

in friendship of the Letter(s) :
Kristeva/Clément and the 'fe-mə-nən'¹ 'sa-krəd'²

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Abstract : Employing future, past and present tenses, “in friendship of the Letter(s)” takes an intimate look at the written exchange between Julia Kristeva and Catherine Clément, published under the title *Le féminin et le sacré*. Ruminating on the question of a sacred and undisclosed language (*écriture sacrée/écriture sainte*), and making reference to multiple languages, this work transgresses the notion of beginning, middle and ending. Expanding on the territories of poetics and mysticism, and actively re-inscribing philosophy in the feminine, “in friendship of the Letter(s)” elucidates a revelatory and precipitous language.

Résumé : Employant le futur, le passé, et le temps présent, “dans l’amitié des Lettre(s)” jette un regard intime sur l’échange écrit entre Julia Kristeva et Catherine Clément publié sous le titre *Le féminin et le sacré*. Ruminant sur la question d’une langue secrète et sacrée (*écriture sacrée/écriture sainte*), et se référant à de multiples langages, ce texte transgresse toute notion d’un début, d’un milieu, et d’une fin. Etendant les territoires de la poésie et du mysticisme et ré-inscrivant activement la philosophie au féminin, “dans l’amitié des Lettre(s)” met en lumière une langue révélatrice et précipitée.*

*Translated by Catherine A. F. MacGillivray.

Keywords : Kristeva – Clément – Daly – Durga – virgin – fragrance – tantrism – sacred – feminine



ear(est) Julia—Dear(est) Catherine—(in fidelity of the letter to her) sche³ the written to be written they who have has written writes:

Dakar, JANUARY 7, 1997, *Dear Julia*, YOUR LETTER UPON your return from New York fell down on me like the rain from a monsoon, I opened my umbrella and began to sort out the seeds. (Clément, Kristeva 17)

¹ Feminine – pronunciation: 'fe-mə-nən. Word pronunciations, unless otherwise noted, are quoted from *www.merriam-webster.com*. Future references to *merriam-webster.com* will be abbreviated as *mwc*. Web. 13 Aug. 2011.

² Sacred – pronunciation: 'sā-krəd.

³ She – Middle English *sche*. See *www.en.wikipedia.org*. Future references to *en.wikipedia.org* will be abbreviated as *w*. Web. 13 Aug. 2011.

Oxford, TUESDAY, FEBRUARY 4, 1997, *Dear Catherine*, I HAVE NOT yet received your letter, it seems to me you are traveling, and in any case, nothing requires us to pursue this correspondence as call and response. . . . Night has fallen over Oxford, a very English rain is pouring down on the lawn under my windows, and I do not feel like sleeping. (42)

Letters *such as these, as they are, and will be written* – in 'sē-krət⁴ – from the Anglo-French *secré* *ənd*⁵ Latin *secretus*,⁶ “from past participle of *secernere* to separate, distinguish, from *se-* apart + *cernere* to sift – more at *secede*” *ənd* in relation to that which may be “[un]certain,”⁷ that is, secretly, in astonishment *ənd* admiration, we, I *ənd* Thou, I *ənd* you, I you, *Ich und Du*⁸ (Martin Buber), that is, *You ənd I* may wonder how does a woman write to another woman, that is to say, *Sche* write to eachone or an *ōther*,⁹ to the other, other’s other, *andar*¹⁰ *ənd antara*,¹¹ for the other, to be for her/ber? Whilst perhaps, more urgently, we may consider, (t)hence, *hence*, thenceforth, or, henceforth, the relation of the *how*, or, the, *what is*, of the *how* it is, that they *reply*, the reply, such as it were, that is, under which particularity to counter the letter, *sche*, they, in confluence *ənd/or* divergence, to speak that is to say, say to speech, vociferate, resound or resonate, resonare, in *Latin*,¹² to one *ənd* (an) other, each other, *Ēchōing*¹³ the intimacy in the figuration of a rapture, the very delineation of the a voice, *her/voice* herself, they, themselves, *specifically*?

To pine away, perhaps, that is, *perchance*, “possibly but not certainly,”¹⁴ maybe, *mā-bē*,¹⁵ we mean, meaning – truly to reply to one another – that is to return the favour in fidelity to the letter *ənd* to the *woord* (*Afrikaans*).¹⁶ As it were, keepers of the Letter(s), whilst, remarkably, transgressing the very notion of the gatekeeper(s) her *sie ihr ihre*

⁴ Secret – pronunciation: 'sē-krət.

⁵ And – pronunciation: ən(d).

⁶ Secret – Latin *secretus*. Dictionary definitions and/or word pronunciations, including references to Old English, Old High German, Old Norse, Anglo-French, Latin, Medieval Latin, Late Latin, Vulgar Latin, Greek, Hittite, and Sanskrit, unless otherwise noted, are quoted from *mvc*.

⁷ See *mvc/secret*.

⁸ This is a reference to Martin Buber’s *Ich und Du* (*I and Thou*).

⁹ Other – Old English *ōther*.

¹⁰ Other – Old High German *andar*.

¹¹ Other – Sanskrit *antara*.

¹² Resound – Latin *resonare*.

¹³ Echo – Greek *Ēchō*.

¹⁴ See *mvc/perhaps*.

¹⁵ Maybe – pronunciation: mā-bē.

