

WHAT KIND OF SAYING IS A SONG?

Geraldine Finn

Carleton University, Ottawa, Canada

This essay takes the risk of a formal adventure – both on and off the page – in order to do justice to the specificity of the event, the particular Saying, named ‘song.’ Written by ear to be (read aloud as) heard it has been explicitly composed for oral presentation to perform the ‘truth’ it tells. Taking Joni Mitchell’s rendering of ‘Answer Me’ as its inspiration and point of departure, reference, and return, and drawing on the work of and intellectual tradition associated with Nietzsche, Heidegger, Merleau-Ponty, Lacan, Irigaray, Nancy, and Derrida, for example, the essay explores the power of popular song in the spirit of song itself. Neither music nor philosophy, neither poetry nor prose, but something in between: mousikē-philosophy/philosophy-mousikē.

Singing is the gathering of Saying in song. If we fail to understand the lofty meaning of song as Saying it becomes the retroactive setting to music of what is spoken and written. Heidegger

If one wants to take the event named ‘song’ into account one must write, recount, demonstrate in another fashion. One must take the risk of a formal adventure. Derrida

Answer Me

*Answer me
Oh my love
Just what sin have I been guilty of
Tell me how I came to lose your love
Please answer me my love¹*

Whose words are these?
To whom do they belong?
What kind of saying is a song?

Who is speaking?
To whom do I respond?
When I listen
When I sing along

*Answer me
Tell me
You must know*

What kind of saying is a song?

Whose words are they?
To whom are they addressed?

Of whom do they speak?
To whom do they belong?

*My love
My sorrow
My prayer*

Who is being entreated
To respond

By whom
In a song

When I listen
When I sing along

*I've been true
I've gone astray
I turn to you*

Who's who
I Me You
My love
Your love
Me my love
Who

Who exactly am I
Who exactly am I hearing
Who exactly am I speaking
Who exactly am I speaking to

I Me You

My love
Your love

Me
My love
Who

When I sing
When I listen
When I hear

This song

Putting words into my mouth
Taking the words out of my mouth

Answer me
My love

Who me
Who you

Who exactly am I
Hearing
Speaking
Singing
To through You

My love

I Love

I love
This song
I love
Everything about it

Every word
Every silence
Every sound

Every subtlety
Of Hesitation
Intonation
Alteration
Of time and tone

I love
The way it opens
With the statement of an end

That turns
Into a question
That turns

And turns
And returns
As a refrain

Please
Answer me
My love

The way it mixes
Sacred and profane

Just what sin have I been guilty of
Please listen to my prayer

My love

The way it sustains
Hope without a sign
Belief without faith

Maintains
Evenness of timbre
Equanimity of tone
Without sacrificing
Truth
Affect

And I love the sound
Of the soprano saxophone
Struggling to respond
Seeking its way
Going astray
In the space between
The statement and repetition
Of the refrain

The way it hovers
In the background of the reprise

And the echo
Of its faint and distant fading
At the end

I love
The slow and steady tempo
Of this song

To the scarcely moving
Rhythm of a waltz

Immobilized
In repetition of the same

Relentless
Inevitable
Return

Of
One

Two three
One t(w)o
Three

One

My love

My Love

I love this song

Or should I say
This song loves me

Calls me
My love²

And I cannot *not* respond

I hear
I listen
(*Ob-audire*)

I obey
I sing along

I cannot not
It is my song

I hear
(*Gehören*)

I belong³

(Re)Turning to yearn
Yearning to (re)turn (to) (be)
The desire of the other⁴

To start anew

Over and over
And over
Again

Who's who
Who I
Who you

Who precisely
In my Imaginary

(In the Imaginary of this waltzing song)

Am I
Are we
Are you

Singing
Clinging to

One t(w)o one
T(w)o one
T(w)o
Who

Who me
Who you

Who's leading who
Who's following
Who's who

We
Me
You

In this fantasy
Dance
Romance

Of three t(w)o
One t(w)o three
One t(w)o

Who

My love

Love Happens

Love happens
Between two ⁵

Between fact and fantasy
Between me and you
Between speaking and being spoken to

Love comes
To pass through

Love comes
And goes

Love comes
To pass

Neither here
Nor there
Neither (in) me
Nor (in) you

Always
Only
Ever
In
Through to
The space between

T(w)o

Compromised
By the unconscious of the Other

The enigmatic message
Of the (m)other ⁶

Love comes
To pass through

Jouissance
Of the other
(Mother)

