



Metaphorical Meanings Out Of Tweaked Definitions

Machine: the Greek root is quite meaningful: *mēkhanē* < *mēkhos* "means" as a noun. Other preferred meanings: **Machine: complex system:** a complex system structured so as to accomplish a particular goal. From literature: **literary device:** a character or factor introduced into a work of literature to produce an effect or to resolve the plot. Thanks to the observation of its functioning, I hope nobody will understand this work as something behaving mechanically like an efficient but uncreative device. Nor as something done automatically by a machine without the thinking and feeling of a human being. Our Machine is the Thought equivalent of this particular device Freud called "**soul apparatus**". As a conclusion we will even find how magic our machine is.

Machinist: Somebody who machines something: somebody whose job involves machining something or operating a machine or machine tool. Machine maker or repairer: somebody who makes or repairs machines.

Mechanic: somebody who repair machinery: a skilled worker who is employed to repair, operate or reshape machinery or engines.

Mechanics: study of energy and forces: the branch of thought that deals with the effect of energy, forces and especially pieces on Thought Systems. Knowledge concerned with the existence of bodies called pieces under the action of psychic and intellectual forces. In Wave Mechanics, the Schrödinger equation describes the form of the probability waves that govern the motion of our pieces and specifies how these waves are altered by external influences (from the Other to other authors).

Mechanism: - method or means: a method or means of doing something - way that something works: the methods, procedures, or processes involved in the way something works or is done. See in the Freudian sense: "defense mechanisms". Of course **not the psychological instinctive behavioral reaction. But a more or less unconscious reaction** or type of reaction in Thought that comes into action when somebody is faced with a particular intellectual situation. We shall call it **inspiration** as Jean Laplanche proposed for what's usually defined as creativity.

Mechanistic: - Studies explaining Thought mechanically: explaining these natural phenomena in terms of **psychical and intellectual** causes and processes.

Attracted by its infantile reference and in order to help us not to forget to be ludic enough to preserve ourselves from ludicrousness, I picked the word

Meccano: a trademark for a children's construction system that can be used to build mechanical models. Here not of metal or plastic pieces but of psychic and intellectual ones.

Our Meccano is not conceived like a construction to be achieved. This site also tries to possess the same qualities of eternal construction-deconstruction. That's why one can wonder how would be possible for our site to be presented in the printed form of a volume. Thus, our Meccano possesses too the qualities of its form, the electronic conception which, thanks to hyperlinks and interactive buttons is not linear like the usual presentation of thoughts on paper printing. In brief, it resembles **free associations**.

And finally, this Meccano is a magic one since it functions according to the laws discovered by Freud but unfortunately often forgot by him in his own work. I should call them "**dialectic of simultaneous ubiquity**". It includes and transcends the classic Hegel's dialectic which kills the contradictories when achieving their superior union. Let us remember the passage of "Civilization And Its Discontents" where Freud describes the phenomena of the coexistence in the same place:

"Now we make the fantastic supposition that Rome is not a human habitation but a psychical being with a similarly long and copious past—an entity, that is to say, in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one. This would mean that in Rome the palaces of the Caesars and the Septizonium of Septimius Severus would still be rising to their old height on the Palatine and that the castle of S. Angelo would still be carrying on its battlements the beautiful statues which graced it until the siege by the Goths, and so on. But more than this. In the place occupied by the Palazzo Caffarelli would once more stand—without the Palazzo having to be removed—the Temple of Jupiter Capitolinus; and this not only in its latest shape, as the Romans of the Empire saw it, but also in its earliest one, when it still showed Etruscan forms and was ornamented with terracotta antefixes. Where the Coliseum now stands we could at the same time admire Nero's vanished Golden House. On the Piazza of the Pantheon we should find not only the Pantheon of to-day, as it was bequeathed to us by Hadrian, but, on the same site, the original edifice erected by Agrippa; indeed, the same piece of ground would be supporting the church of Santa Maria sopra Minerva and the ancient temple over which it was built. And the observer would perhaps only have to change the direction of his glance or of his point of view in order to call up the one view or the other. There is clearly no point in spinning our phantasy any further, for it leads to things that are unrepresentable and even absurd. If we want to present historical sequence in spatial terms we can only do it by juxtaposition in space: the same space cannot have two different contents. Our attempt seems to be an idle game. it has only one justification. It shows us how far we are from mastering the characteristics of soul life through visual presentation." [SE XXI, p. 70-71. Translation partially and incompletely revised by me, see GW XIV, s. 427-728]

Freud only neglects to assume that for instance the Palazzo Caffarelli with the Temple of Jupiter Capitolinus and the Etruscan forms can be conceived also by coexisting in the same

place with the Coliseum with its Nero's Golden House, etc. And either of these constructions are present in every moment of their history ("from its first brick to its achievement and to our times" as stressed by Laplanche). Both possibilities – coexistence of different time things in the same time and place and coexistence of different time and place things in the same time and place – brings us to the conclusion that association it's not only the discovery by similarity of a far point but also the discovery and dissociation of the point included in the point along the line of contiguity or simultaneous ubiquity. That's how our Meccano looks!

More to find on the Meccano in my **Ψa Blog** and in **Jean Laplanche "exercice avec métaphores"** by clicking on the respective buttons on the very left column.

Thanks to the sites who gave me the occasion to play with their words:

