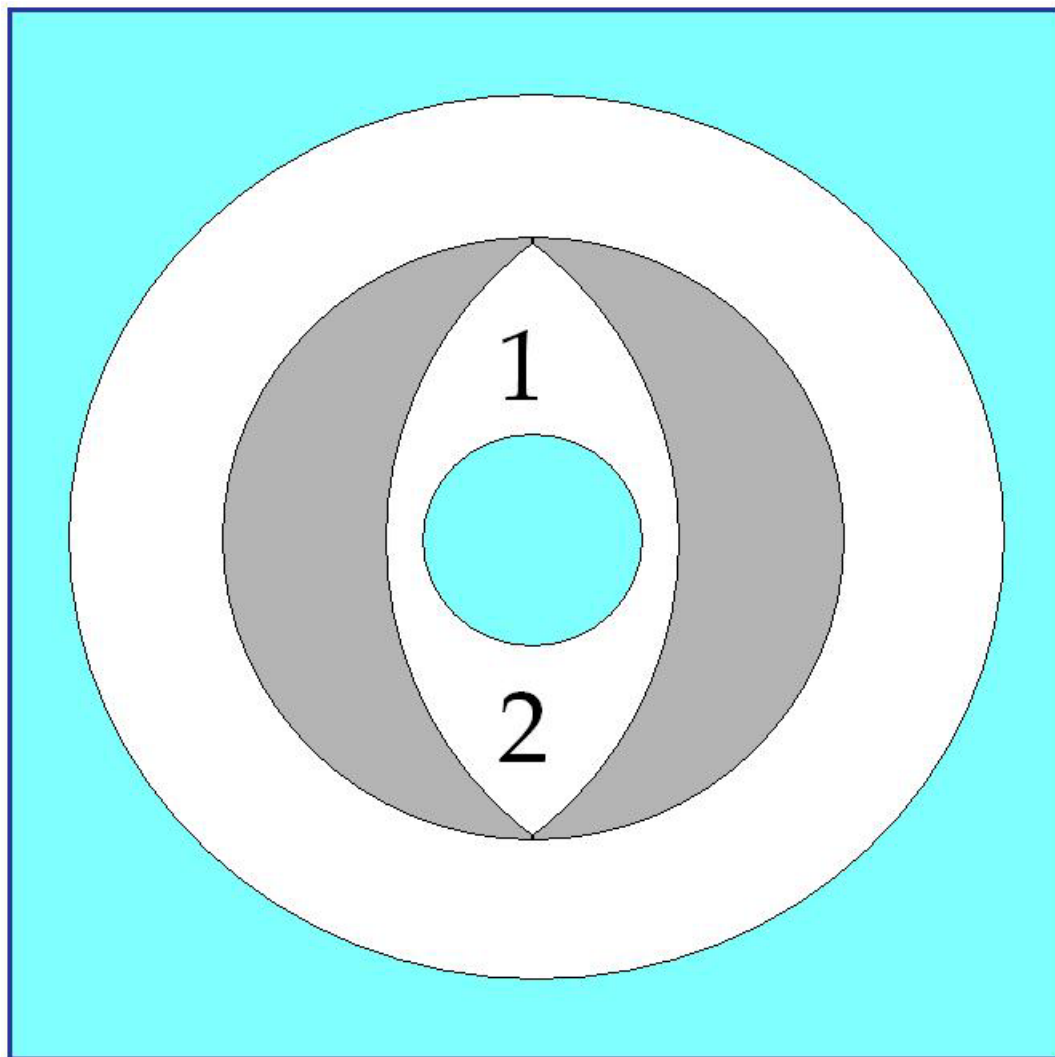
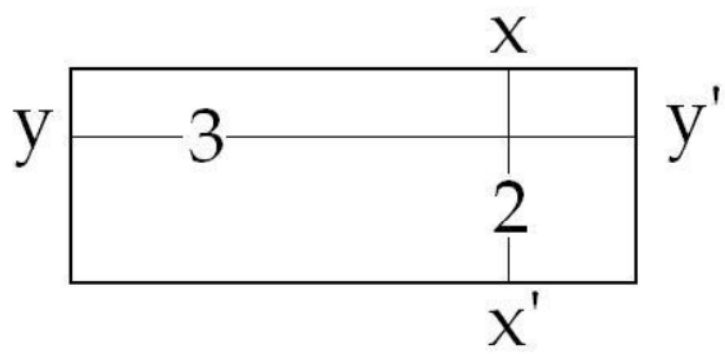


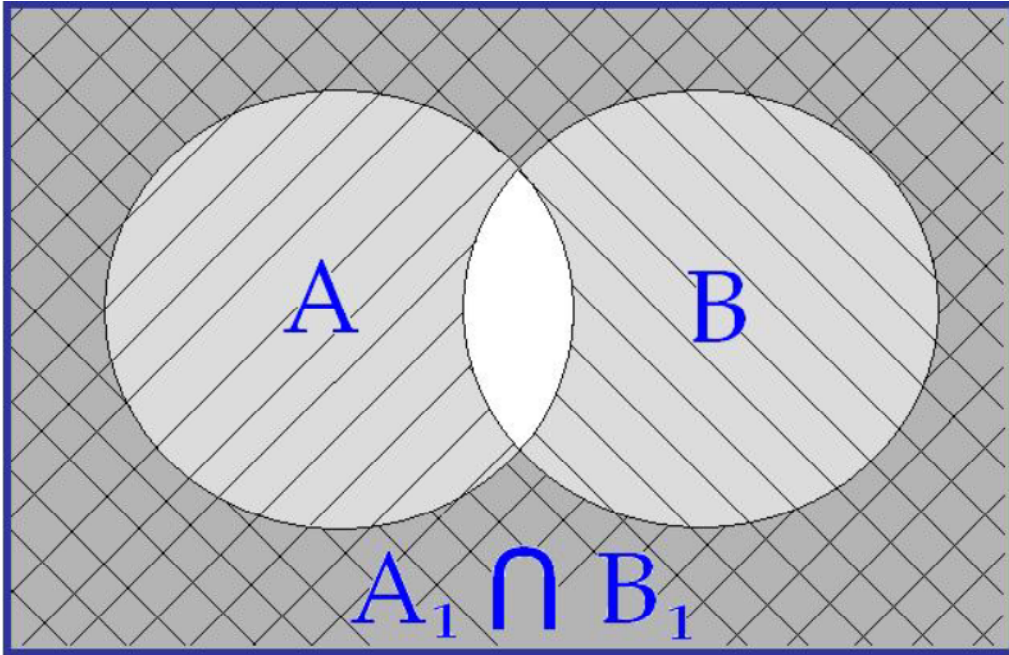


E^E : ensembles qui se comprennent eux-mêmes

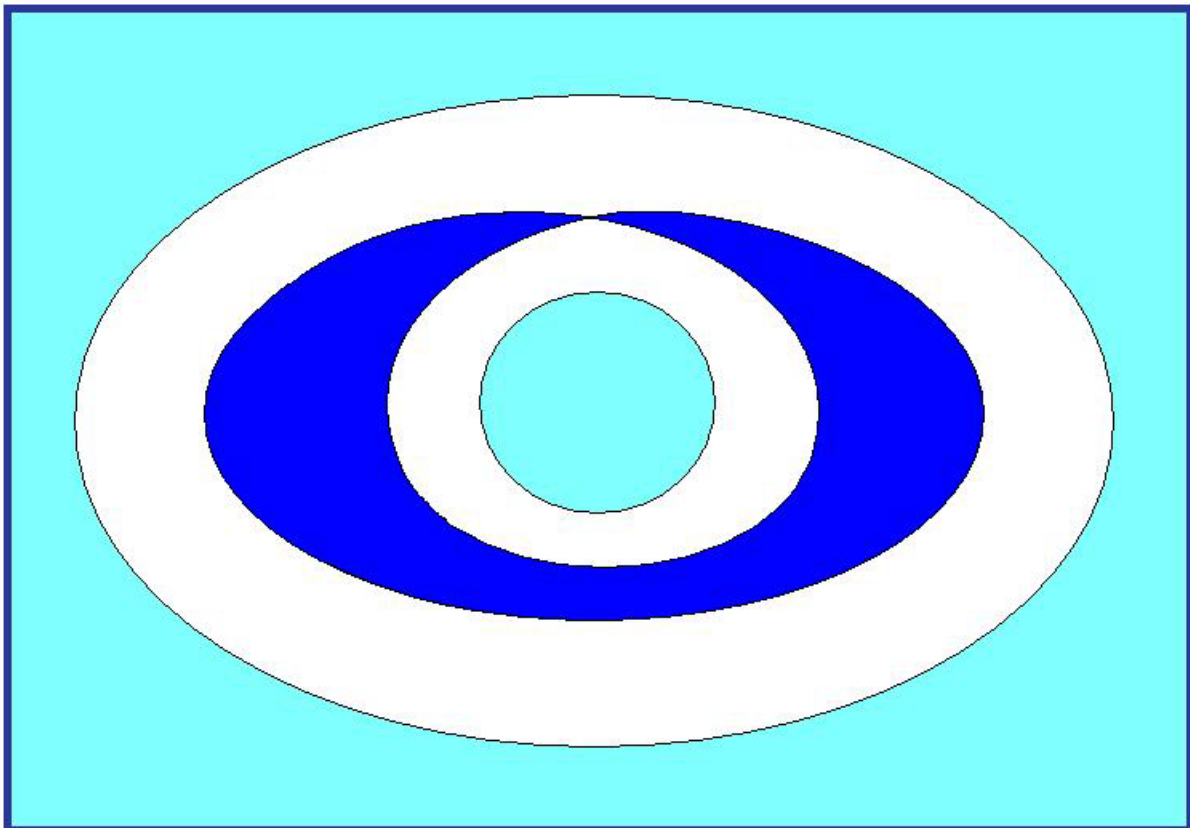
E^{-E} : ensembles qui ne se comprennent pas eux-mêmes

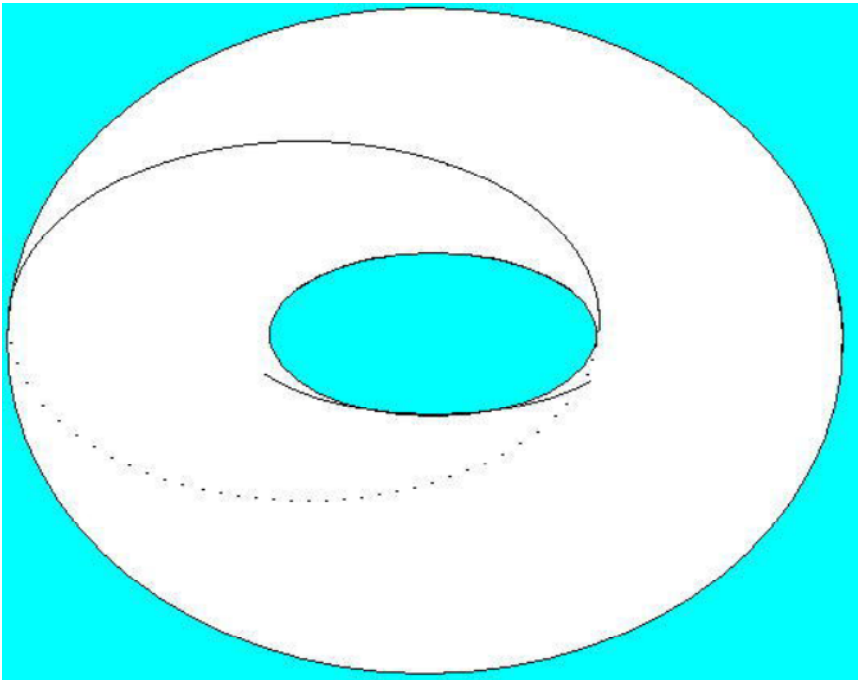
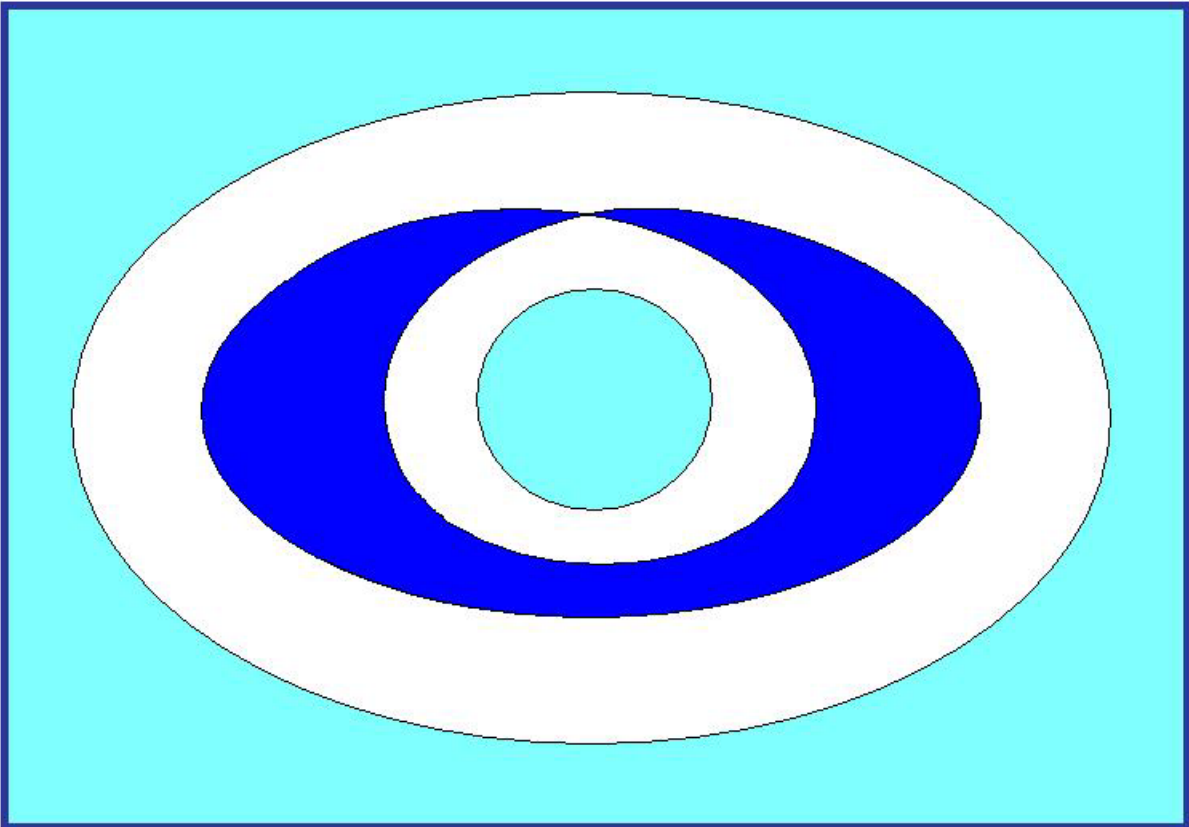


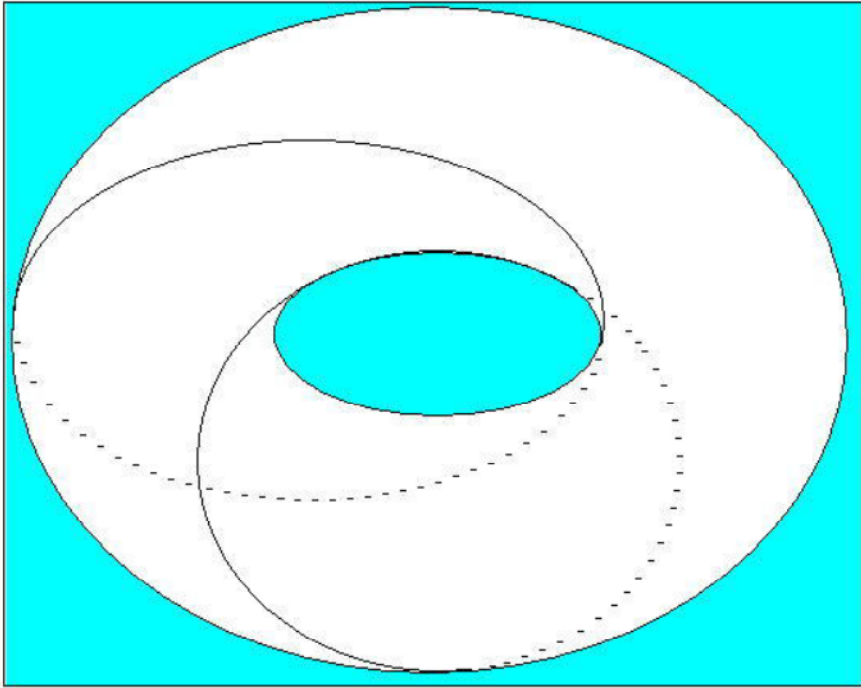
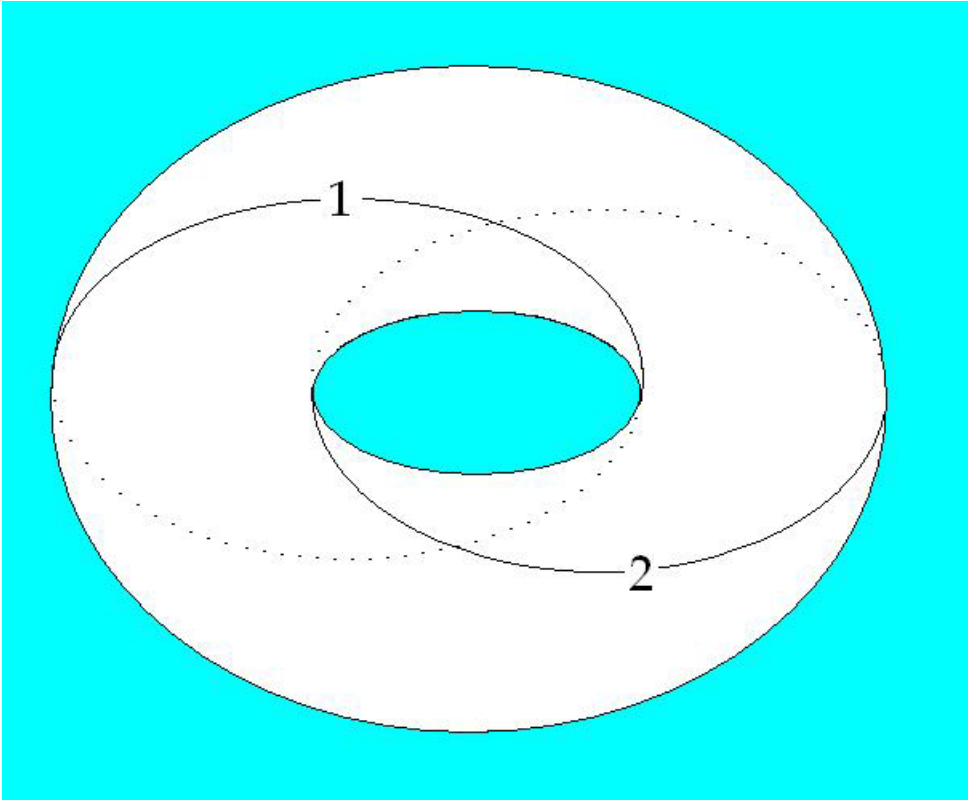


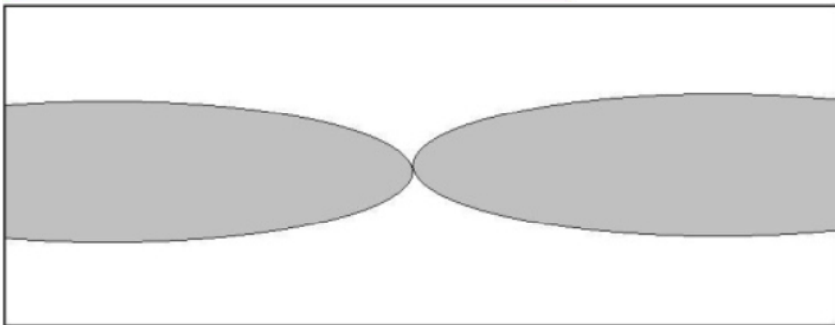
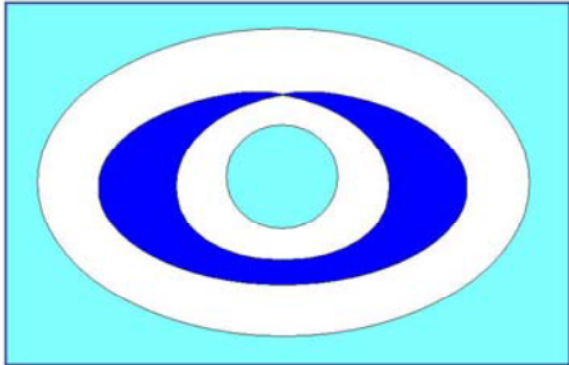
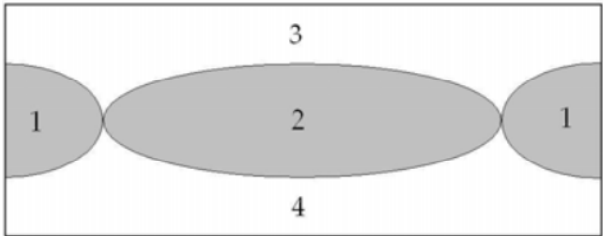
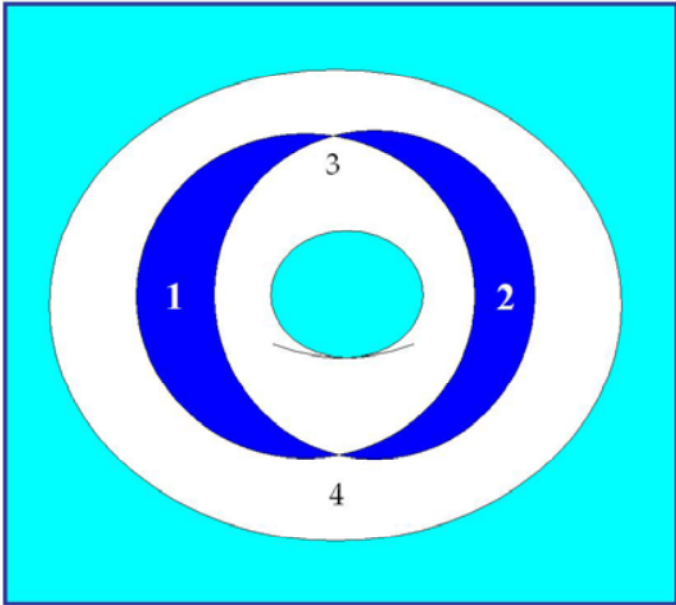


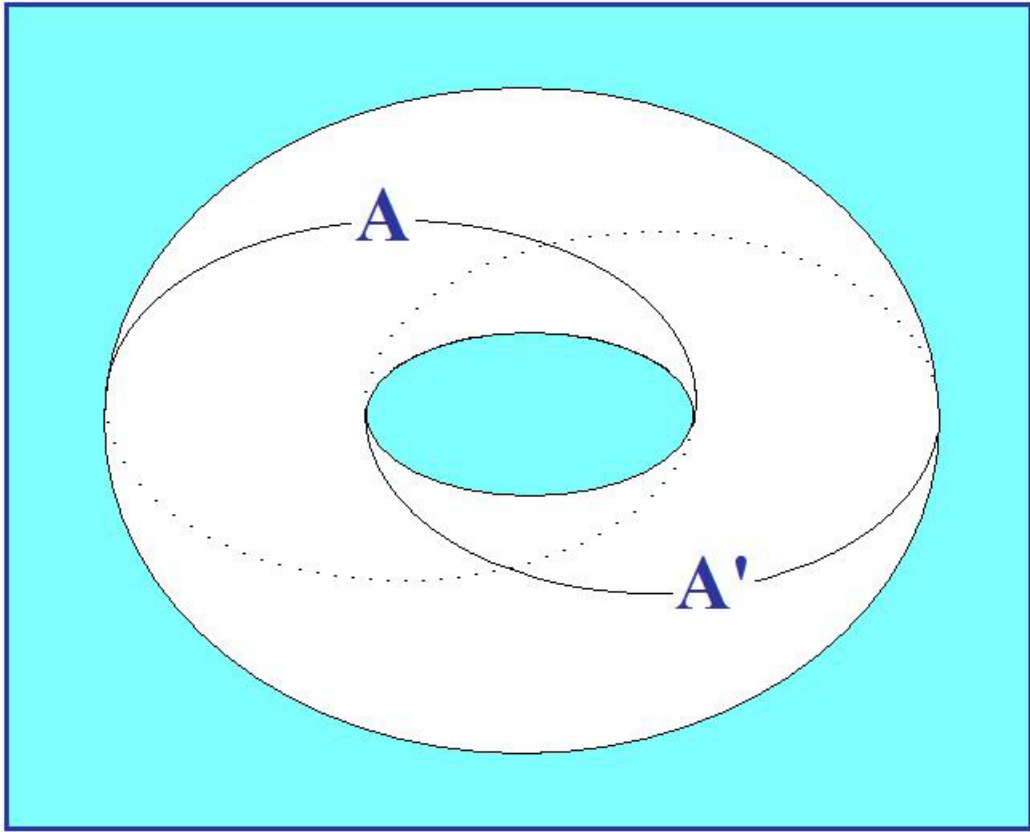
- si ici nous avons le cercle A,
- et ici le cercle B,
- ici nous avons A_1 : *négation de A*,
- et nous avons ici B_1 : *négation de B*,



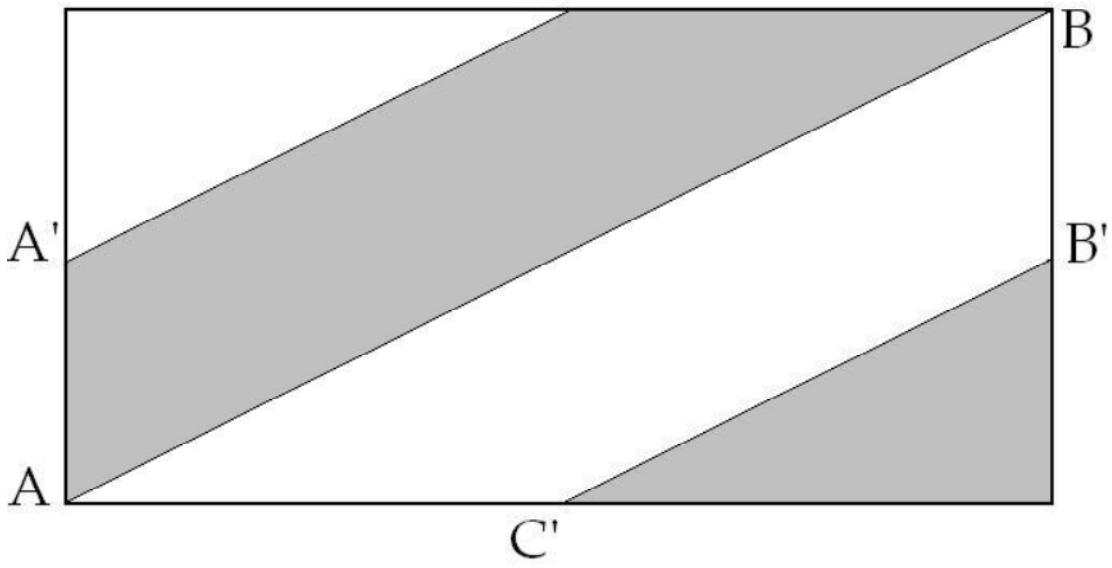


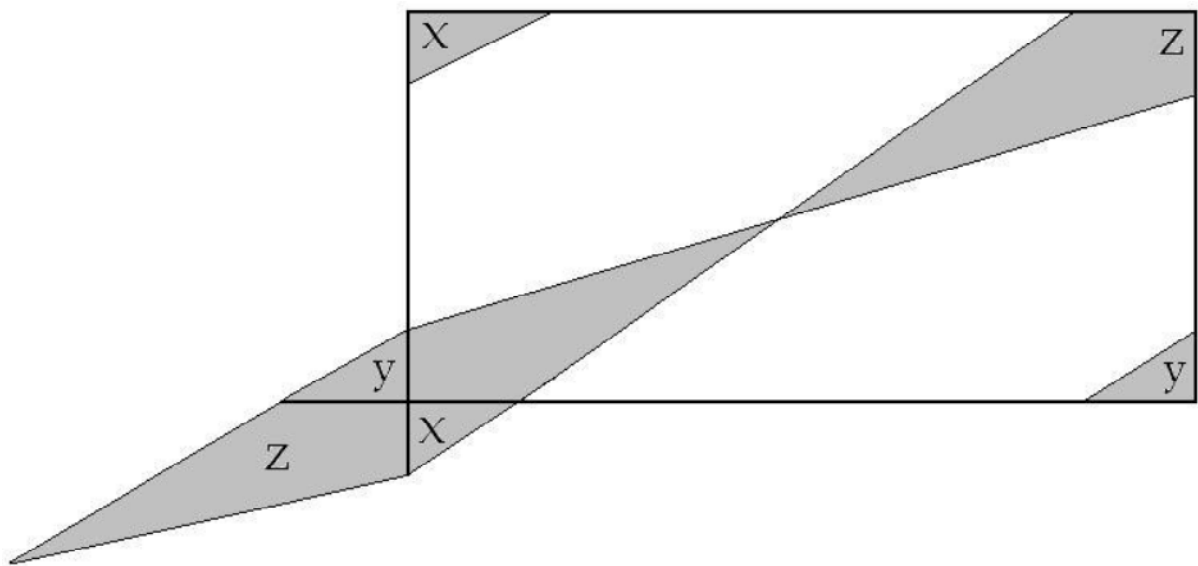
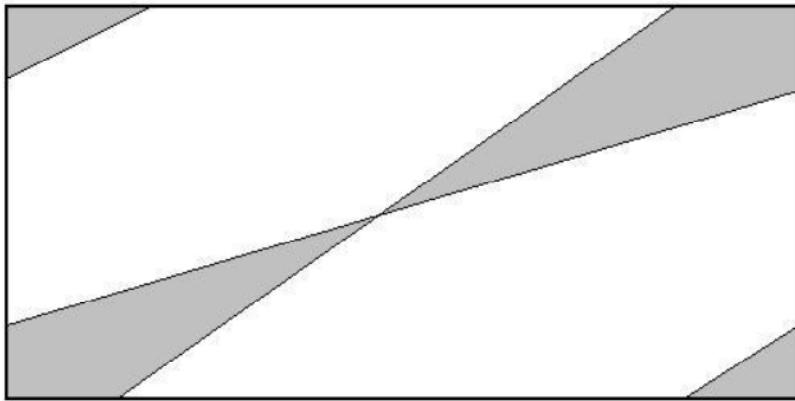
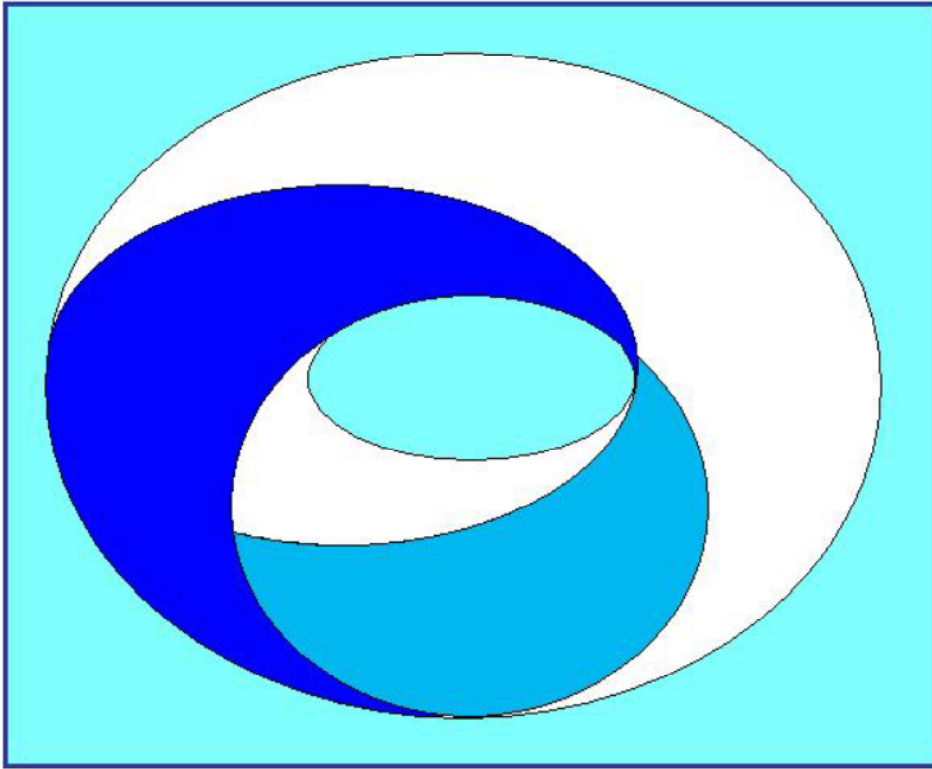


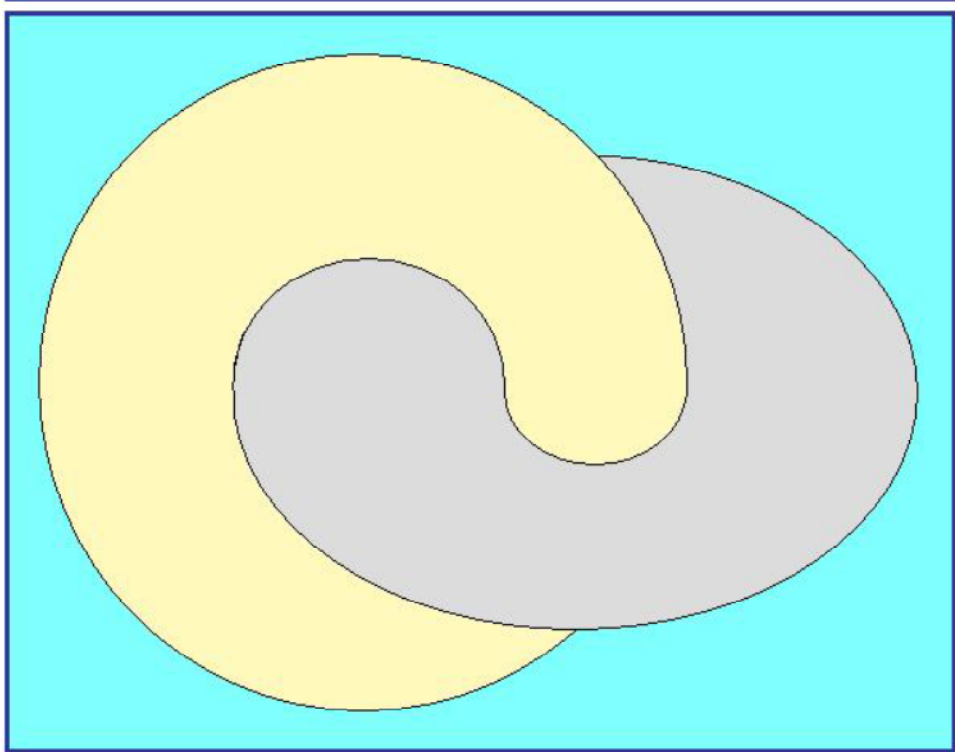
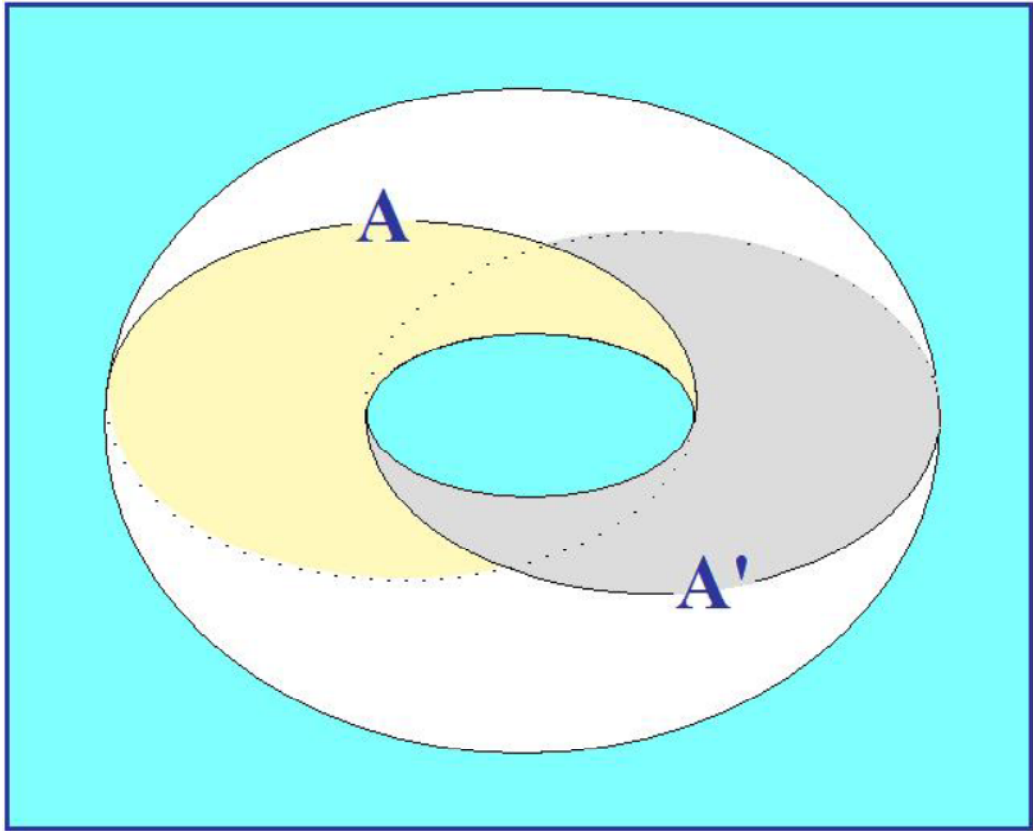
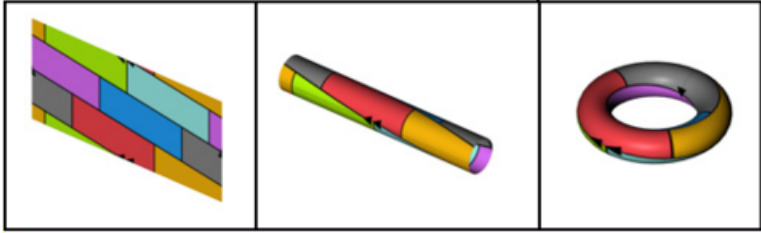


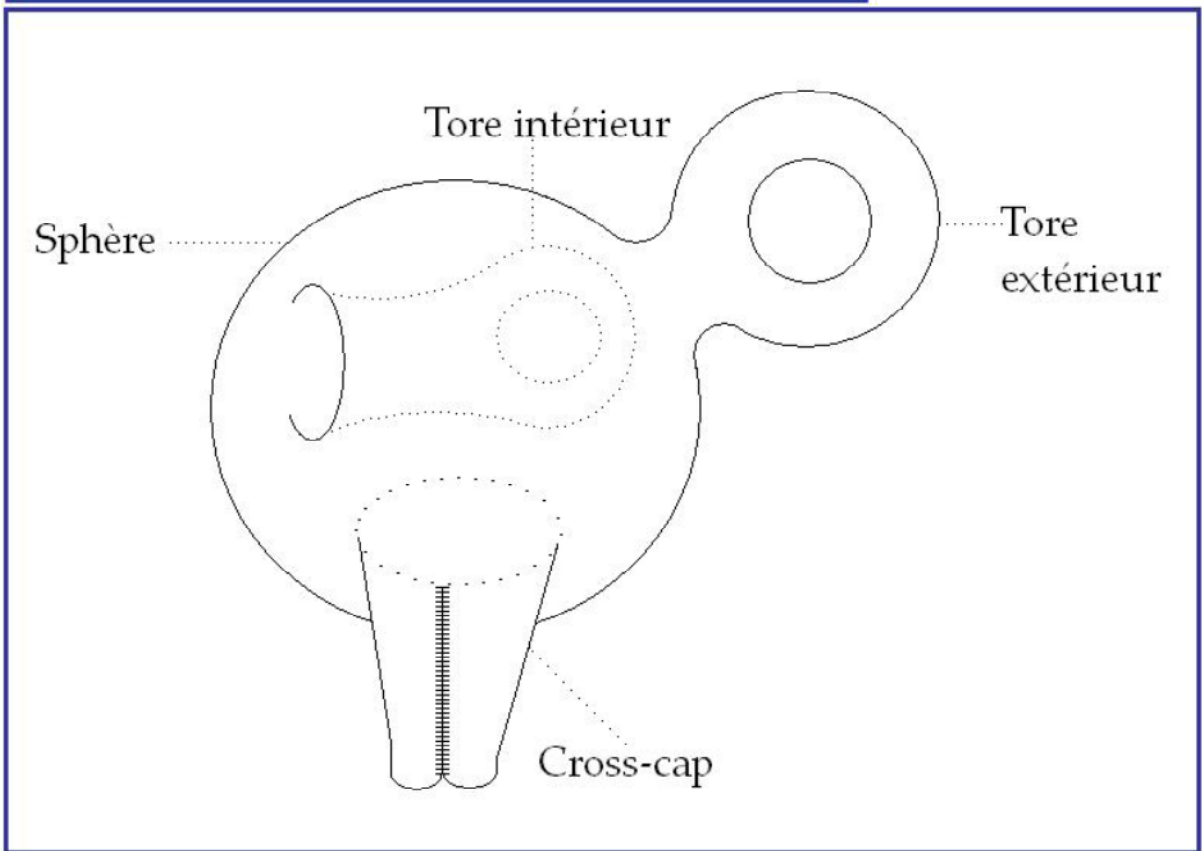
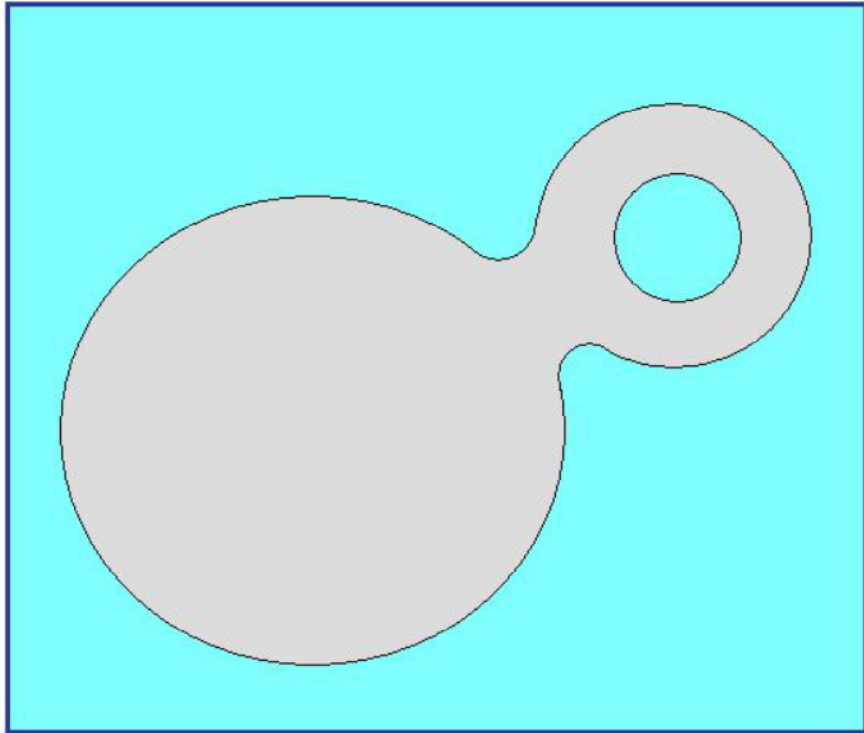
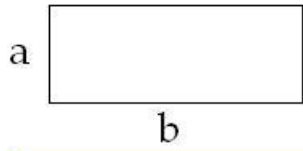


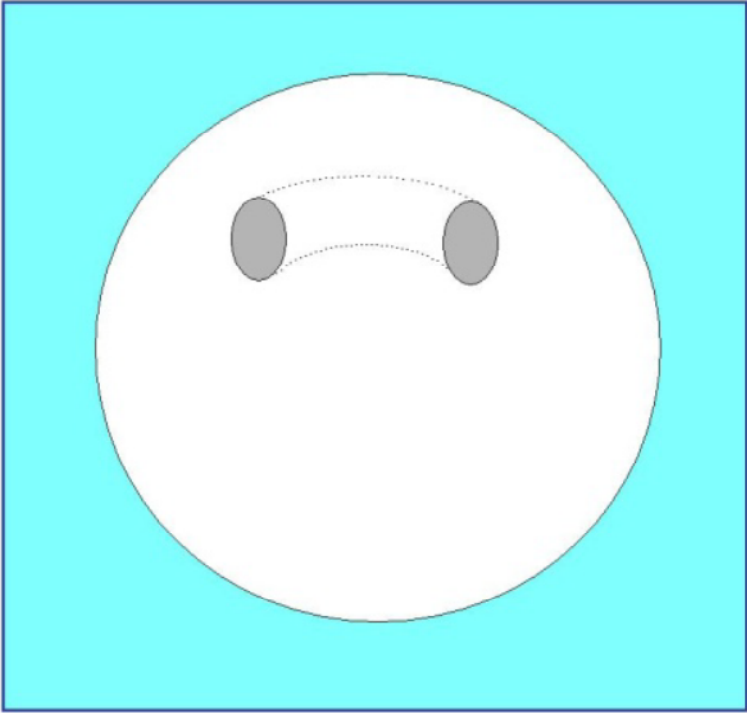
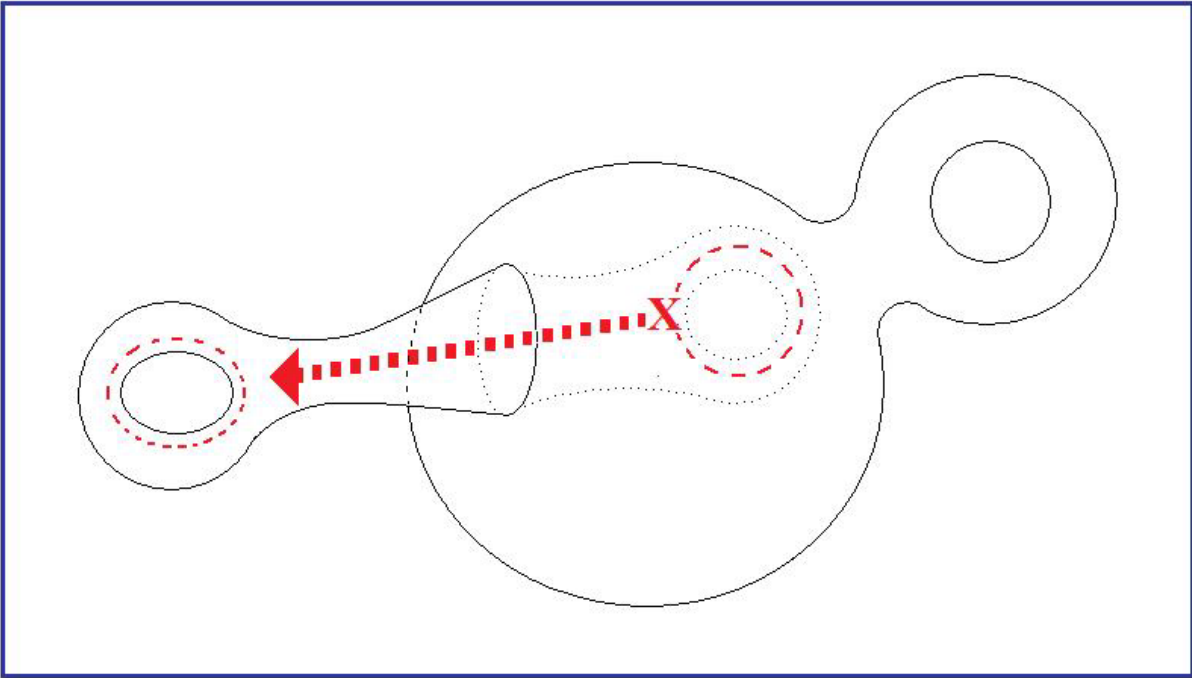
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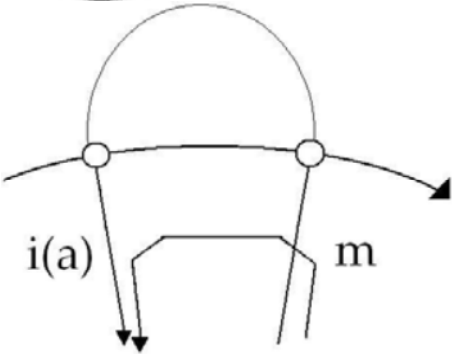
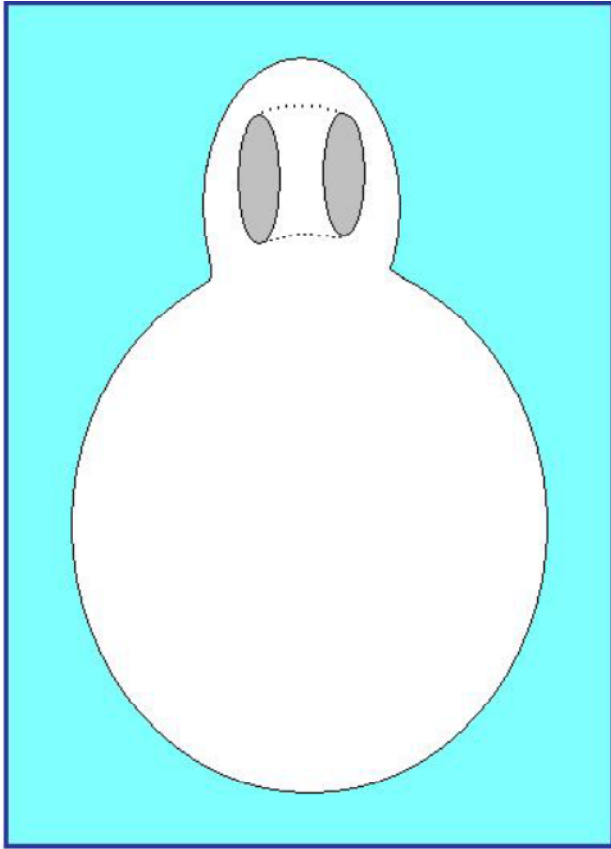


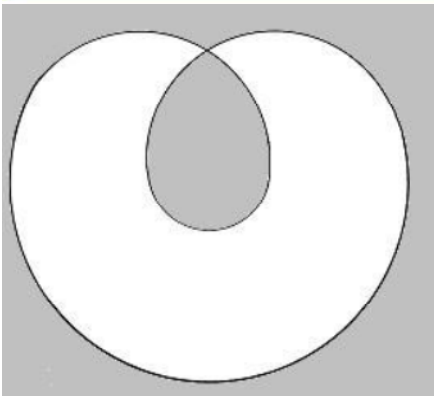
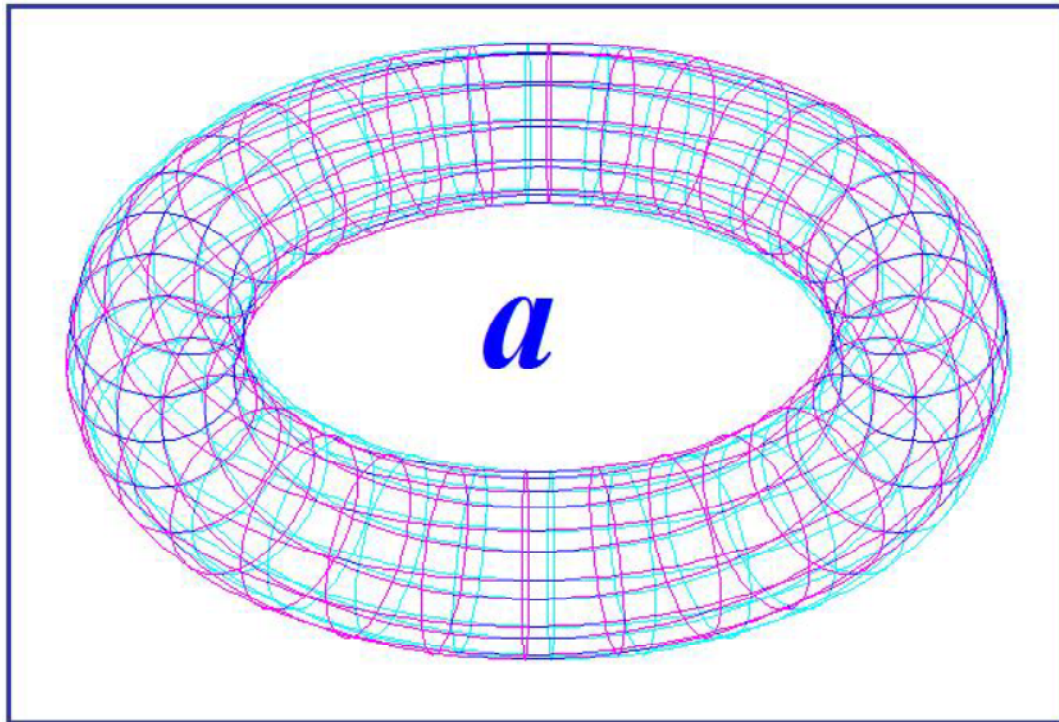
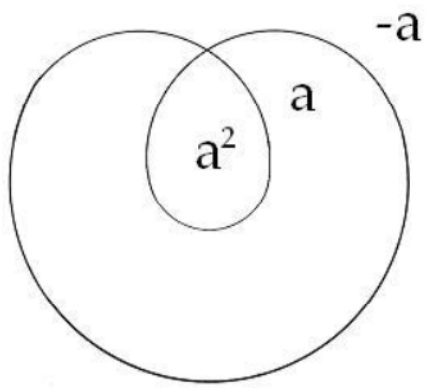


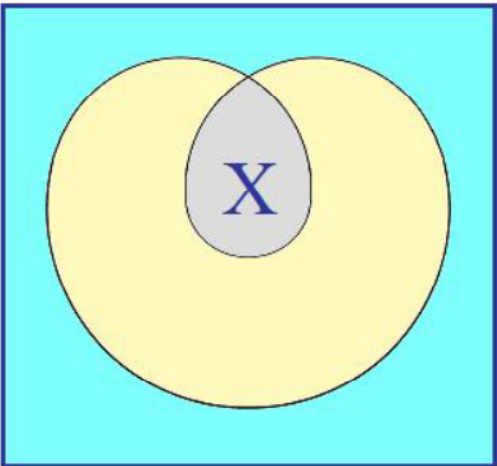
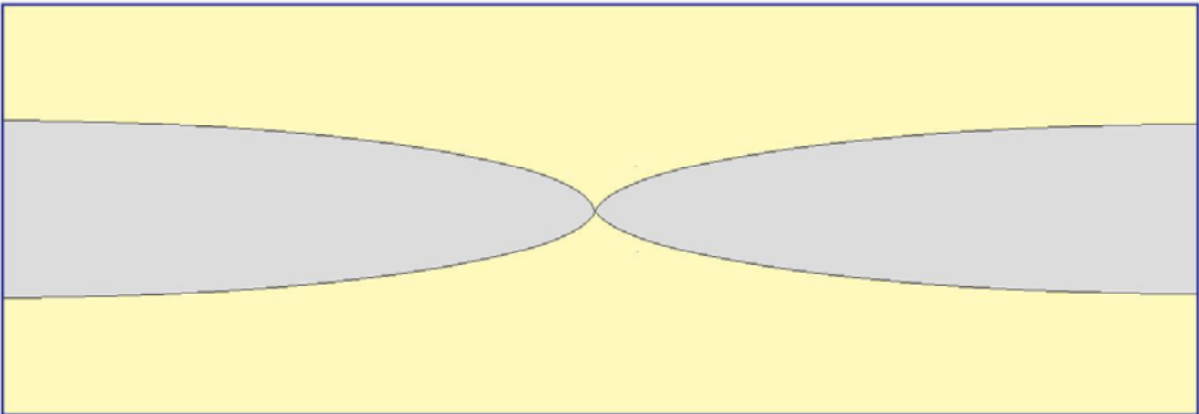
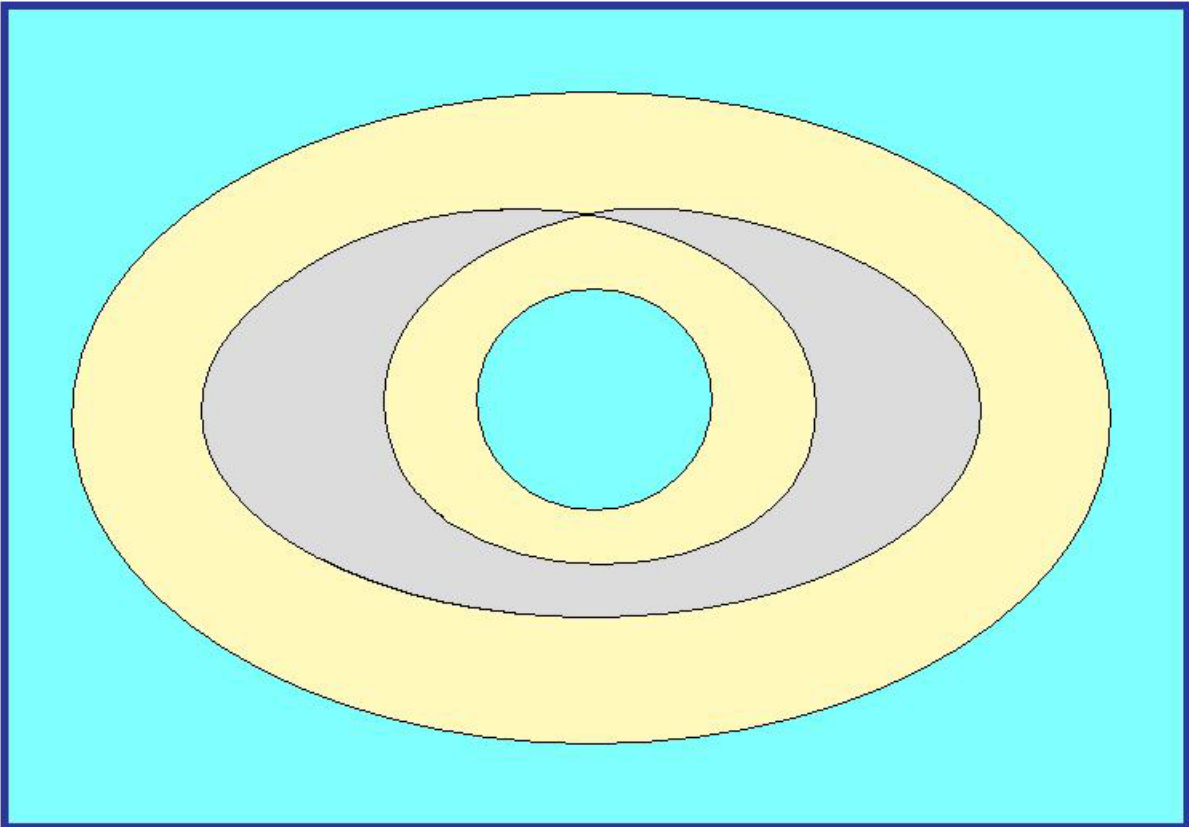


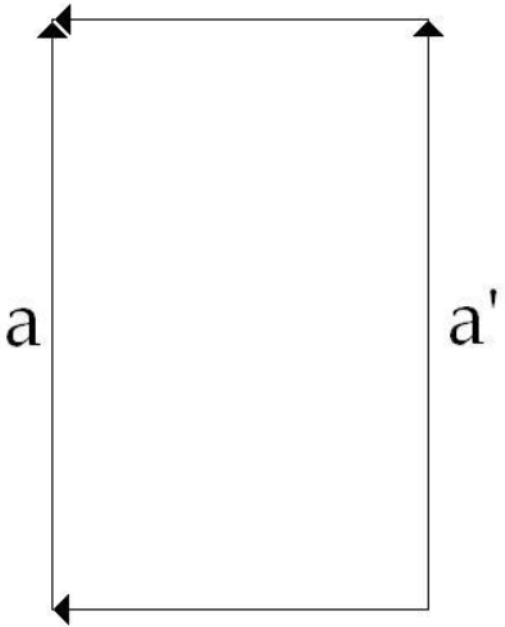
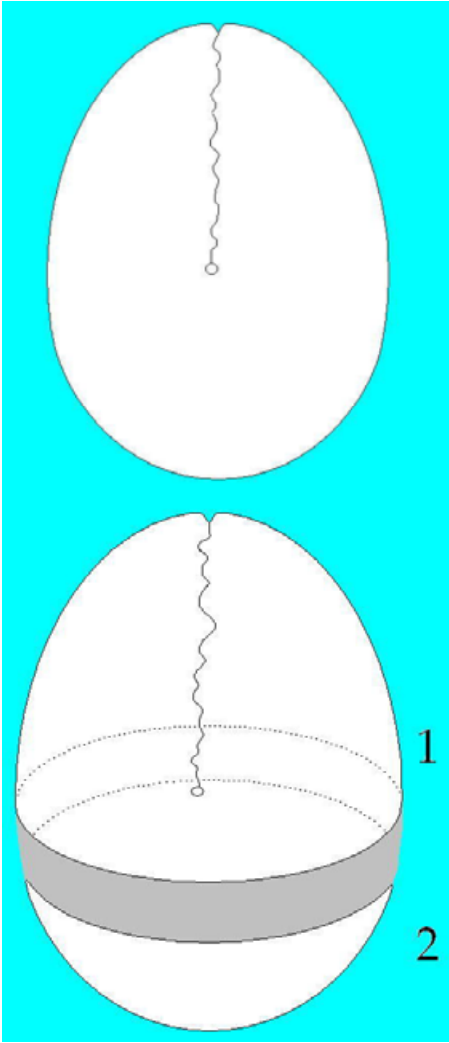


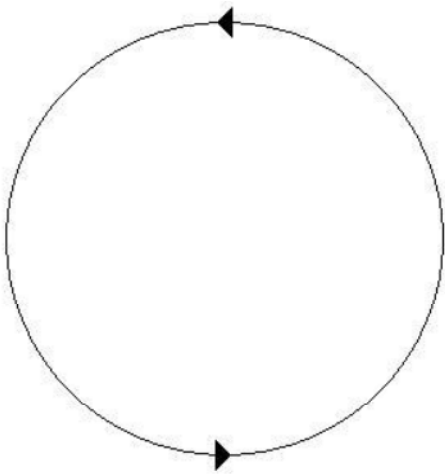
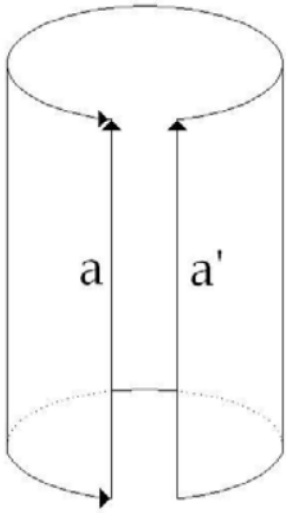


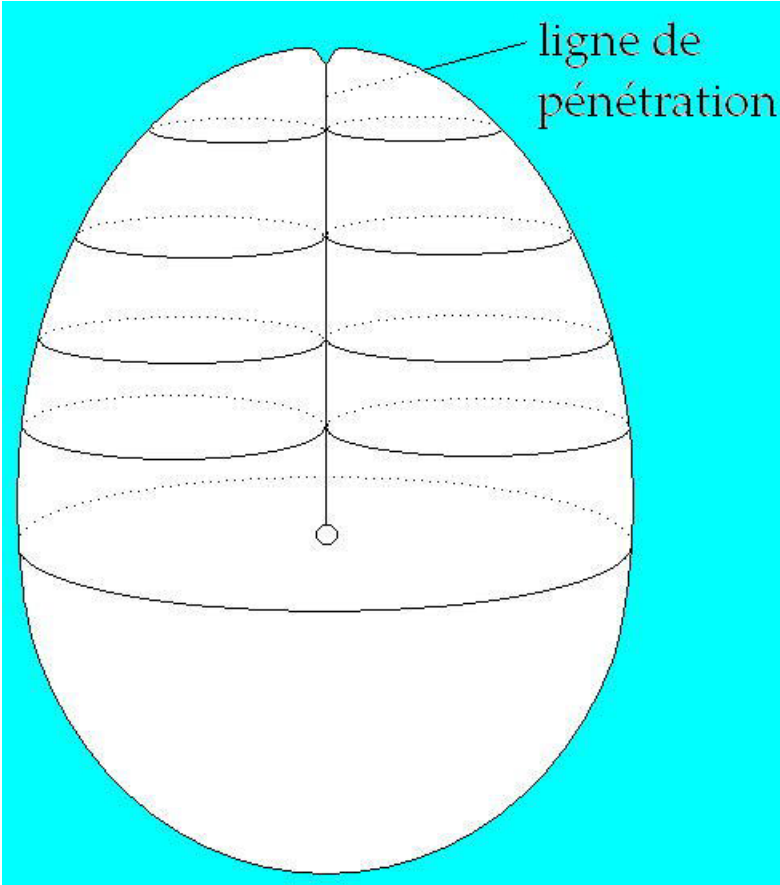




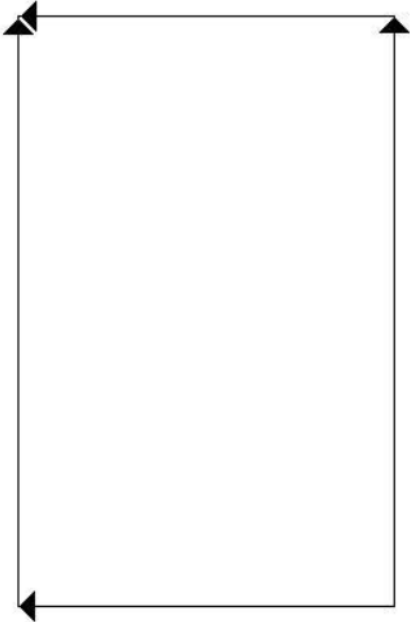


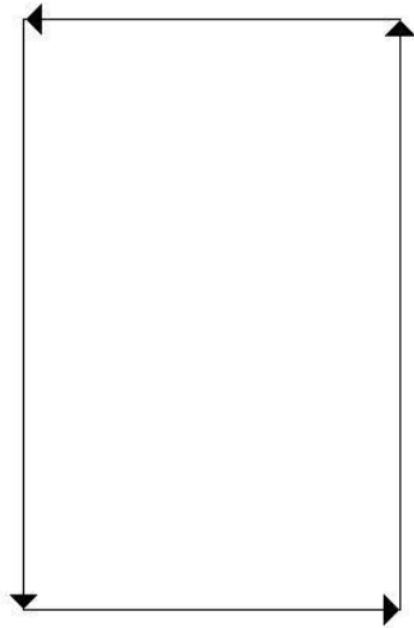






Tore



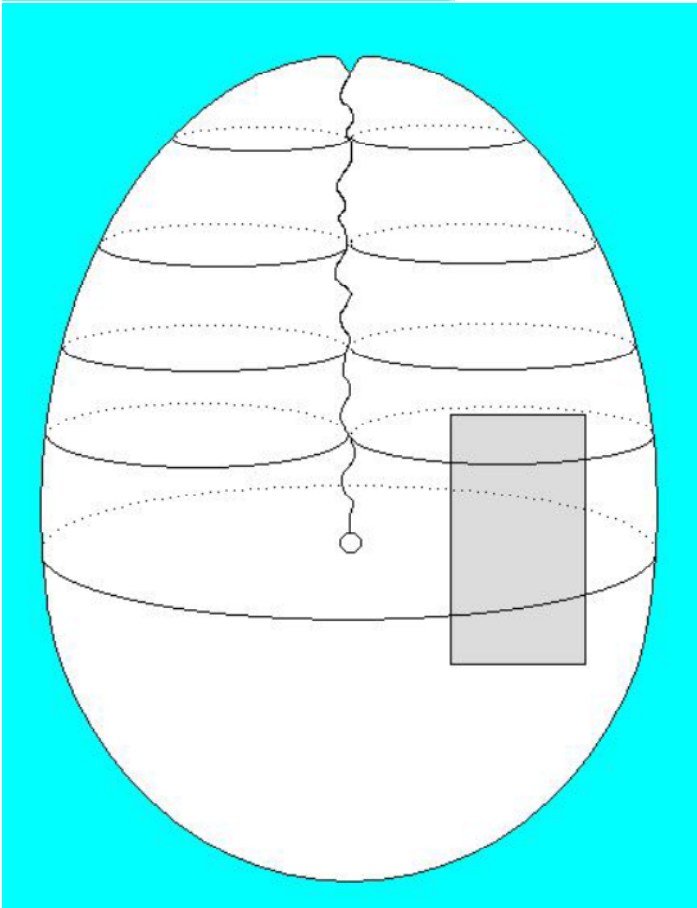
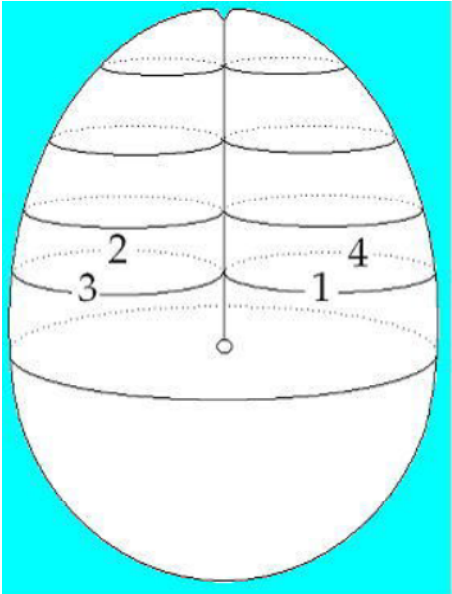


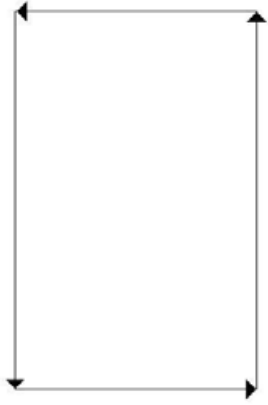
Cross-cap



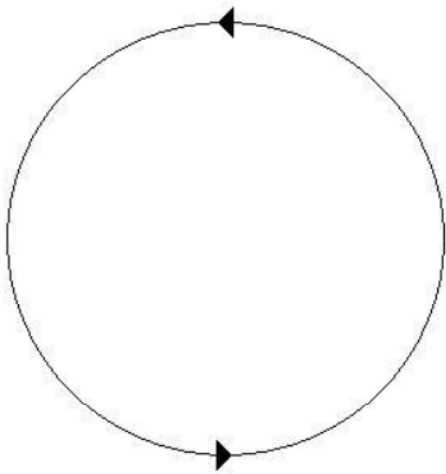
ur.

