

TUCHÉ, AUTOMATON, AND THE INSIDE FRAME

The key to the logic of the inside frame is the Lacanian notion of 'double inscription', by which subjectivity is related to (1) the network of (conscious) symbolic relationships and (2) relations to the unconscious. The former involves *tuchē* (affordance, opportunity, coincidence) while the latter is a matter of automaton. These two 'additional' categories of Aristotelian causality can be understood in terms of the inside frame (*encadrement*), through the graphic ideas of placement and marginal freedom. In the case of Jeremy Betham's Panopticon, the idealized prison design calling for a central guard tower fitted with blinds so that prisoners could not see whether or not guards were actually present, placement has to do with the radical centrality of the tower. Its position defines precisely the visibility of the prison system. Its central point and peripheral cells reduce the three dimensions of the building and two dimensions of the diagrammatic plan to a single dimension of 'here/there' that is the basis of the disciplinary efficient design.

This locational aspect is complemented by the ambiguity of presence/absence established by blinds. The center can function only if it conflates blindness and invisibility, that is, if its status is radically ambiguous.

The 'inscription' of life and death into each other in the case of the Jentschian uncanny can be viewed in terms of the double inscription of *tuchē* and automaton as well as through the graphic example of the inside frame. The advantage of the latter is that it extends thematically to issues of location (centrality converts to marginality and *vice versa*) as well as to blindness and invisibility. Additionally, topics related to polysemy and intersubjectivity can be aligned, thanks to the Lacanian-Freudian field, to issues of chance, temporality, and *topos* (master signification).