¹⁶ Word – Afrikaans *woord*. Afrikaans translations, unless otherwise noted, are quoted from www.stars21.com/dictionary/English-Afrikaans. Web. 13 Aug. 2011.

youshe *them* you *du*¹⁷ to reply or turn about face, fold a-bout, fold-around-and-about, to turn twist revolve, as in a turning, “face to face” (Levinas, *Totality and Infinity* 207), that is to say, to gather or ungather momentum toward, as in *gegenübertreten begegnen durchhalten gegenüberstehen ansehen*,¹⁸ or, *to reply*, *répondre*, *répliquer*, *réponse*,¹⁹ *and* profess *professus*,²⁰ that is, to *prophecy friendship*,²¹ in allegiance or avowal, *avouer*,²² *namely* to confess confesser (confés),²³ “having confessed, from *confessus*” *and* “*fari* to speak,”²⁴ as in *répondre répliquons répliquent répliquez*,²⁵ to respond *and* to reply *beside and aside*, the letter.

Corresponding, no less, as in letters exchanged like rivers in flood²⁶ rising *and* flowing wildly, turbulently, enfolding, holding, *and* keeping *them, themselves, in her their* implacable and impeccable manner(s) in relation *and* circumstance wither=against²⁷ or whither *hwider to*²⁸ *correspondere* (correspondence).²⁹ Letters *such as these* facing *East West North + South*, excreting the odors of saints *of the feminine type, saintesses*, so to speak, conjuring “snake-headed women,”³⁰ Egyptian cobras (*Naja haje*)³¹ – goddesses and Sphinxes *alike* – at the banks of the *White Nile* an-Nīl al-Ābyaḍ³² *and Blue Nile* an-Nīl al-Azraq.³³ *Neilos* (Νεῖλος)³⁴ great river(s) of the primeval bræth breth, brādam (breath)³⁵ *and* exhalation, that is aer³⁶ aēr³⁷ the unhidden uninvisible, “Of the name for primordial

¹⁷ You – German *du*. German translations, unless otherwise noted, are quoted from *www.dict.cc*. Future references to *www.dict.cc* will be abbreviated as *dict.cc*. Web. 13 Aug. 2011.

¹⁸ To face someone or something – German *gegenübertreten, begegnen, durchhalten, gegenüberstehen, ansehen*.

¹⁹ Respond – French *répondre, répliquer, réponse*. French translations, unless otherwise noted, are quoted from *www.freedict.com*. Web. 13 Aug. 2011.

²⁰ Profess – Late Latin *professus*.

²¹ See *mvc/profess*.

²² Avowal – French *avouer*.

²³ Confess – French *confesser (confés)*.

²⁴ Confess – Latin *confessus* + to speak – Latin *fari*. See *mvc/confess*.

²⁵ Respond – French *répondre, répliquons, répliquent, répliquez*.

²⁶ See *mvc/flood*.

²⁷ Against – Old English *wither*.

²⁸ Whither – Old English *hwider*.

²⁹ Correspond – Medieval Latin *correspondere*.

³⁰ See *www.thefullwiki.org/Amenti*. Future references to *thefullwiki.org* will be abbreviated as *fw*. Web. 13 Aug. 2011.

³¹ See *n/Egyptian cobra – Naja haje*.

³² See *n/White_Nile*.

³³ See *n/Blue_Nile*.

³⁴ See *n/Nile* – Greek *Neilos* (Νεῖλος).

³⁵ Breath – Old English *bræth*, Middle English *breth*, Old High German *brādam*.

³⁶ Air – Latin *aer*.

³⁷ Air – Greek *aēr*.

air meaning (one who) is hidden,”³⁸ the Egyptian goddess *Amunet Amonet Amaunet Amentet Amentit Imentet Imentit Ament*, that is, *Amunet* in the feminine S(he) *and Amun* in the masculine³⁹ *themotherwhoisfather*⁴⁰ facing *West* ungathering upon threshold(s) *and* portal(s), parallels *and* circle(s) of latitude, celestial spheres *and* horizons – facing *ecliptic*⁴¹ *East* – *great circles of breath balare*⁴² = breathing (Irigaray, *The age of the breath* 14 E) breath alive as if by it were “fire” (Clément and Kristeva 108) inhaling *and* exhaling (Aristotle, “On Breath” 764) (a) breath in the very letter(s), a responderesponsum such as this, *which is, bow*, that is, to reverberate, flesh out, or to deflect upon the letter each to herself *and* other, conceivably marking a the letter *tober* as if it were in the figuration of an inscription, the body *bending*, turning aside, beside, kneeling, reclining, inclining, lying prone or prostrate, that is spread or thrown, leaning or reflecting, folding splitting or bending back, in consideration, or, just as likely, in deviation of the letter, that is in its peculiar fidelity and delineation towards the enumeration of that which is, that is, secretly whispered in correspondence.

Letters strewn about, dispatched, tumbling, gushing, caressing, crashing, laughing hysterically, *circling beside laughter* carcajadas (in Spanish) *sich zerkrugeln sich tot lachen vor Lachen brüllen prusten Lachenfall vor Lachen platzen* (in German)⁴³ *and* taunting each other oneanother *et*⁴⁴ + *and* also besides, as well as, together, in turn, turning, folding pliez pli plient plions plissons plier,⁴⁵ *letters* cascading, rolling at each another, veiling voiler⁴⁶ *and* unveiling the other, *unfolding the letter* that is creased, gathered, pleated, doubled up turned over *and* under, *outspread in celebration* of each to the other.