Le vrai intérieur est l'intérieur mésodermique et les orifices qui y introduisent existent bel et bien sous la forme des yeux ou de l'oreille dont jamais la théorie psychanalytique ne fait mention comme tels, sauf sur la couverture de la revue *La Psychanalyse*.

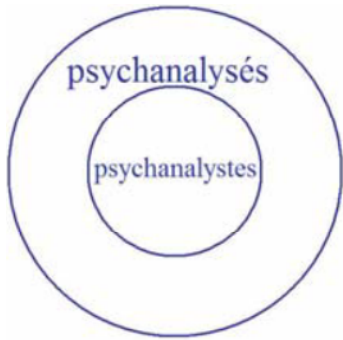
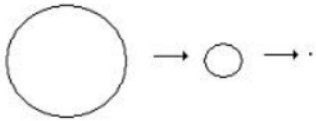
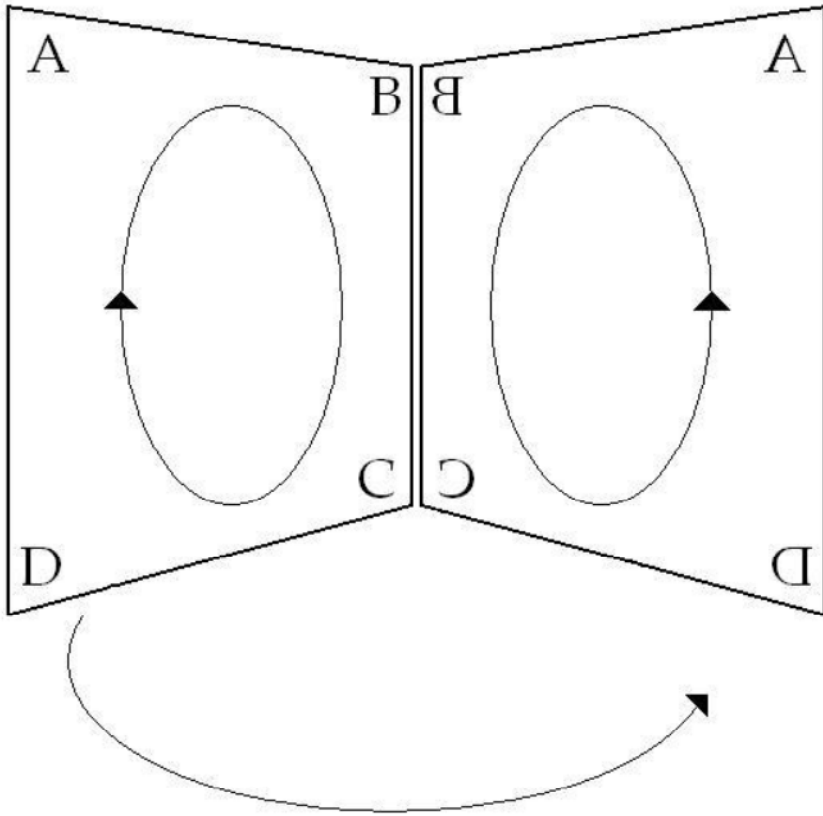


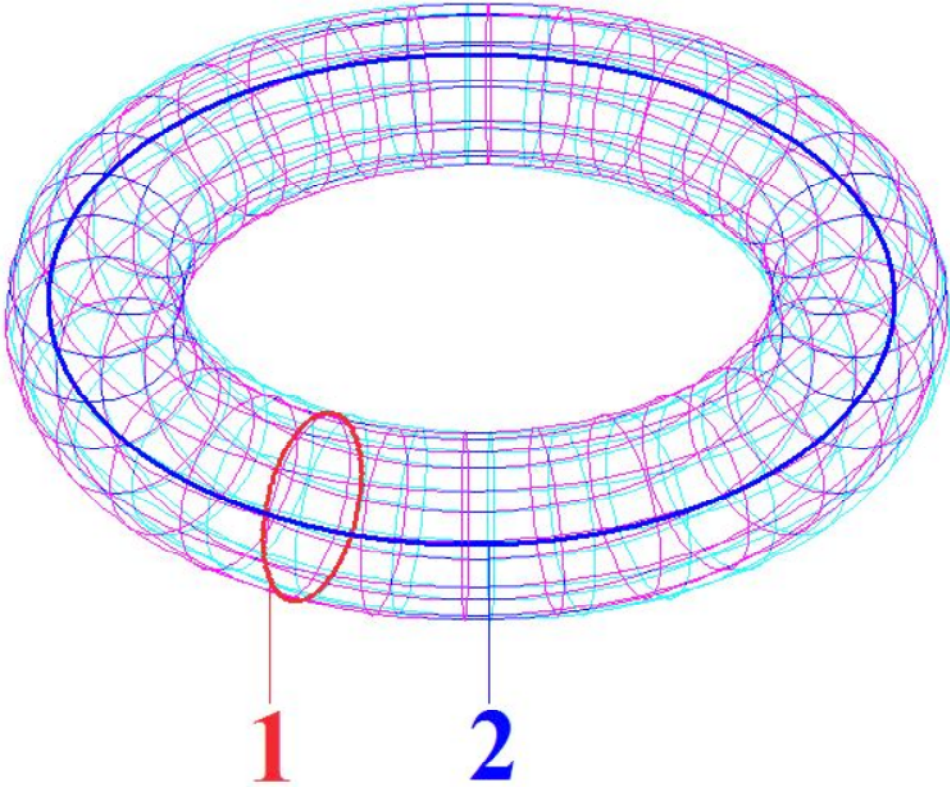
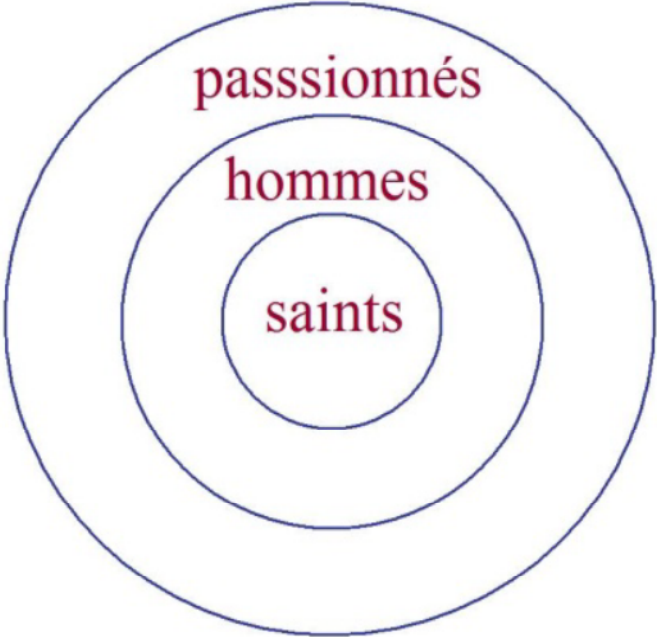


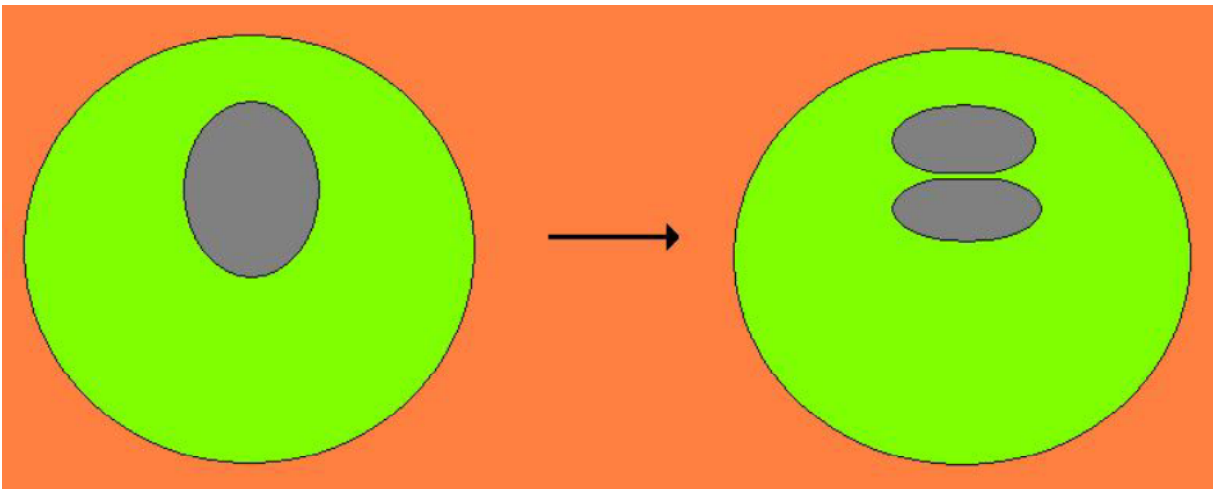
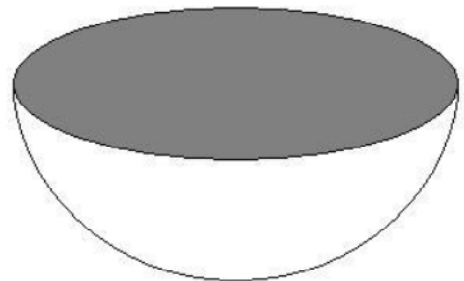
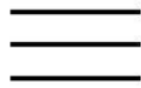
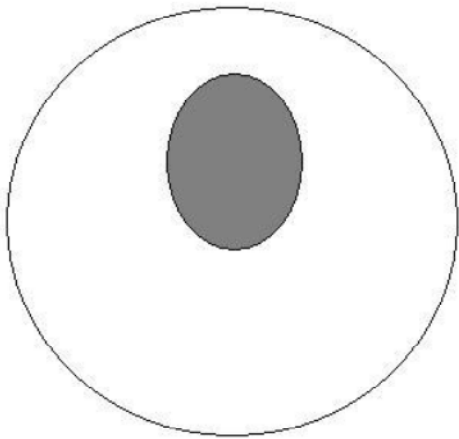
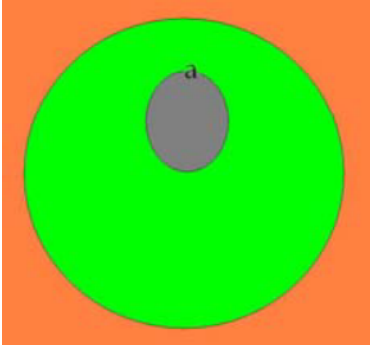
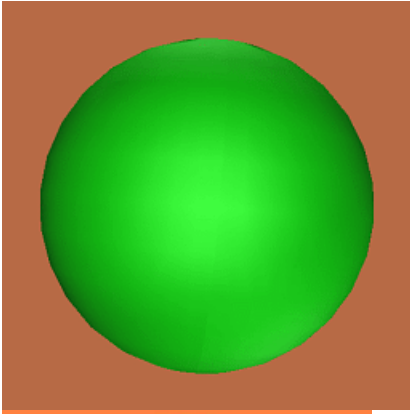
Cross-cap

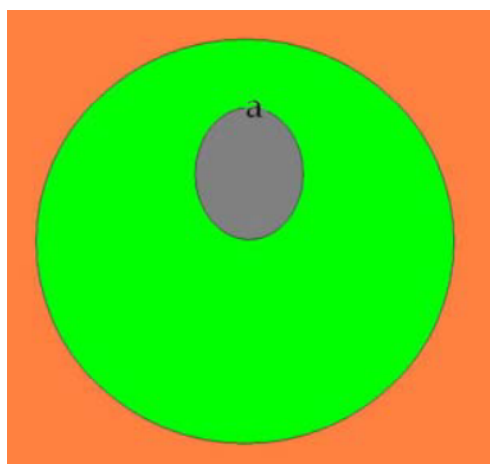
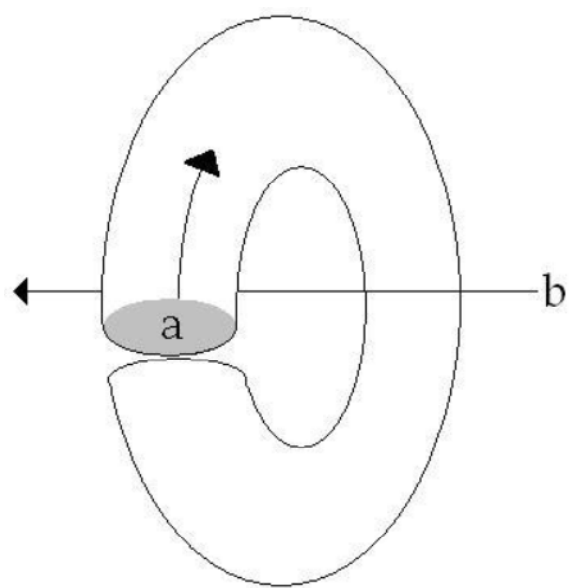
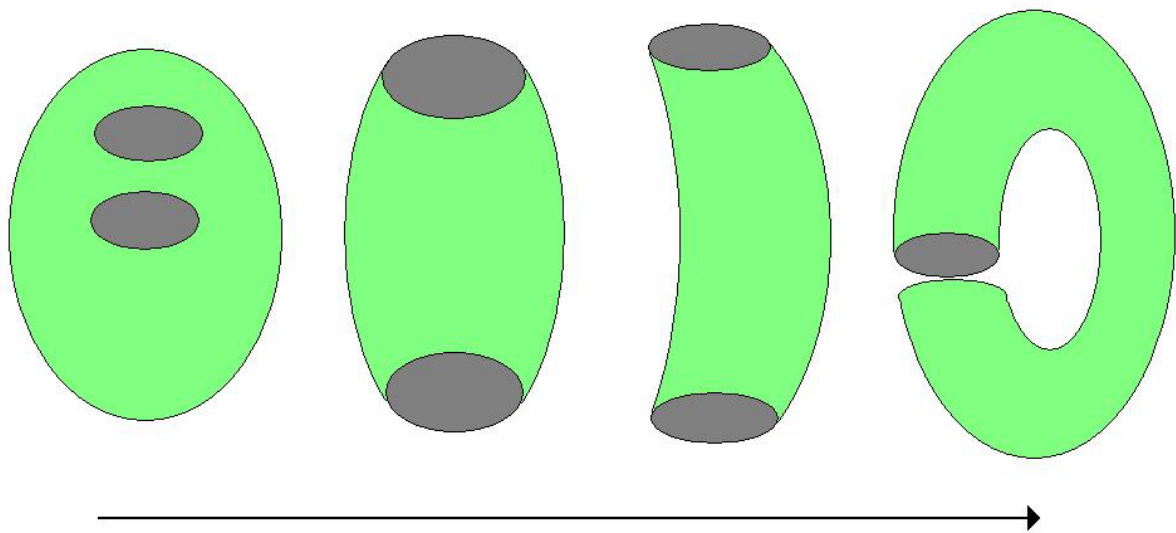


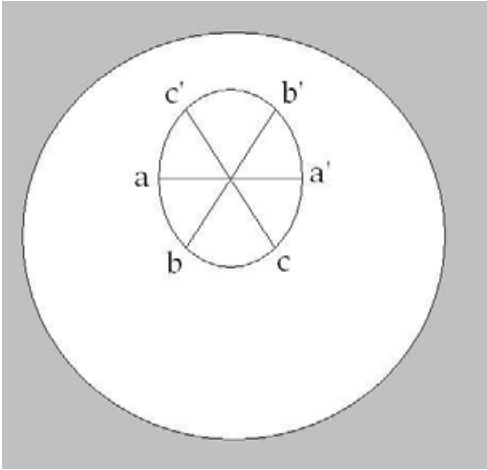
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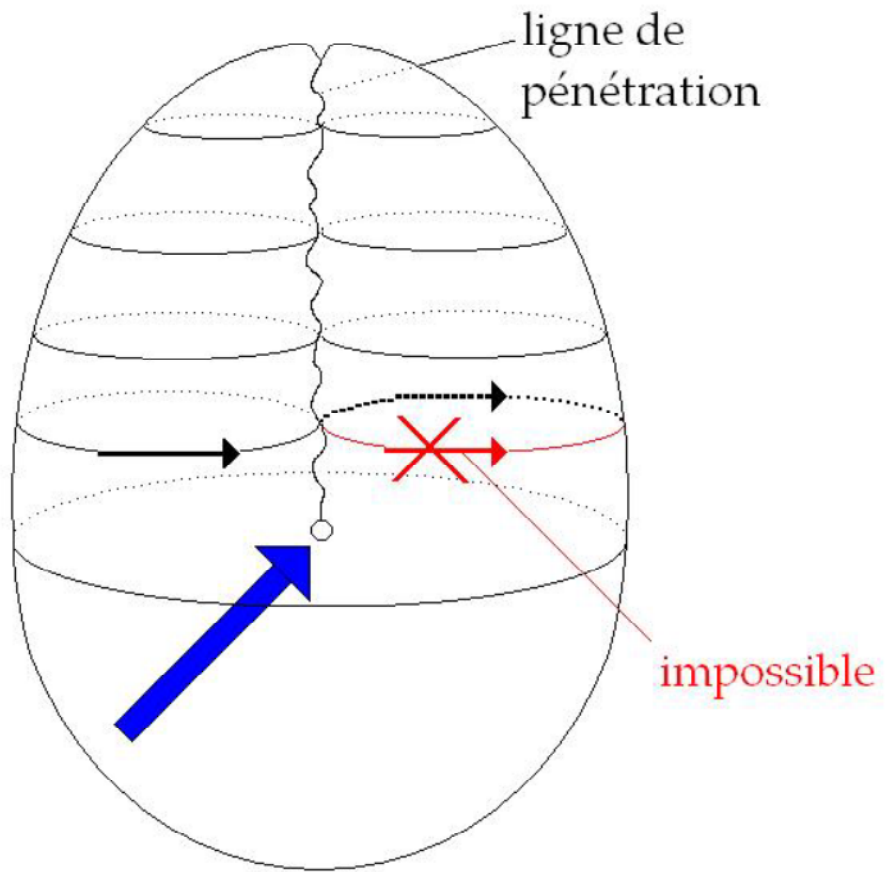
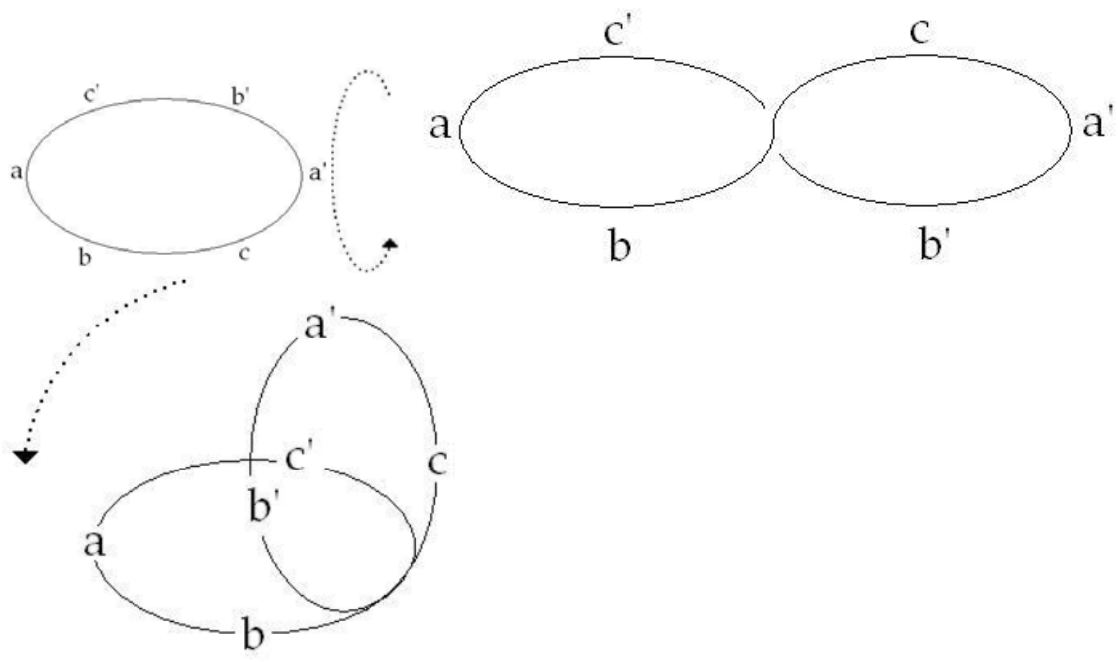


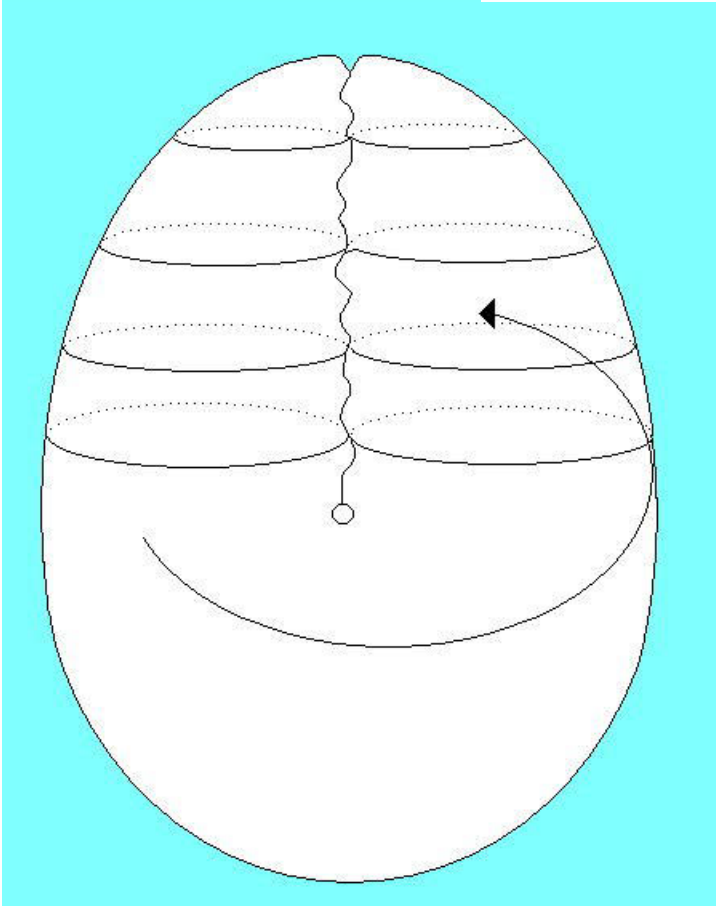
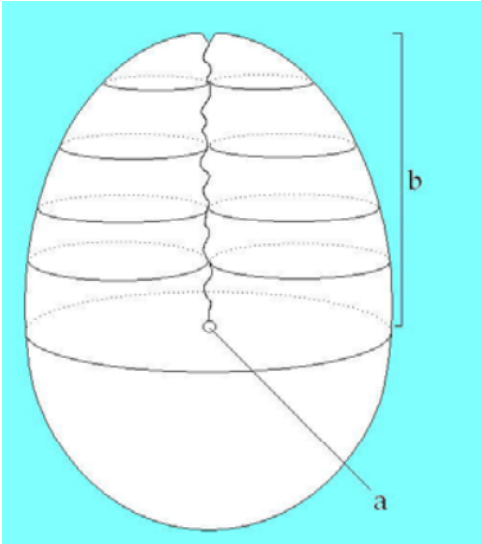


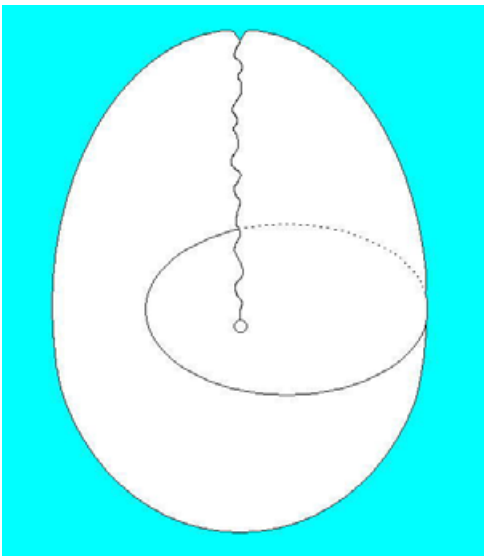
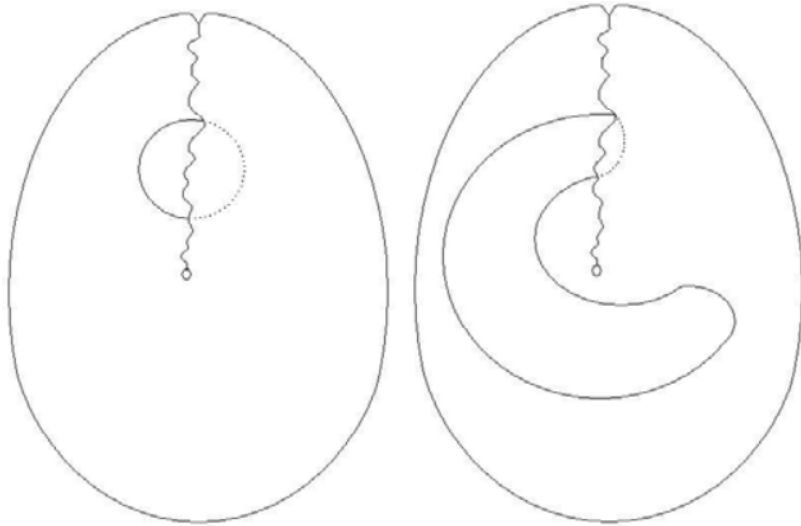




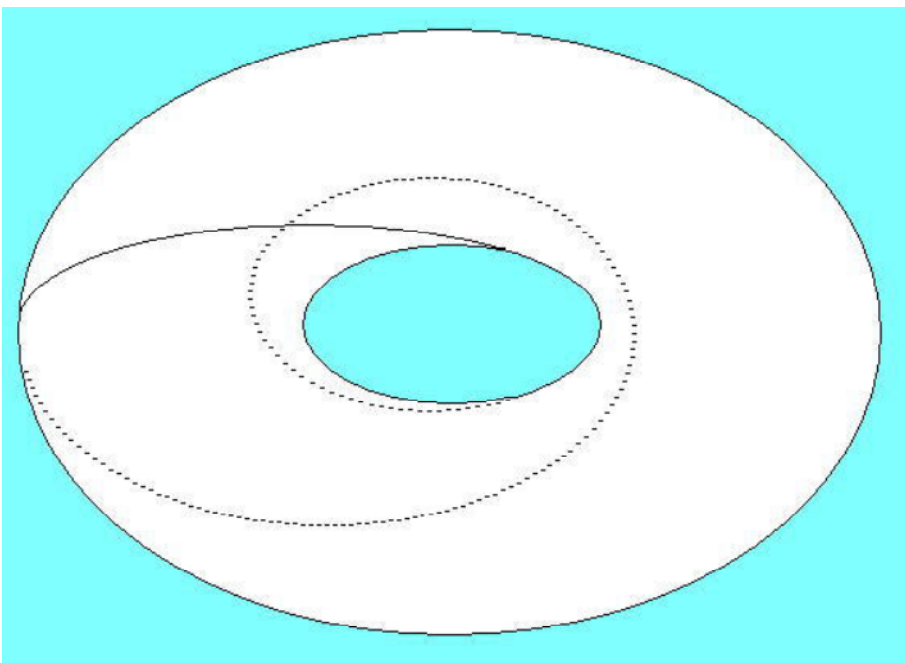


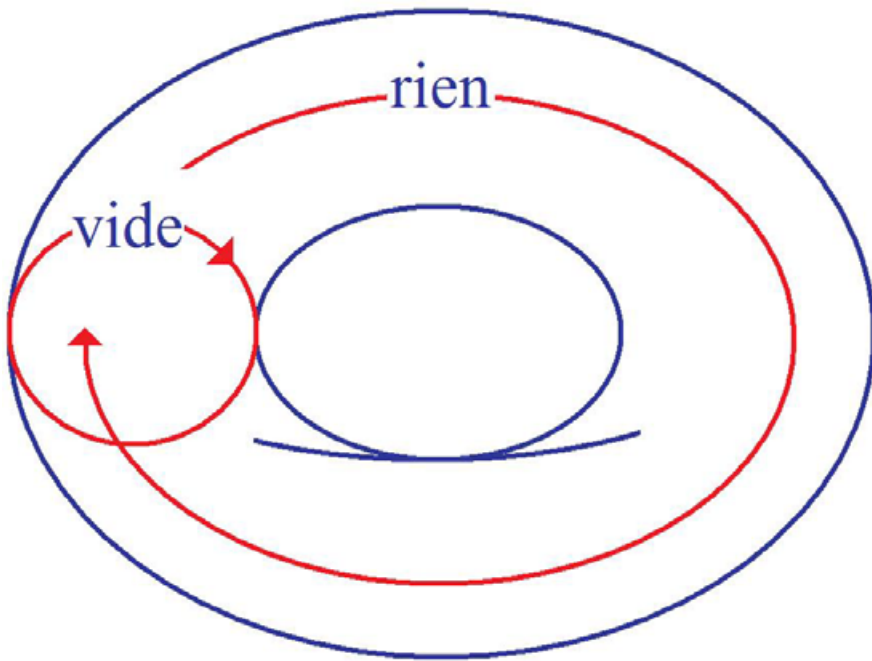
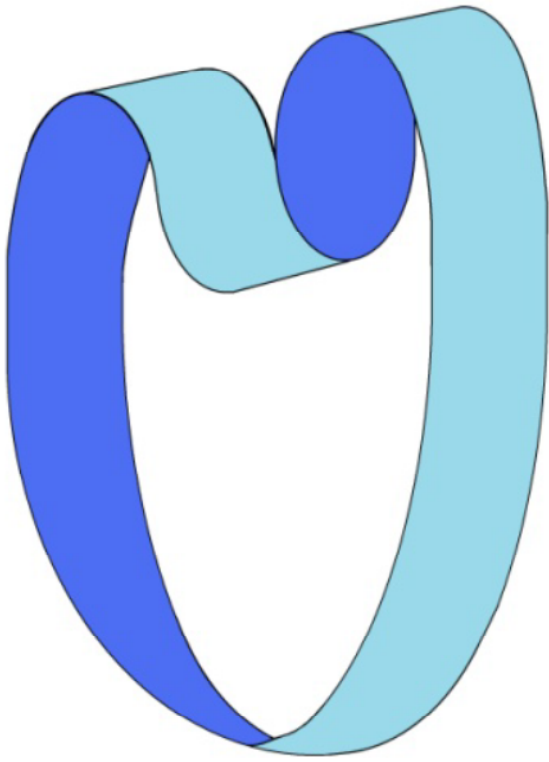


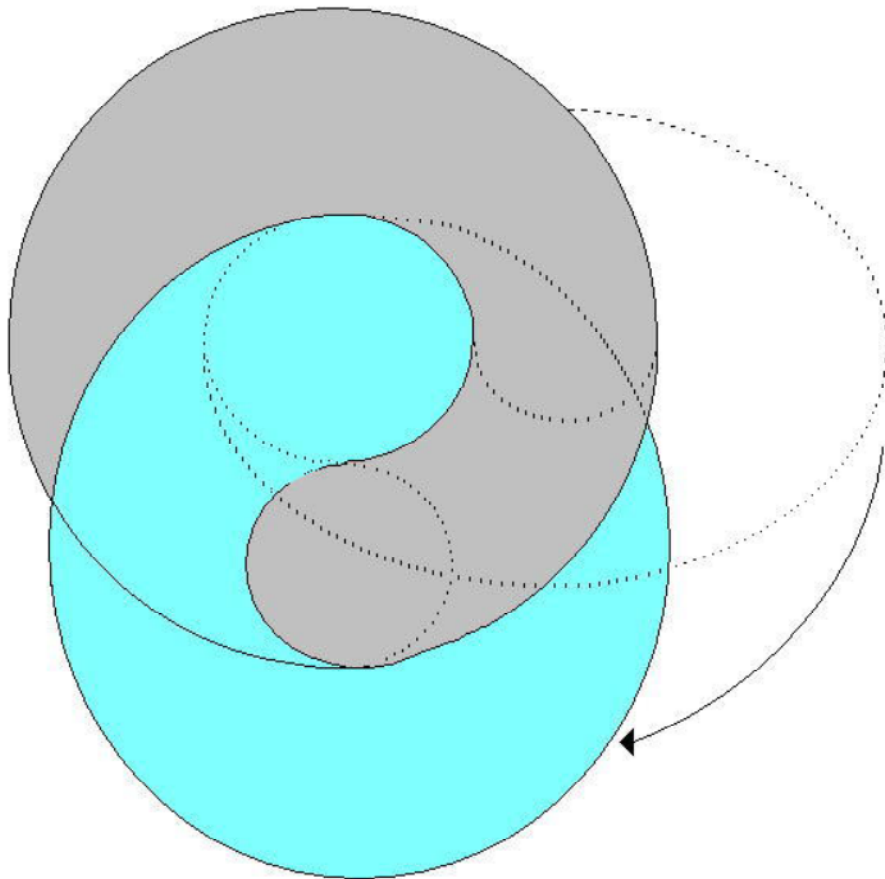
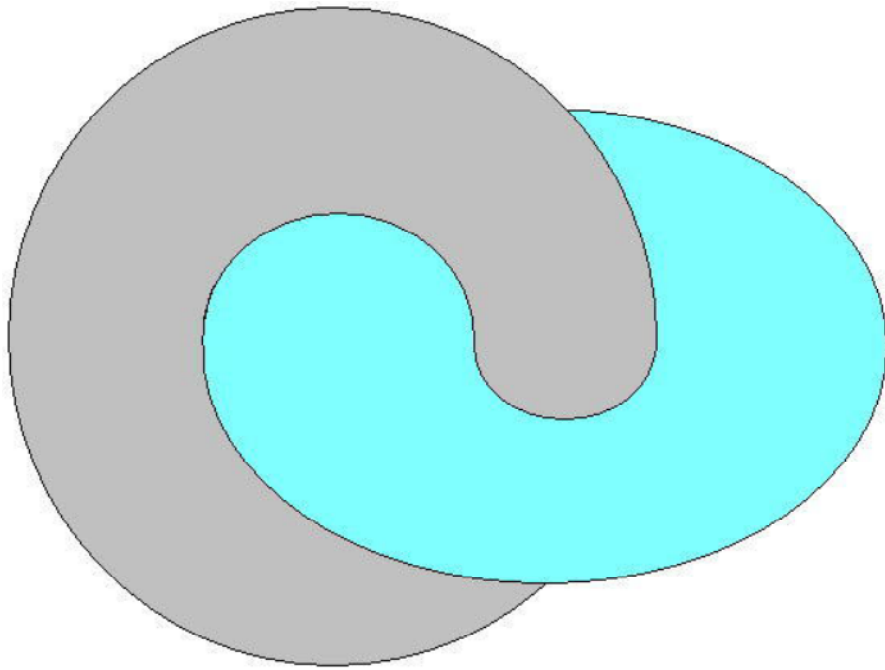




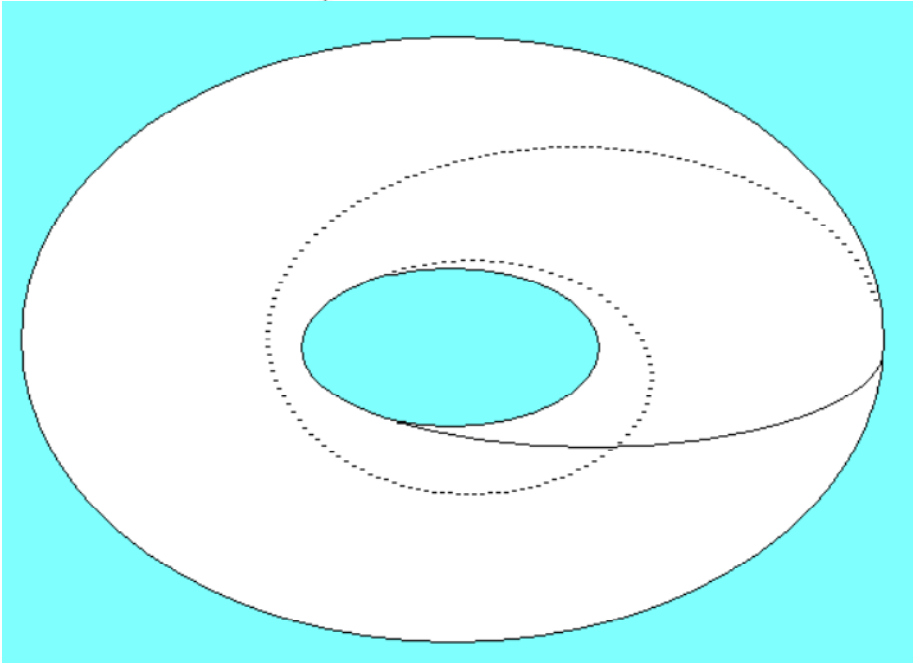
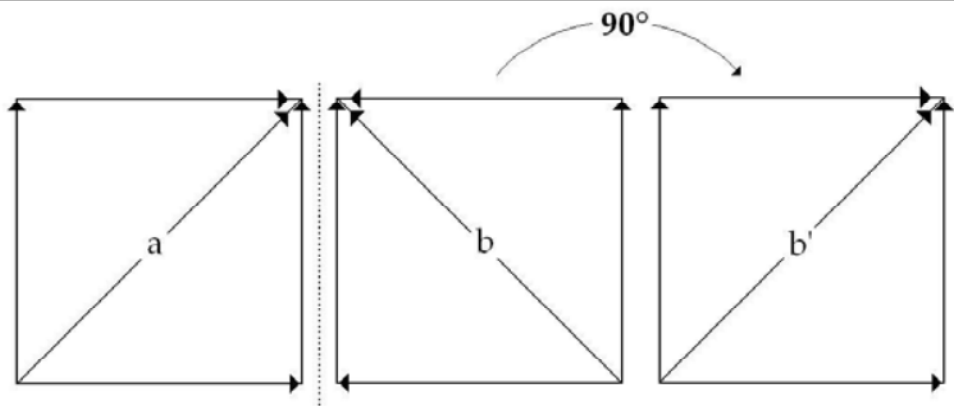
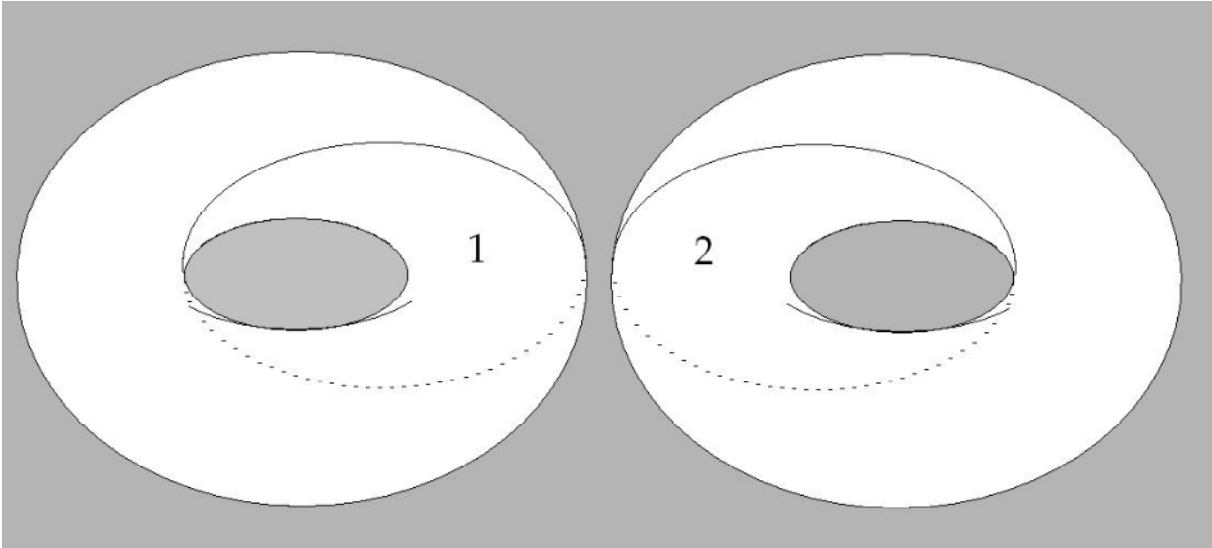
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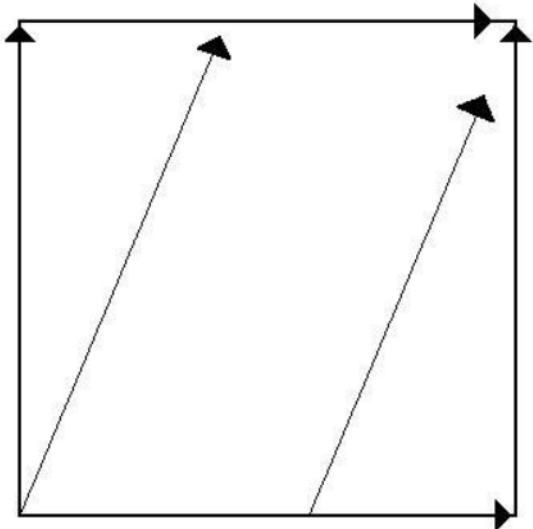
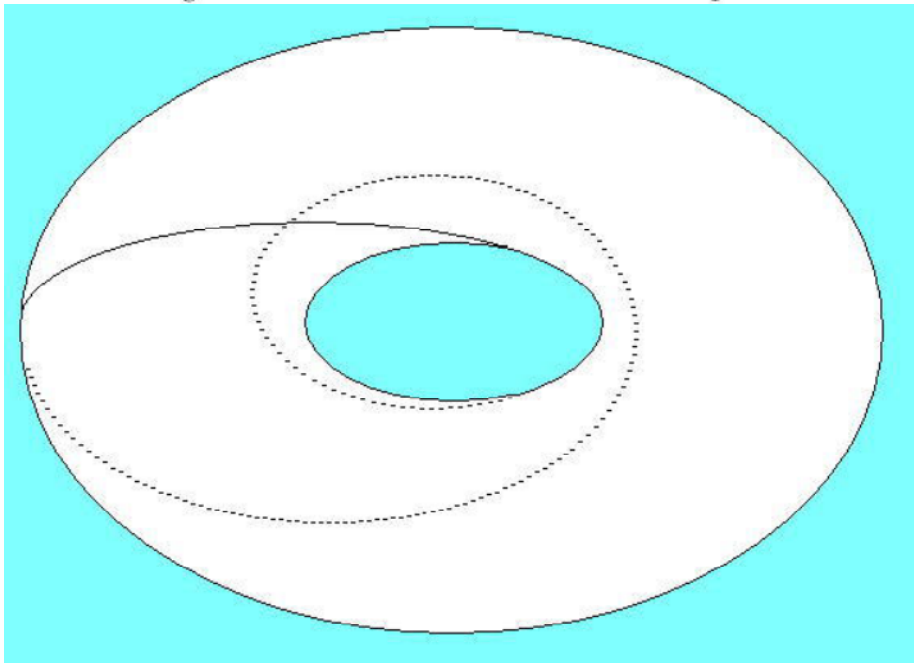
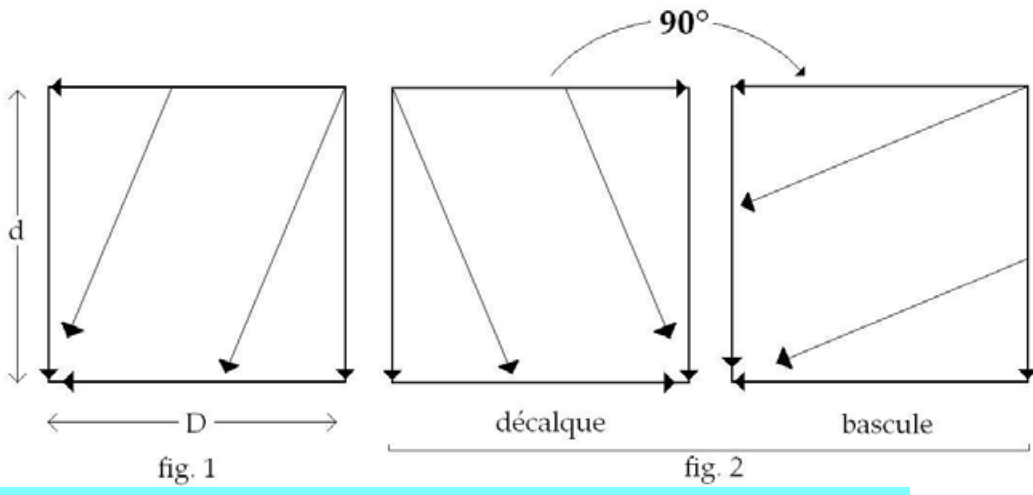


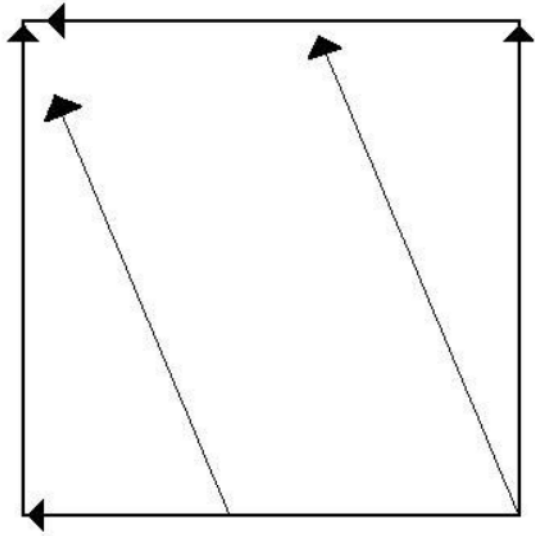
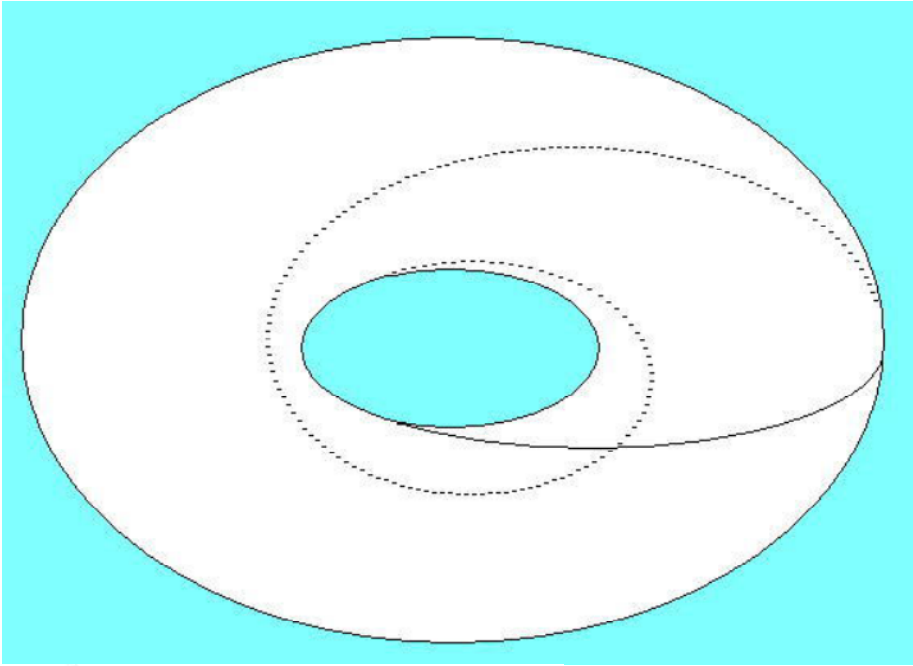


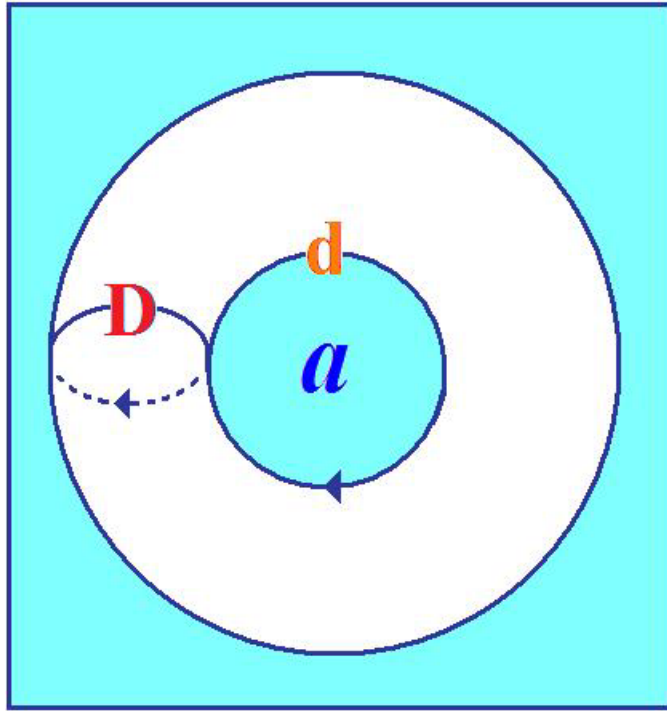
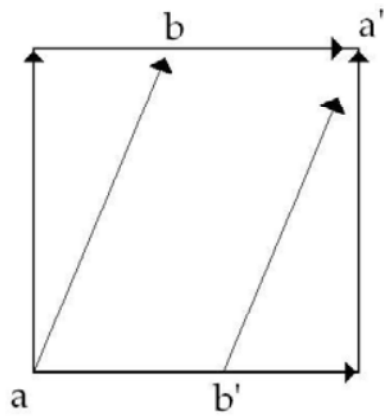


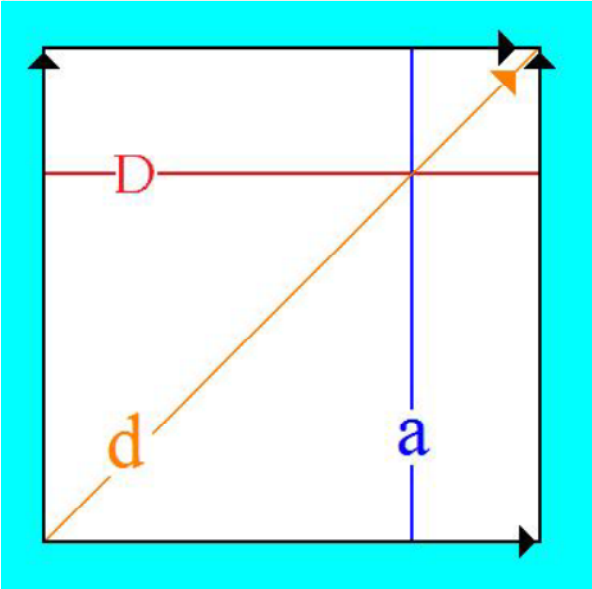
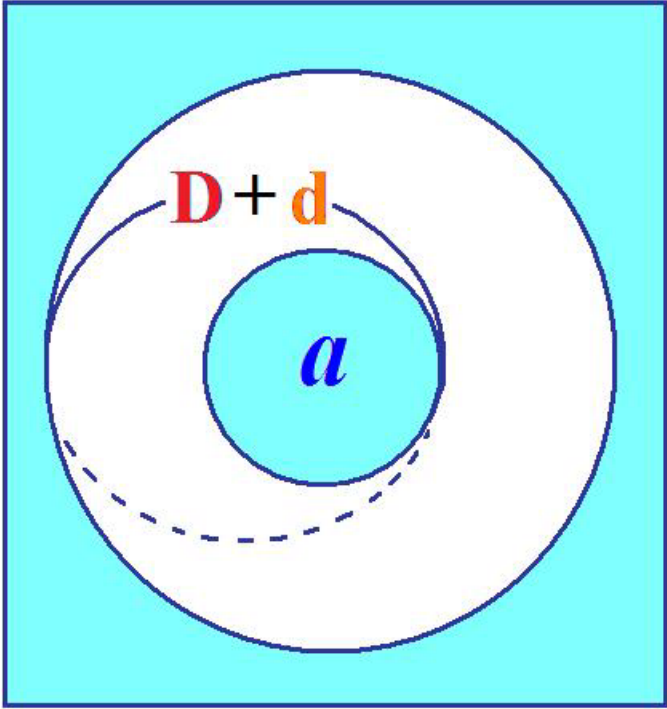
Voici deux courbes

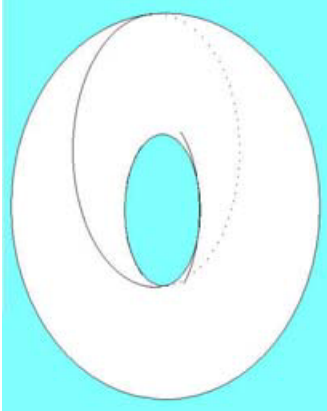
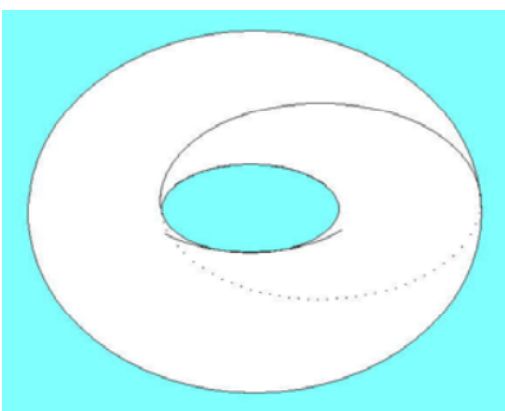
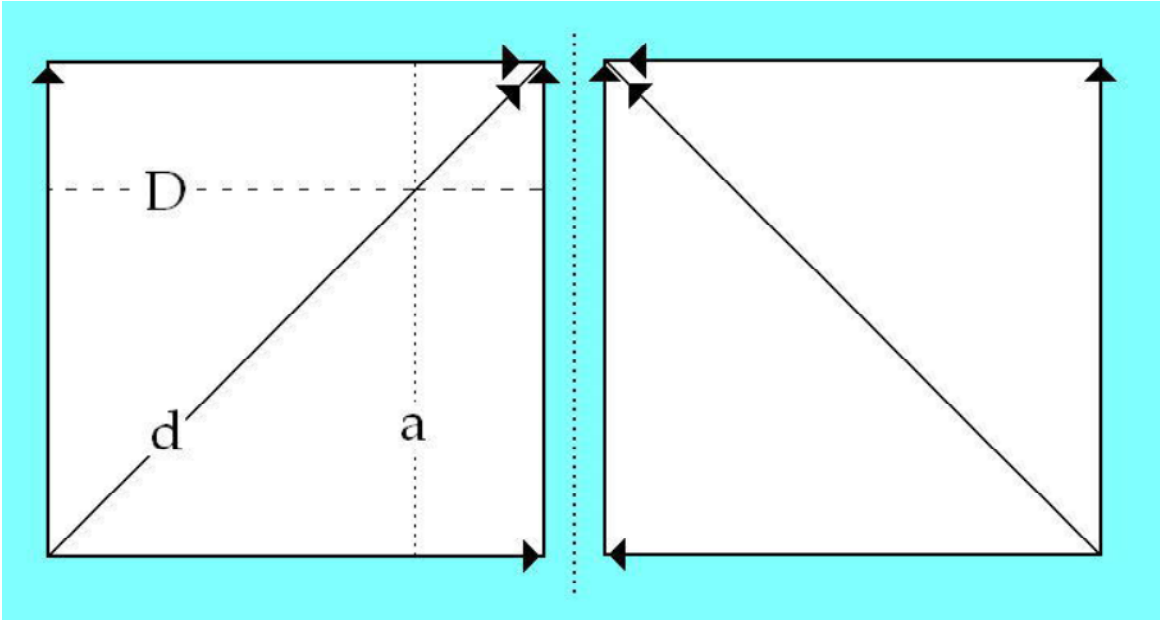
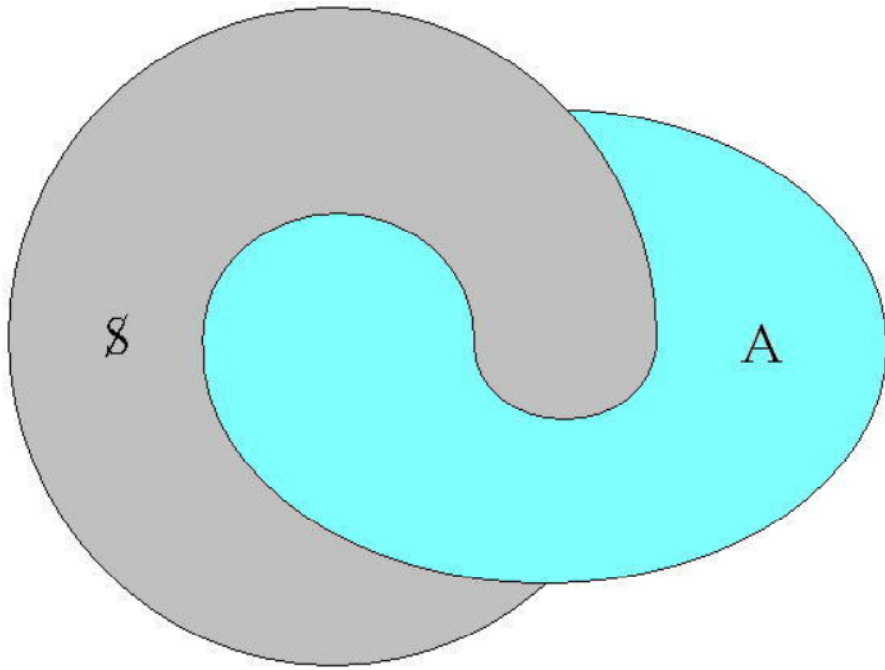


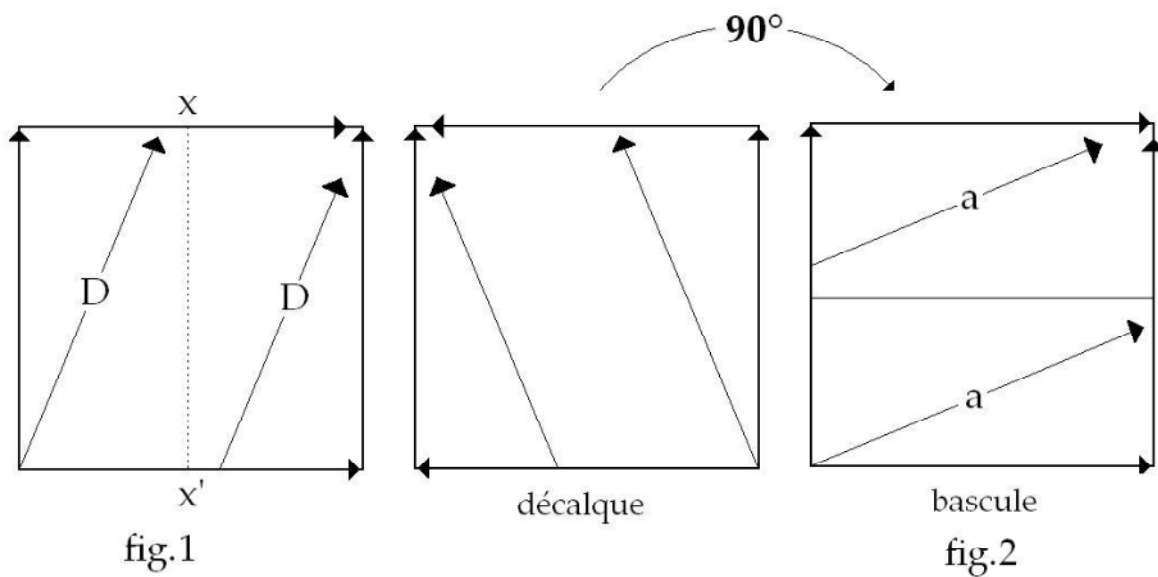
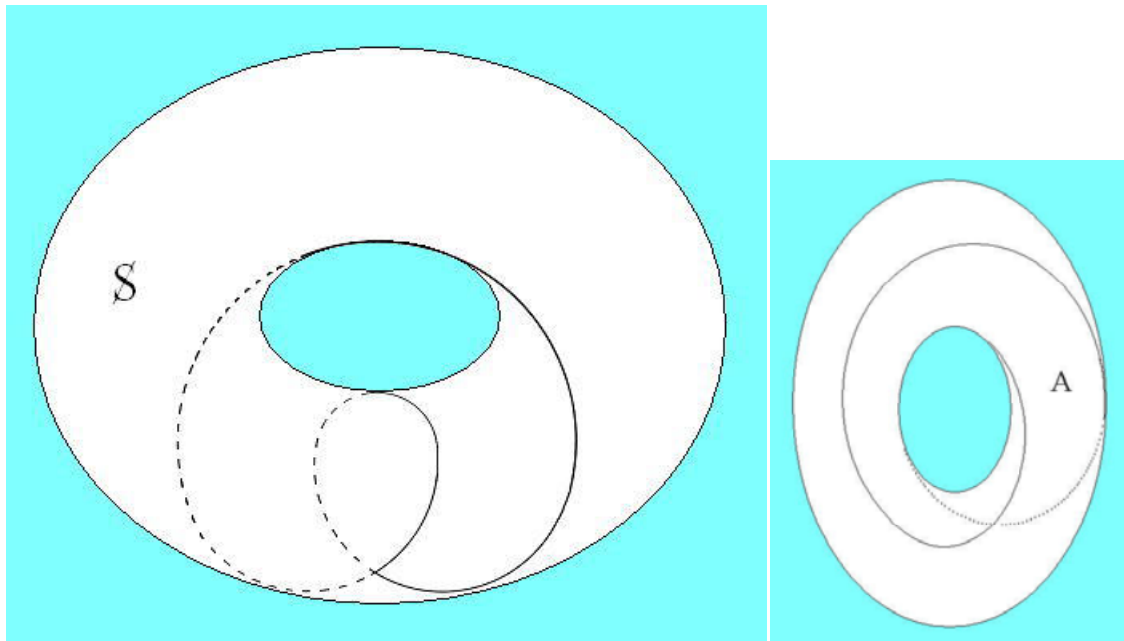
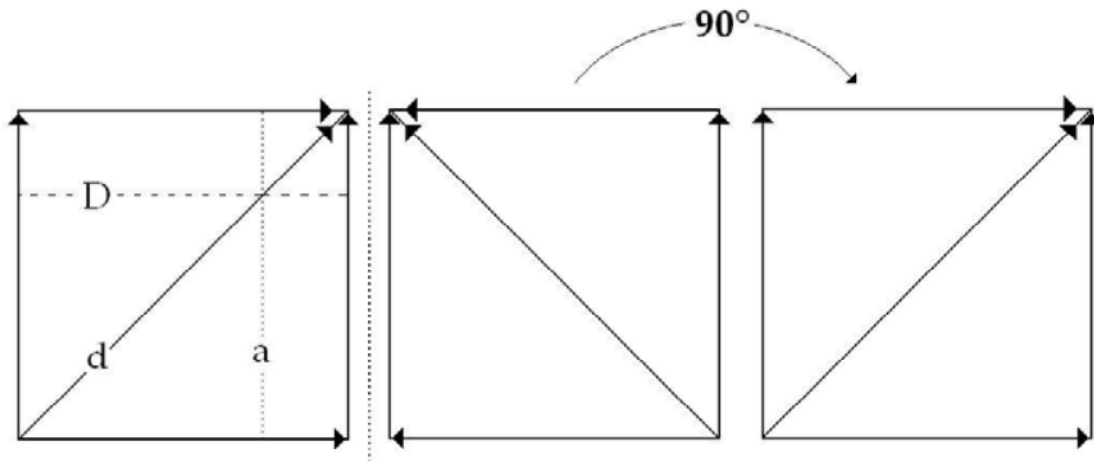


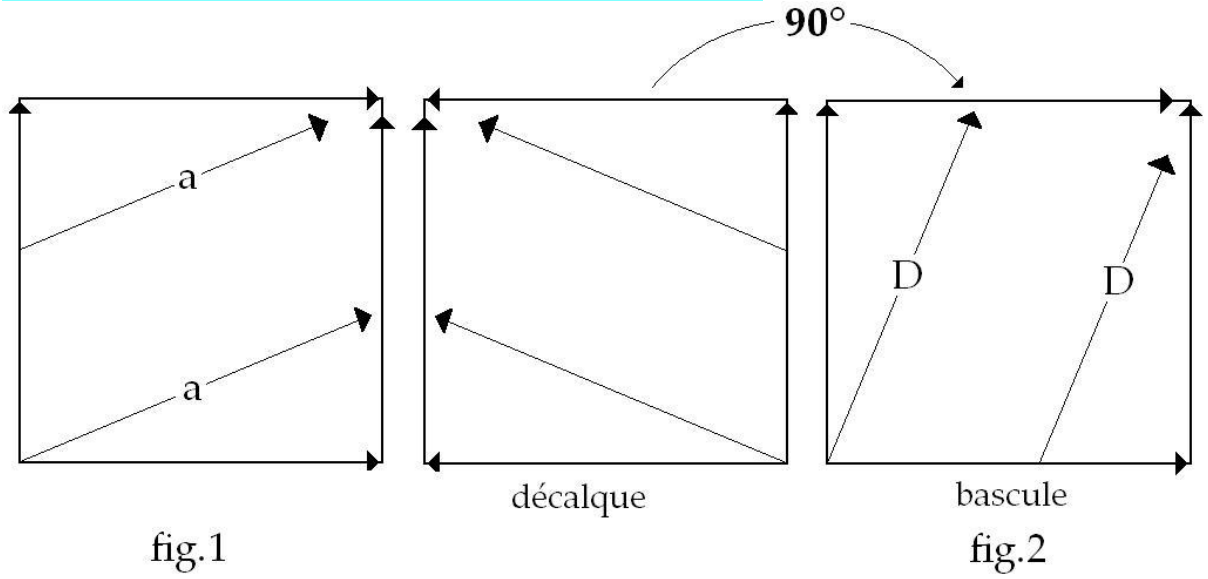
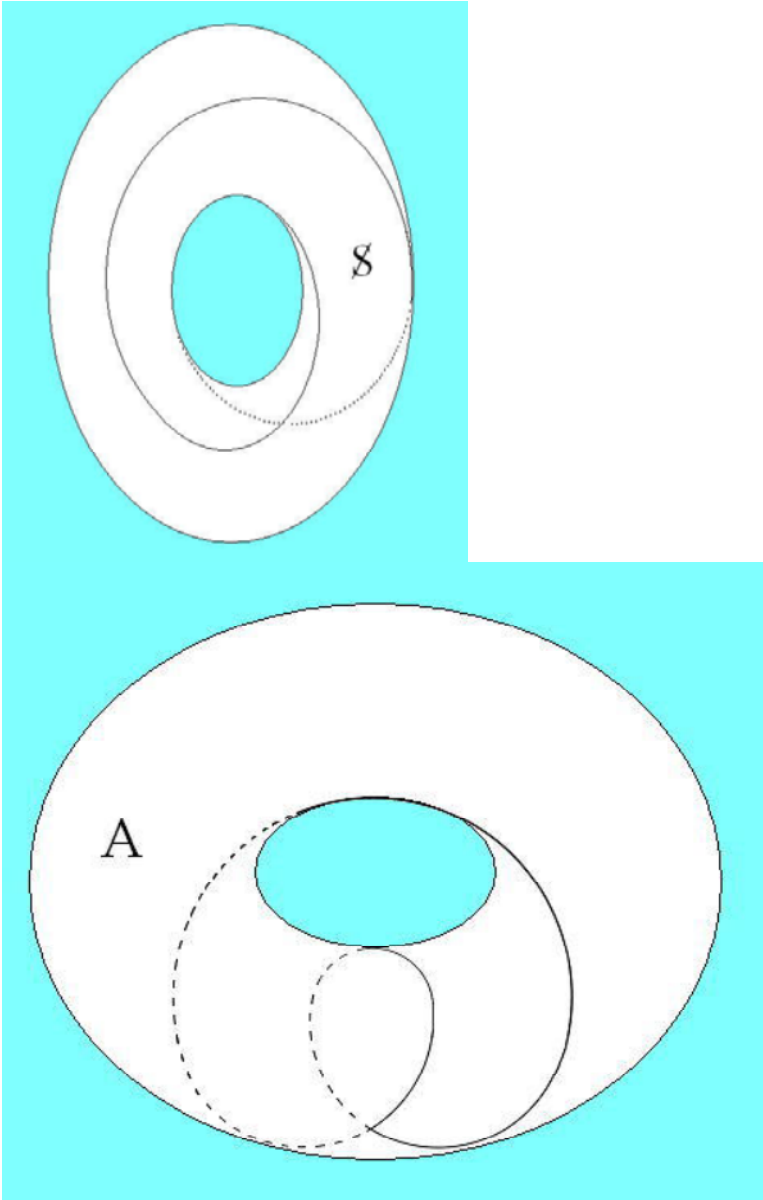


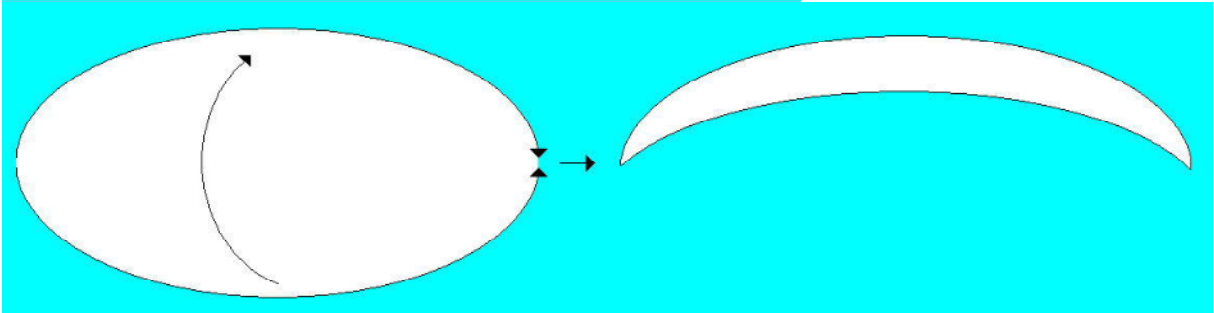
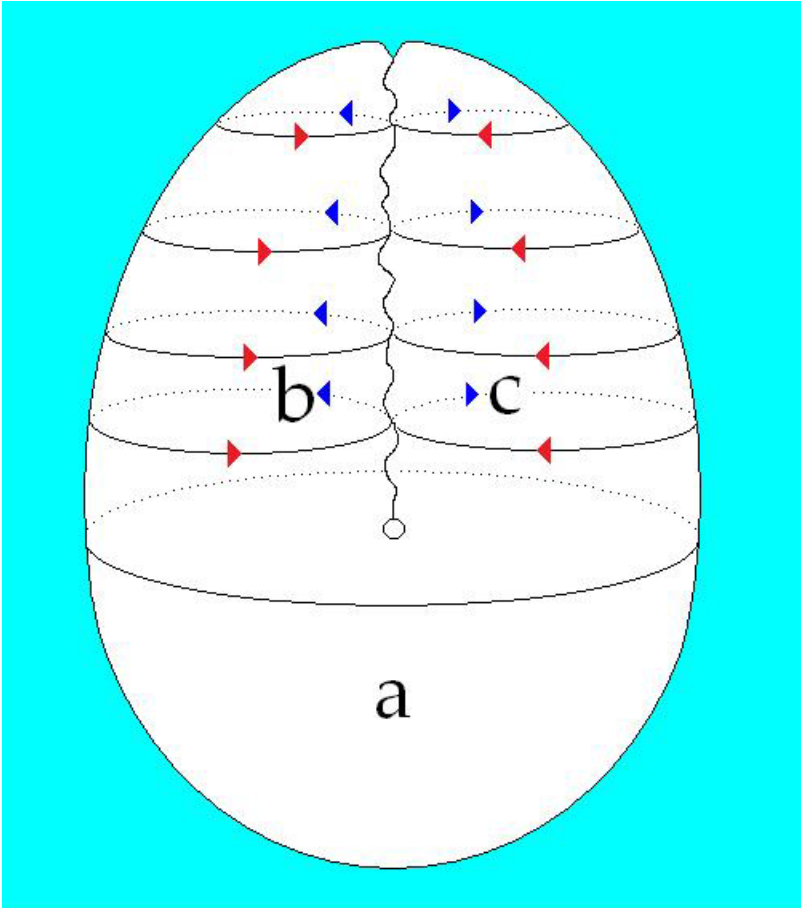


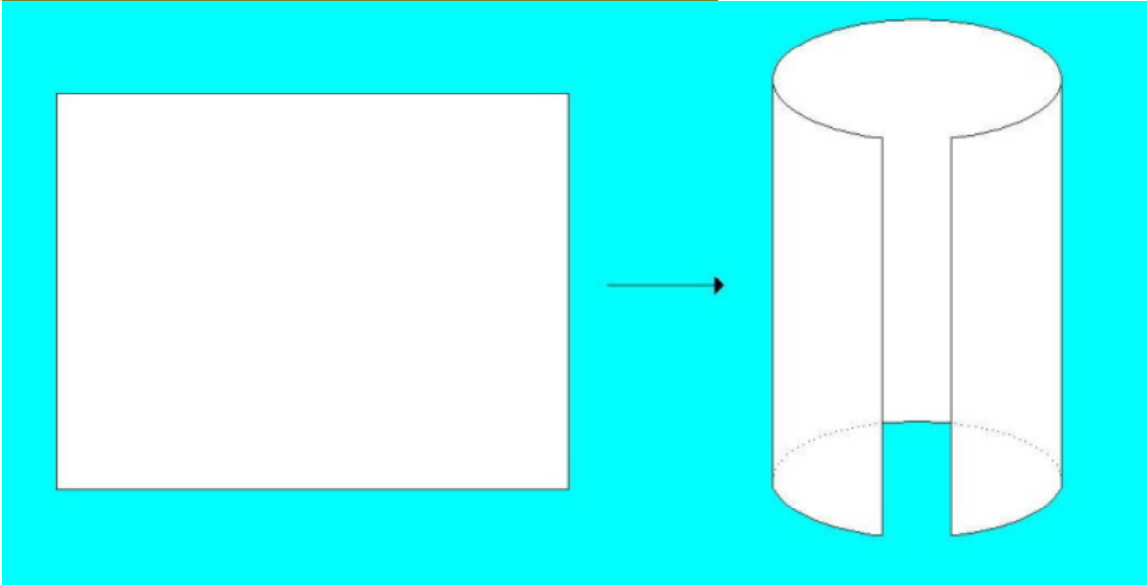
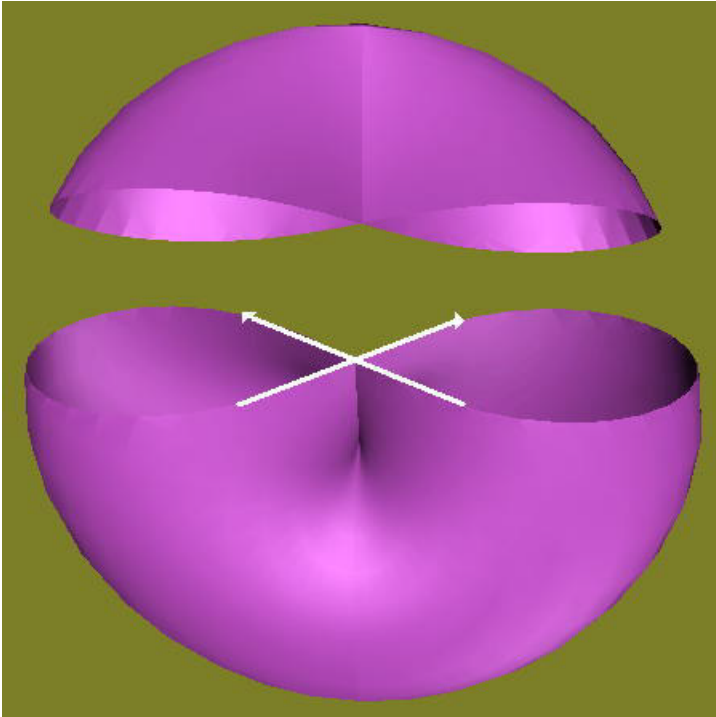


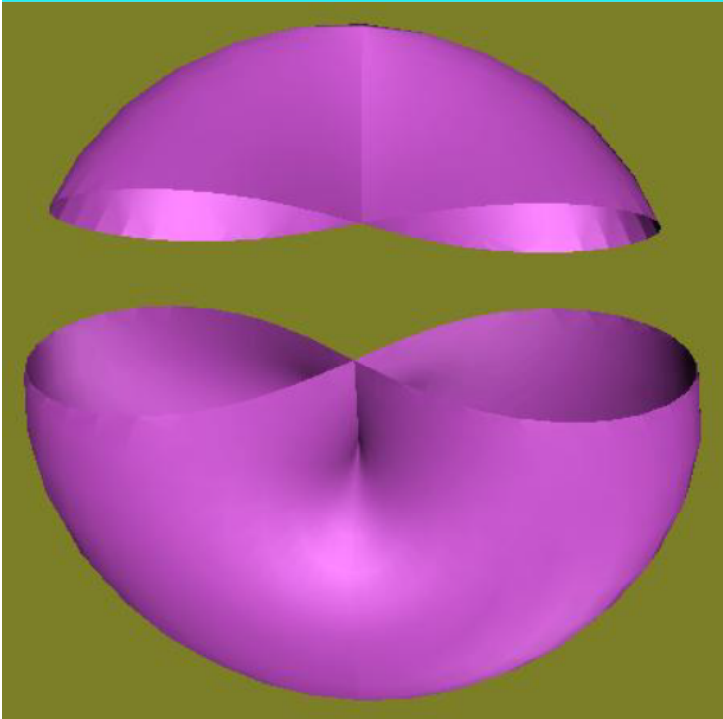
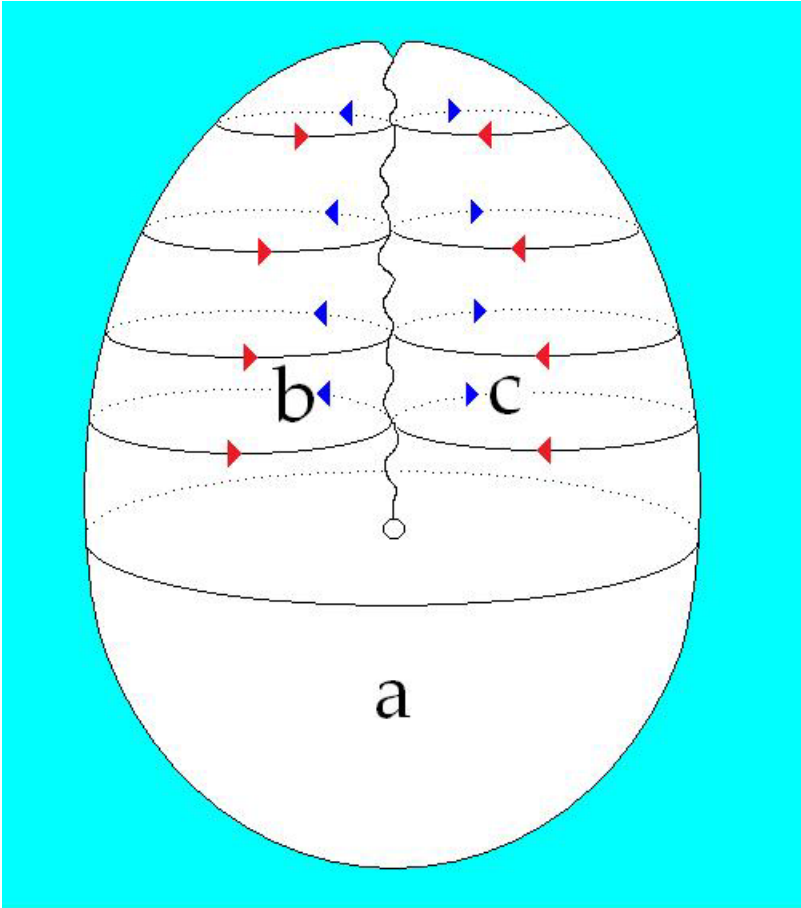


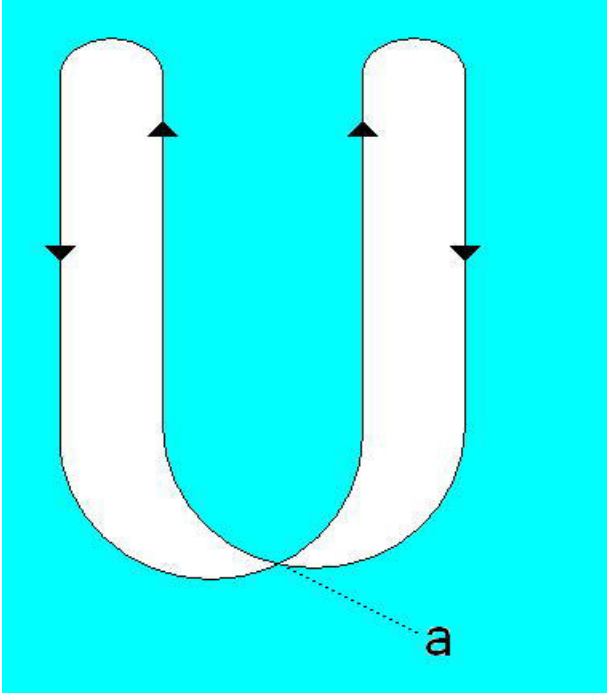
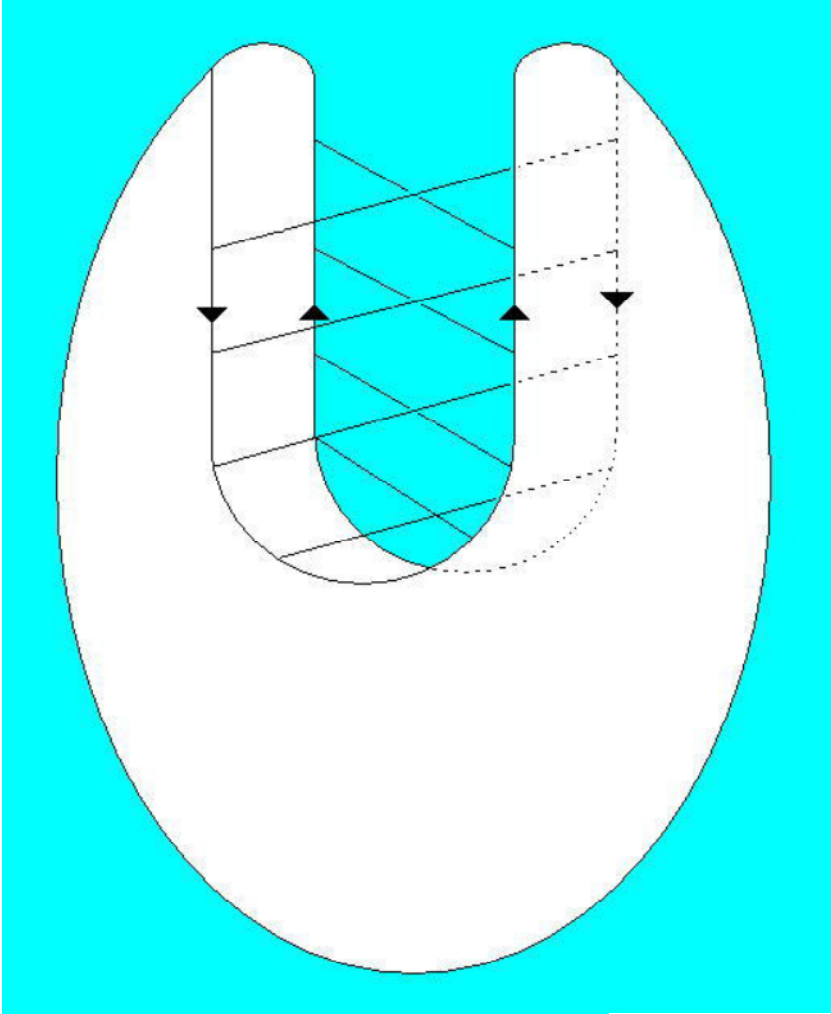


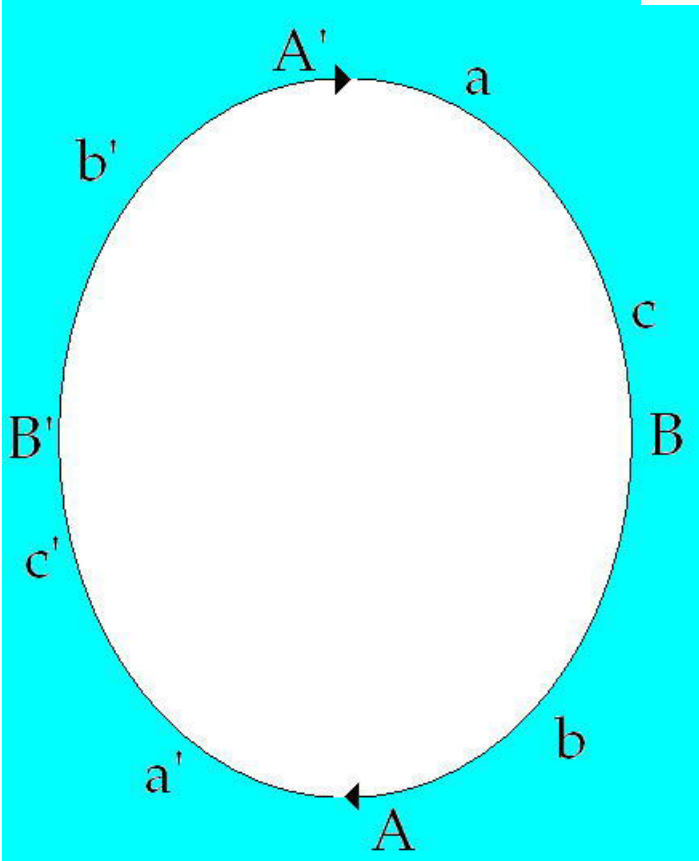
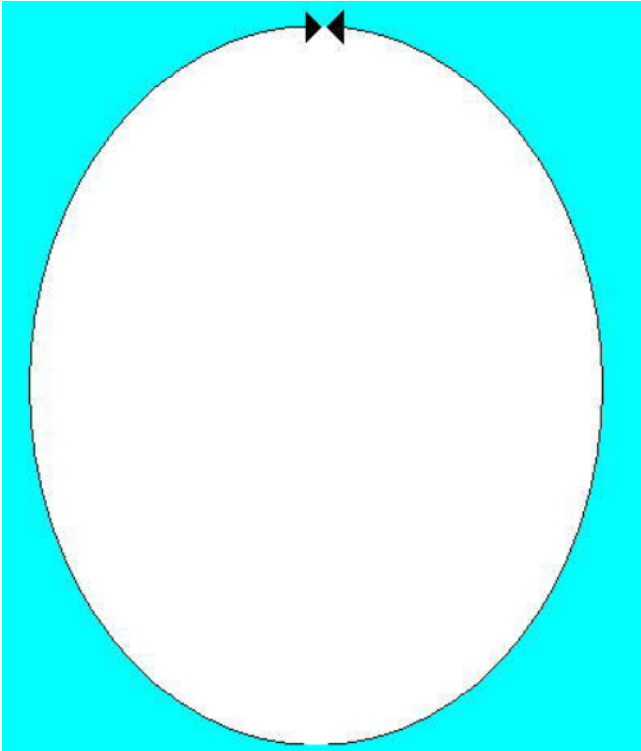


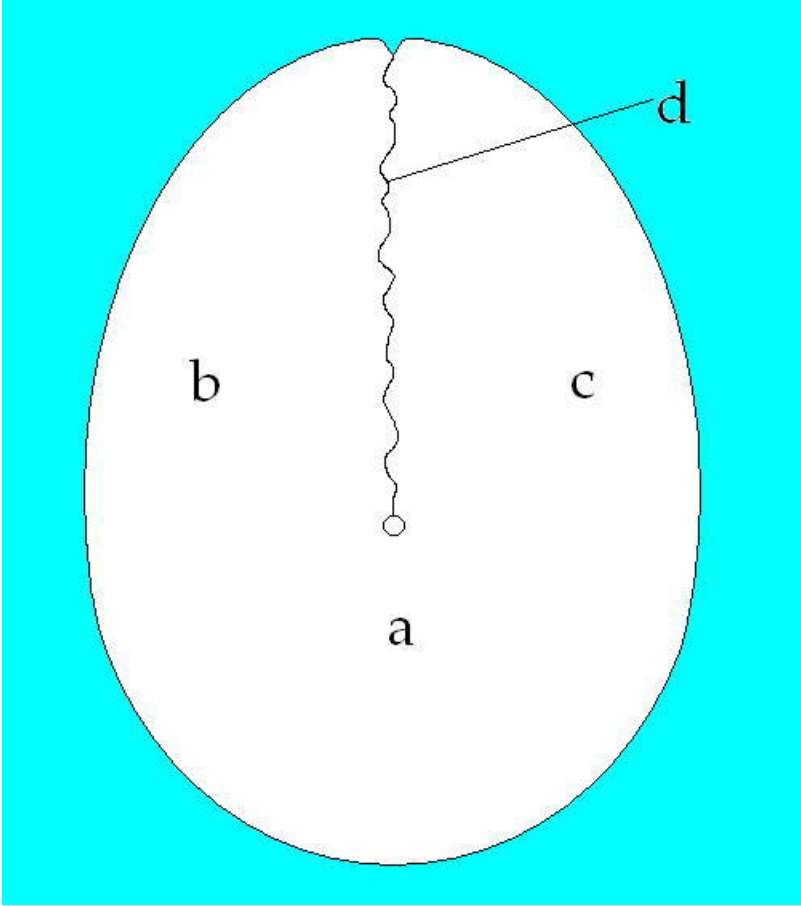
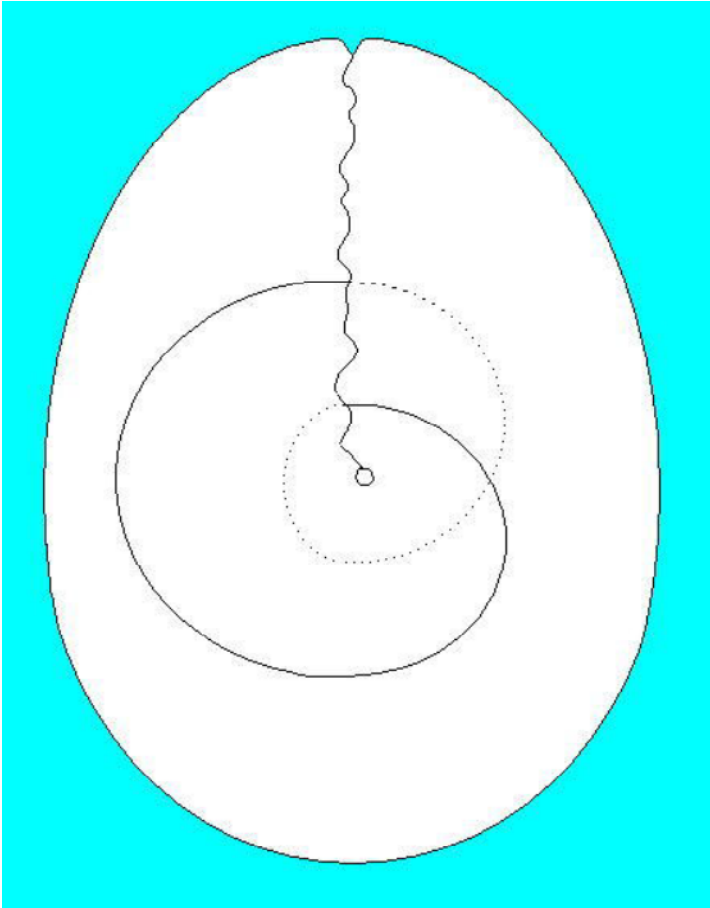


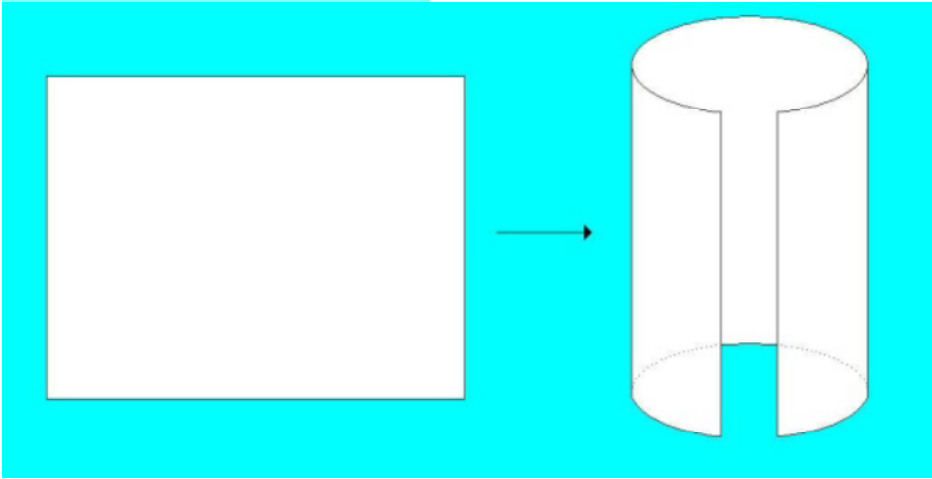
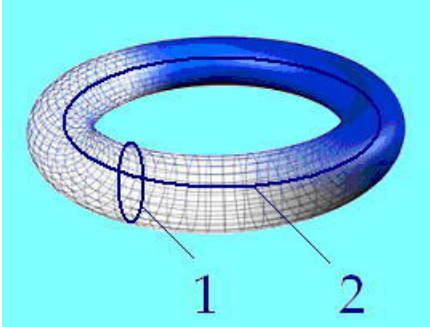
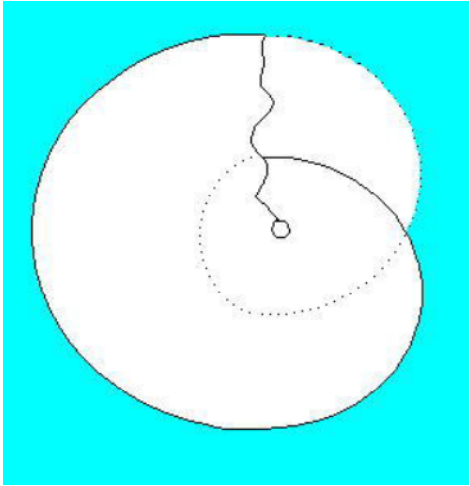
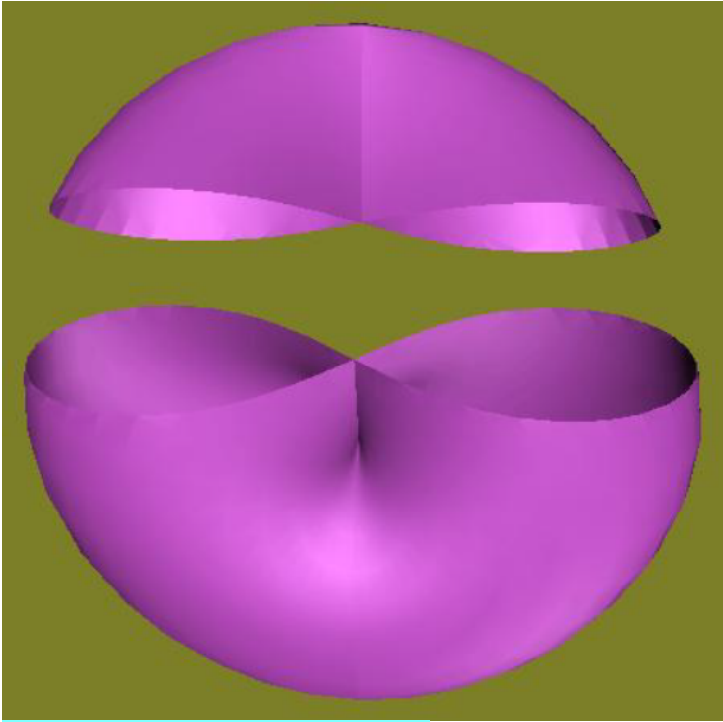


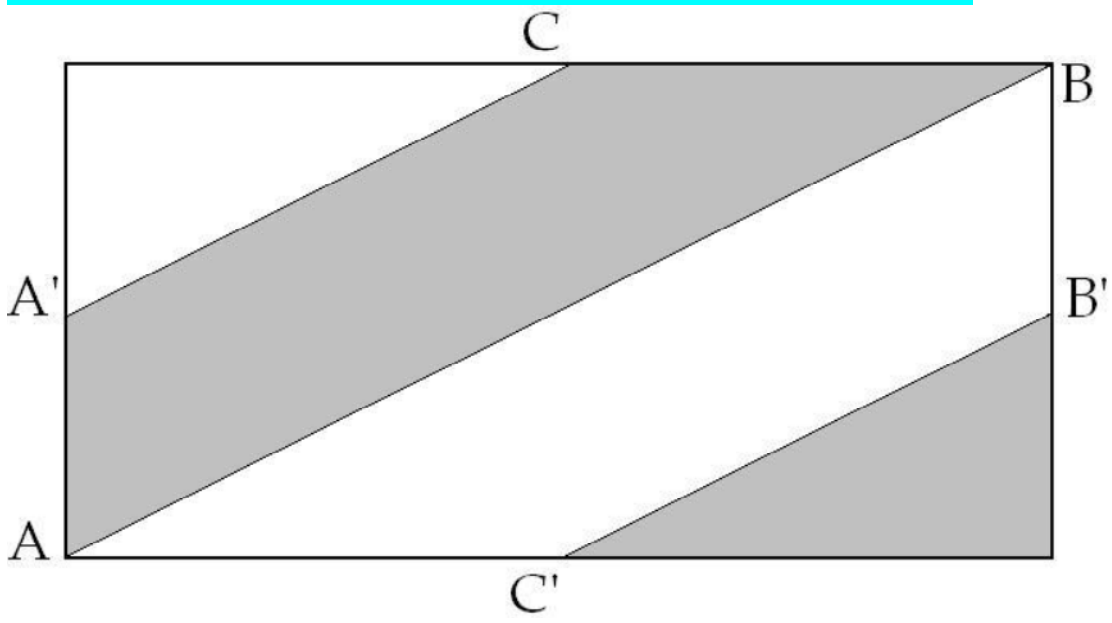
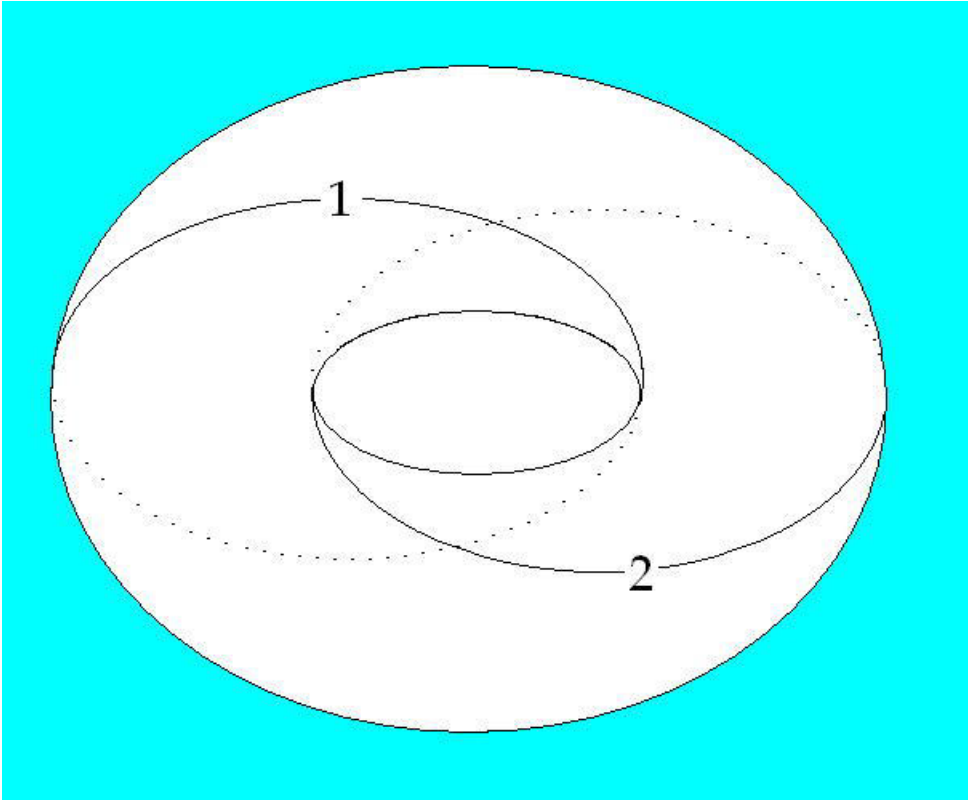


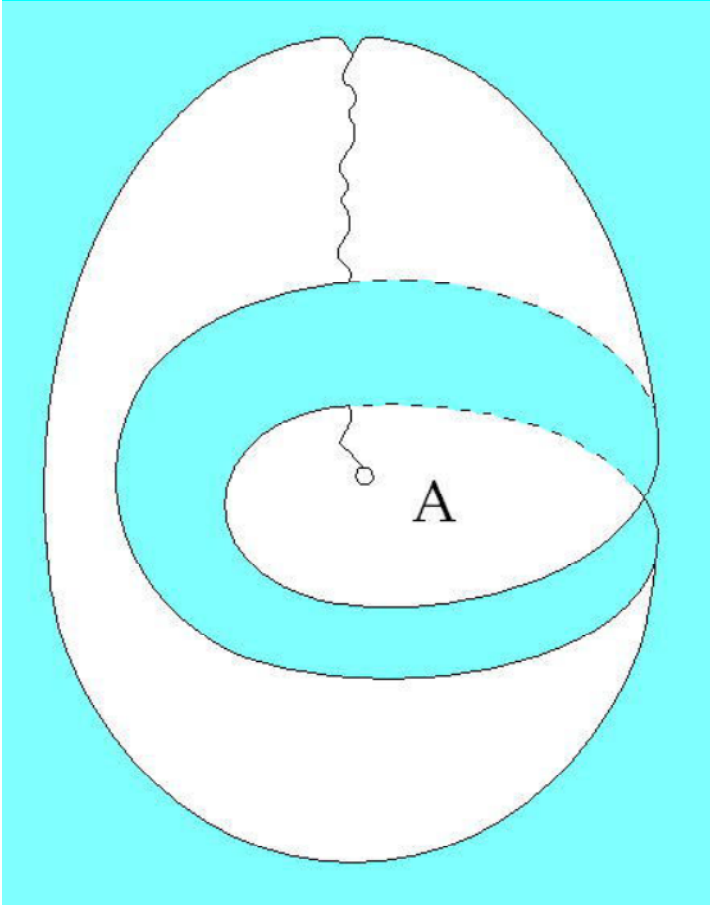
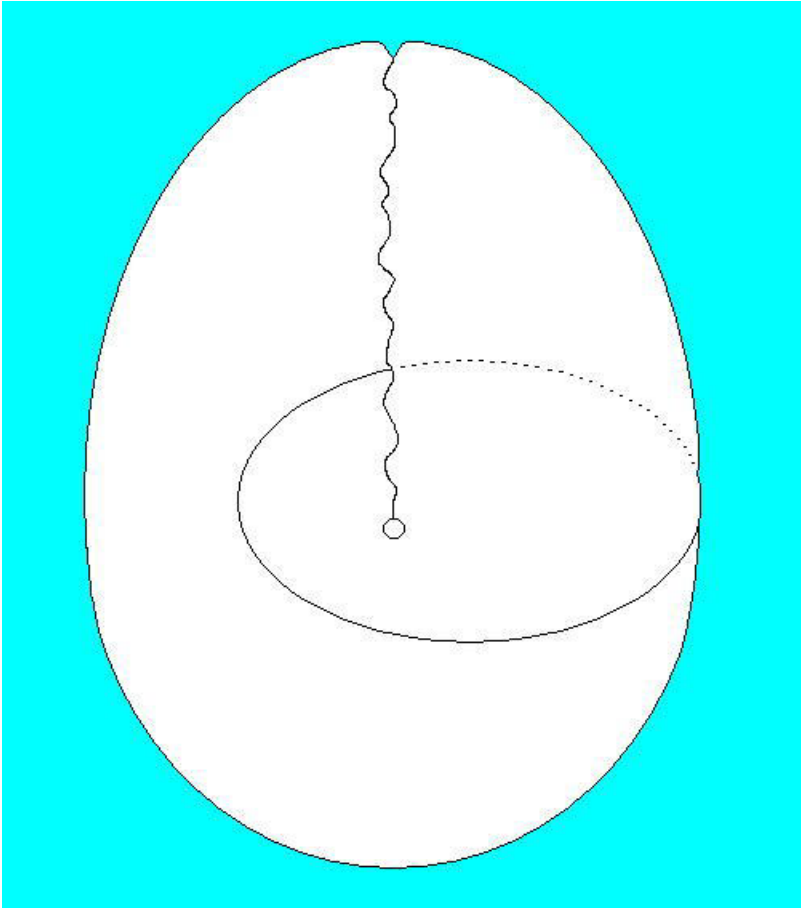


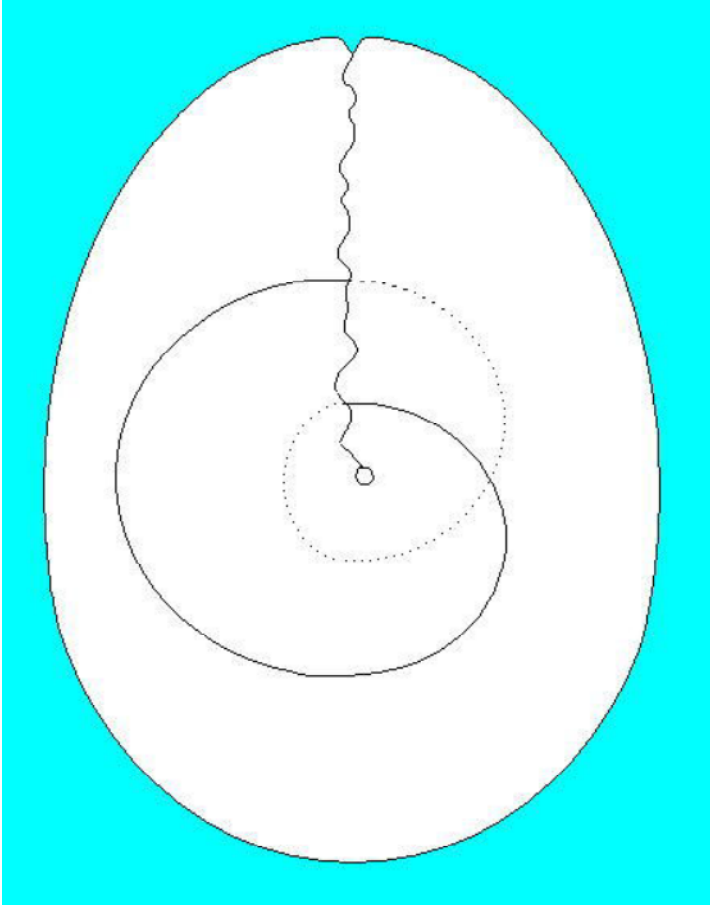
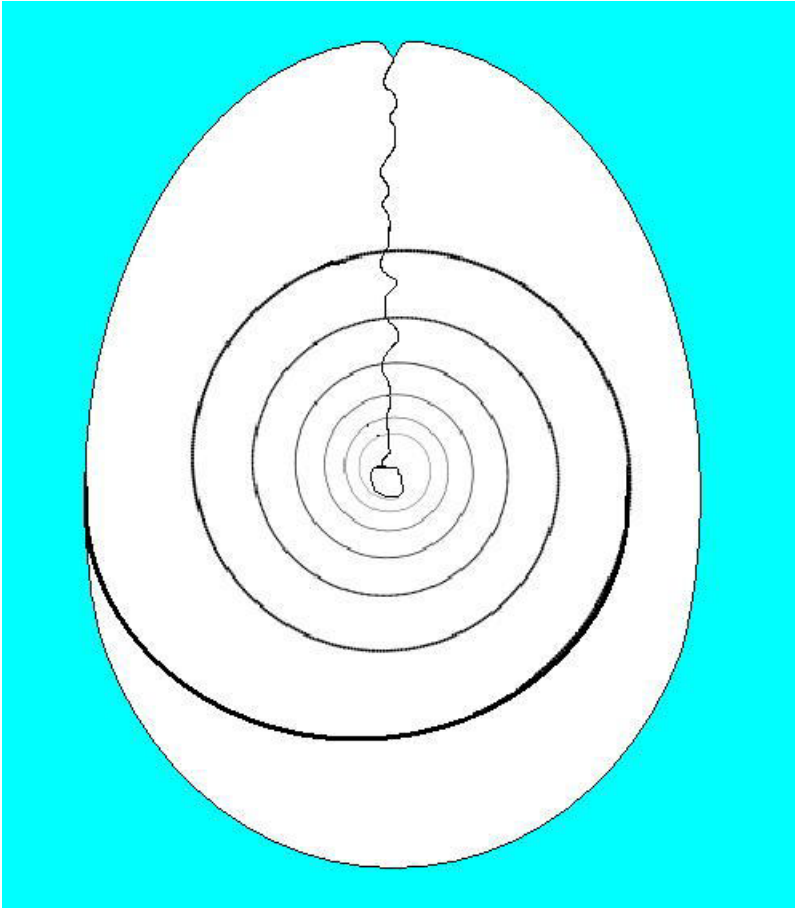


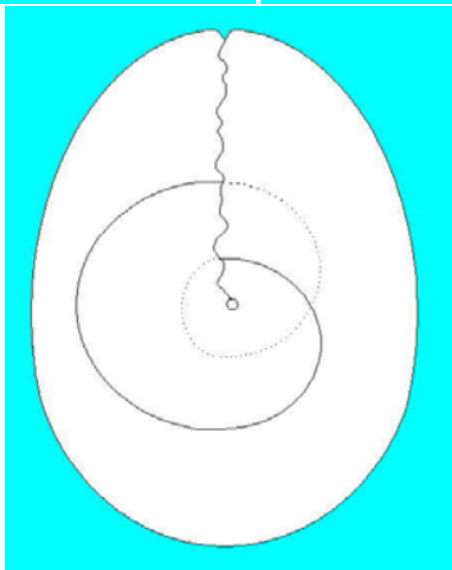
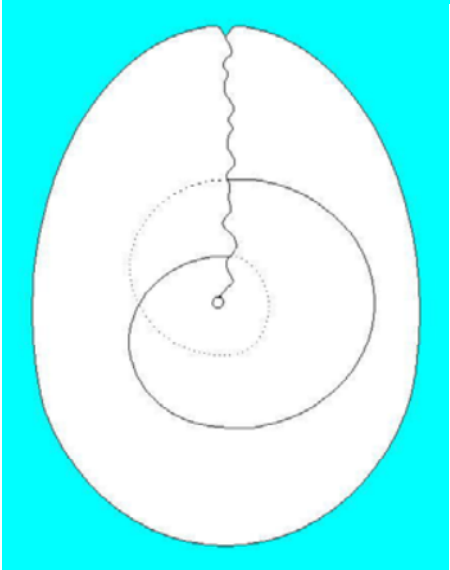
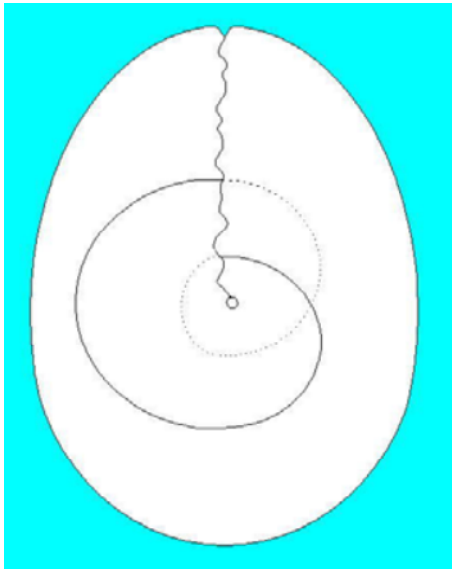
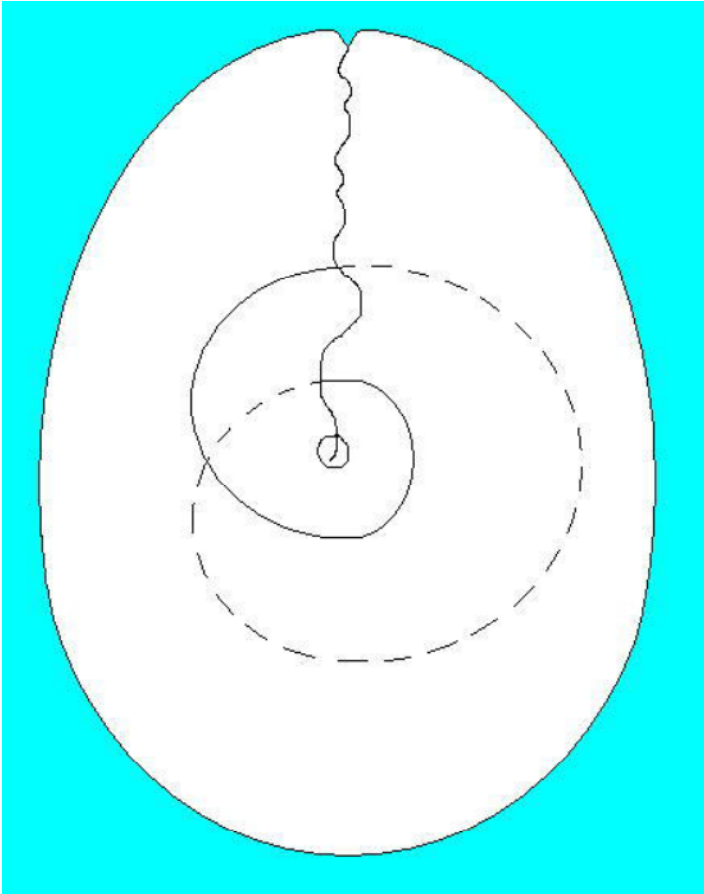


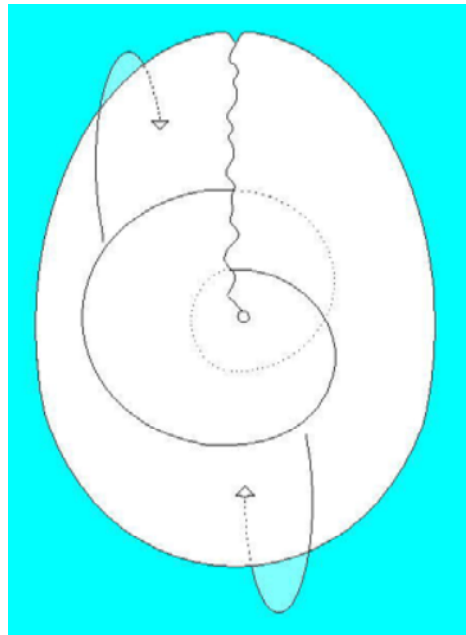




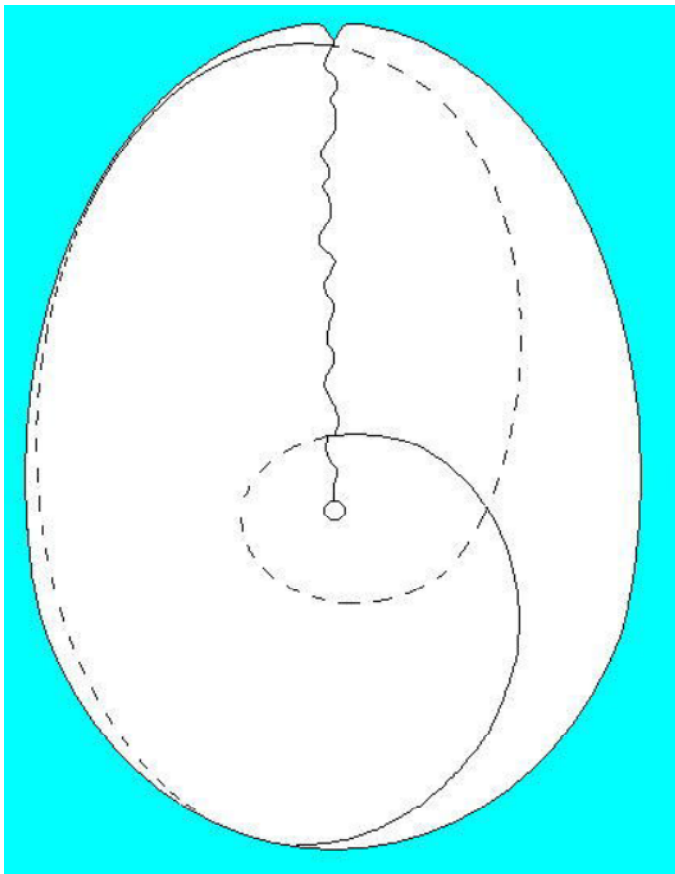


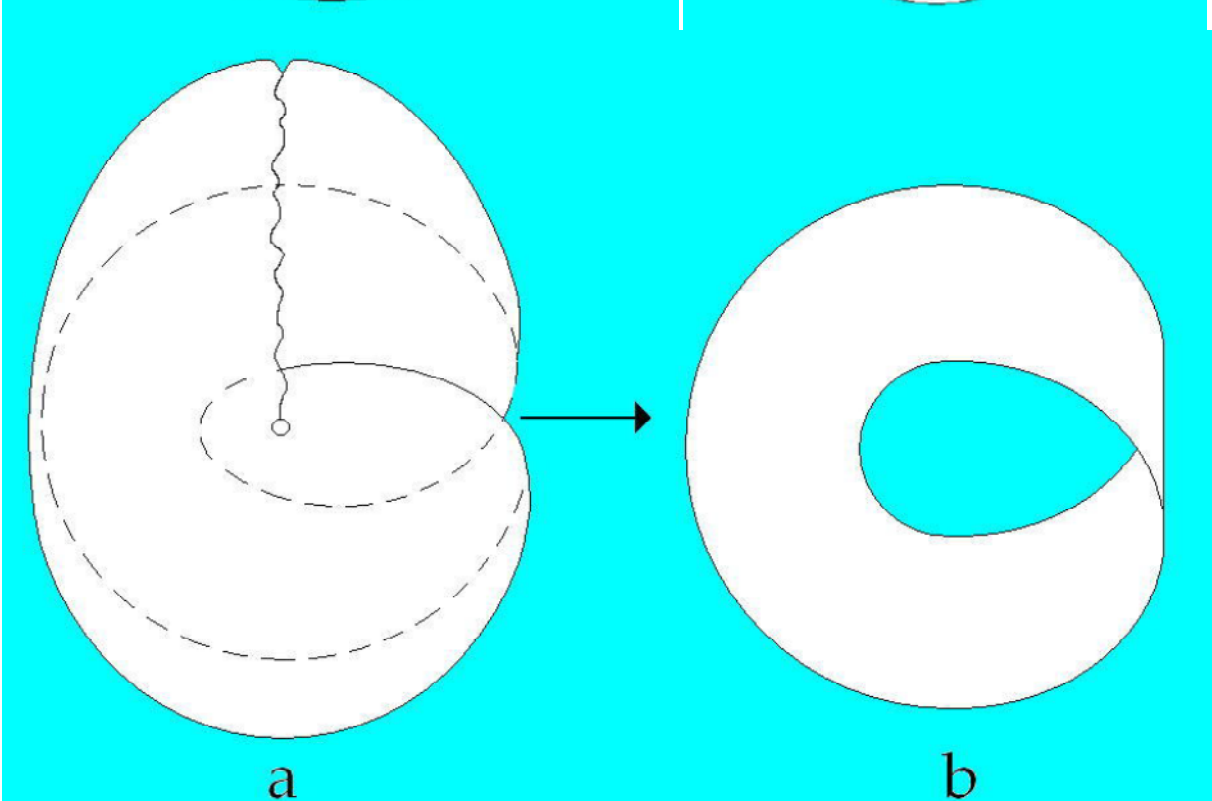
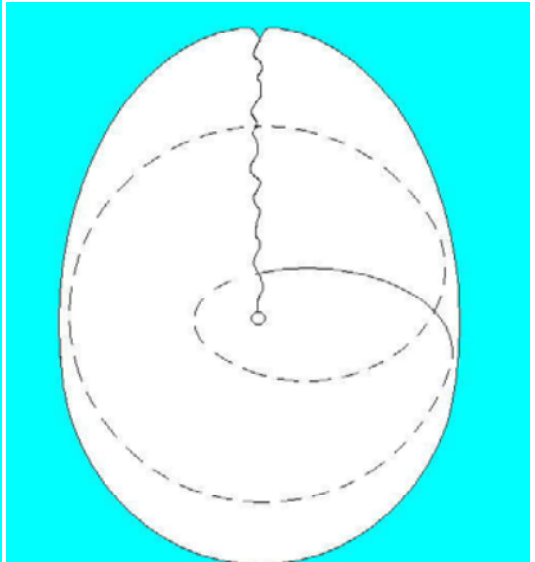
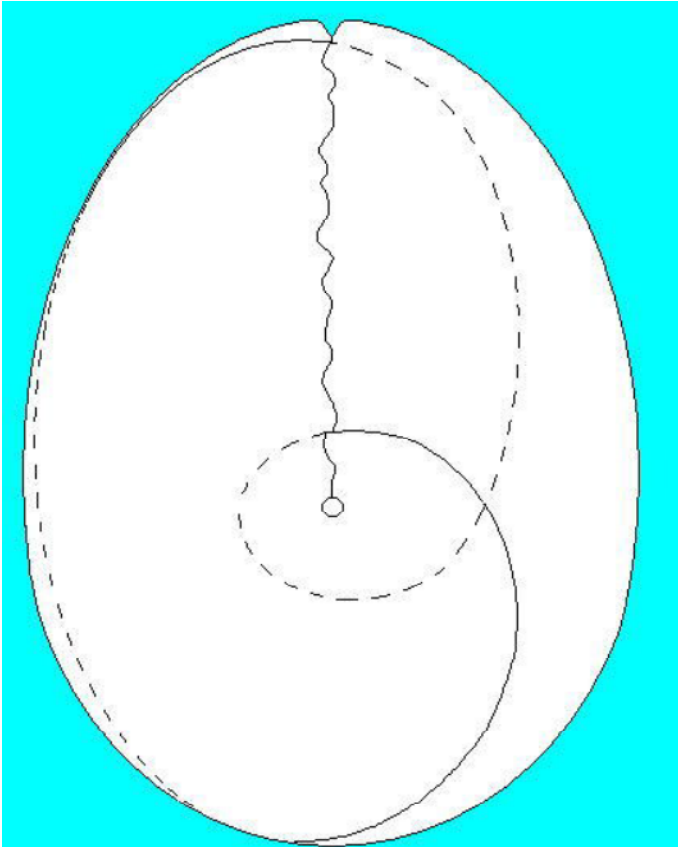






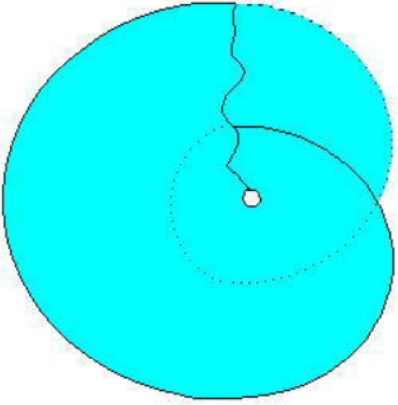
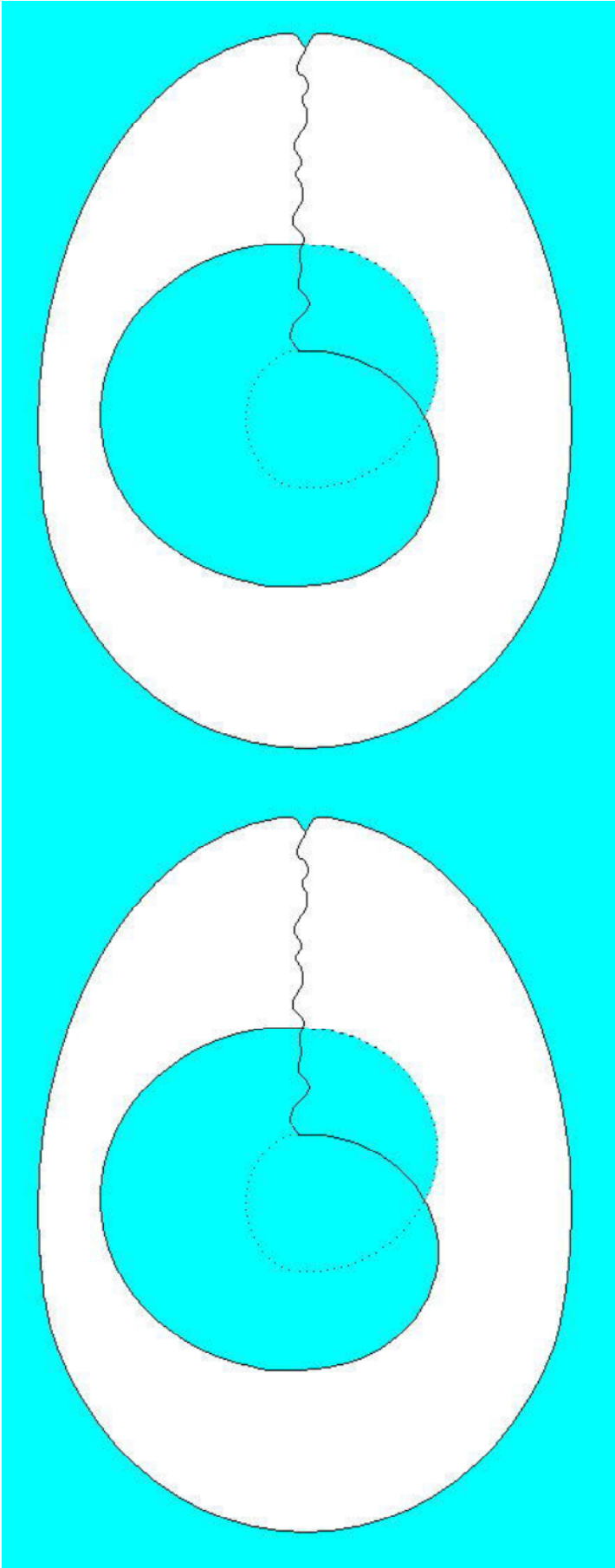
Dans l'ordre a b c d :





