

HETERITY

Journal of School of Psychoanalysis of The Forums Of The Lacanian Field **Issue 13**

the ADVENTS
of the **REAL**
and the PSYCHO
ANALYST

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NOTE

The responsibility for the translations of the writings published here lies with the authors themselves, so the reader will not find some writings translated into the five languages that make up the IF since they have not been sent by them for publication.

EDITORIAL

ROSA ESCAPA
RAMON MIRALPEIX

In this new publication of *Heterity* you will find almost all the works that their authors presented in the X Cita of the IF-EPFCL, which took place in Barcelona on September 13-16, 2018. These works were a selection of the proposals that we received; the proposals far exceeded the real possibility of giving all of them a space during the Meeting, but also gave much more than the organizers expected.

From the first moment it was announced in Medellín in 2016, the theme “The advents of the real and the psychoanalyst” gave us a lot to talk about. It shocked us, it made us return once more to the texts, it raised questions for us, accustomed as we were by Lacan himself to read and talk about the advent of the signifier, the advent of desire or the advent of the subject ... that is to say, advents “in” the real but not “of” the real.

Two brief references on the subject, in *La Troisième* and *Television*, proved sufficient to begin to deepen the perspective of the psychoanalytic clinic as a clinic of the advent of the real. The pre-texts that we regularly published on the internet throughout those two years accompanied us in this previous work of elucidation of concepts, from the advent, close to the event, to the diverse meanings of the real that we find in Lacan’s legacy. Finally, the question that was going through this preliminary work in order to give rise to the texts presented in the Cita was: within the framework of the analytical discourse, what is the real or real that comes from it, or not, and what are its effects? Or, in what changes, in what transmutations in the

order of the economy of jouissance can we read the effects of the real advent?

Therefore, it would be a question of considering classical concepts such as that of original trauma or that of symptom, but in the light of Lacan’s last elaborations on the knottings, particularly those of the real and the symbolic, in order to approach the function of the analyst in doing the opposite to the real that he finds in the subject in the cure. This, being the pivot of the direction of the cure, would open the possibility of giving rise to a new writing of the real that comes to the analysand, thus giving an end to the analysis, marked not so much by the appearance of a signifier as by an effect, perhaps some effects, that give account of the structure touched by a real that puts a limit to the chain.

We said at the beginning that in this volume you will find almost all the works that were presented at the Cita of Barcelona. Not included are those presented at the half-day of debate on “What politics for the Lacanian Field’s Policy?” The intention was not to publish these works, rather, this initiative arose from the CRIF to take the opportunity provided by the Cita to give us time to discuss and debate in situ the issues to which the era brings us together collectively.

As we give way to the texts, we greet the next stage of our work from the work already encountered in Barcelona. Our next Meeting is in Buenos Aires in July 2020 and has the theme “Treatments of the body in our time and in psychoanalysis”, where we will meet again and follow the work a step more.



PRE-TEXT |

1 Advent of the real

COLETTE SOLER

I will take advantage of this first pre-text, which the two organisers of the RV 2018 have asked me to write, to reflect on the problematic of the theme that we have chosen.

The word “advent” designates a moment of emergence, a moment of the appearance of something unprecedented, which might be foreseen, for example Louis XIV’s advent to the throne or the advent of a new political regime, or it could also simply be awaited as in the messianic usage, the advent of the saviour or of the end of the world, but it could also happen [*advenir*] by surprise. For example, isn’t that the case with the advent of Freudianism at the end of the nineteenth century? The nuance there is interesting: we would not speak of the advent of Freud, but of Freudianism, and he was hardly foreseen and even less expected.

So the advent of the real? The common idea, even one received by Lacanian transmission, is not that the real can happen [*advenir*]. Rather, isn’t it thought of as impossible to avoid for speaking beings who are moulded by the imaginary and the symbolic. The definition, “impossible to avoid”, as broad as it is, already divides the real into two parts. On one side, there is the real that owes nothing to the symbolic, a Tsunami, for example, and the *sex ratio* about which Lacan was so emphatic, are of that order, generally speaking, that of the real of nature or of life. But “impossible to avoid” is not reducible to that for on the other side there is also destiny – this is the word used in our civilisation for the impossible to avoid – that language makes us.

Since always we have defined it in terms of mis-fortune [*mal-heur*], impotence and impossibility, and we have imputed it to the gods and to sin. Lacan himself recognised in it the effect of the structure of language on the living being, what I have called the negativities of the structure. But this is to forget that the gaps introduced into the speaking being by language are great due to something completely different from this curse: all the

possibilities of invention and creation that we have for a long time subsumed under the term “sublimation” and which humanity takes glory in. From the time of “On a question prior to any possible treatment of psychosis”, Lacan was saying nothing other than “the function of derealisation is not entirely located in the symbol”.¹

Now when he employs the expression “advent of the real” – he does not say “of real” or “of reals” – in both *Television* and “*La troisième*”, he speaks about the effects of science. The moon landing on the one hand, and on the other, the production of novelties of surplus jouissance conditioned by science under capitalism. We are certainly in the problematic of human fecundity, of its capacity to make the new happen [*advenir*], to change being and its entourage jointly and at the same time. Certainly, today we are no longer so sure that this capacity is synonymous with progress, as was the case with the enthusiasm of the Enlightenment in the 18th century, and also with the expectation of the “new man” of the 19th century. Today, history has shown the dark face and the lawlessness of this fecundity. Lacan, always up to date, indubitably touches its effects ... biopolitical for the collective, beyond the specifically individual effects that psychoanalysis treats. This was already being questioned at the end of Seminar XI: what will happen when the whole book of science is eaten? Without doubt, the final chapter is not yet written, but we can do no less than to take up the question in Barcelona in 2018.

This will only be one aspect of our theme, for we will have to also ask ourselves how this real that makes our unconscious – destiny, as it was called for so long – happens [*advient*] for each of us. Will we speak of an advent of destiny, of a

¹ Lacan, J., On a Question Prior to Any Possible Treatment of Psychosis. *Ecrits, The First Complete Edition in English*. Trans. B. Fink. New York and London, W.W. Norton & Company. p. 449. Translation modified.

curse in its darkest form? That is the question. The two terms appear to be in contradiction, since advent is event, while destiny is spoken of in terms of “it was written”. And in fact, it is experienced as something to be endured. For the main part, repetition and symptom, two Freudian notions, are those where Lacan reads the two major effects of the language-unconscious, namely the inexorable missed encounter, and the unmoveable fixation of jouissance and of these conditions.

Advent of repetition, then? Yes, since repetition is less *automaton* than *tuchè*. It needs the accidental encounter that comes at the whim of life’s events, in order for the law of the missed encounter to appear [*advenir*] as necessary, as what does not cease. Appear [*Advienne*] through what motivates it: the insistence of the signifiers of the unconscious. I recalled the 1955 text, saying that the function of derealisation of the symbol is not all, but I left in suspension the rest of the sentence, which said, speaking of the symbol: “For in order for irruption in the real to be incontrovertible, the symbol need but present itself, as it commonly does, in the form of a broken chain”.² And Lacan wanted it to prove nothing less than the words of love at the approach of the partner thing. In *Television*, almost twenty years later, he will say “good fortune” [*bon heur*],³ “the subject is happy [*heureux*], that’s its definition”, ironic. It is always the happiness [*heur*] of repetition. In the interim Lacan produced the unconscious as knowledge [*savoir*], made of enjoyed-signifiers [*signifiants-jouis*] the insistence of which, in the approach to the Other, is indeed an advent of the real, that of “there is no sexual relation”.

As for the advent of the real in the symptom, we can see it in its nascent state in phobia, this first signifier that is excepted from the signifiers of demand coming from the Other. Hans’s signifier, the

horse, is not an object – Lacan hammered it enough – but it is not an offer from the Other either, it is properly speaking an advent, an invention, the here-it-is-again invention, of a signifier that “incarnates” the jouissance of the “traumatic penis”.⁴ It guarantees a first coalescence of jouissance and the signifier. And for Lacan to say that Freud invented the unconscious – the unconscious that he deciphers in signifiers – based on the discovery that certain beings have in their encounter with their own erection,⁵ starting with the first traumatic enjoyment that the phobia raises to the signifier by using some imaginary elements of perception. It is very exactly the advent of the ciphering of jouissance, for the infantile phobias disappear but the ciphering, that is, the substitution, continues from dream to lapsus, in the said formations of the unconscious.

The “fixions” of the jouissance of the symptom remain. They are less ephemeral, where the cipher appears [*advient*] as letter, the only one to be identical to itself, namely outside the chain and non-substitutable, thus an exception. Their advent is without law, contingent, being excepted from the programs of the discourse of the Other and this is, if we believe Lacan, what LOM⁶ – which he writes in three letters and who is made between the symbolic and the imaginary – has that is most real.

In all the cases where there is an advent of the real, whatever this might be for the collective or for the individual, it is a product of this strange capacity LOM has to make everything into language, from the mysteries of a nature that go beyond him and that science seeks to master, as much as from the jouissance thing that embraces him in the particular of cases and that is precisely the motor of languages [*langues*] in constant evolution. The psychoanalyst makes use of it, but to what end?

Translated by Susan Schwartz

² Ibid.

³ There is a play on words around “*heur*” which means “happiness” and *heure*, with which it is homophonic and which means “hour”, thus suggesting time and the moment of the good encounter.

⁴ Lacan, J., Geneva Lecture on the Symptom, trans. R. Grigg, *Analysis* No 1, pp. 5-26.

⁵ Ibid. p. 15

⁶ LOM is homophonic with *l’homme*, (the) man.

2 Trauma: event and advent of the real

SANDRA LETICIA BERTA

From the moment we decided to work on the theme of the advent of the real for the next International Rendezvous, I wondered about the clinical implications of the expression. As I have researched on trauma for years, a question immediately emerged for me: if we consider the *tuchic* factor of the trauma, is there any difference between the traumatic event and the advent of the real? I present my reflections here.

In the history of psychoanalysis, the traumatic event enabled not only the discovery of the unconscious but also the differentiation between the traumatic event and the structure of the trauma, understood as a hole (*trou*), written S (A) [signifier of the lack in the Other], as Lacan proposed towards the end of his teaching. The passage from the traumatic event to the *troumatism* orientates the direction of the treatment in every analysis. The elaboration of a knowledge about the *tuchic* moment makes of the trauma the index of an undecidable real.

Within the itinerary that goes from the trauma to the *troumatism* we distinguish between several conceptions of temporality: that of the deferred action (*nachträglich*), that of the act, which assigns a privileged position to the topological cut, and finally the moment of the Borromean knotting. All of them partake of the logical temporality proposed by Lacan: the moment of seeing, the time for understanding and the moment to conclude.

Speaking of “the advent of the trauma” instead of “traumatic event” may serve the purpose of highlighting the traumatic moment and of marking its differences with its elaboration. I will refer to this aspect of the question later. In our community we have spoken of the event of the S_1 , the signifier 1, of the passing of the *tuché* as an event of jouissance and of the ones of repetition. It seems to me that taken in this sense event and advent are synonymous – which we can read in the dictionary. But the advent emphasizes the arrival and not only the different traits of the event.

On the other hand, if we refer to the advent, we need to discriminate between two acceptations that appear in Lacan’s teaching: the advent of the subject and the advent of the real. These are not the only acceptations; but they are the most relevant ones.

The notion of “the advent of the subject” has its origins in the developments on the symbolic and was formalized as the operations of causation of the subject: alienation and separation.¹

I briefly point out that in the alienation through the *vel* of exclusive disjunction the subject chooses between either petrification or sense. According to the logical anteriority of the subject’s causation, the second operation concerns separation, whose effect is object a^2 , the subject thus entering into the metonymy of the signifying chain (S_1-S_2).

It may be added that at a ulterior moment the *vel* of exclusive disjunction is used to indicate the division between the subject and jouissance. Here the accent is on the enjoyed signifier – the enjoying substance which is what finally what comes [*advient*] from the real, if we take the S_1 into consideration.

In fact, we can read the contingency of the advent of the real by means of a signifier S_1 both in the operations of causation of the subject and in the writing of the Borromean knot.

The advent of the real as irruption of S_1 appears in the references to the subject and in the developments on the *parlêtre*. Both share the same logic, but it seems to me that as far as temporality is concerned the causation of the subject emphasizes the traumatic *a posteriori*, as it refers to a real that remains as an estimate limit, whereas in the case of the knot, given its cardinal nature, the advent

1 Lacan, J. (1977). *The Four Fundamental Concepts of Psycho-Analysis [Seminar XI]*. London, Tavistock.

2 Lacan, J. *The Seminar, Book XIV, The logic of fantasy, 1966-1967*. Session of 16 November 1966. Unpublished transcript.

of the trauma is knotted. The 1 of the traumatic is 3: real, symbolic and imaginary. In this sense, “the advent of the real” may well suit the Borromean trauma, as it indicates that the trauma comes to be [*adviene*] as knotted.

In the years 1974 and 1975 we find a differentiation between the advent of the real and the event of saying [*decir*] which requires the temporality of the knot. In *Seminar XXI, Les non-dupes errent*, Lacan refers to the event of saying as a writing of the knot, and discriminates between the symbolic, the real and the imaginary events.³ A certain passage came to my attention: “The event as such only occurs in the symbolic order. There is no other event than in the saying [*decir*]”.⁴ Time is needed to write the knot of the saying, the knot of the *parlêtre* done around the Borromean trauma.

We can now move forward, towards the expression “advent of the real” in *La Tercera [The Third]*⁵. In this conference, which is contemporaneous with *Seminar XXI*, Lacan says that the analyst depends on the advent of the real, as Colette Soler has already underlined in her book *Avènements du réel, de l'angoisse au symptôme*⁶ and in the first Pre-text of the Barcelona Rendezvous, 2018. Following that, Lacan refers to interpretation as equivocal and to *lalangue* which, as detritus of the unconscious, becomes the sediment of an experience that leaves knowledge as a remnant. The interpretation operates with *lalangue*, which does not prevent that the unconscious be structured like a language. This

means that the interpretation operates with the Ones of *jouissance*, so that the *parlêtre* becomes Borromean.

If the trauma is the knotted advent of S_1 , an irruption of the real, that is the clinical proof that the trauma is the knotting of a real. Although from the perspective of the trauma *advent* and *event* are synonymous, we also find a differential trait. The emphasis on the advent of the real involved in the traumatic signifier is not without consequences, as it transforms the *a posteriori* into an act and into knotted logical time. Furthermore, the considerations on the *moterialité* that is proper to the Borromean knot have implications for the *nagträglich* sense. In the clinic it is necessary to force (mathematical *forcing*⁷) the word in its *moterialité* so as to read in what is heard to then produce a writing. Therefore, searching for the sense of an event is not the same thing as aiming at the enjoyed-sense of knowledge. This does not mean discarding the fantasy, as that would not be possible in the clinic; but it means being at the service “of what functions as real in knowledge”⁸. The statements [*dichos*] of the traumatic event allude to the event of a saying [*decir*] and evoke the knotted real that exists to sense (*absense*).

Lastly, the advent of the real of the trauma calls for a reflection on the Borromean clinic, bearing in mind the real unconscious and the hole in knowledge. Once again, to speak of trauma in psychoanalysis is to speak of psychoanalysis. It is not a mere coincidence that Freud's questioning of the trauma led to the discovery of the unconscious.

Translated by Leonardo Rodríguez

3 Lacan, J. *The Seminar, Book XXI, Les non-dupes errent*. Session of 18 December 1973. Unpublished transcript.

4 Lacan, J. *The Seminar, Book XXI, Les non-dupes errent*. Session of 15 January 1974: “[...] l'événement lui, l'événement ne se produit que dans l'ordre du Symbolique”.

5 Lacan, J. *La tercera* (1 November 1974). In *Intervenciones y textos 2*. Buenos Aires, Manantial, 1993, pp. 73-113.

6 Soler, C. (2016). *Avènements du réel, de l'angoisse au symptôme*. Cours 2015-2016. Paris: Éditions du Champ lacanien. Collection Études, p. 170.

7 Lacan, J. (1976-1977). *The Seminar, Book XXIV, L'insu que sait de l'une-bévue s'aile à mourre*. Session of 19 April 1977. Unpublished transcript.

8 Soler, C. (2009). *Lacan – The Unconscious Reinvented*. London, Karnac, Paris, p. 19.

The expression “advent” of the real raises some questions. What distinction can we make between “advent” in the singular or in the plural. Event(s) and why not “manifestations of the real”? How not to evoke Lacan’s counterpoint, frequently made, between “the symptom as event of the body” and anxiety as “advent of the real”?

I refer to what Colette Soler has pointed out, since it is to her that we owe the introduction of the subject for our Rendezvous. She has made clear on several occasions that advent has the sense of something expected and rather desirable. The term can thus take on a positive value.

I am putting forward the following question: what advent of the real can we expect from a psychoanalysis? Lacan spoke of his expectation of a possible advent at the end of the analysis: that of a new signifier, an invention – removing all pretension from this term – a signifier that comes from each one, and is thus, singular.

We find the expression “advents of the real” in *Television* and in “La Troisième”. However Lacan uses it in other contexts as well. To cite but one: “the advent of the real subject” that he mentions in the course of his Seminar VI, *Le désir et son interprétation...*” a subject with which we are confronted in experience as “having already happened” [*déjà advenu*] in the past, having the same origin as its production.

As for “of the real” [*du réel*], I hear the “*du*” as a partitive in French. The use of the neuter article “*lo*” in Spanish is welcome here, it seems to me, for it avoids speaking “of THE real”.

And that is for several reasons.

In the first place, it seems to me that we are referring to a “field of the real”, thus larger than the real circumscribed by analytic practice: the real of science, of art, of politics and even sometimes the real of the jouissance of the living being.

Thus the term “real” is bearer of a differential sense. It depends on the practices that circumscribe (a term that could be refined with Borromean writ-

ing) it. Whether it is a matter of elucidated practices or not, they are always grasped within a particular discourse. We approach the real as that which excludes all sense. Without any doubt! But could we speak of a real that could not be circumscribed by a practice/discourse? The real, in this or that field, through this or that practice, is circumscribed by the impossible (Freud perceived this when he spoke of the impossible practices of governing, educating and analysing). The real could thus be approached more precisely as that which constitutes the proper limit to all practices and all discourses. Bumping against these limits could induce a movement towards other discursive turning points, the real being revealed in the interstices of the “round” of one discourse to the other.

This is valid for science itself for it does not abandon its impossibles. The ideology of science alone – not the order of its reasons – in its alliance with the capitalist discourse is at the origin of the promotion of the idea that “everything is possible” in the market of the illusions of consumption.

In addition, Borromean writing allows us to circumscribe the real at stake in the field of psychoanalysis. We can define it on the basis of the One (that of number, obviously not that of the unification of two into one).

There is a double writing of the real in Lacan. The One of the real as a simple ring of string (the minimum expression of which is called a “trivial knot” in the language of knots) equivalent to that of the symbolic and of the imaginary, each trivial knot having its consistency, its hole and its existence. The ring of string is then the “most eminent representation of the One, in the sense that it encloses but a hole”,¹ Lacan says in *Encore*, at the very start of his adventure with Borromean knots.

1 Translator’s addition: *The Seminar of Jacques Lacan, Book XX, On Feminine Sexuality, The Limits of Love and Knowledge, Encore 1972-1973*, ed. J-A Miller, trans. B. Fink, New York and London, W.W. Norton & Company, p. 127.

He also affirms with insistence that “his knot” is real. This is no longer a matter of the trivial knot, but of the Borromean knot, formed with a minimum of three rings of string, and beyond that, the knot of the sinthome (with an “h”) in so far as that accomplishes a function of knotting.

So it concerns the structure of the real of the *parlêtre* (a real that Lacan tries to write outside any “erring” of the metaphor, and which, in so far as it is real, cannot be considered as a model that would be applied to ...).

Thus the real is one of the three *dit-mensions*² of the *parlêtre*, which, with the symbolic and the imaginary, are the generic elements of every speaking being. But the real of the knot is supported by the modality of knotting, by the sinthome (with an “h”): singular real, proper to each one, so one by one.

Without any doubt the clinic constructs typologies, for that is its function. But this is a clinic that must be forgotten with every new case, the orientation by the real aiming at the singular proper to each analysand.

So the real is conjugated with the One and with the “at least three...”, thereby removing the two which contradicts the axiom of exclusion (there is no sexual relation that can be written). Only the analytic discourse allows it to be unveiled, there where all the other discourses veil it.

What “advent of the real” could we expect from psychoanalysis that is bound to this impossible real of the sexual relation? That is to say, under the form of the letter of the symptom or as a manifestation of affects and, primarily, the as privileged affect that anxiety constitutes.

We know that the impossible real specific to analysis is situated in the negativities of the structure of language: not meta-language, not the universe of discourse, not the Other of the Other on the plane of language. We could add: not truth which is but half-said, and also taking into consideration the “not-all” of the object *a*, which is necessarily partial. There are statements of “there is not” anterior to the formulation, in 1967, of the axiom that concerns the negativity of the real of sex: “No sexual relation that can be written” (“the great secret of psychoanalysis”, Lacan tells us). Jouissance and language are thus knotted in its formulas of negativity. Negativities that on the other hand find their

2 Translator’s note: “*Dit-mension*” introduces “dit” (“say”) – into the word “dimension”.

positive responses in sinthomatic (with an “h”) variations which, in responding to them, function in a supplementary way [*suppléance*].

Based on the practice of psychoanalysis, “advents of the real” pose a question: are the variations of the sinthomatic (with an “h”) solution differentiated according to the modalities of sexual jouissance: phallic and not-all phallic – this jouissance other than phallic ... if it existed? The other jouissance is not to be confused with the jouissance of the Other... which does not exist and which is only manifested in the imaginary of fantasmatic significations, incarnated in the primordial figures of the Father and The Woman.

Can the choice of sex (liberated from the fantasmatic signification of jouissance) be awaited as an advent of the real of sexuated jouissance? If we speak of choice, there is an expectation of something new that would happen [*advieudrait*], different from the symptom of jouissance that has already happened [*advenu*] and is fixed from childhood in its double-sided “traumatic” dimension: the entry of sexual trauma and the trauma of language in coalescence.

The Freudian imperative, often commented upon, “*Wo ... war ... werden*”³ – I have put ellipses, on purpose, at the “locus” of what was already and what must come to be [*advenir*] – to echo something of the order of “advents of the real” aimed at by the politics of a psychoanalysis oriented to the real.

These advents emerge as the effect of a saying (neither deduced nor induced, but inferred based on the statements of the analysand in the course of the treatment).⁴ This “saying” that remains forgotten behind what is said.

With regard to the sinthome (with an “h”) as function of Borromean knotting, could we expect a possible choice in the treatment? Colette Soler⁵ makes this suggestion: if there is a choice, if we are not condemned to a destiny already traced by the forced choices of the formations of childhood symptoms of jouissance, this choice would be situated without doubt at the level of the sinthome

3 The well-known Freudian expression is “*Wo es war, soll ich werden*”.

4 In *L’étourdit*, Lacan situates the saying [*dire*] as the effect of a cut. With Borromean writing, he puts the accent on a saying that knots and names. However, later (Seminar 24, *L’insu*) he again takes up the function of the cut on one or more toruses made from rounds of string through the operation of their possible reversal.

5 In her book *Lacan, lecteur de Joyce* (Paris, PUF, 2015).

(with an “h”). So that is what could be expected in an analysis.

This is what we question as a consequence, and in a manner that concerns us particularly with regard to the “advent” of the sinthome (with an “h”) of the analyst and his relation to the real. We can question ourselves on the whys of this choice, a classic subject studied under the forms of the “advent of the desire of the analyst”.

It is a saying of this order that can be inferred in the *dispositif* of the Pass and, consequently it would accompany a nomination of AS [Analyst of the School].

In considering the “advents of the real” in an analysis, could we not question ourselves also about the modalities, or modulations of the “not-all” in the traversing of the impossibilities of signification, of sense, of the sexual relation (according to *L'étourdit*) and, very particularly, of what a saying of “not-all” infers with regard to this jouissance that is other than phallic jouissance.⁶

The formulas of sexuation invite us to make this step starting with this “something” that can circulate⁷ between these four positions: of the necessary and of the possible which are in contradiction (foreclosed negation: yes or no) and of the contingent and the impossible which confront us with an undecidable (yes or no; yes and no; yes, but not all ... it is that, but not all ... nearer to what would be conflicting negation in French grammar).

I want to be precise in what I am saying: in this context it is not a matter of once again picking up the old debate about the specificity of feminine writing, for writings by women, together with their testimonies of the Pass, are not necessarily those from which can be expected a saying that is “not-all”. Nor is it about the “feminisation” of the analytic world or of the whole world, and still less – it goes without saying – of a supposed “feminisation” of the male analyst.

It is about the circulation between the left side and the right side of the formulas of sexuation that shatter any anchorage in the “*touthomanie*”⁸ of the universal norm (a male norm, Lacan tells us) and of inferring the Saying of the “true hole” of the structure of the *parlêtre*.

Every Saying is existential and contingent, but the Saying of The One, the saying of the One-sinthome (with an “h”) can come in various forms according to other modalities of sayings. It is not about affirming that there would be a ONE-SAYING-OTHER, of this other jouissance that responds to a logic of the not-all, for we would certainly return to the closing of the discourse about sexuality that would lead once more to the “two” that is the complement of the relation that does not exist.

So the question could be formulated thus: what is the connection between the ONE-Saying of the sinthome (with an “h”) and the not-all?

I have simply wished to raise some possible stopping points among the multiple questions that we summon with the subject “advents of the real” for our next Rendezvous in Barcelona.

We do not expect the advent of the messiah from an analysis! On the other hand, can we not expect from it the advent of an ethic (it would also be emptied of all pretention) of a saying of the not-all to which it invites us? Advent that could have effects beyond our practice if we succeed (vain hope?) in producing an echo of our discourse in other “advents” of the real that are announced rather from the side of a totalitarianism of the all. More particularly, in the political field ... and that without dwelling on the capitalist discourse, promoter of certainly non-traditional forms of “*touthomanie*”, but not ceasing to extol a universe of the not-impossible, associated with the all-powerful ideology of science which does not take responsibility for the consequences of its treatment – indubitably efficacious – of the real.

Translated by Susan Schwartz

6 It seems to me that our colleague Florencia Farias defended a doctoral thesis in which she approached this problem. Unfortunately I have not had the opportunity to read it. Certainly other colleagues in our community will have had access to it and this will be an important reference on this question.

7 See Chapter XIV of Seminar ...ou pire, the class at St Anne on “The knowledge of the psychoanalyst” of June 1, 1972. Lacan mentions something of the order of a circulation (which evokes without doubt the “circle” of discourse) induced by the unstable logic that grounds the logical partition of sexual jouissance between jouissance that is all phallic or not-all phallic.