Letters such as these of truest voice, *Maat Kheru*, in *Egyptian* = the “True of Voice,”⁴⁷ excelling in mystical incantation(s), aiding *eyden*, *aider*, *adjudare*⁴⁸ one another in “sharing” (Clément and Kristeva 1), *peut-être*⁴⁹ *possibly* with one another *in the manner of a the unremembered of spirit that is mouth mouthing* turning (to turn) *vertere*⁵⁰ or enfold(ing)

³⁸ See egyptiandreams.co.uk/amunet.php. Future references to egyptiandreams.co.uk/amunet.php will be abbreviated as *ed.co.uk*. Web. 13 Aug. 2011.

³⁹ See *fw/Amenti*. See also *w/Amun* and *w/Amunet*.

⁴⁰ See *ed.co.uk*.

⁴¹ See *w/Ecliptic*.

⁴² Breathing – Latin *halare*.

⁴³ Laughter – German “to burst with laughter”: *sich zerkrugeln*; to die with laughter: *sich tot lachen*; to roar with laughter: *vor Lachen brüllen*; to snort with laughter: *prusten*; “fit of laughter”: *Lachenfall*; to be convulsed with laughter: *vor Lachen platzen*. See dict.cc/laughter.

⁴⁴ And – French *et*.

⁴⁵ Fold/folding – French *pliez, pli, plient, plions, plissons, plier*.

⁴⁶ See *w/Veil/veiling* – French *voiler*.

⁴⁷ “True of Voice” – Egyptian hieroglyph *Maat Kheru*. See *w/Maat_Kheru*.

⁴⁸ Aid – Middle English *eyden*, Anglo-French *aider*, Latin *adjudare*.

⁴⁹ Perhaps – French *peut-être*.

⁵⁰ Turn – Latin *vertere*.

the friendship of the *feminine jinnee* (genius) reimagining in Daly's words, a "Memory of the Future" (Daly, *Gyn/Ecology* xvi), that is to engage in the act of sharing as in the figuration of a distribution or contribution to an other, that is to share *schare scear scaro*, meaning (to) plowshare, *and scieran*,⁵¹ to (un)cut, the letter *and*/or word that is to shear *and* *schare* in the fluidity of the letter. In Kristeva's words, in "the spirit" of fidelity *and* faith, "trust and polemics," *and* in "writing to the other" (Clément and Kristeva 3), as stated by Clément, *such as they were*, are, to be, that is letters of courtship *schaering* passage hinting at – a modality of *friendship* – the *feminine* incurring intimacy in the figuration of *adornment*, therein procuring the ring of voices luminous, radiant, *and* dazzling.

Les plus belles pages – Page after page, letter after letter, *Les plus belles lettres* *bel-letr*⁵² *litterae*⁵³ (letter(s) in the plural) that remained *and* were still to be written in time, that is of a time that is to *leave time* behind *time* – to act slowly or deliberately to *hesitate* to *delaytime* as in a *woman's time*, as designated by Kristeva. A "mystical" time *and*/or "chora" "anterior to the One" engulfing "repetition and eternity," the "cyclical and [the] monumental," along the borders of an "extra-subjective time" *tīma tīmi*,⁵⁴ that is to *give* time – *līcian* (like)⁵⁵ a surging tide gushing – *sich Zeit lassen aller Zeit lange zeit unserer reichlich herausgeschunden massenhaft Zeit erübrigen verbringen herausschlagen jede Zeit tolle Zeit*⁵⁶ – anything but the time of "progression and arrival," "beginning [or] ending" (Kristeva "Women's Time" 407), a temporal modality of an anterior *Before*⁵⁷ *unfastening, escaping and delineating* "the regaining of Time as a form of eternity of the word," as noted by Kristeva in "The Passion According to Teresa of Ávila."⁵⁸ That is, *before the beginning*, lessening the time beside the time of a time *tomaketime beside the time* that is hearkening back to Levinasian "dead time,"⁵⁹ *so etwas wie eine Totzeit oder - tote Zeit*⁶⁰ delineating the interruption of history – a temporality, drifting beneath time that *drifts, drīfan*,⁶¹ *and* flocks *flocc flokker*⁶² in *and* out of particular places or place(lessness) beckoning *exile essil*⁶³

⁵¹ Share – Middle English *schare*, Old English *scear*, akin to Old High German *scaro*, Old English *scieran*.

⁵² Fine letters – French *belles lettres*, pronunciation: *bel-letr*³.

⁵³ Letter – Latin *litterae*.

⁵⁴ Time – Old English *tīma*, Old Norse *tīmi*.

⁵⁵ Like – Old English *līcian*.

⁵⁶ Time – *Zeit*.

⁵⁷ Ibid. Additionally, see Mary Daly (1998) on the subject of intergalactic space and time and Levinas (2004, 2002) on the subject of an anterior dimension that travels the passage in excess of that which is being and nothingness.

⁵⁸ No page number available. See "Works Cited" for further reference.

⁵⁹ For Levinas, the death of time marks the "rupture of historical and totalized duration [...]" (Levinas, *Totality and Infinity* 58).

⁶⁰ Dead time, something like a 'dead time' – German *so etwas wie eine Totzeit, tote Zeit*.

⁶¹ Drift – Old English *drīfan*.

⁶² Flock – Old English *flocc*, Old Norse *flokkr*.

⁶³ Exile – Anglo-French *essil*.