a

b



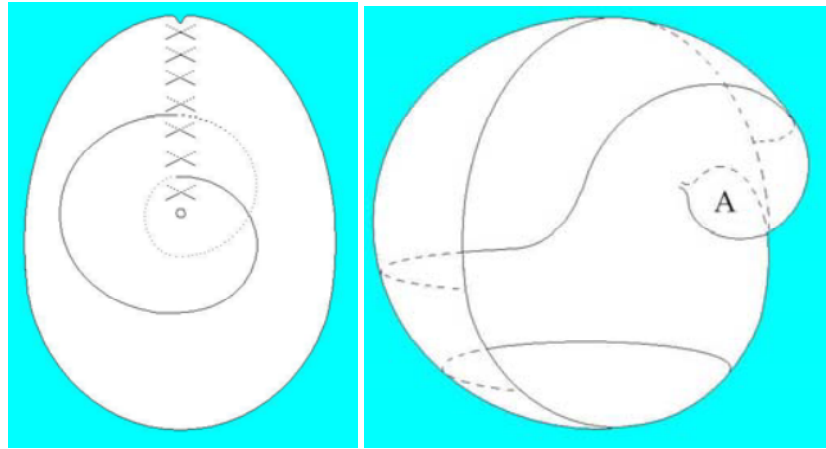
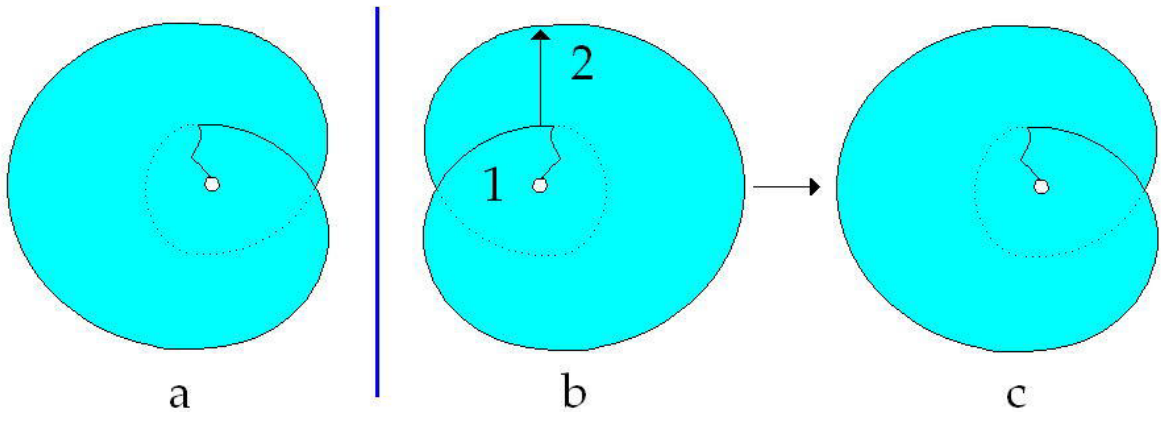
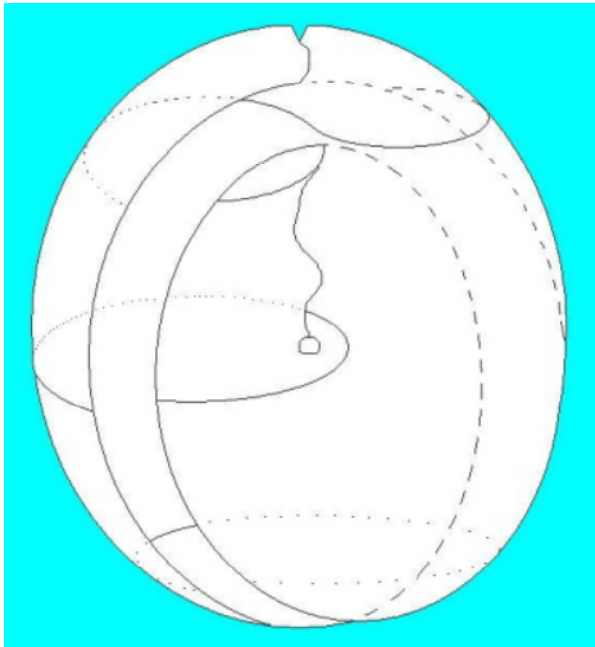
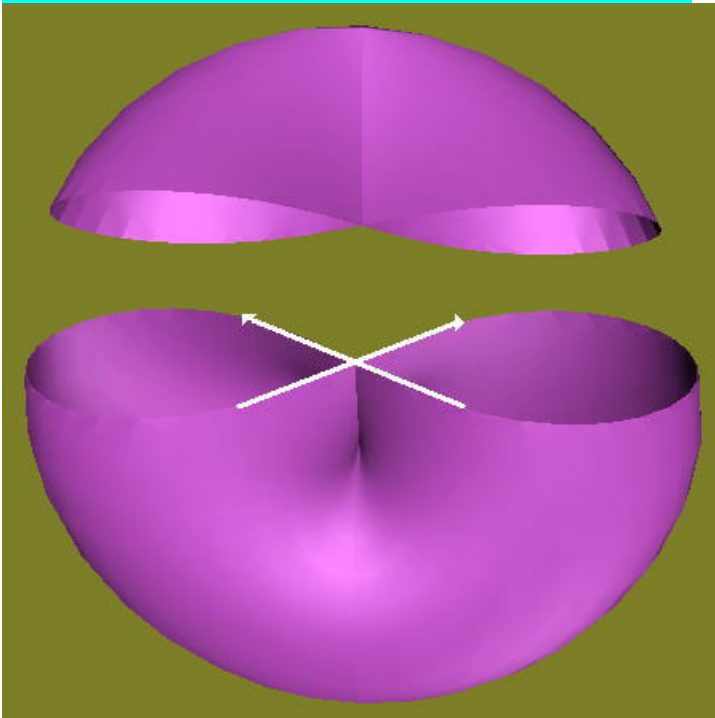
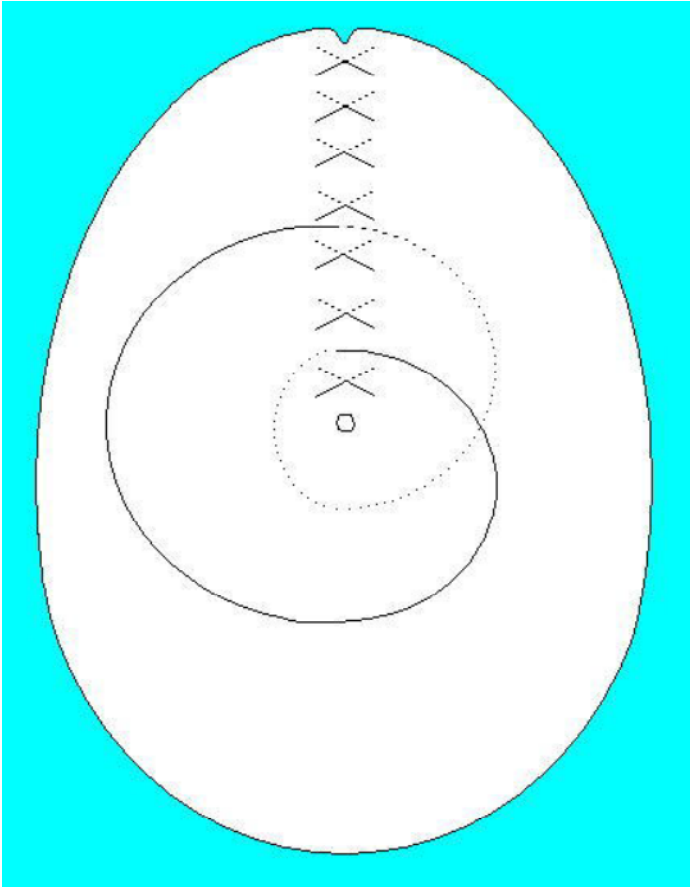
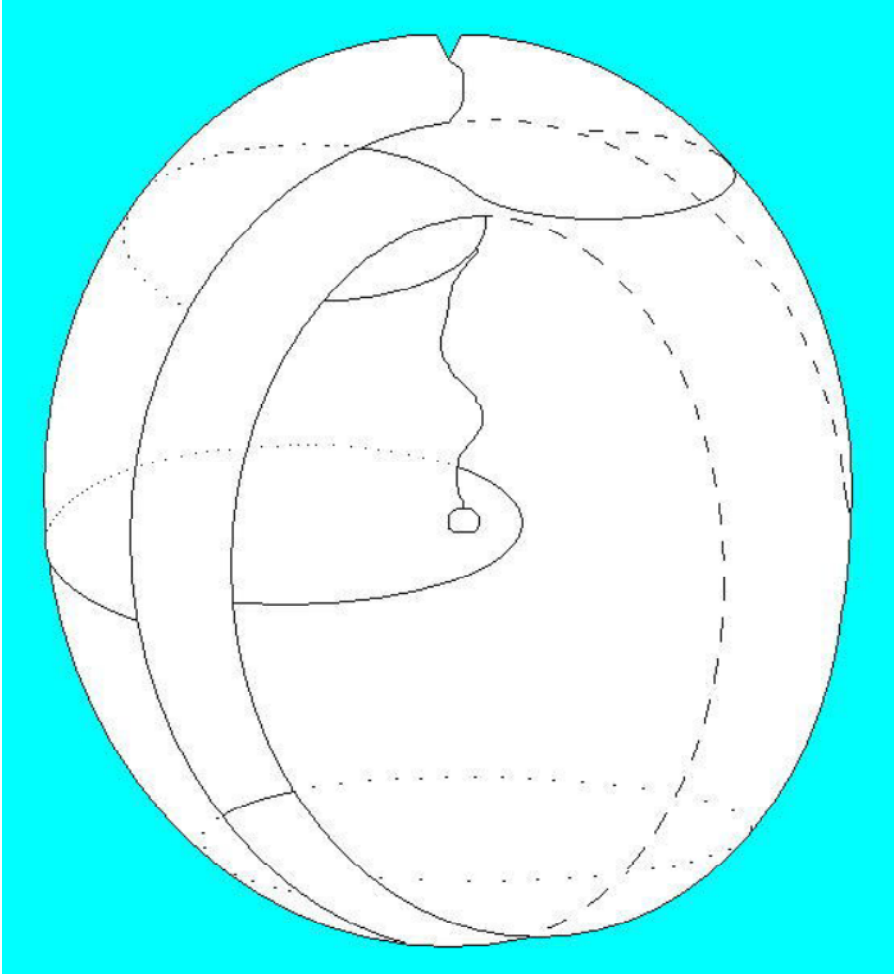
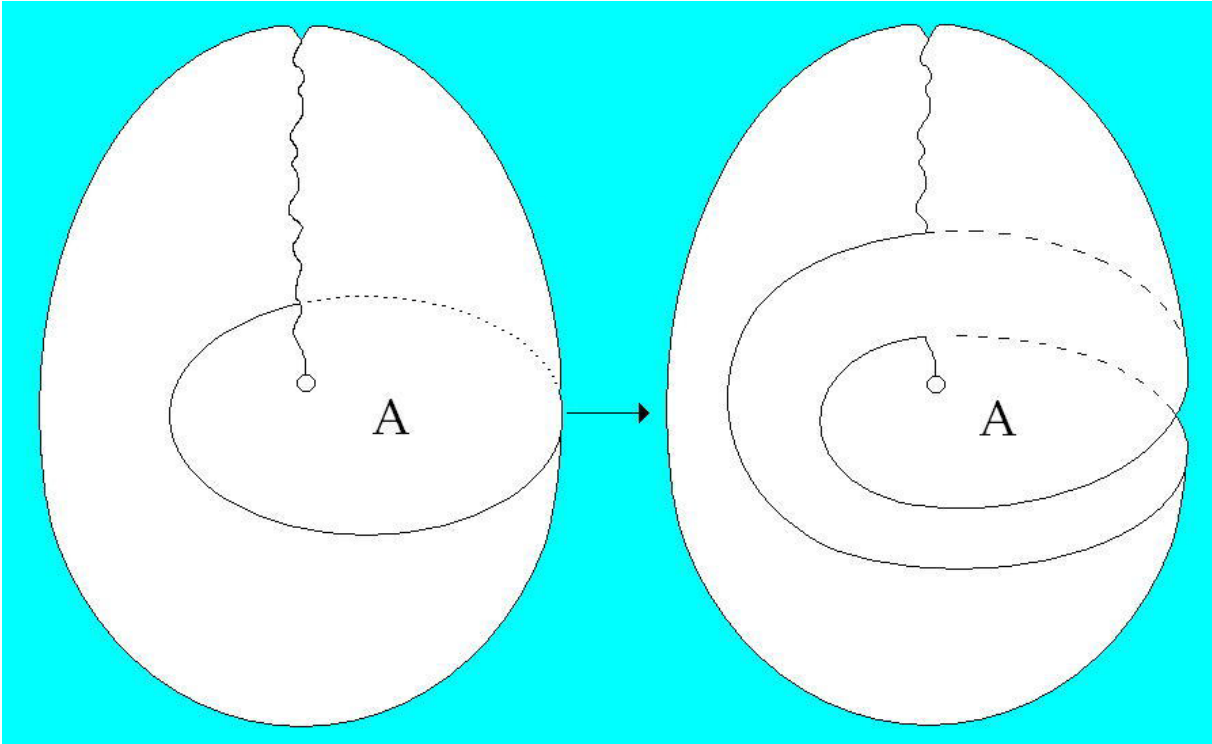
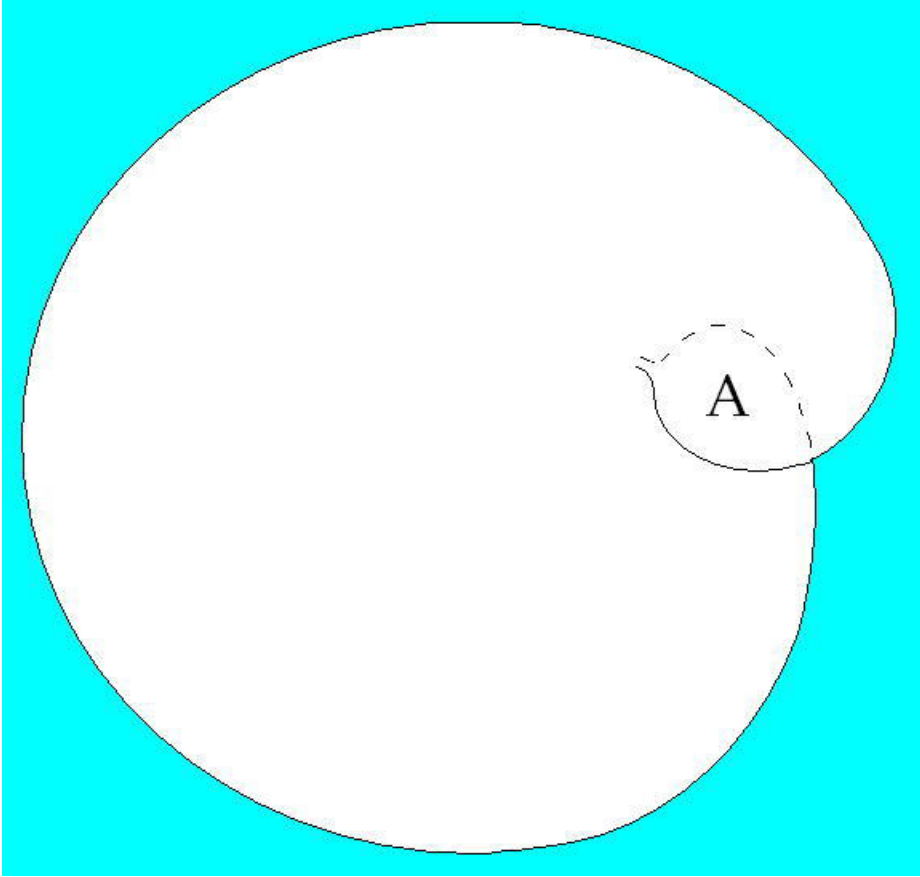
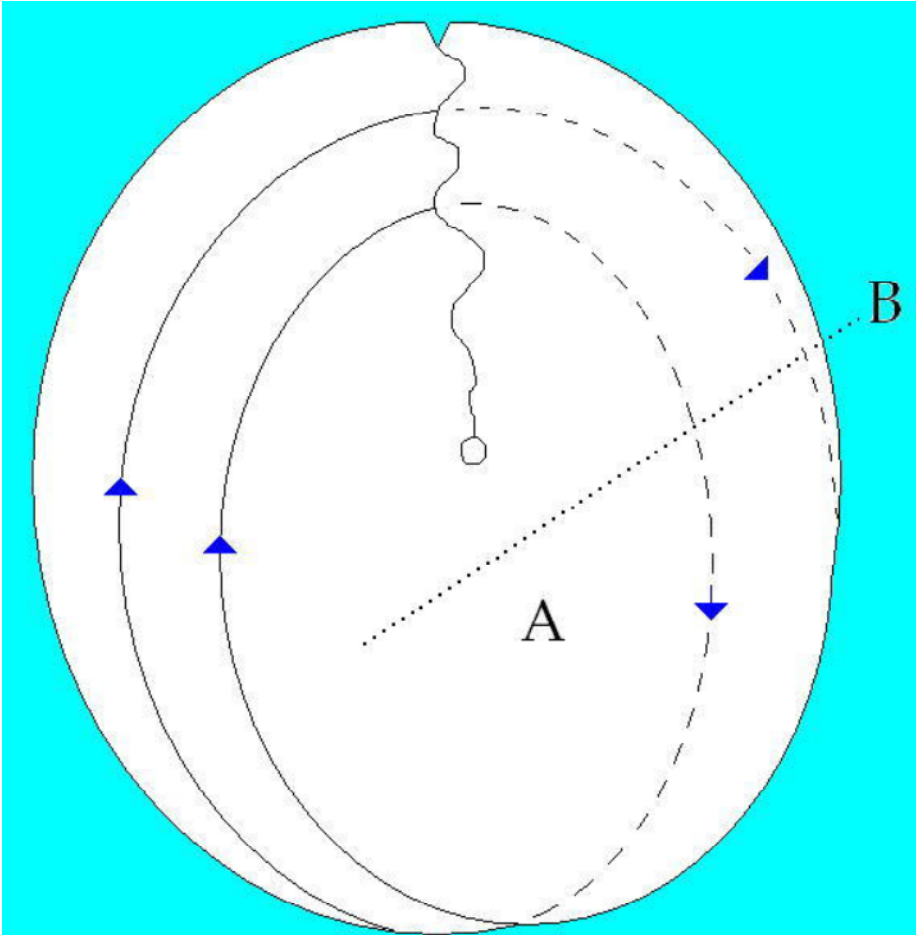


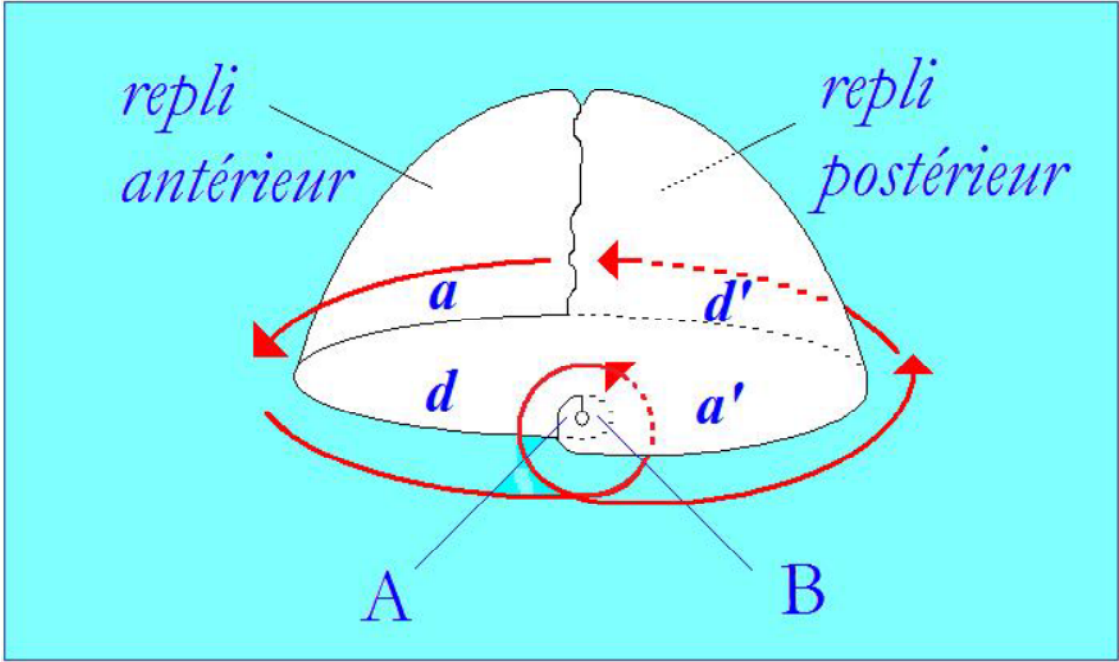
Fig1 2 3 :

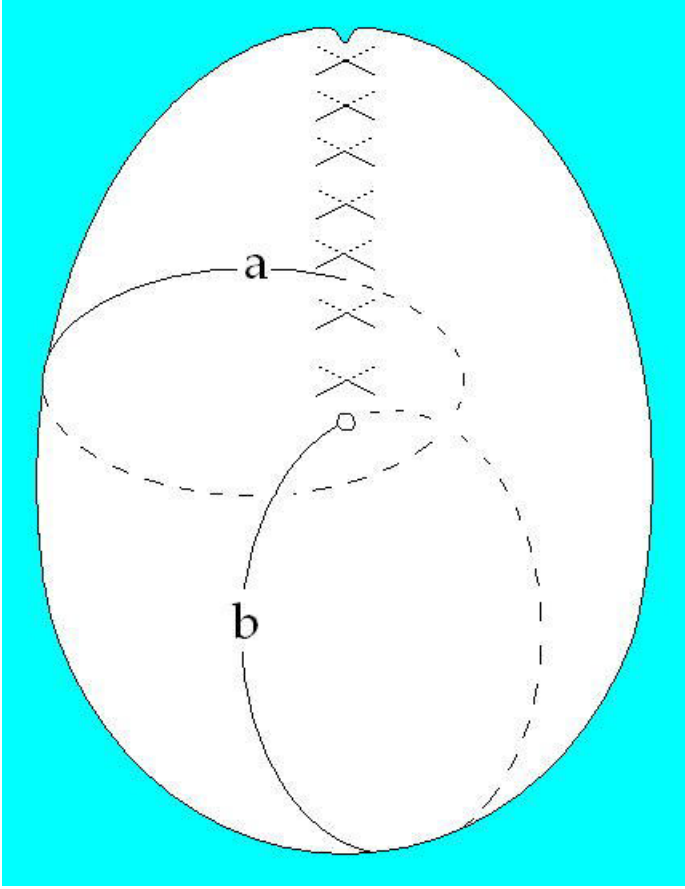
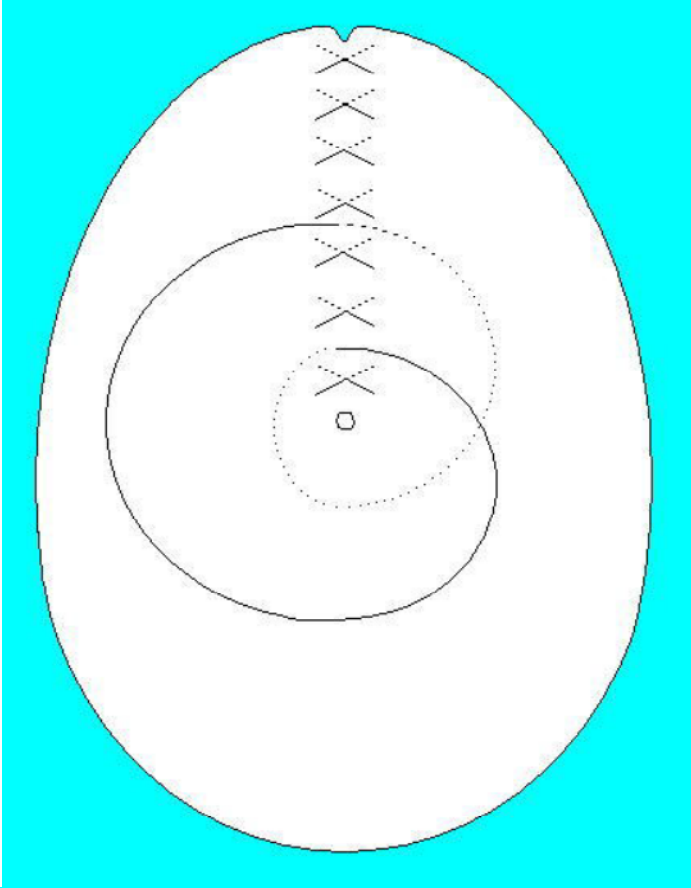


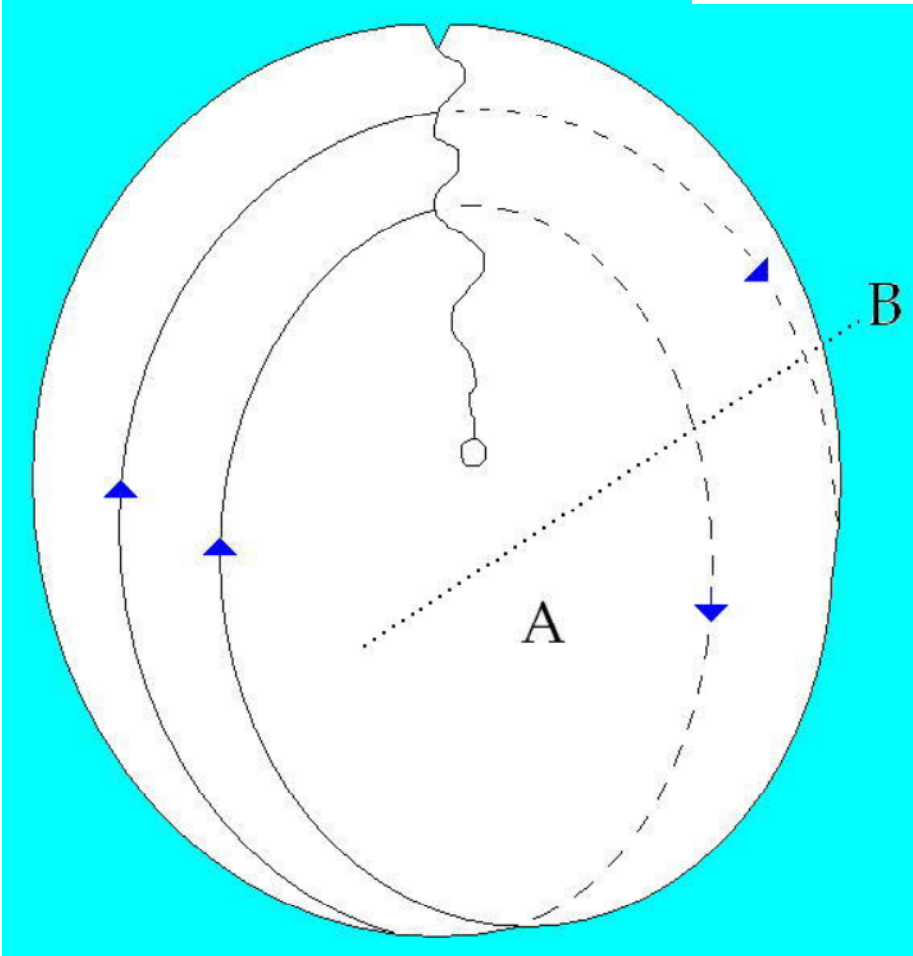
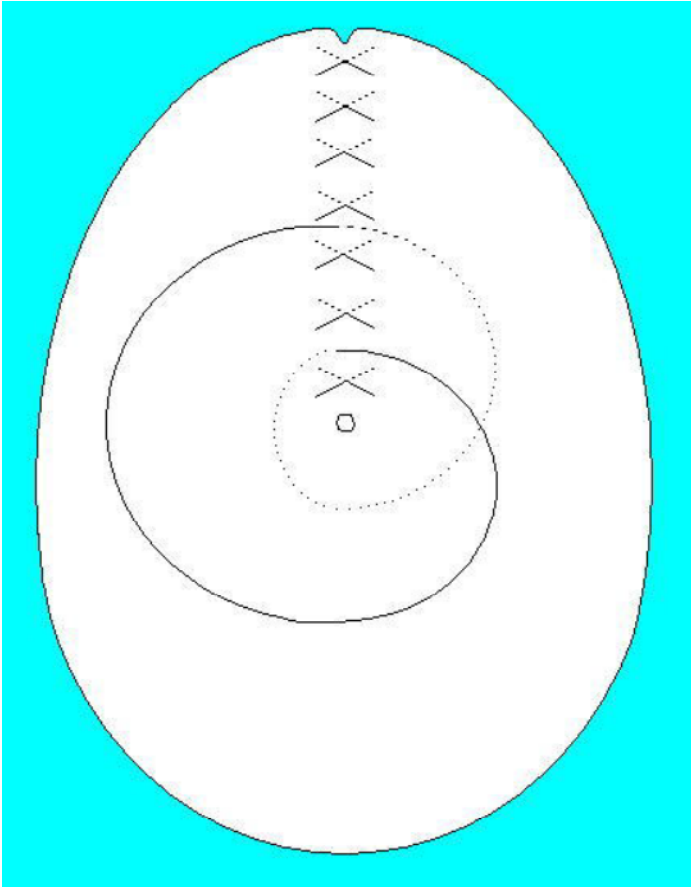


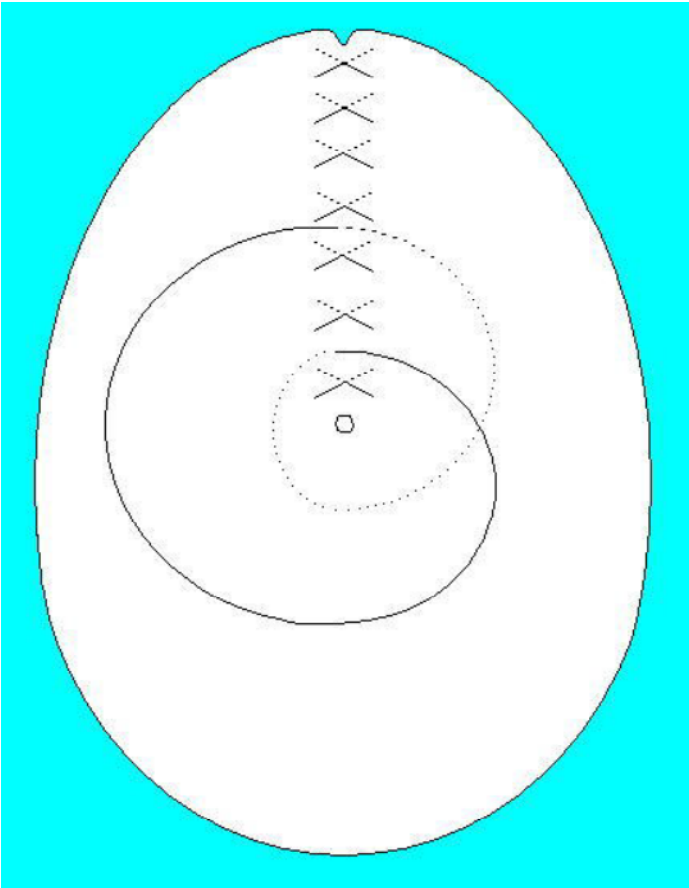
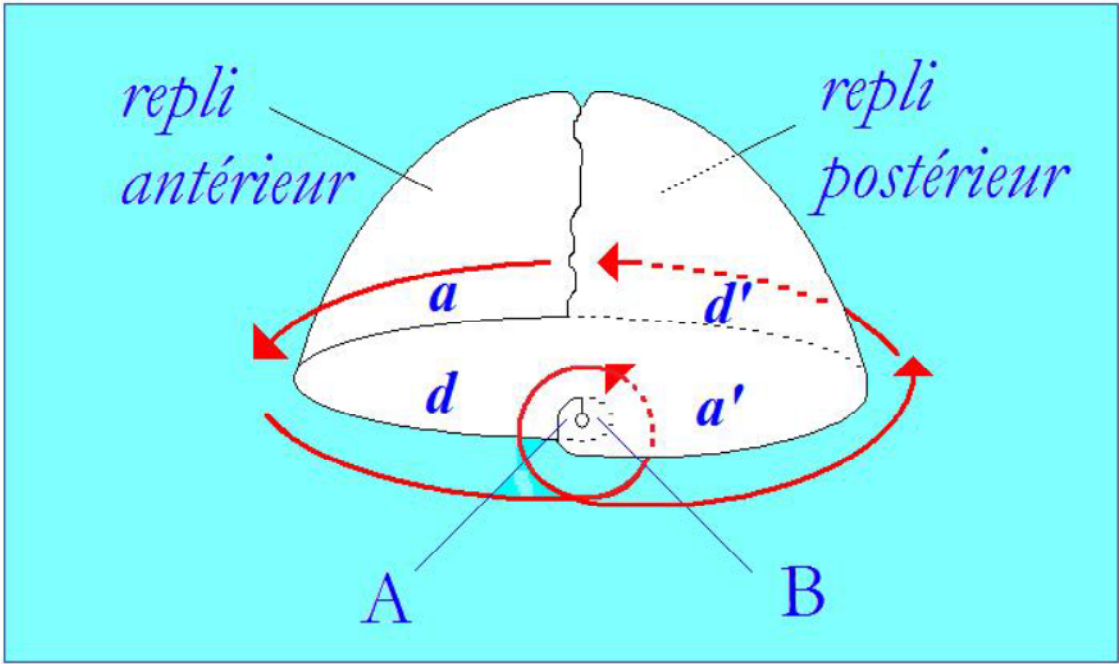


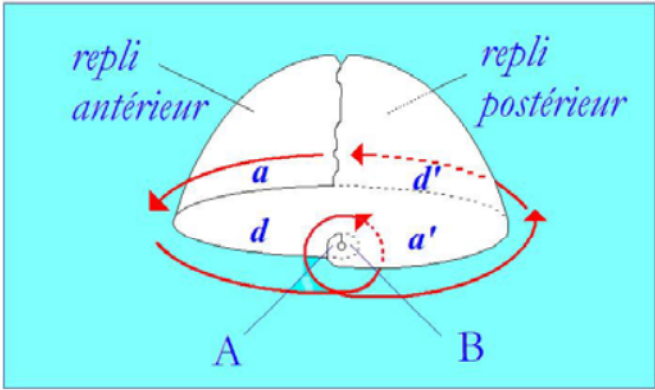
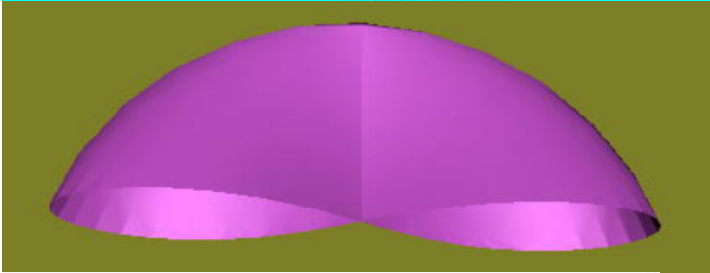
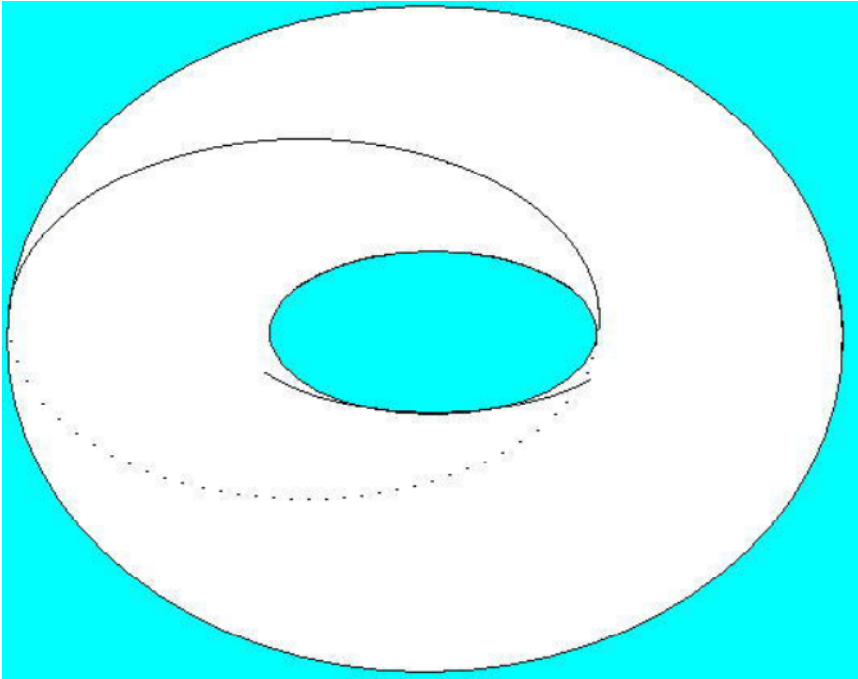


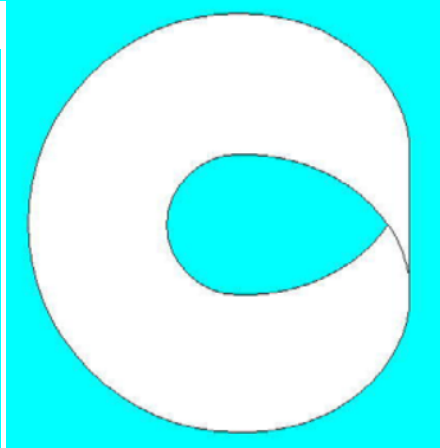
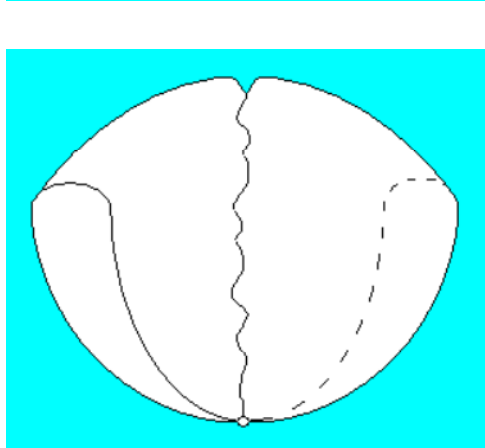
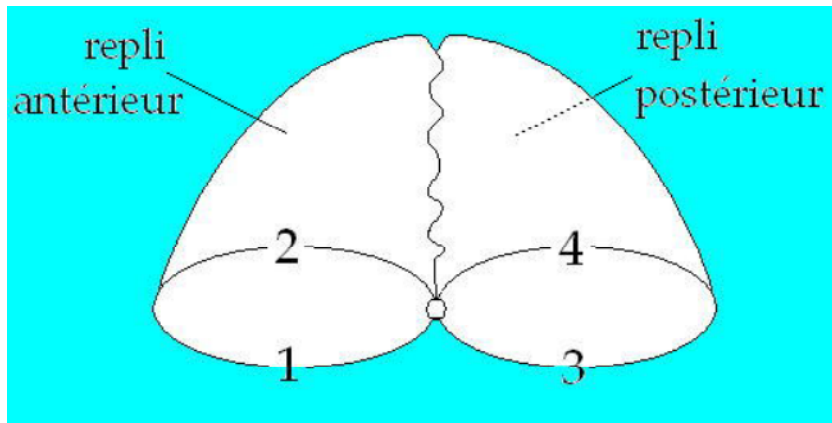


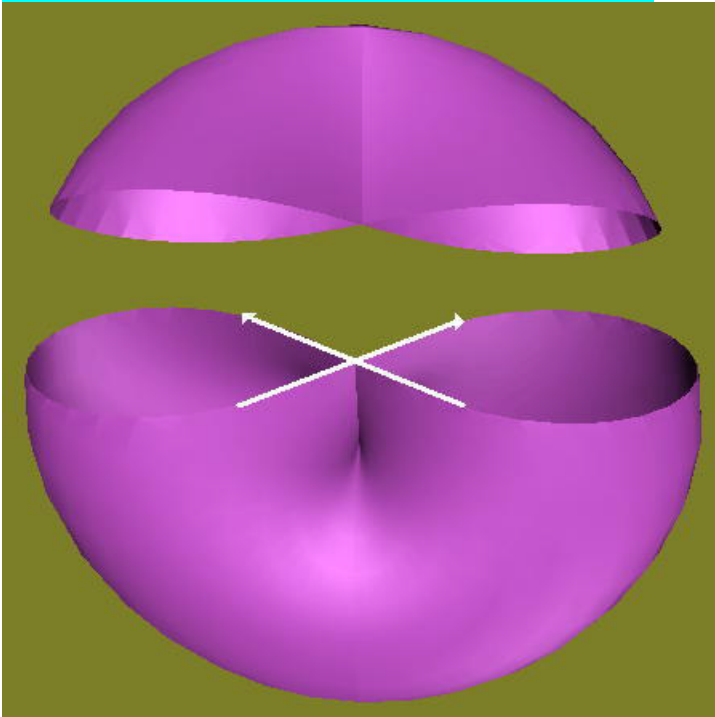
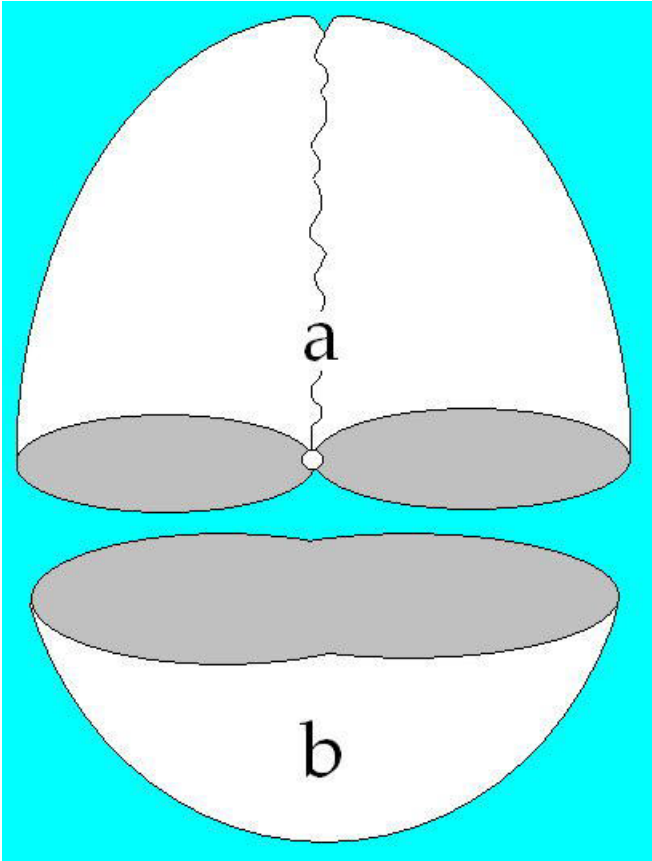


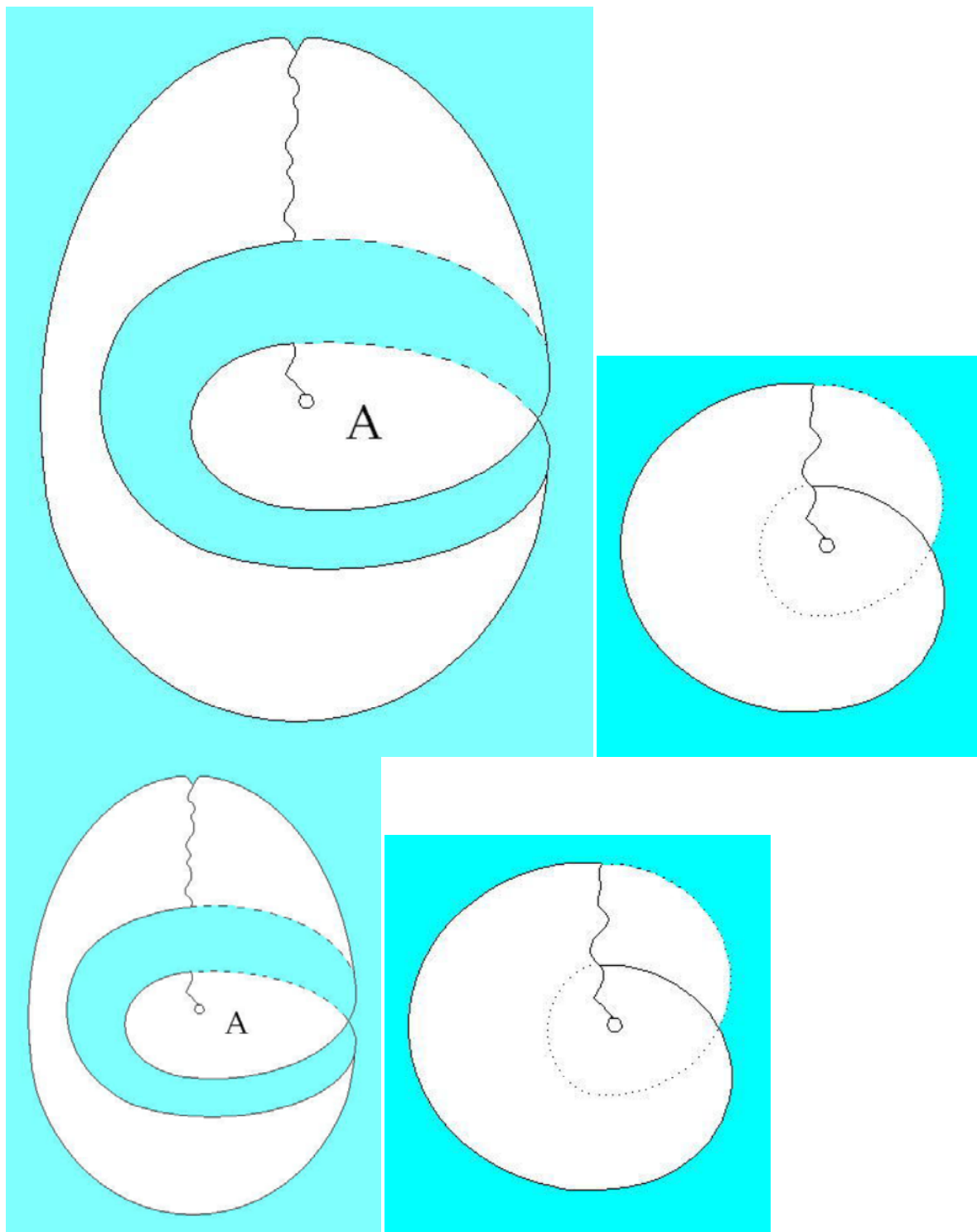












S coupe de $(a) [S \diamond a]$, la formalisation du fantasme

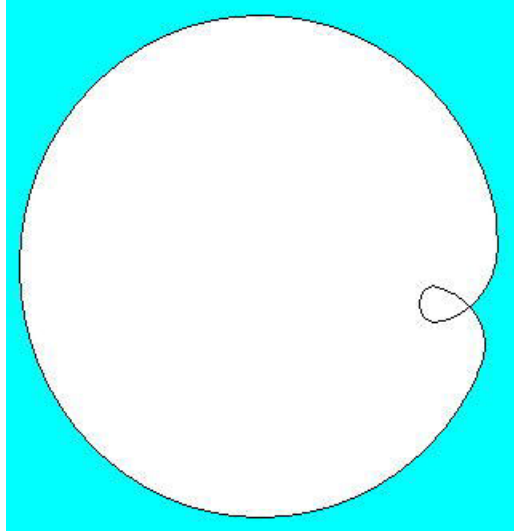
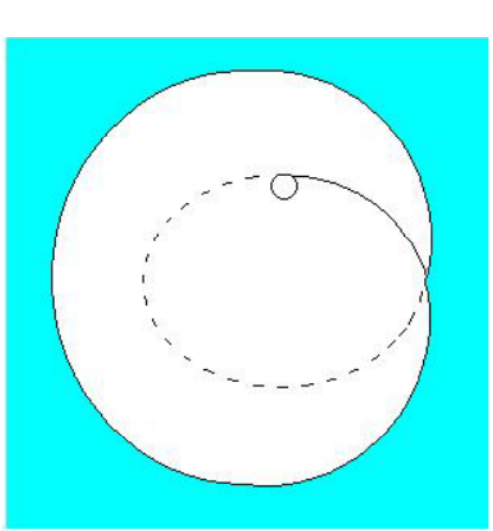
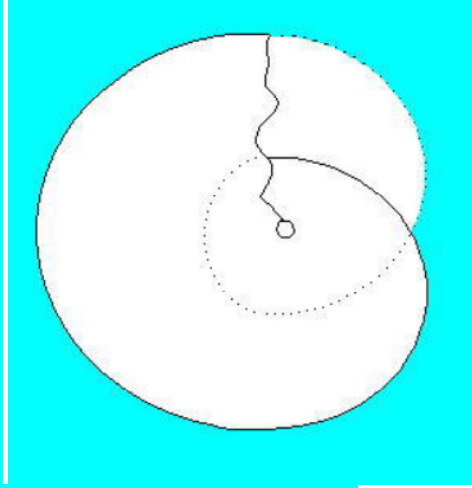
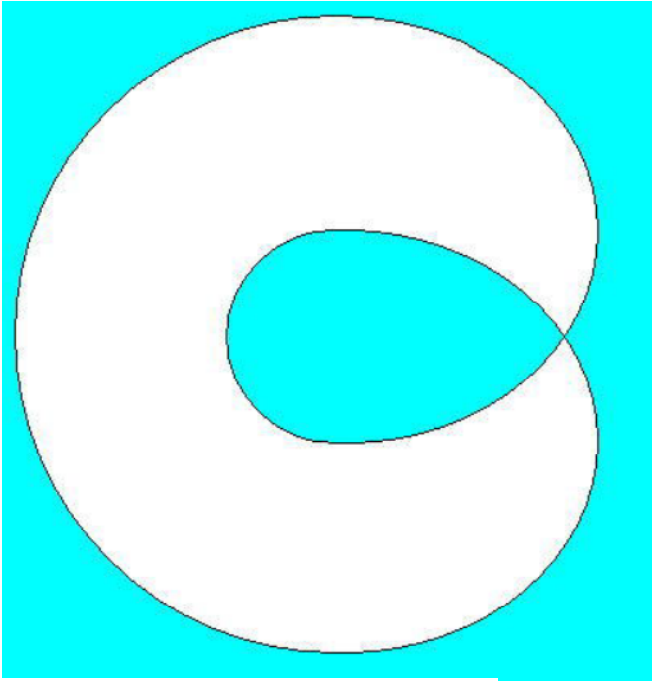
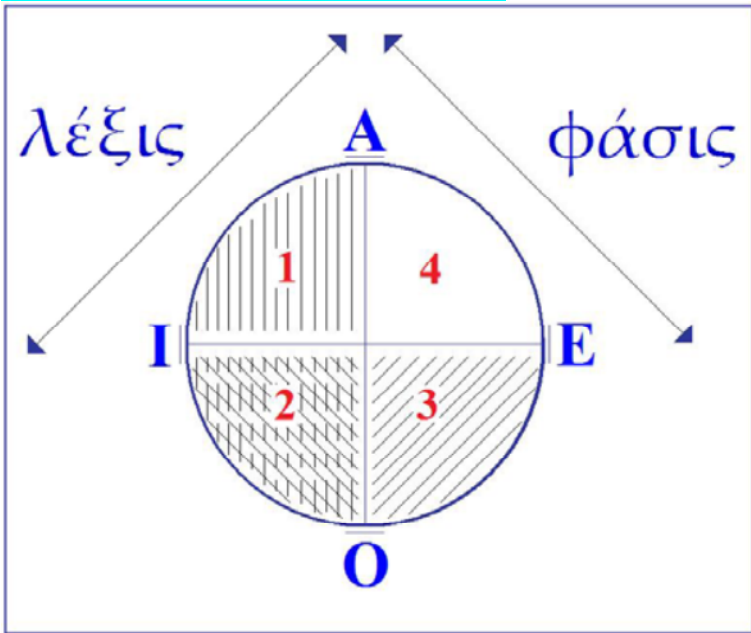
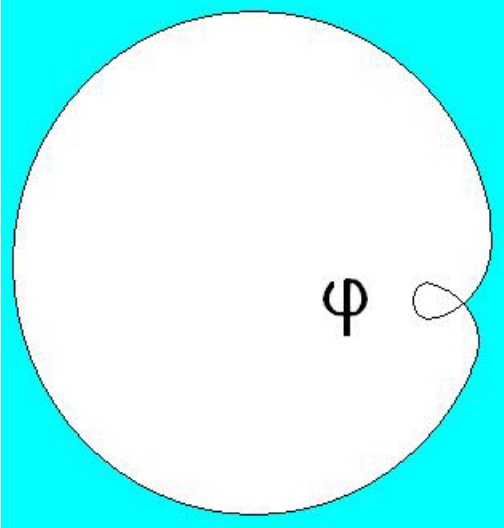
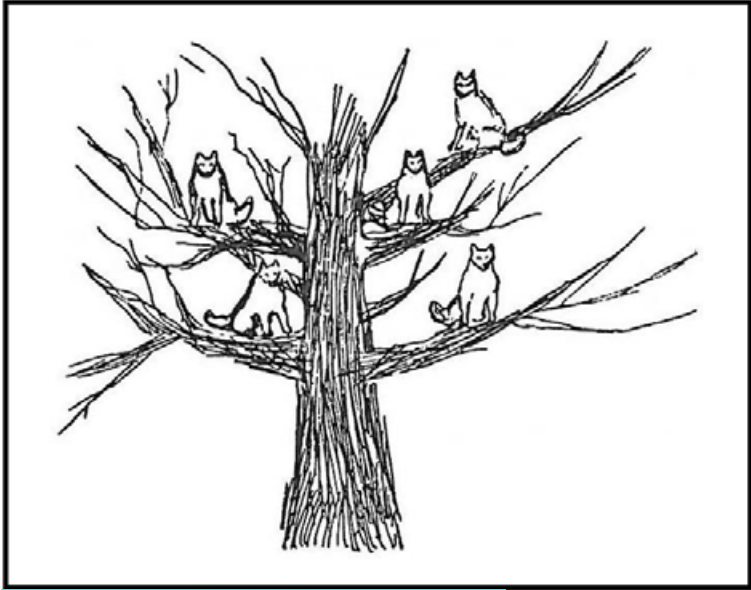
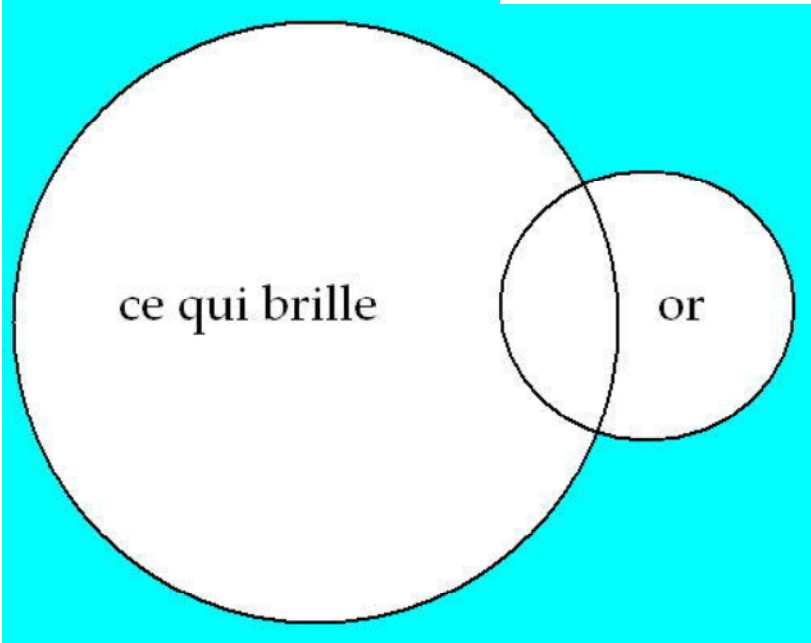
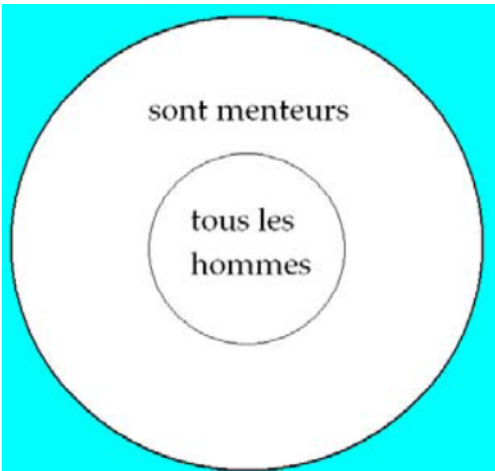
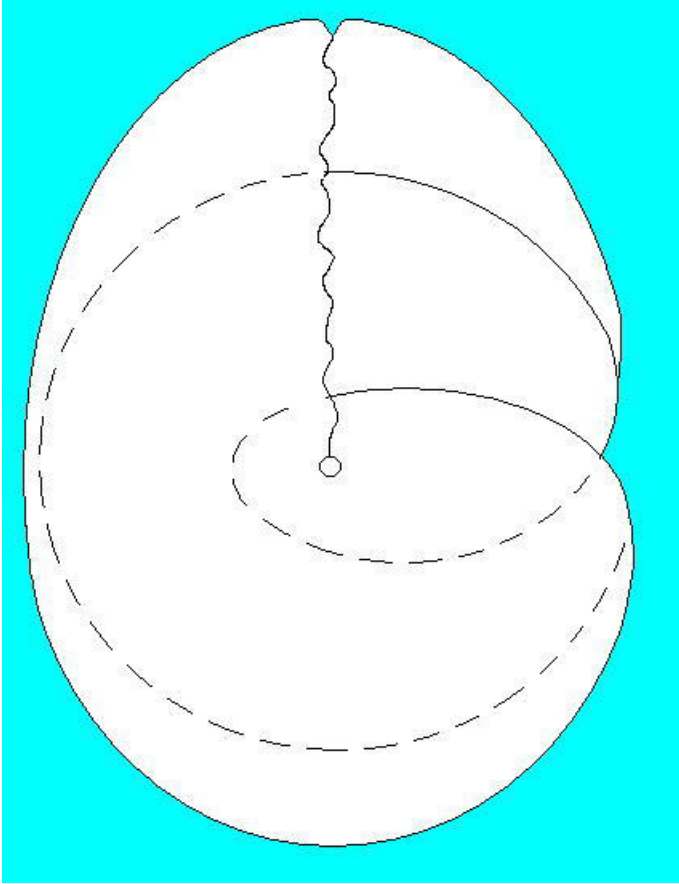
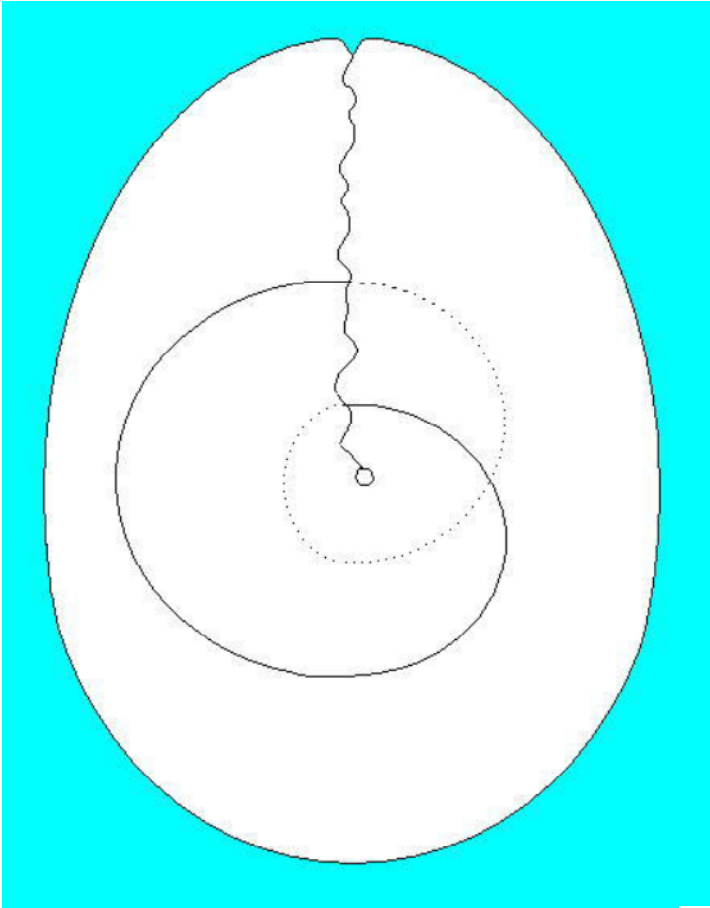
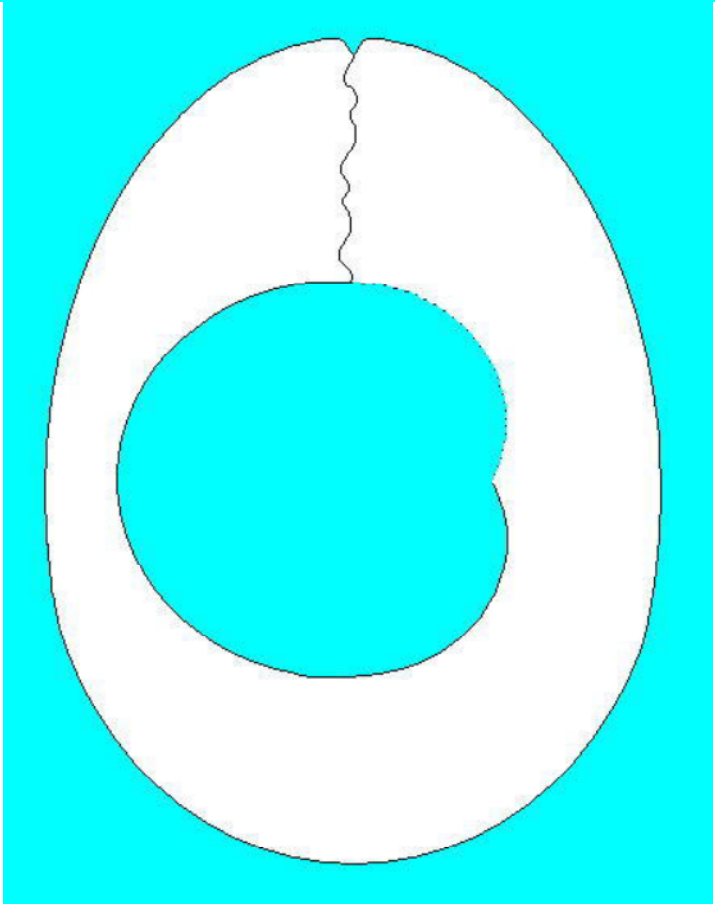
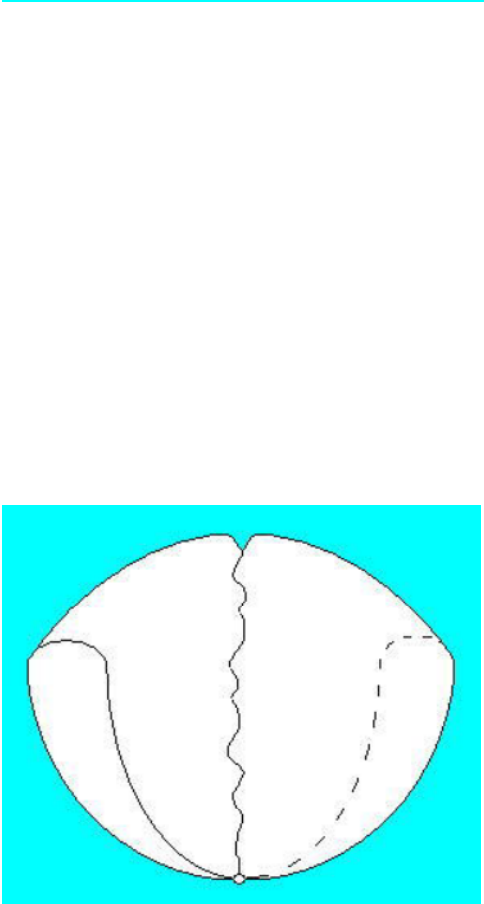
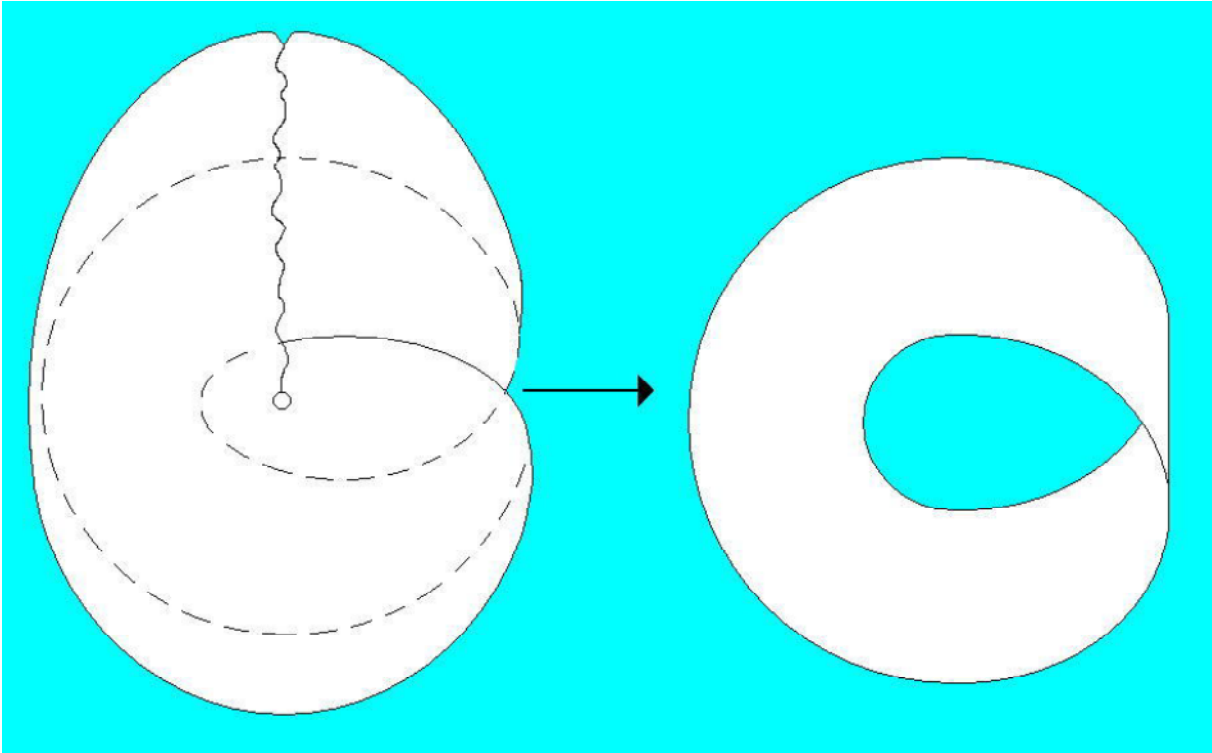


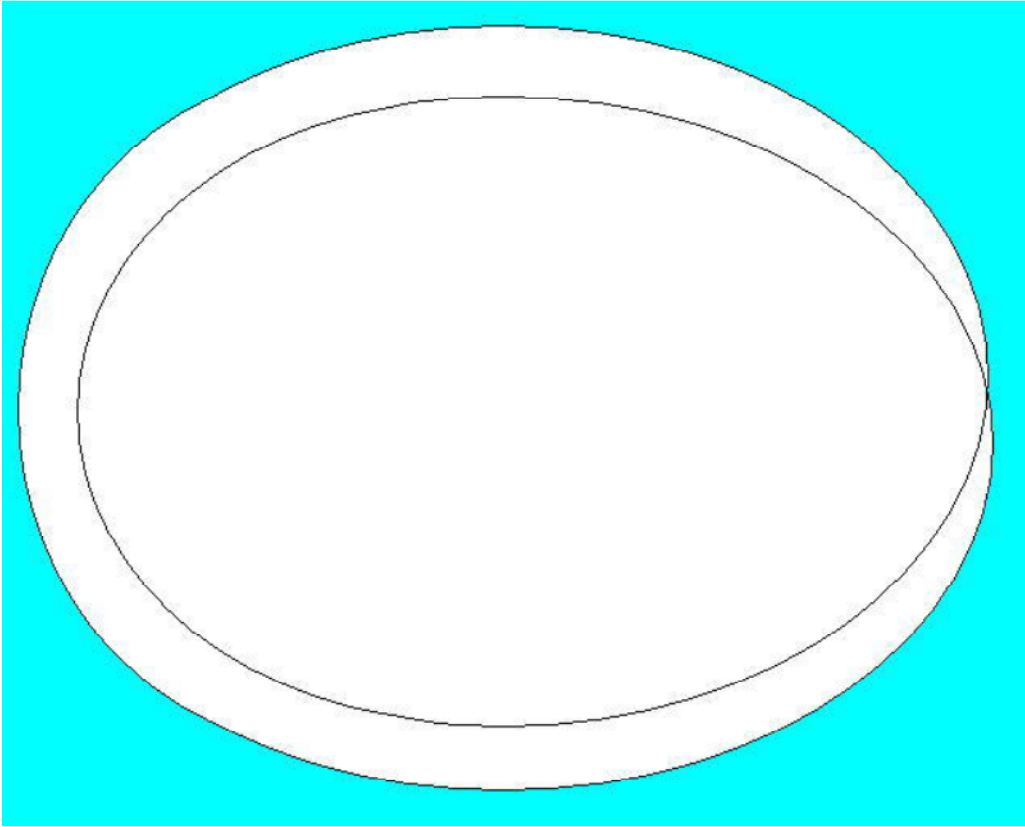
Fig 1 2 3

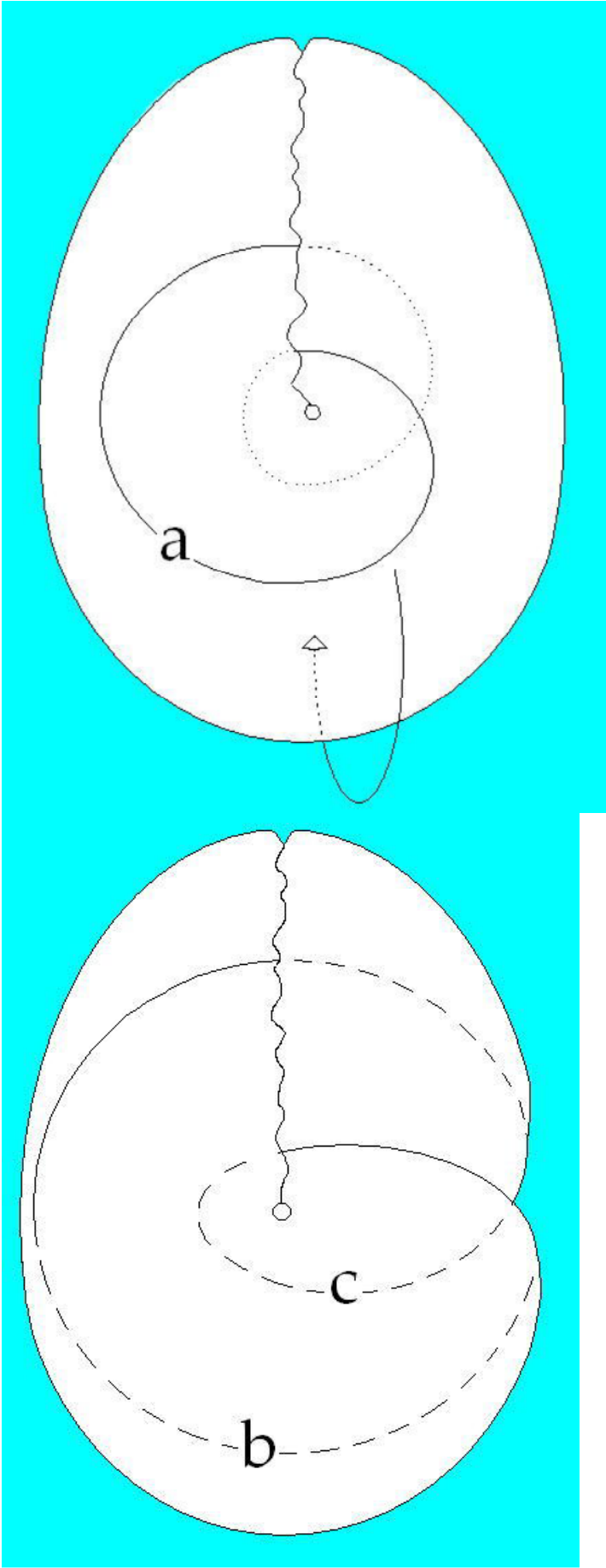


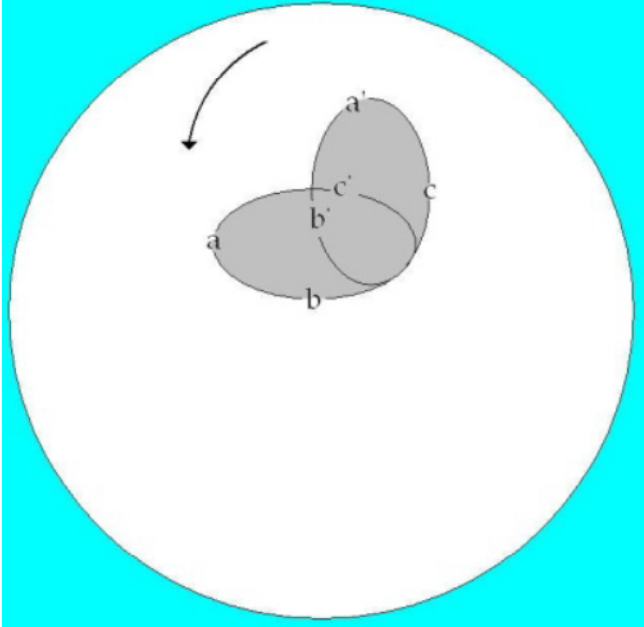
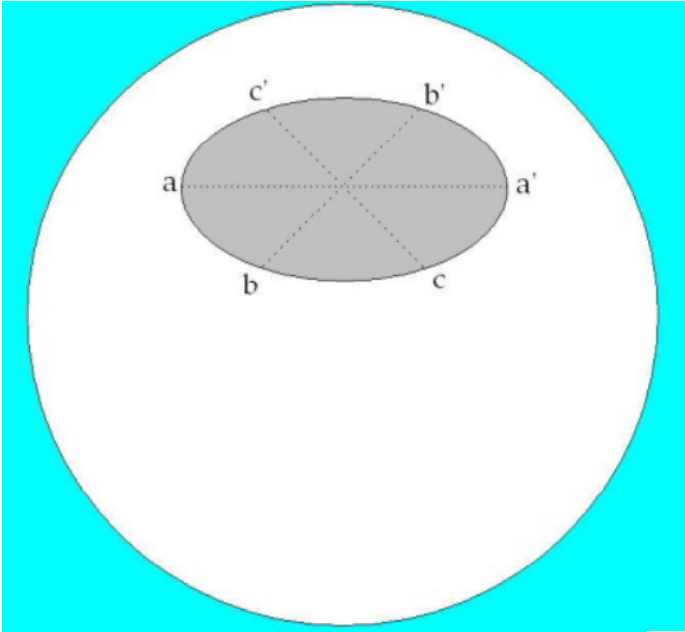


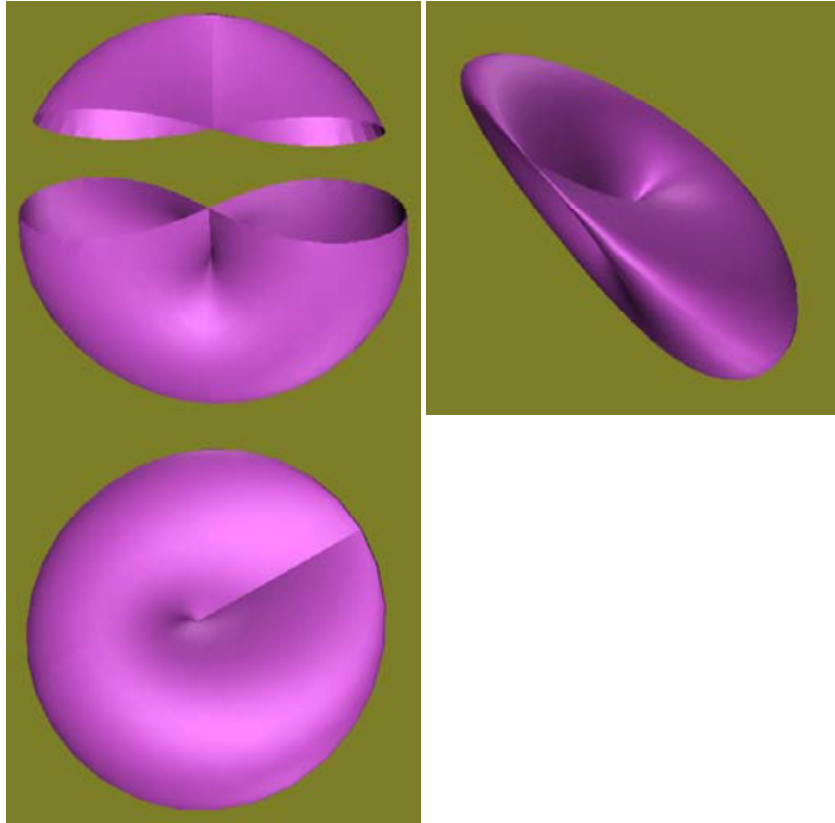






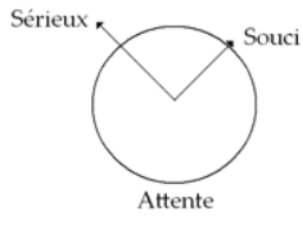




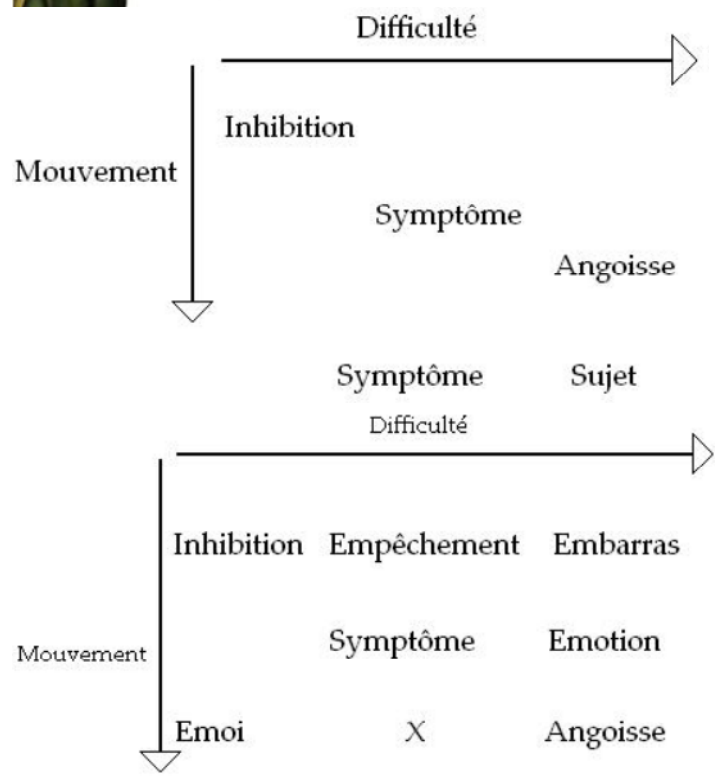
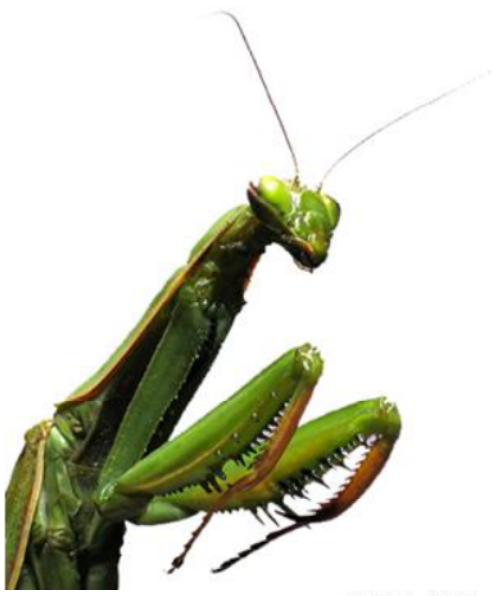


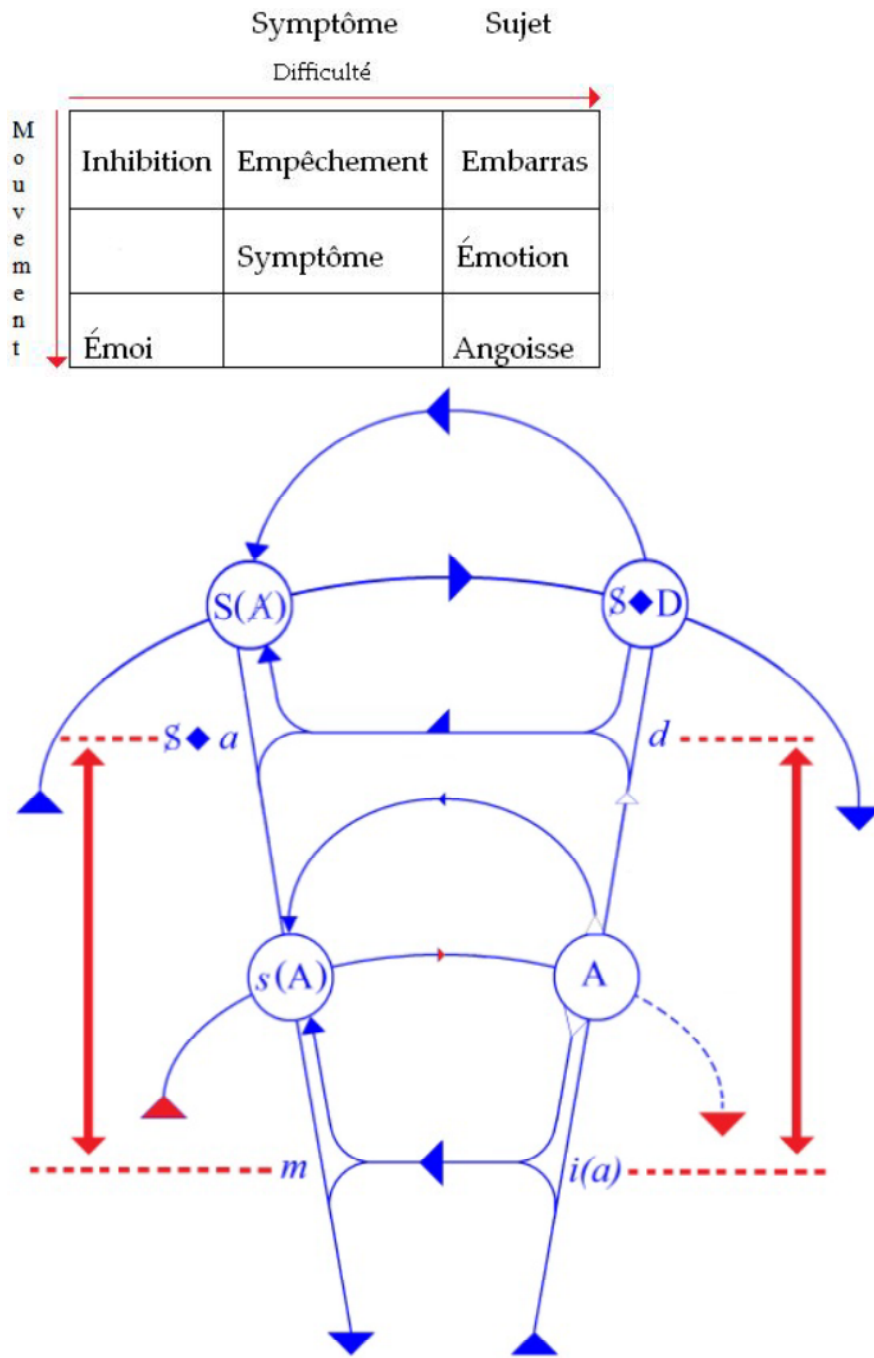
L'ANGOISSE

L'Angoisse, sur le site [E.L.P.](#) (sténotypie au format image), sur le site de [Patrick Valas](#) : enregistrements de 22 séances sur 25.