Happens
In the space between
T(w)o

Between
Me and you

Neither one
Nor other

In the beginning is the relation ⁷

I become
I am
Through you ⁸

Love comes
Always already passed

Past

Through
The love of the (other)
Mother

Pas(t)sed
Through

Lost
Cause

To be
Desire of the (m)other

Love comes
And goes

Love comes
To go

'Trajectory not entity seems to make the self'⁹

'Freud's grandchild keeps the self going
Through the repetition
Of throwing the cotton reel
Out to an extreme
And hauling it back'¹⁰

Fort-da

Gone – astray
Here – to stay

My love
Always already
Gone away

Always already
Yesterday

All my troubles seemed so far away
I believed that love was here to stay

Oh I believe in yesterday

*Oh answer me
My love*

Whose Words

Whose words are these?
To whom do they belong?
What kind of saying is a song?

Who is speaking?
When I listen?
When I sing along?

*Answer me
Tell me
You must know*

Who
Me
I We

You
My Love
Who

We are in fantasy that which we lose¹¹

Me
Who
Your Love
My Love
We
You

Love comes
And goes

Love comes
To go

Between
T(w)o

Me We
You

My Love
Your Love
Who

*There where speech fails **Jouissance** appears*¹²

‘You only have to go and look
At Bernini’s statue in Rome
To understand immediately
That she’s coming
There’s no doubt about it’¹³

In his hands I saw a golden spear
And at the end of the iron tip
I seemed to see a point of fire
With this he seemed to pierce my heart several times
So that it penetrated my entrails
The pain was so sharp
That it made me utter several moans
And so excessive was the sweetness
Caused me by this intense pain
That one can never wish to lose it
Nor will one’s soul be content with anything less
Than God’¹⁴

‘And what is her *jouissance*, her *coming* from?’¹⁵

‘Lacan argues that the sexual relation
Hangs on a fantasy of *oneness*
Which the woman
Has classically come
To support

Against this fantasy
Lacan sets the concept of *jouissance*
Used here to refer
To that moment of sexuality
Which is always in excess

Something over and above the phallic term
Which is the mark of sexual identity’¹⁶

Here there

Where speech fails

Music appears

J'Ouie Sens¹⁷

*Oh you are in my blood like holy wine
Oh and you taste so bitter but you taste so sweet
Oh I could drink a case of you darling
Still I'd be on my feet
I'd still be on my feet¹⁸*

Singing
Is not speaking

Song
Is not poetry

Or
Speech¹⁹

It is
Song

Incantation
Decantation

Invocation
Convocation

'By which I get
That faith which is mine
To pass into the other'²⁰

*'Cause part of you pours out of me
In these lines from time to time*

Consecration
Dedication

Of that which is lost
In by through
Speech

Soli-citation
Ex-citation

In-citation
Re-citation

Of that which is gained
Of that which remains

Unspoken

*You are in my blood
You're my holy wine*

On the other side of language
The hither side of speech

*And you taste so bitter
But you taste so sweet*

Always in excess

*I could drink a case of you Darling
Still I'd be on my feet*

Something over and above the phallic

The enigmatic desire of the other (mother)
The fantasy of oneness with the mother
The alienation of the 'I' in by through to the (m)other

Nor will my soul be satisfied with anything less

Turning
To yearn

Yearning
To return

To the *lalalangu* ²¹
Of the mother tongue

Muted
Displaced

Lost
Replaced

In
To by through
The discourse of the father

*Go to him
Stay with him if you can
Oh but be prepared
To bleed*

Returning
To yearn

Yearning
To return

To the originary
Silence
Of the
One
Corporeal
Voice

Undivided
Undecided

Between
Self and other

Between
Self and mother

On the hither side
The other side
Of speech

*Ce qui reste à force de musique*²²

‘A power of inscription
That is no longer verbal but phonic
Polyphonic’²³

*‘Cause part of you pours out of me
In these lines from time to time*

‘The tone being precisely
That which informs
And establishes
The relation’²⁴

*I've been true
I turn to you*

*Answer me
Tell me
You must know*

Songs call us ²⁵

Recall us to
Call to us from

The splace
Non-place
Of the originary relation

Between

Between
Affect and idea

Between
Identification and desire

Between
The *lalalangue*
Of the mother tongue

And the discourse
Of the father

Neither
One
Nor other

Undecidable

Between

Music (and) Words
Silence (and) Speech
Poetry (and) Sound

Songs
(Re)Call us to its Call

*Answer me
Tell me
You must know*

My love
Your love
You Me
I We

Mirroring the mirroring
Of self and other (mother)
Which calls us into being
One (self) and as
Response-ability of to
The (M)other