8 Translator’s note: “*touthomanie*” is an “invention” of the author’s: “tout” meaning “all” in the sense of “all phallic”; “h” for “*Homme*” meaning “Man” as in the left side of the formulas of sexuation; “*manie*” meaning “mania”. Thus: the all phallic mania of masculine jouissance.

4 Advents of the real

DIEGO MAUTINO

“Anxiety is, after all, the symptom-type of all advent of the real.”¹

In the epigraph above, “all” is to be understood in the sense of “each” advent of the real, advents then, in the plural. The real, therefore, is not universal, is not one, each one of its elements is identical to itself, but without the possibility of expressing them as “all” – there are only sets to be determined in each case. This expression raises various issues and I commence with two: which are those advents of the real in today’s discourses? And, with what symptoms do subjects respond? One of the first definitions of the real written by Lacan in 1954 is: “what subsists outside symbolisation”,² that is to say, outside language. What is it that subsists outside language? Following an indication from Colette Soler³ we could say it is matter, in its two manifestations: the inanimate and the living, each one constituting the object of two great sciences, physics and biology.

There is not the least hope of reaching the real by representation – since it remains outside the symbolic and the imaginary-, *eppur* [and yet it moves (Galileo)]...there are ways to gain access to it. Which are the access lines? Freud gives testimony of one: confronted by the discovery of the first jouissance outside language, trauma, he passes the event to the signifier and that constitutes a first element of the Ucs-language to which others are

added, and this is a condition for the invention of the unconscious. Colette Soler indicates that the use of the word *advent* to refer to the access to the real by means of the trauma is debatable and she would rather say that the event of a real does not constitute an advent until the signifier is added to it. Then the advent itself would be the Freudian invention of the Ucs and the advent of psychoanalysis as a new discourse.⁴ The first example that proves “the efficacy of the subject”,⁵ that is not only the effect of language or discourse – negativities the structure – but also the fertility of invention, of the One-saying.

Lacan uses the expression “advents of the real”⁶ in relation to the effects of science; he writes that it is necessary to take the real into account because “the facts of the unconscious”⁷ become located in the body and indicate that “the analyst lodges another knowledge, in another place”,⁸ while the facts of science take the matter as “knowledge in the real [...] and it is the scientist who has to lodge it there”.⁹ What real is he talking about? He says it right away: “Namely, that which is the mainspring of our experience of knowledge: There is knowledge in the real, although it is not the analyst but the scientist, who lodges it there. The analyst lodges another knowledge, in another place, one that has to take into account the knowledge in the real.”¹⁰ The indication that it is the scientist who

4 Cf. Soler C., *Avènements du réel...*, cit., p. 170, §2.

5 Lacan, J., “Let us ... recognize the subject’s efficacy in the *gnomon* he erects, a *gnomon* that constantly indicates truth’s site to him”. In *Science and Truth*, in *Écrits*, p. 745.

6 Lacan, J., *Television*, cit., p. 123. *Otros escritos*, cit., p. 562.

7 Lacan J., *Psicoanálisis Radiofonía & Televisión*, Traducción y notas de Oscar Masotta, Editorial Anagrama, Barcelona, 1977, p. 123. *Otros escritos*, Paidós, Buenos Aires, 2014, p. 563. Fuentes: *Radiophonie*, en Scilicet 2/3, Editions du Seuil, Paris, 1970, *Télévision*, Editions du Seuil, Paris, 1974.

8 Lacan J., “*Note Italienne*” [Italian note], in *Autres Ecrits*, p. 308.

9 Ibidem

10 Ibidem

1 Lacan J., “The Third” constitutes the text of Lacan’s exposition in Rome on November 1, 1974, on the occasion of the VII Congress of the *Ecole Freudienne de Paris* (29/X-3/XI.1974). A first version was published in the *Lettres de l’école Freudienne*, 1975, nbr 16, pp.177-203.

2 Lacan J., “A Spoken Commentary on Freud’s “*Verneinung*” by Jean Hyppolite, in *Écrits: The first complete edition in English*, translated by Bruce Fink. W.W Norton & Company, NY. London, 2006, p. 324

3 Cf. Soler C., *Avènements du réel, de l’angoisse au symptôme*, Cours CCP-Paris 2015-2016, Éditions du Champ lacanien, Collection Études, Paris 2016, p. 169.

has to lodge it, evokes the place ... and the place refers to the four places in which the discourses are constituted by the permutation of the four terms implicated by the structure of language. The affirmation: “There is knowledge in the real”, makes it necessary to interrogate that knowledge: what is it that characterises it? It is necessary to say something more, and he continues: “the analyst lodges another knowledge” – not the same then. Lacan talks frequently about the knowledge of science, as a knowledge that rests entirely on the One. “The one and the number, with the idea that the formulas of science are inscribed in the real [...] from which it can be deduced that by means of mathematical formulas, techniques may be constructed, which enable the control of the physical real. At any rate, the knowledge of science is a knowledge that forecloses the subject.”¹¹

Number, the most real of language?

Lacan talks about *advents* of the real – in *Television* and in “The Third” – starting from considerations of the effects of science: on one side the moon landing and on the other, the production of new forms of surplus jouissance. With respect to the first, the real that subsists outside symbolisation, matter reveals itself attached to number, as if nature was written in mathematical language. He says: “This is expressed through the fact that scientific discourse was able to bring about the moon landing, where thought becomes witness to an irruption of the real. [...] political discourse – this is to be noted – once it enters the picture, you have the advent of the real, that is, the moon landing [...].¹² This entails effects of jouissance for the power of domination and expansion, and introduces considerations about jouissance, which remains “one”; it doesn’t form a couple. Lacan returns to this One introducing the letter – identical to itself – necessary because “only from there we have access to the real”.¹³ With respect to the use of the term *advent* for the access to the real through the coalescence of number and matter, maybe we could apply to science what we said for psychoanalysis, that is, to consider it an “advent of the real”, and it will be necessary to also add the coalescence of

number and the enjoying substance [*substancia gozante*]. Then, the advent itself would be: the coalescence number-matter plus the coalescence of the number and the enjoying substance.

The symptom and the real

From this division between two reals, from the perspective of two different forms of access, and considering that science is not without effects in the field of jouissance, our International Rendezvous will allow us to open questions such as: with what symptoms do the subjects respond? The knowledge of science is in the service of power – political and economic – and, although far from achieving its goal, it finances the production of new forms of surplus jouissance. Lacan makes the diagnosis that it is far from achieving its goal, for the impossible suture of the speaking-body, which places itself crosswise¹⁴ to the program of “the apathy of the universal good”¹⁵ of science – at the same time makes room for the analytic discourse. Science makes us dream and Lacan evokes science fiction in order to show its other side, meaning that when the biologists themselves are taken by anxiety when confronted by an achievement like that of producing bacteria so strong that they could “sweep away all sexed experience, sweep away the *parlêtre*.”¹⁶ Paradoxically, biology would achieve its goal on the condition of destroying life itself. The scientific advances in times of war give evidence of a problematic route for human fecundity that, when faced with such atrocities, does not give any assurance that science is synonymous with progress. With respect to impossibility – in the face of the power of a certain real, to be specified in each case – Lacan predicts the failure of science, while, he advances by considering the achievements and failures of psychoanalysis, emerging as the symptom, which means as a resource to treat what is not working in the life of... each one.

“The anxiety, symptom” in the epigraph could then be understood as the sign of the “advent of the real”. The moon landing, the missiles or the gadgets, find the limit of what can be calculated when it is a matter of sex; there is no equation for the couple, “[...] in the field of desire [...] there is

11 Soler C., Commentaire de la “*Note Italienne*” de Jacques Lacan, Edizioni *Praxis* del Campo lacaniano, Roma, 2014, p. 40.

12 Lacan J., *Television*, p. 36. Translation modified.

13 Lacan J., “La tercera”, cit., p. 106.

14 Lacan J., “[...] lo real es lo que anda mal, lo que se pone en cruz para estorbar ese andar”, en “La Tercera”, cit., p. 81.

15 Lacan J., “La Tercera”, cit., p. 88.

16 *Ibidem*, p. 87.

no object with more value than any other”,¹⁷ nor of the opaque jouissance proper to the symptom of each one. The symptom of jouissance – for a *parlêtre* that is already in language – comes from the real,¹⁸ in a double sense: 1) from the real of the non-relation caused by taking speech over the body and 2) from the real of the Ones of opaque jouissance of the symptom, which supply it.

The One and the field of bipartition

The advent of the real with respect to the symptom defined as “the way in which each one enjoys its unconscious”¹⁹ – is a One of jouissance or a One enjoyed [*Uno gozado*], not any one, which sense doesn’t count. From a first advent of the real Freud launched psychoanalysis, in itself an advent, a new knowing-how-to-do with the irruption of jouissance. What does psychoanalysis do when confronted by the real of the symptom? It appeals to sense, that means to the signifier; but each signifier, besides having sense, is also a one of pure difference, cipher 1 [*cifra 1*], outside sense. The two dimensions: sense and the cipher, are present in each signifier, linked and heterogeneous. Then, when we talk about the enjoyed signifier [*significante gozado*] through this coalescence, which jouissance are we talking about? Two jouissances are linked: that of sense – because words have a sense – and that of the One, of the cipher that each signifier is, which Lacan calls phallic jouissance. Each signifier doesn’t have the same sense, but they have the same real as a one of pure difference. Then the enjoyed signifier implies a double jouissance, a bipartition of jouissance between enjoyed sense and

jouissance of the cipher that supports the signifiers, outside sense, real. Lacan locates the two distinct jouissances in the flattening of the Borromean knot, but they are linked in each signifier, because each one carries, at the same, time jouis-sense and the jouissance of the One outside sense. From this perspective, the jouissance of the phallic One is the vehicle of the jouissance of sense.

The advent would suppose then the conjunction of a real outside the symbolic with language and its Ones. For psychoanalysis, the real outside the symbolic that concerns it, is the part of life affected by the jouissance of the living being as sexed. At the level of the species spoken of as superior, the enjoyed substance is bipartite, distributed according to the *sex ratio*, which is a datum of life linked to reproduction by way of sex and leads to the impossibility of establishing the relation of “them two”;²⁰ when the One is articulated there are not two. “There is something of the One” [*Hay del Uno*] insists Lacan and thus, besides evoking the “there is no” of the sexual relation, he notes that the question of existence turns around the One. Colette Soler²¹ indicated the One-saying [*Un-decir*] as the One “superior to the subject”, that constitutes each subject as a set, each one unique in its genre. One-saying of the One that, only in an analysis, has the chance to demonstrate that “there is no” jouissance of the two. What could be expected from an analysis? The satisfaction that marks the end with a change of taste? A singular satisfaction, a change of weight on the scale of satisfactions between the truth and the real? Doesn’t the perspective of an *advent* of the real from an analysis, introduce the necessity of the procedure of the Pass and the School that, by this means, brings together what Lacan calls “scattered, ill-assorted individuals”?

Translated by Ofelia Brozky

17 Lacan J., “[...] *dans le champ du désir* [...] *il n’y a pas d’objet qui ait plus de prix qu’un autre*” [...] *in the field of desire* [...] *no object has a greater price than another*”, *Le séminaire, Livre VIII, Le transfert* [1960-1961], Éditions du Seuil, 1991, 2001, p. 464.

18 Lacan, J., “La Tercera”: “Llamo síntoma a lo que viene de lo real”, en Lacan J., p. 84. [“I call symptom that which comes from the real”].

19 Lacan, J., “The symptom cannot be defined otherwise than by the way in which each one enjoys the unconscious so far as the unconscious determines it”. Seminar XXII, *R.S.I.*, Lecture of 18 February 1975, trans. Cormac Gallagher.

20 Homophony between *deux* (two) and *d’eux* (of them).

21 Soler C., “*L’uN tout seul et ses liens*”, Cita internacional de la IF, Medellín, Colombia, 15 julio 2016, *Heteridad* n° 17, en preparación. [This paper, “The One all alone and its links” will appear in the English version of *Heterity*, no. 17.

5 The advents of the real in the Psychoanalytic clinic and incivilization

SILVIA MIGDALEK

The conference entitled *La troisième* [*The third*] took place in Rome, in 1974, within the VII Congress of the Freudian School of Paris. In addition to this conference, Lacan spoke at the opening and the closure of the Congress. The Congress lasted four intense days, and some of the papers presented there were selected to be published in the *Actes* of the Freudian School of Paris (1).

For many of us the 1970s were years full of political events that marked us significantly. Just a few years before the start of that decade, the French May of 1968 infiltrated the delivery of *Seminar XVII*, when university students strongly interpellated Lacan, who not only did not avoid the incisive questions addressed by the “rebellious ones” to him, but also answered them resolutely: “... I would tell you that, always, the revolutionary aspiration has only a single possible outcome—of ending up as the discourse of the master. This is what experience has proved. What you aspire to as revolutionaries is a master. You will get one.”(2)

In my country, Argentina, during those years – to be precise, the 24th March of 1976 – the darkest period of our history started: a military coup that established a dictatorship that implemented a sinister plan of disappearance of people, kidnappings, torture, the illegal appropriation of children who were then given to friends of the régime and some times to individuals who “innocently” chose to adopt a position of denial, as they did not want to know anything about the horror... of the advent of a real that nested in social, collective life for many years and which even today maintains the features of something that does not cease in its effects.

Simultaneously, during the same years, in Argentina Lacanian psychoanalysis expanded with great vigour, which fortunately continues to have. With many colleagues we share the thought that the study groups on Freud and Lacan that proliferated at that time became the almost only shelter where it was possible to discuss matters about which one could not talk in any other place. As it is

natural in a dictatorial state, the prevailing climate was one of fear and generalized suspicion.

Many had to eventually find refuge through political asylum or forced exile, after spending long years underground.

I regard these brief temporal references as important in our approach of the common theme for our work in Barcelona in 2018, “The advents of the real and the psychoanalyst”. The relation between an advent and time is evident: it always induces a rupturing effect in the homeostatic temporality of a series – one could say like a sort of temporal funnel that in a deferred action would emerge with “an undesired fidelity”, both in the transference and outside it, that is to say, in the life of a subject. After some terrorist actions dominated by terror and the surprise factor it has been observed that a few subjects who were close to the event of an explosion, and who miraculously escaped alive, then fell into a state akin to temporo-spatial disorientation and roamed around, lost, for several hours, without being able to refer to the usual coordinates of their reality.

The advent is always of the order of emergency (*emergencia*). In Spanish this word has two meanings. On the one hand, it refers to something that has a relation with the verb *emerger* (to emerge); for example, “to rise from the water”, and also “to sprout”. On the other hand, the noun *emergencia* refers to an accident or event that happens unexpectedly; for example, *un estado de emergencia* (“a state of emergency”). As Colette Soler has indicated, an advent may be something that is expected or not predicted, new, unexpected.

In relation to the circumstances that surrounded *La troisième* – a text that has been regarded as an introduction to the seminar of 1974-75, *RSI* – Lacan held a press conference that concerns directly one of the axes of our theme, the advents of the real. He emphasized at the time the dimension of the real of science and its consequences for subjectivity. His answers were sharp, and at certain mo-

ments they induced an awakening affect, to which today we could ascribe a striking anticipatory value. To the series of the Freudian impossibles – educating, governing and analyzing – he added the position of the scientist: “Science has a probability. Its position is also totally impossible, but it so happens that it does not have the slightest idea of it.” (3) The only “little emergence” that we have is that sometimes scientists become anxious, and this provides us with a clue. Psychoanalysis appeared in correlation with a certain advance of the discourse of science, and referring to *Civilization and its Discontents*, Lacan affirmed that psychoanalysis is a symptom that is part of the discontents, and then added: “The symptom is what is the most real among the things that exist” (4).

Lacan also said that the psychoanalyst was at a time of mutation, since “*for a brief moment* we were not able of giving an account of what the intrusion of the real was. The analyst remains there. He is there as a symptom, and he can only last in his capacity as a symptom. But you will see that they will cure humankind of psychoanalysis – by insisting on drowning it in sense...”(5).

Psychoanalysis, as from the event Freud-in-Culture since the discovery of the unconscious, offers us a new mode of treatment of the real: Freud and his saying [*decir*], which indicates that “*that must come to be*”.

I propose a scansion of the title of our X Rendezvous and consider, on the one hand, the syntagm “advents of the real”, in the plural, as pointed out in the pretexts that have already been published; and on the other hand, the psychoanalyst, who finds himself involved with such advents in his clinical practice as well as in what is transmitted in the discourses of culture and its discontents.

Let us list then – not exhaustively, and merely as indications – some of the modes of advent of the real that our clinical practice fatally convokes: the marks of the fixation of traumatic jouissance in its irreducibility; the viscosity and inertia of the libido in the symptom; anxiety; the irruption of repetition in its dimension of *Tuché*; the questioning and positioning as cause [*la puesta en causa*] of the object *a* in the place of the agent of the analytic discourse, making the veils of identifications fall, to which paradoxically transference itself had provided a veil in its moment of installation as the subject supposed to know; and finally S_1 in the place of production, to which by way of the analyst’s desire, as a desire to obtain absolute differ-

ence, confronted with the primordial signifier “the subject is, for the first time, in a position to subject himself to it.” (6) As Lacan suggests in *Seminar XI*, analysis requires a certain courage, as it leads, like no other praxis, to the bone of the real. Psychoanalysis depends on the real: the real that emerges in an analysis, as well as the real that is the effect of science and technology in civilization. It falls on us, practitioners of psychoanalysis, to sustain the analyst’s discourse in this era of capitalism whose real is such that does not promote social bonds. Our politics/policy (*política*) must give an answer to it without ignoring its consequences, thus continuing the wager for the unprecedented social bond that Freud invented, the analyst-analysand bond that induced the advent of something that does not follow any model of the usual relations we maintain with our fellow human beings.

Perhaps it was also along this path that Lacan aspired to psychoanalysis having something new to say about love, as he postulated the advent of a new love that would not disavow the impossibility of the writing of the sexual proportional relation.

Let us remark that, in the same way as in 1974 Lacan evoked the twentieth anniversary of his “first”

– the Rome conference of 1953 – our Rendezvous at Barcelona will mark the twenty years of the creation of the International of the Forums of the Lacanian Field, that is to say, of the highlighting of the clinic of jouissance and the real that traverses it. The foundation of the Forums had its origins in the questioning of the improper use of the One, and consequently of a policy inclined towards a single mode of thinking in the analytic institution. These signifiers still represent us. We shall have the opportunity of remembering it, but we shall also devote half a day to a debate on the politics/policy of the Lacanian Field today: the effects it has had; its results and this – which is not of less importance – paying attention to the particularities it has assumed in the different zones of our international ensemble. The intense political, social and ideological crises that prevail today in our world of global capitalism may be read – in part – with the powerful conceptual tools of psychoanalysis. Freud and Lacan devoted themselves significantly to the relation between psychoanalysis and politics. For us, analysts of the Lacanian field, the question concerns the politics of jouissance in its different knottings. In its entropic nature, jouissance consti-

tutes a kind of political economy and the segregation that is intrinsic to the structure of the *parlêtre* – jouissance segregates and separates. This is not the same as racism or discrimination. Lacan said that the unconscious is politics. This means that in his consulting room the analyst works with it and with the object *a* as semblant. Outside his consulting room he may adopt any ideologico- political position, even a more or less extreme one, under the condition that it does not interfere with his listening. Today a colleague told me that an analyst had said that she would not take any patient who was a *gorilla* (a slang term that nowadays is employed to designate someone very much to the right). I think that our politics concerning the treatment of the real of segregation in the analytic institution must be subordinated to the politics of being separate while together, ill assorted disperse individuals.

The real of science and segregation

In quite a few places Lacan gives a warning about what could emerge from the real. In the “Proposition” of October 1967, addressed to the analysts of the School, he refers to this matter and warns about the real of science. Fifty years have passed recently since the publication of this founding text of our principles, and we continue to be struck by the anticipatory power earlier mentioned. I quote:

[...] The real of science [...] destitutes the subject very differently in our epoch, when alone its most eminent supporters, an Oppenheimer, are infatuated by it. (7)

Today we have the neurosciences, which in their more radicalized versions discard the dimension of the subject completely and represent a powerful ally of the “bullish” capitalist market of the pharmaceutical companies. Lacan also comments on this in the “Proposition”, where we read: “Our future as common markets will be balanced by an increasingly hardline extension of the process of segregation” (8). In relation to the effects of universalization of science, Lacan makes out certain re-orderings of social groupings as a consequence.

Finally, Lacan refers to three “points of exist” as a kind of projection of our horizon. This concerns what as psychoanalysts we must keep

in perspective, that about which we cannot not get involved, making psychoanalysis in extension play a part, but linked to the gap of psychoanalysis in intension.

Lacan then refers, as a third incidence, that which comes from the real, and relates it to the concentration camps and segregation. He summons the psychoanalysts to take an interest in it without deviating the gaze. The real in question concerns the segregation within the analytic group and within civilization. As regards segregation, it is interesting to note that Lacan recognizes in fraternity one of its purest forms: if it is necessary to be reminded that we are brothers and sisters it is because at some point we are not so...

We must keep in our horizon the real of science and technology in our era, so as to get to know its new forms and to be able to operate on the new reals in their subjective impact through the new jouissances on offer and the proliferation of gadgets to be consumed. In *Civilization and its Discontents*, Freud expressed the view that the uncritical submission to the advances of science and technology does not automatically imply the advancement in humankind’s wellbeing.

The *aggiornamento* and dialogue with the existing discourses is a task for psychoanalysis, as it is our duty not to ignore them. Science advances inexorably, although its destination is not exactly known. As Lacan points out, its effects are generally regarded as providential; that is to say: one adopts the premise that it moves in the direction of providing wellbeing to the human being. It is not a question of opposing it and claiming the benefits that could be derived from a return to the Stone Age. It is rather a question of reflecting about its effects, as Freud and Lacan did, since they transform the subjectivity of our times, and the subject must assume in their regard an ethical position, and consequently they entail an intimate judgement, a decision and an election. It is at that point that the analyst’s discourse may have an impact.

Is the real that science produces the same as the real of psychoanalysis? This could be debated. At any rate, we may agree that jouissance is the real of psychoanalysis, on which we operate and intervene, producing mutations, transformations, mutating beings, inhabitants in a world that has the privilege or the misfortune of a certain condition of extraterritoriality...

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Translated by Leonardo Rodríguez

6 Politics of the real?

PATRICIA MUÑOZ

This is what is produced in any human conglomerate when the recruited beings situate themselves in that real on behalf of very different principles from those who permitted to constitute a class beforehand. The fact that this class, keeping the same name will be qualified by a very different type of individuals, is susceptible to transform entirely, not certain fundamental structures, but the nature of discourse¹

I am trying to find a point of juncture between the theme of our X International Meeting “Advents of the real and the psychoanalyst” and the debate topic that the CRIF proposed regarding the actualization of the politics of the Lacanian Field at the mark of 20 years of the IF. A knotting between the politics of the institution, the politics of the cure and its incidence in social politics.

To that aim, I will take the two versions, oral and written, of *The proposition* that Lacan makes to his School and which he later puts in relation with the events of May of 68; for I consider that we can find there a political position emanated from analytic experience.

Lacan takes the topology of the projective plane and he indicates us that it is in the horizon itself of psychoanalysis in extension where the interior circle is knotted, which psychoanalysis in intension traces as a gap. He centers that horizon on three vanishing points, each one belonging to one of the three registers: Symbolic, Imaginary and Real. He tells us that our experience is constituted in the collusion of those three registers in the heterotopia.

“It is about juxtaposing in a real place various spaces that normally would be or should be incompatible, thus engendering a space other determined by the way in which the collusion of the registers is produced, to which each of these facticities re-

spond”². I will go back to the third facticity, the third vanishing point called by Lacan “real facticity, too real,³ that is expressed with the very saying term of “concentration camp”,⁴ about which, he tells us, thinkers have vagabonded from “humanism to terror”.⁵ He tells us that those concentration camps are the precursors of what will be developed as a consequence of the reorganization of the social groups by science and universalization. (*)

We see in these developments of Lacan a knotting that I consider is more evident in the oral version of *The proposition*; a knotting that in the developments to come equally has its center in the object *a*. Lacan tells us: “To designate the form of the zero is essential, the one that (it’s the objective of our interior eight), placed in the center of our knowledge...if one knows not to say what logical structure supplements it “in the center”, anything can occupy it (and the discourses on goodness).”⁶ It is about the *gap* to be noted, preserved and accepted, as nucleus of the real impossible. Interior eight that knots extension and intension.

It is important to note that, around that same time, Lacan will propose his notion of “Lacanian Field”, field of jouissances. Different from the field of the Freudian unconscious, this new field is related with the theoretical production of the discourses. With it he moves from the restricted field of the analytic cure to encompassing the collective, thus articulating the individual subject and the world in which it is inscribed, parting from what analyt-

1 Lacan Jacques On the experience of the pass 1973. Ornicar? In Spanish #1 On psychoanalysis” knowledge. Periodic publication of the Freudian Field. Pag. 31.

2 Cruglak Clara “Notes of an underlining: On the Proposition of Oct. 9th”. http://www.efbaires.com.ar/files/texts/TextoOnline_2013.pdf.

3 Lacan Jacques Proposition of Oct. 9th of 1967. Ed. Paidós. Bs. As 2014 in Otros escritos. pág. 276.

4 IBID.

5 IBID.

Note (*) Michel Bousseyroux brings us very important references in relation to Lacan’s position before the University Discourse, at the time. Chapters 1 & 2. In his text *Penser la psychanalyse avec Lacan*. Ed Érès. 2016.

6 IBID. Pág. 611.

ic experience teaches him. What can we say that would come from psychoanalytic experience?

Currently the flood of the real that Lacan⁷ forecasted is evident. Advent of the real on which the analyst depends and must counteract. The capitalist discourse supported by science is a discourse that leaves subjects with their solitary jouissance and without possibility to establish a social link. Likewise, it affects the statue of subjects, for it utilizes them thus leaving them in the position of an object; furthermore, it rejects anything that is related to love to produce a return in the real under the form of loneliness, annoyance and violence.

In fact, we can also see that what Lacan called science fiction in *The third*, is no longer a fiction these days, it is among us. I believe that what he predicted then came to be, and that this did not conduced us to the “apathy of the universal good”, but rather to the conjunction of Kant with Sade. As Colette Soler tells us, “Sade’s will of jouissance –this Sadian will of a non sublimated jouissance– yields the truth of Kant...the world of the Kantian law produces the same: wanting to evict jouissance the same result is reached than pursuing it unconditionally”.⁸ Without a doubt there is nowadays a push to jouissance.