Inhibition, symptôme, angoisse. « Che vuoi? »





c'est le fantasme

que je n'hésite pas à l'occasion à recouvrir par cette

notation de *l'image spéculaire*.

Je dis donc que ce désir est désir *en tant que son image support*

est l'équivalent...

c'est pour ça que les deux points [:]
 qui étaient ici : [1] $d(a) : d(A) < a$, sont ici là : [2] $d(a) < i(a) : d(A)$
 ...est l'équivalent du désir de l'Autre.
 Mais là, l'Autre est connoté **A** parce que c'est l'Autre
 au point où il se caractérise comme *manque*.
 Les deux autres formules [3 et 4]...
 car il n'y en a deux, celle-ci :

[3] $d(x) : d(A) < x$

et puis :

[4] $d(\emptyset) < \emptyset : d(A)$

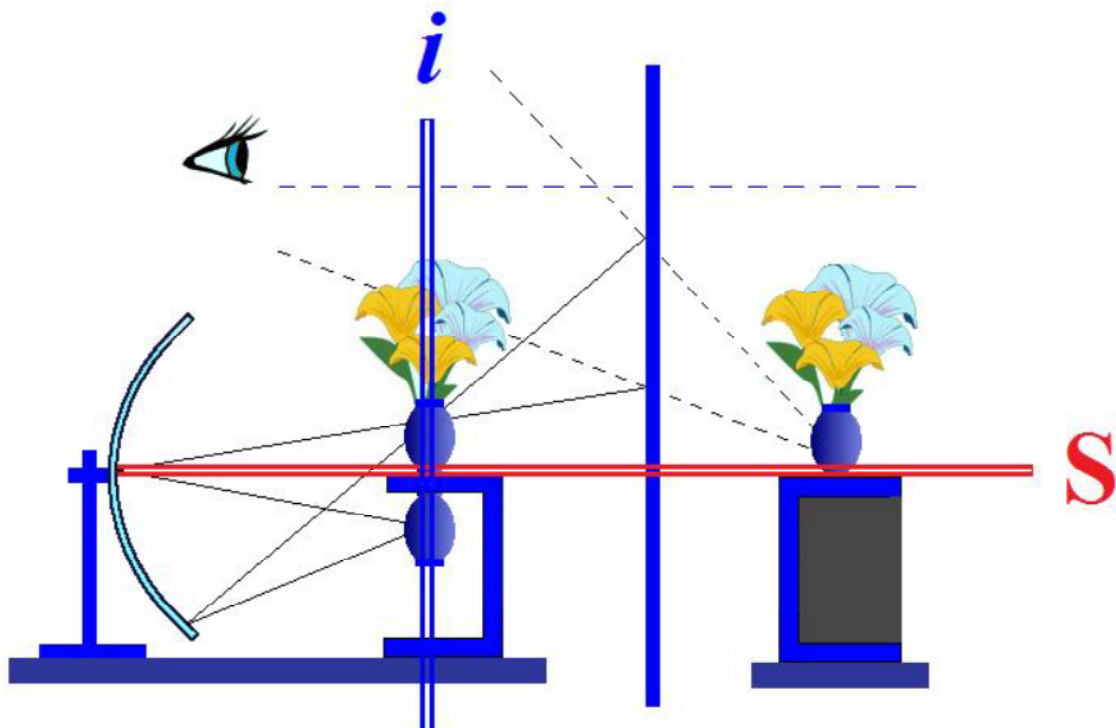
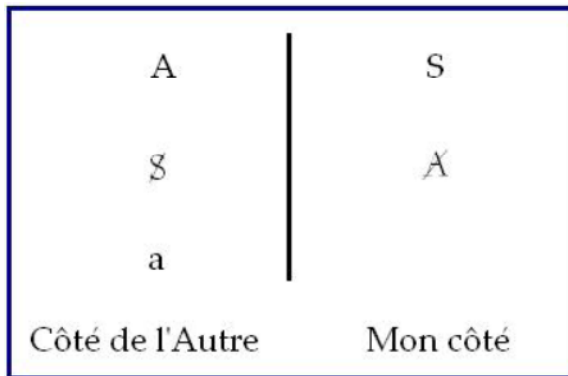
$d(A) : \emptyset > d(\emptyset) \mid d(a) : d(A) < a$

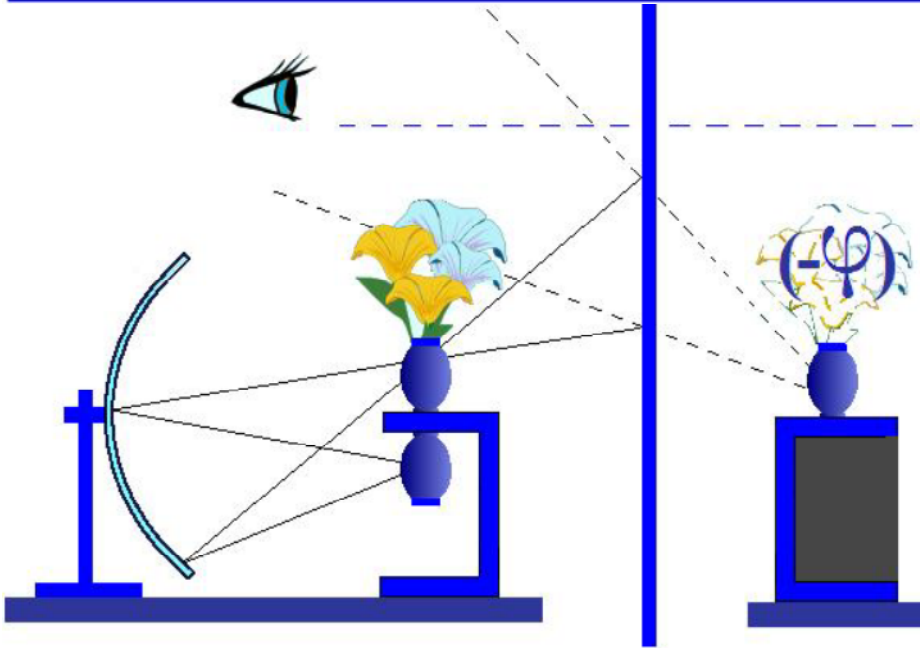
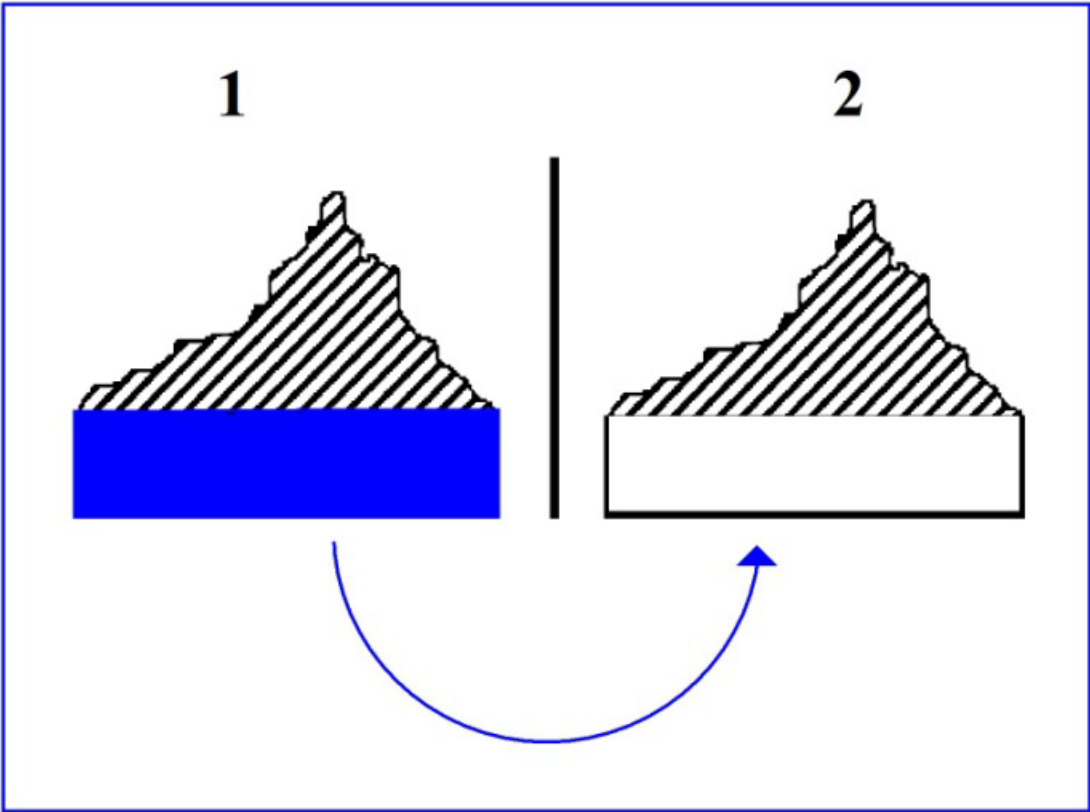
2) $d(a) < i(a) : d(A)$

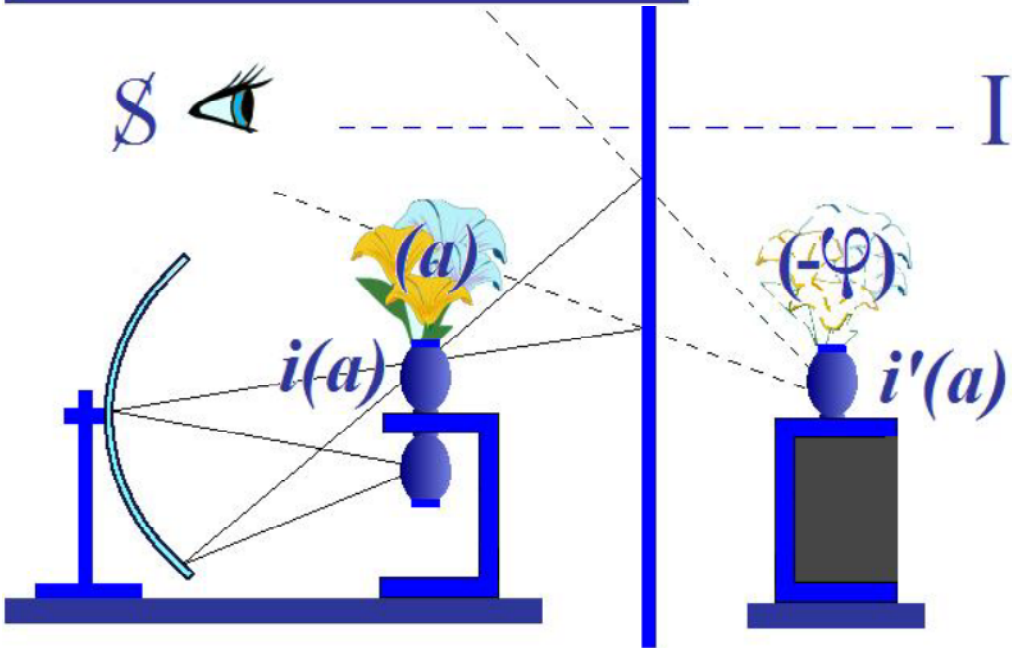
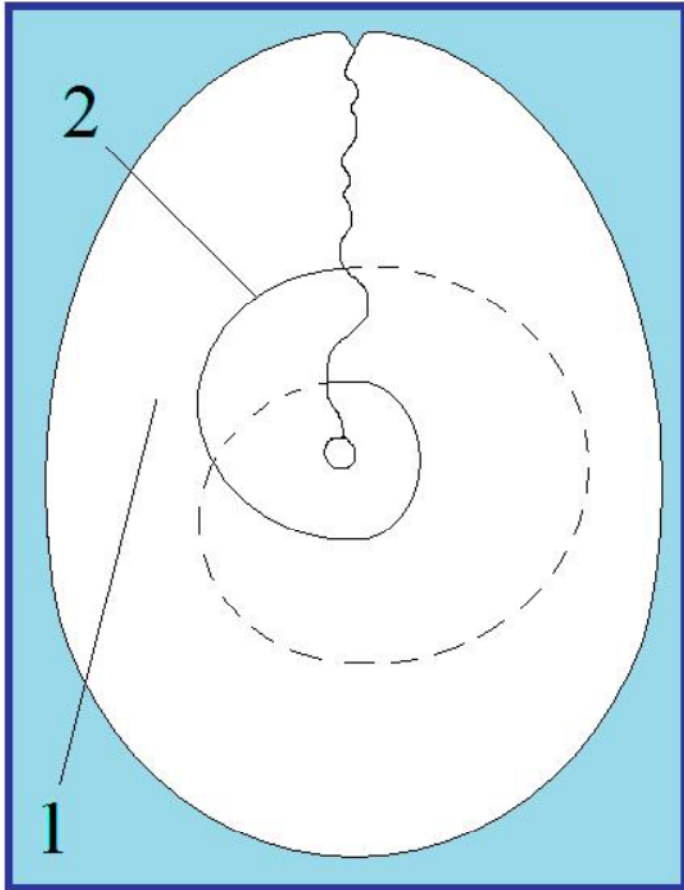
3) $d(x) : d(A) < x$

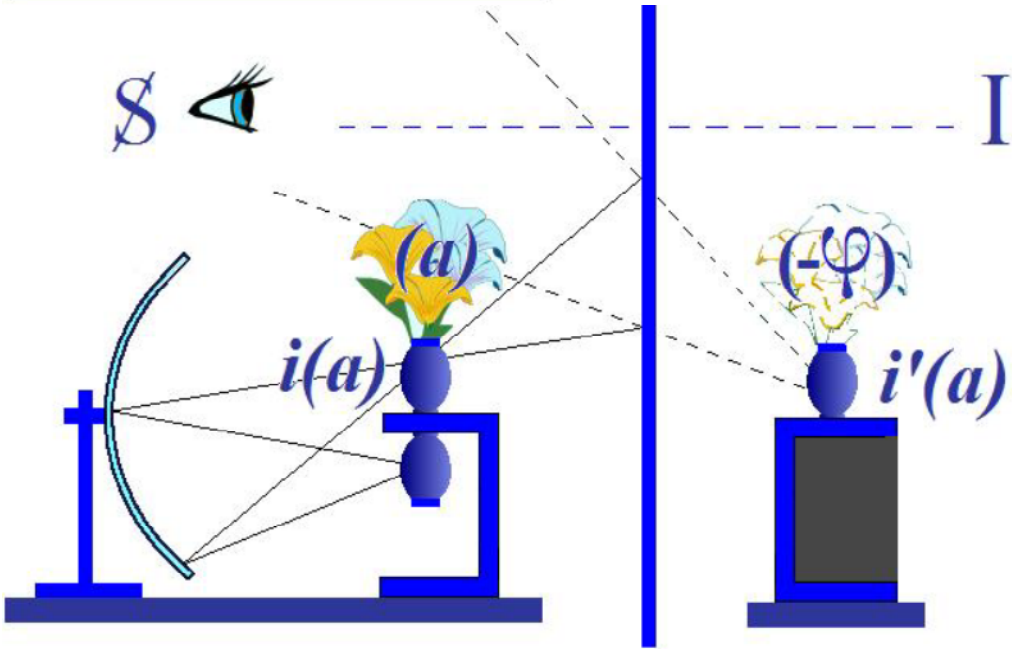
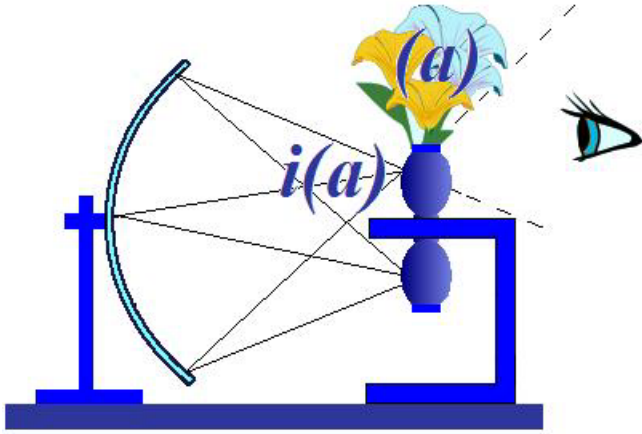
4) $d(o) < o : d(A)$

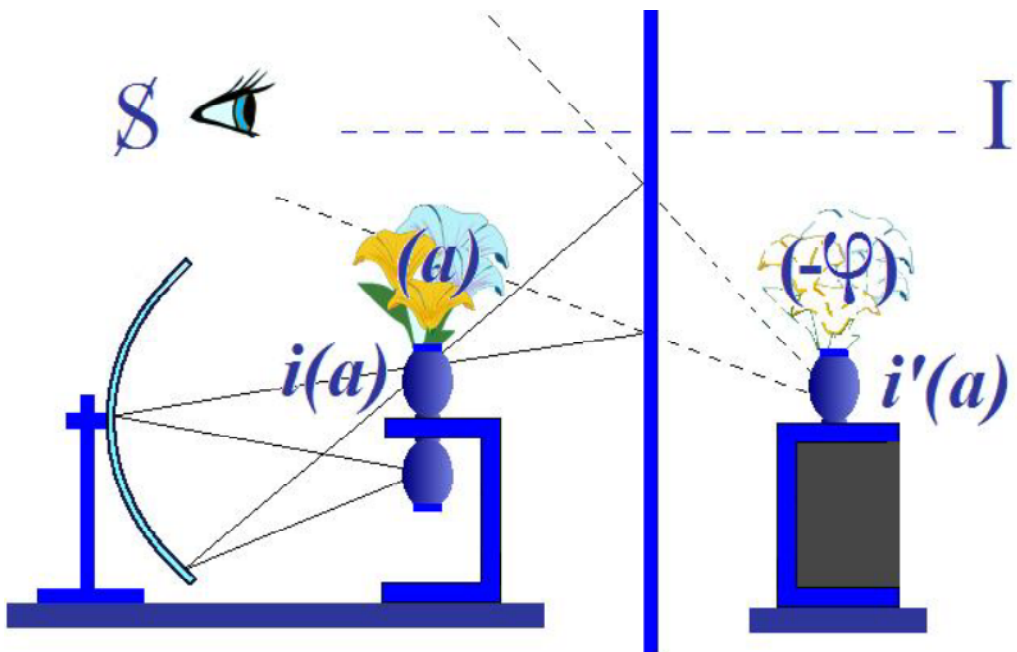
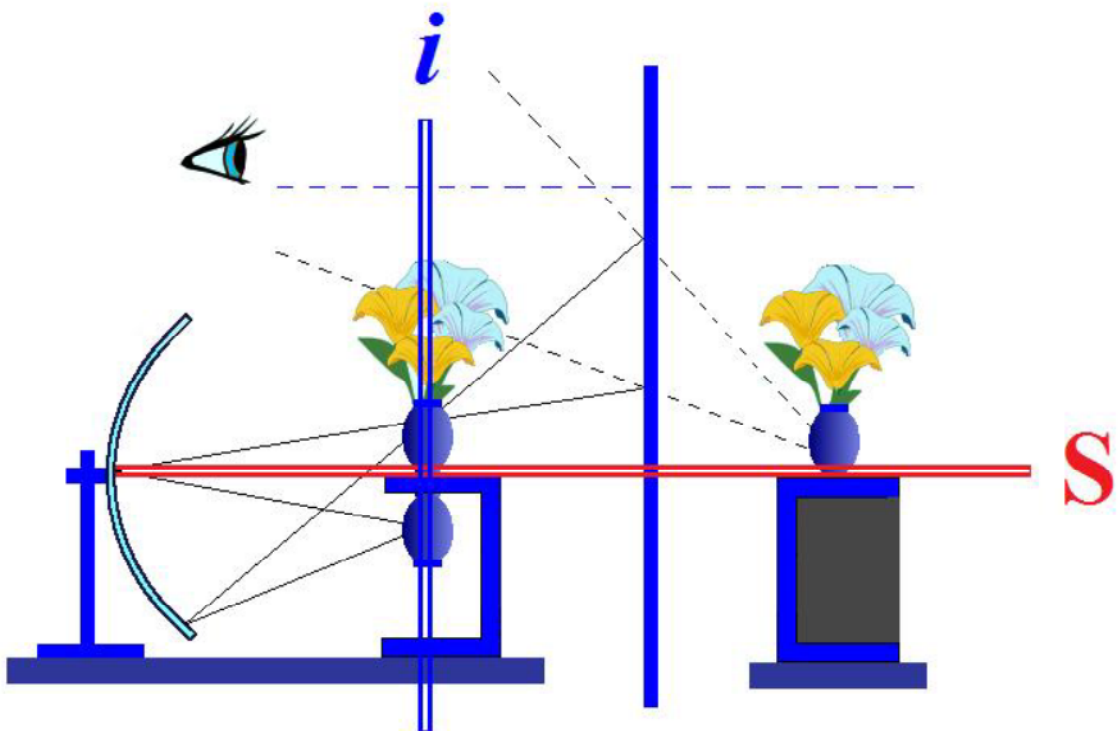
$d(A) : o > d(o)$

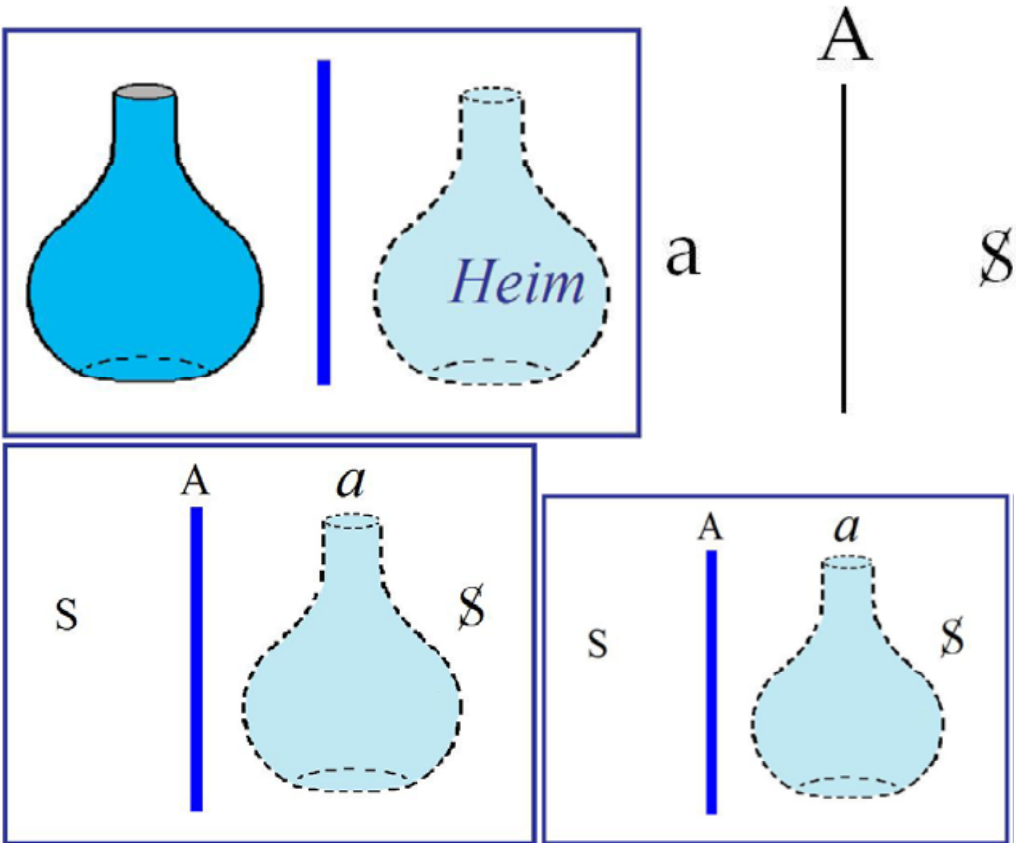
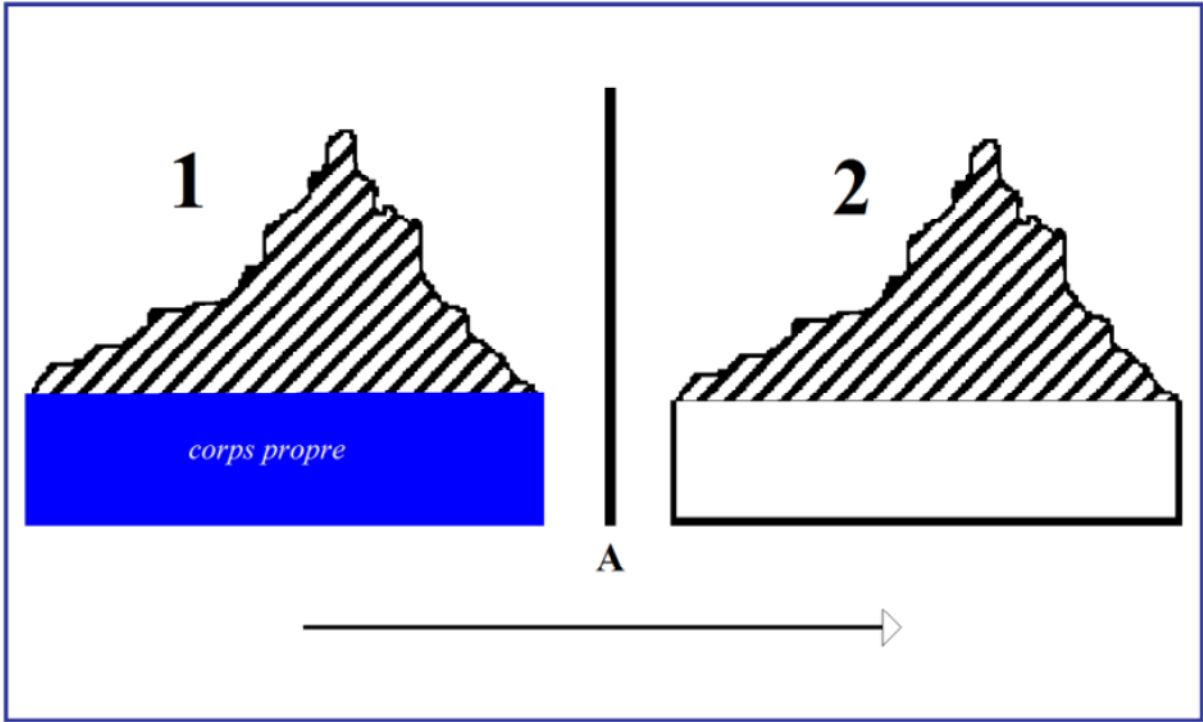


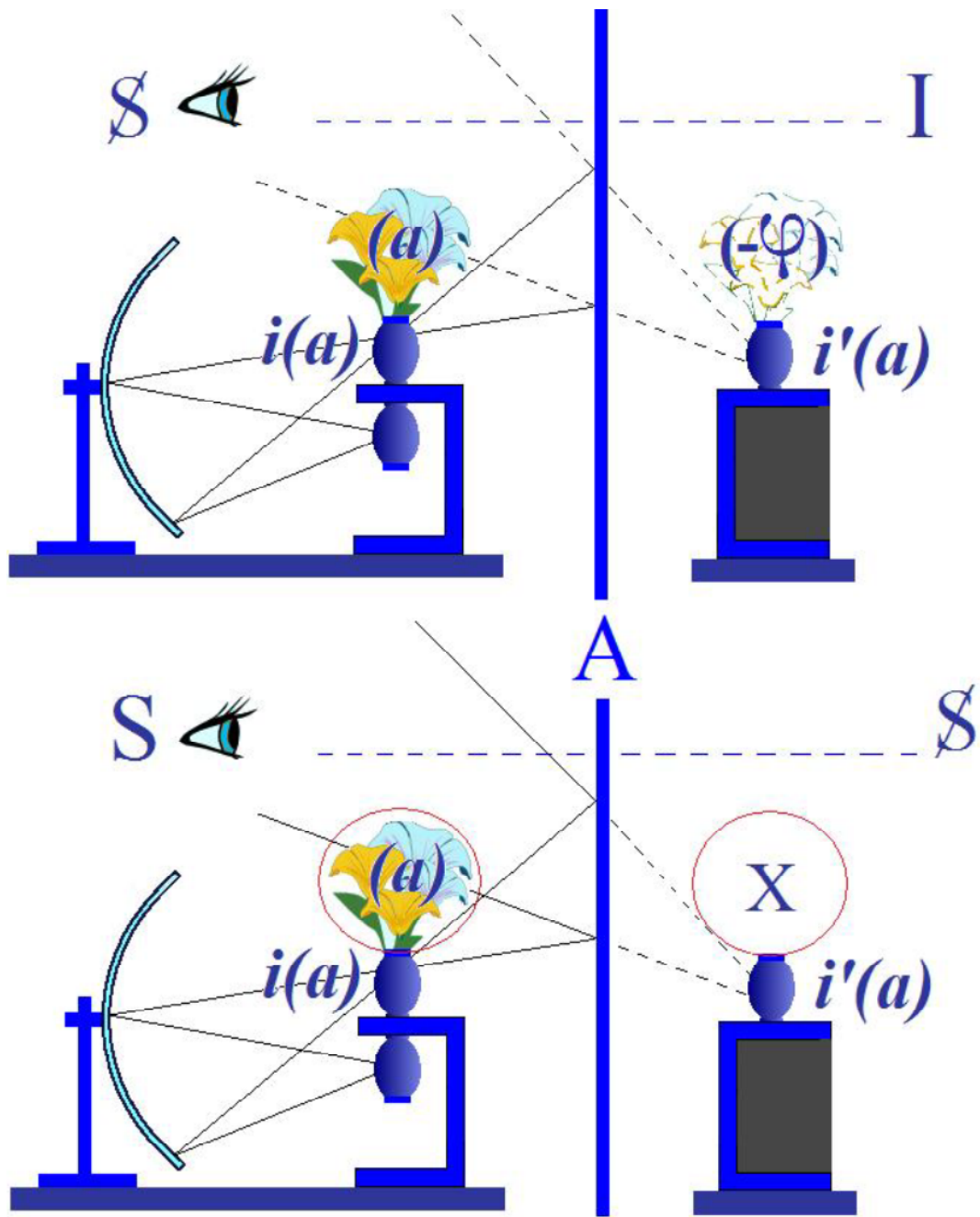


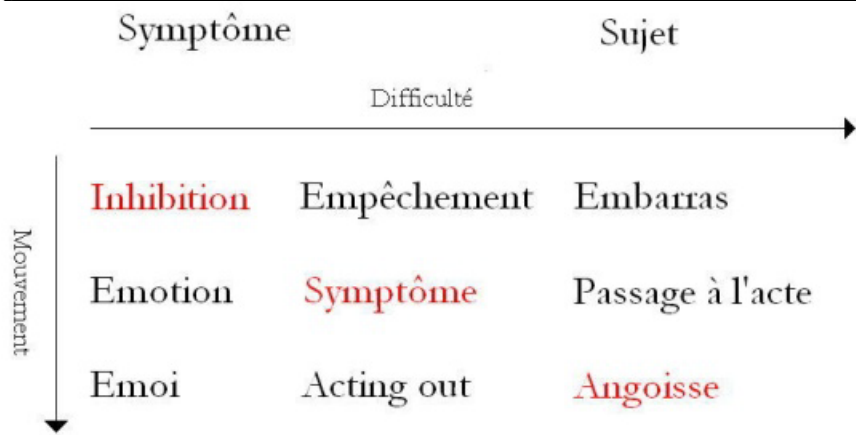
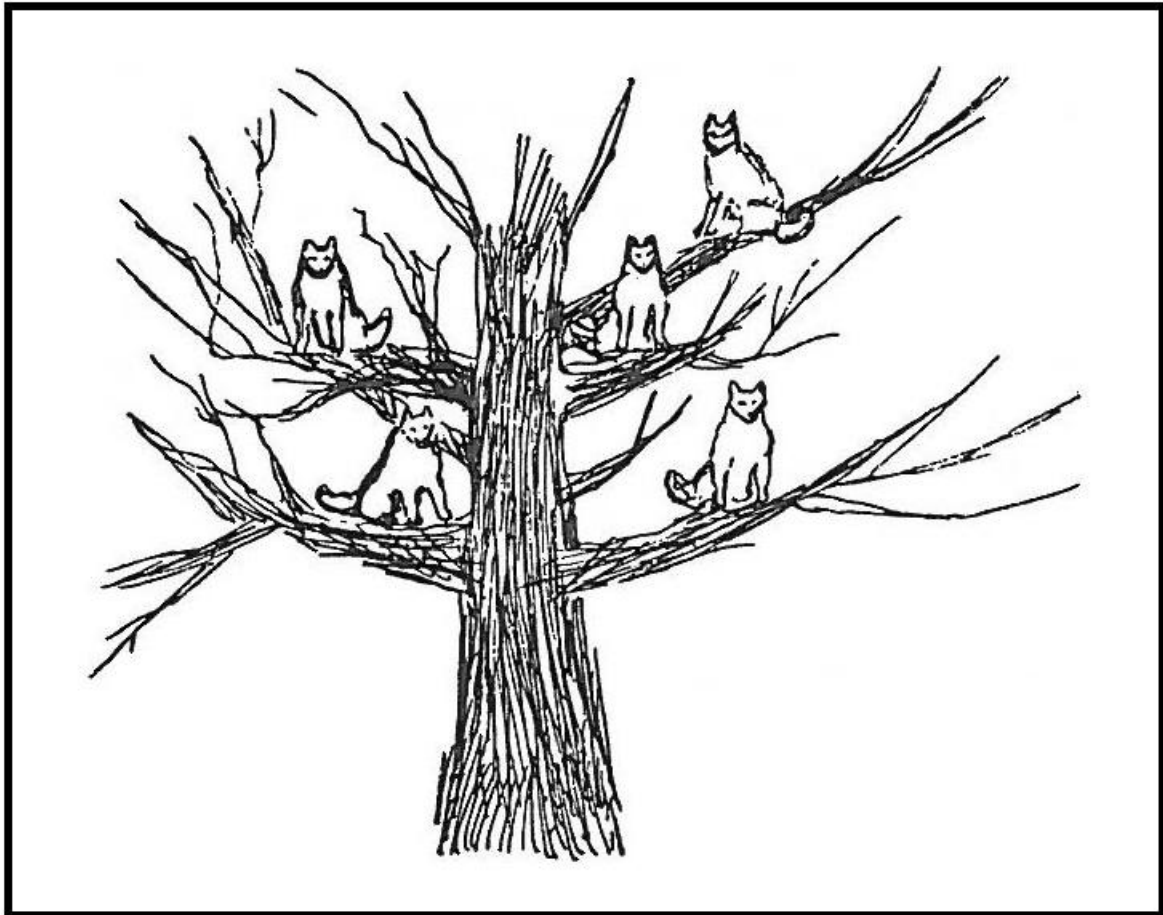


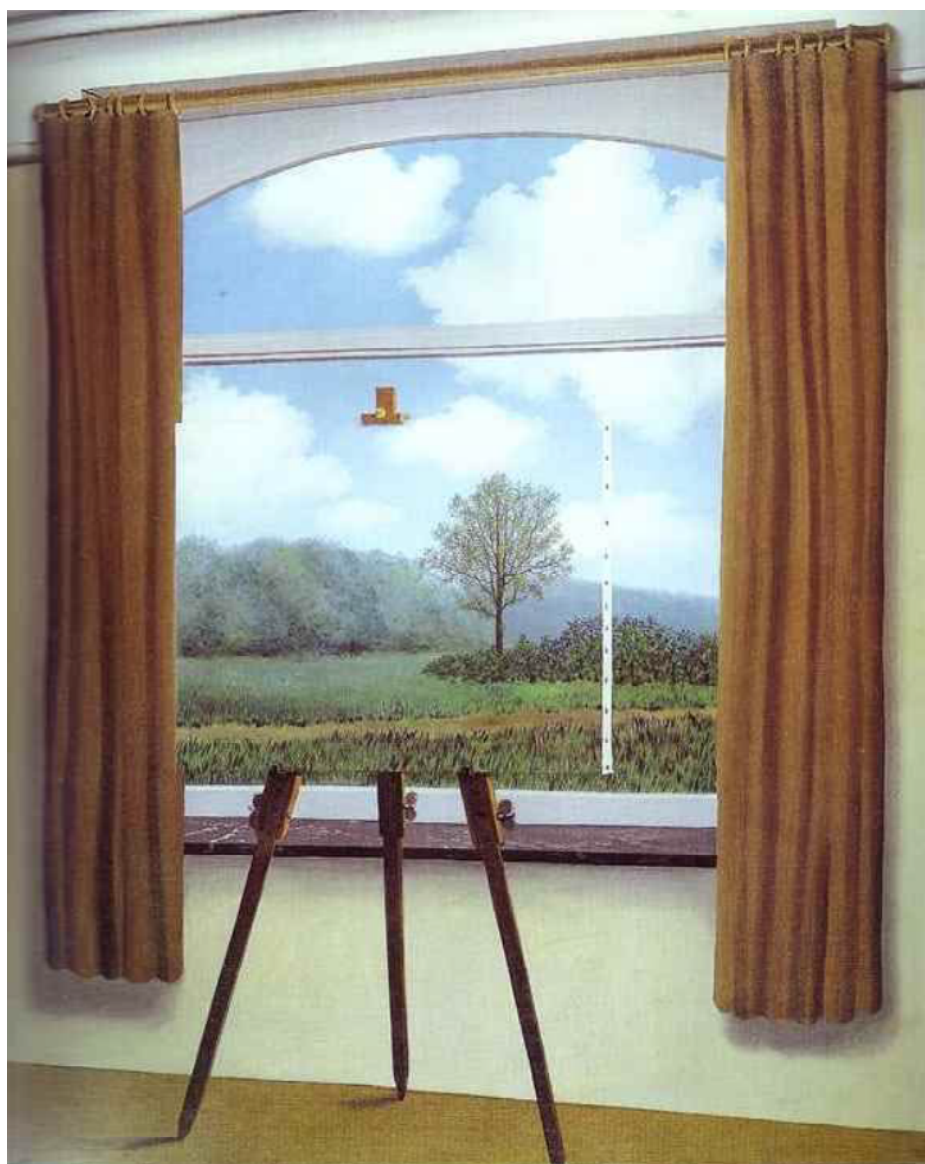




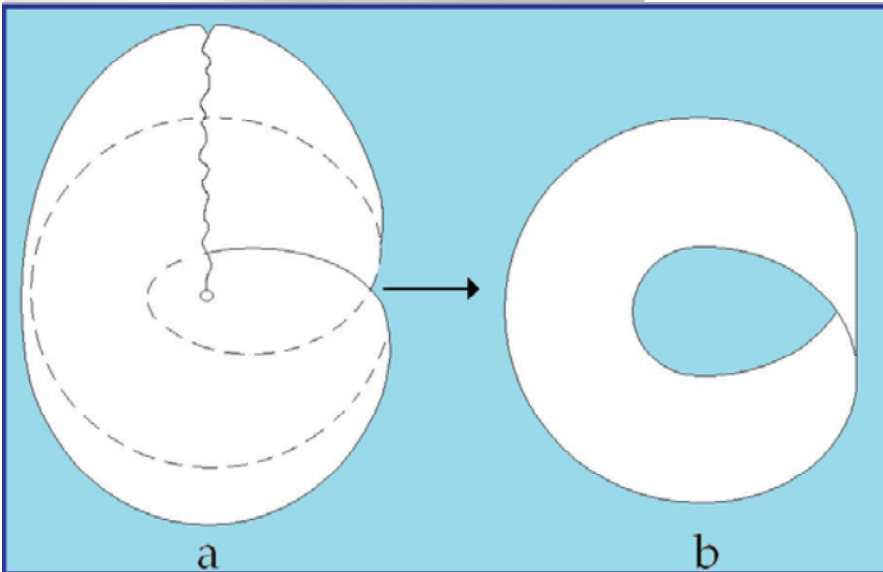
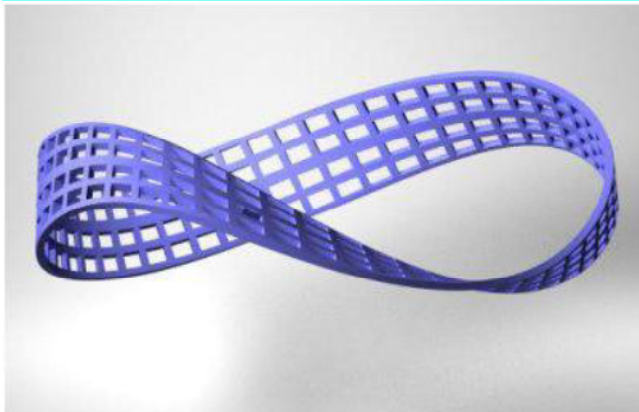
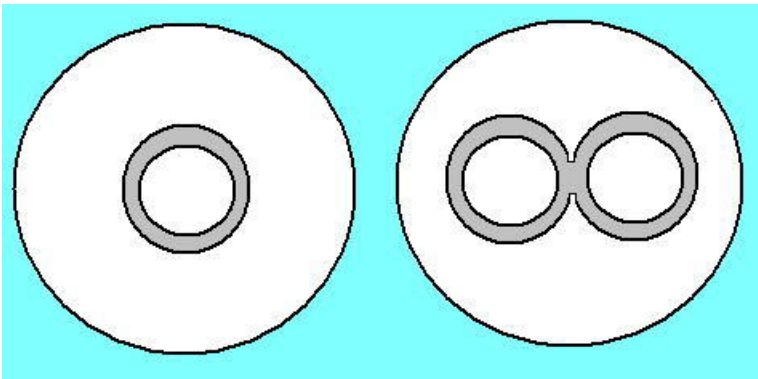
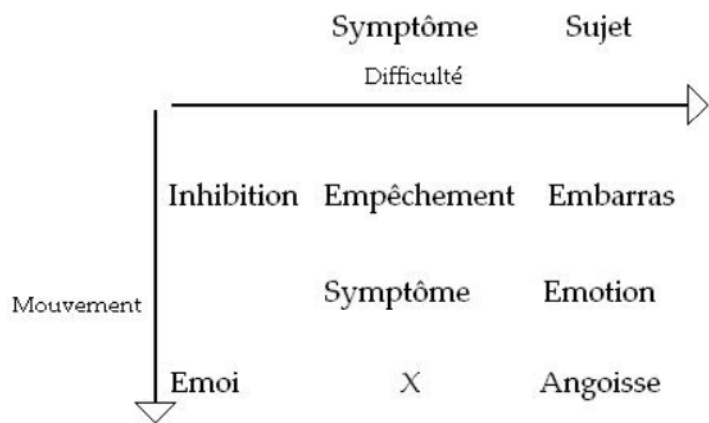


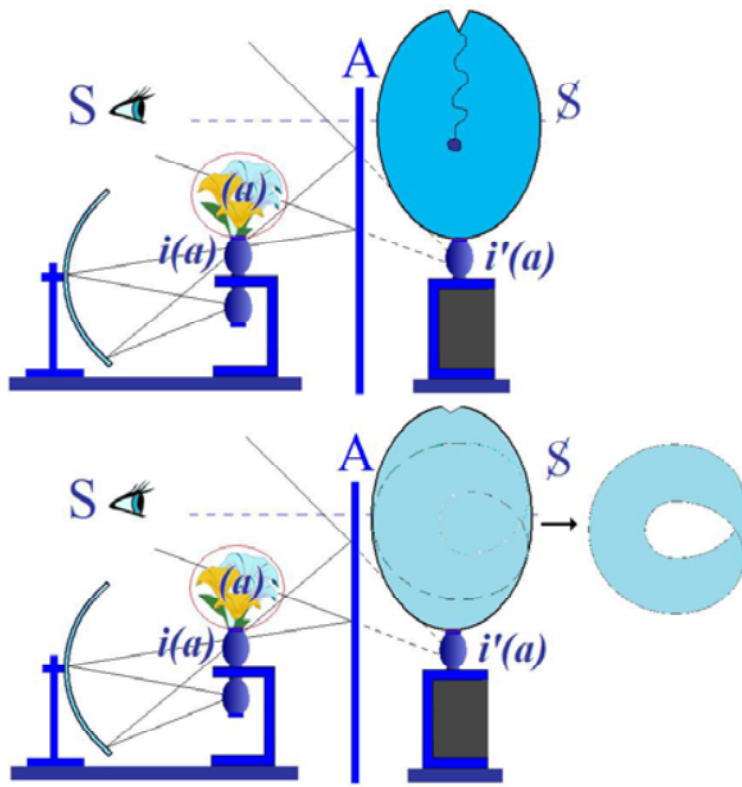


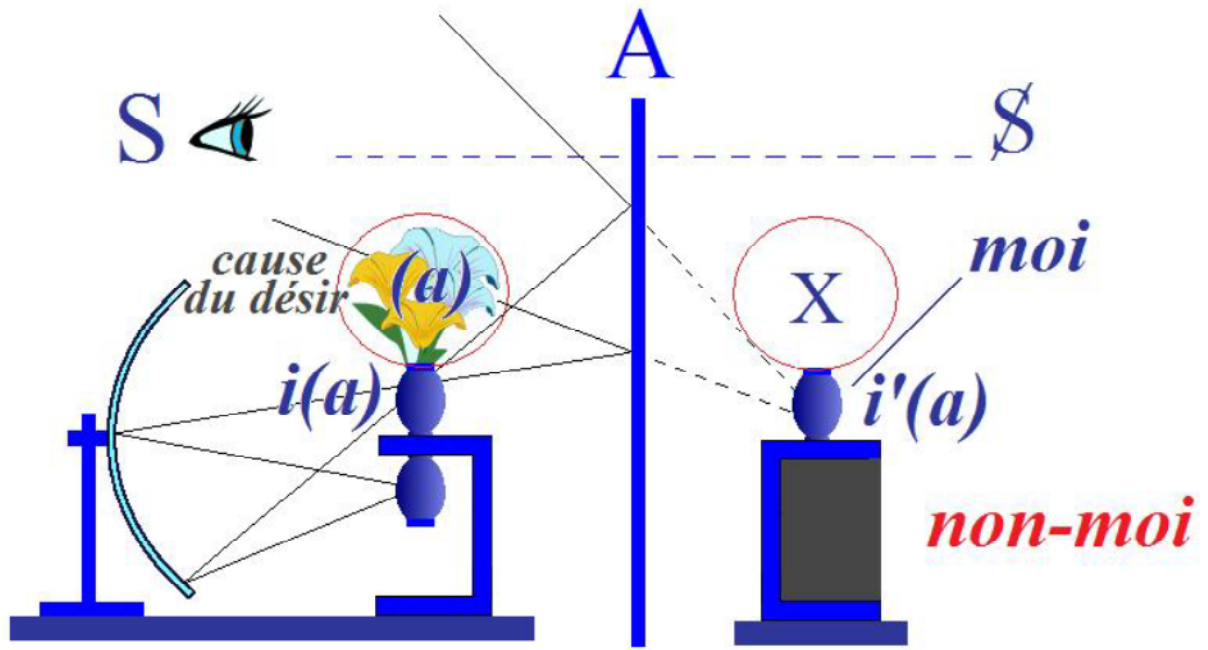




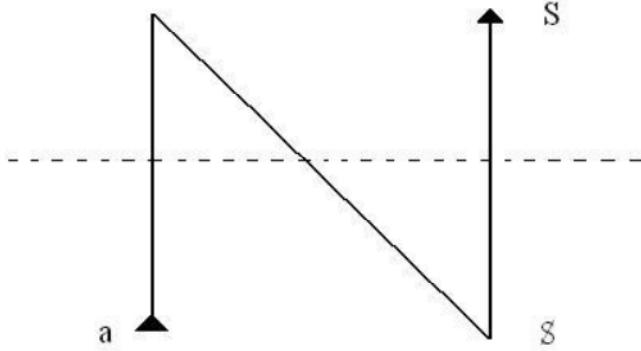
$\binom{a}{s}^A$



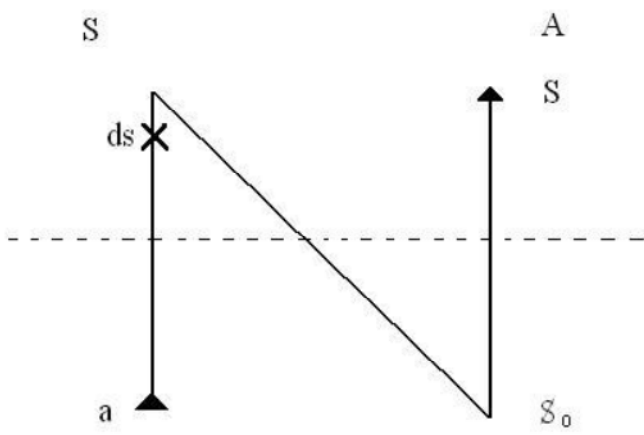
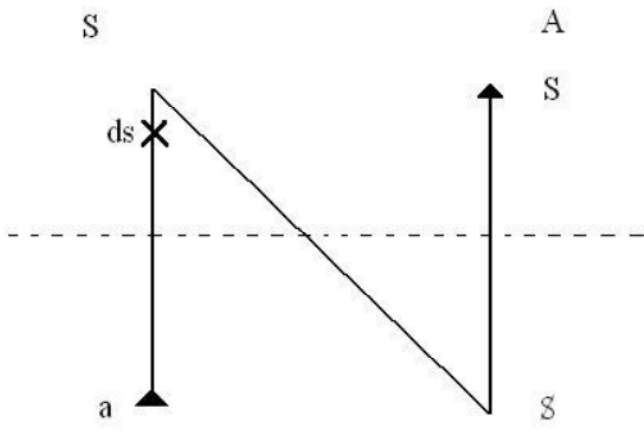


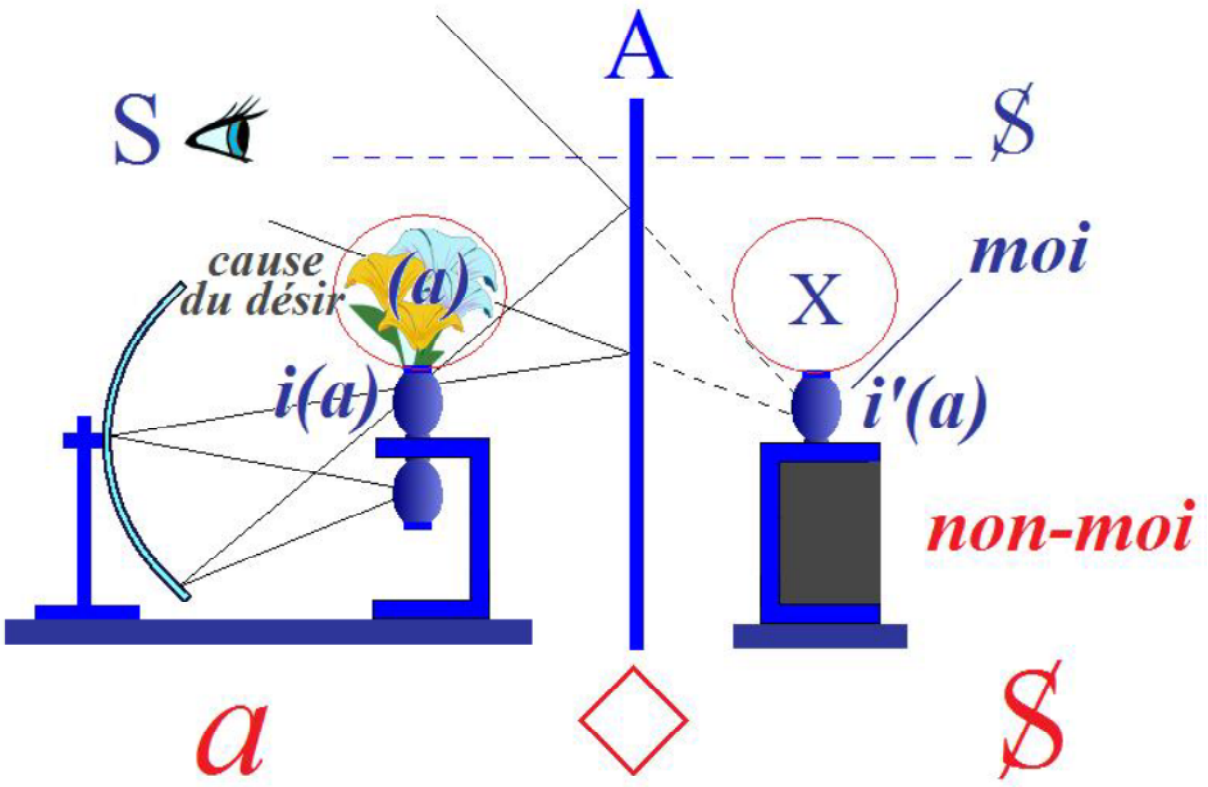


S A



le sadisme

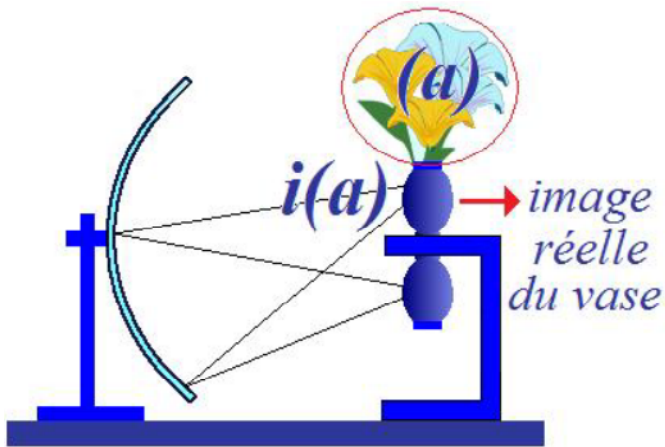
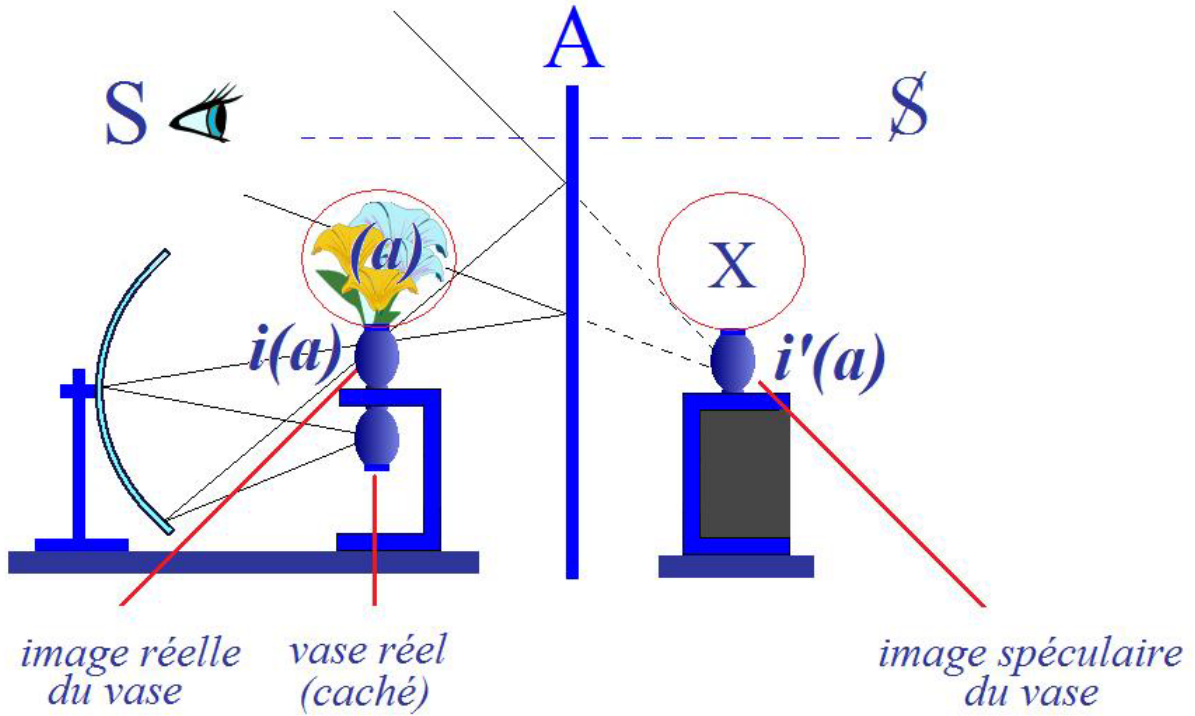




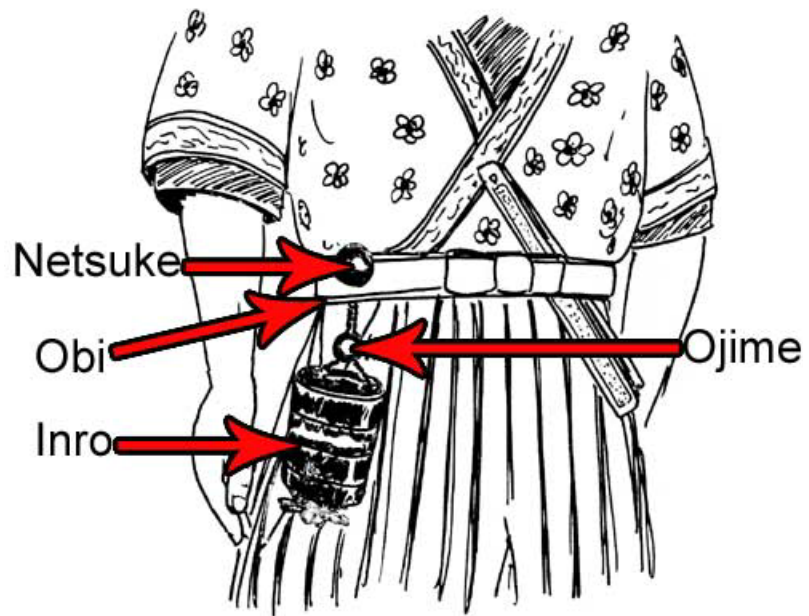


*afin que... les traces de ma tombe disparaissent de dessus de la surface de la terre,
comme je me flatte que ma mémoire s'effacera de l'esprit des hommes... D.A.F. SADE.*

A		S
S		A
a		∅



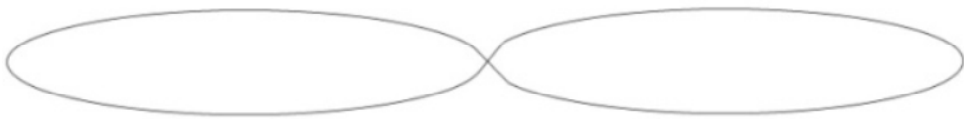
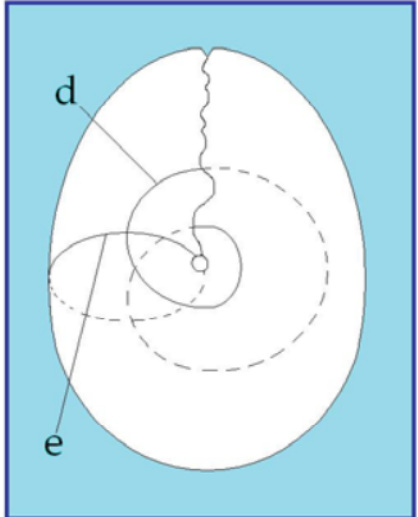
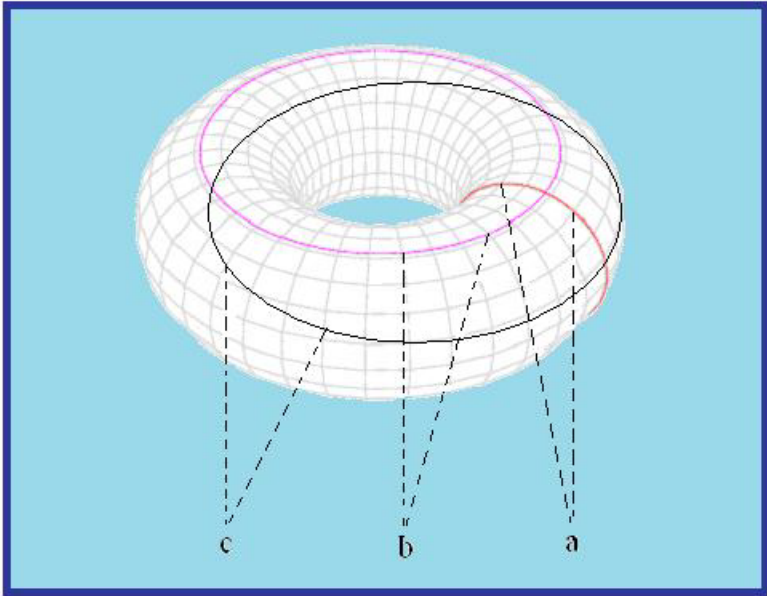
pêcheuse de moules, 歎僣! [netsuké]