*'Cause part of you pours out of me
In these lines from time to time*

'The essential thing is
To set the song in motion
As a *graft*
[Shoot or scion
Inserted in a slit of another stock
From which it receives sap
Piece of transplanted living tissue
Process of grafting
Place where graft is inserted
Hard work]²⁶
And not as a meaning
A work or a spectacle²⁷

There
Where speech fails
It best succeeds
In dividing us from the (m)other

From the *lalalangué*
Of the mother tongue

There
Where
Speech fails

Music

Appears
To (re)call us

To from
Its splace
(Non-place)

In the
Space-between²⁸

Coming To Music

There
Where speech fails
Music appears

Music comes
And goes

Music comes
To go

Music comes
To pass

Through
The space between
T(w)o

Me You
One silence and another

If you want me I'll be in the bar

'It lingers in this transitory passage
In the coming-and-going
Between

What *goes* and what *comes*
In the middle of
What leaves and what arrives
At the articulation
Between

What absents itself and what presents itself²⁹

In the space-between
The *lalalangu*
Of the mother tongue
And the discourse of the father

Music comes to call

Giving place to the trace
Of the other
(Mother)

In its articulation
Of the space-between

One silence and another
Self and (m)other

Music comes
To call

Comes
To call
You Me

Before I you
We come
To music

Music comes to pass
Through me
From (as) desire of the other (mother)
Before I we come to music
With what we I (mis)take to be
Our own desire

For

Before we come to music
Music has always already come to us
Named claimed (maimed) framed
And contained us
As (the its)
Beloved ³⁰

Ce qui reste à force de musique

Your love
My love

You Me
I We

*In my blood
Like holy wine*

Set the song in motion as a *graft*
Piece of transplanted living tissue

A gift which is not at my disposal³¹

(Not a meaning a work or a spectacle)

Mirroring the mirroring
Of self and other (mother)
Which calls us into being

One (self)
And as response-ability
To of from the (m)other

A double demand³²
Of to from the other
To which I cannot *not* respond

*Double
Entendre
Entre*

Listen/Hear
Give/Receive

Me
Your My Love
You

My Your
Love
I You Me
We

Undecidable

Between
Self and other (mother)

Bearing witness
To the reversibility
Of the flesh³³

Between one and other

Both Sides Now

“The symbolic condition
Of the production of the object
Is a double speech

A double demand

“I am hungry”
Is a demand that goes
From the child to the mother

“Let yourself nurse”
Is a demand that goes
From the mother to the child

The infant can only demand the breast
If the mother recognizes it as her child

There is no demand of the subject
That is not reciprocated by the Other

These two demands
Trace a single trajectory
That of the cut
The object is detached
Then the child hallucinates the breast
And by hallucinating
Identifies with it

The subject
Having become the breast
Offers it to the devouring Other
“Eat me mother”³⁴

In my own case

The music that inaugurated this reflection
On the particular *jouissance* / *joie sens* of song
That it both precipitated and provoked
— Joni Mitchell's rendering of *Answer Me* —
Took me completely by surprise
(Or so it seemed at the time – I know better now)
On a CD I bought over ten years ago
After seeing an interview with Joni Mitchell on TV

Which I bought

Not so much because I expected to enjoy it
But as a gesture of solidarity with Mitchell herself
Of admiration and respect
For the dignity and determination
Resilience courage strength
Independence industry individuality authority
Creativity commitment and talent
With which Mitchell has continued to make her music
And respond
(Or not as she pleases)
To the pundits who comment upon it
Like the respected music critic and *jazz afficianado*
Who interviewed her on this particular occasion

Which I bought

I also now realize
As a talisman or fetish
Through which I hoped to acquire
Some of that Joni Mitchell *mana* for myself
And by the same token
Steal some of it away
From the authorized knowers
And arbiters of taste and talent
Like Mr. *Afficianado* Jazz Critic himself

I particularly enjoyed the way Mitchell made no effort
To humour him or his condescension
In the interview
Or make him feel comfortable
As an interviewer
Or as a man
Or apologize for her music or herself
(A Canadian living and working in L.A.)
Or for her smoking
Which she never ceased