*exilium*⁶⁴ that is to be far from *and* away, such as having travelled to foreign lands, also meaning, afflicted or wretched, intimately strange, stranger Letters, *exoticus*, *exōtikos*⁶⁵ *and* *erōtikos* (Audre Lorde),⁶⁶ aromatic in their “perfume” (Clément and Kristeva 16), the finest of letters, to be certain *and* to be sure, *bespeaking in(f)inite* the other world(s) *grēat and smæl*,⁶⁷ *secret and sacred*, *geheim heimlich einsam verborgen verschwiegen und versteckt still und leise*⁶⁸ *cachetteen dérobee*,⁶⁹ whilst (un)identically or nonidentically (Adorno 320) openmouthed, *letters* facing *openoffen übersichtlich aufgeschlossen revolvierend aufblättern*⁷⁰ *ouvert*⁷¹ such as amongst (her, sche, their, there) African letters from *Dakar – Afrikaase briewe brief lettere briefkorrespondensie es fletter geletterd Afrikaans*.⁷²

Dear Julia, EVER SINCE YOU told me about the strange link between women and the sacred, I run into it at every turn, right here in Africa. (Clément and Kristeva 5)

beside *American* (11) *and Parisian* Letters:

Dear Catherine, I TELL YOU about atheistic communism, a religious atheism that will swallow anything, even worms, and you reply: “*La vache*.” Brava! (33)

beside *and aside* British Letters, Oxford Letters, to be precise:

I like the academic rituals of the English, I like them very much now, though a few years ago they seemed to me ridiculous in a sinister way. (42)

That is, an *impressive* accumulation of *Indo-European Letters*, not withstanding, *and* beside the occasional *Fārsi Pārsi Persianus and Persia* (Latin) Πέρσις *Pérsis* (Greek)⁷³ *Persian Letter* (166).

⁶⁴ Exile – Anglo-French *essil*, Latin *exilium*.

⁶⁵ Exotic – Latin *exoticus*, Greek *exōtikos*.

⁶⁶ I am referring here to Audre Lorde’s essay, “Uses of the Erotic: The Erotic as Power.”

⁶⁷ Great – Old English *grēat*, Small – Old English *smæl*.

⁶⁸ Secret – German *geheim*, *Heimlich*, *einsam*, *verborgen*, *verschwiegen* und *versteckt*, *still* und *leise*.

⁶⁹ Secret – French *cachetteen* (secret, clandestine, underhand); *dérobee* (secret, undercover).

⁷⁰ Open – German *offen*, *übersichtlich*, *aufgeschlossen*, *revolvierend*, *aufblättern*.

⁷¹ Open – French *ouvert*.

⁷² African letters – Afrikaans *Afrikaase briewe*, *brief*, *lettere*, *briefkorrespondensie*, *es fletter*, *geletterd*.

⁷³ See *n/Persian_language*.

Imagine letters unspoken *bespoken* or whispered chanted in the form of high-pitched voices calling forth the fine timbre of bells, or, then again, crossedcrossing, scattereding, traverseding traversing, as if *partaking* in a game of ping-pong or a medieval duel. **Letters such as these**, still to be *written*, (un)foregathering *white ink*⁷⁴ as in a gathering storm or *tempeste*, in Middle English, *tempesta*, in *Vulgar Latin*, *and orage*, in *French*,⁷⁵ stirring up matters, that is to say, *oder beziehungsweise oder auch sonst*⁷⁶ demarcating *fidelity's friendship* that is otherwise or else *ou*⁷⁷ or meaning *other*, that is, akin to Old English "oththe" archaic: *either and whether*,⁷⁸ ~~unforegathering~~ *unraveling and unweaving* unbrushing **unspinning**⁷⁹ somewhere there thing(s) ~~un~~particular to **son, sa, elle, lela, lelaelle**,⁸⁰ letters murmuring scattering the sacred scent of the *human ən(d) divine* virgins *Virginis*⁸¹ *virgine virgin virgo*⁸² and their virgin tongue(s). *Virgo* ♍⁸³ *reclining between West and East, light years away, beside elliptical lenticular galaxies*⁸⁴ *and supernovas supernovae*⁸⁵ (the)=**le, l', laquelle, qui qui, lequel, la**,⁸⁶ **as it were**, *le sacré, Kumari Devi* (*Kumari* meaning virgin in **Sanskrit** and *devi=child*),⁸⁷ *a shining red serpent* chosen by the markings of various *[im]perfections*:

A neck like a conch shell
 A body like a banyan tree
 Eyelashes like a cow
 Thighs like a deer
 Chest like a lion
 Voice soft and clear as a duck's⁸⁸

⁷⁴ See Hélène Cixous, *White Ink*.

⁷⁵ Tempest/storm – Middle English *tempeste*, *Vulgar Latin* *tempesta*, *French* *orage*.

⁷⁶ Or – German *oder, beziehungsweise, oder auch sonst*.

⁷⁷ Or – French *ou*.

⁷⁸ Or – archaic: *either, whether*.

⁷⁹ I am referring here to Daly's "New Intergalactic Introduction: The Spinning and Weaving of this Work" (*Gyn/Ecology* xvii).

⁸⁰ Her – French **son, sa, elle, lela**.

⁸¹ Virgo – Latin genitive *Virginis* (virgin).

⁸² Virgin – Anglo-French *virgine*, Latin *virgin, virgo*.

⁸³ See *w/Virgo*.

⁸⁴ "Messier 49 (also known as *M 49* or *NGC 4472*) is an elliptical/lenticular galaxy about 49 million light-years away in the constellation Virgo. The galaxy was discovered by Charles Messier in 1771." See *w/Messier_49*.