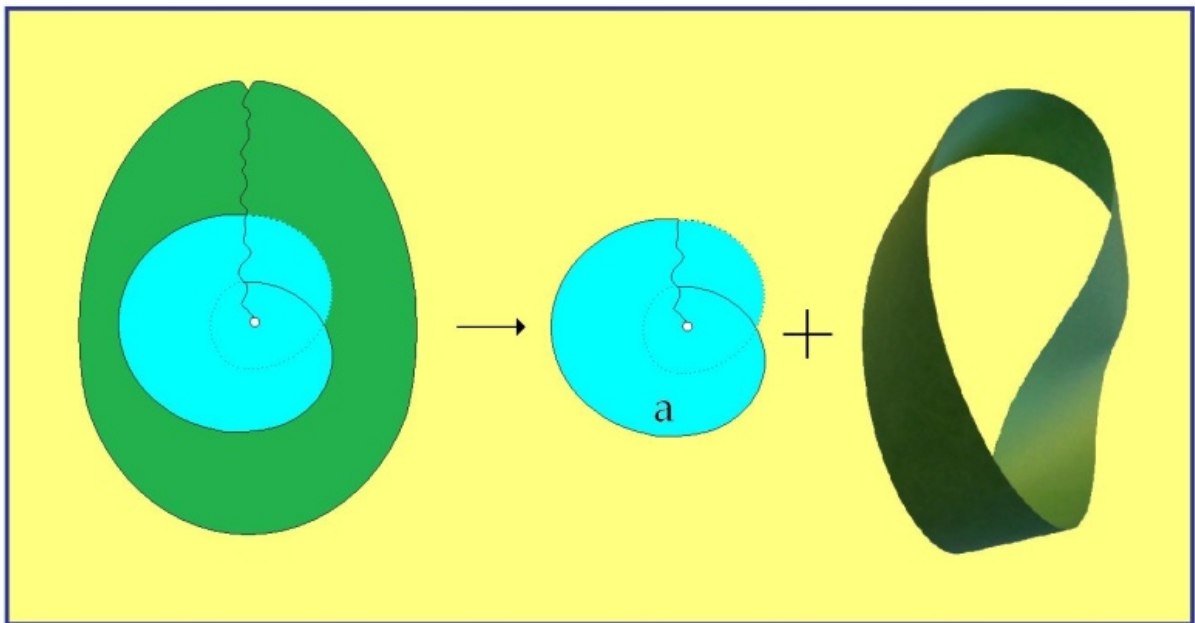
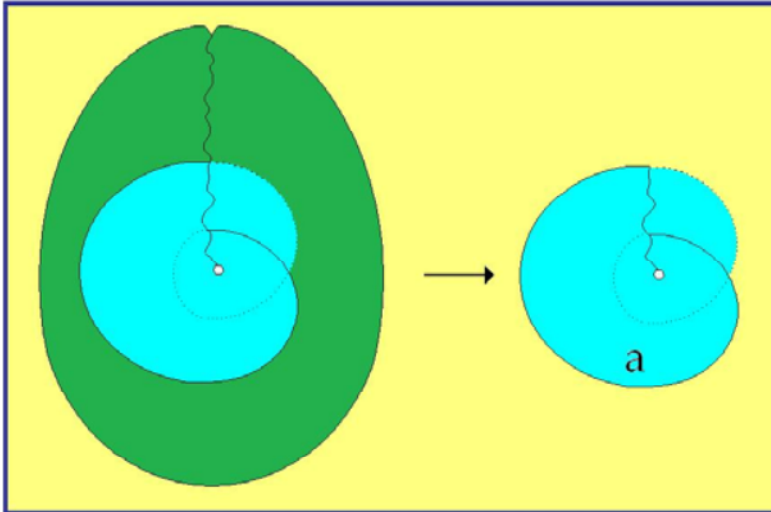
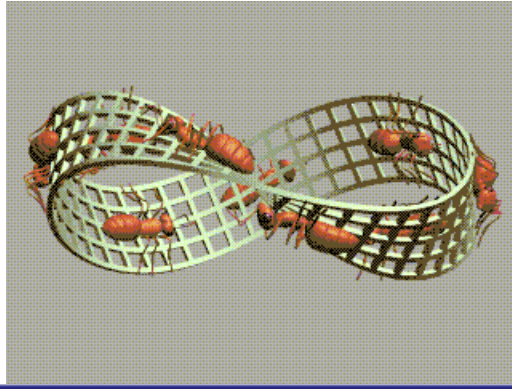
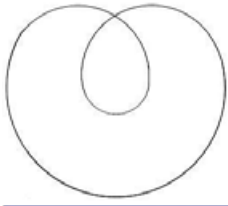


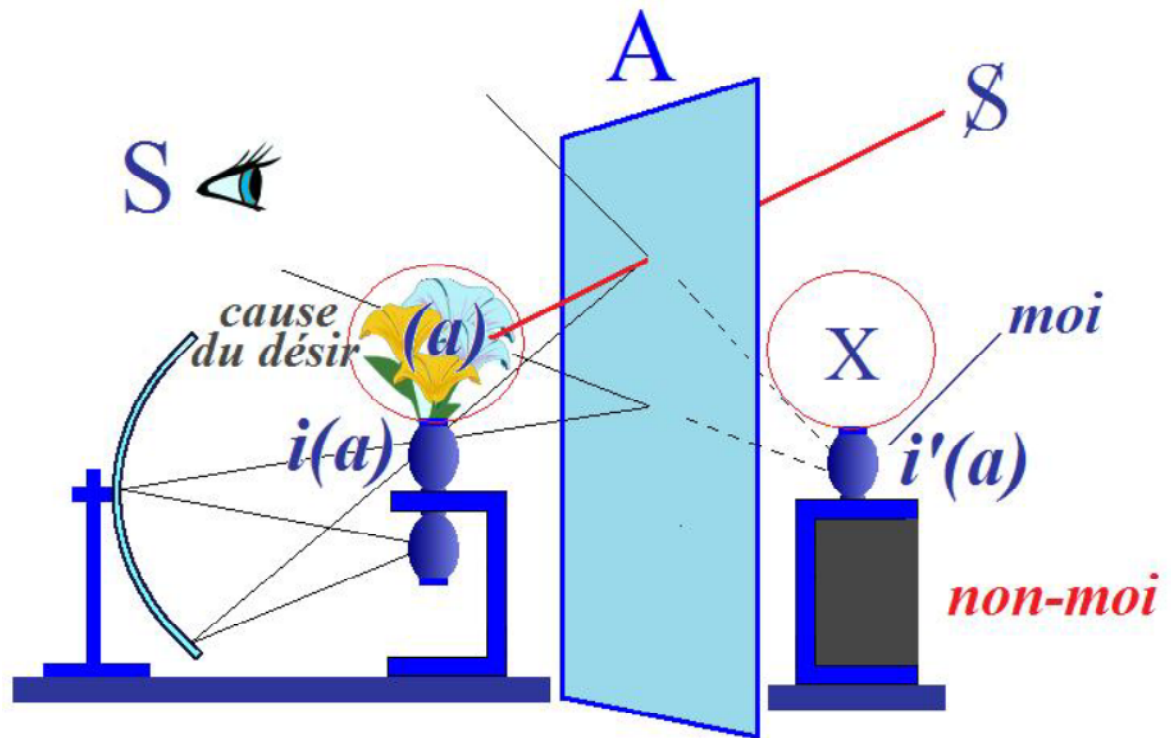
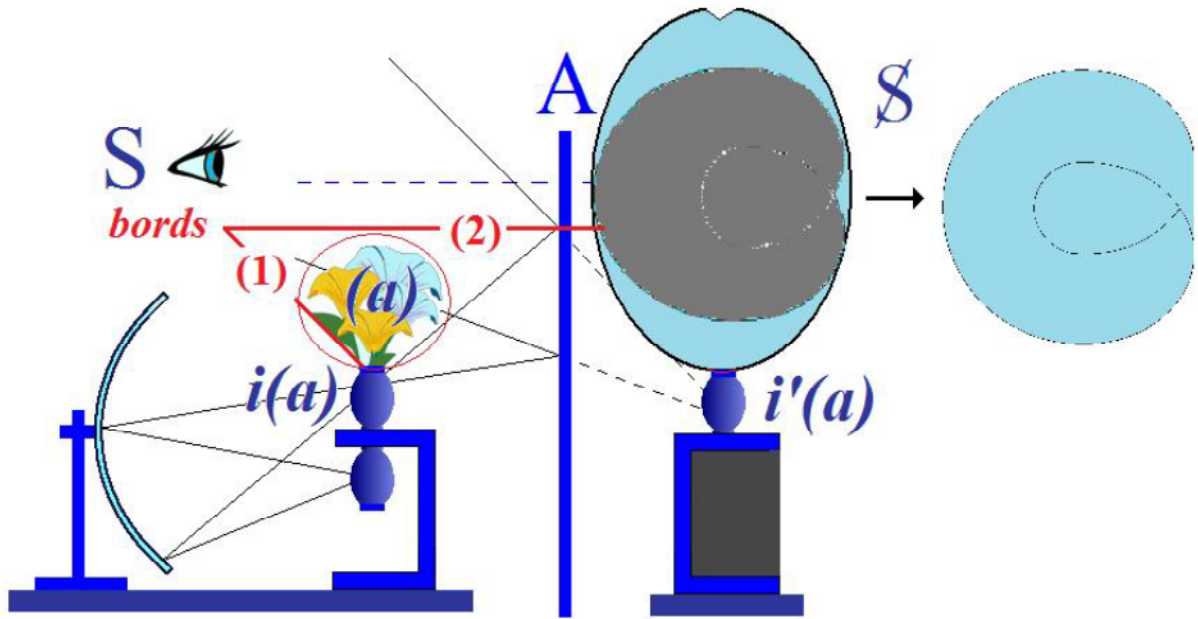
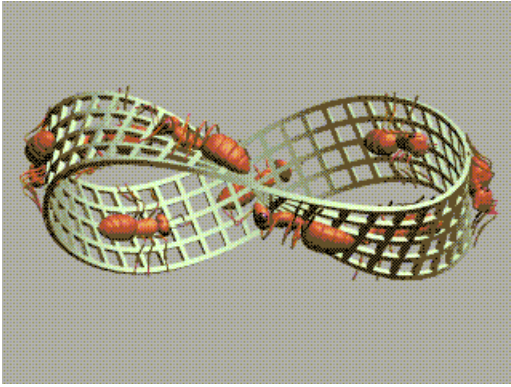
Nétsuké (pêcheuse de hawas)

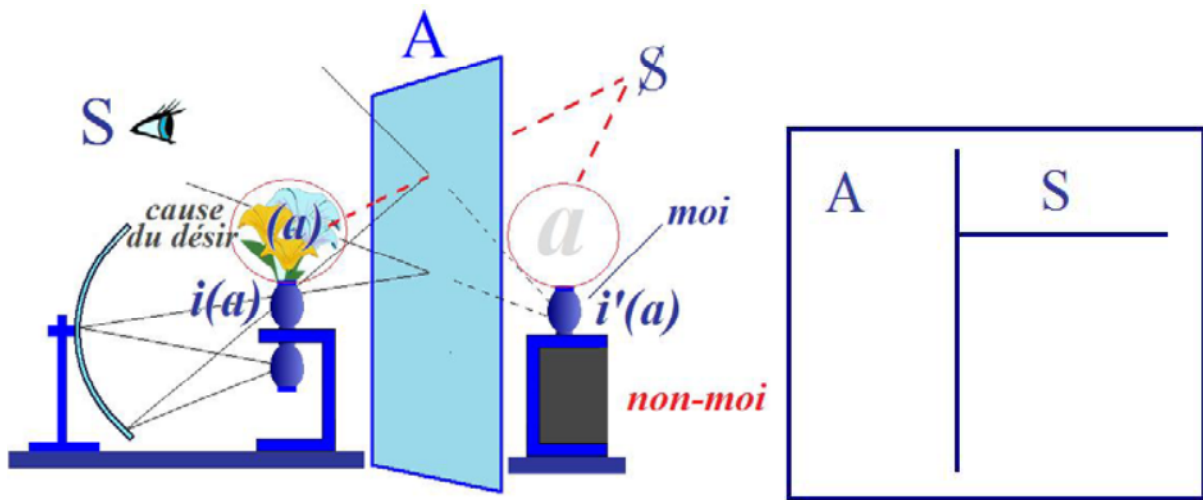


Diane









A	S

A	S
a	A
S	

<i>a</i>	S
?	S

A	S	X
a	<i>A</i>	angoisse
Œ		désir

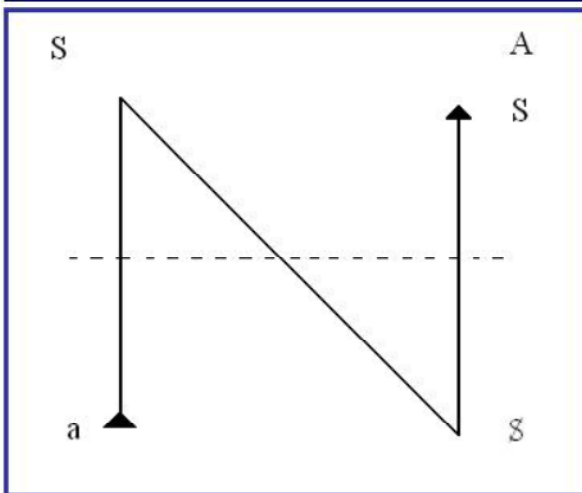
sainte agathe



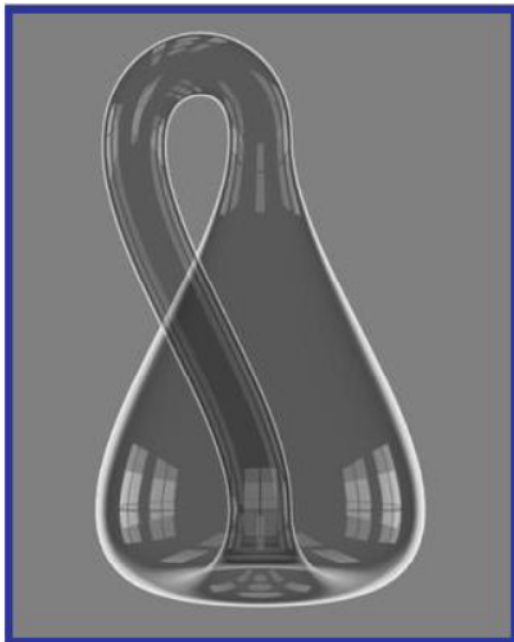
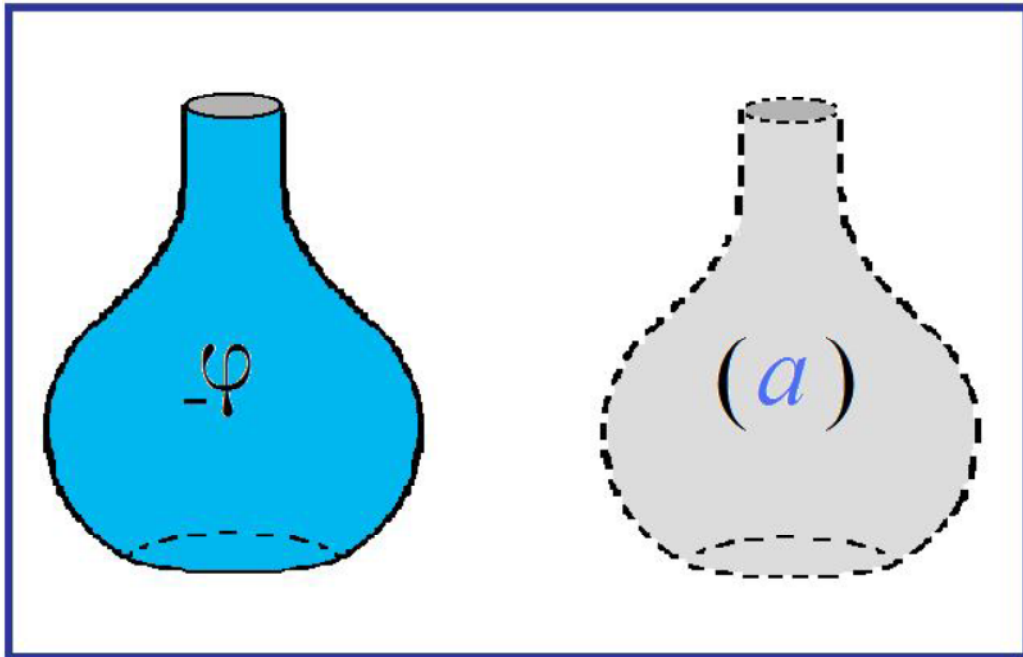


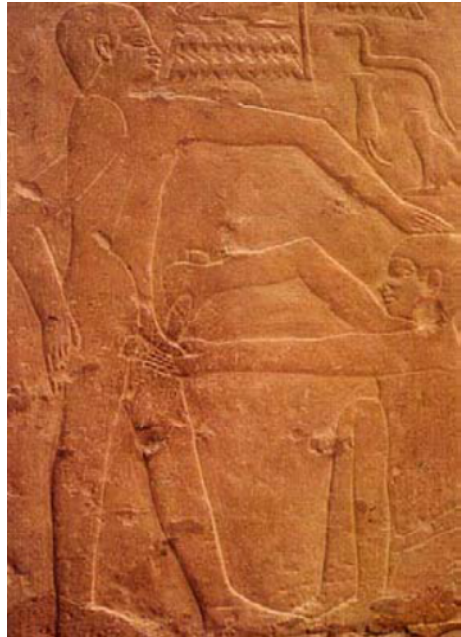
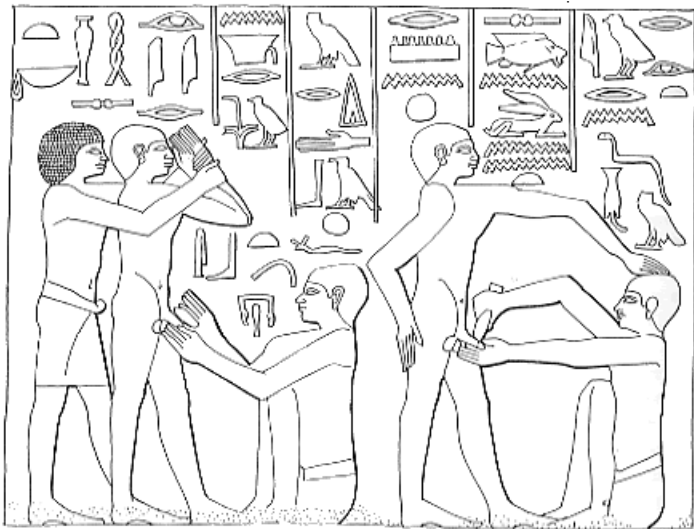
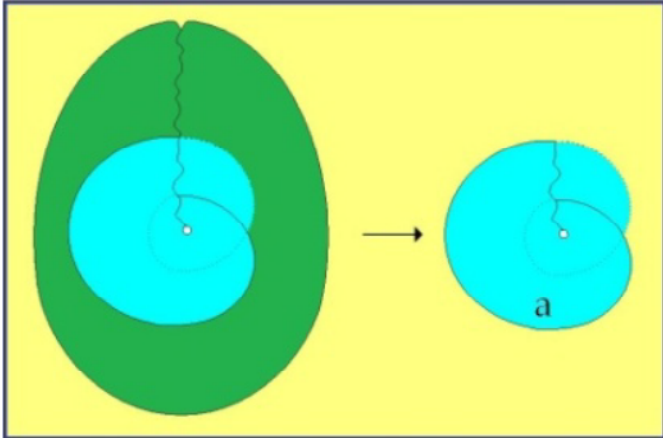
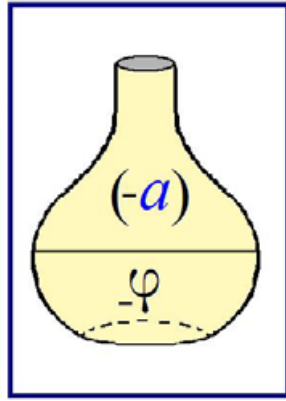
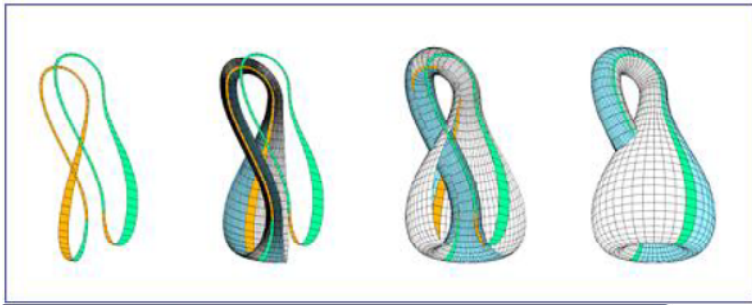
Sainte lucie

A	S	jouissance
a	À	angoisse
Œ		désir



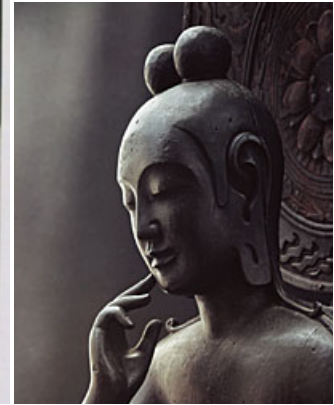
A	S	jouissance
a	\mathcal{A}	angoisse
\mathcal{S}		désir







trois lettres egyptiennes



無

Ne pas avoir

無



Il

est là pour vous.

C'est un BOUDDHA qui n'a pas encore réussi
à se désintéresser...

pour les raisons sans doute d'un de ces obstacles
auxquels je faisais allusion tout à l'heure
...à se désintéresser du salut de l'humanité.

C'est pour ça, que si vous êtes bouddhistes, vous
vous prosternez devant cette somptueuse assemblée.
C'est qu'en effet vous devez, je pense, *reconnaissance*
à l'unité qui s'est dérangée en si grand nombre
pour rester à portée de vous porter secours.

Car on dit aussi - l'iconographie l'énumère - dans quels cas ils vous porteront secours. Le *BODDISATTVA* dont il s'agit s'appelle en sanscrit... vous avez déjà entendu parler de lui, celui-là j'espère, son nom est excessivement répandu, surtout de nos jours, tout ça gravite dans la sphère vaguement appelée chez les mondains : *yoga* ...le *BODDISATTVA* dont il s'agit est अवलोकितेर AVALOKITESVARA.

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La première image, celle de la statue que je vous fais circuler, est un avatar historique de cet अवलोकितेर AVALOKITESVARA.

Je suis passé par les bonnes voies avant de m'intéresser au japonais : le sort a fait que j'ai expliqué avec mon bon maître DEMIÉVILLE... dans les années où la psychanalyse me laissait plus de loisirs ...ce livre, ce livre qui s'appelle *Le lotus de la vraie loi*¹³¹ qui a été écrit en chinois, pour traduire un texte sanscrit, par कुमारजीव Kumārajīva¹³².

Ce texte est à peu près le tournant historique où se produit l'avatar, la métamorphose singulière que je vais vous demander de retenir. C'est à savoir que ce *BODDISATTVA* अवलोकितेर AVALOKITESVARA, « celui qui entend les pleurs du monde », se transforme...

à partir de l'époque de कुमारजीव Kumārajīva, qui me semble en être quelque peu responsable ...se transforme en une divinité féminine.

Cette divinité féminine...

dont je pense que vous êtes également un tant soit peu à l'accord, au diapason

...s'appelle *Kwan yin* ou encore *Kwan ze yin* en chinois...

c'est le même sens que le sens qu'a अवलोकितेर

AVALOKITESVARA : c'est « celle qui considère, qui va, qui s'accorde » .

Ça c'est *Kwan* :

ça c'est *le monde* dont je vous parlais tout à l'heure :

[celui qui entend les pleurs du monde]

¹³¹ Cf. André Chedel, *Le Sūtra du lotus blanc de la loi merveilleuse*, Dervy, Coll. L'être et l'esprit, 1998.

¹³² Kumārajīva (334-417) est un moine bouddhiste chinois (sanskrit : कुमारजीव; chinois traditionnel : 朗苙傳 Jīumólúoshī).

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et ça, c'est son gémissement ou ses *pleurs* :

Kwan ze yin .

Le « ze » peut être quelquefois effacé : la *Kwan yin* est une divinité féminine, en Chine c'est *sans ambiguïté*, la *Kwan yin* apparaît toujours sous une forme féminine. Et c'est à cette transformation, c'est sur cette *transformation* que je vous prie de vous arrêter un instant. Au Japon, ces mêmes mots se lisent *Kan non* ou *Kan ze non*, selon qu'on y insère ou non le caractère du *monde*. Toutes les formes de *Kan non* ne sont pas *féminines* au Japon. Je dirai même que *la majorité d'entre elles* ne le sont pas.

音世觀意輪





如



S	A	S	A
§ ◇ a	ang.	ang.	§ ◇ a

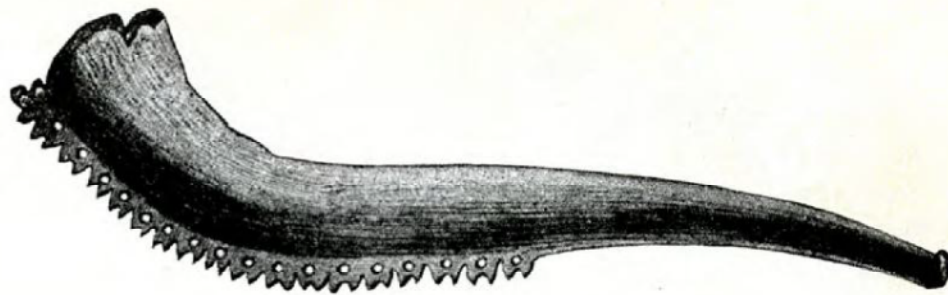


139 Cf. le célèbre haïku de ISSA :

鯉ヲ倨キ!!!!!!鯉ヲ倨ルネ(火)!!!ブ(水)ルネ(火)!

tsuyu no yo wa tsuyu no yo nagara sari nagara

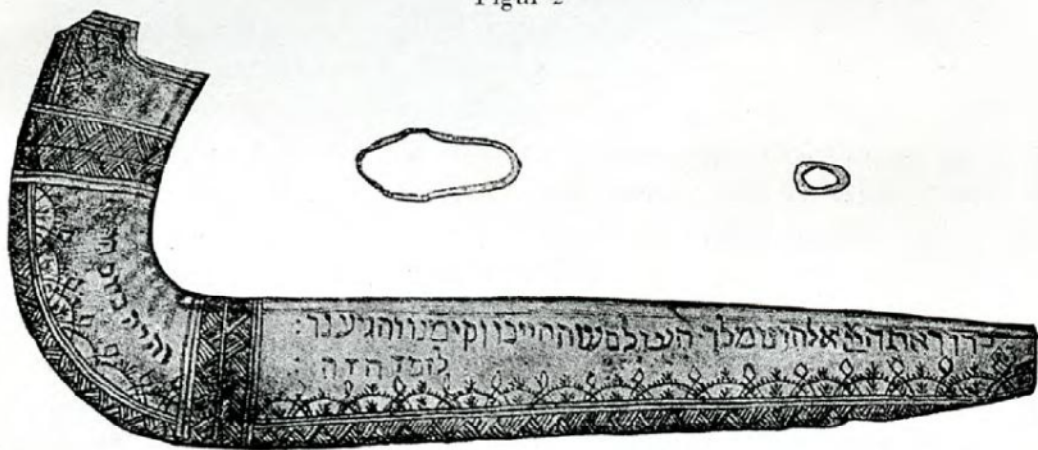
C'est un monde de rosée un monde de rosée pourtant et pourtant



Figur 1



Figur 2



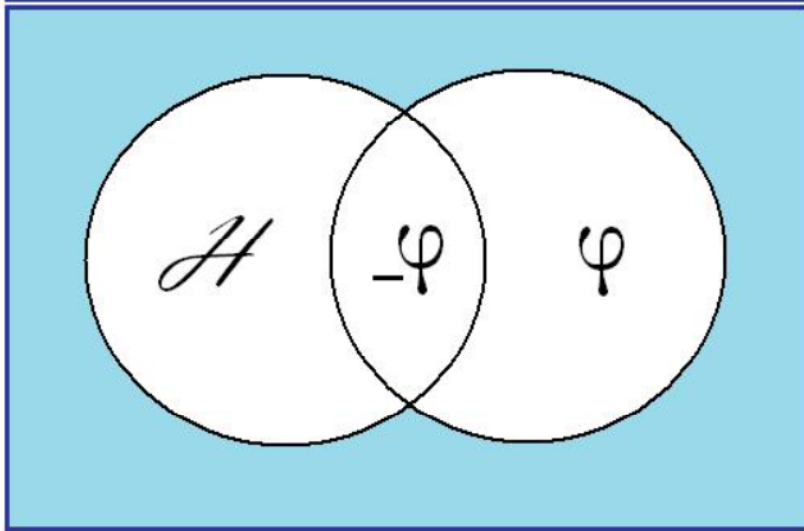
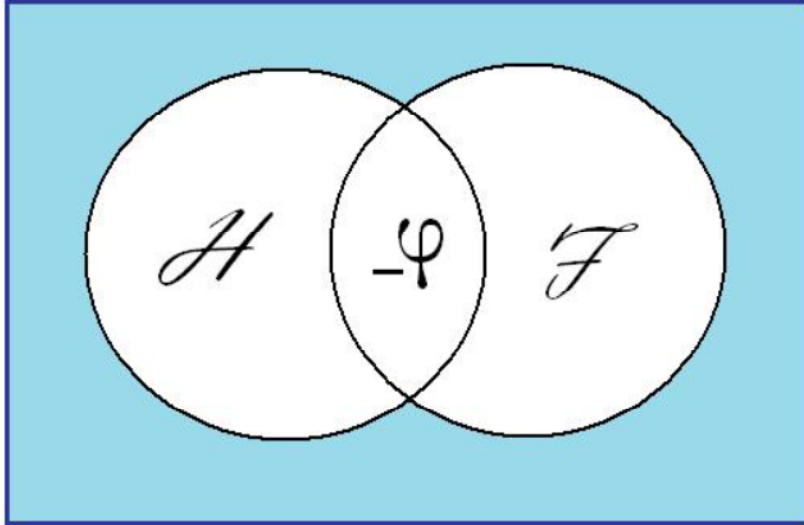
Figur 3

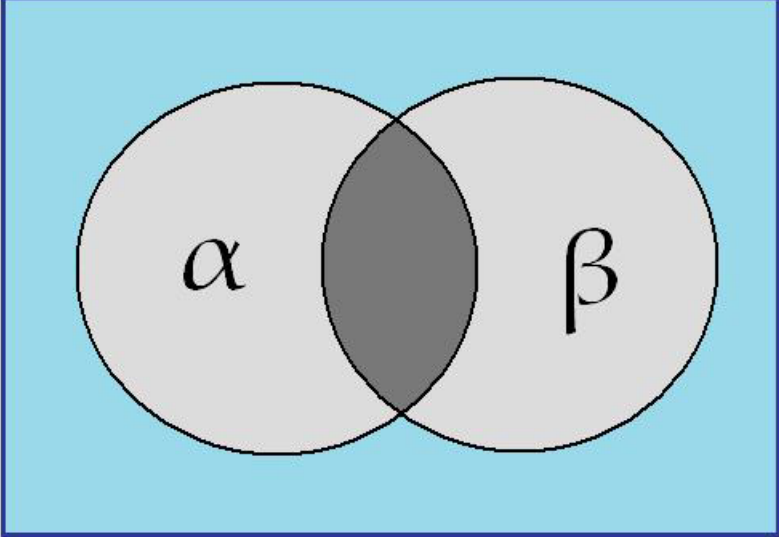
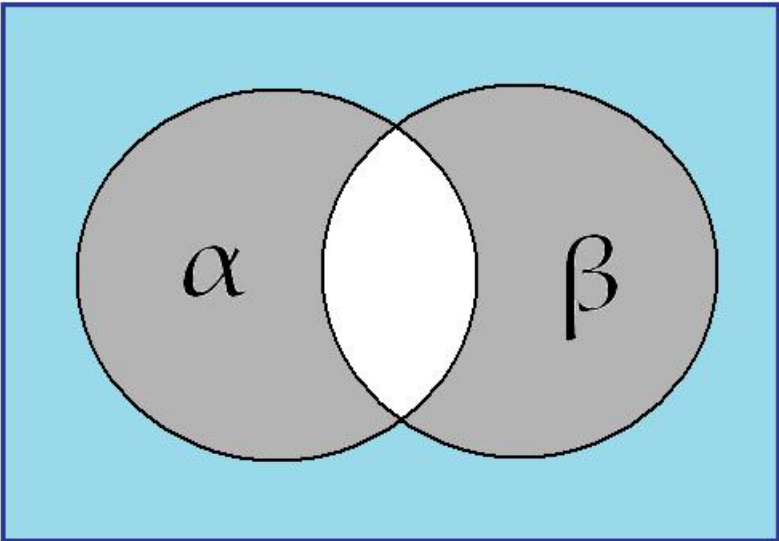
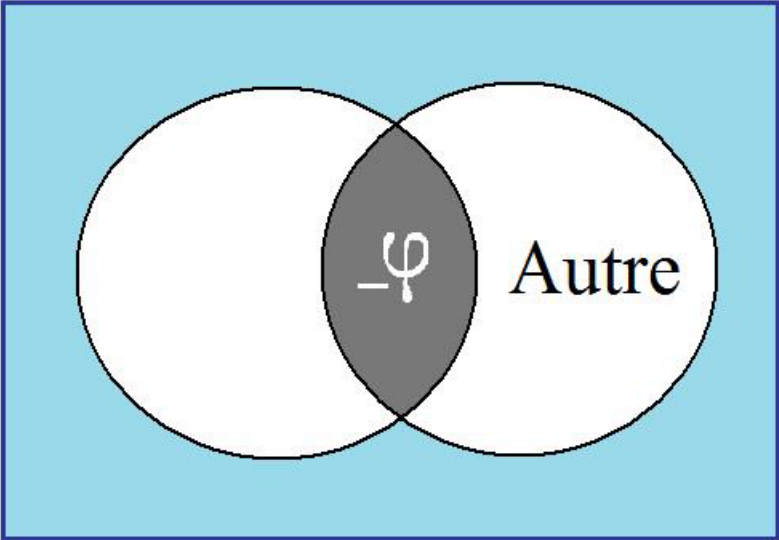
Die Abbildung ist dem „Annual Report of the Smithsonian Institution“, Jahrg. 1892, p. 440, entnommen. Dort ebenso wie im XI. Bande der „Jewish Encyclopaedia“ finden sich weitere Photographien von Schofars.

Figur 1: Schofar der großen Synagoge, Adgate, London.

Figur 2: Schofar, das auf der „Anglo-Jewish Exhibition“ ausgestellt war. Vermutlich aus der Zeit vor der Vertreibung der englischen Juden (1290).

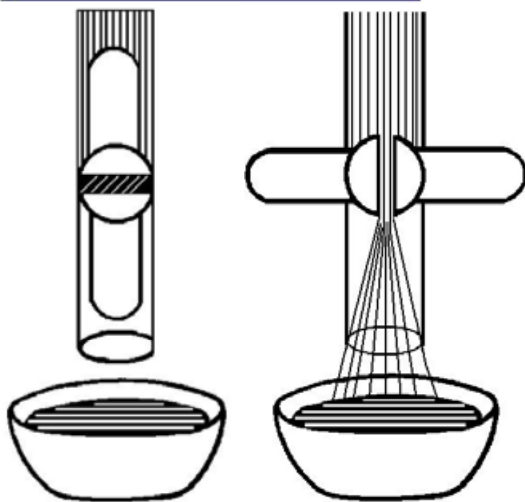
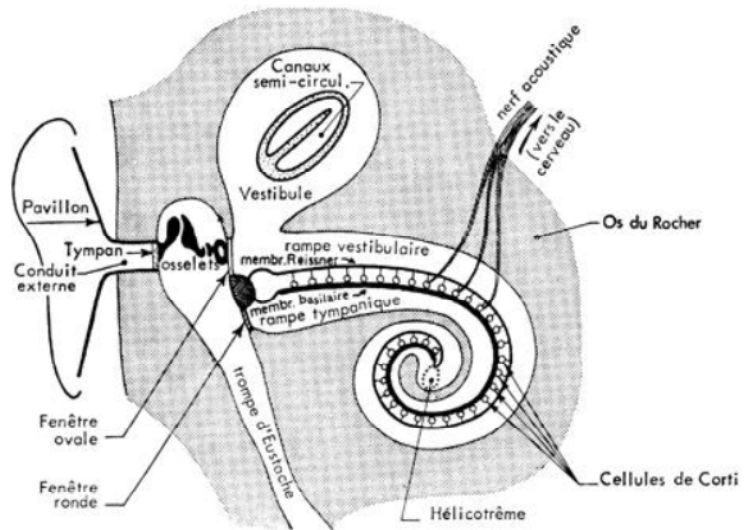
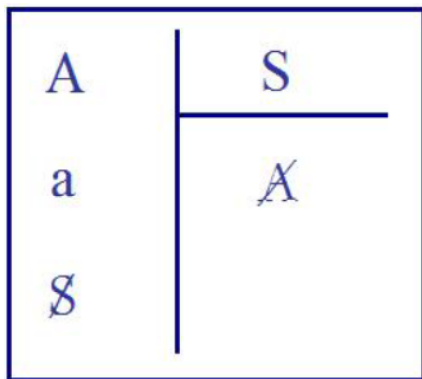
Figur 3: Schofar mit Inschriften.

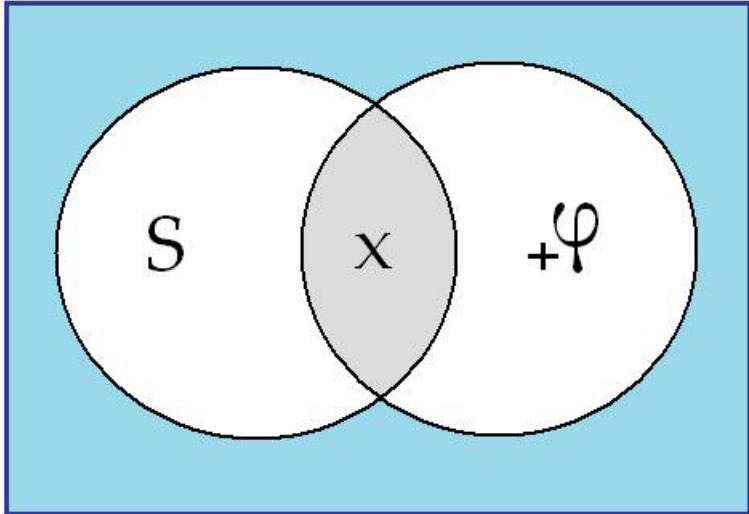
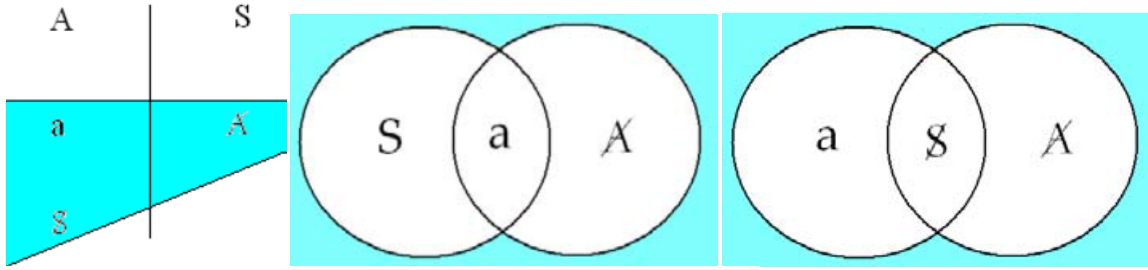
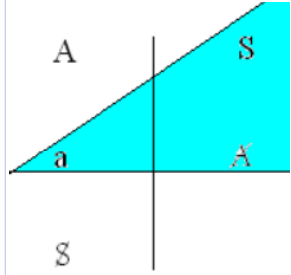
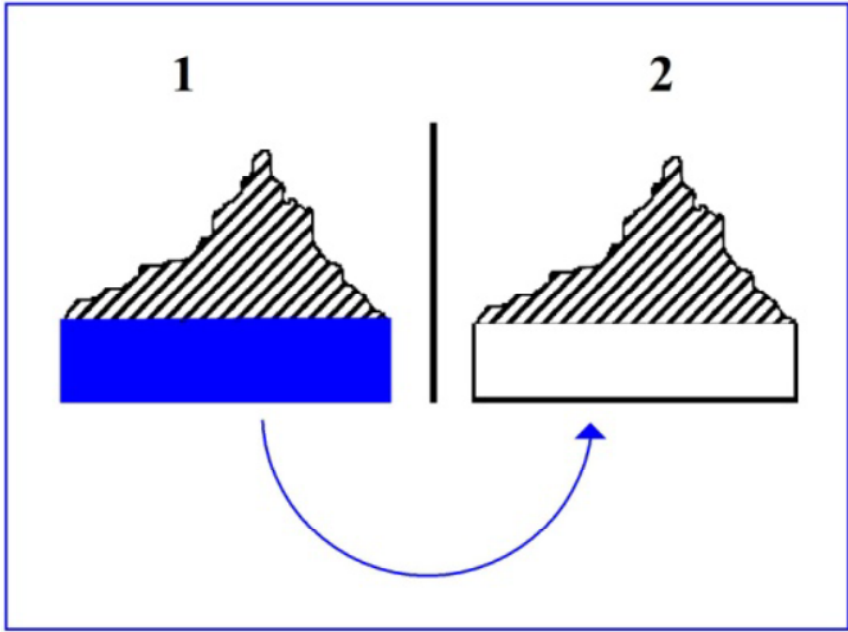


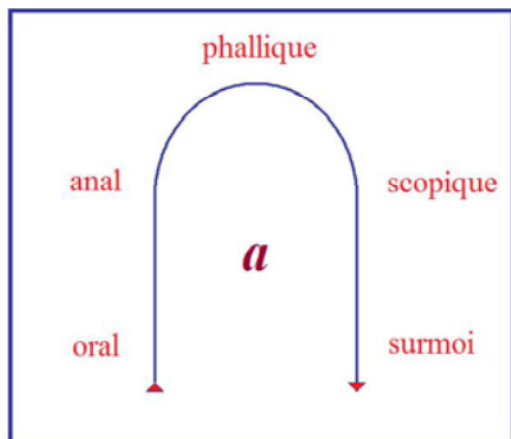




Plus l'AVALOKITESHVARA est présentifié
 comme mâle,
 plus il prend des aspects femelles.







ce temps ($-\varphi$) central, central

par

rapport à tout ce schéma :

- 1 voix a désir de l'Autre
- 2 image puissance de l'Autre
- 3 désir angoisse ($-\varphi$) jouissance de l'Autre
- 4 trace demande de l'Autre
- 5 angoisse a désir (x) de l'Autre

- 1 voix a désir de l'Autre
- 2 image puissance de l'Autre
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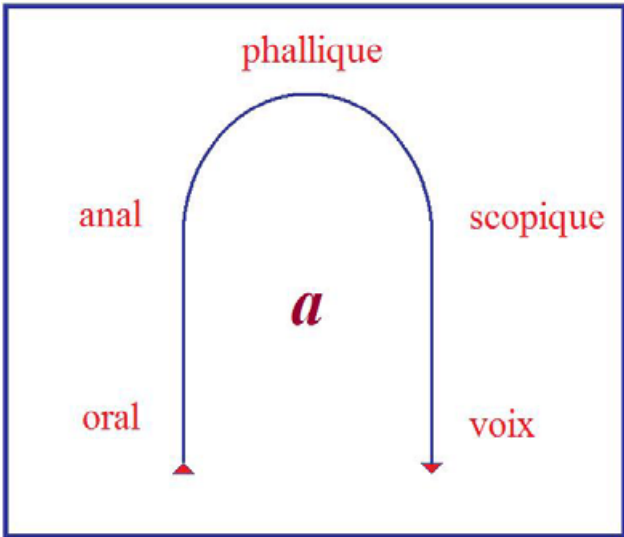
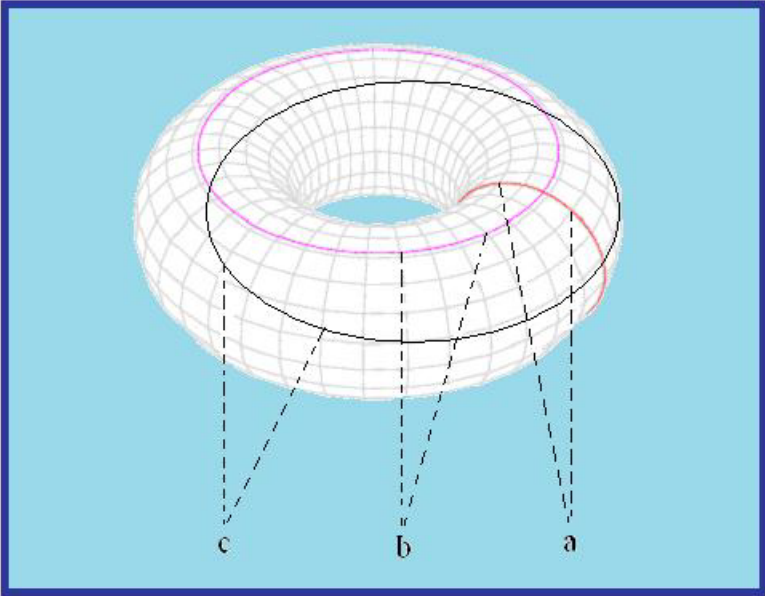
INHIBITION	<i>empêchement</i>	<i>embarras</i>
<i>émotion</i>	SYMPTÔME	<i>passage à l'acte</i>
<i>émoi</i>	<i>acting-out</i>	ANGOISSE

INHIBITION	<i>empêchement</i>	<i>embarras</i>
<i>émotion</i>	SYMPTÔME	<i>passage à l'acte</i>
<i>émoi</i>	<i>acting-out</i>	ANGOISSE

DESIR	<i>ne pas pouvoir</i>	CAUSE
<i>ne pas avoir</i>		
(a)		ANGOISSE

DESIR	<i>ne pas pouvoir</i>	CAUSE
<i>ne pas avoir</i>		
(a)	DOUTE	ANGOISSE

DESIR	<i>ne pas pouvoir</i>	CAUSE
<i>ne pas avoir</i>	<i>fuite</i>	<i>ouvrir</i>
(a)	<i>jet</i>	ANGOISSE



...de ce désir, c'est-à-dire de ce que j'ai écrit ici [4]

« $d(a) : 0 > d(0)$ ».

- 1) $d(a) : d(A) < a$
- 2) $d(a) < i(a) : d(A)$
- 3) $d(x) : d(A) < x$
- 4) $d(o) < o : d(A)$

$d(A) : o > d(o)$

Autrement dit désir en tant que déterminé par le premier objet caractéristiquement cessible.

I Désir de ne pas voir Impuissance (à soutenir le désir de ne pas voir) Concept d'angoisse

S Méconnaissance

(ne pas savoir)

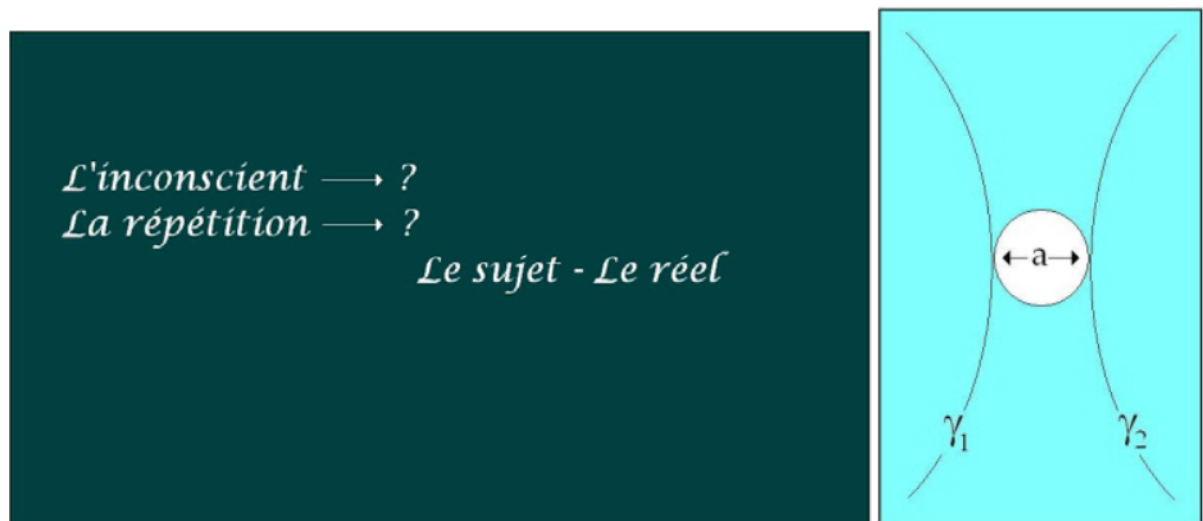
Fantasme de toute puissance Fantasme de suicide

A Idéal du moi Fonction du deuil Angoisse masquée

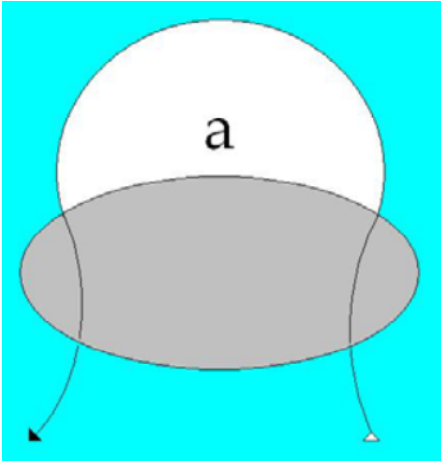
Das « Schauspiel » in Hamlet

Le spectacle dans Hamlet

1964 LES FONDEMENTS DE LA PSYCHANALYSE



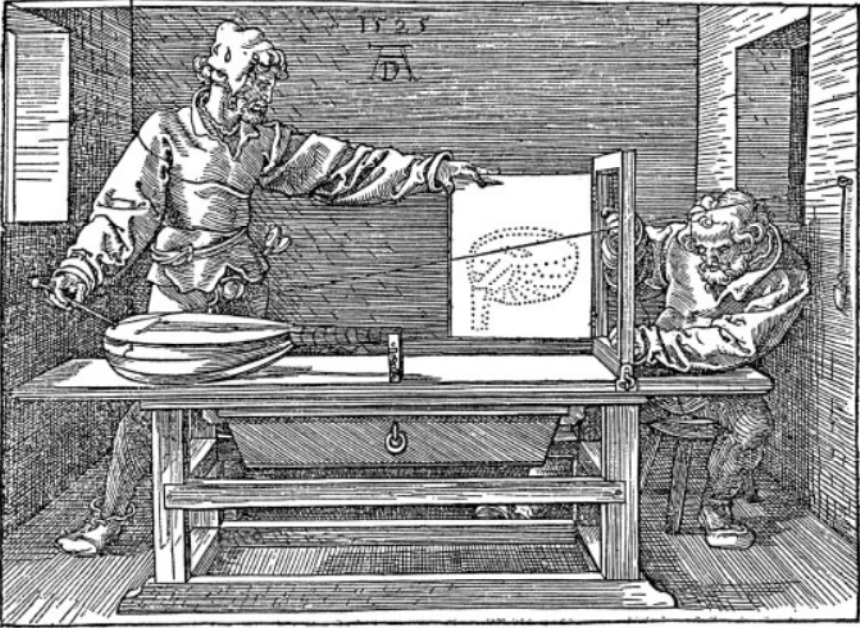
Qu'on appelle ça 蕩吊(水) [hara-kiri] ou 吊蕩 [seppuku]

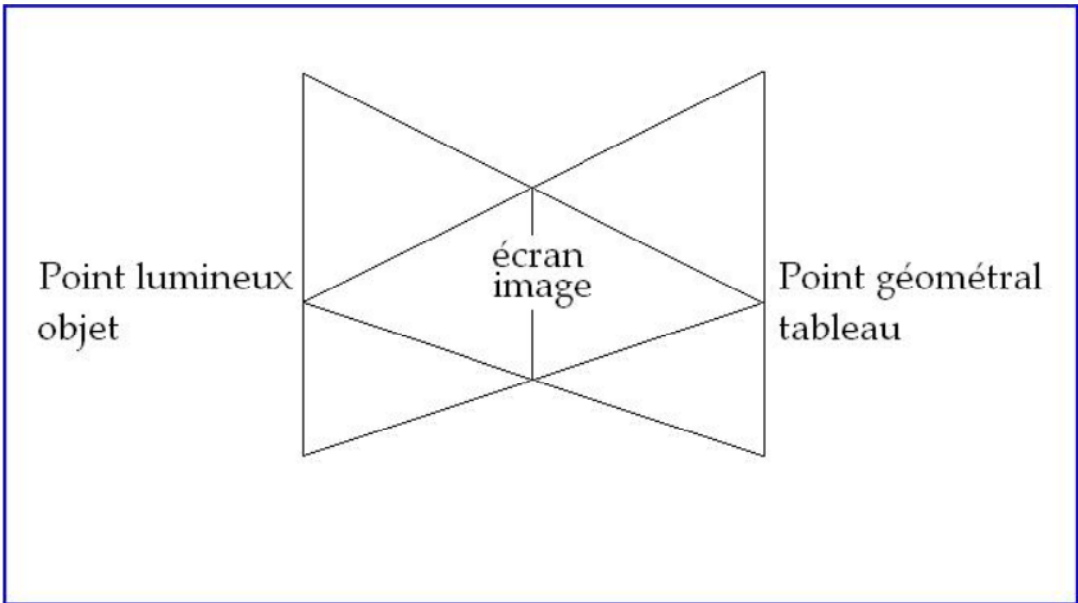
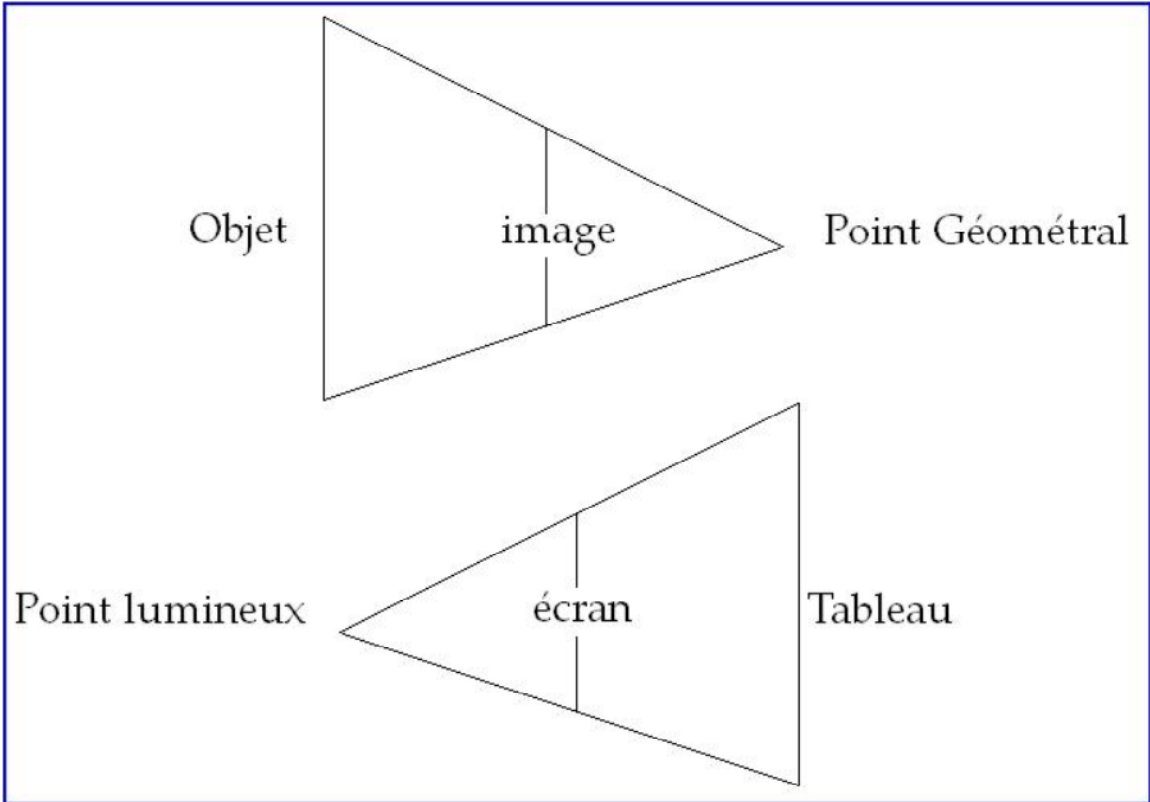




descartes

diopthique de







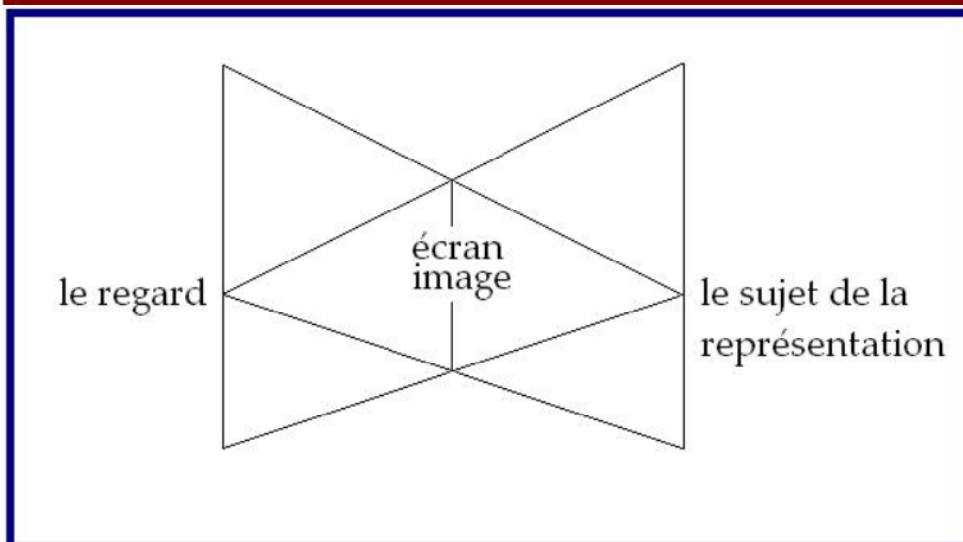


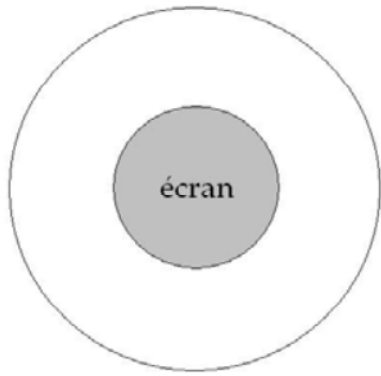


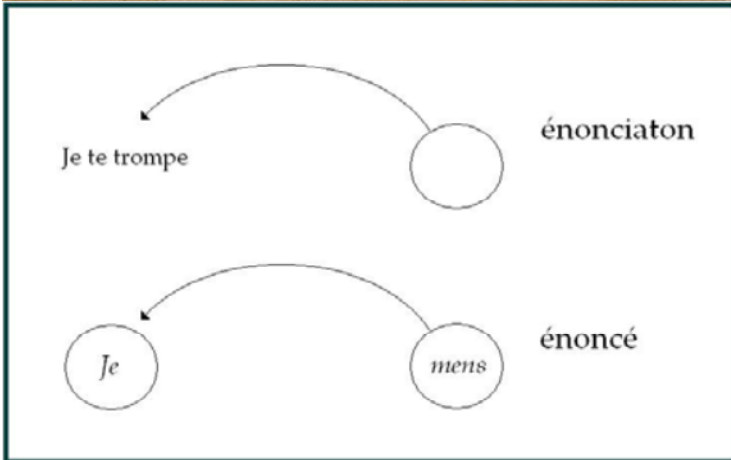
Série des vanitas

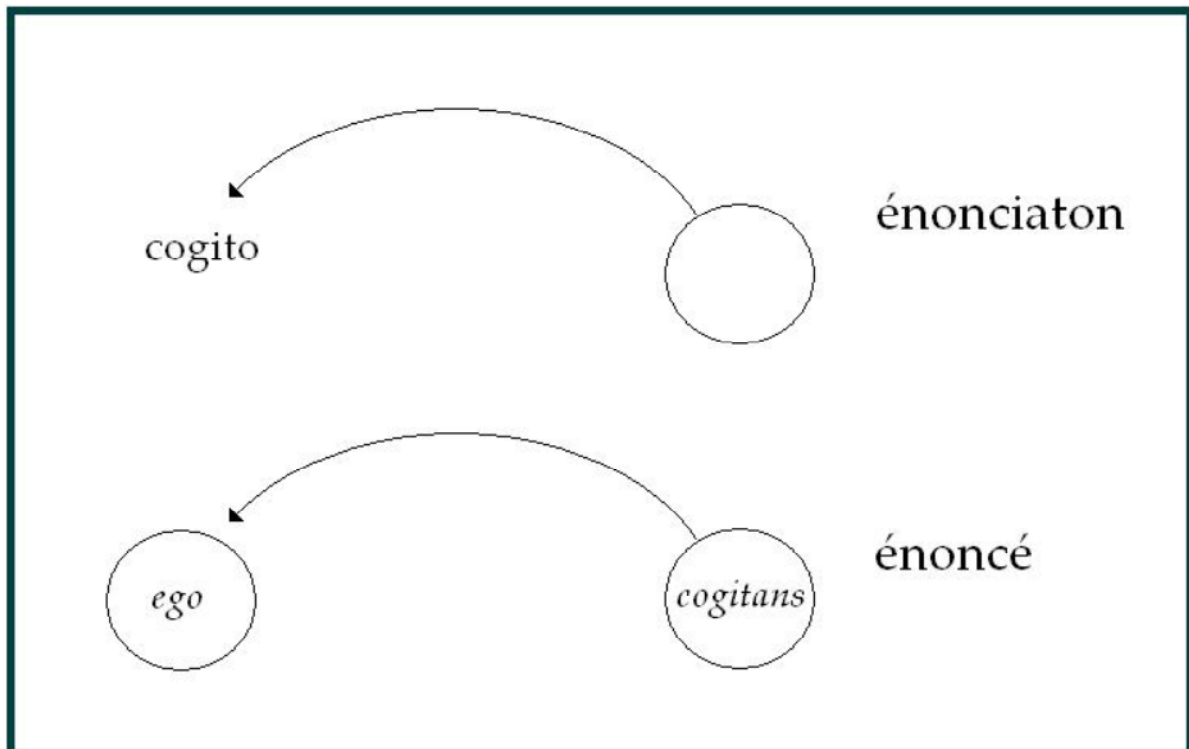
L'objet(a) dans le champ du visible c'est le regard

*{ dans la nature
comme = - φ*



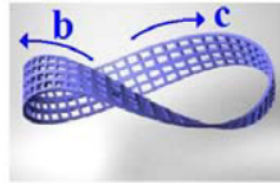
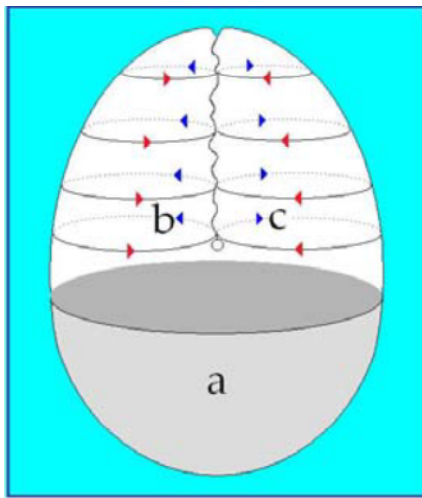
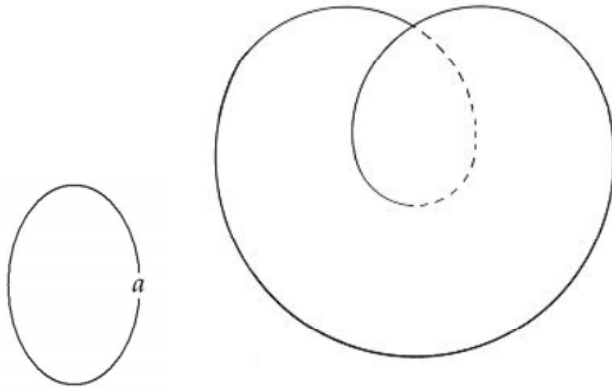




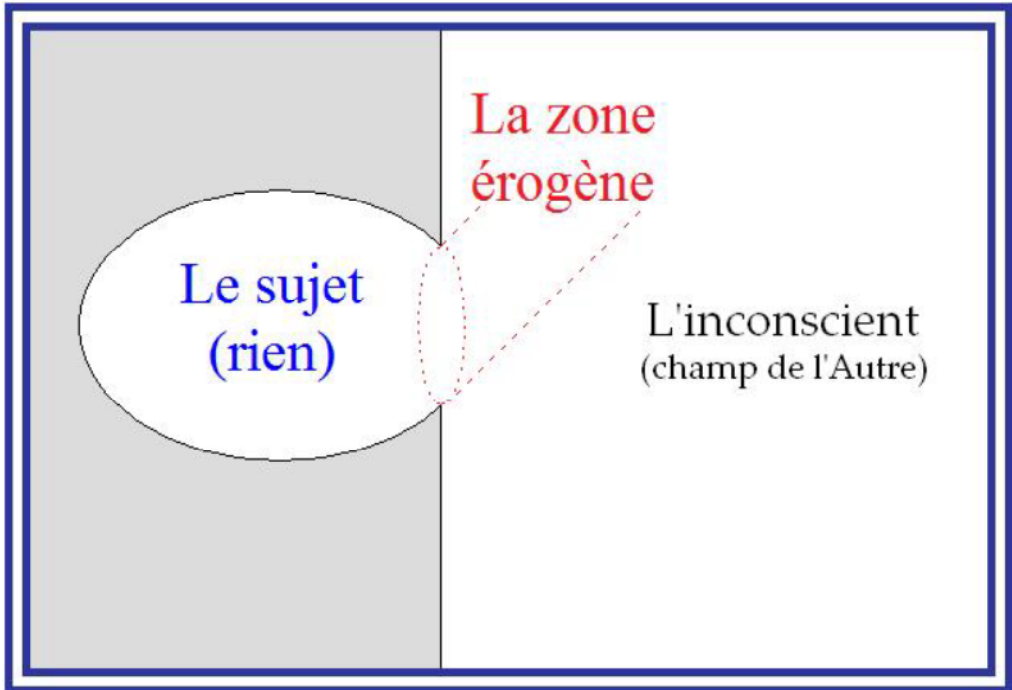
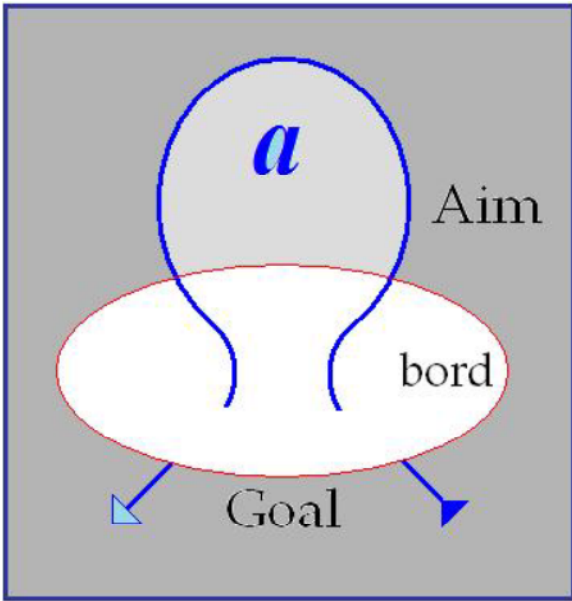


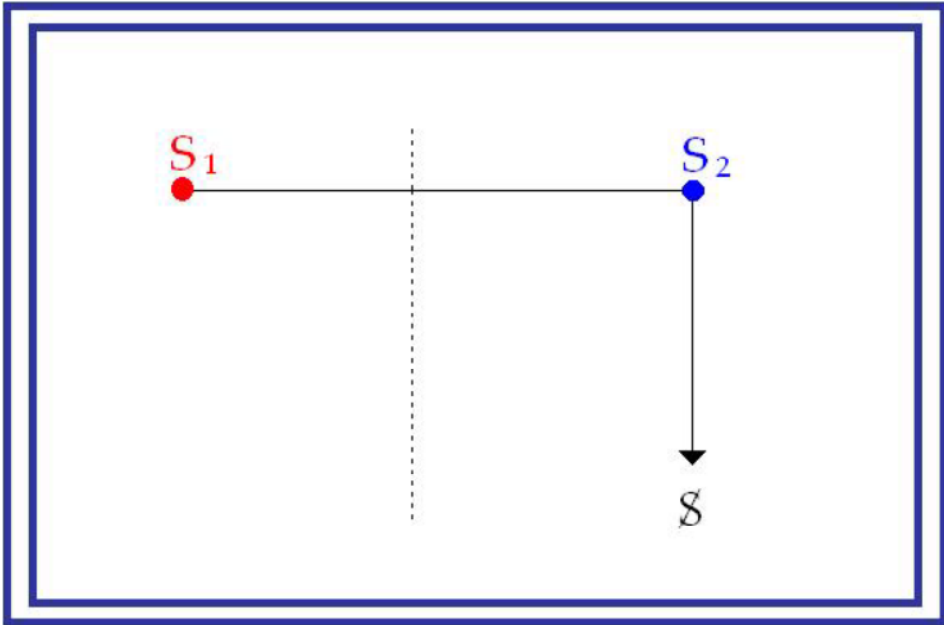
Quand je vous parle de l'inconscient comme de quelque chose de ce qui *apparaît* dans la pulsation temporelle, l'image peut vous venir de la nasse qui s'entrouvre au fond de quoi va se réaliser la pêche du poisson.