I was enthralled inspired
Entranced

My students (I learned later)
Were appalled

I also enjoyed
The way Mitchell talked about
Her recent reunion
With the daughter
She had given up for adoption
Over thirty years before
And to whom she dedicated the new CD
Called
(Appropriately)
Both Sides Now

The which I
Like a good daughter
Mother myself
Promptly went out and bought

And which
As it turned out
I did not particularly like
Consisting as it does of
(What seemed to me to be)
Overblown orchestral arrangements
Of classic love songs
More typical of my parents' generation
Than my own

So

Many weeks even months went by
Before I actually listened to the entire CD
One day while cleaning house
And finally came upon 'Answer Me'

Or should I say
'Answer Me'
Came upon me

Soliciting as it did an immediate *jouissance* (*j'ouïe sens*)

Of recognition and relief
Of pleasure indistinguishable from pain

Of being
Found

Of being
Called

Re-called

(Again)

The bitter-sweet sensation
Of coming home

(Again)

Of being
In the truth³⁵

Of being
Where I belong
(*Gehören*)

Suspended
In a song

Waltzing
In the space-between
The father's words and the mother tongue

In the no-man's land
Of (the) *lalalangu*

The *mamalangu*
Of the lover's tongue

Calling called
My Your Love

Lost
But not betrayed

Disrupted
But not displaced

Interrupted
But not replaced

Something over and above the phallic

For

After many listenings to this song
And much reflection
As I sang along

I came finally to see
That the words and music
Of Joni Mitchell's rendering of 'Answer Me'

Mirror
Precisely the
Form and Structure
Rhythm Movement
Mood and Tone

Of my own relationship
To my mother

And her relationship to me
And to her mother

And her mother's relationship to her
And to her own mother

In turn
Turn
Turn
Re-turn

And turn
Turn
Again

This stately waltz
In triple time
This *Mütterlein*³⁶
With one beat in the bar
Performed by two
In three

Who progress
And rotate
Simultaneously

Two as one
In three

In step
And face to face

Turning
And re-turning
To the place
They started from

Mirroring the mirroring
Of self and other (mother)
Which calls us into being

One (self) and as
Response (ability) of to
The (m)other

Face to face
In step
In three

Moving two as one
T(w)o three

One t(w)o three
One

Never in the same direction
Never seeing what the other sees
But always only ever
A reflection

In turn
Turn turn
Re-turn

And turn
Turn
Again

Progress
Rotate
Return

Back to where we started from

Please
Answer me
My love

Words and music
Expressing perfectly the
Contradictory
Complicit
Continuing
Desire

Of myself
And my mother
And my mother's mother

To be
The desire
Of the other (mother)

Our shared attachment
To the fantasy
Of Oneness

(Which the woman has
Classically come to support)

In the figure
Of the other (mother)

Double
Entendre
Entre

Interrupted
In my own case
By the birth of a brother

And the transference of my attachment
To my father from my mother
As she transferred her own
To the baby brother

It was 1954
I was six years old
And Nat King Cole's recording of 'Answer Me'
Was number 6 on the hit parade

Coming to it again
In the fall of 2000
By way of Joni Mitchell

On an album dedicated to her own
Once lost now returned daughter Kilauren

My own teaching and research
On psychoanalysis and music

And my continuing and troubled
Relationship with my mother

Was thus the occasion for me
Of considerable insight

Into the genealogy
Of my own musical *jouissance*
In this particular song

And the power and pleasure
The *jouissance* of the
Saying of Song in general

The double demand
Of the mother tongue

*Double
Entendre
Entre*

Of to from
The (m)other
Lover

Listen
"I am hungry"

Give Me
(My Your Love)

Hear
“Let yourself nurse”

Receive Me
(You’re My Love)

‘These two demands trace a single trajectory that of the cut’

Between

Subject (and) object
Self (and) (m)other

Silence (and) speech
Identification (and) desire

‘The object is detached
Then the child hallucinates the breast
And by hallucinating identifies with it’

Music
Performs the function
Of that cut ³⁷

Which
It commemorates

Re-peats
Re-members
Re-presents
Re-calls

Re-pairs

One way or another

From which
By way of which
It gives

A certain *j’ouïe sens*

Reparation
Release
Reprieve
Relief

Receiving
T(w)o give

Giving
T(w)o receive

(The pleasure of the text)³⁸

Linking what it disjoins
Disjoining what it links

Coming and going
In to through

The transitional space³⁹
Between
One (self) and (an)other

I Me We You
My Love
Your Love
Who

In a melancholy tone

Of
Longing
Mourning
Reparation
Love

Loss

‘The tone being precisely that which informs and establishes the
relation’⁴⁰

Nor will my soul be content
With anything less

(Than God)

