<title>METADATA</title>

<meta name="description" content= "The following text is a collection of metadata in the form of commentary about "The Order of Things" by Michael Foucault, pages 16–18. As with the open nature of the original text, this metadata aims to expand and reflect on Foucault's writing from an alternative point of view."/>

<01 "A certain Chinese Encyclopaedia">

This phrase makes allusion to "Celestial Emporium of Benevolent Knowledge" Borges, J. (1937–1952), a fictitious classification of animals described by Argentinian writer Jorge Luis Borges in "The Analytical Language of John Wilkins" essay. Borges uses this Chinese list, allegedly discovered by translator Frank Kuhn, to illustrate his own arbitrary classification of things in response to Wilkins universal language, expressing doubts at Wilkins' attempt of establishing a universal language for classification. The importance of this list goes beyond proving its legitimacy, as the concept of its existence, whether literal or fictional, leads Foucault to interrogate the very nature of classification systems, and the distinction between "the Same and the Other". Foucault, M. (2001)

<02 "Eusthenes' Saliva">

In relation to alphabetical established taxonomic classifications. Possibly making reference to "Eusthenes", a taxonomical category coined by the French naturalist François–Louis Laporte in 1833, in reference to a rare type of giant shell bug. Foucault introduces the concept of "Eusthenes' saliva" as a way to illustrate the proximity of extremes found in alphabetical taxonomy systems, giving way to immaterial connections between species. Eusthenes' tongue provides an analogy in which all these unrelated taxonomical terms can coexist in the realm of the immaterial.

<03 Juxtapositions>

The concept of intersection and superposition is scrutinised through the lens of language and its power to create overlapping relationship between concepts and things. Foucault discuses the abstract qualities of language for fostering classifications and relationships between things, but also confronts the limitations of language in materialising these connections. In literary terms, juxtaposition can also be used as a tool to emphasise differences between terms rather than create direct relationships between them.

<04 Roussel's Operating table>

In connection to Raymond Roussel, early 20th century French novelist, whose "writing formula" lends itself as an interpretation of the use of words in the construction of new meanings. Roussel's compositional secret was revealed in his posthumous work "How I Wrote Certain of My Books" he wrote:

"I chose two similar words…Then I added to it words similar but taken in two different directions, and I obtained two almost identical sentences thus. The two sentences found, it was a question of writing a tale which can start with the first and finish by the second. Amplifying the process then, I sought new words reporting itself to the word.. always to take them in a different direction than that which was presented first of all, and that provided me each time a creation moreover."Roussel, R (1995)

Foucault points to Roussel's legacy as an example of the intersection between words and space, formulating language as a vehicle for enabling order and the interpretation of things.

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