L'inconscient est, selon la figure de la besace, ce quelque chose de *réservé*, de *refermé* à l'intérieur, où nous avons, nous, à pénétrer du dehors. Mais c'est précisément là qu'il convient d'en renverser la topologie dans un schéma.

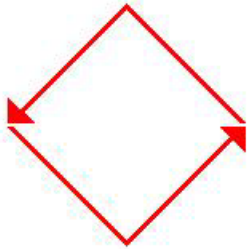


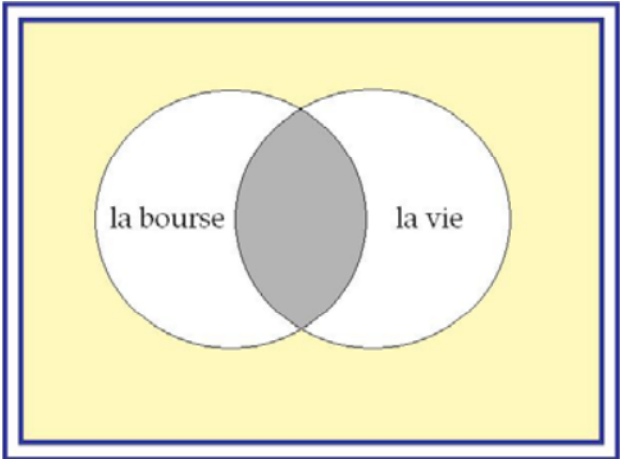
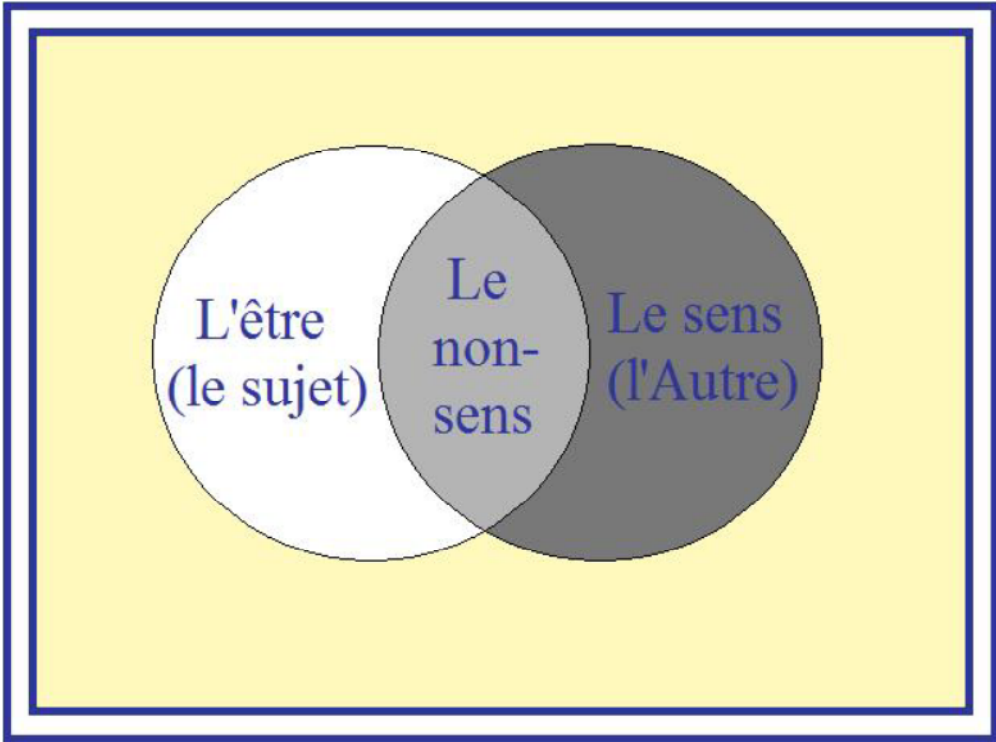
- le *Drang* d'abord, *la poussée*, ça n'en est »
 qu'une part ,
- la « *Quelle* » : la *source* ,
 - l'« *Objekt* » : l'*objet* ,
 - le « *Ziel* » : le *but* .

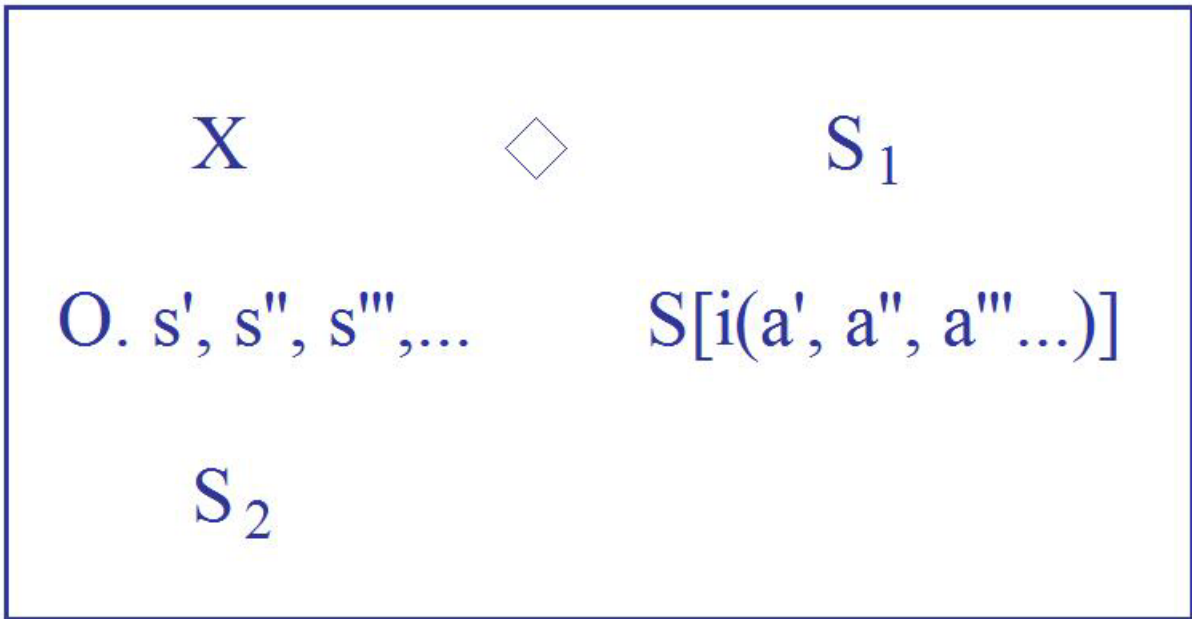




Le mythe d'Aristophane

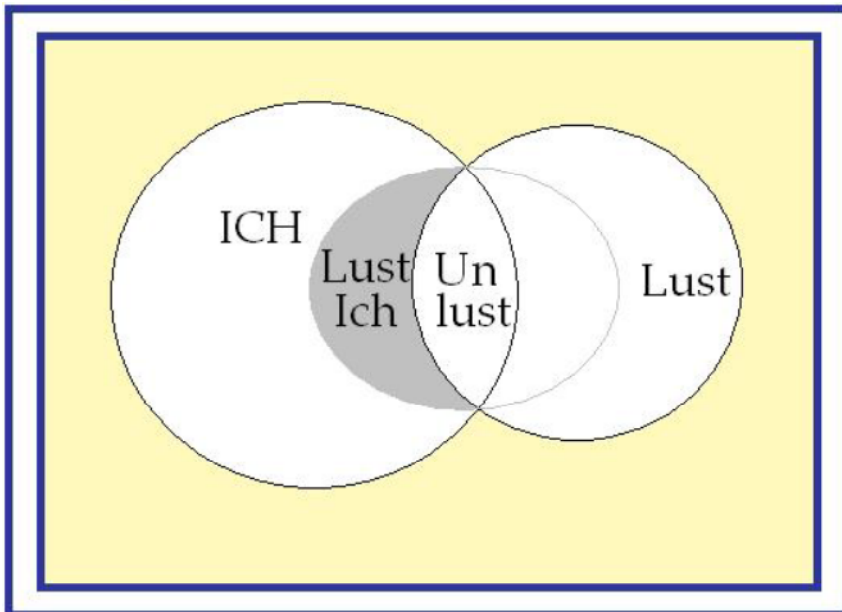






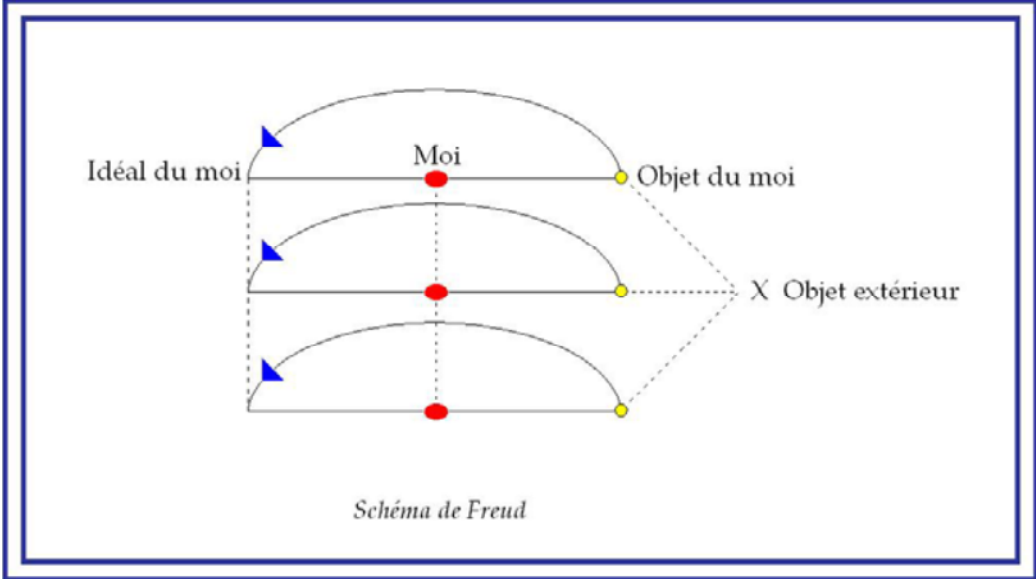
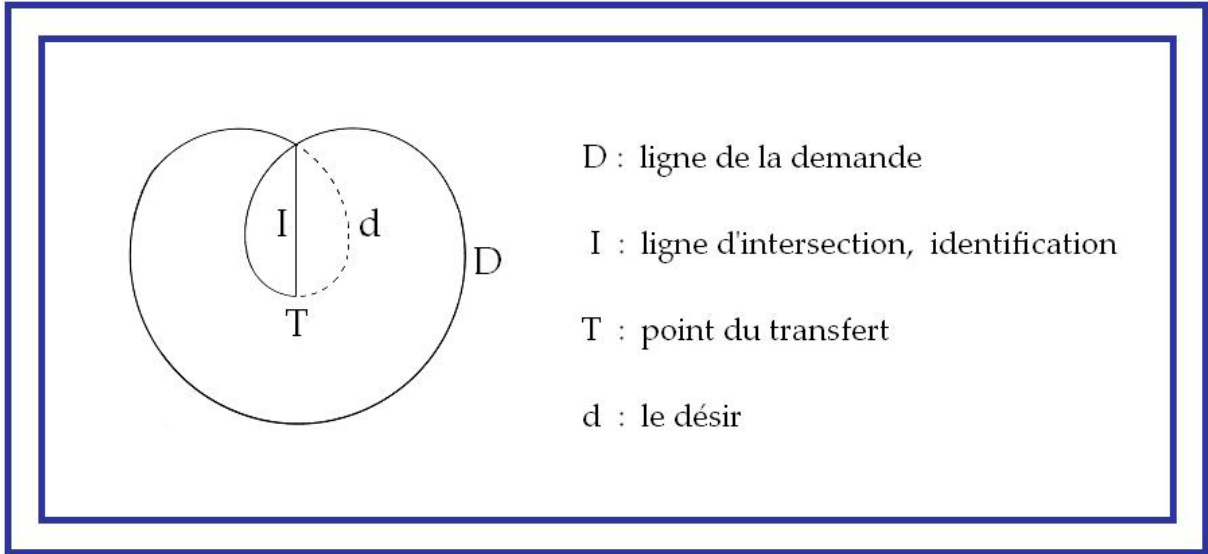
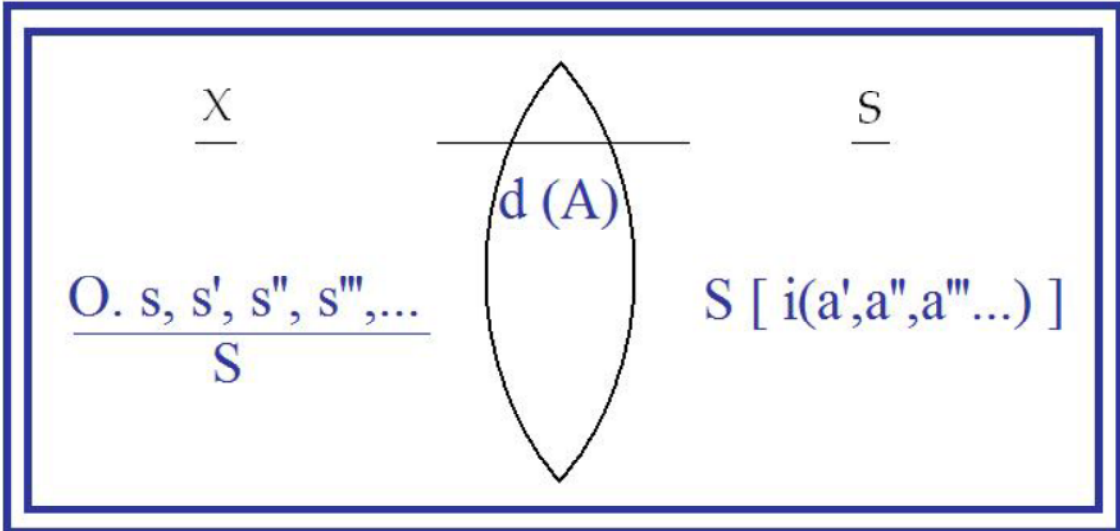
O. s', s'', s''', ... : suite des sens

S[i(a', a'', a''' ...)] : suite des identifications

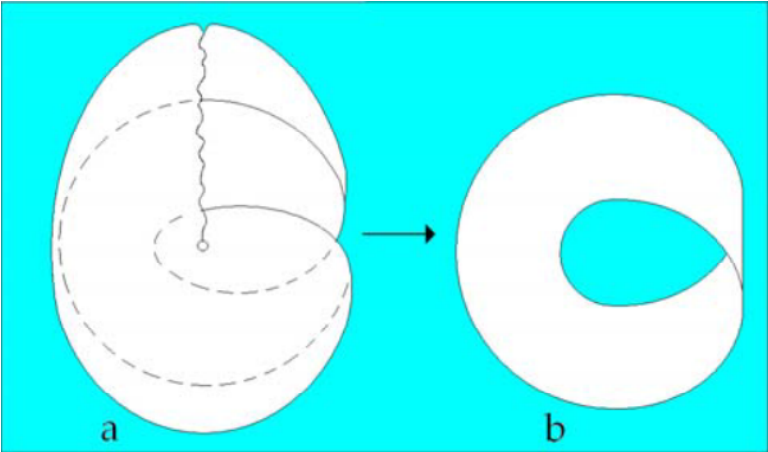
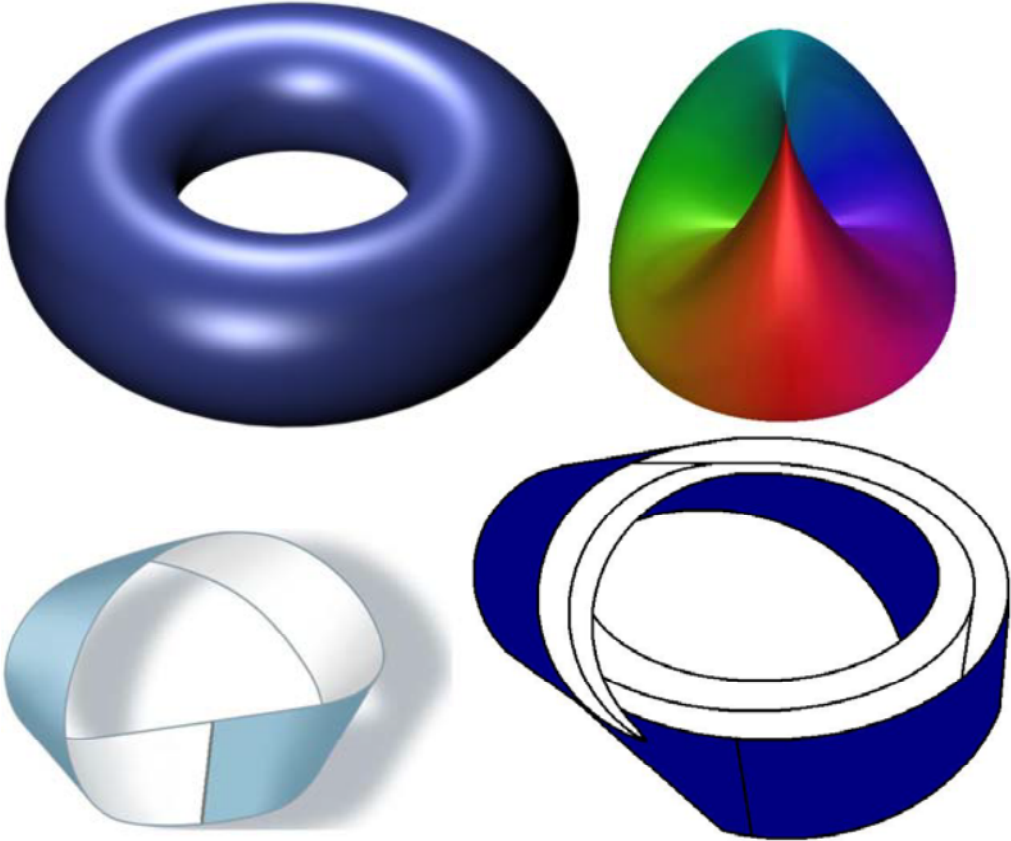


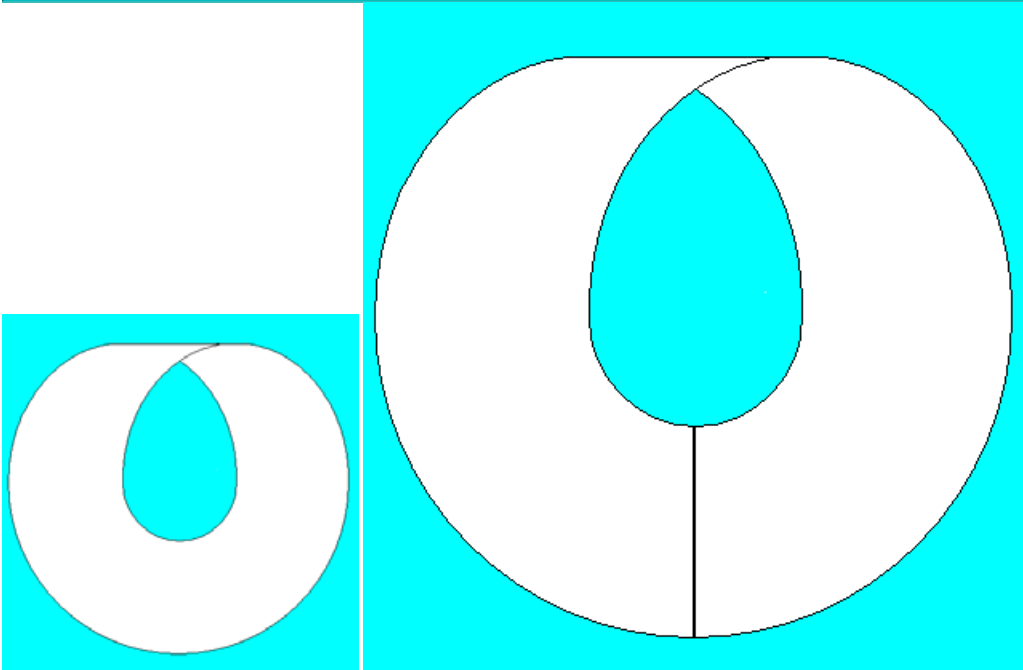
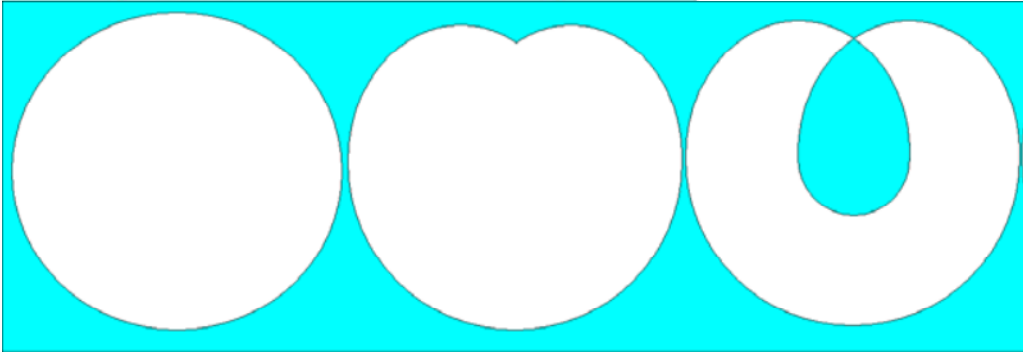
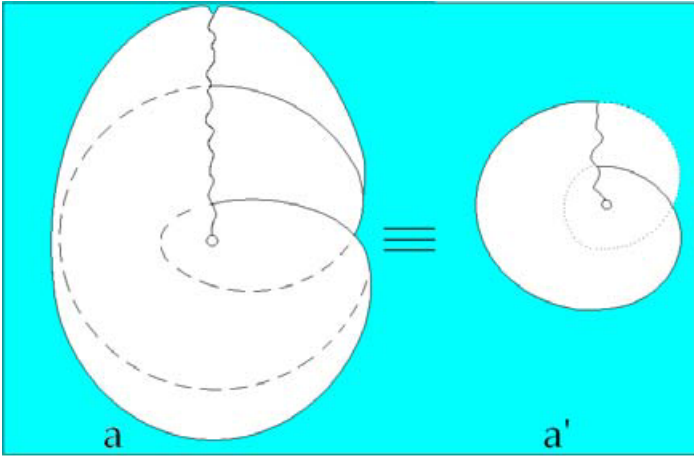
$$\frac{S'}{S} \times \frac{S}{s} \rightarrow \frac{\frac{S'}{s}}{\frac{S}{S}}$$

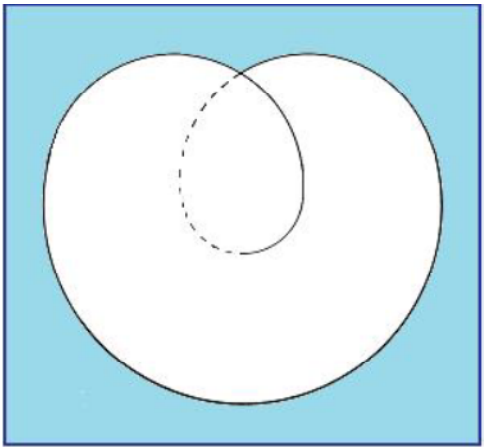
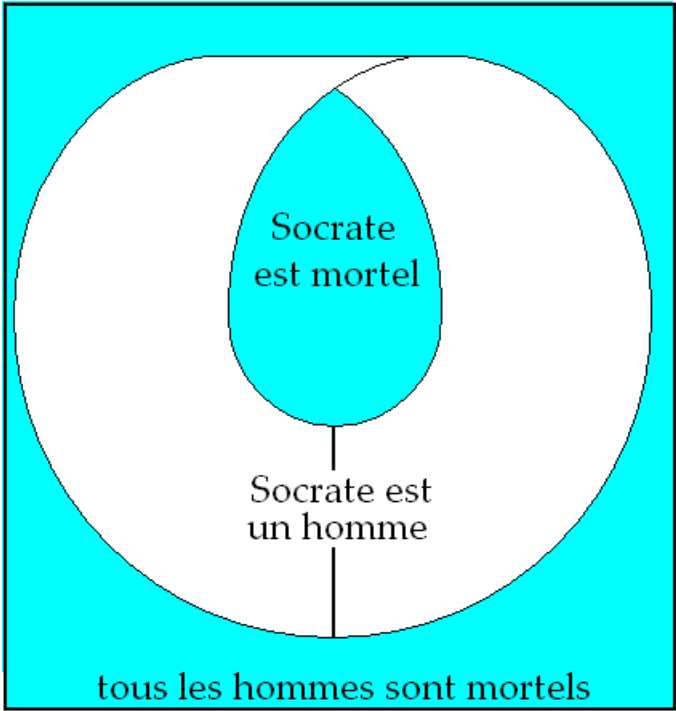
$$\frac{S'}{S} \times \frac{S}{s} \rightarrow \frac{\frac{S'}{s}}{\frac{S}{S}}$$

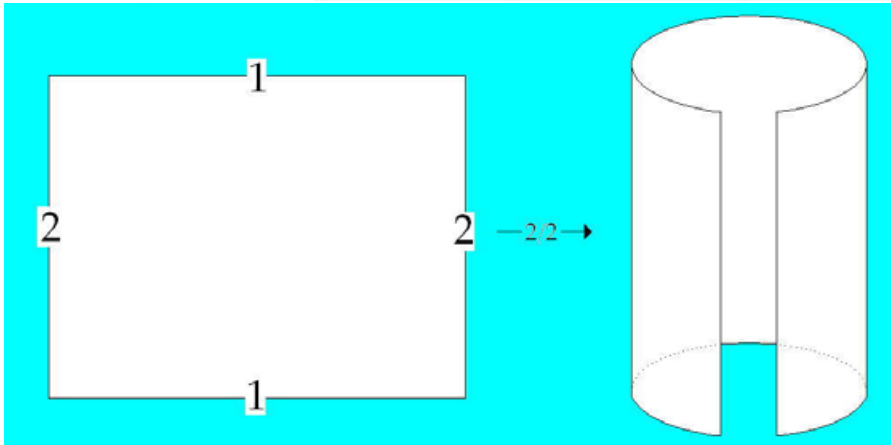
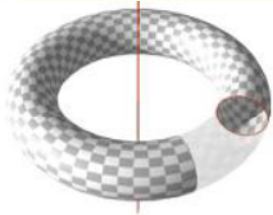
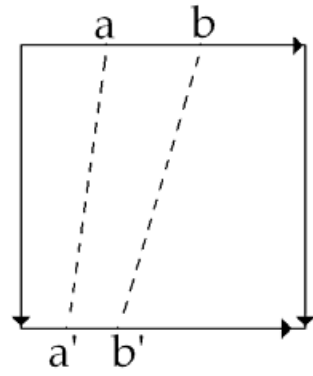
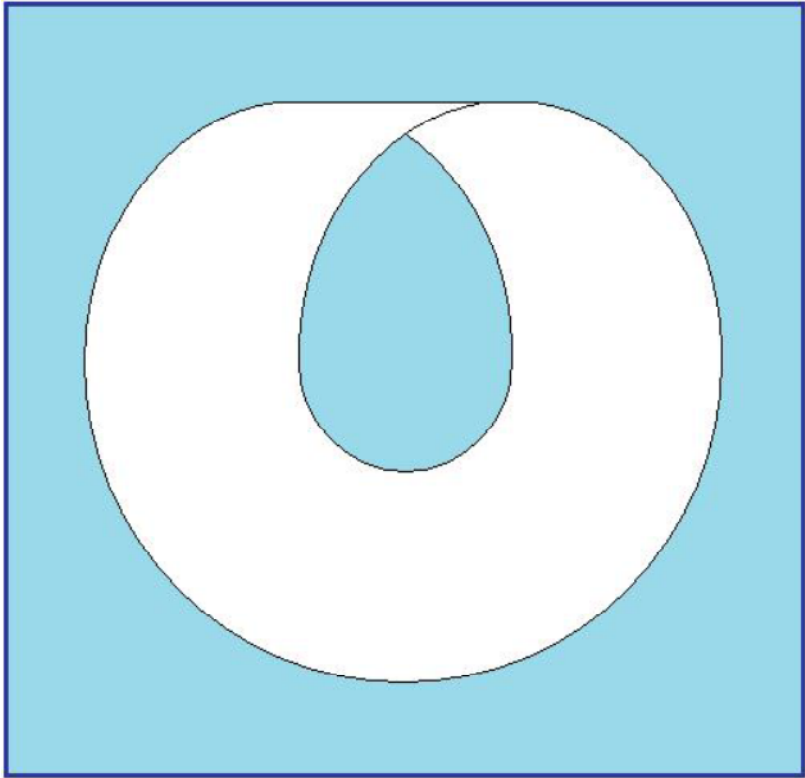


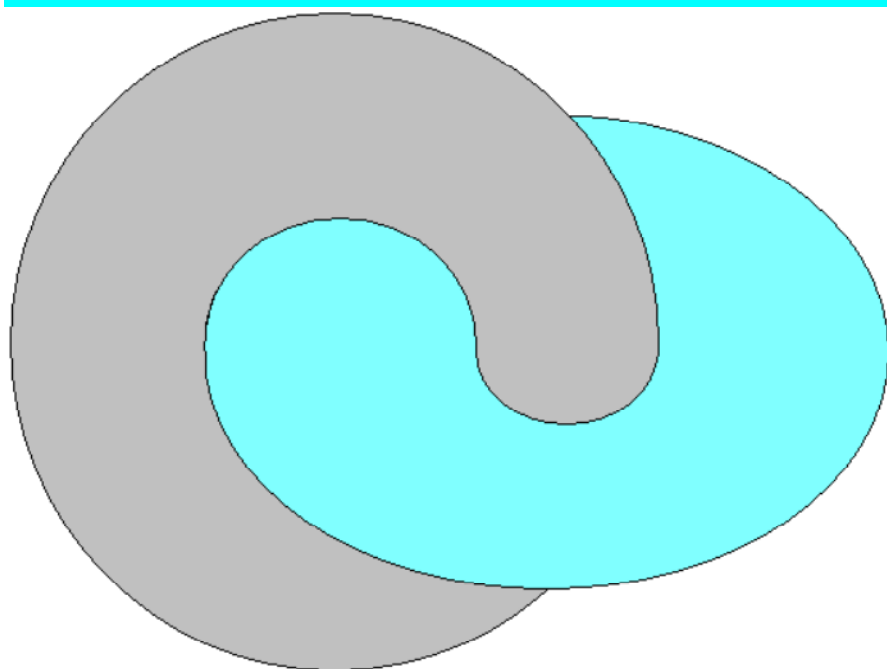
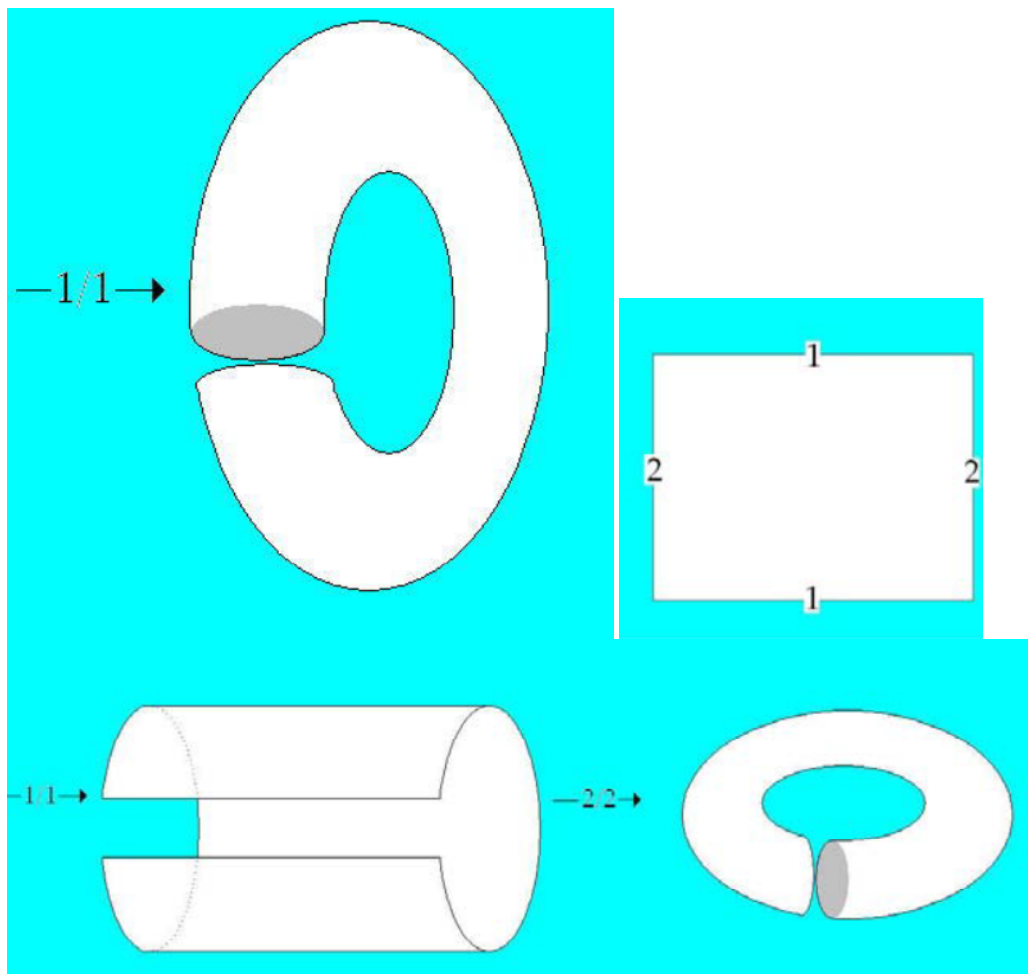
PROBLEMES CRUCIAUX POUR LA PSYCHANALYSE

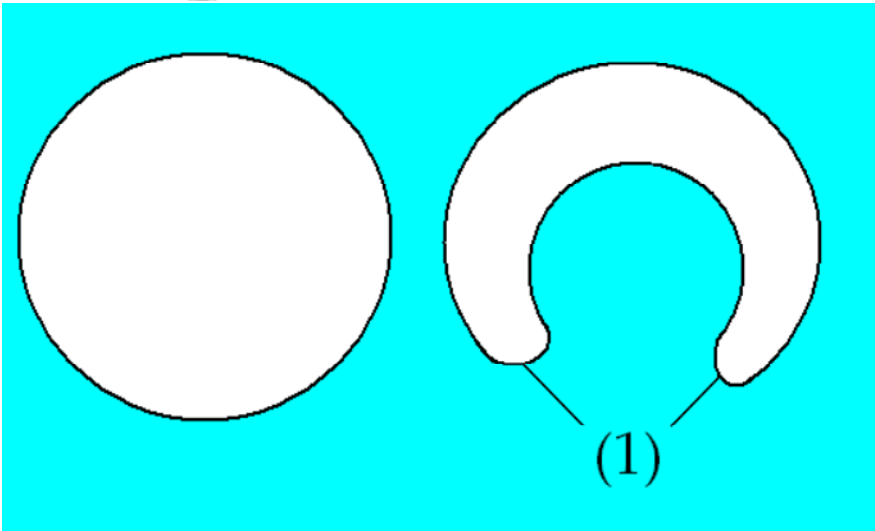
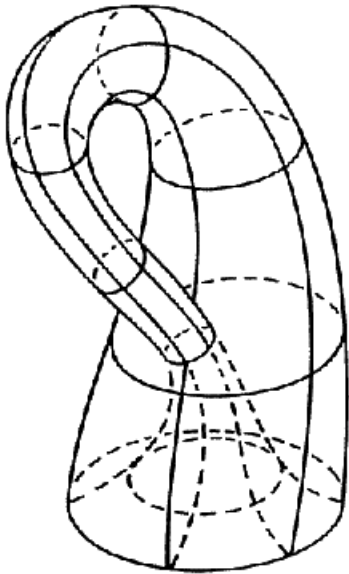
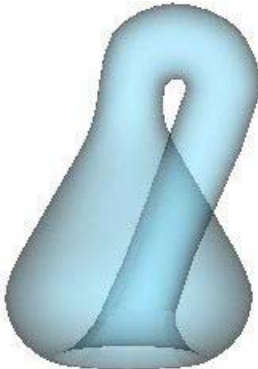
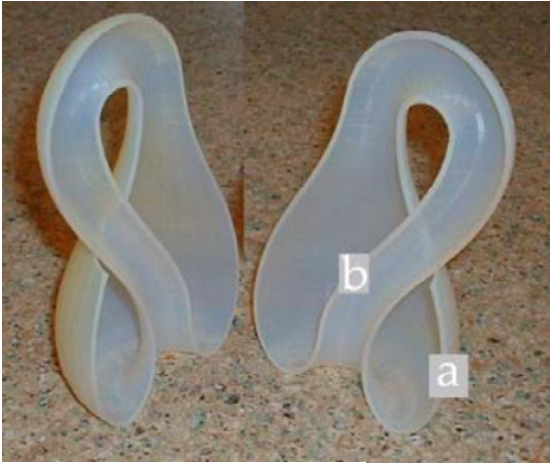


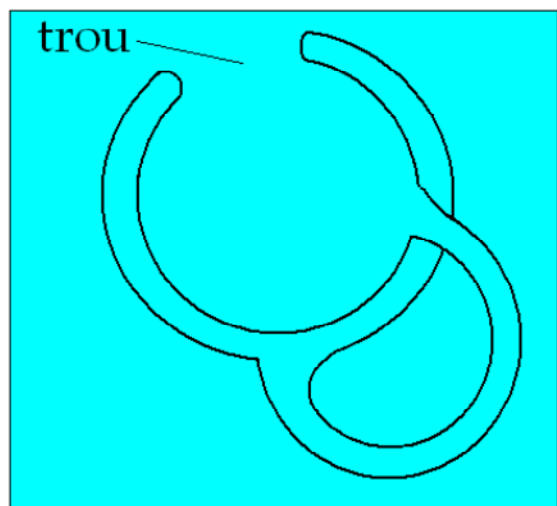
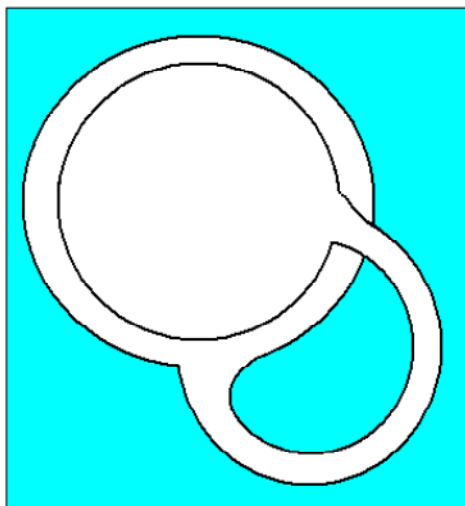
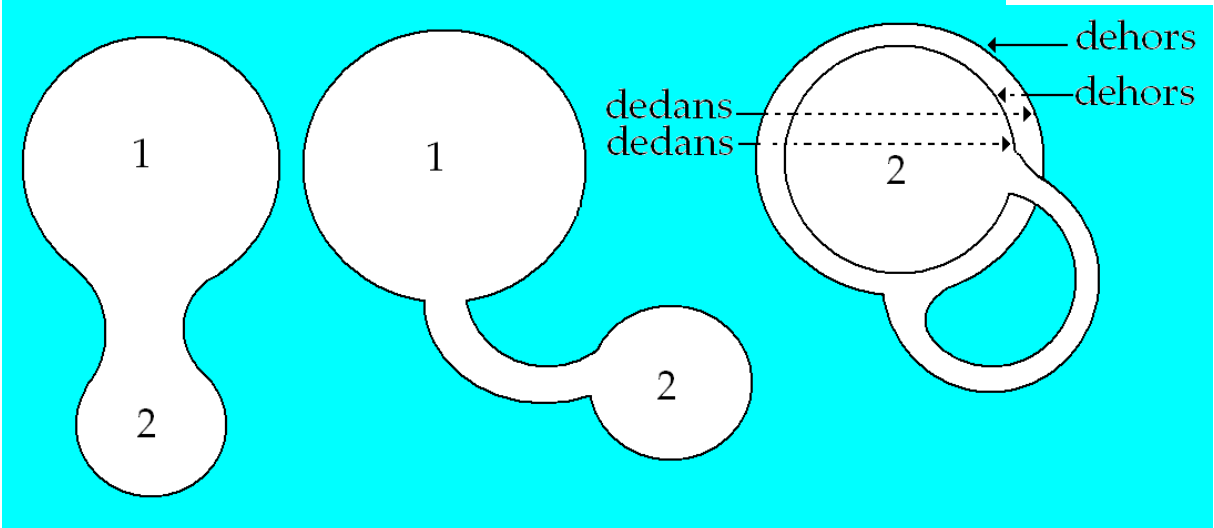
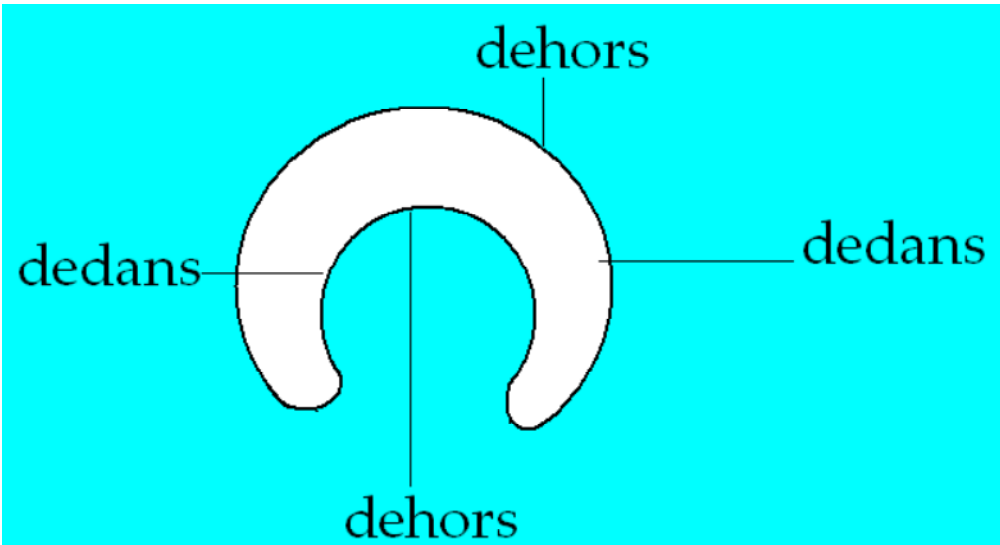


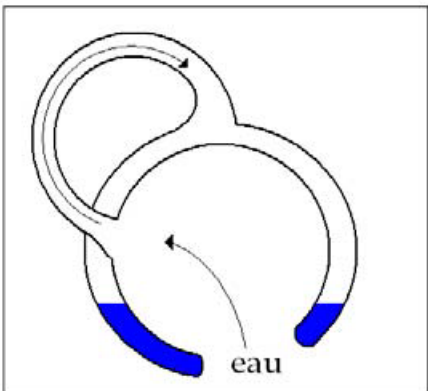
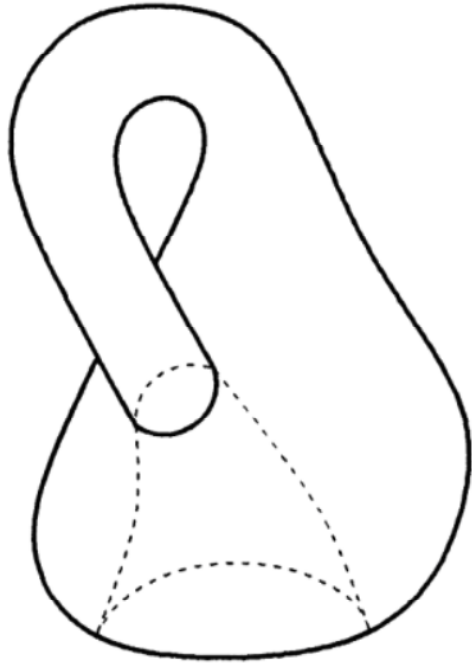


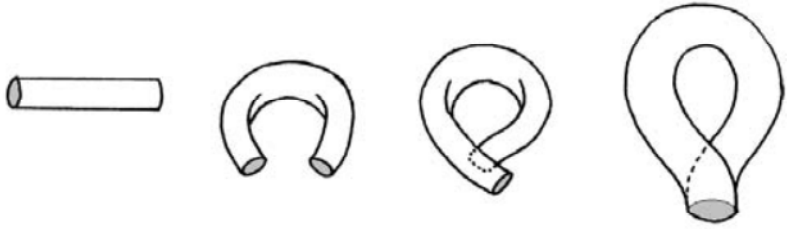
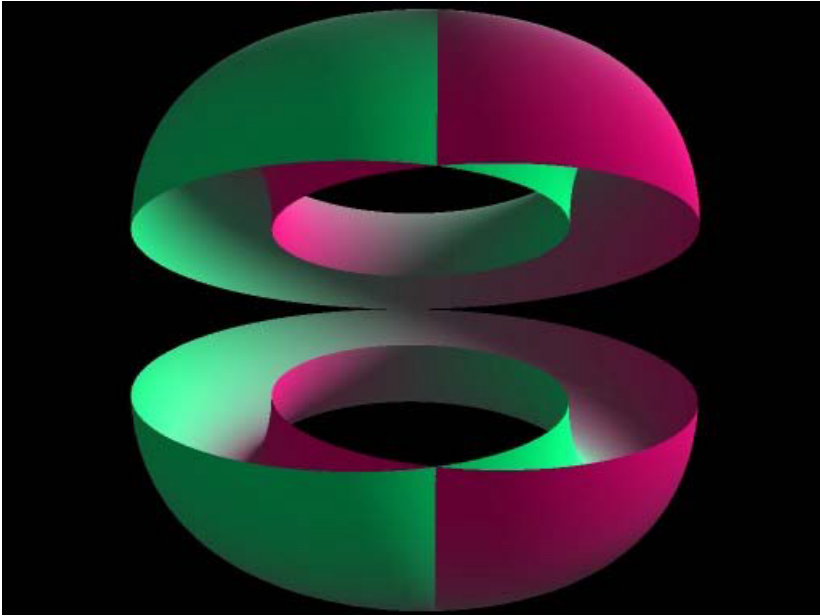




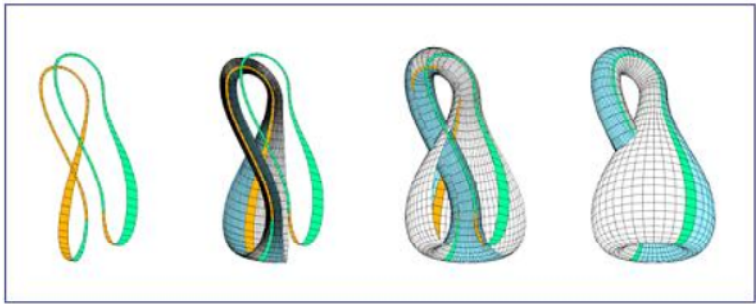


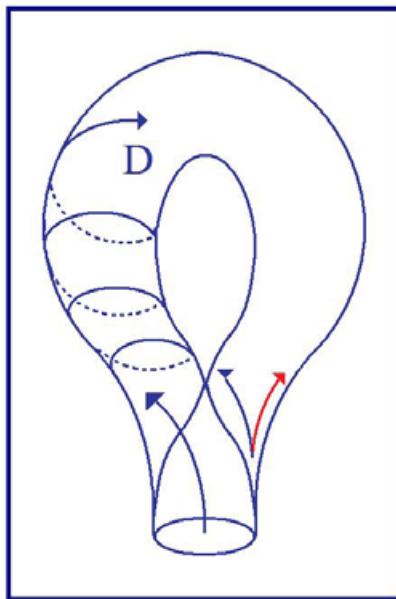
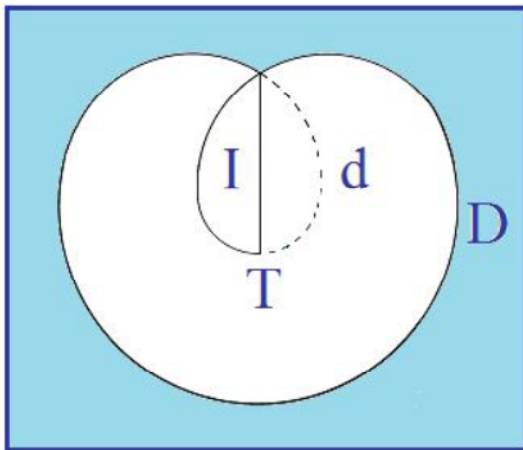
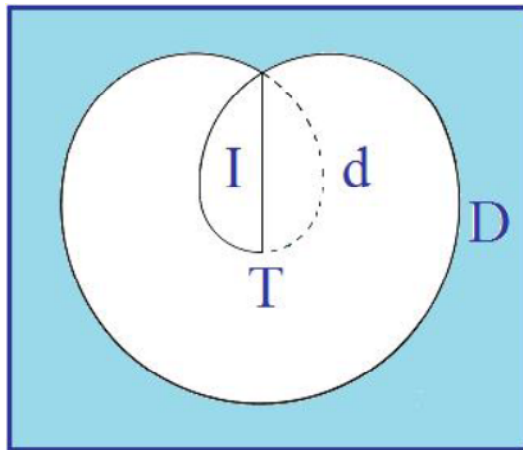
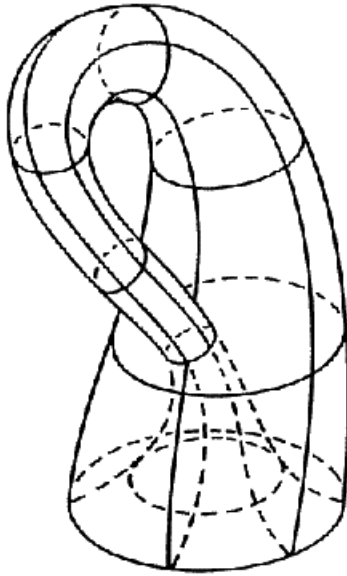
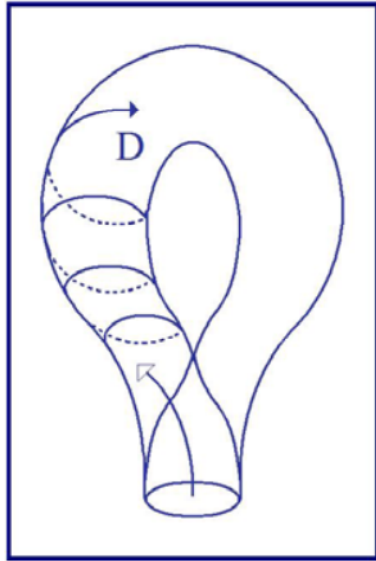


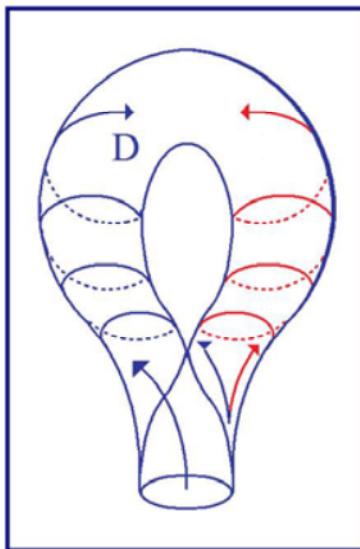
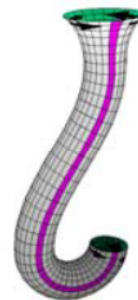
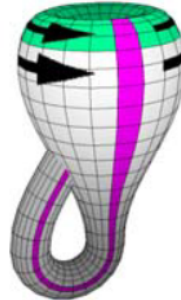
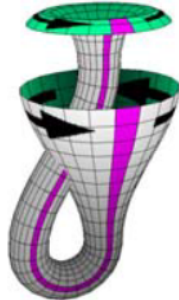
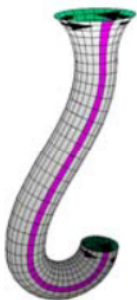


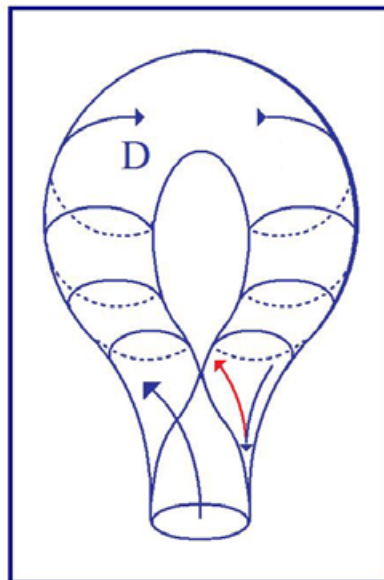
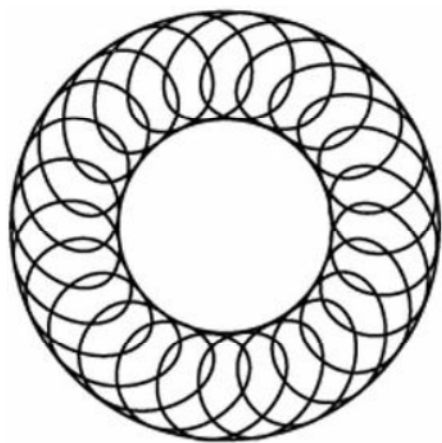
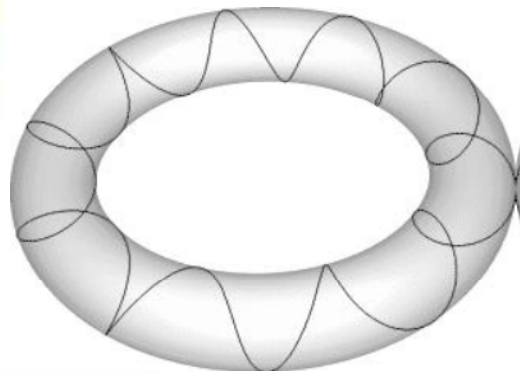
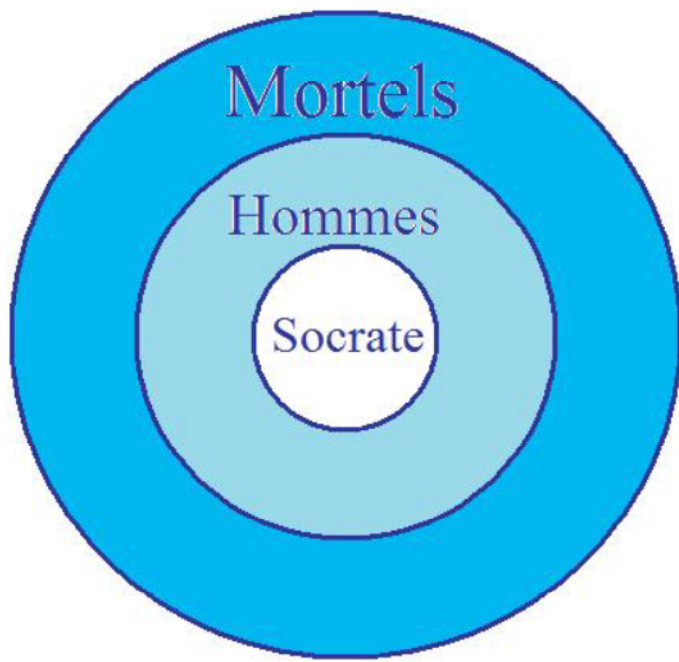


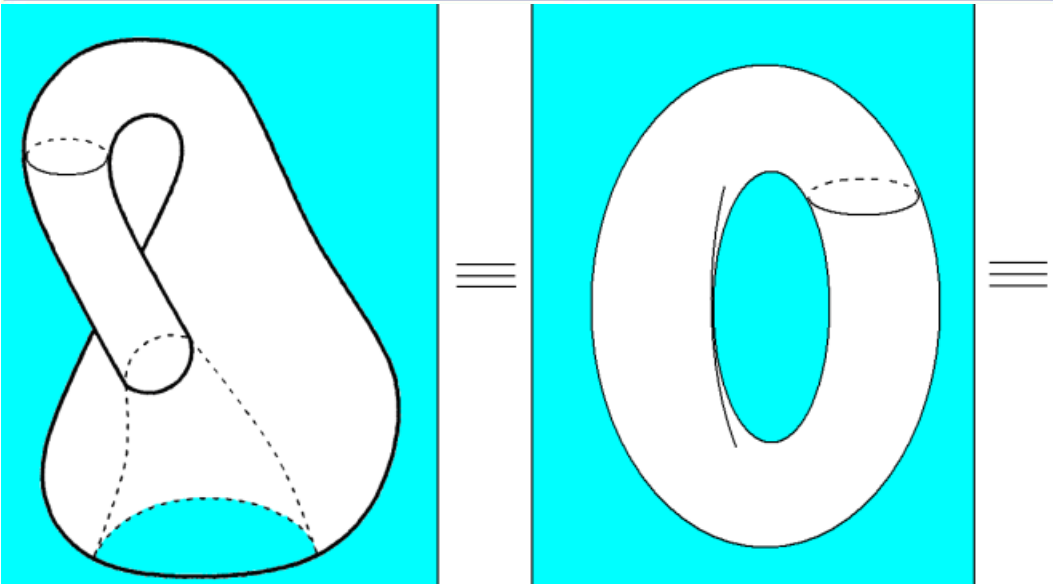
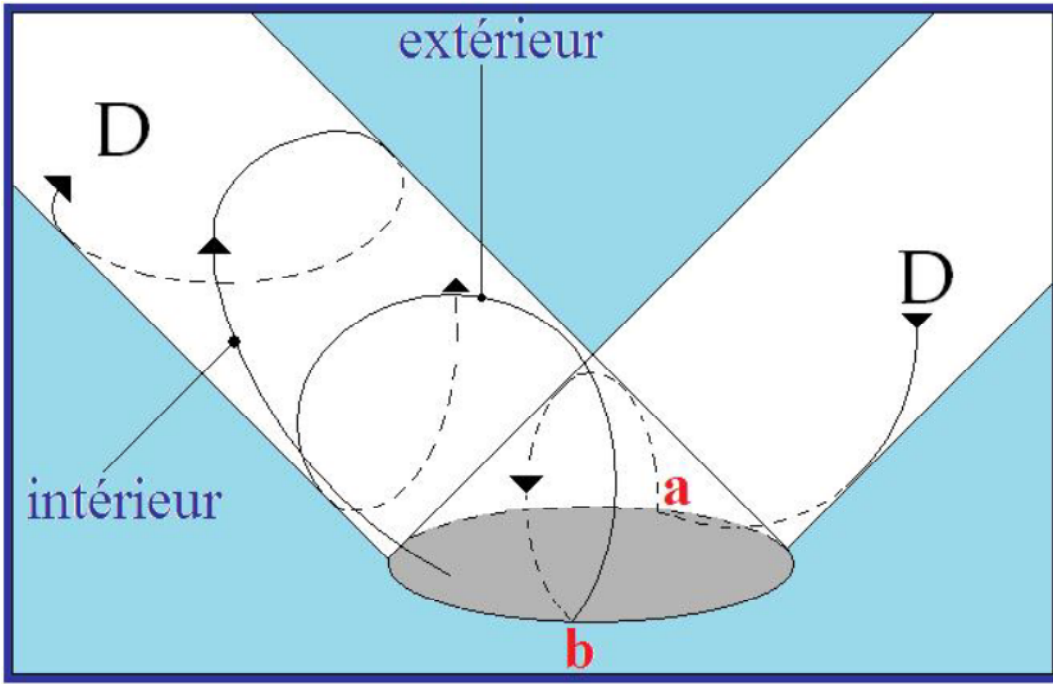


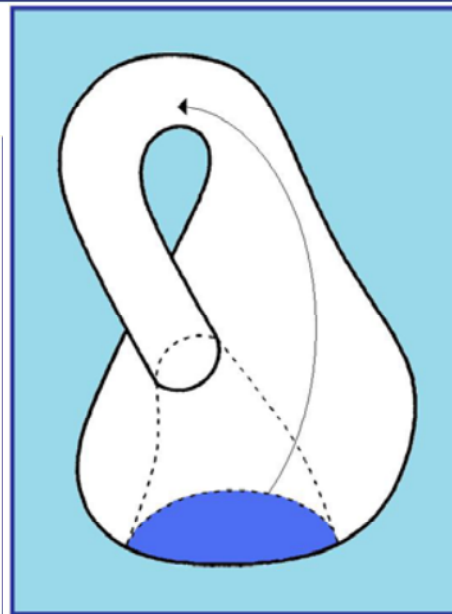
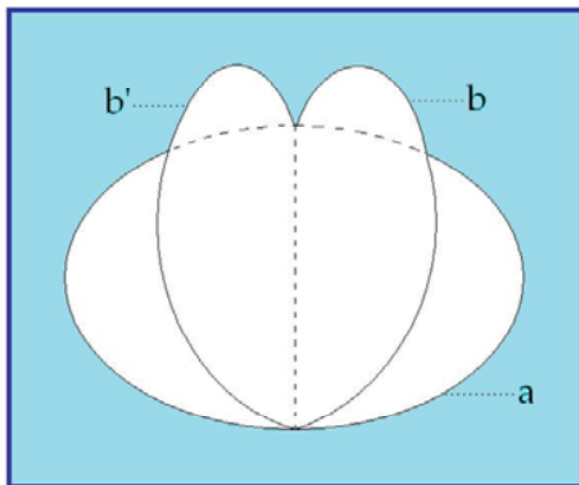
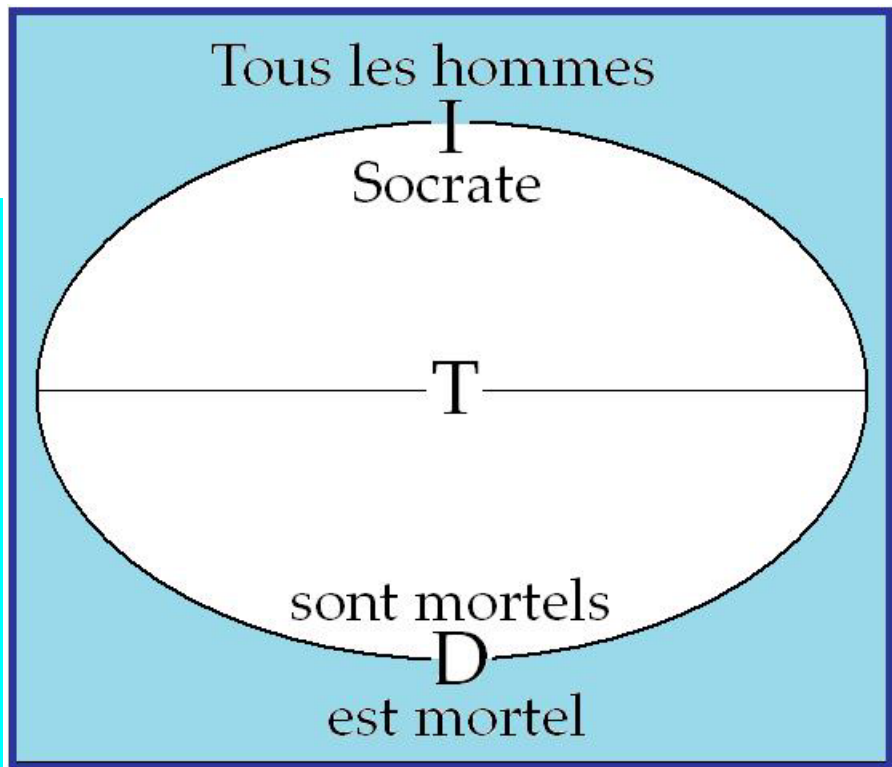
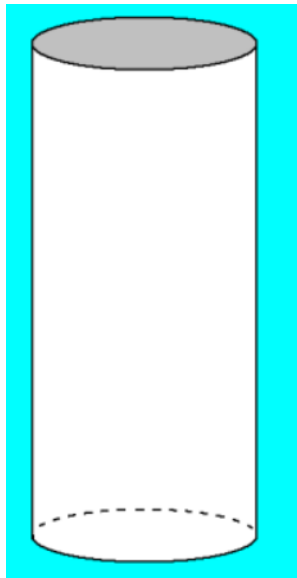