Plus D'Une Musique

Music comes
Not as my object
Therefore

But as my passion
My compassion

My non-me possession
My other my self

My Your Love
You're My
Beloved

My Love

'It comes from the Other and it is addressed to the Other
It begins from the Other and it goes back to the Other'⁴¹

The *double entendres entre*
Of this *passage*

This undecidable
Indeterminable

Undecipherable
Jouissance

J'ouïe sens
(*Résonance* play)

Of music
Through the subject

Of the subject
Through music

Of music and subject
Through desire
Of the other (mother)

The enigmatic message
Of the (m)other lover
Is irreducible

We must stay within the difficulty of this passage⁴²

Neither music
Nor the discourse

On of by about
Music
Can do without it

Nor therefore avoid
The order of the disorder
Produced within it

And this first of all
Is what counts
For me⁴³

Which means of course
That there is more than one way
To come to music

More than one way
Of longing
To be

The desire
Of the (m)other
Lover

Plus d'une jouissance/jouie sens

Plus d'une musique

Plus d'une chanson

More than one coming

More than one music

More than one
Gathering of saying
In song

No more (music) as such

Notes

¹ From 'Answer Me, My Love' by Gerhart Winkler and Fred Rauch. English lyrics by Carl Sigman (1953). Joni Mitchell's particular rendering of this song on *Both Sides Now* (Reprise Records, 2000) is the focus of this paper. Unless otherwise indicated italicized words are from this song and intended to be read as sung (as they were in its composition).

² In 'On a Lesbian Relationship with Music' in *Queering the Pitch*, edited by Philip Brett et al. (London and New York: Routledge, 1994) pp. 67 – 83, Suzanne Cusick describes her own experience of music "as the lover," teaching her students "to open themselves to the music they hear, to let the music "do it" to them," to increase their skill through practice "in the art of being music's beloved" (p.74).

³ For elaborations of the relationship between *gehören* (belonging) and *hören* in Heidegger's work, as well as the links between listening and obedience (from the Latin *obaudire*, literally listening from below) see, for example: Gerald L. Bruns, *Heidegger's Estrangements* (New Haven: Yale University Press, 1989); Don Ihde, *Listening: A Phenomenology of Sound* (Athens: Ohio University Press, 1976); and Jacques Derrida, 'Heidegger's Ear,' translated by John P. Leavey Jr., in *Reading Heidegger*, edited by John Sallis (Bloomington Ind: Indiana University Press, 1991).

⁴ "In short, nowhere does it appear more clearly that man's desire finds its meaning in the desire of the other, not so much because the other holds the key to the object desired, as because the first object of desire is to be recognized by the other." Jacques Lacan, 'Function and field of speech in language' in *Écrits. A Selection*, translated by Alan Sheridan (New York and London: W. W. Norton, 1977): 58 and passim.

⁵ "By the sphere of the between, Buber means "exclusively actual events" (DP261). So he is able to say "Feelings are 'had'; love happens" (DP 18:66)." Michael Theunissen, *The Other: Studies in the Social Ontology of Husserl, Heidegger, Sartre and Buber* (Cambridge: MIT Press, 1984): 280 and passim. For the between of love see Martin Buber, *I and Thou*, translated by Walter Kaufmann (New York: Touchstone Books, 1996), where the passage cited by Theunissen reads: "Feelings one "has"; love occurs. Feelings dwell in man, but man dwells in love. This is no metaphor but actuality: love does not cling to an I, as if the You were merely its "content" or object; it is between I and You" (66).

⁶ "The thing-like presentations which form the kernel of the unconscious are to be conceived as that which eludes the child's first attempts to construct for itself an interhuman world, and so translate into a more or less coherent view the messages coming from adults. The partial but necessary failure of these attempts derives from the fact that these messages are enigmatic for the one who sends them, in other words they are *compromised* by the sender's unconscious." From Jean Laplanche, 'A Short Treatise on the Unconscious,' translated by Luke Thurston, in *Essays on Otherness* (London and New York: Routledge, 1999) pp. 84 – 116: 93.

⁷ Martin Buber, *I and Thou*, op.cit. p.69.

⁸ "I require a You to become; becoming I, I say You." Buber, op.cit. p.62.