How to understand Lacan’s affirmation that “the mission of the analyst is to counteract the real”⁹? Lacan warned us when he said that concentration camps were the precursors of what awaits us. We have seen the effects of capitalist discourse and science, which produce the complaint and dissatisfaction, the clamor, which are for psychoanalysis not only structural but indestructible. Analysis takes them as existing facts and that is its way of affronting the real; we know that its future depends on this.

On this note, when Lacan is accused of being a pessimist,¹⁰ he responds: “Well, man has always

known how to adjust to evil”¹¹, and continues saying: “The only conceivable real that we have access to is this one and one must give oneself a reason”¹². He tells us that “... he is not among the alarmists nor the anguished ones”¹³. I believe that this is precisely what Lacan does in his theoretical reflections, conferences and papers, especially in this time I have chosen, from the *proposition* to *The Third*. In rigor, we know that psychoanalysis does not offer solutions to social problems; however, it has an incidence at the collective level via the mediation of the individual. “Artificial Lung”, is what Lacan¹⁴ called it.

Although the epigraph, chosen for our pre-text, refers to analytic institutions it is applicable also to other discourses and to the individuals that live in their refuge. The effect of a psychoanalysis, although it is in the one by one, allows them to affront in a different way what does not work, the real impossible and produces effects in the discourse in which they live, given that the analytic discourse brings to light the non collectivizable real.

We are before an impossible, that real which must be ratified for the “clamor” does nothing other than confirming its impossibility. In the text *The third*, Lacan brings us the three categories, Symbolic, Imaginary and Real, and by way of the onomatopoeia he evokes its theoretic rack -trasegar-, going back always to the same traces, thus making “disc”, “discourse” and “said” [*dit*]. This comes back, it is each time the first.¹⁵ Like Lacan said it in the interview in Rome to which I referred earlier, one has to find a reason, and I believe we can say it with Colette Soler: “obstinateness, perseverance, insistence?”¹⁶

Traduction: Gabriela Zorzutti

7 Lacan Jacques. La tercera, en Intervenciones y textos 2. Ed. Manantial. Argentina 1991. Pág 87.

8 Soler Colette Course 2005-2006 The Third of Jacques Lacan. Ed. Los monográficos de pliegues. España. Federación de Foros del Campo Lacaniano F-7. Pág 153.

9 Jacques Lacan. La Tercera. En Intervenciones y Textos 2. Ed. Manantial 1991. Argentina. Pág 87.

10 Interview made in Rome by the magazine Panorama, published on Dec. 21 of 1974. <https://redaprenderycambiar.com.ar/la-dificultad-de-vivir-jacques-lacan/>

11 IBID.

12 IBID.

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14 Lacan J., “L’analyse c’est le poumon artificiel grâce à quoi on essaie d’assurer ce qu’il faut trouver de jouissance dans le parler pour que l’histoire continue”, Déclaration a France Culture 1973, published in “Le Coq-Héron”, 46-47, 1974, pp. 3-8 (www.valas.fr/Jacques-Lacan-Declaration-a-France-Culture-en-1973,083).

15 Soler Colette Course 2005-2006 The Third of Jacques Lacan. Ed. Los monográficos de pliegues. España. Pags. 11-12.

16 IBID. Pág. 11.

7 The re-advent of the real

COLETTE SOLER

Lacan referred to certain advents of the real that, due to the effects of science and technical powers, change our social reality, as much as do the cultural commentaries that accompany them.

However, in my opinion, that is not the object of our RV that marks twenty years of the Lacanian Field. Added to our title “advents of the real” is the psychoanalyst. Now in principle, the psychoanalyst only has one politics – that of psychoanalysis – for his object is the clinic of subjects under transference in the analytic discourse. That’s where we have to question what of the real happens there and that could be of interest at our moment in civilisation – if we know how to make ourselves heard.

These advents of the real have already been formulated in psychoanalysis by Freud and Lacan but with other words; it takes only for us to recognise them there to know what we will discuss together during this Rendezvous. These words are not so numerous: trauma is at the origin of every neurosis says Freud, castration without recourse Freud again affirms, and I have already referred to love life made from repetition, tuché and symptom, fixation.

All these terms concern the status of jouissance of the speaking being – that is what Lacan named the “Lacanian Field”. No subject can avoid experiencing it in what he calls his life, and the analysis makes each analysand irremediably aware of its importance.

All convey Freud’s saying, that is condensed in Lacan’s formulation: “there is no sexual relationship”.

All indicate a real that, according to the Lacanian hypothesis, pertains to the body of jouissance affected by language.

Now this is a real that has already happened [*advenu*] for each analysand who arrives and which

means, according to Lacan, that this is not made for good fortune [*bon heur*] but rather male-diction. Indeed, what the analyst receives first is the tumultuous complaint that responds to this real that happened.

Our question bears, thus, on the analytic discourse itself.

Firstly on the particular clinical occurrences of this real that the analysis makes it possible to identify as much as on the responses that each analysand brings to it.

This follows on the transformations that the very analysis brings to it. From this real that has already happened due to the hole/trauma [*trou-matisme*], does not the analytic act assure its re-advent under transference? It is this that has been approached in a confused, thus inexact, way in the history of psychoanalysis with the idea of the treatment being a new edition of the conditions of the neurosis.

Thus, the question: if the neurotic clamour of subjects responded to the first traumatic advent of the real could one not hope that the second, that of the re-advent in the analysis which sheds light on the first, give the subject the opportunity to take courage, in other words to renounce his complaint in order to face up to the destiny that his unconscious makes for him?

If he reaches that point perhaps he will be able to try to transmit in the Pass something of what he himself encountered and learned, but which is also valuable for others. For such is the political significance of the Pass for Lacan: to testify to the real that happens [*advient*] to each speaking being. This real knows neither frontiers, nor cultures, it is the very object of the universal message of psychoanalysis, as much as it ex-sists.

Translated by Susan Schwartz

8 Breaching the barrier of modesty: the advent of the real of sex

SUSAN SCHWARTZ

What might the image of Venus, or indeed of Lolita, teach analysts, Lacan asks in 1961, in the final lesson of Seminar VIII, *The Transference*. He has been speaking about the relation between the object of desire – the essential trait in analytic experience in its functions as both partial object and fundamental obturator – and its libidinal effect with regard to narcissism and its central core. The phallus is that around which the maximum investment is conserved and the partial object is elided, left blank in the image that has been so invested. In this context he introduces Botticelli's Venus, the dazzling form of Venus “rising from the waters, “her body erect above the waves of bitter love”.² This image of beauty, erected at the acme of the fascination of desire, he says, is a blank space that is surrounded by an intense cathexis. Lacan modifies Fenichel's equation Girl=Phallus to show that while the image is invested with all the attractions, with all the drive impulses that circumscribe it, there where the phallus is, it is not. As such it is the pivot in the constitution of every object of desire. As he notes in “The Signification of the Phallus”, the problematic of the phallus is intrinsic to feminine sexuality, and it will lead to his conceptualisation of the not-all and the Other jouissance in Seminar XX, *Encore*.

Lacan's question above appears to continue his discussion of beauty as barrier to the real, in the dazzling form of Antigone, in Seminar VII, *The Ethics of Psychoanalysis*. Not only does Antigone's beauty fascinate us, “it holds the subject back from the unspeakable field of radical desire that is the

field of absolute destruction”.³ Beauty is a barrier that, in an analysis, the analyst's know-how aims to breach. Lacan also gives to modesty (*pudeur*) the function of barrier to the real and he makes a number of references to modesty as that which veils while drawing attention to what is veiled. Not only does he say this in relation to the veiling of the phallus, but also modesty is most importantly a barrier to unconscious knowledge. In Seminar VII he says, “the omission of this barrier which prevents the direct experience of that which is to be found at the centre of sexual union, seems to me to be at the origin of all sorts of questions that have not been answered, including notably the matter of feminine sexuality”.⁴

He comments on the function of modesty in 1974, in Seminar XXI, “*Les non-dupes errent*” in relation to *The Ethics*. Having dismissed the utility of the Good, the True and the Beautiful – the “glorious bodies” that we see celebrated in art – he affirms that in analytic experience, the truth, in as far as it can be spoken, is that the body goes towards jouissance and that sex is specifically tied to the death of the body. Lacan ask if his Borromean knot will allow us to go beyond this roundabout of jouissance, body and death.⁵

The real that makes the writing of the sexual relation impossible means that three are required to make the two of love. That the non-relation is the limit to the symbolic, and hence what is signifiable, is evident in the analytic discourse where the relation between the analyst, as the support of the object *a*, and the analysand, the divided subject, is

1 Freud comments in “Beyond the Pleasure Principle” that trauma implies breaching “an otherwise efficacious barrier” against excitation from outside. SE XVIII, p. 29.

2 Lacan, J., *Transference: The Seminar of Jacques Lacan Book VIII*, trans. B. Fink, Cambridge, Polity Press, 2015, p. 387. (Lesson of 28.6.61; (*Le Séminaire de Jacques Lacan, Livre VIII, Le transfert* 1960-1961, Paris, Éditions du Seuil 2001, pp. 453-54).

3 Lacan, J., *The Seminar of Jacques Lacan, Book VII, The Ethics of Psychoanalysis* 1959-6, trans. D. Potter, London, Routledge, p. 216 (Lesson of May 4, 1960; (*Le Séminaire de Jacques Lacan, Livre VII, L'éthique de la psychanalyse*, 1959-1960, Paris, Éditions du Seuil, p. 256).

4 Ibid., p. 298. (Lesson of June 22, 1960; Éditions du Seuil, p. 345).

5 Lacan, J., “*Les non-dupes errent*”, Lesson of March 12, 1974. Unpublished.

also marked as impossible. The object *a*, as cause of desire, is precisely what is not representable or specularisable in the subject. It is real, extimate and is thus the most hidden point of his being. It is this unsignifiable dimension, always traumatic, that Lacan has in mind when, in the second lesson *Les non-dupes*, he speaks of the “cold horror” of unconscious knowledge that analytic discourse does not shy away from. This he will refer to as *traumatisme* – the trauma of the hole [*trou*] – that is constitutive of the subject in the collision of the body with language.

Lacan makes an enigmatic comment in the lesson of March 12, 1974: “... the only virtue, if there is no sexual relation as I have stated, is modesty.”⁶ Given that virtue is a notion that Lacan considers antithetical to psychoanalysis in its connection to the Good,⁷ is he being ironic? I don’t think so. There is an ambiguity to modesty as affect in that it draws attention to what is concealed, but it is also a limit that must be breached in analysis. It is in this context that I am posing a question about what the contemporary movement, #MeToo, might have to say to analysts in terms of its clinical consequences with regard to the advent of the real in the traumatic encounter of the subject, the feminine subject in particular, with sex as radical difference? Certainly, these beautiful women, whom we have known as images and who have been cast, by the media, as heroic and courageous, were initiates to the rites of Hollywood when they were so taken by surprise by one ithyphallic Silenus or another. They speak of fear, anger and powerlessness. But what fuels this rage? A psychoanalyst might point to the effect of ravage: their irremediable castration and the traumatic effect on the body of the *jouissance* that exposes the limit of the signifying power of the phallus. For there is no recourse in being a dazzling phallic girl, or container of the algamatic object when one is the object of the Other’s *jouissance*. The real happens. The hole that appeared then is now being covered by semblants: victim, avenger.

In French “*attentat à la pudeur*”, literally, an attack on modesty denotes both “indecent exposure” and “indecent assault”. In the Anglophone world, the daily publication, since last October, of salacious details of such incidents and the fall of one

powerful man after another have had a transferential effect for a number of my analysands, both masculine and feminine, and with obsessional and hysterical modes of response. There has been a sort of deferred action by proxy where associations to past advents of the real have been produced through a personal reaction to an event in the present. Significantly, the predominant affect has been anxiety – not without an object, as Lacan says, but with a hole in signification – accompanied variously by guilt and shame, the push to expel and destroy the disturbing other, compulsions to confess or embarrassment about what has already been exposed about the analysand’s sexuality. Such affects have been efficacious in the analyses as indications of the symptom and the approach to the real. Even where inhibition has occurred due to the sudden perception of the analyst as judge, it has not been without benefit in the working through. However, as Lacan says in the lesson of March 12, speaking well (*le bien dire*) is enough “to shock, but it does not violate (*viole*) modesty”.

Unlike the parallel movement in France, “*#balancetonporc*” (squeal on your pig), the very name, #MeToo is an invitation to identify. In the horror expressed by these young women, there is a contemporary expression of the traumatic encounter with the real of sex that has had a pronounced social effect. At the same time, there is an attempt to cover this real with the impassioned narratives from all those who sign up. Does Freud’s third form of identification in *Group Psychology and the Analysis of the Ego* offer us a perspective here? He speaks of symptom formation arising from identification that is not based on any object relation but rather by “mental infection” – Freud’s term – on the grounds of the possibility of desire or desire to put oneself in the same situation; identification through the symptom as a mark of coincidence between two egos.⁸ For Lacan, Freud’s third form of identification makes evident the hysteric’s desire to sustain desire in that she “is captive to the point of imaginary identification because her fantasy implies her ensnarement in it.”⁹ And this gives orientation to the analyst: the fantasy that supports

8 Freud, S., *Group Psychology and the Analysis of the Ego*, SE XVIII, pp. 105-06.

9 Lacan, J., “The Direction of the Treatment and the Principles of Its Power”. *Écrits: The First Complete Edition in English*, trans. B. Fink. New York and London, W.W. Norton & Company, 2006, p. 534 (*Écrits*, Paris, Éditions du Seuil, 1966, p. 639).

6 *Ibid.*, “... la seule vertu, s’il n’y a pas de rapport sexuel comme je l’énonce, c’est *la pudeur*.”

7 Lacan, J. *The Ethics*, op. cit., p. 293. (Lesson of June 22 1960; Éditions du Seuil, p. 339).

desire tries to make the sexual relation exist and must be traversed.

Soon after his reference to modesty and there being no sexual relation in “*Les non-dupes errent*” Lacan says, “*L’amour est passionnant*” (love is thrilling) but only if the rules of the game are followed.¹⁰ However, we don’t know the rules; we have to invent them, using the analytic discourse to do so. The real ex-sists because there is no dis-

course about jouissance – the body is an enjoying substance and enjoys well or not. From this very fact, jouissance requires the knot, the knotting with the symbolic and the imaginary. In analysis, the function of the barrier of modesty as indicator of what is hidden is to mark with an X the spot where the unconscious treasure lies: at the point where modesty is affronted and the real suddenly appears. Perhaps this is why Lacan plays on his title: “*les non-pudes errent*” (the “immodest” err): a joke, but with serious analytic intent.

¹⁰ Lacan, J., *Les non-dupes errent*, lesson of March 12, 1974.

9 Regarding the real advented in analysis

ELISABETE THAMER

“Deviens qui tu es, quand tu l’auras appris”

Γένοι’ οἷός ἐστι μαθών.
“Werde, welcher du bist, erfahren.”¹

PINDARE, PYTHIQUES, II, VERS 72

I return to a question posed by Rithée Cervazco and Colette Soler, in Pre-texts 3 and 7 respectively, which I would reformulate in the following way: Would there be an advent, or rather a re-advent, *in* and through *an* analysis of the real. If this is so, how would this happen in a speech practice. What are the consequences?

In the report of the seminar “...or worse”, Lacan affirms that the analytic procedure, invented by Freud, is a process “through which the real touches the real”². In that case, if the analytic procedure is, according to Lacan, essentially that of free association³, we must admit, that this speech practice includes, in its own exercise, the possible advent of a certain real.

Lacan’s affirmation can be clarified by the matheme of the analytic discourse which it articulated, and which includes two impossibilities. The first, that of the “real which touches”, is written in the upper part of the matheme, between a and \$, and describes the analytic process: the object cause of the speech of the analyzand which cannot however state its object or eliminate the division of the subject. The other, that of the “real touched” by the analysis is written in the lower part with the barrier which separates truth and production (S2//S1) The S1 is considered to be the first signifier, master signifier or *lettre jouie*, it will not be unified with the S2 which is considered to be the second, or to be knowledge. This shows us that the analytic discourse in itself is installed in the heart of the experience, the possible conditions through which a particular real advents in and through the analysis.

Is this essential for the end of the analysis?

In the seventies, Lacan redefined the symptom

and the unconscious, relocating its hard core towards the real: “the symptom is the real”⁴. The interest of this change of direction is therefore clinical and it principally refers to the end of analysis and the pass. How could an analysis be successful in “touching the real” without a new advent of the real which is this time advented in the cure?

Obviously an analysis cannot re-edit or return to an advent of the previous real. Nor can it raise that which is *Urverdrängt* or liberate access to *the* letter of the coalescing symptom, which, by definition seems to me impossible. What it entails is that the analyzand can reach a place of apprehending, through the analysis, that the real is what is at the heart of his symptom, as it is in other formations of the unconscious. There is not a finished analysis in which the analyzand hasn’t been able to experience (and prove) that the bedrock of his unconscious is real, including the decyphering of the refractory symptom.

This is not an easy task because the speaking being has had the propensity to make sense of everything which happens to him, to decipher his dreams -the ancient testimonies are full of this (see the satire / sa-Tyr of Alexander or the *Sacred Discourses* of Aelius Aristide⁵). These are all examples which corroborate what Lacan affirmed in the same report, namely, that the unconscious has in the symbolic “its preformed material”⁶. The challenge of analysis is then, to respond in a different way to the demand for interpretation, to the demand for sense, that is to say to interpret in a different way, to finally cut this “semantophilic whirlwind”⁷ which the subject is in lovewith.

According to Lacan’s indications, which are confirmed by certain testimonies of the pass, the unconscious knowledge which belongs to the ICSR, that is to say that which is beyond sense, is an understanding which manifests itself. It manifests itself as being beyond sense in the limited time of its manifestation, like a reduced time-lag, as a flash⁸, because there is no possible attendance of

this real. The fact that this knowledge *manifests itself* means that it escapes, for the first time, the interpretative, historicizing musings of the analysis.

This moment happens at the same time as a cut of sense and the supposed knowledge of the analyst. The fruit of the analytic discourse would be placed there because, in putting an end to transference expectations, this advent of the real promoted by the analysis paves the way towards the identification with the symptom or in other words that which is left to bear.

The unconscious has always been equally “real” from the beginning until the end of the analysis, the problem is that the speaking being makes sense of all his enjoyments.

Hence the dimension, which cannot be programmed by the structure of the analytic discourse with regard to the end of analysis, because every subject has more or less propensity to enjoy the sense of the search for truth.

This return to the beyond of sense, which is without doubt ephemeral, marks a point of no return in the demand of the analysand, the effects of which are on the side of the subject: an enjoyable surprise, an irrevocable deflation of the enjoyment of sense. This is what constitutes the final test, not the musings which can be extracted from it.

This re-advent of the real in analysis, given the fact that it clarifies the true nature of the what has gone before, *traumatique*⁹, overthrows the symptom typically correlated with it: without anxiety but rather with the enjoyable emotions which we call enthusiasm, satisfaction, joy... So many positive *effects* which, affecting the subject and his body, indicate that the analysis has ended.¹⁰ The subject can finally leave to the real that which belongs to the real.

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7. J. Lacan, “L’étourdit”, dans *Scilicet* 4, Paris, Seuil, 1973, p. 51 ; dans *Autres écrits*, *op . cit.*, p. 494
8. Voir J. Lacan, “Intervention de Jacques Lacan. Séance du vendredi 2 novembre (après-midi)”, dans *Lettres de l’école Freudienne*, 1975, n° 15, p. 69.
9. Traumatique: neologismo entre *traumatique* (traumático) y *trou*, agüero Pour le néologisme “effect”, voir C. Soler, *Les Affects lacaniens*, Paris, Seuil, 2011, p.VIII.
10. Pour le néologisme “effect”, voir C. Soler, *Les Affects lacaniens*, Paris, Seuil, 2011, p. VIII.

10 The inferences of the “not-all” in the clinic and in the enunciation

CARMEN LAFUENTE

“You have satisfied me little-man. You realised, it is what was missing”¹

JACQUES LACAN. L'ÉTOURDIT

For this work I have taken as a starting point the following paragraph of Ritheé Cevazco's pre-text about the “saying not-all”.

“In considering the “advents of the real” in an analysis, could we not question ourselves also about the modalities, or modulations of the “not-all” in the traversing of the impossibilities of signification, of sense, of the sexual relation (according to L'Étourdit) and, very particularly, of what a saying of “not-all” infers with regard to this jouissance that is other than phallic jouissance.”²

I propose to reflect in this pre-text on the possibility of a “saying not all”, and its consequences in the analytic clinic and at the end of an analysis.

The sayings of the sexes

As we know in the unconscious there is only one sexual reality and consequently analytic practice imposes the *maledicción*³ of sex. But if we follow Lacan in his formulas of sexuation we find at least two ways of relating to sex. How can we address this complex reality?

If on the one hand the unconscious knows nothing about the other sexual reality, that of the right hand of the formulas, this might lead us to think that the “not all” part is left out of an analysis. If phallic jouissance may only be accessed via the unconscious then the manifestations of jouissance Other, which are not inconsiderable, would not enter into an analysis.

But the unconscious does not only exist as knowledge, but also as the saying which is inferred from the statements of the subject. Colette Soler reminds us in her magnificent article about the sexed saying⁴, that Lacan says in *Encore*:

“...only in the saying can the differential incidence of its jouissance be found, as the saying is the incarnation of the difference of sex. It is introduced as a third between truth and the real. The signified of the saying is the *ex-istencia*, and the different incarnations of the sayings of the sexes are left to be specified and to question that which may exist of the saying on the side of the Other sexual reality.”

In that case, would it be possible to speak of a saying “not-all” in spite of the fact that Lacan repeatedly tells us that the “not-all” is beyond the signifier and that nothing can be said of it? We remember that in *Encore* he highlights the fact that women analysts say nothing of their jouissance and that this could be attributed to the structure itself.

Lacan does not mention that there could be a saying Other, but the question is to know how the Other in the inscription of language passes to the act of the saying. In *L'Étourdit*,⁵ by way of the figure of the *surmoitié*, he mentions that for females, ways of their saying *ex-ist*. In women then, there is not only one way of the saying, there are at least two; given that we can account for that of the phallus and that of the barred A with which the woman has more of a relationship, by nature of the fact that she is Other because of her jouissance. We can find manifestations of this saying of the *surmoitié* in the clinic and in the enunciation.

1 Translators's translation

2 From original translation of pre-text by Susan Schwarz

3 Lacan uses this term which has a phonetic double meaning in French between *maledicción*(curse) and *machodicción* (male-diction)

4 Hétérité 6, Revue de psychanalyse, Les réalités sexuelles et l'inconscient, 2007: “Le dire, sexué ou L'autre réalité sexuelle”(The sexed saying or the Other sexual reality)

5 Lacan, J.: L'Étourdit. Otros Escritos. Ed. Du Seuil

Inferences of the “not-all”

In what follows, I will highlight some of the references which have seemed to me particularly prominent in helping us to elucidate the question of the inferences of the “not-all”.

To begin with, we can't leave out mentioning the ecstasy of the mystics which Lacan develops in *Encore*. I also remember references worked on by Colette Soler some years ago in relation to Ysé⁶, the protagonist of Paul Claudel's book, who Lacan evokes in Seminar VIII and relates to the “not all”. Colette Soler evokes an annihilating negativity which co-relates to an absolutization of love. The same text makes reference to the poor wife of Leon Bloy⁷ which we also find in Seminar VIII .

The opposition

Another proposition of this saying “not-all” is that developed by the same author in the article mentioned about *The sexed saying or the Other sexual reality*. It deals with the opposition. The saying of the “not-all” passes through the ways of “this isn't it” or “this isn't everything”:

*It is a non-recognition of the only way which is not always enunciated and which is sometimes confirmed in silence. More than a negation it is a formula which serves as entrenchment.*⁸

The author clarifies that this no is not that of hysteria or that which is outside of discourse in psychosis. It is the mediating *hétérité*, always neighbourly and sometimes even homely which inhabits the collective fantasies that are plagued with fairies and witches. It is entrenched otherness which is nevertheless attached to the phallic and to the object which Lacan designated with the term *confín*.

We mustn't forget that the saying is always saying no to the statements, suspending what the statement has of truthfulness, as it doesn't matter what there is of truth, as the truth of the real cannot be said.

The non-discordancial

The emptiness of the Other gives a particular style to its relationship with the phallus which is sensitive in the enunciation of female subjects. La-

can illustrates this with a grammatical figure taken from Damourette and Pichon⁹. This is the so called the *non-discordancial* and is different to the non-forcluded negation in French. This *non-discordancial* can be used in French and also in Catalan. An example would be the phrase: *Je crains qu'il ne vienne pas*. In the *Je crains qu'il ne vienne* there is a vacillation represented by the *no*; we don't know if the subject fears whether he comes or not. There is an ambiguity.

G Morel's work¹⁰ was based on the way in which Lacan re-used the term *discordancial* to speak about the enunciation in feminine subjects and of a particular position of the subject which would be in permanent discordance, as signalled by the unfolding of *jouissance* in the feminine subject. Lacan exemplifies with the different works of Marivaux. In *The Transvestite Prince* the feminine discourse is found in the following kind of manifestation: *je ne sais*, which is a barely veiled confession and which can be in opposition to *Je ne sais pas* which is the rejection of hysterical knowledge. The veiled confession has a relationship to the half saying, with the *not-all*. In *The Transvestite Prince*, the heroine, Hortensia, is not in a hysterical position, but rather in a position which we might call feminine. She accepts what comes her way, she does not shrink from it, she accepts the *tyche*. There is however an oscillation, the part of the absence which which slides around in the discourse, due to the fact that she is structurally divided, she isn't everything for him and she says to him, perhaps without knowing: “*I wouldn't dare...I wouldn't agree...I wouldn't know*”.

Indetermination

In Camila Vidal's pass testimony¹¹, we find a symptom which allows us to circumscribe something of feminine *jouissance*. We read there: *I have always had problems remembering proper nouns, not only those of people, but also of streets, venues, book titles...a symptom which has put me in embarrassing situations...complicating my everyday life*.

The result of all this was the sensation that I never felt aware of things and couldn't be specific, I always felt I was walking a tightrope.

6 Soler, C.: *Le pas tout*. La Cause Freudienne. 1991.

7 Bloy, L. *La mujer pobre*. Alfama Ed.

8 Ibid. See 4 above. Translator's translation.

9 Edouard PICHON & Jacques DAMOURETTE, *Des mots à la pensée. Essai de grammaire de la langue française*, éd. d'artrey.

10 Morel, G.: *Oedipe aujourd'hui*. Séminaire théorique. 1997

11 Vidal C.: Niebla. Pliegues 7. FFCL-España

From early on I rejected discovering an explanation for this forgetfulness as the enormity of the symptom led to a rejection of whatever kind of interpretation in the style of the Freudian Mr Signorelli, and so I spent years attributing to others this fading desire which was attributed to myself...