⁸⁵ See *w/Supernova*.

⁸⁶ The – French **le, l', laquelle, qui qui, lequel, la**.

⁸⁷ See *w/Kumari*. See also *sacred-destinations.com/nepal/kathmandukumarighar*. Web. 13 Aug. 2011.

⁸⁸ See *w/Kumari* and *w/Indra_Jatra*.

Whilst at the same or another time the letter withheld, tethered *and* released before a future time, anterior to the one, conjures pronouncements of the Hindu goddess(es) *Durga and Kali*⁸⁹ “divine female energy”⁹⁰ *and* “force of time (*kala*),”⁹¹ respectively, she, *Durga*, consort of the Hindu god Shiva,⁹² meaning the “auspicious one,”⁹³ or, just as likely, Teresa Sánchez de Cepeda y Ahumada⁹⁴ (Saint Teresa of Ávila), *Μαρία Κάλλας* (*Maria Callas*), “*La Divina*,”⁹⁵ or Breton women (Clément and Kristeva 8-9), for that matter. Goddesses in the plural theirs telling tales *from* Old English *talu*⁹⁶ *and* Old Norse *tala*⁹⁷ to “talk”(ing) *mutter(ing) and/or murmur(ing)* utterances secretly overheard, by *Nandi*, the ‘*sā-krəd* bull *and* gatekeeper of Shiva’s abode,⁹⁸ where *murmurings sā-krəd sacren and divine(də-’vīn)*⁹⁹ (Latin) floweringflower among(st) lovers in amorousamorous¹⁰⁰ embrace *embrassement embrasser embrassons embrassent (embraces)*¹⁰¹ ungathering the earthly aromas and celestial delights brought forth by the ambrosial communion between Lord Shiva *and* the Hindu goddess Parvati.¹⁰² *The celestial goddess, Parvati*, engendering herself under the *felicitous* nomenclature *fragrant earth*,¹⁰³ Divine Shakti,¹⁰⁴ and manifestation of “*the total energy of the universe*”¹⁰⁵ *Shailaja*¹⁰⁶ “daughter of the Himalayas,”¹⁰⁷ that is, “She of the mountains”¹⁰⁸ therein calls the erotic upon the sacred *herlover* beloved himselfherself *herber him him inanother*. Thereupon, *andthus*, the tastes of the *Kāma Sūtra kamasutram* (Sanskrit: *Kāma Śhāstra*)¹⁰⁹ *dare to sing such song*:

⁸⁹ In *Syncope*, Clément notes, “One of the best-known representations is the double image of the feminine emanation of the God Shiva: called Durga when she is beneficial and Kali when she is driven by fury” (136-37).

⁹⁰ This is a reference to the Hindu goddess Durga. See *w/Durga*.

⁹¹ See *w/Kali*.

⁹² Ibid.

⁹³ This is a reference to the Hindu god Shiva. See *w/Shiva*.

⁹⁴ Saint Teresa of Ávila (1515-1582). See *w/Teresa_of_Ávila*.

⁹⁵ Maria Callas – Greek *Μαρία Κάλλας* (1923-1977). See *w/Maria_Callas*.

⁹⁶ Tale – Old English *talu*.

⁹⁷ Tale – Old Norse *tala*.

⁹⁸ “Nandi is the bull which Shiva rides and the gate keeper of Shiva and Parvati in Hindu mythology.” See *w/Nandi*.

⁹⁹ Divine – pronunciation: *də-’vīn*.

¹⁰⁰ Amorous – Latin *amorousus*.

¹⁰¹ Embrace – French *embrassement, embrasser, embrassons, embrassent*.

¹⁰² See *w/Parvati*.

¹⁰³ Ibid.

¹⁰⁴ See *w/Shakti*.

¹⁰⁵ See *w/Parvati*.

¹⁰⁶ Ibid.

¹⁰⁷ See *w/Parvati* and *w/Himalayas*.

¹⁰⁸ See *w/Parvati*.

¹⁰⁹ See *w/Kama_Sutra*.

Spread this ointment on your body
 Use the leaves of the blue lotus and the roots of all the others
 Cover it with *leaves of pure gold*
 Have them gold-plated and hold them in your hand (Vatsyayana 161)¹¹⁰

Whilst the “porousness” (Clément and Kristeva 7) between earthly *and* celestial love its fragrance in yet another letter blossoms blooming blooms in the *Song of Songs Shir ha-Shirim* (Hebrew) *Canticum Canticorum* (Latin)¹¹¹ *das Hohelied*¹² (German - the high song), *thesongofsongs* descending upon the night, as it were, *her song*:

Let him kiss me with the kisses of his mouth: for thy love is better than wine.

Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.

Draw me, we will run after thee: the king hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee. (“Song of Solomon,” *The Bible: King James Version*, chapter 1, verses 2, 3, 4)¹¹³

Such is, to be, had been, will be, “[...] the languor of [love]” “the languor of the beloved” (Clément and Kristeva 103) being of no other semblance nothing other than *porous* (7), *stranger* (103) that is “sacred because at the crossroads of love” (104), as Kristeva indicates in her letters, besides of the side beside the ambrosial vapours of “calico roses” (41), *sche thesacredbodyofawoman* (104) naming “her desires” (103) as *lover loved and beloved* the lover’s love, that is “. . . the woman, the individual in love” (104) therein drawing the ‘*sā-krəd*’ against the body of a stranger. The very stranger that is love, A lover’s *sacred* love at once ‘*sā-krəd*’ *and* beside the tiers of religion, love in pronouncement of the *secularsacred*, or, then again, as whispered by Clément, a ‘*sā-krəd*’ *surrounded by* filth, waste adrift in the unwashed tousled, tangled *and windswept* hair of maidens *and* dancing girls (86), or “[w]hat is called the “Tantrism of the left hand” (32), a reveling in bodily fluids *and* encrustations. *Le sacré*¹¹⁴ therein remaindering upon the **letter**, as it were, a *password*, *countersign* *and/or* *watchword*.