⁹ Marion Hobson, Jacques Derrida. *Opening Lines* (London and New York: Routledge, 1998): 166.

¹⁰ Ibid.

¹¹ "In practice, we must recognize that the loss of the object occurs in the same movement

of the identification of the subject with the object of desire. In fact, there is no real loss without the subject's identification with what it loses. From the psychoanalytic perspective, we are, in fantasy, that which we lose." Juan-David Nasio, *Five Lessons in the Psychoanalytic Theory of Jacques Lacan*, translated by David Pettigrew and François Raffoul (Albany: SUNY Press, 1998): 103.

¹² Juan-David Nasio, *Five Lessons* op.cit. p.35 and passim.

¹³ Jacques Lacan, 'God, and the *Jouissance* of The Woman' in *Feminine Sexuality*, translated by Jacqueline Rose, in *Jacques Lacan and the école Freudienne*, edited by Juliet Mitchell and Jacqueline Rose (London and New York: W. W. Norton, 1985) pp. 137 – 148: 147.

¹⁴ Saint Theresa of Avila cited by Alain de Botton in *Essays in Love. A Novel* (London: Picador, 1993): 109.

¹⁵ Jacques Lacan, 'God, and the *Jouissance* of The Woman,' op.cit. p.147.

¹⁶ Juliet Mitchell and Jacqueline Rose, *Feminine Sexuality*, op.cit. p.137.

¹⁷ "Indeed, the 'Law' appears to be giving the order, 'Jouis!', to which the subject can only reply 'j'ouis' (I hear), the *jouissance* being no more than understood." Jacques Lacan, 'Subversion of the subject and dialectic of desire' in *Écrits. A Selection*, op.cit. p.319.

¹⁸ From Joni Mitchell, 'A Case of You' on *Both Sides Now* (Reprise Records, 2000), originally recorded on Blue (1971). Unless otherwise indicated italicized words are from this song and intended to be read as sung (as they were in its composition).

¹⁹ Cf. Martin Heidegger's exploration of the relationship between poetry and song (from the standpoint of poetry rather than song) in *On the Way to Language*, translated by Peter D. Hertz (San Francisco: Harper and Row, 1982) from which the epigraph to this essay was taken (p.148).

²⁰ An invocation isn't an inert formula. It's that by which I get that faith which is mine to pass into the other." Jacques Lacan, Seminar XXIV, 'Thou Art' in *Psychoses 1955 – 1956 (The Seminar of Jacques Lacan Book III)*, edited by Jacques-Alain Miller, translated by Russell Grigg (London: W. W. Norton, 1993): 304.

²¹ "*Lalangue* indicates that part of language which reflects the laws of unconscious processes, but whose effects go beyond that reflection, and escape the grasp of the subject (see SXX, pp.126 – 7)." Jacqueline Rose, *Feminine Sexuality* op.cit. p.46. "*Lalangue* is something that one sucks, it is the maternal part of language that undergoes *jouissance*. *Lalangue* remains intimately linked to the body, and is thus eminently charged with meaning. *Lalangue* is the language of meaning, full of meaning." Juan-David Nasio, *Five Lessons* op. cit. p.5. Cf. also Jacques-Alain Miller, 'Théorie de lalangue (rudiment),' in *Ornicar?1* Paris 1975).

²² Jacques Derrida, '*Ce qui reste à force de musique*' in *Psyche* (Paris: Editions Galilée, 1987) pp. 95 – 103.

²³ Jacques Derrida (with reference to Numbers, a novel by Philippe Sollers) in *Dissemination*, translated by Barbara Johnson (Chicago: University of Chicago Press, 1981): 332. "*Numbers* is also a poem in a fully raised voice. Try it. Note its broad yet controlled, tense, restrained, yet pressing clamor. It is the clamor of a song that puts the vowel on stage, along with the articulation whose prior echo it precipitates onto the wall surfaces, reflecting, from one panel to the other, in hundredfold repercussion, each bounce ... An authorless, a full-throated writing, a song sung out at the top of the lungs."

²⁴ Jacques Derrida in 'The Spatial Arts: An Interview with Jacques Derrida' in Peter Brunette and David Wills, *Deconstruction and the Visual Arts*, edited by Peter Brunette and

David Wills (Cambridge: Cambridge University Press, 1994) pp.9 – 32:21.

²⁵ Cf. Martin Heidegger, *What is Called Thinking?* Translated by Fred D. Wieck and J. Glenn Gray (New York: Harper and Row, 1968).