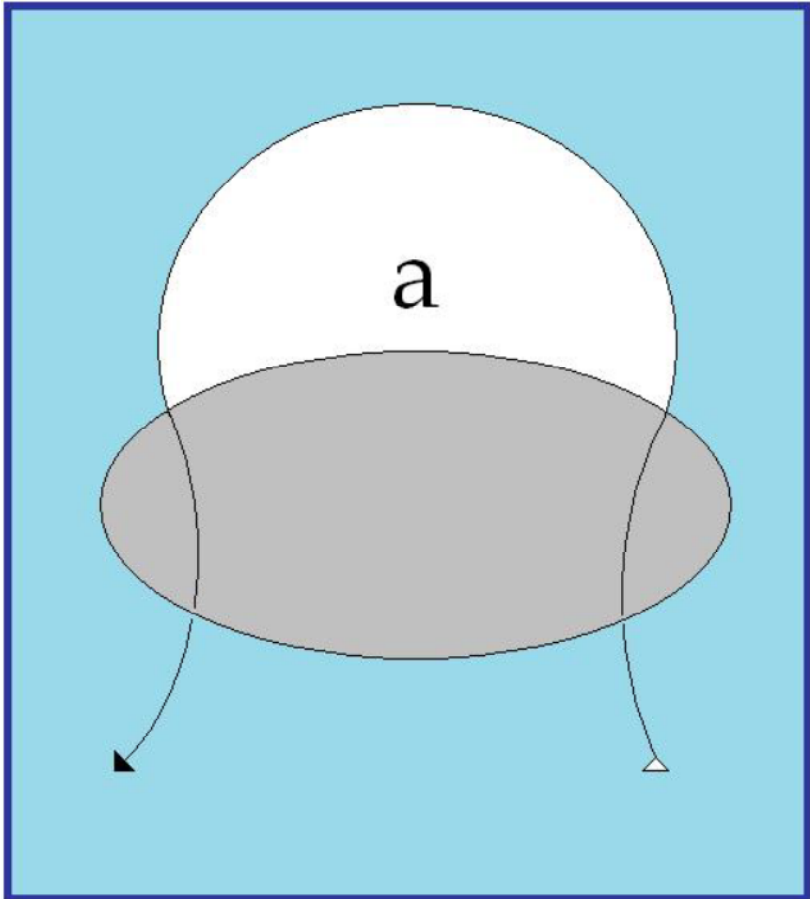
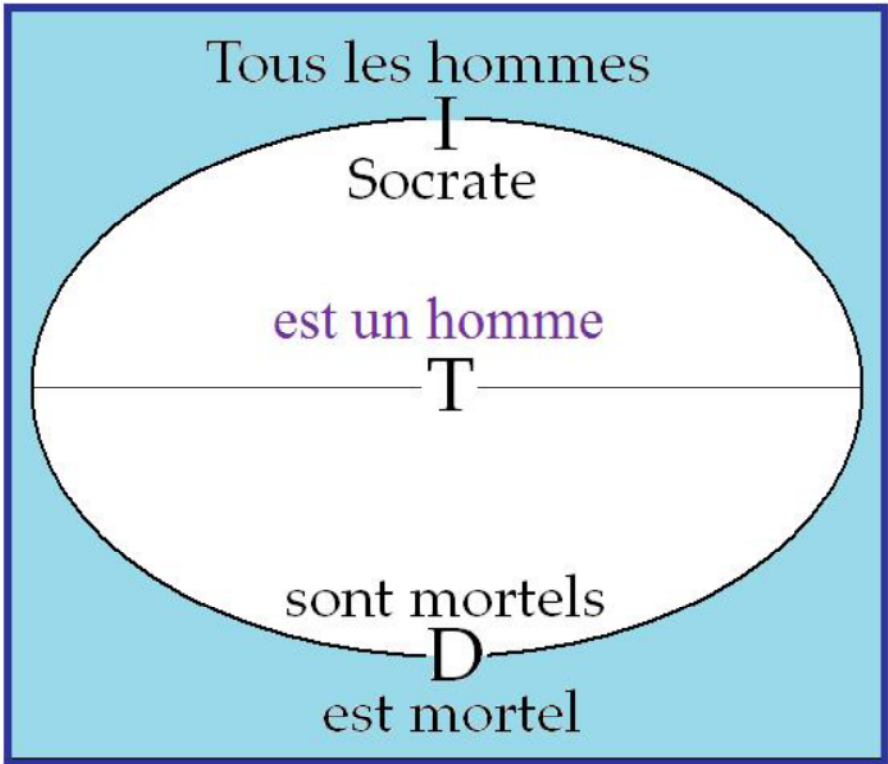


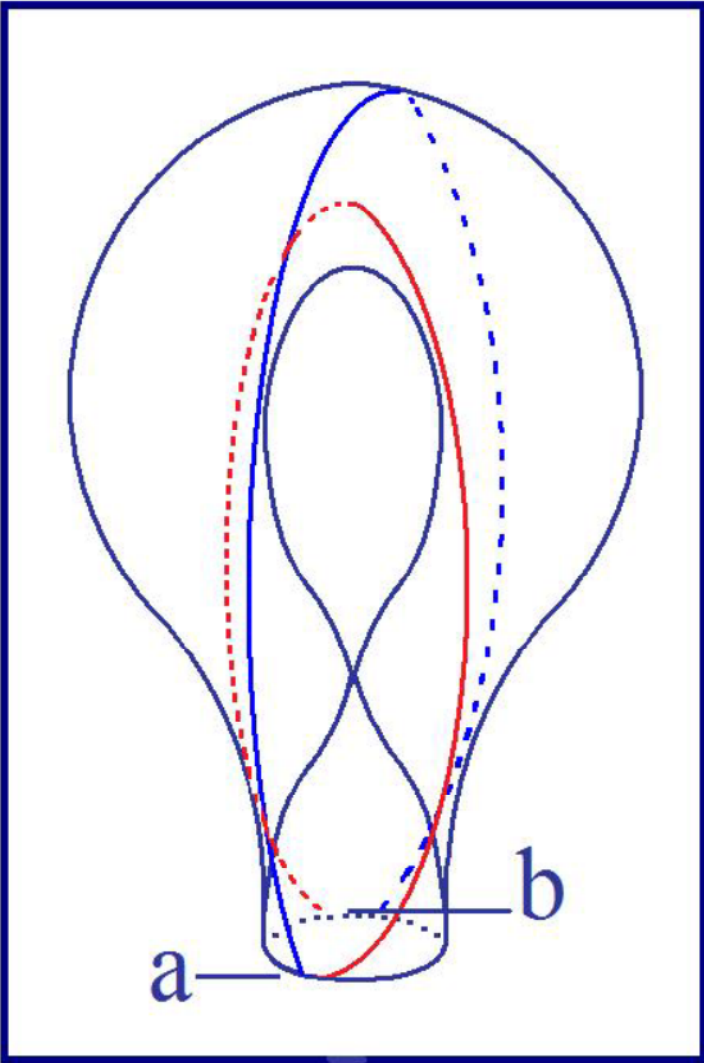


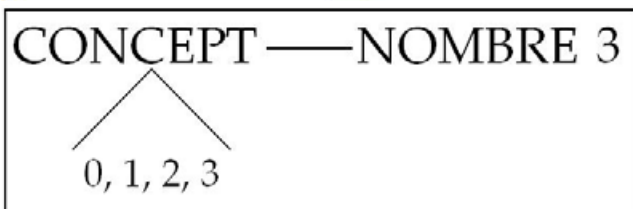
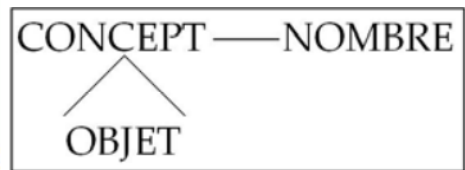
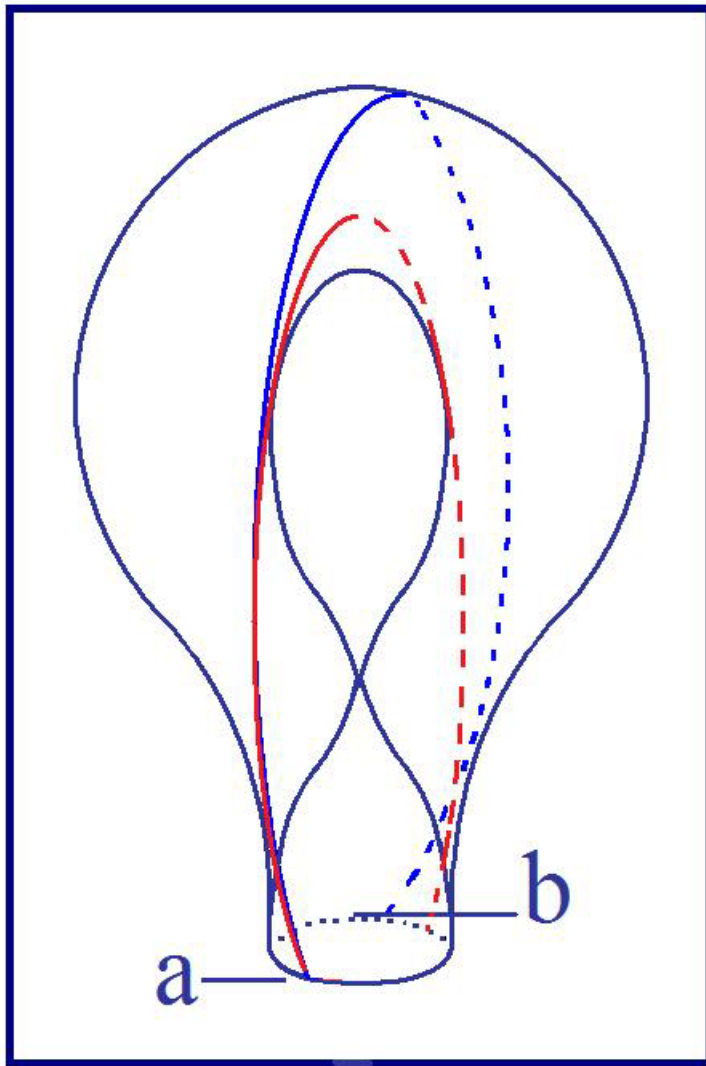




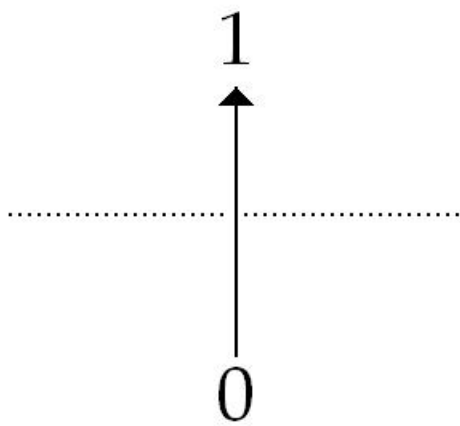








n n'



l'a dit -

ce n'est pas - comme on

qu'il n'y ait pas dans le chinois de verbe être.
Le mot le plus usuel dans le chinois parlé pour le

verbe être se dit 於 *che [en fait : shi]* » : bien entendu,
comment pourrait-on s'en passer en usage ?
Mais qu'il soit fondamentalement...

ru shi ti 屣於先

et c'est le deuxième caractère de ces trois
écrits au tableau :

- à gauche dans la forme lisible la plus
reconnaissable dans l'imprimé où ces caractères
s'écrivent

- à droite dans la forme cursive de cette formule
que je vous apporte - je l'ai effectivement
recueillie dans une calligraphie monacale - vous
allez voir quel sens il avait

...le caractère du milieu de cette formule qui se

dit « *ru shi ti* 屣於先 » : « *comme est le corps* »

ce « *shi* » est aussi un « *ce* », un démonstratif. **Agent**

Manque Objet

Père *réel* **Castration** :

Dette *symbolique Imaginaire* : Phallus

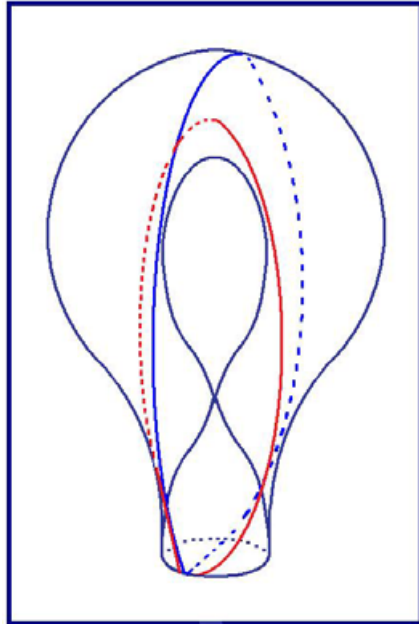
Mère *symbolique* **Frustration** :

Dam *imaginaire Réel* : sein, pénis

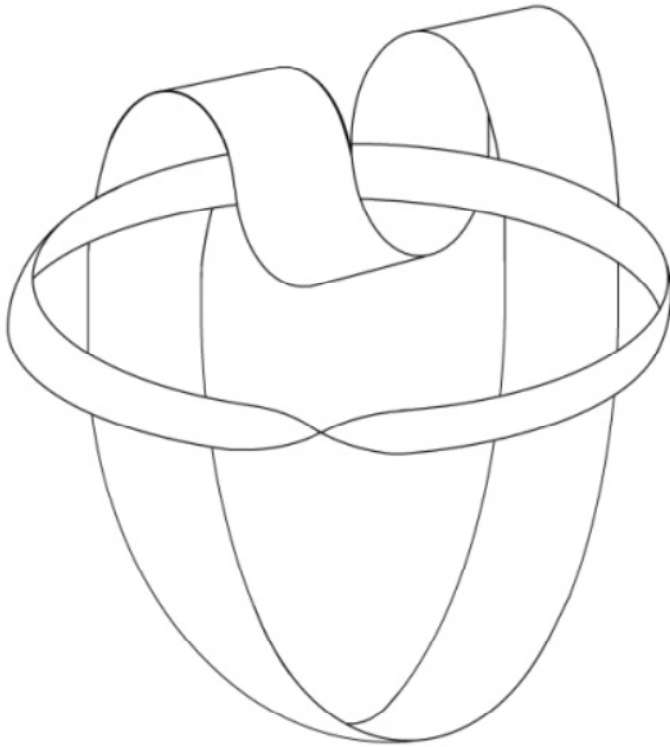
Père *imaginaire* **Privation** :

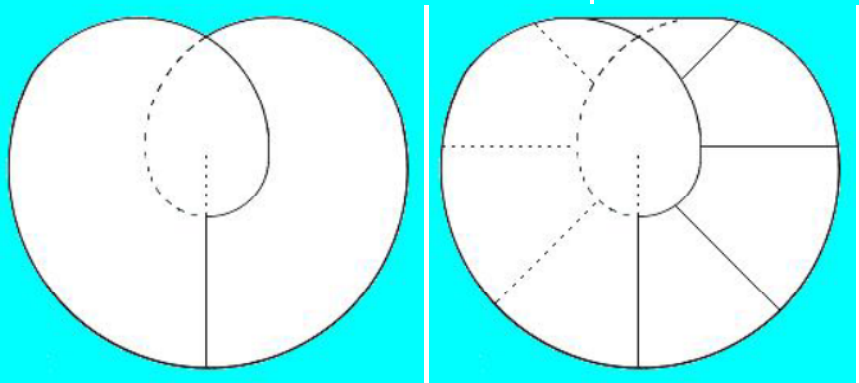
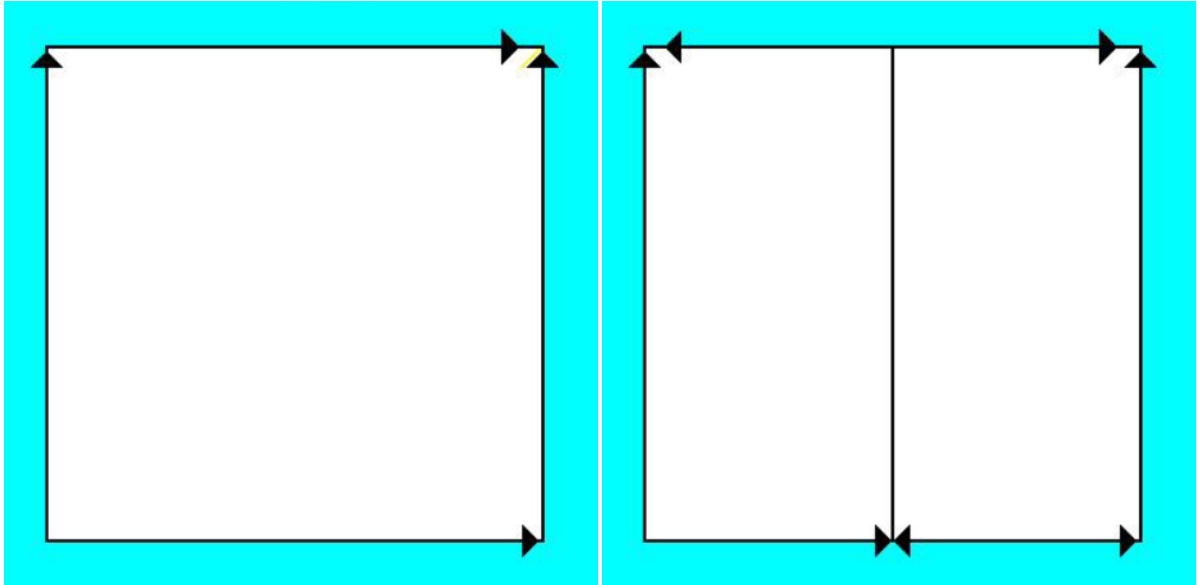
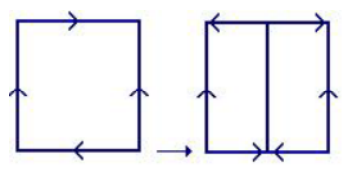
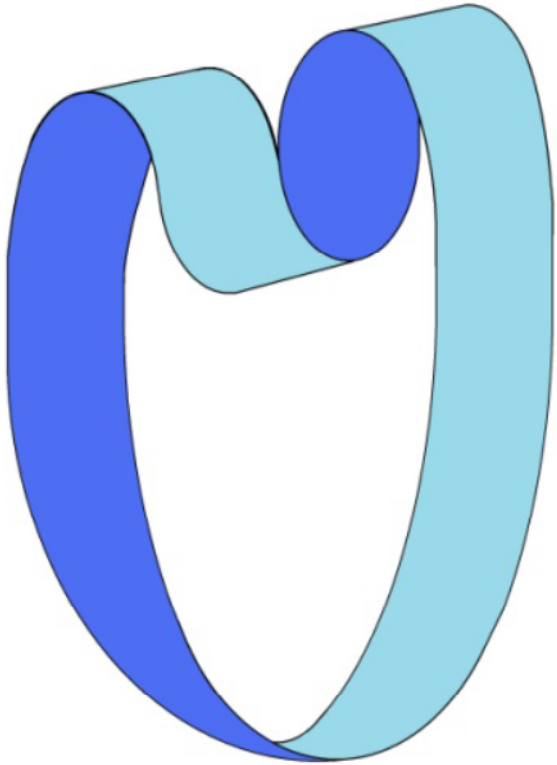
屐櫛先!«

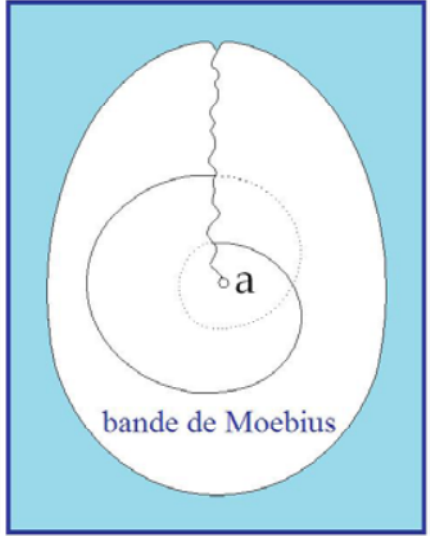
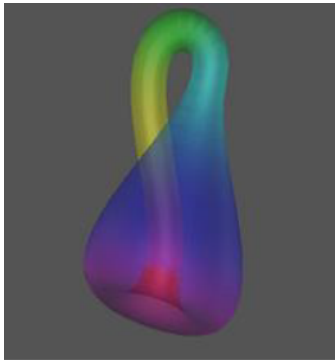
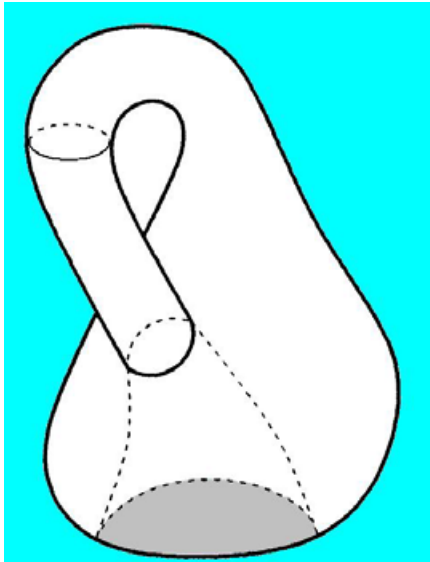
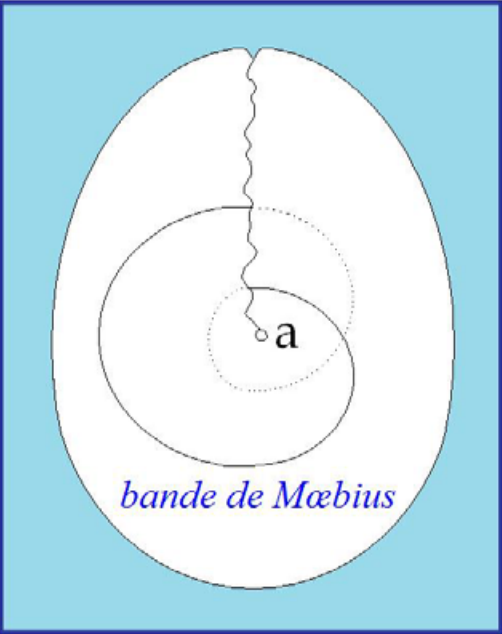
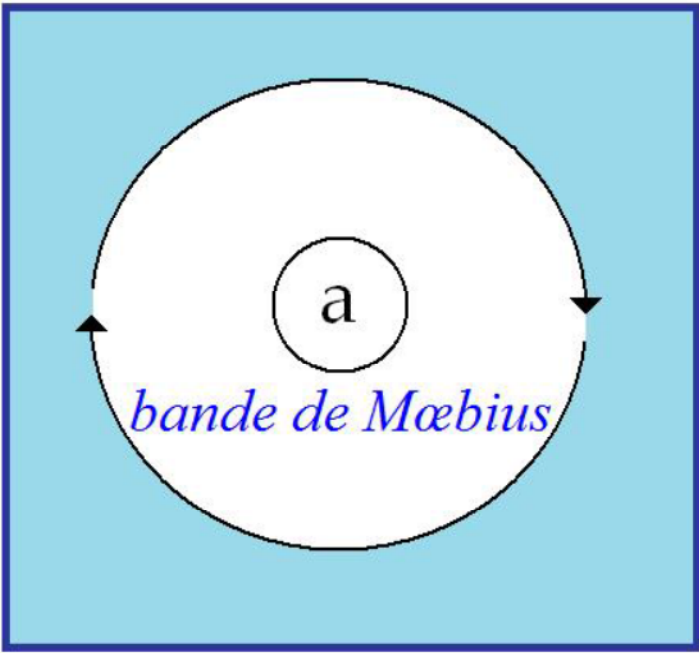
Trou *réel Symbolique* : enfant Il vous dit : *rú shì ti*

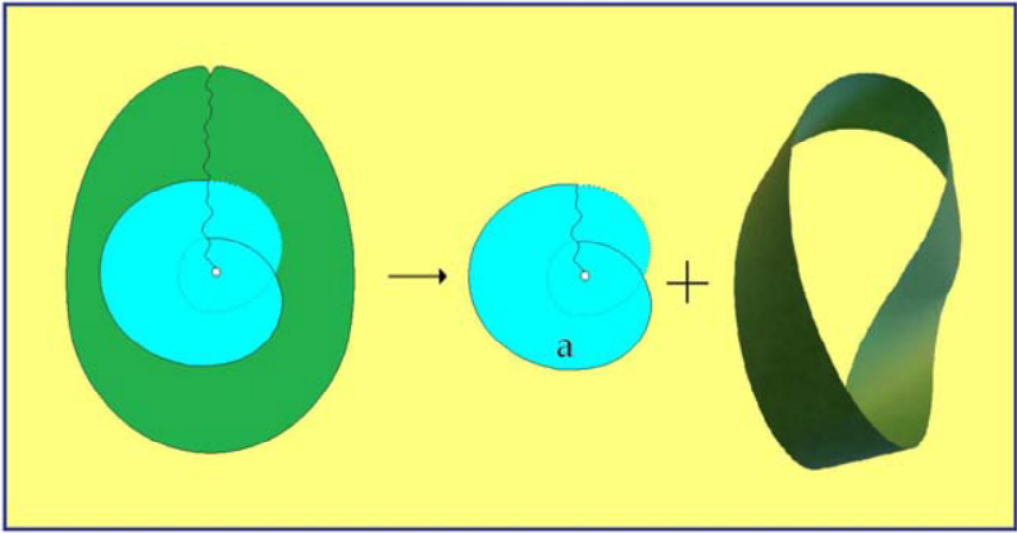


comme ce corps » .

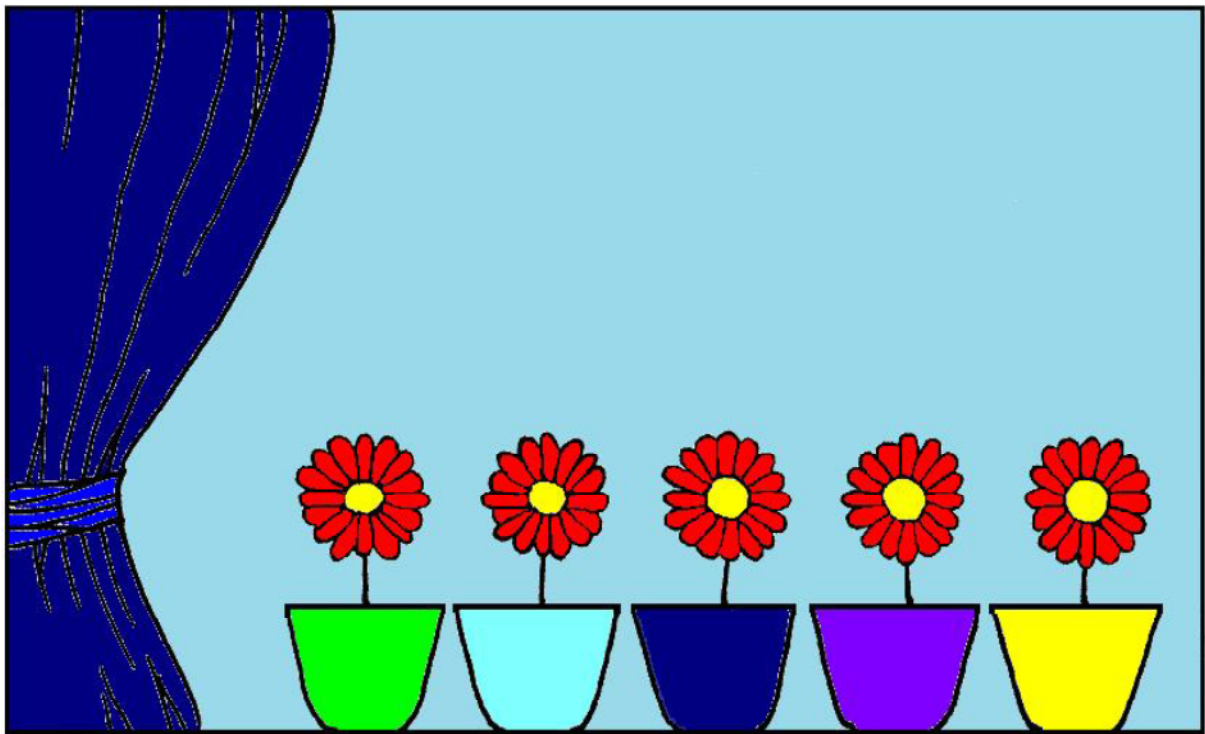
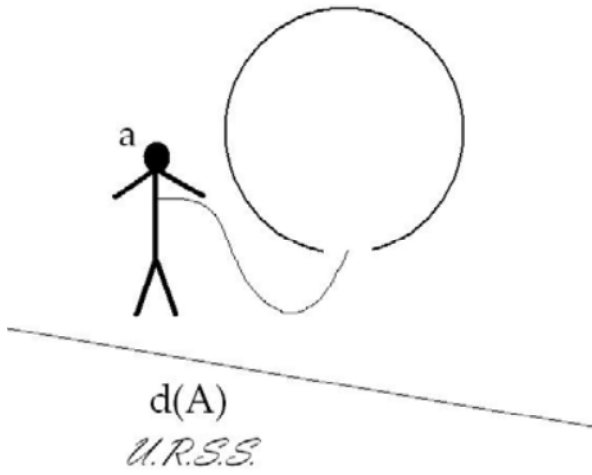












$\frac{\text{un}}{\text{seul}}$	$\frac{\text{seule}}{\text{un}} \frac{\text{seul}}$	$\frac{S}{1}$	$\frac{1}{a}$
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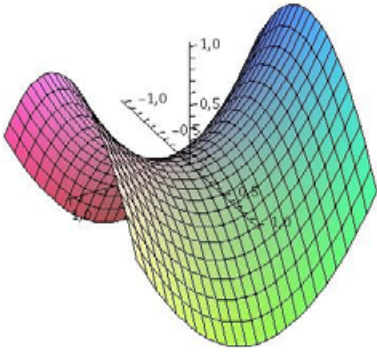
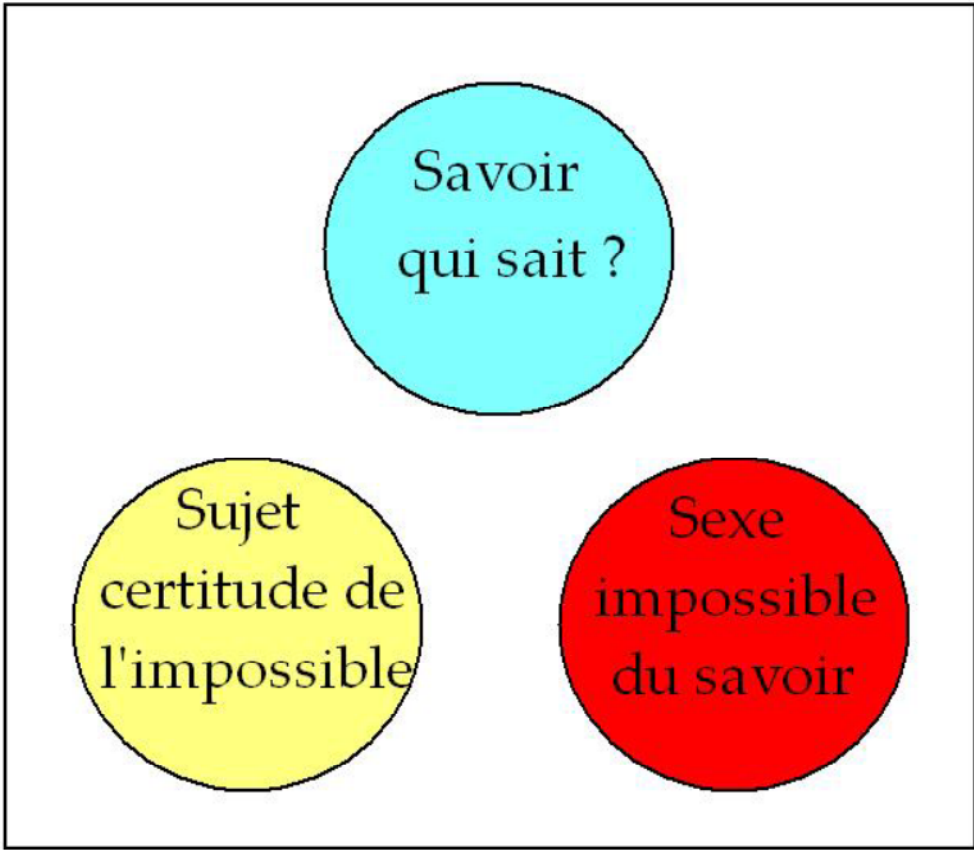
$\frac{\text{seule}}{\text{un}} \frac{\text{seul}}$	↗	à 5 heures
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schneiden schweineerei schmeicheln beissen weiss	EI	wich milch papi mami fritzl mariedl	I
blut lumpf zurn dummheirt lumpfd	U	popo lowen locomotive hose lodi	O
pferd pfui	P F	mama papa hans hanna anna frantzl olga bertha	A

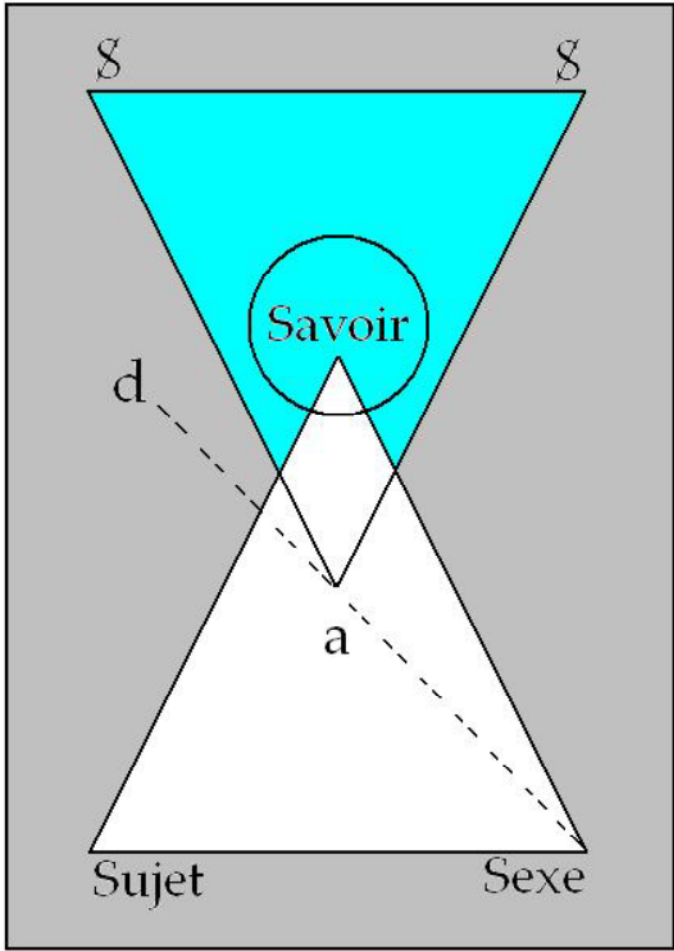
$$\frac{S_1}{S} \rightarrow S_2$$

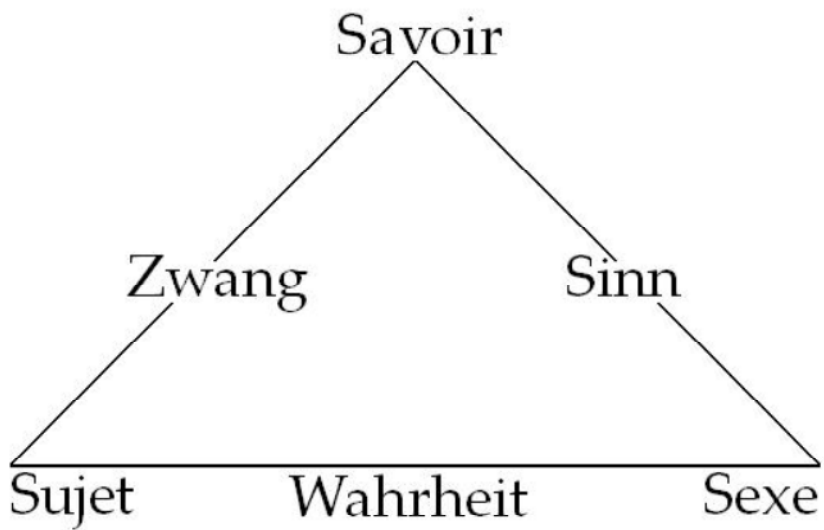
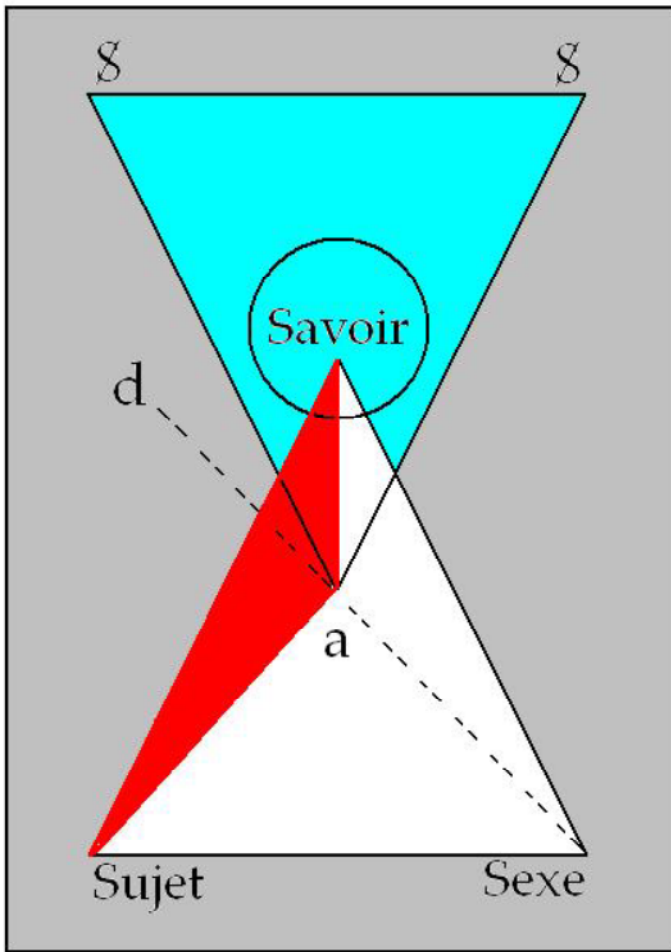
$$\frac{S_1}{\frac{1}{a}} \rightarrow S_2$$

perversion	psychose	névrose
désir	λεκτόν	τυγχάνον
	<input type="text"/>	

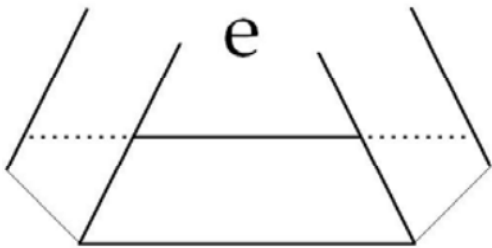
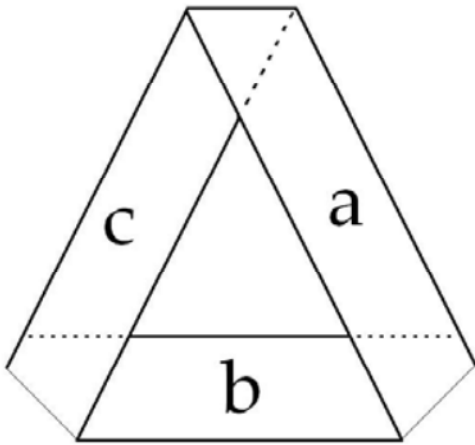
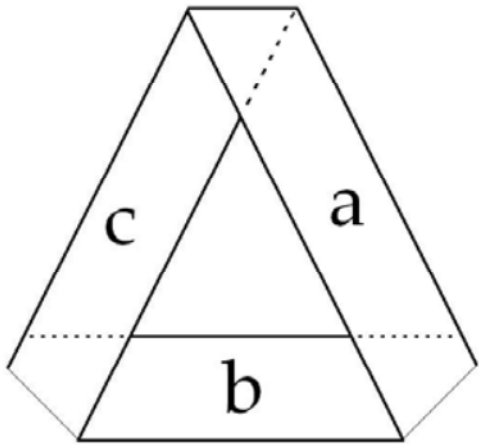
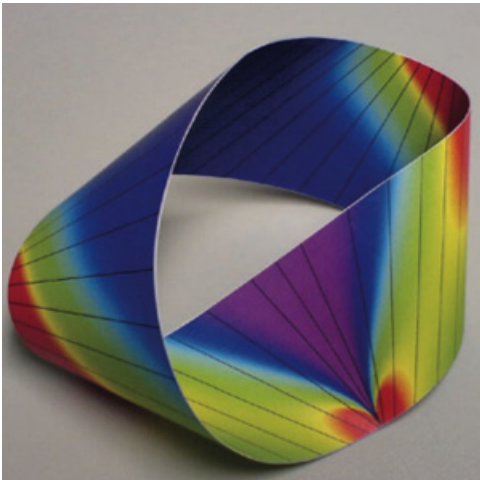
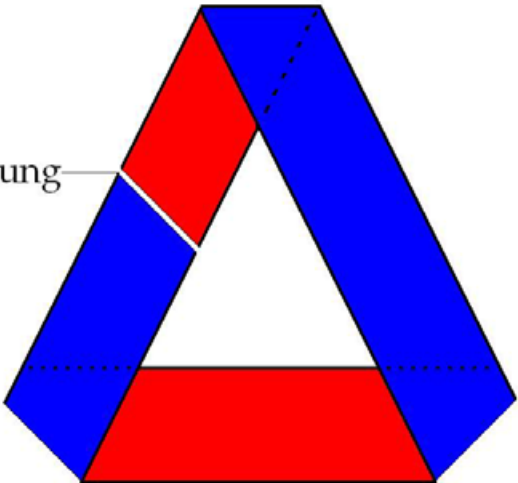


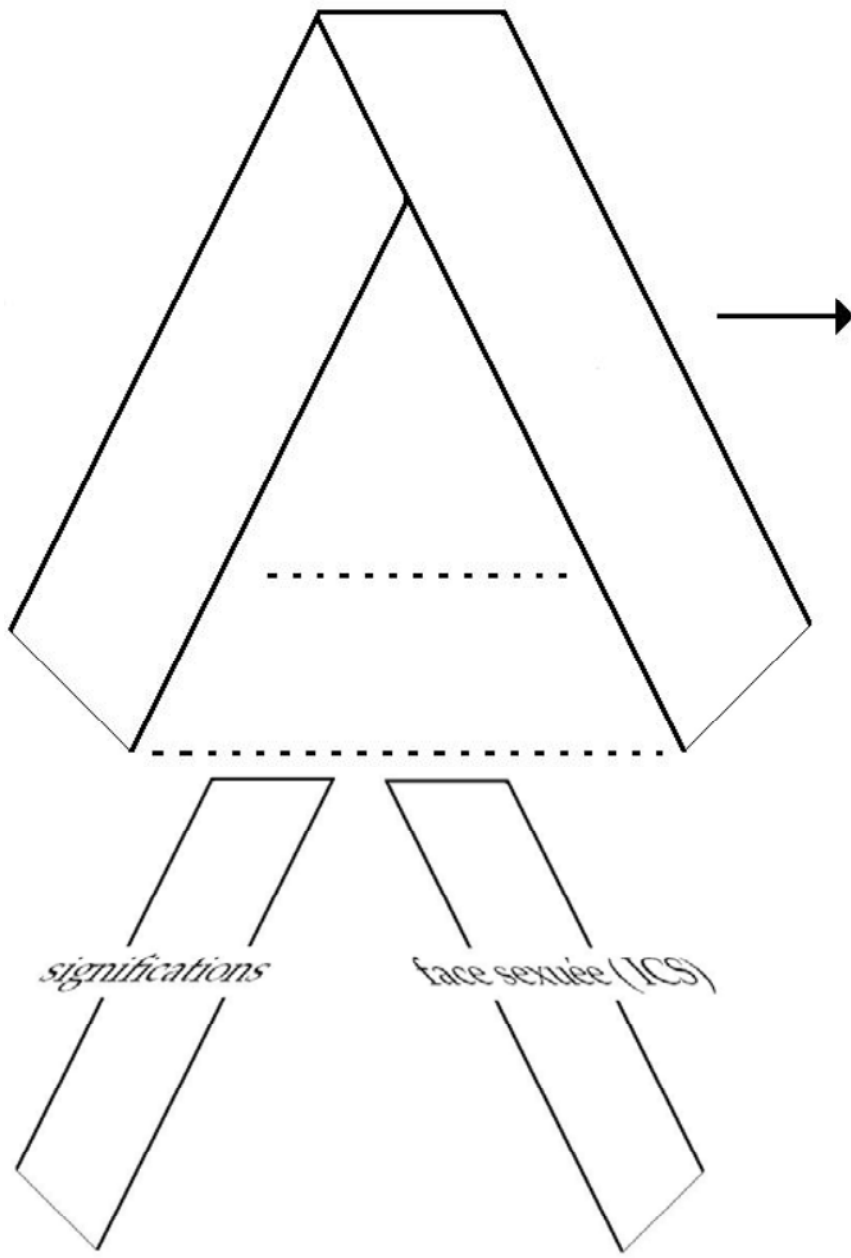
« point de selle ».

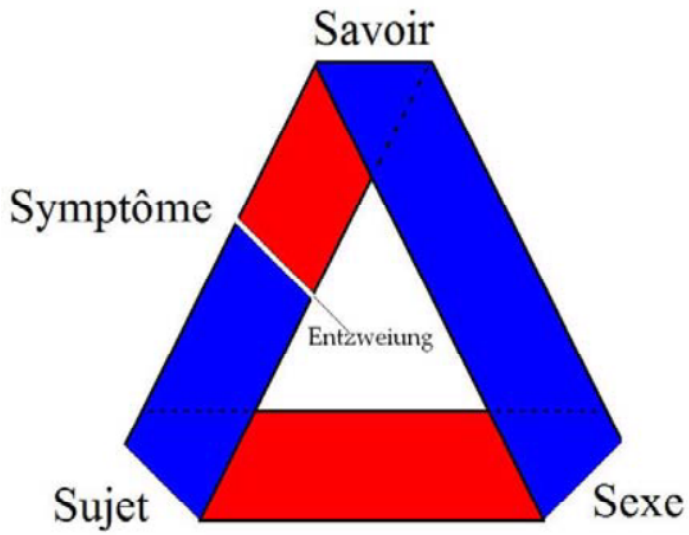
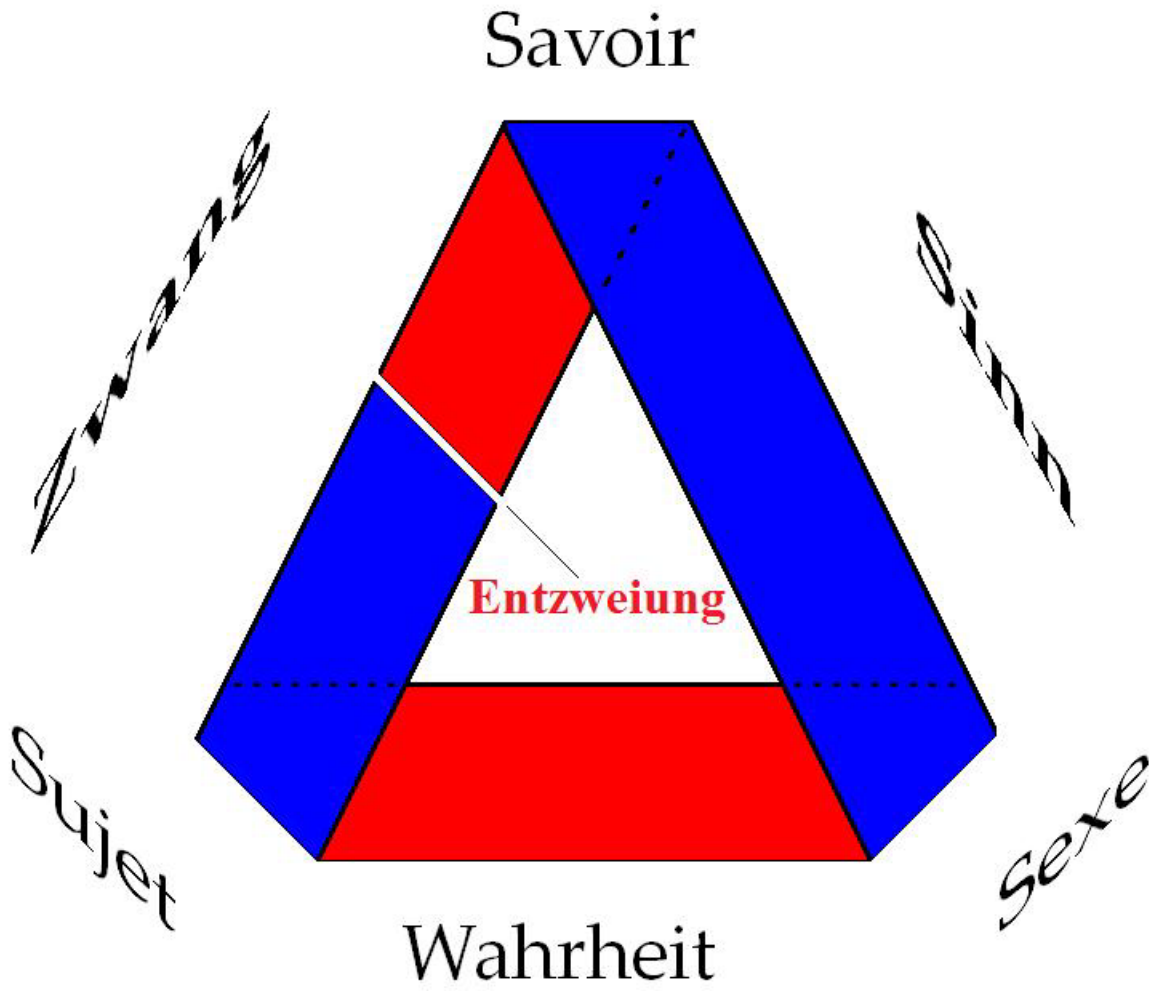


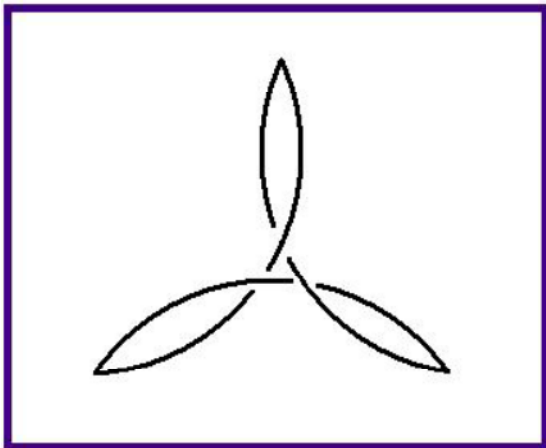
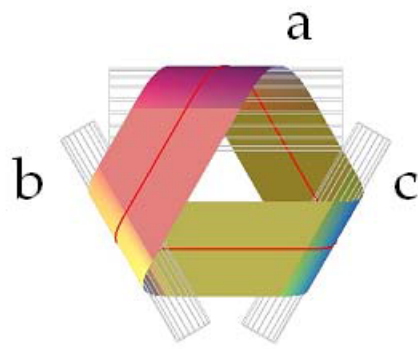
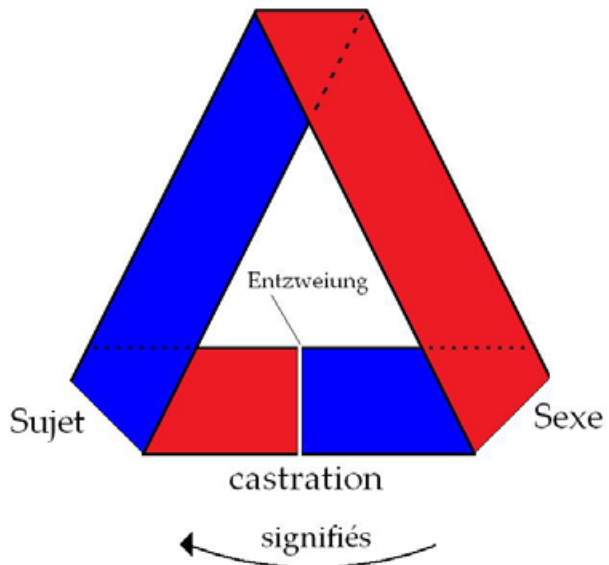
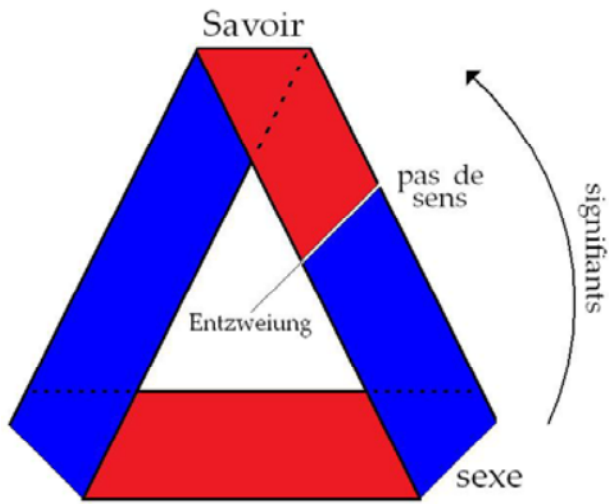


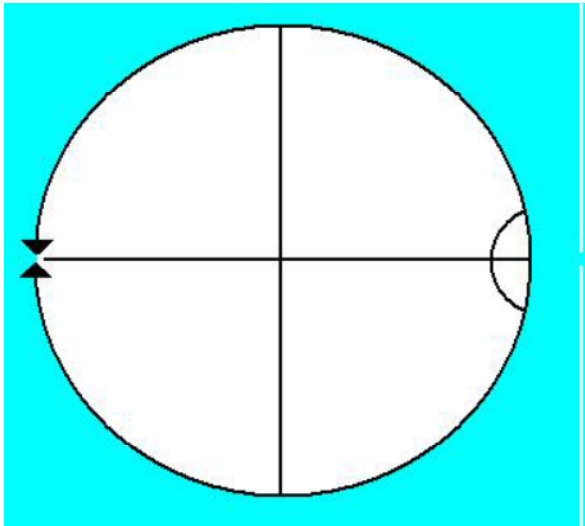
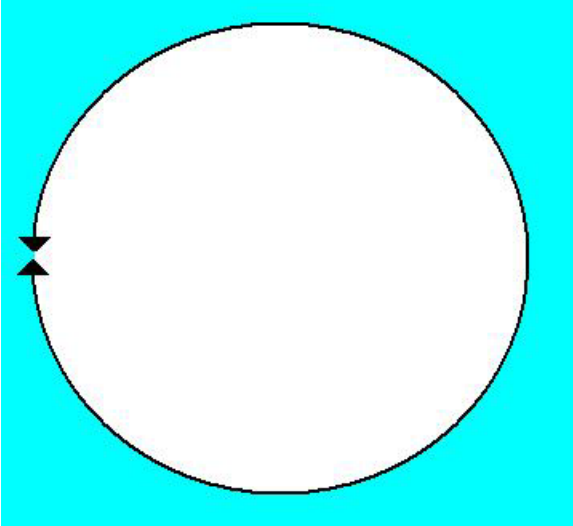
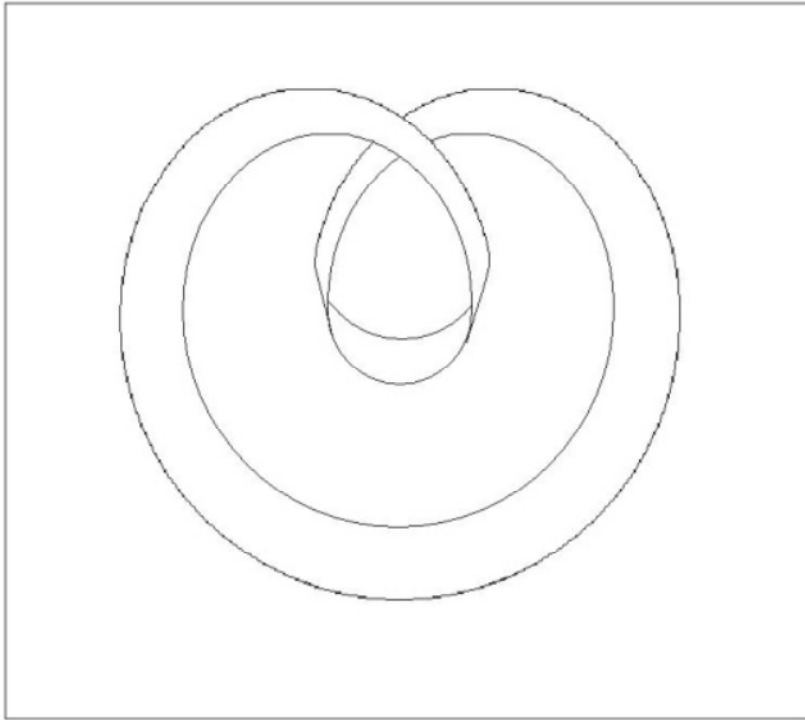
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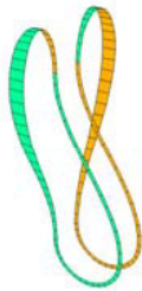
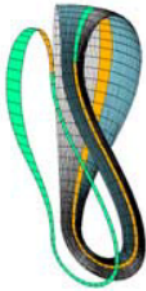
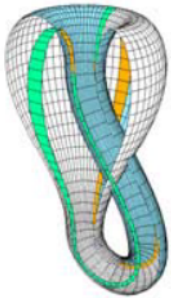
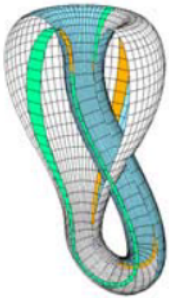
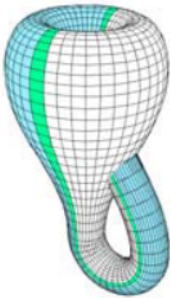
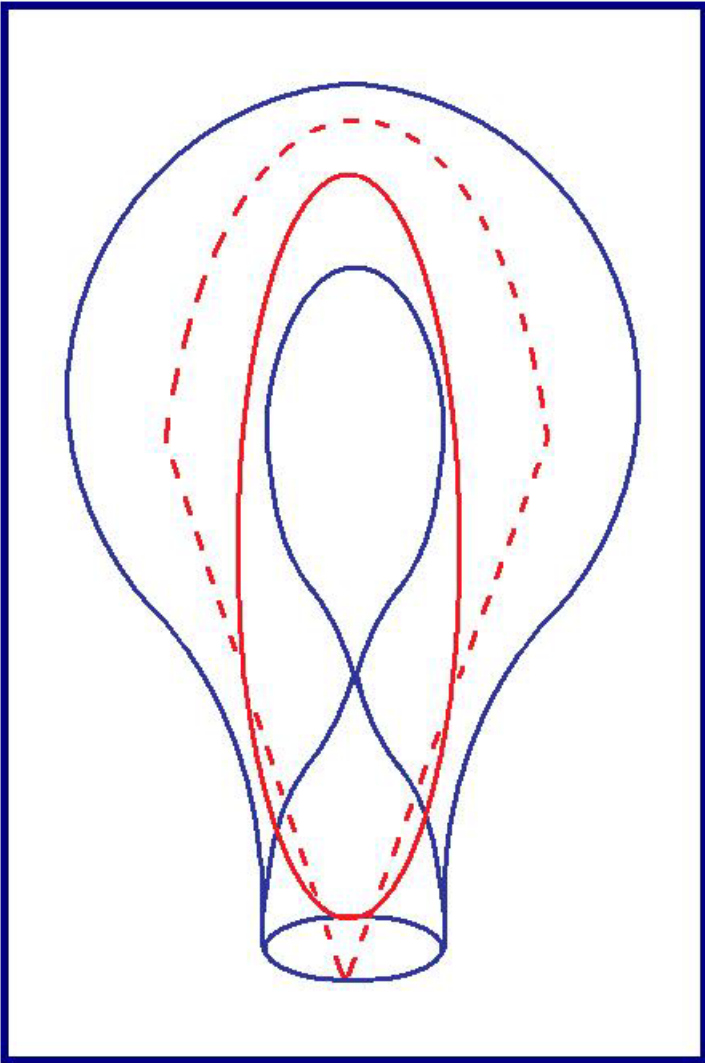


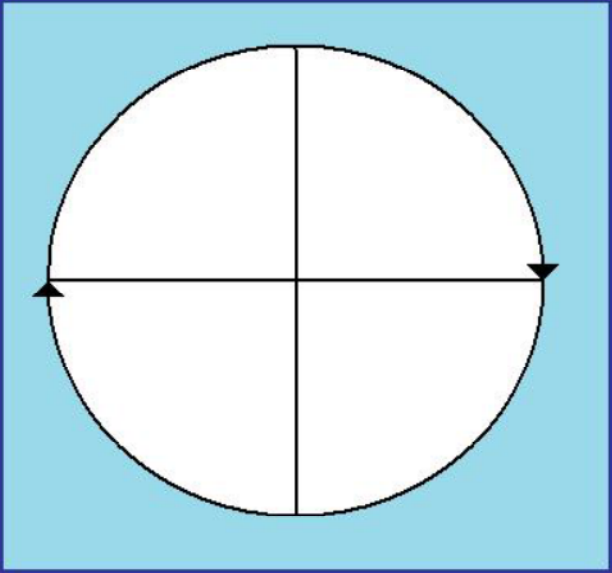
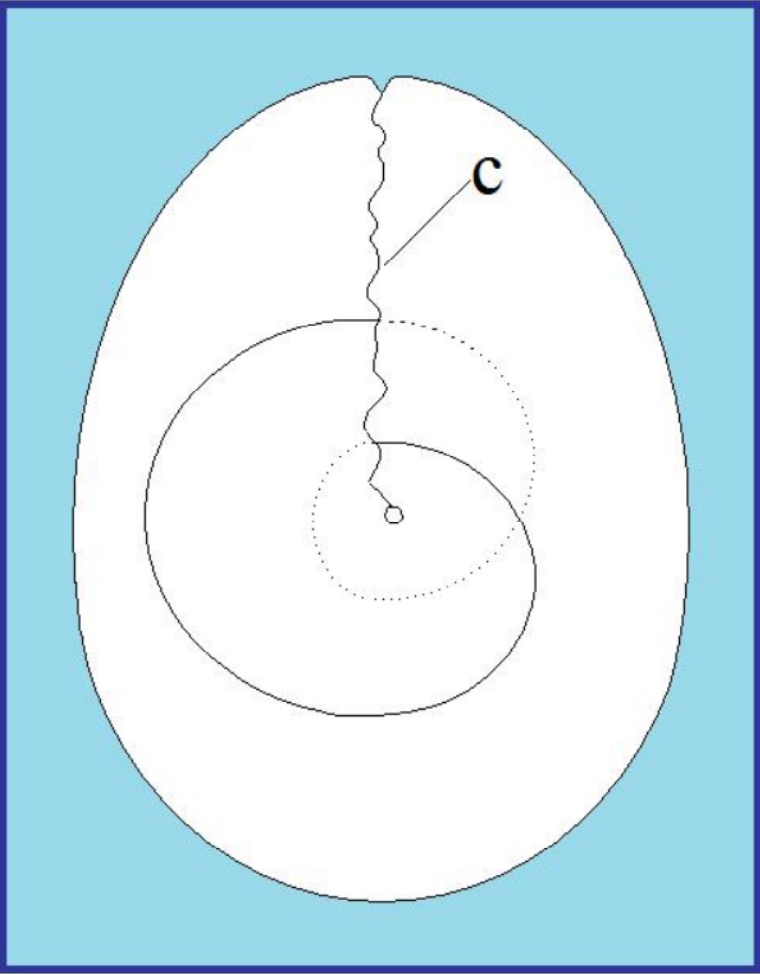


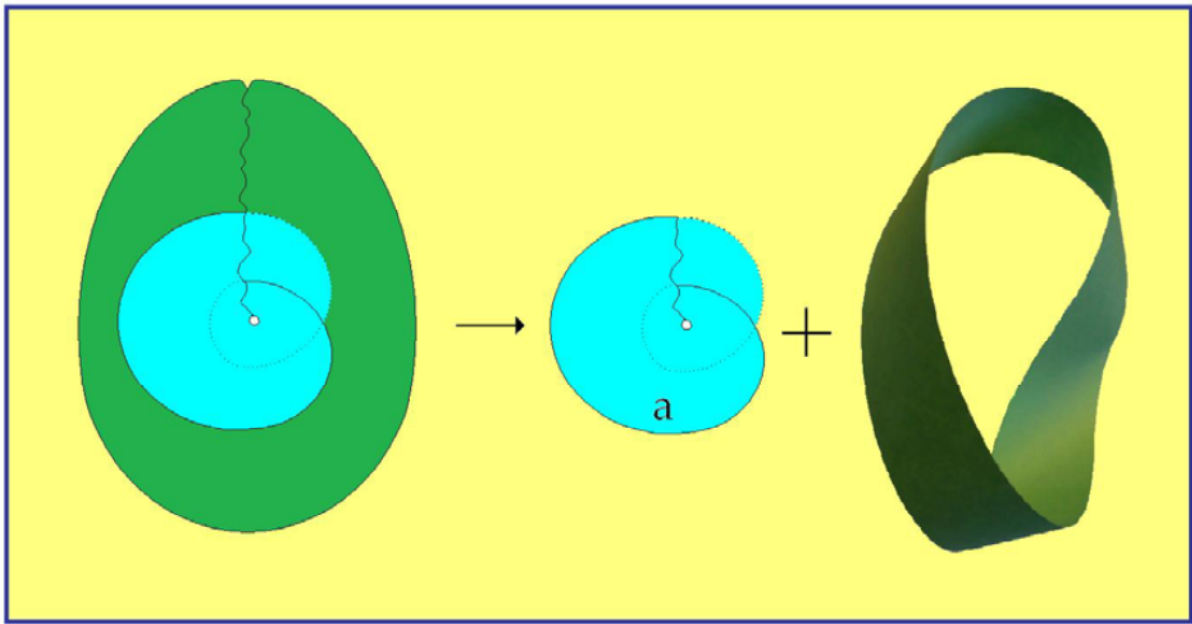
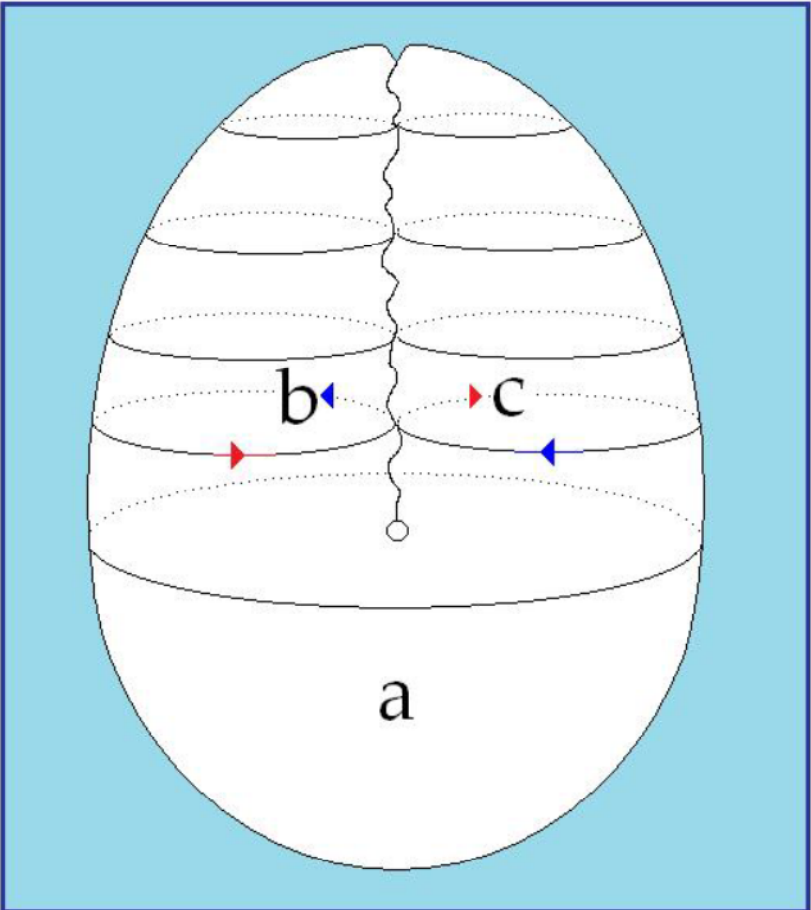


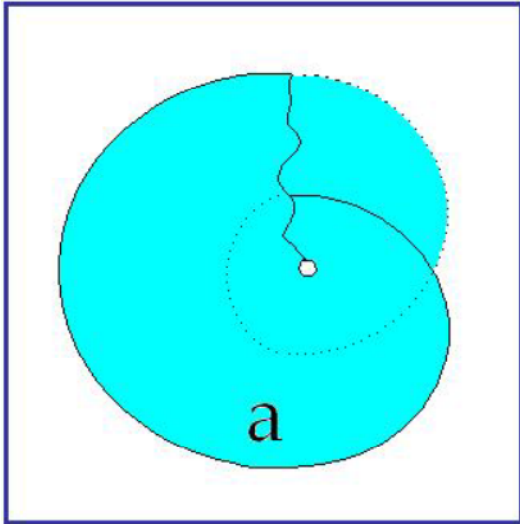












LA VUE



LE GOÛT



L'ODORAT



L'OUÏE



LE TOUCHER



A MON

SEUL DESIR