¹¹⁰ Emphasis added.

¹¹¹ *w/Song of Songs*.

¹¹² The Song of Songs – German *Das Hohelied*. See de.w/Hobes_Lied.

¹¹³ See www.fourmilab.ch/etexts/www/Bible/Song_of_Solomon.html. Web. 31 July 2012.

¹¹⁴ The sacred – *le sacré*.

ever virgin ἀειπάρθενος *aeiparthenos*¹¹⁵

Behold! The angels said . . . (“The Annunciation,” Qur’an, Sura 3, Al-i-Imran - The Family of Imran, verse 45)¹¹⁶

an(d)

[T]he Angel Departed from her . . . (“The Annunciation,” The Bible, the book of Luke, chapter 1, verse 38)¹¹⁷

The invocation of ἡ θεός Gr Theos¹¹⁸ (*in the feminine*) *and/or* “matrix” (Kristeva “Women’s Time” 407) delineating a “matrixial” traversing (Ettinger)¹¹⁹ transversing or trespassing of the flesh, as it were, the underflown and underhanded 89underneath beneath body living life, passaging death ungathering amongst and beside goddesses or demons daemon daimōn(s), “from daiesthai,”¹²⁰ which is to distribute *and* to divide, in the plural. A fallen *language an(d) or demon* dominating the conversation, intrigue manifesting the letter, sayingunsaying saying around the circular *and* the Serpentine as the invocation of a prophecy in the fashion of a culte cultus¹²¹ *and/or* Adoration *adouren* (Middle English) *aurer, adourer* (Anglo-French) *adorare* (Latin). A form of adoration, the letter, entails*entailing* the ungathering or unweaving of *language* as adoration of such matters as **perpetual virginity** or the “ever virgin” ἀειπάρθενος *aeiparthenos*;¹²² a *Virgin language, a blessed language*. Theotókos Θεοτόκος, meaning God(ess) Θεός *and* parturition τόκος, childbirth or bearing, that is “God-bearer” *in other words* a

¹¹⁵ Perpetual virginity / “ever virgin” – Greek ἀειπάρθενος *aeiparthenos*. See *w/Perpetual_virginity*.

¹¹⁶ See *w/Annunciation*.

¹¹⁷ Ibid.

¹¹⁸ “The gospel further identifies logos as divine (theos).” Theos – Greek ἡ θεός. See *w/Logos* and *w/Theos*.

¹¹⁹ In *The Matrixial Borderspace*, Ettinger describes this traversal in relation to the advent of an “enlarged subjectivity” as follows: “From the moment we speak of the subject, we may also speak of an enlarged subjectivity. In the Matrix a meeting occurs between the co-emerging *I* and the unknown *non-I*. Neither assimilates or rejects the other, and their energy consists neither in fusion, nor repulsion, but in a continual readjustment of distances, a continual negotiation of separateness and distance within togetherness and proximity. *Matrix is the zone of encounter between the most intimate and most distanced unknown*. Its most internal is an outer limit, and the limits themselves are flexible and variable. They are potential or virtual thresholds (14).”

¹²⁰ Demon – Latin *daemon*, Greek *daimōn*, “from daiesthai.” See *mvc/demon*.

¹²¹ Cult – French *culte*, Latin *cultus*.

¹²² Perpetual virginity / “ever virgin” – Greek ἀειπάρθενος *aeiparthenos*. See *w/Perpetual_virginity*.

femininlanguage that bears *and* “gives birth to God”¹²³ *and* the Goddess, that is, to give birth to, *birthing the godly*, Maryām Miriam, in Arabic, *Dei genetrix and Mater Dei*,¹²⁴ in Latin, (Mother of God, a the 'fe-mə-nən of God) or “Maria,”¹²⁵ the Blessed Virgin Mary, the *niche wicke wicken* (“to bewitch”) *wiggle* divination *wīb* holy¹²⁶ *witch* *Hexe*¹²⁷ evoking miraculous **Visitations**, Annunciation(s) *and* Incarnation(s), Angels amongst Messengers amongst Angels engel angele angelus ἄγγελος angelos mal'akh¹²⁸ *and* Holy Ghost(s) wherein the Word “embodied in flesh” or “taking on flesh”¹²⁹ accrues, becoming the 'fe-mə-nən də- 'vīn anteriorfuture the gift of prophecies *and* pronouncements.

incantations *in fidelity of the reply, to her*

let us say to say then that the 'sā-krəd of the letter that is saythat that is to say or to listen tothe flesbwood¹³⁰ that *which* entail(s) a *vroulike*feminine (Afrikaans) like the telling *and* or *luister*¹³¹ that is to listen into or the listening *weg been uitwaarts*¹³² (awayfrom) *awaybetween* in the between “between-the-two” (Clément, *Syncope* 139) thebetween *unter unter uns untereinander* *zwischen*¹³³ let us say, two women (woman *vrou* women *vrouens*),¹³⁴ *zwischen*¹³⁵ thebetween, letters at once *a priori and a posteriori without or before* hearkening to the tidings from *elsewherebefore creatio ex nihilo* (something coming from nothing) *creatio ex materia, creatio ex deo*,¹³⁶ *and/or chaos* *χάος khaos*,¹³⁷ unraveling the chasm *chasma*¹³⁸ or cleft *fissure* or

¹²³ “**Theotokos** (Greek: Θεοτόκος, translit. *Theotókos*) is the Greek title of Mary, the mother of Jesus used especially in the Eastern Orthodox, Oriental Orthodox, and Eastern Catholic Churches.” See *w/Theotokos*.