"It is as if I don't want to submit myself to something of the symbolic" I said one day to my analyst after having related an unpleasant incident which had happened to me with someone close...given that it is in fact so simple to meet in a particular café in a particular street, rather than go through all this roundabout hassle which leaves me in a state of indetermination and disagreement. Simplicity is for others whilst I am left in another place.

This indetermined permanence, outside of phallic jouissance, this lack of a limit which surrounds proper nouns doesn't leave much space for the decided desire given that all stong desire is limited and concrete."

The mother-daughter ravage and the surmoitié¹²

Some questions which I would like to develop and which I take from my own analysis are the mother-daughter ravage and the *surmoitié* as manifestations of this Other part and the way they have been disassembled in my analysis. The ravage as it is mentioned by Lacan in the University of Yale conferences, is a devastating relationship between mother and daughter which consists of a state of reproach and disharmony between them. It is not a structure which is generalizable to all the the realations of a mother with a daughter. It is not a structural element and, in treating it as a manifestation of Other jouissance, it is contingent. This mother-daughter ravage manifests in some women and it denotes a difficulty in assuming a feminine position, with manifestations in the body, and in their relationships.

In her book, *What Lacan Said about Women: A Psychoanalytic Study*, Colette Soler says:

"Beyond this right-claiming dimension is there not a request made to the mother to reveal the ultimate secret? Not only of the feminine agalma, which is always phallic, but also of the jouissance which *ex-ists* but which is ignored by the Other and which therefore leads, as a consequence, to a woman's appeal to the Other."¹³

In the clinic there are examples of rigorously conducted cures in which the ravage makes its entrance. This testifies to a structural, clinical real which must be treated. In my own case, after my previous analysis, a transferencial super-ego remainder was left which manifested itself as an inhibition in presenting myself for the pass, and in which I made the Other guilty. The mother daughter ravage appeared in this symptom in which the daughter blames her lack on the maternal Other, a symptom which on occasion manifests in the transference and which takes a ravaged form. An interpretation began to unravel this subjective complaint. "This is infantile" said the analyst, which allowed me to understand that I had perpetuated this daughter's demand of the mother, who she made responsible for her lack, and the neurotic hope collapsed.

La surmoitié

In *L'Étourdit*, Lacan speaks to us of the *surmoitié*, a neologism, hybrid between *surmoi* and *ma moitié* which is how soulmate or Adam's rib is designated in French. With regard to her, he tells us that she doesn't let herself be dominated by the super-ego as easily as the universal conscience. It isn't the Freudian super-ego linked to the prohibition of phallic jouissance but on the contrary, it is a feminine voice which propels the jouissance.

It is very important to be aware of the logic of the *not-all* in analyses and in the conclusion of the cure as it is a way to treat the super-ego which is the push towards jouissance.

In my case, this dimension of the *surmoitié* took the form of equivocation. In my analysis I related my mother's death and its tragic circumstances which generated an appalling sense of guilt in me. When she died I spent those days in my parent's house although I wanted to go and sleep with my ex-boyfriend who she hadn't approved of. The day of her demise, before I left home, she spoke to me from a distance and from behind a blind: "Carmen, make the bed". I didn't see her, she didn't see me, but I heard her.

The analyst stressed the AS¹⁴, which surprised me greatly, as I had always related the super ego to my father. My mother was adored, idealized. But now there appeared another aspect of the idealization, the devouring super-ego.

12 Lafuente C.: Espacio Escuela. La caída de la Surmoitié.

Web del FPB- EPFCL

13 Translator's translation

14 Homophone in Spanish between *haz*(make) and *as*(ace)

This new meaning which appeared, the ace, the best, leaves an opening to other possible meanings and produces the emergence of a new signifier outside of the chain, a master signifier, a signifier of jouissance. With respect to the interpretation “haz/AS” we have the double side of the ways of the saying. The “haz” which is a call to have, clearly phallic and the “AS” which may be considered as the transmission of something else, the being best in relation to the feminine. But it is articulated with guilt and could be interpreted in the following way: “If I enjoy, she dies”. It was necessary to dismantle this figure of the impulse towards jouissance, of the “Haz/as”, to reach the awareness that there is not an Other of the Other, to the incompleteness of the deadly separation.

At the end of the analysis, the sense of this “as” being depleted, it would be left as a letter identical to itself but beyond meaning, a littoral between the symbolic and the real, to which it set a limit.¹⁵ It marks the fall of the *surmoitié* for the subject.

N Bousseyroux¹⁶ points out that Lacan declines the forms of the saying of the *surmoitié* which are inconsistent, undemonstrable, unspeakable and refute the Other although they might also not bar the Other and so complete her. The super-ego’s voice, as much as if it completes or if it refutes the Other is *de-consistent*. Even more so if we take into account the saying of women which follows the logical course of the “*not-all*” and inscribes itself beyond the Oedipus and hence beyond the Freudian super-ego.

What must be considered

The paradox of the feminine unfolding of the jouissance makes that which is more visible, the relationship to the phallus, to be neither the only nor the most important consideration. The rock of castration is sifted by the relationship to this jouissance Other which in spite of being less visible doesn’t stop having effects. One mustn’t look for its manifestations in the unconscious but rather in the saying, in a jouissance which infiltrates the enunciation and which may also have effects in the phallic dimension which is the determination of the subject.

The jouissance Other, supplementary to the phallic, is not a lottery. It provokes anxiety, it doesn’t identify, it de-personalises.

The analyst cannot deny this Other sexual reality which cannot be repressed and is not always calmed by love which we know is difficult to find and conserve in our current society. We must become aware of this real of the feminine position which is sometimes confused with hysterical symptoms or psychosis leading to a false ending of the cure.

The analyst mustn’t retreat in the face of this unyielding real which manifests, perhaps more for the *not-all* than for anyone else, and is frequently accompanied by anxiety and pain, but which must be considered and addressed in order to be able to accompany a subject to the end.

Translated by Richard Barrett

¹⁵ Thanks for this aportación go to Trinidad Sánchez de Biedma.

¹⁶ Bousseyroux, N. :Real de mujeres. Pliegues de la Biblioteca. FFCL-España.

11 Advent to the desire of the analyst

JULIETA DE BATTISTA

I will begin with something that impacted me from my experience in the *dispositif* of the pass: the emergence of some symptomatic remainders, along with the tendency to not acknowledge them. If the passage from *analyzand* to the desire of the analyst touches the real, how does that which tends to be unacknowledged or denied pass? During the work of analysis the real is faced making use of the unconscious knowledge until its hole is produced. The pass gathers in part the meanders of that itinerary. Yet in the demand of the pass it is no longer unknown that the matter touches the real, the experience of analysis has yielded that balance. However, the real at issue is unacknowledged anew in the *dispositif* of the pass.

Then I believe that there is a first decision that concerns the demand of the pass, that of “facing the real”, still. Facing that which, in spite of having been analysed, continues to insist. Facing the remainders of analysis, what has remained outside it. Perhaps it’s part of the risk that is run when venturing in this “tentative of apprehension”¹, that attempts to capture what was it that made someone decide to satisfy those cases en souffrance, as I like to call them.

That first step would be that of an authorization to hystorize oneself. The bet on hystorization can be met with a manifestation in the real. The work on hystorization produces its hole as well. The “*historiole*”² could be more attractive for the transmission: the vicissitudes of phantasy and its itineraries, the loops of the comedy of sexes signaled by the non rapport, the curse of the *troumatisme*. The real ex-sists the work of hystorization that the *passant* begins and is manifested.

I understand then that neither the work of

hystorization nor arriving to the end of analysis are sufficient to shed some light on the abismal gap that is opened between the end of analysis and the pass from *analyzand* to analyst. May this be about the mourning of the end or about the identification to the symptom? From my experience I can say that this mourning of the word that doesn’t cure of the real did not lead to the desire of the analyst. The desire of the analyst would not follow from the finalization of the mourning by substitution. That mourning could also turn into a swinging door, or plunge one into depression. Neither in my case the identification to the symptom, that know-how-to-do, would be enough to throw some light onto the passage from *analyzand* to analyst.

In what I have been able to extract initially from my experience in the *dispositif* of the pass neither the fall of the Subject supposed to knowledge, nor the dismantlement of the phantasmatic security, nor the identification to the symptom, nor the mourning of the end allow to capture anything about that “other reason”. That other reason that may take someone not to be an analyst, or want to be it, but to the desire of the analyst. However, this does not imply that reaching the end of analysis, having finalized the mourning isn’t necessary. Only that it does not seem sufficient. An analysis could yield an analyzed³ and not an analyst. An end of analysis can produce “a official of the analytic discourse”.⁴

In 1973 Lacan speaks of a condition that attempts to capture something of the real at play in the desire of the analyst: to have circumvented the cause of their own horror to knowing. An analyst made of this can host a knowledge other, a knowledge not-all: to know how to be a waste.

1 Lacan, J. (1973). *Intervention au Congrès de l’eFP sur l’expérience de la passe*, p. 192.

2 Lacan, J. (1973). *L’étourdit. Autres écrits*. Paris: Seuil, p. 480.

3 Lacan, J. (1973). *L’étourdit. Autres écrits*. Paris: Seuil, p. 493.

4 Lacan, J. (1974). *Nota a aquellos susceptibles de designar pasadores*.

But this would not be enough either. Lacan adds: “If this does not lead him to enthusiasm, there might have been analysis, but no chance that there might be an analyst”.⁵ The melancholic end does not make the analyst. Having circumscribed the cause of his horror to knowledge touches a real, but this may not lead to enthusiasm. It must be possible to separate the chaff from the grain, but in also to transform the grain in something else.

Sicut-palea, to find an analyst made of that waste. Lacan mentions twice this expression of Saint Thomas Aquinas to refer to the analyst: “The passage from analysand to analyst has a door whose hinge is that waste (...)”.⁶ Even in *Télévision Lacan* attempts to situate the analyst in respect to the saint as a waste of jouissance. And he clarifies that to do waste, not charity, but rather “decharitize”, allows the subject of the unconscious to take him as the cause of his desire⁷. The analyst, waste of the jouissance, causes the desire for psychoanalysis.

Which could be the reasons for the emergence of this enthusiasm after confirming that other knowledge, knowing how to be a waste? Perhaps it could be attributed to the end of the mourning, which would imply more libidinal disposition. Yet this would not be enough for someone to decide to occupy the place of the analyst. What mutation enters into play here to transform the waste in analytic cause? How are those remainders turned on, those wastes that fall from the work of knowledge? In 1964 Lacan emphasised the fecundity of the remains in the human destiny, different from the scoria which is no more than a “sterile remain”.⁸ The waste is not the scoria.

The experience of the pass was for me an opportunity to go back over those wastes which, although unacknowledged, became present as symptomatic remainders. An opportunity to face the horror to the act. In my case, the dispositif of the pass allowed gathering those remains to inaugurate other know-how-to-do with them that includes the school. Some spark may emerge there.

5 Lacan, J. (1973). Note italienne. Autres écrits. Paris: Seuil, p. 309.

6 Lacan, J. (1967). Proposition du 9 octobre 1967 sur le psychanalyste de l'école. Autres écrits. Paris: Seuil, p. 254.

7 Lacan, J. (1974). Télévision. Autres écrits. Paris: Seuil, p. 519.

8 Lacan, J. (1964). Le séminaire. Livre XI. Les quatre concepts fondamentaux de la psychanalyse. Paris: Seuil, p. 122.

The pass dignifies those wastes, it tuns them on, it works with those remains from the analysis, it makes them resonate. It discovers that with those powdery wastes other sonorities may awaken, polyphonic ones.

I found that the international dimension of our school may favor that musicality and I found also that the desire of the analyst may not be the result of a work. In my experience, it does not seem to be the result of an analysis, nor the one of its end. The word “result” or “product” may not be all that convenient here. Lacan speaks rather of “finding oneself in” the desire of the analyst⁹, “see oneself” become a voice¹⁰. It is an exit that allows to enter into something else.

I wondered then if the term “advent” could be more convenient to the desire of the analyst. Lacan utilizes this term to refer to desire in the first version of the proposition. If the desire of the analyst is not the result of a process, perhaps it may be an emergence, an advent, a contingent encounter.

The term “advent” is not of frequent use in Spanish, it even has a sonority that is difficult to pronounce in that language. Differently, in French it has another music, that makes it resonate with “*événement*”, event. The etymological root, knowledge deposited in language, gives certain precedence in the use to *avènement*, which sends us back to *advenire*. We find here different shades that include that which comes by accident, contingently, that which comes in luck to someone, but also -and only in the case of *avènement*, not in *événement*- the elevation to a dignity.

In French *avènement* was used to refer to the arrival to the throne, for example. And it even has a religious connotation, of judging, inasmuch as it is used to name the two arrivals of the Messiah. Lets leave aside the mere elevation, the *escabel*, to conserve the resonance of the elevation to a dignity and its perfume of creation. On the other hand, it surprised me to find that in ancient times there was a verb that conjugated what adverts -*advenir*-, with what is touched or reached -*atteindre*-. In old French existed the verb “*aveindre*”, which implied then not only what comes, but also what is touched by chance in the effort to

9 Lacan, J. (1967). Discours à l'école freudienne de Paris. Autres écrits. Paris: Seuil, p. 266.

10 Lacan, J. (1967). Proposition du 9 octobre 1967 sur le psychanalyste de l'école. Autres écrits. Paris: Seuil, p. 254.

want to reach other things, which can in fact fall from the place where they were accommodated in. It is a reach that doesn't reach, a failed reach. There existed for example the expression "aveindre ce désir".¹¹

The desire of the analyst could advent by contingency, not without effort, yet without intentionality. Lacan stressed enough that wanting to be an analyst nothing has to do with the desire of

the analyst.¹² The desire of the analyst emerges, it happens, advents without wanting it to, it is found.

Something is transformed in that advent. Perhaps that transformation will leave a mark in the saying of the fundamental rule. Having attempted to circumvent the cause of one's own horror to knowledge could be inverted in effects of creation and elevate those remains to the dignity of the cause.

Translation: Gabriela Zorzutti

11 (...) et il m'aurait fallu longtemps remonter la route, sur des hauteurs oubliées et perdues, pour retrouver ce désir, pour "aveindre" ce désir! Alain-Fournier, Correspondance [Avec J. Rivière], 1906, p. 113. Citado en Littré.

12 Lacan, J. (1967). Discours à l'école freudienne de Paris. Autres écrits. Paris: Seuil, p. 271.

12 An advent of saying

ADRIANA GROSMAN

Thinking about the advent of the Real, gives talk! Perhaps this is what most says about our practice, where the Real, different from reality, which never ceases to be said, is taken into account, which separates this practice, ours, from all others. Adding the psychoanalyst there, because there is not without it, we can differentiate it from other therapists and also health professionals who increasingly respond to our culture of haste, well-being and false *band-aids* offered to crooked and right to care for suffering.

At first loneliness. Are we alone? It seems so, in the world, as psychoanalysts and on the couch as speaking subjects. We can speak of it, of solitude, the world outside, often without echo, it is not simple this apprehension. When we perceive it gives the air to make weight and noise, but soon after we get confused, better said by the poet Machado de Assis, the encounter with loneliness “were not blows of pendulum, it was a dialogue of the abyss, a whisper of nothingness” .

There is no other way out of the Other-partner / accomplice of neurosis, except for the experience of solitude, decision, and link that psychoanalysis provides exceptionally, as Fingermann says¹.

Until then, we try by any ways to manipulate words until they conquered, they form some meaning, trying to sew something from nothingness, from absence, from insignificance, seeking to end the mysterious, this one that points to the real, way forward, without knowing. Doubtful path precisely because of the mystery caused by not knowing that it is pointing in another direction.

Path accompanied by seams and moorings, of the fantasy built precisely to take care of the horror of the moment to see the advent that causes the subject.

It even looks like a “miracle” when something of this order appears, one does not want to know if it imposes itself and puts down the fantasy of being. Difficult, then, to sustain the unknowable, the thing, the unconscious.

It is difficult to get used to and replace this imposition, which is what language provokes, imposition of being, of this “we never have anything”².

It is always about semblance [parecer]³, thesis of Lacan in *Encore*. There he will say that it is at the point where the paradoxes arise that the being presents itself, and never presents itself but “stop-being” [pare-ser], that to advance what refers to “this sexual relationship, from which it is clear that in everything that comes close to it, language is manifested only in its insufficiency”⁴

The “I already know” displayed by the known serves not to read, not to entangle the body and to defend itself from the anguish, from the emptiness that is between each letter, so ex-sists another writing that is not to be understood. Only a new encounter with language will allow the subject to recognize what was already written, the language that was already there.

The feeling of anguish hinders, overshadows, makes even horror. This encounter with the real, is not presented in a quiet and rounded way, it appears and faces us as simply as this, it is presented. On the other hand, it appears and disappears. It is not easy to apprehend it, remember the child’s joke, the one that Freud brilliantly illustrated and nicknamed fortune, not only in relation to the appearance and disappearance, but the absence at stake there, bringing back the

1 Fingermann, D. – “A (de)formação do Psicanalista: as considerações do ato psicanalítico”, escuta, SP, 2016, p. 16. Translator’s note: All bibliographical citations in the text responds to the original portuguese version.

2 Lacan, J. (1972-1973) – *Encore*, Escola da Letra Freudiana, RJ, 2010, p. 115.

3 Translator’s note: It’s difficult to translate this portuguese and spanish word “parecer” and it’s word plays “pare-ser”. We decided to put “semblance” as the most accurate sinonim and “stop-being” as the litteral word play translation and put the original between parenthesis for a better comprehension.

4 *Ibid*, p. 116.

question of loneliness, beyond the absence of the mother. In this way, the advent of the real when it appears, surprises and gives the tone of “miracle” or clarity, as Thamer says⁵.

How do we hear of that unapprehensible and unspeakable, therefore? Soler⁶ retakes the expression “advent of the real” -our title- added by the psychoanalyst to speak that “the psychoanalyst only has, in principle, a policy -that of psychoanalysis-, since its object is the clinic of subjects under transference in analytical discourse. That is where we must interrogate what comes from the real and that could interest our moment of civilization- if we know how to make ourselves heard and understood “, to hear from this place.

Not without reason, the psychoanalyst is in this place of listening to guide an analysis to its end. He is the one who holds this place of semblance, of not responding to the demand of the other and making the fantasy that sustains desire, which tries to make the sexual relationship exist, be crossed.

The psychoanalytic treatment walks around, through the tours of what has been said, where the saying can be found, as Lacan clarifies in *L'Étourdit*, the “saying does not go without saying it” and “the saying is forgotten behind what has been said”. This takes up the old distinction between the subject of enunciation and the subject of the statement to propose the opposition between the said or stated [o dito] and the saying [o dizer]⁷, thus, the saying of the analysand destined to the analyst's listening, that is, to the Other, “to be said”, will produce a saying, inaugurating the entry of the analysand in the analytical discourse.

Soler⁸ speaks of courage “to renounce the complaint to face the fate that his unconscious produced”, referring to the end of analysis.

I was wondering, from there, how would be the transmission of an end and what would be possible to hear of the advent of saying. Or, what happens, in that transmission, of what happened in a pass, for example, an examination of what an analyst does when deciding to place himself as an analyst, at the moment of the testimony, when he

offers his knowledge “not known” to others . Is it still courage here?

From a living unconscious, the subject gives samples, is given itself to the sample in the pass to point to the real at stake, from his own turns, not knowing what it is exactly, it is not from history (hystorisation) that it is, and is no longer the meaning, the target.

What I could link from this experience, as advent of the saying [o dizer], to think about that encounter, were two points collected from one of my first testimonies; I realized that I had made a series of three first ones.

The first was the encounter with Lacan's text, *D'ecolage*, unknown to me until now, but interesting because it names me desolate, at the end of the analysis, referring to a new relationship with enjoyment. Lacan in this text speaks of the end, too, of the dissolution of the school to the Freudian cause, with the phrase, “I have tried to inspire another yearning, to ex-sist, and I have triumphed.” This is marked by concerns with that the return to the path is contorted, “suggests thinking what prevents the return of the equal and the care of thinking about the school and its tail-gue effect “de colle”, as well as, the question of schooling, where it is remembering its principles, retakes the cartel, base organ and perfects its formalization.

It makes me think about the passage from the end of the analysis to the request for the pass, in my case, as two different moments, that is, the approach with the school in this second moment.

The second point would be, the out-of-the school analyst [a analista d-escuela-da] a know-how with the symptom, singular name that comes out of this experience of saying, advent of the real, not without the link with the school, field of the psychoanalyst.

When taking off I was able to raise “flight” of the analysis, that takes to the pass and to the nomination. When answering the questions of the two different moments, of the end of analysis and of the pass, with a large interval between them, I return to the question of emptiness and anguish, it is not without it, that I return to the analysis after the end, to face, again, with the advent of the real (re-advent), when there I was presented to my new friend empty set and so the decision to speak. For the pass, new link with the school, “you see

5 Thamer, E., Pré texto 9 ao tema do X encontro 2018

6 Soler, C., Pré-texto 7 ao tema do X encontro 2018.

7 We assist to a similar problem here between o dito in portuguese, “el dicho” in spanish and or “o dizer” in portuguese, “el decir” in spanish. We decided to leave the original words between parenthesis for a better comprehension. [TN]

8 Soler, C., Pré-texto 7 ao tema do X encontro 2018.

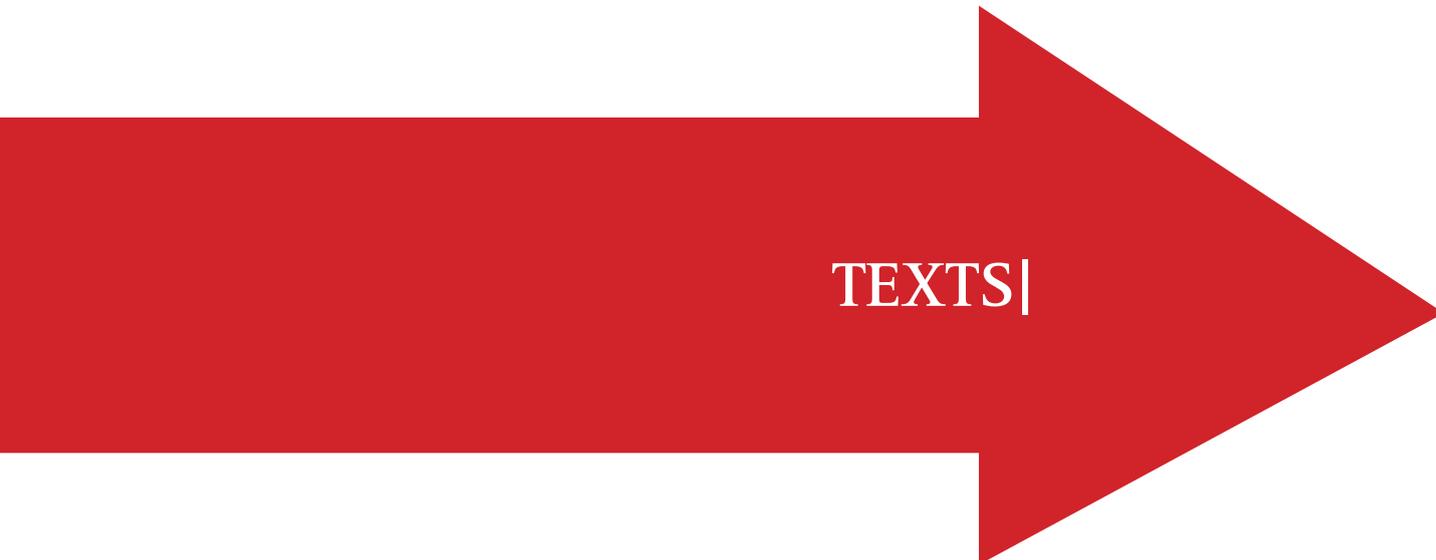
becoming a voice”⁹ was a way of doing something with it, talking about the analyst’s desire.

I must say that this is not a small discovery! Desire to transmit that contingent and impossible newly discovered. And that is only possible in the

link with the school, possible place for the impossible to say, possible place to take to “serious” that singular advent. It is another know-how not to do without remembering the risk of glue [cola], of schooling [escolarização], of falling into the old track.

9 LACAN, J. (1967), “Proposição de 09 de outubro de 1967 sobre o psicanalista da Escola” In: *Outros escritos*. Rio de Janeiro: Zahar, 2003, p. 260.

Translation. Matías Buttini



TEXTS|

Time and return of the traumatic

ALEJANDRO RIASCOS GUERRERO

The scene is the dimension of history. History always has a character of staging.

J. LACAN (1962-1963)

Freud's manuscripts regarding the topic of war such as, "Thoughts for the Times on War and Death, Current Issues" or "Why War?" address human conflict from the reading of its effects, the cruelty of its methods and the techno-scientific relationship towards the destruction of another person, either as self - defense or attack itself. Without a doubt, this tradition remains even in today's wars.

The consequences of war, -the effects of traumatic events to be more precise- in fighters/soldiers, or civilians who are in the midst of confrontation, keep the most lasting echoes of so-called war catastrophes. For the Colombian civilians, the feelings of terror, which follow the fear of losing their life, as a result of torture, attack, forced displacement, or disappearance of relatives, not only constitute the lattice of war's collective history, but they also keep in themselves, the peculiarity that is built from the traumatic event. The traumatic events (regardless of their origin) occurred in the history of a subject, as we know, leave a mood footprint in the psyche, which remains veiled; and in particular conditions, produces a series of effects, depending on the emotion associated with the memory of them, following the Freudian postulate. This postulate can be traced when reading the *experience of pain* in the "Psychology Project...", given that there is a similar consideration to trauma's matters.

Perhaps, isn't experiencing pain, a historical fact that could leave a mark and could stay in a temporary location, if you will, in the history of a subject? Regarding this matter, we could consider that it is unlikely that a subject could bring

back to his memory the first experience of pain. If it happens, this event, is conceived in a mythical time, that is to say, out of the reach of a specific temporary location, but whose effects are noted a posteriori, of the historical lapse. The mythical part, in this case, allows to more precisely knot the trauma's matters, following Lacan's postulate in the Seminar X: Anxiety.