²⁶ *The Concise Oxford Dictionary of Current English*, Sixth edition (Oxford University Press, 1976) p.464.

²⁷ From Philippe Sollers *Numbers* cited by Jacques Derrida in *Dissemination* op.cit. p.355.

²⁸ “In reality the child hallucinates an object that belongs neither to the mother [n]or to themselves, but is located between them.” Juan-David Nasio, *Five Lessons* op.cit. p.88.

See also Michael Theunissen ‘The Ontology of the ‘Between’ in *The Other* op.cit. chapter 7, pp.257 – 290. For an elaboration of the ethics and politics of the space-between see Geraldine Finn, ‘The Space-Between: Ethics and Politics, Or More of the Same’ in *Why Althusser Killed His Wife: Essays on Discourse and Violence* (New Jersey: Humanities, 1996) pp.166 – 177. And for more on the relationship between music and the space-between see Geraldine Finn, ‘To Speculate – On Music and/as the Sound of *Différance*’ in *Tijdschrift voor Muziektheorie/Journal of Music Theory*, Jaargang 7, nummer 3 (November 2002) pp. 189 – 195.

²⁹ Jacques Derrida, *Specters of Marx. The State of the Debt, the Work of Mourning, and the New International*, translated by Peggy Kamuf (London and New York: Routledge, 1994): 25.

³⁰ Cf. Suzanne Cusick, ‘On a Lesbian Relationship with Music’ op.cit. p.74 and passim.

³¹ “Grace is the gift of what is not at my disposal,” Michael Theunissen, *The Other*, op.cit. p.280. “The You encounters me by grace – it cannot be found by seeking,” Martin Buber, *I and Thou* op. cit. p.62.

³² “We recall that the symbolic condition of the production of the object is a double speech, a double demand. The infant can only demand the breast if the mother recognizes it as her child.” Juan-David Nasio, *Five Lessons*, op.cit. p.91.

³³ For the “reversibility that defines the flesh ...a reversibility always imminent and never realized in fact” see Maurice Merleau-Ponty, *The Visible and the Invisible*, translated by Alphonso Lingis (Evanston: Northwestern University Press, 1968) chapter 4, ‘The Intertwining – The Chiasm,’ pp. 130 – 155, and passim. “As there is a reflexivity of touch, of sight, and of the touch-vision system, there is a reflexivity of the movements of phonation and of hearing; they have their sonorous inscription, the vociferations have in me their motor echo. This new reversibility and the emergence of the flesh as expression are the point of insertion of speaking and thinking” (pp.144 – 145).

³⁴ Juan-David Nasio, *Five Lessons*, op.cit. pp.91 - 92.

³⁵ “Our assurance of being in the truth is one with our assurance of being in the world ... Our experience of the true ... is at first not distinct from the tensions that arise between the others and ourselves, and from their resolution ... the true dawns through an emotional and almost carnal experience, where the “ideas” – the other’s and our own – are rather traits of his [sic] physiognomy and of our own, are less understood than welcomed or spurned in love or hatred.” Merleau-Ponty, *The Visible and the Invisible*, op.cit. p.12.

³⁶ I was intrigued to discover that the original German title of ‘Answer Me’ was in fact ‘*Mutterlein*’ while that of the first English recording, ‘Answer Me, Lord Above’ (by Frankie Laine, 1953), did indeed suggest a prayer.

³⁷ Cf. Juan-David Nasio: “The fantasy is not the work of someone but the result of both the action of the object and the cut of the signifier ... the two terms of the subject of the

unconscious (\$) and of the object (a) are linked and separated, joined and disjoined, by the intermediary of a signifier that performs the function of the cut.” *Five Lessons*, op.cit. p.104.

³⁸ Cf. Roland Barthes, *The Pleasure of the Text*, translated by Richard Miller. Toronto: Harper and Collins.

³⁹ Cf. Geraldine Finn, ‘The Space-Between’ in *Why Althusser*, op.cit. pp. 166 – 177, and ‘To Speculate’ in *Tijdschrift voor muziektheorie*, op.cit. pp.189 – 195. For ‘transitional objects’ see D. W. Winnicott, *Playing and Reality* (New York: Basic Books, 1971).

⁴⁰ Jacques Derrida in ‘The Spatial Arts. An Interview’ in Peter Brunette and David Wills, *Deconstruction and the Visual Arts*, op.cit. p.21.

⁴¹ Juan-David Nasio, *Five Lessons*, op.cit. p.135.

