

〔SIGNAGE〕

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Private Enigma in the Opened Text

The trace of the enigma is negligently latent in all writing. The enigma is a colorless monovalent feature in textual omnivalence.

This present writing defines those private enigmas with which the author sometimes pierces his text. These are distinct from, for example: the narratively enigmatic which, functioning, becomes through reappearance, a character or figure of the text; the metaphysically enigmatic which functions, deliberately, through our lives as we return to its imperative point of question; the enigmatics of dream which function, vehicularly, to let life ride itself; the grammatically enigmatic, which functions as a verbal irregularity, a non sequitur stunning us with what previously could not have been said; the enigmatic of any single text, which is obsessive in its function as the ground for all text and all enigma. Throughout this writing, the word 'enigma' will refer to private enigmas, and not to the otherwise enigmatic which may frequently surround its appearance.

The author may plant in his text his enigmas. Whether this is more common in the rangeingly modern text than in classical writing is something we may not learn. We may speak of the pleasure. The writer allows his enigmas as, quickly they choose him; with reason—pleasure. The attachment is attentive. There is pleasure in placing the deliberately extraneous, the stain. The enigma may be no more enigmatic to a reader than is the

rest of the text, which may seem 'of a piece', or deliberately and equally not of one. But for the writer, the enigma remains a sign of himself in the text of himself, a unique entry of himself upon his language. It is that part which he obstinately holds to as he gives it all away. The presence of the reader is implicit in the pleasure of enigma; the author is a voyeur, enjoying as he writes, the pleasure of his reading of his text. In fact, he gives the text to himself as he writes it: but in the enigma he claims in one instant the combined functions of reading and writing; he completes already, again and in part, what already others, reading, complete again and in part. He enjoys, in advance, what it is usually for the reader, whether himself or another, to enjoy only later. It is one-sided pleasure; doubled. The enigma is chosen as a special burden, a verdict the writing passes on the young history of text.

The enigma cleans the text of its indebtedness. In the enigma gesture, a text lays hold of itself. An enigma, unlike the rest of texted language bound to structure, does not (have to) evaluate itself. It is already evaluated, it stands for that.

What is sought is an enigma which cannot be closed upon (hence the "is sought"). Small particles of meaning satisfy this best for the writer; though large structures do so, openly, they do so as structures, their closure a matter of preordained interest. The enigma is erased in its minute duration. An enigma, unlike the rest of structured text, is not the locus of any coming together, neither of a dispersion; it is a still point activated, once by the author's enthusiasm, and again by the writing which surrounds and which motivated its inauguration. Enigma, made to be unresolved, affords the opposition of immersion, of argument: it offers an opaque exterior; not offering entry or exit, it posits (the generic trace of pleasure). The enigma, cued only to itself, faces nothing. However, it is not bracketed. It is merely less loose among particles more active. Though its delight is not extinguished, it has no tendency. Its argument is that, it, is, here; hence its relation to

structural wholes: the enigma less elusive, because more instanced, the structure less clear, because more over itself.

The enigma significantly animates (animates signification in) the writer's working. In his text he lodges it, stills the agitation by posturing its particular particle where it can be observed, contemplated, or where it can be passed over; without having to reveal its lived significance, he reveals the volume of it. It is transplanted; without, however, having been anywhere other than on both sites, met equally in the imagination with which they touch. The enigma is rendered siteless, a vantage from which its singularity can incite unanimously.

The enigma is the only anoegenetic particle of language. It stands, in part (and in part it 'fails'), for the effort which made it so. It does not sublimate its function to structure, as do all functioning chunks of meaning; it is apart from function, embodying it at once. It is an action on which the curtain of meaning has come down with finality; behind the curtain, the perfunctory disclosure of fact. The enigma is a silent spot in the rush of meanings, but only when viewed in that context. Its placement specializes it. Without being able to deposit its position in the meaning-productive text, it does in fact speak its stance. It refuses to speak in discourse in order to embody quick monologic impact.

The enigma is impoverished in context. It has nothing to do: no work, nothing by which to be covered, nothing to speak, no acts, no decisions to make or motivate in its place (no pivot), no early nor late and no here nor there. It has nothing to mobilize (after the author's delight), nothing to solve, nothing to begin or bring to an end. It abolishes, for an instant, what goes on surrounding it. If a text can be parsed, the enigma cannot. But it does not deny, it solidly confirms itself; its intractable dissolution of logic and sequence. But it must not irritate; it is in no way entangled. It is not a version of some other thing, neither is it averse to a possibility. It is

stopped. It implies the release of the game, momentarily, without bringing it about. It generates its instant, and deprives it of reason, of play.

The enigma does not exist in the tangled limits of nature. It is an artifact. It in no way approaches the limits of what we know to be the case. It stands (in) (in the text) for the limits. It is an act of indication, but without the masking words which elsewhere accompany such acts; its substance is word, but it leaps, releasing them insoluble, an empty encasement. The enigma is marked by its absence from the site, as it is seen to occupy it totally. No contradiction; this, the enigma.

An enigma cannot be plural; it depends upon its indistributability. If it becomes dispersed in the text, if it is acted, its character is delineated in diffusion; of necessity, its still factness is destroyed. When the integer is serialized, or valued, when it is perceived through horizontal or vertical loci, it achieves a rhetorical or narrative function; it relaxes. The enigma must not be made to speak itself in any direction. The enigma, if it is to stand privately, if it is to release its pleasure, must not equivocate. The enigma is the only detached attachment permitted to text.

A text can be infused with a network of enigmas, which unavoidably connect. But when the enigma is extensive, it becomes a particle in the text's fabric, a code demanding, and enabling at least in part, its decipherment. As soon as an enigma is extensive, structured, it becomes a term among many in the text's polarities and excursions. It becomes one of numerous graphs upon which the writing occurs, tightening and loosening. Its dissolution proposes its solution; it talks. And it is no longer private; the text has begun to reply. The enigma is not permissive.

The enigma is consigned, ordered. It is the object of an action which, as a singularly upright subject, it demands. Unlike all

other text, the enigma needs no support. It does not need to be there. It seems to be a will, to embody will so completely, that its it is embodied. It is irreversible. An order that cannot be recalled, it cannot die: its allure. The enigma is messageless; perfectly balanced (of one 'side'), it is the perfect signifier, the only one not drawn apart (revealed) by unequal (metaphorically inexact) sides. Stolid, it doesn't waver.