This approach is developed in historical terms, and it presents the articulation of significant elements and chains, which allows the establishment of a screenplay for a particular scene, from which the world is inhabited and experienced. Therefore, what is called reality, results from the production of senses that frame the scene. It also labels its characters and fosters the network of relationships that together form a story¹. In this sense, the mythical or original of the scene, is in the line of the impossible, and of the unrepresentable, however is the founding destiny of the subject. This moment for Soler: "*Ever since the beginning, it has always been declined in terms of misfortune, helplessness and impossibility, and has been attributed to the gods or to sin. Lacan recognized there, the effect of the structure of language on the living being.*"²

In this way, the subject effectively suffers a trauma, a real event that "*would rather be thought of as impossible to avoid, for the speaking beings who are immersed in the imaginary and the symbolic*"³. This is a constitutive event, which is the very existence of language, and which, at the same time, dissects and separates the subject of its object of desire irremediably, meaning, anything related to the unrepresentable of the body from which it emerges in assuming the signifier. The presence of

1 Lacan, J. (1962-1963). *Seminar X: Anxiety*. In Chapter 1 "Introduction to the structure of anguish" (pp. 11-95)

2 Soler, C. (2017) "Advent of the real" Pre-text of the International Quotation of Barcelona. Retrieved at http://xci-ta-if-epfcl.barcelona/Documentos/Otros/CSoler_Adv_real.%20cast.pdf

3 Ibid.

the lack of the object (a), precisely orders the scenario of the scene around a gap, which is concealed after the imaginary presence of that object i(a).

Accordingly, what place does a violent fact in a context of war, for a non-combatant subject occupy in subjective history?. It occupies the place of a milestone in the scene, a monument of remembrance; an encounter with the reality, which is produced as a result of a discontinuity in the script built by the imaginary. It's a violent interruption in the scene, that marks the subject inevitably. If the initial continuity of the scene is marked by the missing object, the fortuitous emergence of a violent fact, promotes the fall of the imaginary veil, resulting in a harrowing response: "*we could talk about an" encounter with the reality", only if we consider that this meeting always fails because, to the extent that it is possible to resume the history, that (the object) is missing again.*"⁴

On the other hand, if the traumatic experience is defined in terms of *intrusion, surprise or outward appearance* of an element as an event, this will have to be understood beyond the violence with which it emerges. In fact, the fortuitous factor has effects, as long as it implies the subjectivity of whom experiences it. In this sense, it is possible to say that the traumatic event is within the scope of the representation. It is with the temporary logic of the posteriori effect, which helps to differentiate it from the advent of the originary reality, which was previously discussed and that Lacan explains: the

trauma. Consequently, whatever is represented in the course of subjective history, as a past-present temporary relation, is the traumatic event. Which in the case of the victims of the armed conflict in Colombia, finds in the testimony a kind of symbolization, as long as it is assumed as part of the significant chain that makes part of the singular history of each victim. This is not assumed from the imaginary capture, and neither is the identification with the horror of the story, which suspends the subjects in the reminiscence, preventing the remembrance, whose effects, we know are different. •

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⁴ Sanfelippo, L. (2010). *Conceptualizations of trauma in Freud and Lacan*. In II International Congress of Research and Professional Practice in Psychology. XVII Research conference. Sixth Encounter of Researchers in Psychology of MERCOSUR.. Buenos Aires.

The body as a result of the real at an analytical experience

ALEJANDRO ROSTAGNOTTO

It is often the case that the real is turned into something symbolic and imaginary, (epistemic –and even ontological– orders or dimensions) forgetting that they are ways in which the subjective experience is registered in the analytical practice. The real becomes the unbearable upon which the analysis demands, that what is out of discourse, that what exceeds words. Excess and flaws in the aspired satisfaction show an irrepresentable anchoring point, an ontological vacuum from which we can only find pieces. During the analysis, these pieces can meet the action that will allow the creation of something different from the original symptom.

Designing an analysis involves modifying the body into its different alienations. One of those alienations, maybe the most deeply rooted, is the phantasy alienation. Its presence, concealed in the symptom, was early discovered by Freud; *the symptom is fed with fantasy*, and it creates the body; it constructs an *affected* body: lifeless, uninhabited, in a state of maniac elation, powerless, anesthetic or hyperesthetic, manipulated; in short, an eroticized corporeality according to the phantasy key. Deconstructing the phantasy in the analytical voyage allows to obtain the password to the real that is hidden by the promiscuity of the symptom and the phantasy. The deconstruction of the phantasy body, which occurs at the same time as the interpretation of desire, *produce* an emancipation effect insofar as it ceases to be the fixed mode used to exercise moral judgment on (one's own and other's) pleasure; the focus from which the significant damage constructed the sexual reality gets de-

constructed. This reality is sometimes quickly understood as neurotic, psychotic or depraved, and its anchoring in the idea of *existing-for-sex* is forgotten with castration.

Unveiling the truth about castration can be compared with obtaining the key of what one has been in the desire of the Other; at the same time, it can provide the type of Destiny through the alienation of the discourse of the Other in its many representations (discourse about sexual norms, about possessions, among other inflexions in the discourse of the master, including hedonistic capitalist discourse about life consumption, and university discourse used to train subjectivities). Discourse about properties, ideals, and sexual norms are very well known nowadays as heteronomous sexist patriarchy; they are alienated and they propose one sexual type for everyone, men and women. Politics is closely tied to the hegemonic sex/gender ideology and to economic liberalism. Its authoritarian speech is disguised as self-help phrases or fake individualistic hedonisms. *On the other hand*, psychoanalysis proposes a social bonding in which the extreme individual can be carried out through depraved ways of desire as an impulsive destiny—new sources of enjoyment.

In the analytic experience *truth and destiny* construct a new body whose freedom allows, in Lacan's words, a new love or new sublimations. In this new context, the hysterizing interpretation emancipates the body while the real becomes subjective and remaining. The distance between I from symbolic experience and *a* from real experience produces a type of imaginary experience of the body which is a

little bit more emancipated, a better scapegoat (holding); that is why it is called a renewed love. This experience occurs on the condition that it deconstructs the body which when incorporated, it corporeizes¹. In the analytical process, the real result of parlêtre experience is shown as real opacity of the body, *the real which is enjoyed with the body*, of an autistic nature, outside discourse, incurable. Nothing can be said about this real living body as long as the wall of language displaces the real from the symbolic. The only relationship between the parlêtre and the real is the unique way of enjoyment, ignorant of symbols, even self-imposed by every individual to replace what is incomplete and inconsistent. The real as a result of the analytical experience, far from explaining the ontology of One, the ethics of pleasure, or scoffing at the bond; allows a type of social bond where desire gives birth to impulses, even *impure desire*—like analyst's desire. This is the reason why the politic of symptom proposed by Lacan school is a pol-

itic of non-autistic symptom; what is enjoyed is not reduced to a solipsist cleaning but to a real cornerstone of pleasure. A desire that is sometimes also the desire of the analyst whose body—means of enjoyment that abides by the abstinence rule—is the result of an experience that allows the analyst's speech to connect the real, the symbolic and the imaginary every time, all times. Analyst's desire materializes and becomes that impure desire which bears the weight, which is the result of a real pure. It is not originated in knowledge, or even in the desire not to know. In the analytical bond the body must allow some space for an interpretative saying to arise. As a result the analyst does not own its body; prepared for discursive negotiation, a way for the interpretative saying to take the analytical act to the end. This end is the beginning of new bonds, new sources of enjoyment, new existence. Going through analytic experience modifies, produces a new body that does not materialize the experience of the real and turns it into a body of enjoyment (as established by other political proposals). On the contrary, it supports a more dignifying kind of social bond. •

¹ The original term is “corporesifica” is a combination of “corporifica” (embodies) and the Latin word “res” (thing, matter). This word also means materialization.

Psychoanalysis as an advent of the real and its incidence in school politics

ANDRÉA HORTÉLIO FERNANDES

Psychoanalysis as a manifestation of the real is limited to the establishment of the analytic discourse, a fact with repercussions on both the clinic and the politics of the School.

The manifestations of the missed encounters of the *Speakingbeing* [*Parlêtre*] bring to the fore the ongoing authority of the freudian admonition “Treatment must be pursued while practicing abstinence”¹ as Lacan himself has highlighted: it is the psychoanalyst’s responsibility to remember that every demand is a demand for love, a demand to make one, a request to serve as a buffer against the lack-of-being. Furthermore, the symptom as a compromise solution draws attention to the return of the real as a repetition, attempting to compensate for the sexual nonrelation.

A young woman made a request for psychoanalysis after a previous two-year analytic treatment was interrupted because of troubles with speaking: she felt “inhibited”. She described her former therapist as “taking care of the other”. She stated “No, I don’t see any concern”, a negation indicating a repetition of *jouissance* through the use of the number 2: at the age of eight she went living with an aunt and at 20 she left the house and started a relationship that forced her to move further away from her auntie’s ideals. Two months later she moved in with her partner who took care of her for the duration of her two-year depression. The fee agreed with the patient for the session, once more contained the number 2.

From the outset, during the preliminary meetings, the analyst oriented its ethic toward facilitating the analysand’s communication about her symptom. We can therefore acknowledge that the entrance in the

analytic process influences its conclusion. At the beginning, by listening to the patient’s complaints, the analyst set up the conditions for transference. The symptom, as that which does not stop inscribing itself, attempts to buffer the desire of the subject while denouncing and revealing the manoeuvre orchestrated by the subject to renounce her desire through the *jouissance* of the symptom.

To this end, only the handling of the transference can allow *jouissance* to accommodate desire. At this point Lacan suggests that it is the analyst task to act as object a: the analyst should operate from a position emptied of desire and act as the object cause of desire. Analysis is a necessary but not sufficient precondition as there is a real at stake in the training of the analyst.

The clinic of the hysterics revealed to Freud the role of the analyst’s desire as a logic operator for handling the indeterminateness of the divided subject resulting from events of the real interrupting the ongoing discourse. The relinquishment of Medicine was a decisive step in the setting up of a technique with no resemblance to an exercise of power. Henceforth it became necessary to maintain the dependence of the analyst’s training on a tree-pronged approach: personal analysis, clinical supervision and theoretical studies.

The creation of the School by Lacan pursued the aim of opposing a psychoanalytic technique that was “bidding to depict the unconscious as reassuring”², researching to what extent the analyst’s training is an effect of the manipulation of the events of the real by the psychoanalytical technique as well as finding out the incidence of the analytic discourse on the politics of the School.

1 Freud, S. “Observações sobre o amor transferencial (novas recomendações sobre a técnica da psicanálise III) (1914) in: Edição Standard Brasileira das Obras Completas de Sigmund Freud. Rio de Janeiro: Imago, 1969, vol. XII, p. 214.

2 Lacan, J, O engano do sujeito suposto saber. In: Outros Escritos. Rio de Janeiro: Zahar, 2003, p. 332.

By asserting that the analyst bestows on himself the authorization to practice but not without fellows or outside the School, Lacan invites the analyst to abandon the solitude of the analytical act performed without the support of the Other, and to share with its fellows how he deals with the unconscious knowledge in view of both sharing and for the direction of the treatment.

The analyst's training depends on the analytic discourse. Within the analytic act, the analyst makes sure his response remains odd in order to avoid pairing off with a series of subject's demands which are nothing else than a re-actualisation of the sexual reality in the unconscious³. Bearing the effects of transference is the task of the analyst whose analysis has managed to clarify, in the future perfect, that the subjective destitution must be present from the outset.

The symptom, by supporting a meaning in the real, directs the political effect of the analytic discourse; this fact has consequences for the direction of the treatment, clinical supervisions and for the psychoanalytical societies. It is specific to the real as that which does not stop inscribing itself, to cause either its own misunderstanding or systematic denial.

In order to consider the political consequences of analytical discourse as Lacan did, it is necessary to scrutinize both the cartel and the *passe* in respect of their ability to thwart the phallic *jouissance*. Every participant in the cartel is encouraged to engage with the knowledge obtained through the theoretical experience in the cartel according to his/her own individual experience in theoretical and clinical practice. This promotes the take-

off [*décollage*] and opposes the tendency to erect a Master capable of interpreting the unspeakable real that every analyst should learn to handle by himself during his/her training. This training is a kind of permanent education because of it being subjected to the effects of the demands and the responses of the analysts towards the subjectivity of their age, without there being any *a priori* knowledge or guarantee of the Other upon which to rest in the solitude of their act.

Concerning the *passe* it is important to point out that Lacan once affirmed "Phallic *jouissance* is precisely what consumes the analysand"⁴ in an endless *hystorization* while he tries to hide the sexual real under a veil of family narrative. It is the task of the School to ensure the analytic discourse stays alive by providing the conditions for the analysts to bear witness to how it has been possible for them to turn the subjective destitution into a condition of possibility for the analytic act. Building a subject out of castration creates a slump in the race toward truth⁵ while the *jouissance* of the One might still slip inside the politics of the School. Through *hystorization* in the *passe*, the One knowledge that one only knows can come and reveal to the analyst that he can be authorized by himself, not without others, not without School, when the chit chat of the phallic *jouissance* gives way to the unconscious know-how of the real outside meaning. •

Vittorio Cucchiara, Roma

3 Cf. Fingerman, D. A (de)formação do psicanalista. São Paulo: Escuta, 2016.

4 Lacan, J. (1980) "D'ecolage" (texto inédito) <http://associationcore.fr/wp-content/uploads/2017/05/Lacan-Decolage.pdf>

5 Thamer, E. "O que cessa e o que não cessa com uma psicanálise" in: Identificação e identidade na psicanálise, Teixeira, A. (org.). Salvador: Associação Científica Campo Psicanalítico, 2017.

Advent of the real: Remarks on “a new signifier”

BEATRIZ ELENA MAYA RESTREPO

Lacan conducts to the advent of the real in the analytic experience, by way of “forging” a singular signifier that doesn’t have any sense. So, what place for invention parting from the analytical discourse, beyond remembrance, there, were all the signifiers had come from the Other?

He qualifies as extreme this expectation that starts from breaking with Freud in relationship with his conception of the unconscious as representation. The *parlêtre* as substitution of the Unconscious allows to be thought as constituted by the marks of words without any sense, to make the analytical experience the discovery of the way in which this words operate.

Analyst’s policy that passes from the *sartor sartus* or the carver trimmed by his intervention turning around the dress of the semblants, to the *rétor* analyst that intervenes making cuts, orienting his act by the way of interpretation. Twisting words, extending and forcing them it will work the *moterialité* (materiality of the word) of *lalangue*, taking away all sense to make resonance, echo in the body of enjoyment of the one who speaks to him. The analytic experience goes through the sutures and joints of the knot joining the imaginary with Unconscious knowledge and the *sinthome* and the the Real of enjoyment to give possibility to a writing of the Real.

Lacan expects the analyst, with his interpretation to take the analizand to the position of *Poête*. Invention position that will qualify as failed because it would start from something that has already been given and because it is not about sense but about the emptiness of meaning. It’s Dante, that inspires him with his also failed *metalanguage*, the one who proposes in his loving creation that “the names are the consequence of things” *Nomina sunt consequentia rerum*. Lacan puts in opposition: *Nomina no sunt consequentia rerum* clarifying that *Rerum* is the Real, that things are a consequence of

names, which makes possible the analytical clinic that has as point of view this Real to be worked by speech.

Regarding this relationship between the real thing and speech, Lacan produces an equivocal between *Fêle achose* and *fait la chose*, to do the thing. Ortographic and homophonic equivocal that leads from *fait* (to do) to *Fêle* make a dent, fissure, alter, crack the word to make *l’achose*, harass it. Writing which indicates that *it* is there where *it* is absent. The absent Thing is castration, the Real Thing. It is working with the equivocal what would alloud the production of a saying as an event that leads to the nomination of an advent Real. Only way to “undo by speech what is done by speech”.

This is why Lacan proposes to play with the equivocal in which the formations of the Unconscious are founded, playing with the word *ortographe* orthographie, qualifying the *ortho* (orthog) of *raphe*. *Raphe* refers to the line that sews two halves. It’s not far from evoking the cuts and sutures that the clinic has to do. It’s about returning to the formations of the Unconscious, not by the metaphoric or metonymic path but by the *une-bévue* (the one mistake) that is produced there.

Famillionaire is the example that Lacan uses to show that is a word that wrinkles and this is the way in which it operates to produce a “sideration” effect in which the subject is vanished, advent of the real experience.

Is a way to squeeze speech for the creation of something new. Like this, creation comes from the already given but the effect is invention.

The act conceived like this, will lead us one step from *small talk* (charlataneria), to the familiar memory, to childhood memories, to the production of the *saying* that produces structural nodal writing, *saying* that names. It’s the way that *parlêtre* has to go beyond the father, that is supposed to be responsible for the imaginary phantasm that goes

around, to be invented in a singular way as knotting and naming function. Contingent writing experience for an instant of what does not cease not to be written.

Epiphany's contingency, such as Joyce, according to what Lacan taught us, advent of the Real in speech, in the signifier without any kind of sense that carries affects-effects. This is why Lacan will say "It is completely readable in Joyce that the Epiphany, there is what makes Unconscious and Real be knotted, thanks to the lack ". Analogy of the final, Joyce shows how the does the Real Unconscious is structured. What would be the in the analizand the epiphanized? The subject itself, as I read the *sideration* of which Lacan talks about. Because where an S1 no longer represents it for an S2 it is abolished. This signifier without meaning would refer to the letter, but not the one from the 18th seminar, that is just an effect of language in the *parlêtre*, which means that lalangue doesn't work, with it's iron weight that leads to incesant repetition. It is the product of the forge, the work already described, the act of engendering the new signifier without any kind of meaning. Why does Lacan didn't call it letter but instead new signifier?

I would say because here, the *parlêtre* is engaged as an artisan of it's speech in the analytic work, while in the other definition of the letter as litoral between enjoyment and knowledge, is just a pasive effect of language in the living body. This new signifier is without any kind of sense, tries to make another link between the and the Real, poetical effect of the *parlêtre*, reason why Lacan affirms that "Whatever it is, even what is of this practice, it is also poetry, I speak of the practice called analysis" a poem written in two hands that introduces a conception of the Unconscious as writing, another dimension of the different letter that forces us to go further in Lacan.

This new signifier es the hope of Lacan in psychoanalysis as a complete renovation of the subject because it's not about the S1 of identification that leads to an S2 but it is about what names that *parlêtre* in its identity, creation from the hole of the real, of the real Thing that spits names linking to the symbolic. •

Traducción Matias Buttini

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If there is an analyst, there is the Real

BEATRIZ OLIVEIRA

“Hurbinek, was nothing, a son of death, a son of Auschwitz. He seemed to be three years old, nobody knew anything about him, he didn’t know how to talk and had no name: that curious name, HURbinek, was given to him by us (...)The words that he lacked, which no one cared to teach him, the necessity of the word, all of this pressed his gaze with explosive urgency: it was a both wild and human gaze (...) that no one could bear, it carried so much strength and torment. (...)”(p.28)

Hurbinek died in the early days of March 1945, freed but not redeemed. There is nothing left of him: his testimony is given through my words” (p.29)

(PRIMO LEVI. THE TRUCE)

In 75, Lacan will say: *“there is only creation, every time we advance a word, we make emerge from nothingness, ex nihilo, a thing; it is our way of being human.” (Lacan, 1975, p. 119)*

This comment makes it clear that the word creates the Thing, its hole, from emptiness, naming it, attributing it to what was nothing, a trace that makes a hole, gives a name. To name emptiness is the cause of every falasser, the nucleus of psychoanalytic experience. Therefore, if we understand that the hole of the structure is the cause of the speaking being, the psyche necessarily results from this: the violence of the (mis) encounter with language. As Lacan says, our way of being human is by making a thing come out of nothing through the word.

Lacan continues:

“(...) our subject-matter is to perceive what is shocking in our historical experience, and which is essential to us, i.e., that there are names. (...) So I try, in our experience, to reduce that nameability because, in any case, we can allow ourselves to mark all kinds of things with names, this has always been done in every which way, and I try

to limit myself to name only what I call, in conjunction with Freud, Urverdrangt, which in summary means naming the hole. That is, from the idea of the hole, instead of saying fiat lux: “fiat hole” (fiat trou), and think that Freud, by enunciating the idea of the unconscious, did nothing else than that.” (115)

Since the clinic is the privileged field of encounter with what has become the subject of our own neurosis, I wonder what allows an analyst to be able to endure this daily encounter with what is most radical in an analysis, i.e., the hole in the real? As Lacan says, “language itself is not a message, but is sustained only by the function of what I have called a hole in the real”. (Sem XXIII, p.32)

In the clinic we work with sayings, words, phonemes, sounds that tie and untie symptoms and fantasies. This is the material with which we cut, reconstruct and make new moorings, seeking to dig the hole so that the Real can exist as a cause.

Regarding this debate, I would like to advance in relation to what Lacan had worked on, the transference as a knot (1964, p. 126), for I ask myself, with the function of the analyst’s desire as reference, what allows us to untie this knot? In particular, I am interested in thinking about this operation at the end of an analysis in which the subject stands on the edge between the encounter with the radical anxiety of one’s humanization through an erased trace and the possible exit to another form of bond, which maintains the ethics of a non-whole being identified with certain mortifying signification.

Undergoing the experience of an analysis, whether on the analysand’s side or the analyst’s side, is not deprived from the *effects of the Real*. (Lacan, Sem XXIII). From the analysand’s point of view, the anxiety of separation. From the analyst’s, the act. The point is that under transfer we try to bond with the analyst so that we do not encounter the irreducible hole that the object denounces.

Hence the deadlock of the passage from analysand to analyst at the end.

Lacan is very clear when speaking about the role of *object a* as an obturator of unconscious work when under transfer, articulated to fantasy. If the transfer in analysis obturates the hole in the real dug by language, which allowed us to be humans from a saying, by untying the transferential knot an analysand can arise from one's unique sinthome. In order to untie it, the analyst has to sustain this hole and operate with the real as the cause of a unique saying.

In this sense, we know that subjective destitution is a necessary but not sufficient condition. What the transfer masks is this "logical intersection sector", an empty place in which the sexual reality of the unconscious is updated. (Sem XI) It seems to me that while there is transference, there is no way to make this hole anything else, even if the analysand is faced with impossible knowledge or the impossible of knowledge.

Accordingly, we may think that if it is the hole that makes the falasser emerge, it will be the hole that the latter will find again at the end of an analysis, which will allow it to reinvent another way of knowing how to make its own wording not entirely forgotten behind what is heard. For this to happen, the analyst has to support and sustain this time of un-being, a time of subjective destitution, during which the analysand makes several turns between the decision of separating from an analysis and the retreat in the face of the anxiety of such separation.

Regarding the operation of the analyst's desire,

one has to let go of the Subject Supposed to Know at its time, so that the emptiness that sustained the transference appears. Only when it is no longer possible to believe in the demand in relation to the Other, and when one perceives that the transfer was sustained by the solitude of a saying, that an analyst is able to arise, counting on the latter for a saying that sustained one's (de)humanization from the beginning.

Therefore, it seems to me that it is only when this transferential knot can untie itself that a Sinthome – as what is most unique – can arise. A Sinthome as a unique trace, a saying. "(...) *if every act of speech is a coup de force of a particular unconscious, it is completely clear that, (...) out of each act of speech one can expect a saying*". (Sem XXIII, p. 132). A sinthome, unique, non-whole saying identified with itself. Non anonymous. In this case, wouldn't we be on the brink of dehumanization?

In this sense, I understand that it is not possible for an analysis to reach its end without taking into account what each analyst has done with their own anxiety in the absence of the Other, or in face of the horror of the solitude of their own act. It is only when "there is an analyst" that the "absolute risk sentiment" of an analysis is endured (Sem XXIII, p. 44).

Otherwise, the Real present in the routine of the clinic would become not only unbearable but unsustainable. To operate with the analyst's desire is to bet that a saying appears at such place, precisely where the experience of anonymity becomes more radical: in the face of the lack-to-be. The story of Hurbinek teaches us: a saying or nothing. •

Disassembling Words

BEATRIZ ZULUAGA J.

Words, writing and the real, is a sequence that can be named as the one that ties the analytical experience together and without which it would be infinite. This sequence made an “eco” with the name of a graffiti found in one of my city’s streets. A previous graffiti, one which invoked the real of death, was substituted with “disassembling words”, which alludes to an other saying over the trace of the previous writing...

The analyst’s challenge is to *disassemble* with words what was made with words. The analyst’s challenge is to not support the meaning which masks the “there’s not”, the impossible to say. Because *“the issue is not of the discovery of the unconscious that in the symbolic has its matter preformed, but of the creation of a dispositive where the real touches the real”*. Are we up to the task?

I ask if we’re up to the task, because I’m not sure if the way that psychoanalysts think about the analytic dispositive is guiding us to preserve the singularity of a practice and theory that really erodes and doesn’t harmonize with the world’s choir. When we repeat the importance of the new clinic, what we call the last of Lacan’s teachings, I believe we are drawing upon a theory that, more than “be written” based on the challenges that the clinic imposes on us, is based on what I call the “imaginarization” of the real. Resorting to concepts that we, a lot of us who call ourselves psychoanalysts, haven’t yet been able to comprehend, that even Lacan himself was trying to, a lot of the times, drives us to what Rithée Cevasco warns us in her text “Towards a borromean clinic... step by step”. Quoting her: “our objective is to place the knot at the service of psychoanalysis and not the other way around”. (First 6 classes, page. 18, Ediciones S&P, Barcelona, 2017).

In the name of what we call today the for-

malization of the experience, we resort to phrases that enter into the psychoanalytic slang, implanting a transmission that seems to have rooted out the clinic that guided us until very recently. The new writing, like my city’s graffiti, covers a dark past, a clinic’s past, that Lacan taught us for decades, that guided us analysts towards sustaining analysis, endings, designations, nominations, even, in the name of that clinic, radical oppositions regarding “Unique” thoughts... Has the real not been there in the center of this practice?

Has the real not always been our compass? Hasn’t it been placed in crosses in our communities, in the analytical work, in our own formation? But it is now clearer than ever, that the challenges that the clinic requires from analysts are towards more blunt interventions. That is not being doubted upon; but can we be sure that what we call the clinic of the knots, up until now, places its zenith in an unedited path, a new paradigm where the real touches the real?

Where do the teachings of the recent testimonies stand where analysands show they have grasped some aspect of their *jouissance* and make do with it? Which new place should be given to the testimonies that showed the School that an analysand became an analyst? In the face of the furor that the clinic of the real has provoked, and having in mind that the effects of *lalangue* were not what was analytically heard, where to place the endings of analysis from a few years back? Have these analysands stayed half way through for not using the knots as reference?

What then... encourage meaning? Of course not. This is not new to our clinic. We have relegated it to the sidelines a long time ago by using the short sessions in our analytical work. Lacan always alluded towards girding the *jouissance* and dealing

with the drive. In fact, he directly addressed it at the end of his eleventh Seminar... what happens with the drive at the end of an analysis? What of that real has been touched? Isn't that the same question that summons us here today?

Because of this, before we encourage a theoretical blooming which I sometimes believe has more to do with sustaining meaning, as a School we have another urgent task at hand to protect psychoanalysis in itself. I'm talking about the compromise that as analyst we have with letting ourselves be taught by our analysands. Let them teach us what it is to knot, braid, unknot, making a transversal cut, tighten the knot, widen it, etc. Only through the experience of analysis itself can the effects of our intervention be verified.