⁴² Jacques Derrida, ‘Différance’ in *Margins of Philosophy*, translated by Alan Bass (Chicago: Chicago University Press, 1986): 22.

⁴³ Cf. Jacques Derrida, ‘Différance’ in *Margins*, op.cit. p.4.

References

- Barthes, Roland (1975). *The Pleasure of the Text*, translated by Richard Miller. Toronto: Harper Collins.
- Botton, Alain de (1993). *Essays in Love. A Novel*. London: Picador.
- Brunette, Peter and Wills, David (eds) (1994). *Deconstruction and the Visual Arts*. Cambridge: Cambridge University Press.
- Bruns, Gerald L (1989). *Heidegger’s Estrangements*. New Haven: Yale University Press.
- Buber, Martin (1996). *I and Thou*, translated by Walter Kaufmann. New York: Touchstone Books.
- Cusick, Suzanne (1994). ‘On a Lesbian Relationship with Music’ in *Queering the Pitch*, edited by Philip Brett et al. London and New York: Routledge.
- Derrida, Jacques (1981). *Dissemination*, translated by Barbara Johnson. Chicago: University of Chicago Press.
- _____ (1986). *Margins of Philosophy*, translated by Alan Bass. Chicago: University of Chicago Press.
- _____ (1987). *Psyche*. Paris: Editions Galilée.
- _____ (1991). ‘Heidegger’s Ear’ translated by John P. Leavey, in *Reading Heidegger*, edited by John Sallis. Bloomington Ind: Indiana University Press.
- _____ (1994). *Specters of Marx. The State of the Debt, the Work of Mourning, and the New International*, translated by Peggy Kamuf. London and New York: Routledge.
- Finn, Geraldine (1996). ‘The Space-Between: Ethics and Politics, Or More of the Same’ in *Why Althusser Killed His Wife. Essays on Discourse and Violence*. New Jersey: Humanities.
- _____ (2002). ‘To Speculate – On Music and/as the Sound of *Différance*’ in *Tijdschrift voor Muziektheorie/Journal of Music Theory*, Jaargang 7, nummer 3 (November 2002):189 – 195.
- Heidegger, Martin (1968). *What is Called Thinking?* Translated by Fred D. Wieck and J.

- Glenn Gray. New York: Harper and Row.
 _____ (1982). *On the Way to Language*, translated by Peter D. Hertz. San Francisco: Harper and Row.
- Hobson, Marion (1998). *Jacques Derrida. Opening Lines*. London and New York: Routledge.
- Ihde, Don (1976). *Listening. A Phenomenology of Sound*. Athens: Ohio University Press.
- Lacan, Jacques (1977). *Écrits*. A Selection, translated by Alan Sheridan. (New York and London: W. W. Norton.
 _____ (1985). 'God and the Jouissance of The Woman,' translated by Jacqueline Rose in *Feminine Sexuality. Jacques Lacan and the école Freudienne*, edited by Juliet Mitchell and Jacqueline Rose. London and New York: W. W. Norton.
 _____ (1993). *Psychoses 1955-1956 (The Seminar of Jacques Lacan Book III)*, edited by Jacques-Alain Miller, translated by Russell Grigg. London and New York: W. W. Norton.
- Laplanche, Jean (1999). *Essays on Otherness*, translated by Luke Thurston. London and New York: Routledge.
- Merleau-Ponty, Maurice (1968). *The Visible and the Invisible*, translated by Alphonso Lingis. Evanston: Northwestern University Press.
- Miller, Jacques-Alain (1975). 'Théorie de la langue,' in *Ornicar?1*.
- Mitchell, Juliet and Jacqueline Rose (1985). *Feminine Sexuality. Jacques Lacan and the école Freudienne*. London and New York: W. W. Norton.
- Mitchell, Joni (2000). *Both Sides Now*. Reprise Records.
- Nasio, Juan-David (1998). *Five Lessons in the Psychoanalytic Theory of Jacques Lacan*, translated by David Pettigrew and François Raffoul. Albany: SUNY Press.
- The Concise Oxford Dictionary of Current English* (1976). Sixth edition. Oxford: Oxford University Press.
- Theunissen, Michael (1984). *The Other: Studies in the Social Ontology of Husserl, Heidegger, Sartre and Buber*, translated by Christopher Macann. Cambridge: MIT Press.
- Winnicott, D. W. (1971). *Playing and Reality*. New York: Basic Book