¹²⁴ *Ibid.*

¹²⁵ I am referring here to the actress, Gudrún Gísladóttir, performing the character of “Maria” in Andrei Tarkovsky’s, *The Sacrifice*, 35mm film, 1986.

¹²⁶ Witch – Middle English *niche*, Old English *wicce*, Middle High German *wicken* (“to bewitch”), Old English *wiggle* divination, Old High German *wīb* holy. See *mwc/witch*.

¹²⁷ See *w/Witch* – German *Hexe*.

¹²⁸ Angel – Old English *engel*, Old French *angele*, Latin *angelus*, Koine Greek ἄγγελος *angelos*, Hebrew *mal'akh*. See *w/Angel*.

¹²⁹ *Ibid.*

¹³⁰ Word – Afrikaans *woord*.

¹³¹ Listen – Afrikaans *luister*.

¹³² Away – Afrikaans *weg been, uitwaarts*.

¹³³ Between – German *unter, unter uns, untereinander, zwischen*.

¹³⁴ Woman – Afrikaans *vrou*, Women *vrouens*.

¹³⁵ Between – German *zwischen*.

¹³⁶ “[C]reatio ex nihilo (“creation out of nothing”), contrasts with *creatio ex materia* (creation out of some pre-existent, eternal matter) and with *creatio ex deo* (creation out of the being of God). See *w/Ex_nihilo*.

“*hollow between*” “*a hollow between ridges,*”¹³⁹ **between two,**¹⁴⁰ “as of plowed ground,”¹⁴¹ that is, that which is, let us say, beyond beginning, *radical* in its bodily intemperance *and* unsheltering, “where,” that is, wherein or whereof, in Kristeva’s words, “transcendence is [to be] considered immanent” (Kristeva, *This Incredible Need* 25). Such as it were, *facing West and facing East* as a in as in a silent traversing in the silent of silent silence, the silentsilence, “the inaccessible” *and* or “invincible” unspeakable speakable¹⁴² such as that which is are to *call* calls or *unname* unnames that which is beside fidelity *and* faithlessness a the written that is thus *therein thereof* to be spoken is but *the ancestral and the Unconscious (of the) letter*.

incantations *in the flesh of the word*

Therein *in that in this and* aside, Such as it is to be in the *unbidden* Saying of *the word veriya* meaning to call, or name¹⁴³ *that is to doubly u(n)name* or fold to double unfold the *woord*¹⁴⁴ unruly *and* underhanded *the unspoken unwritten and/or* whispered, of *the letter*, “*la lettre,*”¹⁴⁵ as it were, *chanted* in high-pitched voice(s) in the form of a prayer *la voix* the voice of the letter.¹⁴⁶

Aside beside the stranger Alterity that is *in between the furrow* of the *telling of things* “*wholly other*” (Otto 25) *and* “of things set apart and forbidden” (Durkheim 47) that is in *mysterium tremendum et fascinans* (Latin), that which is at once “frightening, fascinating, and mysterious,” as noted by Otto,¹⁴⁷ *the 'sā-kerad*, as a *password, countersign and* or *watchword shibboleth* (Hebrew)¹⁴⁸ *a priori and a posteriori* ascribing yet *another(s) celestial tongue(s) – le féminin et le sacré*¹⁴⁹ in *amorous embrace* and pronouncement of *the flesh of the word*, in the book of John:

... the **W**ord became flesh and dwelt among us ... (John 1:14 *New*)

¹³⁷ See *w/Chaos* – Greek χάος *chaos*.

¹³⁸ Chasm – Latin *chasma*.

¹³⁹ See *mvc/cleft*.

¹⁴⁰ See *mvc/dictionary/ocean%20ridge*.

¹⁴¹ See *mvc/ridge*.

¹⁴² See *w/Durga*.

¹⁴³ Word – Hittite *veriya*.

¹⁴⁴ Word – Afrikaans *woord*.

¹⁴⁵ Letter – Anglo-French *lettre*.

¹⁴⁶ Voice – French *la voix*.

¹⁴⁷ See *w/Rudolf_Otto*. See also Otto, *The Idea of the Holy*, chapter 5 & 6.

¹⁴⁸ See *w/Shibboleth*.

¹⁴⁹ The feminine and the sacred – French *le féminin et le sacré*.