How to make the clinic of the knots and its formalization not just one more elucubration and negation of the real that imposes itself? Are we not on the edge of *assembling* with the last Lacan, an illusion of being able of conquering the hole, of colonizing the psychoanalytical clinical and theoretical navel? Isn't this making a Symptom out of our School?

My intention is not to question the last teachings of Lacan. In fact, we are addressing it already. We have to!!! But sometimes, our use of the cloud that reaches analytical communities with the new doxas don't let us hear the rain, the drops that fall one by one, in their singularity, in their different tonalities, causing us to lose the most essential aspects. The real, like the graffiti in the street of my city, preserves its impenetrable and dark nucleus in spite of each one having "disassembled" words in their experiences. But, in spite of this, by counting on the muteness of its presence, a new stroke is possible. An *other* stroke that invokes life... the ludic part of life. Because of this I believe the most essential question that the CIG has made in recent years is the one they make today... *What joy do we find in what our work does?* If there is no joy, if we have lost it... there's nothing else to do but to make a cut or new knot. Isn't this what our experience is about? That something is cut or disassembled time and time and time again... •

Translation: Caroline Forastieri

For the analyst, is there a royal road to the unconscious?¹

BERNARD LAPINALIE

Let us start from a presupposition that I would like to call simple: since Freud the advent of real that we wait for from a psychoanalysis, beyond any healing, is the advent of the real of a subject's unconscious, knowing that to achieve this, the analyst's only recourse is in the analyzing speech. From this perspective and to answer the question posed in my title, I propose to examine two paths available to the analyst that Lacan will emphasize beginning in 1970 : On the one hand, in a word, the real of *lalangue*, and on the other hand the real of *what writes itself* in the analyzing speech. The question is to know what orients us in order to work in a treatment and whether we are following Lacan well.

I We begin with *lalangue*, which Lacan wrote as a single word - to make us feel something, he would say in²78.

This concept shines in our school, right up to testimonies of the pass, ever since Colette Soler emphasized it in Lacan. I have often felt reservation about the use sometimes made of it which, in my experience, seemed to be excessive, together with a discomfort, a personal interrogation: What is the place of *lalangue* and of equivocation in my practice? Do I fail when it comes to *lalangue* in my analysands? Do I thus fail psychoanalysis itself ?

So a few words about this *lalangue* : Lacan says he took a stand for this concept in³71 when he was again asking himself about the nature of the unconscious and the interpretation that can flow from it. We thus see him advancing on two fronts: on the one side *lalangue* from which the

Unconscious is made...and on the other, the question of *writing*, that is, *what writes itself* in the analyzing speech, which he will retain until the end of his teaching. This was quite timely. For, to put it briefly, with his "field of language" and

"function of speech" for everyone, and with the "incompatibility of speech and desire", it was still difficult to grasp what allowed the analysand to get to the advent of the real of his unconscious that constitutes his singularity. Whereas *lalangue*, from which the unconscious is made, can itself respond to the singularity of the subject because—as he put in his Geneva lecture of April 10, 1975— it is made from debris, from the real Ones, non-articulated, outside meaning, which are separated from the buzzing words of the first Other who spoke to the baby, deposited as affecting his body and his jouissance, before he enters into speech. Thus Lacan's *lalangue* simultaneously accounts for both "the mark of the mode in which the parents have accepted the child²", and for a singularity of the subject detached from the power of the Other, since the Ones of *lalangue* are deposited in the baby without his knowledge and in a contingent fashion. The clinic of the child testifies to this through everything that escapes education and the parents' expectations. From then on, we can hear Lacan's statement saying that "the analyst's³ recourse, in *lalangue*, is to that which shatters it"... we can understand it, provided we take note that he doesn't say that the analyst's recourse is in *lalangue* itself but "in that which shatters it", and further on we are going to see what can shatter it.

Now, if we examine the possible use of *lalangue* in our practice, we can see the limits: We have already understood with Lacan that knowledge of the real Ones, of the enjoyed signifiers of *lalangue* from which the unconscious is made, remains an impregnable knowledge—whence the difficulty, indeed the impossibility, of giving clinical examples or even interpretation through *lalangue*. During

2 Lacan J., Geneva lecture on the symptom, in *Analysis I*. 1989. Melbourne Centre for Psychoanalytic Research, p. 13

3 Lacan J., *Encore*, The Seminar of Jacques Lacan, Book XX. Trans. Bruce Fink. New York: W.W. Norton & Company (1998), p. 44.

1 Paper presented at the International Meeting of the Forums, Barcelona 09/15/2018.

these days, we have had an illustration of this in the excellent presentation of a case where interpretation via *lalangue* was referenced, because the patient pronounced a word substituting an “l” for the “r”, thus giving voice to a signifying slippage evoking the symptom, which the analyst had correctly pointed out. If this manifestation of the patient’s unconscious without doubt originated in *lalangue*, did it for all that lead the analyst to an interpretation that we could say is through *lalangue*? I don’t think so because, via the change of a letter, almost an equivocation, this patient simply said one word in place of another and, since Freud, this is called a lapsus. However, the scraps of language that we can catch in the analysis through what is heard, to follow Lacan, are not *lalangue* but already pertain to “knowledge’s harebrained lucubration (*élocubration*) about *lalangue*”⁴ because they reach us only in the form of language, for example, the lapsus or the witticism. What I want to emphasize here: thinking we have, with *lalangue*, a royal road of recourse for the analyst, in fact we go only by way of and reach to knowledge’s lucubration about *lalangue*, which is language; and a lucubration does not really fit with an oriented practice.

Surely this does not mean we should throw *lalangue* out with the bathwater, since it is a recognized support for interpretation insofar as, by way of equivocation, the analyst bets on making the signifiers of *lalangue* resonate in their coalescence with the sexual reality of the analysand, so as to touch the symptom. Nevertheless, the interpretation that would be via *lalangue*, that is by equivocation, remains undecidable since it aims at an impregnable knowledge. This is why Lacan says it is an interpretation in which anything goes, in other words, indeterminate, and thus without orientation....if it does not have some other support.

II This is why, at the very time that he introduced *lalangue*, Lacan will not stop insisting on this other support available to the analyst in what writes itself in an analysis: We know of course that equivocation requires a reference to writing, since equivocation means that a word can be written and and read differently. But that does not tell us how we go from this general principle to using the equivocation for an analytic interpretation which this time aims to touch the symptom and to extract an absolute singularity.

Lacan’s logic, his answer, is that the unconscious, from being structured as a language, produces not only the speech of association which is not so free, but also the language effect which is *writing*, in the form of *what writes itself* in the analyzing speech. Let us note that this point is crucial because the reference to writing implies the letter which, unlike the signifier, inscribes a fixity of being identical to itself; a fixity of *jouissance* in the analysand, which can thus be read and thus counteracts the indeterminacy of the interpretation.

Clearly we have a problem here because we do not do analysis by producing writings on paper. This is why Lacan is obliged to add an element that tells us in what form the writing effect is manifested in speech under transference. I don’t know if this has already been emphasized, but this element is the famous *saying*, the *saying* insofar as, by definition, it is set apart from the *said*s and cannot therefore be heard... which, in the structure of language, logically situates it on the side of what is written.

The best known example of this is *Freud’s saying* according to Lacan: “there is no such thing as a sexual rapport”. Freud never said this, and for this reason it is definitely his *saying* because it is excluded from all of his *said*s. And therefore Lacan could only read it, deduce it from the entirety of Freud’s *said*s. This *saying of Freud*, this is the trace read by Lacan from a constant that gives a unity to the whole, to *the swarm* of his *said*s—I say *the swarm* in reference to the laborious, unconscious Lacanian bees of the Seminar *Encore*, where he wanted to make us feel what *lalangue* is. I will return to this.

The link with our practice is clear: the orientation to the real of psychoanalysis for Lacan does not go without the deposit of traces of *jouissance* that write themselves in the analysand’s speech, and which make up the *One-saying* that gives the unity and singularity to the ensemble of the analysand’s *said*s. What is to be read in the analyzing speech thus counteracts the indecisiveness in which *lalangue* leaves us.

Only now can we understand why Lacan says that “the analyst’s recourse, in *lalangue*, is to that which shatters it⁵”; especially given that he immediately clarifies what can shatter this *lalangue*. He says it is “the use made of the letter

4 Ibid, p. 139.

5 Ibid, p. 44.

by mathematics ⁶ that can shatter *lalangue* - that is, the use of that which is written. To put it differently, our recourse is in what writes itself in the analyzing speech, which permits the reading of a certain fixity and thus somewhat orients the usage of equivocation. Similarly, let us add that what shatters the maternal *lalangue* at school, what accomplishes the de-maternalisation of the child, is learning to read with passage through writing.

III If for the Lacanian analyst, recourse is in *lalangue*, it is not without what writes itself in an analysis:

My reading, therefore, is that, far from separating or opposing *lalangue* to *what writes itself*, Lacan forever joins them in a practice that is oriented. Does he not also do this when, to explain *lalangue* to us, once again in

Encore, he appeals to “the indeterminate One incarnated in *lalangue*” which assures the unity and the singularity of a subject; and gives, for this “indeterminate One incarnated in *lalangue*”, the metaphor of a *swarm of bees (l’essaim)*⁷? If he thus plays with the equivocation “*essaim* - S1-master-signifier”, we can also intuit that his choice of *bee swarm* to say *lalangue* convokes, not only the equivocation with what is heard, but also with what is perceived and read. Let me explain:

IV On the one hand the swarm of *lalangue* convokes what is heard: it is not *lalangue* that is heard; it is its indeterminate buzzing in the analysand’s saids. This buzzing of *lalangue* is the presence of the indeterminate *One* incarnated in *lalangue*, the presence of what, the year before, Lacan called *the saying, the One-saying*, tracked down in an analysis because it constitutes the singularity of each analysand.

V On the other hand, the swarm of *lalangue* also convokes what is written, drawn, read: For, as I read it, *the saying, the One-saying*, is not what is heard but what is read in the analysand’s speech. Let us not forget that the sound of buzzing is not enough to verify the real presence of a swarm of bees, it is also necessary to see it. We can then read its indeterminate but persistent form, its pulsating unity made by bees in motion. This is Lacan’s metaphor for talking about the “indeterminate One incarnated in the *lalangue*” of the analysand, which determines his jouissance and the ensemble of his saids. In practice this is about a possible reading of the conditions of the jouissance, that is, the reading required for our orientation if one doesn’t want to make an equivocation—or the cut—an absolute modality or a mad interpretation, as Lacan has said that there are mad desires.

Let us note again that the support the analyst finds in a forced knotting, via equivocation, of *lalangue* with what writes itself in the analysing-speech, in no way refutes recourse to logic, for logic is “the use that is made of the letter by mathematics”, the very same that allows recourse to *lalangue* because it shatters it; not to forget the use of grammar which is linked to the letter and upon which Lacan also insists.

To conclude:

So then, is there, for the analyst, a royal road to the advent of the real of the unconscious in a treatment? Would it be the path of *lalangue* with the equivocation, where everything is permitted, so prized of late in our school but, it seems to me, so prone to misconception? Lacan instead indicates a twisting path, perhaps like a Moebius strip, that of an unconscious made, of course, from *lalangue*, but structured as a language, that is to say, offering no path of access except language, with its use of speech, its effects of writing and therefore also logic and grammar, where witticism, irony, and humour all have their place. •

Translated from the French by Devra Simiu

6 Ibid, p. 44

7 Ibid, p. 143

8 Ibid, p. 143

The advent of meaning and its relationship with the real in analytical interpretation

CAROLINA ZAFFORE

Given the current furor of a debate on human sexuality, it is imperative to adjust the analyst's desire to current juncture and enforce the analytical option. From this perspective, I start from the next idea. Only by submitting the sexual to a precise discourse it is possible to isolate a clinical invariant: the radical absence of knowledge about the sexual that dictates the unconscious. And the analytical treatment of this absence is the only one that collects the symptomatic consequences produced by the primary action of the signifier on bodies. Where to locate then the specificity of its operation?

Language coercions

I begin by delimiting our field: the verbal device in which an analysis consists finds a *real of sexuality* that diverges as much from "anatomical determination" as from "historical facts". We skirt the events that influence, especially if they are rescued from repression. But strictly speaking, the analytical interpretation is guided by a Real that becomes independent of both anatomy and sexual biography. Moreover, its operation is not submitted to the truths of "psychic reality". The analytical conquest is to treat the symptomatic sequels of social norms and impositions but relocating them according to the coercion of the logic of language. And this involves, in the first place, the impregnation of the language [*langue*] that supposes accidental kickbacks at the level of sexual enjoyment. *Lalangue*, unattainable, because although it comes from what we hear from the Other, it precedes the appropriation of meaning. Therefore, how do we clinically demonstrate the link between language [*langue*] and sex? I present today an argument on the concrete relevance of the equivocity of the language and its use for the purpose of interpretation.

How is it that from what is said in an analysis comes a *real* that is not subsumed to the semantics of the word? How do we calibrate in our daily practice the meaning and its *absence* to protect psychoanalysis from a *psychosocio-logy* but also from a risky mystic of *lalangue*?

I propose with a brief clinical fragment to specify the function of the interpretation by the misunderstanding.

Sweep the meaning

It is the case of a girl who suffers a drastic anesthesia in sexual encounters. Extreme cleanliness is a condition of intimate contact with her partner, a native Irishman whom she loves deeply. Bathrooms, rigid toilet measures and the presence of tiny fluids envelop each approach in a climate of avoidance and rejection. The fierce corporal insensibility does not give in despite the resort to fantasy and the orgasms are restricted to a solitary and hygienic masturbatory practice. After dreaming herself in a bathtub with her analyst (lathering his back in clear sexual tension and in a disposition that replicates that of the office) begins a long journey of analysis that outlines what is imposed by repetition: his being consecrated to the gaze of the Other: *be his treasure, his adornment, his trophy*. She never goes unnoticed, *every man* looks at her desiring or obscene. Her *immaculate beauty* is the trait eternally accentuated by the father and the signifier *look-and-do-not-touch* decants as the sign of devotion and suffering that crosses her history. The rivalry with the mother goes through multiple torsions to the rhythm in which occurrences and dreams come together in the maternal indifference to infantile experiences of *touching* with her brother. Incestuous scenes acquired maximum consistency and seemed to explain everything. They ex-

plained but nothing changed in the body-to-body encounter, source of complaints to the analyst. Transiting and in turn deflating these fantasy versions declines in a surprise for both. Here is the event I would like to highlight: after a party her boyfriend approaches but she refuses, experimenting with peculiar ferocity the rejection and the demands of asepsis. The story includes a detail of the locality of the event in the outskirts of BA: Escobar. She gets stuck in pronouncing and delivers a final L (initial of its surname) instead of an R: *Escobal* [*in spanish it sounds similar to a place with brooms=escobas*] I ask if the party was for Halloween. After laughing and calling for silence, he goes on like this: his maternal grandmother, a British immigrant of great presence, in his precarious master of Spanish, used to say *escobar* instead of *sweep*.

As we have the noun “rug” [*trapo*] and its verb is “to scrub” [*sounds similar: trapear*] and the same with “bucket” [*balde*] and “to buff” [*baldear*], then the verb that comes off “broom” [*escoba*] is “*escobar*”.

Even today it is unacceptable for her that her mother *reproduces the mistake* like she did until puberty. Time in which certain strangeness emerges when registering that she *named wrong* such a familiar action. The expression *escobar the sidewalk* inscribed, in addition to a question of cleanliness, the scene of the feminine universe. The sidewalk established a sort of continuation of the house and

she reminds herself as a little girl spying on her mother and grandmother in that desiring area of social exchange, typical of her small hometown. The senselessness of this *kickback of the verb*, re-encounter with the equivocal language, which did not find in the sessions or explanation or conclusion, however signaled what was her last episode of insensibility. Her body began to feel differently with no other instrument but the equivocation with which the dust of sense is swept and scattered.

In conclusion

I would like to highlight the misunderstanding as the privileged opportunity to dismantle the fixity of the symptom. And I think that it is the interpretation by the misunderstanding that assumes the relief of those primary marks that link the language [*langue*] and sex. No chronological link that partially recovers an analysis on the condition of depositing all pretension of knowledge. Whatever someone says, he gives an external element to what he pronounces, otherness that justly sets the interpretation. We force the efficacy of contingent saying on the subjection to equivocation that tunes the unconscious. Hence, the path of the analytic act is the only one that records a *real of sexuality* that avoids both the ineptitude and infinity of meaning as its reverse, the abolition of the subject. •

The Newborn

CLARA BERMANT

*“Of traumatism, there is no other:
man is born misunderstood”*

J. LACAN

A few years ago, I received a book in the mail. It was a gift from the mother of a girl (let us call her Mariana), who I had treated a long time ago. Back then, she (the mother) had talked to me about how impossible it was for her to recognise and take care of the “product of her entrails”, which horrified her. The baby was the result of an encounter with a man, her husband at that time, who had received the birth with disdain, even contempt.

The book in question was *The Diaries of Adam and Eve* by Mark Twain. In it, he describes Adam’s encounter with the newborn, brought to him by Eve after giving birth in the forest:

It isn’t a fish. I cannot quite make out what it is. It makes curious devilish noises when not satisfied, and says “goo-goo” when it is. It is not one of us for it doesn’t walk; it is not a bird for it doesn’t fly; it is not a frog for it doesn’t hop; it is not a snake for it doesn’t crawl. I feel sure it is not a fish, though I cannot get a chance to find out whether it can swim or not. It merely lies around, and mostly on its back, with its feet up. I have not seen any other animal do that before ... In my judgement it is either an enigma or some kind of a bug.

A satirical and poignant description of the “unheimlich” sensation that we all experience in the encounter with the newborn.

I met Mariana when she was four years old. She came to see me with a sad expression in her face, clear signs of autism and unable to speak. Thanks to the courage of her mother and to the

work of the analyst on Mariana’s demand –until then unacknowledged– it was possible to repair the emptiness left “where one of the parents –I do not indicate which one– did not want it [the baby]”. Thus it became possible the emergence of a subject and of a symptom where broken words retrace the dis-encounter: in the place of silence appeared a stutter. Where there was nothing, there came the word; forcedly, each word the symbol of a stubborn achievement. Her stuttering evoked the reiteration of her demand. The newborn, product of the *no-rapport sexuel* and of the infantile sexual theories, finds its fate in its being as symptom. This symptom is precisely the “answer of the real” which appears in the psychoanalytical experience.

Another mother, whom I will call Penelope, knocked on my door on a stormy day, barefoot, desperate. She came to see me a few days after giving birth to her child, Ulises, because she was unable to feed him. She complained both of the baby not eating and of him eating incessantly: if I do not give him what he wants, I am afraid he will eat *me*”.

“This child is like a balloon. It inflates and deflates. I would like to see him and hold him, but when they bring him to me I cannot be with him. When I see that he doesn’t cry, that he doesn’t speak, I feel like I am dying. I see him broken, destroyed. He does not desire anything, just like me. I see him in pieces. If I look at his face, the rest of his body does not exist.” And so here we come upon “the very object of its existence appearing in the real”.

What we see here is a melancholic outbreak in the face of the fall of the ideal: “I called him Ulises. He was going to be my king. Now he is a psychotic”, says Penelope, who was an educator and had consulted me before on a number of cases before her pregnancy. Nothing in what she said back then

forebode this destiny.

The voices in her head demand: “Return it to your mother, or kill him. This child does not belong to you”. I get in touch with her family to put a break on her filicide drive. It becomes necessary, beyond any ideal of harmony, to separate her from her child.

What destiny is left for the newborn without the fallic signification and even the rejection of copulation?

Cristina decides when she is 30 years old that she will be a single mother. At age 50 she has a boy, Pau, through artificial insemination. Thus begins her love affair with the child through incessant breastfeeding, without any limits in time or place. Night and day Pau becomes an appendix for the mother, hanging from her breast, which is the only place where she can stand him. It is the only place and the only action through which she recognises him as her child. She comes to see me for a few interviews, following her midwife’s advice. In our interviews, she speaks of love, of “pure love”. But a shadow brings them back to my office: when she cannot find help to take care of her child she is faced with a problem, a problem which turns into an obsessive thought and which finally makes her question her ideal of love. Every night the same problem: how to take out the trash having to leave the child alone?

Thus, the problem is enunciated: the child, or the trash. And thus appears the terror of throwing out the child like, or with, the trash.

The boy thus realizes the presence, materializes, the object of the mother, revealing her truth, without metaphor and without phallic signification. In the conference on *Méconnaissance*, Lacan says: “there is no other traumatism of birth than being born desired. Desired, or not –it’s all the same ... Two who do not understand each other get together and conjure up for reproduction”. It is thus that there is no way out but that of traumatism, born either from desire or from its absence. And for this reason each birth reveals something of the failed encounter between language and body, a dis-encounter which we try to repair by questioning ourselves over the wholeness of the child.

I will conclude this commentary on the newborn with a paragraph taken from an ethnography of the Guayaki Indians where the act of birth is described as an act in two stages, metaphor of the significant pair of Fort-Da in its constitutive power:

Let us note, in the first place, that the verb *upi*, to raise, is opposed to the verb that designates birth: *waa*, to fall. *To be born is to fall, and to cancel this “fall” we must raise, upi, the child. So that the function of the upiaregi is not limited to offering warmth and comfort; according to indigenous thought, it involves, above all else, completeing and closing the process of birth, initiated with a fall. To be born in the sense of falling is, in a way, to not be (yet); and the act of raising guarantees the child the access, the ascension into human existence.*

How can we “raise” the newborn to facilitate its symbolic entrance into a world that is now defined both by the advances of “reproductive science” and by the fall of the phallic significant, ever more distant from the “organ of copulation”? The new “childrearing ideologies” that promote the “forced love” of complete attachment with the child have not succeeded. •

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NB. Translated from the original in Spanish by Laia Soto. All quotations have been translated by her from the text in Spanish, with the exception of Mark Twain’s excerpt, where the original text in English is quoted.

The joy in the hystery not all (not full)

CLOTILDE PASCUAL

Through out three years of treating a patient dealing with the havoc that a man could have for a woman showing how this position could due to the relation of havoc with her mother.

Situating this development process from the hysterical position to make one desire the Other, to having desire and joy in which an opening is produced over the question of her feminine position.

For Lacan, the hysterical position is presented as holding the Other. The feminine position does not sustain the Other, but is executed in its characteristic as being unique in her extreme joy. In the Colette Soler book, what Lacan stated about women, the feminine position is the invention for each woman to reach the limit of joy so that it is surpassed. This position exceeds hysteria as the structure does not envelop her at all splitting it in to two in falic joy and femenine joy.

It could be in this femenine joy where it is shown the relationship of the havoc which occupied the love relationship and the maternal relationships.

Demand

It is a 33 year old patient. She had symptoms in her body and also the sensation of being totally nul in love relationships which caused a great strangeness within her. This arose when she confronted to sexual deskire of a man who she loved, without obtaining "inconditional love". She said that she adapted herself to what the other wanted, but she nuled herself as a woman. On ocassions, she scratched herself in front of the morror in order to rid herself of this strangeness. Her petition was to leave their suffering relationships.

She is the youngest of tree children. She was born in England, her mather is English, and her father Spanish. When she was two, the family

moved to Madrid. At 18 her parents separated, and from then onwards her life has been a change of relationships and moving continually to didifferent countries. The parents separation was a great disapointment for her. She idealized her father a lot until the moment she discovered that her father had another woman. She described her mother as being rigid and disciplined. She blamed her for not helping her as a woman. She explained that when one teacher abused her sexually, and she had asked about it, the mother's answer was that she was exagerating because she felt alone.

In relation to her father, she expected him to recognise for her work and not for her beauty.

Love life

She is split between finding an absolute love for the men she admires intellectually and the difficulty to arrive at sexual joy. This led her to have relationships with other men that she had just met, as a " shock treatement " to verify if with them she could have sexual joy.

When she was 18, she moved to England. She knew her first partner who was ten years older, with whom she lived for three years. She was disgusted by the sexual relationship, but lived with him because she admired him a lot and she hoped to obtain his love. She broke with him because she was frustrated infront of the scarce demonstration of love shown by him and infront of the violence shown by him during their sexual relationships.

When she was 22, she knew a man 12 years older than herself. They lived together for 4 years, and she repeated the former history: admiration because he was intelectual and not sexual satisfaction. She described him as jealous, verbally and physically violent, and she too broke off with him.

Some months after, she got to know another 15 years older, repeating again the same situation and she lived with him for 5 years. When he left her, her strangeness crisis increased as did the physical symptoms. She had one year of analysis and then moved to my city to visit me.

As I have described, these relationships, I think that she places herself in havoc relationship positioning herself as an object of the masochistic fantasy of one man, consenting to be mortified to try to reach this absolute love.

Lacan asked us in Television, that this type of relationship puts in the extreme feminine farse, as an issue in the logic of supplementary joy “ until the point where there are no limits in the cecession that one woman could be willing to do. It seems one version of havoc mother-daughter relationship who Lacan developed in “ L'étourdit ”. The havoc is produced over the passion to be as a woman.

In the treatment one change is being produced. In front of the question about the Other desire appears one answer about the fantasy as an effect of signifying : to be the father's favorite, where the look object is prevalent : To see, and to be seen.

One dream indicates as this particular way to access joy is manifested by giving rise to a separation effect.

“ I was travelling, I fell down, I had pain. One friend looked at me without seeing me ”

I indicated : “*They did not see you;¿ who did not see you?*”. And cut the session.

In the following session, she brought out one past memory : “ *When I was 6 years old, I pretended to choke in order for my father to see me and*

to be sure that I was effectively his favorite”. She thinks that this is true, reaching the limit she has tried to verify the love in her relationships.

Two years ago, she started one relationship without hoping for this absolute love. This is an ambivalent relationship as she cannot understand how she could love a man so different to the rest. He is of the same age and he looks after her. She is attracted to him and is satisfied in the sexual relations, but feels pain in her sexual parts that could be understood as a desire for having a child, but not having permission to do so.

In September, last year, she wanted to move from the city in order to live with her partner and go with him to the city in which her mother lives. She was upset when the mother advised her not to do so, as she, the mother could also move.

From there on, there were criticism against the mother says about her incapability of having stable relationships and children. This led her to recognise that what she hoped from the mother would never happen and she related it to what she expected in her amorous relationships.

We can think that what Lacan says in L'étourdit about havoc : “ *That is for woman and the majority the relationships, the relationship with the mother that she hopes to have as a woman which is more consistent than she would have with the father* ”.

The patient stopped the treatment in May. She hadn't the physical symptoms, nor the strangeness phenomenon.

I think that in the psychoanalysis, she was able to get rid of the joy putting the desire on having a life which was not a torture looking for an impossible ideal, in either as a woman or in love. •

Advent of the Other

COLETTE SOLER

The real outside the symbolic never appears alone, it is encountered sometimes, but it appears only by fusion with a linguistic element. The advents of the real are thus diverse. The moon landing that *Television* takes as an exemplar, where the coalescence of the real of number with the real outside the symbolic of matter is made manifest, differs greatly from the least advent of the symptom for example. This is however the same structure, the conjoined emergence of a real presence, here, that of the “event” of jouissance, and of a signifier, thus the contrary of a foreclosure, which is presence that is not subsumed under a signifier.

So when Freud says, at the end “What does woman want?” this is a formula of recognition of this difference but it is not a formula for the advent of *The woman*. On the contrary, Lacan, in posing the conjunction of the other real jouissance, with the linguistic logic of the *pastout*, the not-all, produced its advent in psychoanalysis. This is moreover what made him say to this “*surmoitié*” [the feminine superego] when he spoke about it, she thanks him, in a way, for having “made the Other”.¹ This is the advent by logic of what doesn’t happen through the signifier in discourse, of what is excluded by nature ... words, namely *The woman*, in his saying that that she does not exist because something is lacking for her in language, not her signifier but this *The woman* for whom the signifier of her jouissance is lacking in any language. In so far as she is sexed, she is thus ... different. And this is a different enigma from that of Oedipus’s Sphinx.

The advent of the [feminine] not-all in psychoanalysis obviously opens the question of knowing what there is of it in each psychoanalysis. How can the exclusions in every discourse be revealed in a

practice founded on discourse?

Lacan’s first response: in the structure of language which analysis uses, the other jouissance is always situated as “the One lacking”.² The signifier that is lacking is always coming, as it were, in a series of all those signifiers that are enunciated. *The woman* is thus a *non-advent* in language that is repeated infinitely, for this place knows nothing of the “distinct incarnation” of the sex that is woman. Consequently there is no way to grasp the idea of her difference through interpretation of “what is said”.³ The unconscious speaking-being who produces “the text of the symptoms of neurosis” refers to the “norm-male”,⁴ written in two words. This is another way of saying: *The woman* does not have an unconscious (cf. *Encore*), she is radically Other. However, this One marks her *place* in the structure, namely in the real of language, without which we could not even evoke her: it is a “place of emptiness”.⁵

Thus is it by the void that we can diagnose the [feminine] not-all in analysis? This “One lacking” manifests as a fault in consistency, indetermination, infinity, incompleteness. A fault that repeats from the knotting points susceptible to making a conclusion, a limit to the vector of discourse by a fixation (with an x) of jouissance.

However the “One lacking” is not always that of the [feminine] not-all. We observe moreover in the clinic how the fault in the consistency of the not-all gives rise to being confused with the distraction of the neurotic, with obsessional doubt, and the uncertainty of hysterical lack of faith. More structurally, the truth, which is half-said, is the [feminine] not-all itself; it metonymises the One lacking.

2 *Encore*

3 *Postface*

4 *L’étourdit*

5 *Préface à L’éveil du printemps*.

1 *L’étourdit*

It “stammers”⁶ says Lacan, which rightly signifies that it does not conclude, that the last word is a mirage; as he specifies in the matheme it is written S(A barred). Now the truth in analysis is not only for the [feminine] *not-all*, it is the path of each analysand who, invited to speak, word by word, session after session, can do no less than search and wait for the last word which, because it is lacking, prevents saying everything. Mirage.

What can finally plug this structural gap and put a stopping point there? We have a response that has already been elaborated: the object *a* made substance in the fantasy for what desire is, and the letter of the symptom for what jouissance is. Now both object *a* and letter are avatars of the phallic register, the object by its leakage and the letter, inversely, by its fixation (with an x) of phallic jouissance. It is this that phallic jouissance excludes, to the point that we can ask seriously if it is it that favours infinite analysis. Concerning the confusion with neurosis, it is only when a neurosis is cured, namely when the fantasy and symptom that have plugged the gap of the half-said truth are circumscribed, that one knows that the subject’s reluctance to conclude pertains to the neurotic “I do not want to know anything about it” and not the logical inaccessibility of the “One lacking” which is incurable, as is all the real of logic.

When speaking of the [feminine] not-all in analysis, Lacan says, and I cite, “Its saids can be completed, refuted, inconsistent, undemonstrated, undecided based in what exists of the paths of his saying”. He does not tell us the difference of the [feminine] not-all but on the contrary, that it is submitted to the order of the Analytic Discourse, that passes by the way of the saids with an aim: to prove to be the modes of jouissance that knot the gap in the Other while at the same time revealing it. And this is possible for the [feminine] not-all also since it is “not without” the phallic.

The question of its difference, if you will allow a neologism, the *di(re)fférente*, [the saying-differently] thus remains intact. Let’s look on the side of the transference. It is “love of knowledge”, gener-

ated by the object *a*, in so far as it is lacking, “the analyst is made of the object *a*”,⁷ and it aspires to knowledge about jouissance. Except that jouissance does [feminine] not-all pass to knowledge, that only the phallic is coalescent with knowledge. The result for subjects, if we believe Lacan, is that women have “more relation to the Other”.⁸ I read this thesis from *Encore* in two ways: first, they are more drawn to the transference that interpellates the Other with regard to its knowledge; we observe this, in fact. But do they not also have a relation to another Other than the subject supposed to know, another god in some way? The other jouissance, removed from the signifier, and is thus of the object *a*, implies an Other “not at all knowing”, a place empty of signifiers. It is this of which the mystics rightly speak, a god, I cite them, where there are neither figures nor “distinctions”, nor name – nom, n o m – these are some citations: abyss, darkness, absence. Master Eckhart. We sense that this comes very close to heresy although that follows the logic of the inconsistencies of language. It is not a matter of reducing the Other to the object *a*, but a reduction of the signifying value that for the mystics has an aim of eradication, and which is, I believe, what Lacan calls the freedom of women. The final phase of the analysis, that which Balint had situated as being beyond the benefits of elaboration, is marked, according to Lacan, by mourning for the object *a*, for that which pertains to the relation to the analyst,⁹ by the time that is necessary to be identified with the letter of jouissance for that which is the identity of the one who speaks.¹⁰ That goes for all analysands, but isn’t it necessary to add for the [feminine] not-all, with the mourning of the signifier, identification with the unnameable, which precisely reduces, diminishes, even annihilates the value of the letter – with this paradox proper to the mystics that the unsayable is only convoked in language. •

Translated by Susan Schwartz

6 *Encore*

7 CR sur L’acte

8 *Encore*

9 L’étourdit

10 Preface

The Clinic is the Politics: Clandestine Abortion, what adverts

DANIELLA FERRI

“...This woman was telling me she doesn't want to be a mother, mom, can you believe it? But I told her, that is not your decision, then whose decision is it? she dared to ask mom, and I yelled at her, you have a son inside of you, inside of me I have nothing...there is no son nor mother, do not kill it, shut up, you will live forever with the guilt, how else could I live?...aborted babies cry inside your head, I am the one that cries inside my head, do not kill an innocent baby, I am also innocent”¹.

The context of this writing is, on one hand, the sociopolitical situation of the country: The Debate of the Nation's Chamber of Deputies, regarding the approval or disapproval of a measure of sanction of the bill coined: Law of Voluntary Interruption of Pregnancy, or Abortion Law. On the other hand, the deadline of the call for papers of our Xth Meeting of the IF is approaching².

I chose to begin with this epigraph of a fragment of the novel “Elena Sabe”, by the Argentinian writer Claudia Piñeiro. When I thought that I wanted to write regarding the situation of our country, and the echo this makes in my office and in me, it occurred to me to search through literature, fiction, writings, interviews, where abortion was spoken about. However, not focusing on the medical-legal aspects, instead I sought to know the available treatments, via the culture, of abortion, specifically of the clandestinity. It was no small task, as I found it in a biased manner. Of the little material that I found in the scope of the Argentinian Literature, I took this novel, where three stories intertwine, three women and choices

on the bodies. Elena is 70 years old, has Rigid Parkinson's Disease, and is investigating the death (suicide) of her daughter (Rita), who hanged herself from the church's bell tower. Elena cannot believe she committed suicide. She is searching for Isabel, whom Rita brought home twenty years ago and “saved from an abortion”. Elena's idea is for Isabel to let her borrow her body, to investigate this death, believing that Isabel owes Rita the fact of being a mother. But that which she thought was a heroic act of her daughter, was not. Claudia Piñeiro puts in the scene the discourses that traverse the decision on the body, be it in Elena with her sickness, or in Rita having to take care of a sick mother, or in Isabel who desperately narrates why a pregnancy does not necessarily mean a son. There is a strong questioning to the “sacrificial woman,” as daughters, as mothers. Other readings from the Psychoanalytic Field contributed and dialogued with this novel, thus the body appears, the gestating body, a woman's body as a coercion tool.

Nowadays in Argentina, it is illegal to have an abortion. Throughout this time, numerous debates for and against the decriminalization of abortion took place in the Chamber of Deputies. Abortion, paradoxically intimate and social, summons me as a woman but interrogates me as a psychoanalyst in the accounts of my analysands. How to think about a subject's capacity of choice on their body, when such a choice is a violation of the law? What effects does the clandestinity of the act bring to women? What is expected of the woman? Does psychoanalysis have anything to say about this?

Influenced by this social context, analysands tell for the first time or speak again about abortion. The public debate legitimizes and legalizes that women speak of that which they had kept a secret.

1 Piñeiro, C. “Elena Sabe” Ed. Alfaguara. (2015). Pag. 133

2 X Internacional Meeting of the IF. The adverts of the Real and the psychoanalyst. Barcelona Sept. 13-16, 2018.

In transference it adverts:

Christina began her analysis 4 years-ago, she began treatment because she was unable to become pregnant. The story of abortion appears during the first sessions, chained to the death of her mother's son, her mother's madness and the absence of her father. She was unable to speak about it with anyone, she felt guilty of having "killed the son"³

"I went to have some medical tests done, they left me waiting for an hour in the same room where years ago the procedure of abortion was done on my body, and I left that place very sick. That night I had a fever, body aches all over, I could not understand what was going on with me, much anguish, vomits... Marcelo was accompanying me, we did not understand why I was like that...that night I had a dream...I dreamed with Pedro Tapia. Pedro is the name of the guy with whom I became pregnant who asked me to get an abortion; Tapia is not Pedro's last name. I was in love, but the guy could not provide for himself, his wife was also pregnant at the time and he wouldn't define his situation. He asked me to get an abortion and he found the money. They took me in a taxi at 5 am. A nurse assisted me and took me to the same room where I was going through medical test yesterday. The doctor entered the room, I was scared, naked, in a birthing chair and the doctor says to me "...if someone comes in I am going to show them this little container, we will say that I removed your appendix..." I do not know whether to hate him or thank him for giving me an abortion. I feel that Pedro took me, but I also wanted to go, now I can think about this, before I would feel guilty and hatred against him. Neither did I want to have this guy as the father; I did not want to have to relate to him for life. I think regarding Tapia, that it is what was left covered in the anger that I had against Pedro".

Valentina consulted after being referred by her gynecologist since she was unable to become pregnant. She is 40 years-old, and has been in fertility treatments for a decade with no favorable results. After a year of interviews, I pointed out: "the son/el(h)ijo: I choose." From there on, she associates:

"I got pregnant at the age of 16 with my boy-

friend; we dated until I was about 21 years-old. I have never spoken of this, I feel great embarrassment, guilt, I cannot stop thinking that something of this is what keeps me from having a son... I got pregnant and my parents took me to get an abortion, I do not blame them, what they did was fine, but I have never told this to anyone, neither to my boyfriend at that time, or my current husband, not even to the doctors. From the time I began the fertility treatments I thought: you did not desire one you will not have any, like a punishment.

Clandestine Abortion:

The etymology of the word clandestine derives from Latin *clandestinus* (secret) and the latter from *celare* (hide).

While it is a fact of the structure of language, that not all can be said, the secret here implies the coercion of the capacity of choice or decision of a subject. How to symptomatize the clandestinity so that it stops repeating in the body? What I hear varies in each of the analysands; each historization of the abortion is singular. At the same time, there are shared phenomenon in all the stories: the shame, the fear, the Superego attacks, the guilt. Our dispositif, through the fundamental analytic technique, favors the emergence in the discourse of that which is silenced, that which is not said adverts in the transference. "That" speaks in the body: the impossibility to become pregnant, bodily symptoms that cannot be linked to anything, anguish episodes, feelings of guilt and vomits, that in saying them find another way to be linked than that of the traumatic repetition. The real adverts in the transference, inasmuch as that not said speaks, the impossible to say concerns the subject.

It is necessary to make a distinction between what has not been said and that which is impossible to say by structure. For the symbolic is incomplete, so it can barely bite the real, the real of sexuality, the real of the gestating body, beyond the fact of whether that is inscribed or not as desirable in terms of maternity. On the other hand, that which is not said, which falls under the censorship of the discourse of the times, especially that which refers to abortion when its only possibility is clandestine. Where a pregnancy is not desired, not wanted, not chosen, not hoped for, forced, can be aborted, in an act that is ethically just but at the level of the law it's illegal. Is it by way of guilt that what was decided/chosen/desired upon the body in the clan-

³ Translator Note: "I choose" in Spanish is *elijo* which equivocates homophonically with *el hijo*, the son.

destine is elaborated? What constitutes that which is traumatic? Is it the practice of the abortion itself or that which insists upon the impossibility of saying? What happens with the Super ego in secret?

In "Future of an Illusion" (1927)⁴, Freud states that there is a psychic agency that is formed by those religious beliefs that allow men to coexist in culture. That same agency legislates the psychic life of subjects just like God or the father could. But it does it severely before that which in the subject appears as desiring. The argument on the legalization or not of abortion slyly implicates that each one has his or her reasons, politics, morals, metaphysics, etc. This makes me think that perhaps, the analysts once more, can appeal to the ethics of saying it Well, the ethics of the case by case. Forewarned that we are more or less guilty (reus) of the real, as Lacan points out in class of March 15th of 1977⁵.

"Civilization and its Discontents" is an effect of the dispute between Eros and Thanatos. The death drive insists in disturbing the peace. The real of jouissance insists in the inscription. The consulting room is the discontents" resonance box. Transference as a dispositif colored by love, generates the conditions of possibility so that something of that which is traumatic, of that discontent be symptom-

atized, through the only route we know, that of the word. The Super ego, -heir of the most real of the subject, molded by the discourse of the culture of the time and of that which was established generation after generation as law-, produces its shocks on happiness, repetition of what is traumatic, of the non sexual proportion. The horizon of this times teaches us that in the clinic that adverts in the bodies of the analysands.

The clinic is politics, in the point where the ethics and desire of the analyst, forewarned by their prejudices and impurities, analyst-analyzand of discourse of their time, attempts to rescue the case by case, the voice of the One woman. It is necessary that analysts be wide awake regarding what is happening in their time, the clinical practice challenges the doctrine, and between the two, a solidary coexistence is necessary.

I will end this paper with a quote from the book, "What Lacan said about Women," by Colette Soler:

"...Is it too much to say that what happens in civilization happens in each woman, inasmuch as the beginning of a civilization consists in submitting the drives to homogenize them until they are compatible and allow them to coexist? In this sense, each society is an endeavor to contain the Other. Nevertheless, for women, for each woman in particular, the struggle takes place in an internal manner between what she is as a subject and what she is as Other women: the question consists in knowing towards which side the scale will tip." •

4 Freud, S. "The future of an illusion"(1927).

5 Lacan, J. (1977-78) "L'insu que sait de l'une-bevue s'aile a mourre." Seminar 24, unpublished. Translated by Escuela Freudiana de Buenos Aires. Pg. 57.

The Real of sexuality: Tiresias' choice

DAPHNE TAMARIN

“It feels as if there are two beings”, said a patient who had undergone years of analysis due to symptoms linked to her hysterical neurosis.

What can be said of this reference to “two beings”?

It is not a theoretical speculation, since she spoke about her vital life experience with all its aspects.

It could be, rather, an evocation of the being that Lacan calls in “Encore” the “being of signifier-ness”¹ that ex-sists from language; language which presides on two logics- the all and the not all phallic. Lacan puts forward the thesis that they co-relate to two modes of “being of jouissance”-sexual- and that there is a *choice for the subject* to be inscribed on either side of the formulas, regardless of anatomy!

“That the subject here proposes itself to be called woman depends on two modes...² (The subject) in the moiety where it is determined by denied quantifiers, arises from the fact that nothing existent creates a limit to the function, that could not be able to secure for itself anything whatsoever from a universe.”³

Lacan mentions the myth of Tiresias in L'etourdit to evoke the real of the impossible rapport between the two modes of jouissance, the phallic and the other: no sexual rapport.

Before evoking the myth in the text, Lacan coins the term “confine”, referring to the feminine jouissance -other than phallic- on the side of the “not all”:

“How much more easy is it not, indeed a delight, to promise oneself, to attribute to the other quantifier, the singular of a “confine” from the fact

that it might make the logical power of the not all be inhabited from the recess of enjoyment that femininity conceals even to the point of being conjoined to what makes thomme.”

A delight- yet unfulfilled promise- to be able to attribute to woman the singular, a singular jouissance, which he refers to here by the term “confine”, and that would make a rapport with the phallic all.

“Because this “confine” though stated here from logic, is indeed the one behind which Ovid protects himself (s'arbite) by depicting it as Tiresias in myth. To say that a woman is not all, this is what the myth points out to us in that she is the only one in that her enjoyment goes beyond the one that is created from coitus”.⁴

Tiresias was the blind prophet of Apollo, who was punished by the gods and transformed for 7 years to a woman, and- when given the choice- asked to be man again.

Following his experience of the two sexes, the gods ask him which side has the greater enjoyment. His reply: “for every 10 portions of enjoyment of woman, man enjoys one”.

What does this proportion indicate?

It indicates that there is a sexual relation, after all.

This is depicted in the myth not by the sex change and the choice- indicating only that they differ- but by the measurement of jouissance itself; if it is possible to measure and compare the two, there has to be a relation... but there is not: it is only a myth.

There is only the real of the non-relation to the jouissance other, the “confined”- “entrenched from the phallic,”⁵ -“behind which Ovid protects himself by depicting it as Tiresias in the myth”.⁶

1 Jacques Lacan, *Encore*, (published as a Norton paperback 1999), p 71, 77

2 *L'etourdit*, Bilingual presentation, translated by Gallagher, p 70

3 *ibid*, pp 72

4 *L'etourdit*, pp. 72-74

5 *ibid*, pp 76

6 *ibid*, 72

How, then, can we conceive a choice of sex for the subject, not mythical at all, and possibly even modified in analysis?

Regarding the choice, Colette Soler explains to us “*that it is only at the level of the saying (dire) of the subject that a choice is conceivable*”⁷.

It is only *the saying*, which is *inferred* from what is said and is not commanded by logic- but at the same time is also an event, an act- that a *possible* choice can be conceived. The question of choice implies a position of the subject in relation to this real. It is not inconceivable therefore, that analysis- which can produce a new saying- could also modify this choice.

I return to the patient in analysis.

Lacan inscribes the hysteric subject on the side of the all-phallic, due to her identification with castrated phallic jouissance of man. The woman, on the other hand, is inscribed on the side not all, divided by the phallic and other jouissance, which is foreclosed from the Other of language and discourse. This division *redoubles* her division as subject by the object, and *It is that* which Tiresias- and perhaps the hysteric- “take shelter” from.

Colette Soler clarifies that a woman and the hysteric can be differentiated in their jouissance by the link to the partner: the hysteric, despite her evasion of sexual jouissance, “is a subject that consumes the lack”,⁸ enjoying the phallic, castrated jouissance of dis-satisfaction.

A woman, on the other hand, is related, in her enjoyment, to “a good at one remove that is not caused by object a”⁹. She is divided between two

partners: man, with the “fetishized” phallus as object a, but also another partner, the one which is beyond castration, that Lacan designates as S(A/); the signifier of the foreclosure of the jouissance other in the Other.

This jouissance cannot pass to unconscious knowledge, and is not articulated to any object by a phantasy; it has no representation in language, and is therefore a foreclosed real that cannot be covered by object a.

The being of the phallic jouissance- whether Ovid or the hysteric- cannot be “sheltered” from this real through the phantasy and object a: a myth is necessary, or at least...a different choice.

What, then, can be said of the “two beings” of this analysand?

Is it possible to conclude that analysis can eventually allow the hysteric subject to “proposes itself to be said woman”?

The being of jouissance of the hysteric female, unlike the all-phallic man, is experienced mainly in its aspect of pain; genital enjoyment and satisfaction which is articulated for man to object a, is not accessible for the female subject. There remains but the painful experience of “consuming the lack”, unsatisfied desire, inducing only more desire, and more dis-satisfaction.

This subject, who claims to perceive an experience of “another being of jouissance”- it is tempting to call her a woman, not all phallic but divided between the phallic and the other jouissance.

But if in fact analysis can allow a subject to “reconsider” the “choice of sex”, how can this new “incarnated saying” be verified in analysis itself? •

7 Colette Soler, 21.03.2018, CAPP

8 Colette Soler, What Lacan said about Women, pp 38-9

9 Encore, pp 77

By the Real

DAVID BERNARD

What can I know? Jacques-Alain Miller, then a very young philosopher, asks Lacan in *Télévision*. Lacan will take the question seriously enough to first of all make resonate in it the articulation posed between power and knowledge. What can Iknow? Indeed, he will say elsewhere, “We are quite fascinated by categories such as power, knowledge.” And why *fascinated*, if not because the fantasme of knowledge and power rests on this imaginary instrument that is the *fascinus*, that is to say, the phallus. From time immemorial, knowledge has been fantasized as the possible revealing of opaque truth. Knowledge would be this phallic veil that one would only have to raise, so the luminous truth of the world would finally be revealed. Thus the power of knowledge.

We know that to this Lacan will oppose the real of castration. Under the veil there is: nothing.

Indeed, for psychoanalysis, knowledge cannot constitute an instrument of power, since knowledge of the unconscious constitutes precisely the limit of this power. To the ego made powerful by knowledge that could do so much.... is opposed the knowledge of castration, which produces the unconscious and determines the division of the subject. There was thus something incongruous about posing the question of what one can know. And this is why, in order to answer it, Lacan chooses to consider, not fantasmatic knowledge, but the knowledge supposed¹ to the unconscious. Not a knowledge in the Imaginary, but a knowledge in the Real. It is a matter of that knowledge that comes to cipher through the little letters outside meaning, what in the Real is repeated and produces limit. The question, “What can I know?” thus becomes: “What can I know ...within this limit?”

To make it more precise, equipped with this knowledge made solely of little letters, how far within this limit can we go? First response: far, very far. Lacan offers as proof how much science has achieved, having thus given up, in the course of its history, the simple, imaginary intuitions, full of meaning, to move to the use of a relationship of letters to letters, outside meaning. And since we have the question of space here, why not take some examples related to this? The first one chosen by Lacan is that of Newton, whose legend we know, which I recount here according to Gotlieb’s version. Newton, at the foot of his tree, gazes at the moon and thinks about its repeated movement around the earth when, all of a sudden, an apple falls on his head. An effect of awakening, which will lead him to put into an equation a law of nature: gravity. There is something in space that always repeats itself in the same manner and is regulated by the mutual force of attraction of masses as a function of the distance that separates them. What was left was to put this into an equation, a formula composed of little letters to account for this knowledge in the real of nature. Parenthesis, but not that: starting from the space of the limit of the sexual non-rapport, and asking himself how far we will go here, was there not some malice on Lacan’s part to take as his example the force of *attraction* between masses and the distance that separates them? I will return to this.

Science, like psychoanalysis, thus originates from the supposition² of a knowledge in the Real, the laws ordering a repetition. We know what follows. From then on, science will not stop the progression of its knowledge to the point of not only accounting for many other mysteries of nature, but also—and this is new—producing gadgets from

1 SXXIII p. 30

2 SXXIII p.131

this. After evoking gravity, what could thus be better, to take the example of the rocket, than to see just how far and with what speed, the discourse of science could take us?

Indeed, Lacan takes the rocket as an example of the gadget and what it has produced: the moon landing. Throughout history, man, at the foot of his tree, has dreamt of walking on the moon. But from July 20, 1969 on, the Apollo 11 mission made this possible “One small step for man, one giant leap for mankind,” said Armstrong. Buzz Aldrin, who came next, would say, rather ambiguously, “A magnificent desolation.” The moon landing thus constitutes a paradigm insofar as it testifies to just how far the equations of science can take us. More generally, the advent of the real equates here to what science, by its simple manipulation of the little letters of language, introduces that is new in the life of speaking beings. Lacan clarifies: “Science is about new things, and it will introduce into everyone’s life plenty of overwhelming things.”

It was to be expected that speaking beings, learning of these new things and of this power of the signifier as such, would be surprised by them and would question their consequences. However, as Lacan remarked, the problem is that today’s man—faced with these irruptions of a real, faced with what occurs that is unimaginable for thought—experiences no emotion, except “vaguely.” This for him is the most striking thing, and he isolates its logic. Following a moment of anguish or astonishment, the speaking being will quickly cover this intrusion of the real with the register of meaning. Whether he makes use of a religious common sense or meaning from the marketplace, the subject will always establish a vision of the world that can function as a screen and allow him to continue to believe in its harmonious form, the “idea of the whole”³: the bubble, the globe, the “sphere.” For Lacan, the world is, indeed, imaginarily not only what goes, but what “goes around,” following the circular movement⁴ that the discourse of the master forces and accelerates. Move on!... there is nothing to see, starting with what in the aforementioned world, happens that is disgusting and does not work, the real. And this is why, in order to comment on this relationship of the subject to the world, Lacan chooses here

the figure of the philosopher leafing through his newspaper. There is, in each one of us, this little philosopher leafing through the pages of his world, without being moved by it, even vaguely, assured of being able to defend himself against the least bit of news by ready-made *thinking*. And besides, was this not the subject’s natural inclination, to find in these pages news, no longer so fresh, about *his* vision of the world: his fantasme? Wherein the little philosopher in each of us essentially slumbers and, in his dreams, speaks-Being.

No wonder Lacan would eventually pin down what he calls the “world” of a-lune-iated man. The expression “*a-lune-iated man*” thus indicates just how man, with his gadgets, will help himself maintain his dream of the world. But, as he points out, the common man does not make this voyage to the moon. Rather he sees himself making it from his television. To put it differently, a-lune-iated man, fitted out with his television screen, will not go far. The past participle, a-lune-iated, indeed makes it clear that the relationship of the subject to the gadget object will be limited to the drive logic at work in the fantasme. A-lune-iated Man will let himself be devoured by these gadgets, with all this produces as a rejection of the experience of all alterity. It will therefore be possible for the speaking being to travel far away, without experiencing the least adventure. This is an example of someone who will “go in circles” in his fantasme. It is the paradigm of *around the world in eighty days*, noted by Sloterdijk: it hardly matters what one will encounter there, as long as the clock is respected. As Buzz Aldrin’s words testify, saying to Armstrong several seconds before taking his first steps on the moon: “This is going to be our home for the next two hours and we want to take care of it.” This is a curious aspiration of the speaking being to immediately make the place of the Other into his home, to plant his flag there and to make himself into a center that was not there. A “selfi” with the moon. Voilà: navel of the world.