American Standard Bible).¹⁵⁰

... and the Word was **divine** (John 1:1 The Bible).¹⁵¹

A bodilylogos liquid in its *perfume*, a tale *tala* (Old Norse=talk(lessness))¹⁵² that without or before as it were *écriture sacrée écriture sainte*¹⁵³ *and*/or other wherein or whereof a *fémininsaying*¹⁵⁴ unravels *unravelling* an anterior (Kristeva, “Women’s Time” 407) future *Past* passing *and*/or threshold upon a furrow ridge or indentation such as “[...] the space [...] between life and death, body and corpse” (Clément and Kristeva 92). An “intermediary” (103) *fragrance* ungathering itself around *an(d)und*¹⁵⁵ about the between bespeaking spoken speaking upon the “wholly other” (Otto 25) adumbrated *and* *unbeknownst* *unbeknownst* “intermediary” (Clément and Kristeva 103) in its stance, as it were, according to Kristeva, “of the one who opens the way from the ‘lowly’ (the stranger, the substance, the body) to the ‘beyond’ ” (103). A stranger *unhearing* a writing *the written* that remainders remains unwritten ungathering *and* unweaving the *sacred* *logoslessness* that sweeps *and* sways like a pendulum upon the bodily *and* the ethereal, “sentence, saying, [*and*] oration,”¹⁵⁶ as if Sche it were skirting pestilence that is the underside of perfume, *mit Duft erfüllt*,¹⁵⁷ neither the one nor the other, but always already accordingly, one another.

*in fidelity to the traunce*¹⁵⁸

That which is “porous” (Clément and Kristeva 7) breaks *breaking herself* upon the arc of a *trance traunce transe* “from *transir*” *an(d) trancire*,¹⁵⁹ plural in its delineation, suggesting polyvalence, espouses *espousing herself* ~~as the~~ an indefinite modality mode of the “vaporous” (Clément and Kristeva 16) unfolding *fragrance* or “odor” (20) in *sublime abandonment ungathering and* encircling the nebula of a momentary chasm, cleft or “cleavage” (27) as in a turning unweaving threshold transparent yet opaque,

¹⁵⁰ See nash.scripturetext.com/john/1.htm. See also bible.cc/john/1-14.htm and w/John_1:1. Web. 31 July 2012.

¹⁵¹ See w/John_1:1.

¹⁵² Talk – Old Norse *tala*.

¹⁵³ Sacred and saintly writing – French *écriture sacrée et écriture sainte*.

¹⁵⁴ Feminine – French *féminin*. See wordreference.com/enfr/feminine.

¹⁵⁵ And – German *und*.

¹⁵⁶ See w/Logos.

¹⁵⁷ Perfumed – German *mit Duft erfüllt*.

¹⁵⁸ Trance – Middle English *traunce*.

¹⁵⁹ Trance – Middle English *traunce*, Anglo-French *transe* “from *transir*,” Latin *trancire*. See mwc/trance.

unbelonging breathing the “exquisite lapse”¹⁶⁰ (27) *thebetween* “biology and meaning” (15) “blood” and “milk” “transition” and “passage” (97) crossing in the unpronouncement of “an outburst of disorder” (Clément 133) and effervescence (137) ungathering both the *‘femā-nān* and the *‘sā-krād*, as it were, in the crevassing of the body, unfolding another: divergence, unfastening the body, or, *beforebody*, archaic, arcane and anteriorfuture (Mary Daly)¹⁶¹ as the passagepassaging threshold, recollecting, a re-collection *tothe* future, finitude, and/or nothingness.¹⁶² Therein, *the letter*, whispering upon *flesh* as if *sche* were Theotókos Θεοτόκος¹⁶³ giving birth *that is breath breathing the breath of fire*, the body of bodies, primordial and primeval in her *Nature*, ancient and before her beginnings, the letter aromatic in its arrangement, *infinite in dimension*, crossinglanguage upon the *bodie* of a woman As if *Sche* were the *bodyoflanguageherself that is Seshat Sefkhet Sesat Seshet Seshata*¹⁶⁴ *writingherself* beside a language that remains uninhabited and without limits (Clément 138), “eyes rolled back” (Clément and Kristeva 7) in a *traunce*. A writingflesh that paradoxically scatters unbinds **unties** and separates¹⁶⁵ through “*lalangue*” (Lacan 44)¹⁶⁶ the pleasures of *‘sā-krād jouissance*.

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¹⁶⁰ Whilst in *Syncope*, Clément notes: “Not to unite or bind; rather to separate and untie, allowing the gap to remain free” (139).

¹⁶¹ Here I refer to the concept of an anterior future, or, in Daly’s words, “Archaic Future.” See Daly’s *Quintessence*, where she writes: “Ignoring phony promises of a ‘better future,’ Wayward Women *will* to find and create a Real Future. We Time-Space travel beyond archetypal deadtime [not to be confused with Levinas’ use of the term “dead time”] and reach deep into our Memories, our Deep Past, to Discover the roots of an Archaic Future, beyond the limits of patriarchal linear time” (3).

¹⁶² In a letter dated January 14, 1997, Kristeva notes: “Paradoxically, in evoking the divine—the absolute of spirituality—we evoke journeys to the opposite limit, where the human sinks into animality and nothingness” (Clément and Kristeva 24).

¹⁶³ See footnote 123.

¹⁶⁴ “In Egyptian mythology, **Seshat** (also spelled **Sefkhet**, **Sesat**, **Seshet**, **Sesheta**, and **Seshata**) was the Ancient Egyptian goddess of wisdom, knowledge, and writing.” See *w/Seshat*. See also Kristeva’s reference to Seshat in *Language – The Unknown* (63).

¹⁶⁵ In *Syncope*, Clément notes: “Not to unite or bind; rather to separate and untie, allowing the gap to remain free” (139).

¹⁶⁶ See additionally, Lacan’s reference to “our so called mother tongue (*lalangue dite maternelle*), which isn’t called that by accident” (Lacan 138).

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