The expression, (A)-lune-iated Man, thus designates, beyond the logic of the drive, the logic of man, whatever his sex, as rejecting the experience of the heteros and wanting, as Heidegger noted, to abolish for this purpose every distance. On the other hand, it designates the fact that science produces its gadgets, but only gadgets, leaving us these alone to hang onto in lieu of and in place of the sexual non-rapport. And this is

3 SXXIII 109

4 SXXXIII 25

why, Lacan notes, “we will never get to the point where the gadget will not be symptom.” So here we have returned to the limit. The speaking being will forever have dreamt about the equation, but to try to establish an equation that would not cease not being written: the non-relation between the sexes. A distinction thus appears between the real that the discourse of science allows us master and this real-of-structure, from which one will always remain “separated,” distanced, and which de-centers and awakens through the symptom. Lacan will therefore rename it “sexual gravity.” In the space of the limit, the speaking being does not drift infinitely, but gravitates around a real that he fails to reach.

Orienting oneself by this real-of-structure will then constitute a way out of the world dream, however fleetingly. Nor will this be a matter of

wanting to cipher everything so as to constitute an Everything of knowledge, but rather of venturing to decipher the knowledge of the unconscious which, itself, will have ciphered the real of the non-rapport. From *What can I know...about the world? Lacan thus proposes to move to What can be said...about the knowledge of the unconscious?* I emphasize the economy of words in this sentence, so far precisely from the revelation of a meaning as if One. Here, the *I* modestly disappears, that ego that aimed to be so strong based on knowledge, power, thought, to allow the advent of a knowledge that ex-sists the subject. Lacan’s saying still resonates: there is no such thing as The World. •

English translation by Devra Simiu

Advents Of The Real: Do We Have A Choice?

DOMINIQUE TOUCHON FINGERMANN

1. The real sense of the treatment

The direction of the psychoanalytical treatment has a sense. It is the real that brings the sense of the route, and it is the specific ethics of the Analytical Discourse that is responsible for this direction. From the beginning to the end of the experience, the ethics supports the logic. Actually, if the structure of the signifier ends up always bumping into the limit of the real, it is the act of the analyst that may permit to support its effects in one way or another. One does not reach the real. It doesn't mean a new transcendence. We touch small parts, we stumble into it, we brush it, we rub it, we abyss with it and it crosses our way there where we could never expect it.

The real is in the starting point of the analysis, and it returns to it even in its moments of pass, not without occasionally bumping into its repetitive emergencies until in the end, it is resolved by interpreting the real as a stop point. During this time, the analyst endures the stride for as long as it is needed.

What are these advents of the real that determine the analysis and its act? Since the beginning of his invention, Freud named it: symptom, repetition and anguish. It insists in each one's life as that which doesn't make any sense and guides all of us to the more extraordinary elucubration, a real imbroglio [*sac de noeuds*] that covers the "no" [ne in French] of the sexual [rapport]. It is necessary a long time for understanding for finally concluding how to undo by the word what was done by the word. It is a "precise time for the entity to make itself to the

being"¹ and extract the only Saying that argues the Other without bending to its molds.

Lacan renames other way the outcome of "there is no sexual relation", as *staferla*², the act, the pass, the symptom.

Will each one's analytical route permit to those who engage in it to the end, to rename symptom, repetition and anguish as "*sinthoma*", act and pass? Psychoanalysis enables this passage. Would then be a possible option in the end? Would the end be a matter of choice?

There is a logic in the treatment and since his conference "The symbolic, the imaginary and the real" in 1953, Lacan tries to extract from this logic the "time" RSI, being the different times of weaving under, over, two by two, the three dimensions: "Here is how an analysis could, schematically be written from the beginning to the end: *rS-rI-iR-iS-sS-S-SR-iR-rS-rS*"³. Twenty years later he proposes that each one's imbroglio proceeds from the way in which the three registries of the being are enlaced: RSI. The way each one made itself in response to the original trauma of ex-sistence and their diverse and occasional events demands necessarily an enlacing of the three: one's symptom as one's style is actually a knot.

The act of the analyst "makes" act when responds to the directed deciphering of the analysant through the encryption: "There is One" that provokes the interruption of the sections until it gets to the mourning of the Subject Supposed to

1 LACAN, J (1970). Radiophony. In: "Other Writings" – "Outros Escritos" – Rio de Janeiro: Zahar, 2003, p.

2 LACAN, J. (1967-68). The Seminar, book 15: The analytic act, inedit ("Staferla" = cette affaire-là in French, this thing there) (Lesson of March 27, 1968)

3 LACAN, J. (1953). The symbolic, the imaginary and the real. In Nomes-do-pai (Names-of-the-father). Rio de Janeiro: Zahar, 2005, p.39.

Know. What remains there from the interpretation fact and from what “enlaces other way there”⁴ may then, fall.

The interpretation of the analyst reassures the object *a* and is his way of not getting stuck on the transference for which he is responsible and remains in the cast of the real (*l'erre du réel*). The analyst maintains himself there so that each one's imbroglia of the RSI may be distinguished from there.

The chance of response that an analyst offers is the grace of this meeting with the real of its act, until the pass emerges from this.

Many turns, returns and detours are needed before the mystery of their original rejection comes to the analysand⁵ and unlashes as the fundamental separation of the *speaking* to the point that his fictions don't find any future to support it.

2. Events and the advent of real

During all these comes and goes, the paradox of the act ensures the shaking of the Subject Supposed to Know so that his impotence turns into impossible and from there arises the real regarding this unconscious that the Desire of the Analyst puts to work, since “the unconscious is the witness of a particular real”⁶. This is logical.

Nevertheless, the events of life don't spare the subject in charge in analysis and he keeps suffering the leaps of the real. The very real encounters with the nonsense; that which often leads the subject to analysis; beat, cross, shake the analysis: death, illness, mourning, loss, but also the happy events of all types, that produce traumatic braking off the appearance. It is the hazard.

The setting doesn't give an option of not considering it and testing it in the analytical sense. As far as possible, because for many times this real of the events quiets the real that arises from the act of the analyst.

It is difficult that the subject doesn't answer to that with the well-known weapons of the phantasy, which analysis was mitigating.

I think about Roberto's lupus, Lucienne's Multiple Sclerosis, Marion's father suicide, Édouard's bankruptcy. But how is it possible to avoid them to go back and rescue the stability of phantasy and the identifications that were once shaken by analysis and never more deprived of identity? How is it possible to bear find oneself in these cases without the Other, without the guilt, the phantasy or the destiny? The “there is not” comes abruptly to life, with a disaster consciousness weaved in the free association net. The advents of the real collide with the advent of the real concerned in the act.

Still, these moments would be precious and convenient to denounce the link between the trauma and the phantasy and separate one from the other.

In fact, the insistency of the analysis could permit to hang on these emergencies for with them learn the absurd of the *trou-matique* (traumatic hole) and not the traumatic destiny that would only agree with the phantasy.

The insistence of the desire of the analyst placed as the resistance to the act that can cause horror in these cases, may bring more freedom, more pulsional lightness to respond to the strikes of hazard.

The events of the real, as much as its advent as a consequence of the analytical act, demand a response. Nevertheless, is it possible to say that it concerns a response “of the subject” or would it be a response of the real of the act that would need a consent *a posteriori*, an appropriation?

The eventual traumas of a life, since its origin, as much as the psychoanalytical act and its consequences, causes a subjective destitution; a disruption in the appearance that used to maintain the structure of the RSI linked. What Freud called the “neurosis choice”, derived from the choice of a position, of a solution given by the facts of each one's experience in their facing of the “Non sexual relation”. The ethical dimension of the end of the analysis renews the possible choice facing the real that arises again. The borromean knot practice postulates that we may respond to it from the heresy of the RSI, a new choice of enlacement as indicates the etymology of the word heresy from

4 LACAN, J. (1967-68). The Seminar, book 15: The analytic act, op.cit. (Lesson of November, 29, 1967). “It is while our interpretation links another way a chain that is, nevertheless, a chain and already a chain of signifier's articulation, that it works”.

5 LACAN, J. (1961-62). The Seminar, book 9: The identification, inedit (lesson of March 14th, 1962).

6 LACAN, J. (1973). Introduction to the German edition of the Writings. In: Other Writings. Rio de Janeiro: Zahar, 2003, p.556.

which Lacan highlights⁷ when he refers to this choice: “choose the path where to lay the truth”?

The logical split of the end of an analysis, opens a new possibility of ethical response, the pass may then “show the way out of the fictions

7 LACAN, J. (1975-76). The Seminar, book 23: The Sinthoma. Rio de Janeiro: Zahar, 2007, p. 16. “Choose the path from where to lay the truth”.

of Worldliness, produce another fiction (fixing) of the real, that is, the impossible anchors it by the language structure”⁸.

“...or worst, title of a choice”⁹. •

8 LACAN, J. (1972). The Aturdit. In: Other Writings. Rio de Janeiro: Zahar, 2003, p. 480.

9 LACAN, J. (1971-72) ... or worst. In: Other Writings. Rio de Janeiro: Zahar, 2003, p. 547.

Advent of the real and the end of analysis

ELISABETE THAMER

Could there be an advent of the real produced by the analysis? If that were the case, how would it be produced by a practice of speech and what would be the consequences for the end of the analysis?

At the beginning of every neurosis there is the coalescence of the signifier with the jouissance of the sexed body. But the real of this encounter is immediately subsumed by the subject in a complaint directed to the Other who is blamed for this trauma, for this loss of jouissance that the subject would like to recuperate somehow.

It is around this scenario of a traumatising Other that a good part of the analysis will unfold. The subject *hystorises* himself, passing his family romance through the sieve, deciphering certain elements of his unconscious but without managing to totalise them in a saying of truth capable of extinguishing his symptom. In itself, this process can have a didactic effect, for it attests to the impossibility of deciphering in the face of the jouissance of the symptom that does not cease being written.

What of the real is in play at the start? It is always there, but in some way “avoided” by the subject, who, in love with interpretation persists in giving sense to everything that happens to him. In order for an analysis to have an end, the difficulty and the challenge is how to reinject the real so that the symptom can be reached.

Why reinject the real? To touch the symptom which, according to Lacan in RSI, “is of the real”.¹ To reinject the real, is in some way to resize [*redimensionner*] the jouissances, particularly the jouissance of sense and phallic jouissance, “which serve the subject”.² So it is a matter of reducing the

possibility of the proliferation of sense, in order to get to the point of circumscribing the jouissance proper to the symptom.

It is particularly through the interpretation-equivoque that, according to Lacan in “*La Troisième*”, the analysis can win the ground that separates the symptom from phallic jouissance. For that, the interpretation must aim at the enjoyed symptom and not the representations of the subject. This is why the traversal of the fantasy is not Lacan’s last elaboration about the end of analysis, for the trauma of the Other is essentially an imaginary-symbolic montage that does not touch the opaque jouissance of the symptom. It is the treatment of the trauma imputed to the Other, for the fantasy is a traumatic hypothesis and its traversal is without doubt a major therapeutic effect of the analysis. But that doesn’t touch that which owes nothing to the Other, namely the irreducible opaque jouissance of the symptom of which the substrate is real, not imaginary or symbolic.

How can there be an advent of the real in the analysis? The conditions of possibility for an advent of the real depend in part on the position occupied by the analyst, most particularly with regard to the latter’s aim in analytic interpretation. To that is added the imponderable of the ethical position of the subject and what he can or can’t do with the real that the analysis reveals to him.

What type of interpretation could bring back the real in the analysis? If one considers all the forms of interpretation that Lacan formulated successively, from punctuation to citation and scansion, these are all interpretations that already involve an hiatus, a void, which could indeed lead the analysand to a certain glimpse of the real, at least that proper to the limits of language.

We all know from experience that there is no guarantee in matters of interpretation; it is impos-

1 LACAN J., *Le Séminaire “RSI”*, inédit, leçon du 19 novembre 1974.

2 LACAN J., “...ou pire : compte-rendu du séminaire 1972-1972”, *Autres Écrits*, Paris, Seuil, 2001, p. 551

sible to know when an interpretation will hit the target. Sometimes the analyst makes an interpretation that he believes to be correct and nothing resonates on the analysand's side. So, that was not one. Sometimes, an anodyne word or gesture produces an unexpected effect of interpretation. Between the interpreter and the "interpretand" [*interprétant*] there is no direct relation, and the status of the interpretation depends on its effect on the subject.

This is also valid for the interpretation-equivoque, supposed to be able to make the *moterialité* of *lalangue* resonate, and is thus most conducive for reaching the symptom. However, interpretation-equivoque can also fail, nourishing the pleasure of playing with words but without bringing the effect of real sense that the analyst is aiming for.

Interpretation is also situated on this crest line, sometimes adding sense, sometimes leading to the awakening of the outside of sense. There is no recipe that works for everyone, each analyst needs the invention of a singular tactic that, while aiming to produce the real of the fundamental symptom, must also take into account the specific modalities of the transference and the disposition of each subject in order to adjust the interpretation to its ends.

Another form of analytic interpretation put forward by Lacan also seems to me conducive to producing an effect of real sense, namely the cut.

This is neither the cut of punctuation nor the cut of scansion – both with an affinity to the structure of language – but the one that cuts the linguistic utterance cleanly. An odd cut, correlated with sessions that are very short, a cut in the middle of a word that does not reach its final syllable, or of a verb that does not find its complement or its object, a subject that remains without a verb. This practice of the cut presses the analysand to realise the vacuity of his effort to speak. To speak in order to

tell the truth? Failed. To extinguish the symptom? Failed. To stop dreaming? Failed also. So what does speaking mean? To speak is also to enjoy.

This practice of the cut – which is not simply to manage or to support – does not leave the analysand with the possibility of finding in the Other incarnated by the analyst, any prop whatsoever to validate his small acquisitions of knowledge. Extreme solitude, benign remake [in English in the original] of infantile *Hilflosigkeit*, indispensable in order for the subject to realise finally the inexorable *mi-dire* [half-saying] of the truth and that the jouissance proper to unconscious ciphering is impossible to contain.

For the analysand, the advent of the real is concentrated in a fleeting moment when, for the first time in his analysis, no interpretive libido is there to give sense to the incongruous elements of his unconscious. It is that which allows the subject to realise the *ex-sistence* of the unconscious for it is "knowledge without a subject".³

What I understand by the "advent of the real" in analysis is the *advent of a taking the real into account* in the destiny of a symptom reserved for every *parlêtre*. Taking the real into account allows the resizing of the other jouissances, the finding of a much more favourable arrangement for life after the analysis.

This re-advent of the real, produced in and through the analysis and nowhere else, illuminates the nature of the first advent, so allowing a different way of living with what remains incurable. This time, the *tuché* becomes *epituchon*, that is, a happy chance, a successful encounter, if you will, with the real. •

Translated by Susan Schwartz

³ LACAN J., " L'acte psychanalytique : Compte-rendu du séminaire ", *Autres Écrits*, op. cit., p. 376.

Advents of the real: Psychoanalysis and politics of the symptom

FERNANDO MARTINEZ

In order to illustrate the process of an analytic cure that bets on the treatment of the advented real, I will begin by pointing out a simple difference between *advent* and *event*. I am interested in highlighting the difference between the two terms since they are often used as synonyms. The *advent* is referred to the action of arriving, occurring, happening suddenly closely tied to the religious liturgy. On the other hand, the *event* is already a situation that, counting with extraordinary characteristics, acquires relevance and is able to call the attention, for it presupposes a subjective sanction of sorts.

The *event* produces a cut with the established sense and produces a new one like the *event Freud* disrupted what was established within the culture to produce a modification in the way we read *what is human*.

Then, how can an advent of the real become an event in the subject who breaks up with the sense and shakes his position?

An event is a logical construction posterior to the advent of the real since the real lacks any sense. It is necessary that the subject be able to sanction that which adverts as extimate. A subject that is moved and implicated at the same time in his own foreignness.

The beginning of an analysis is an event that is initial, as it points out to the subject of his own UNC, of that which adverts outside of discourse. A bungled action, a lapsus, a dream or a symptom are events of some sort of advent of the real in as much as there is a subject that sanctions the existence of that, as a formation of the unconscious. That a bungled action is *really* a bungled action and means to *say* something else which is not a mistake, for example. In that case, we can think of a complaint as a non deciphered signal of the advent of the real, and already in its formalization

as an analytic symptom, find a way of treatment of the real at stake.

For this operation to gain terrain, the encounter with the desire of the analyst becomes necessary as well as the betting on the turn of discourse in such a way that: “only an intervention of the interpretation can sustain that the event be presented in the situation, in as much as the advent into being of the not-being, advent into the visible of the invisible.” (Badiou, 2015, p.204).¹

The initial interpretative manoeuvre, founding of the cure, generates an event that shakes what is being said, and allows the treatment of the advent of the saying's real in the subject, implying the politics of psychoanalysis. That is, the analytic discourse's incidence which bets on the absolute difference, the riverbed that the very subject may give, in the treatment, to his/her irreducible mode of jouissance concerned in his symptom as coalescence between signifier and jouissance in as much as it “is the most real that there is in the a-substantial subject produced by the signifier” (Soler, 2017, p.2). This bet on the one by one and on what of the real adverts in each subject is an ethical wager that is sustained in this particular social link between the analysand and the analyst; where the validity of psychoanalysis resides in this social context where the links are threatened by the hegemonization of a market that forecloses the subject and promotes the instrumentality of individualities.

In our practice, we receive subjects who, in their complaint, point out the impact of jouissance in the body caused by the signifier, which is often made worse by this fragility of the current social bond. This is about a real which has already happened; and the analytic *dispositif*, sustained in transference, propitiates a turn in the discourse

¹ The translation is ours.

where the subject become knotted in his saying and experience an event, an Moebian outside/inside of sense: a novelty that subtracts him/her from the complaint and which relaunches him/her to the possibility of the act, overcoming it.

In Seminar 21 we can find a difference between the advent of the real and the event of the saying supported in the temporality of the knot as Sandra Berta points out in her pretext:

Lacan includes the event of the saying as the writing of the knot differentiating the symbolic, real, and imaginary event: “The event, it, the event not produced other than in the symbolic order. There are no event other than of the saying” (Lacan, 1974). Time is necessary to write the knot of the saying, knot of the speaking-being which is inherent to the Borromean trauma” (Berta, 2018,2).

Advent of the real/ event in the symbolic, as a form of writing the saying throughout the course of an analysis. Event of the advented real of the *trou-matism* which provokes a new event unfolded in the cure, a re-advent of the real: events of a saying which evoke the advented real in the traumatic.

It is then necessary to differentiate the real advented without subjective implication: a complaint that points to it without it being an event of the saying in the subject; the re-advent of the real in transference that happens in the saying of the cure, as well as a point of superposition between this re-advent and the event of the act in the end of analysis: *Only the void names what is in common* (Badiou, 2015, 208) between the advent of the real and the event of the end.

The echos of this void of the real *adcontecido*² in the end of the cure that come to us from the *dispositif* of the pass, are echos that enunciate and transmit a trait; simple form of the traumatic mark of the origin of the signifier, matrix of the inaugural repetition, scars of the advented real. •

Translated into English: Gabriela Zorzutti

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² TN: *adcontecido* is a mix of advented -advenido-, and acontecimiento, that is, event. It is impossible to translate this play of words of the author into English without committing treason, therefore, it remains in the original language.

The feminine and the Real: it is not only a question of women

FLORENCIA FARÍAS

Women are closer to the Real. Both of them share the impossibility of being written as universal: they belong in the order of the unsayable. In postulating a jouissance beyond the phallus, Lacan opens a new dimension that does not correspond to that of language.

Women are better friends of the Real than men. The access to knowing that the Other does not exist is easier for a woman. Women remind men that they are deceived by semblants, and that these semblants are worth nothing when compared with the real of jouissance.

We shall focus on two theses: the first one is to think of the feminine as something different from the feminine gender; and the second is to propose that Lacanian psychoanalysis is the only one that creates the space for “a” femininity, for becoming woman.

The first thesis: when we assert that the feminine and the Real are not only a question of women we refer to feminine jouissance as not having sex, as being a-sexed: this is a law that applies to every speaking being. It is neither exact nor localizable. The feminine has an alien character; it is non-specular, refractory to any imaginary model, and it is that which introduces the sexual non-relation.

Lacan underlines that the difference between the sexes is not the signifying difference. Rather, it is at play at the moment of relating to the Other sex, that which both the man and the woman lack. For both, the Other sex is radically Other: it is a place of alterity for every subject.

We can then think that men and women distinguish themselves not only by the plus/minus relative to the phallus, but also because they have a different relation as regards feminine alterity, which is incarnated by the feminine body.

The feminine subject exercises her imperative function of jouissance when she attempts to reach

feminine alterity in sexual jouissance. To reach an other in herself is to experience the infinite. Locating this jouissance outside phallic logic places the woman in the position of absolute Other, not even similar to herself in the phallogentric dialectic, thus constituting a fundamental split. The man, on the other hand, attempts to reach the feminine alterity via the object *a*, the object that comes to occupy an alterity that is impossible to reach.

The Real and the feminine are both constituted in an *outside of space*. For, Lacan, the Real *is that which is expelled by sense* and therefore impossible, like the jouissance of The Woman.

If a man is to form a couple with the non-semblable, which might be a threatening danger, it is necessary that he does not allow himself be disturbed by castration. However, the man does not form a couple with alterity without introducing a certain regulation into it, without somehow making it disappear.

We could think that the rejection of the feminine, of alterity, is a modality of rejection of the sexual difference; and this is valid for both man and woman, the racism of jouissance, a rejection of the different forms of jouissance – be it through the ethics of the bachelor or through misogyny, and even reaching extremes such as femicide.

As to our proposed second thesis, which concerns whether the experience of analysis opens the access to a woman, we return to the question that Lacan articulates in his *Seminar XVIII*: “*The [female] hysteric is not a woman. It is a question of knowing whether psychoanalysis, as I define it, opens the access to a woman.*”

The testimonies of the [female] Analysts of the School [*las AE*] provide an account of how through the itinerary of an analysis they were able to change their hysterical position in relation to the phallus, desire, and the Other. They could then

make a woman's body for themselves on the basis of the analytic experience, and consequently gain access to a properly feminine jouissance, a jouissance that does not ignore the inexorable nature of that absence any longer. We know that the end of an analysis involves a wager on what is most singular and most real in the jouissance of each subject. In the testimonies of the pass there is a verifiable effort to communicate something of a piece of the real. Those testimonies also speak of a pure alterity: the confrontation with an absence of themselves [feminine: *ellas*], or being Other [feminine: *Otra*] for herself. The consequence is a new position in relation to the partner, whereby instead of rejecting her own body, she can give it to the Other and be the cause of desire.

In other words, when arriving at the final point of the analysis, each woman will decide whether to accept – or reject – the division that concerns the feminine, so as to, precisely, make use of that articulation. At that moment anxiety is not infrequent; on the contrary, it usually manifests itself as

the sign of the real of the jouissance that has been attained.

Thus, psychoanalysis makes of its question about femininity a means to interrogate the place of the Other, which at the end of an analysis will also reveal itself as non-existent. A woman becomes structurally a woman by consenting to pass through castration. In this way an excess will emerge, not as a minus to be subtracted – which is the hysterical position – but as a plus, which is a supplementary plus.

To conclude, we postulate that at the end an encounter takes place with the senselessness of a jouissance that marks an opening to the dimension of the feminine, of the Other Jouissance, which will confer singularity to the analyst's desire, as well as its possible coincidence with the feminine position. Thus, the feminine will facilitate the links with the analytic discourse and the School. •

Translated by Leonardo Rodríguez

Anguish¹ an ethical affect

GABRIELA ZORZUTTI

This presentation arises from the experience in a cartel on the theme of Anguish, on which we worked for almost two years. This cartel involved people from the Forums of Washington DC, Colorado and LA. It has been an experience that allowed me to find and further develop a personal trait so to speak. An experience that connects the clinic of analysis, its ethics, and its efficacy with dignity. During our work together, I found myself more and more interested in the transformation that anguish undergoes in the course of analysis, especially in the way these changes are transmitted. In a later moment of elaboration, it occurred to me that these same changes in the position of the subject in regards to anguish are also crucial in the formation of the analyst, particularly in the part where his own experience on the couch is concerned; and it led me to think about the impact of these changes in the transmission of analysis in the US.

The United States exudes a culture where standards are treasured, inasmuch as they allow people to live seemingly without worries. Standards are confused most often with solid guarantees of existence. That is, the belief that if you do things by the book, you will be happy. Yet more and more anguished people knock at the analyst's door. At the beginning, their position is that of demanding a quick fix, the politics of the ostrich. It is common to hear patients wonder how to get rid of their anguish, how to not experience it, wishing an infalible method that would just erase it from their lives. The culture helps that seemingly pragmatic approach of addressing it with a procedures that barely require any thought, such as pharmaceuticals, therapies of the automaton, and even the so called American psychoanalysis, where suggestion

is without a fail the imperative method. Because Lacanian analysis is far from popular in the United States, from the very first encounter patients are made aware that this is not therapy, that this is not a place where they will be told what to do so that they can continue living thoughtlessly. Their desire is at issue from the very first moment.

Anguish is a signal in Freud's last formulation, it has the positive value of awakening a defense. A signal is already pointing, orienting to or away from something. That is it gives the directions of the cure. Given the nature of the experience of anguish, it is to be expected that in the wild, so to speak, it would generate a flight response. However, in analysis, we ask these patients to undergo the analysand's task which demands of them to abandon their cowardice, as Freud would say, to gather the courage to think about how this anguish, which they desperately wish to escape from, concerns them.

In psychoanalysis we go from an initial state of unbearable anguish to a state of curiosity. The first step is therefore to constitute anguish into an enigma. This requires time and separation which are made possible with the support of transference.

In Freud's very own words: "it is necessary that the patient gains courage to place his attention on the phenomena of the illness" and that the patient must know that he "is no longer allowed to consider it (the illness) as something deplorable; it will rather be a dignified opponent, a fragment of his being that is nurtured with good motives and from which he will have to derive something valuable for his life to come" (Freud, 1914, pp.154).

This pivotal change of position inaugurates a one way trip into ethics, in the analytic sense. Anguish is an opportunity to respond outside the programmed, repetitive, algorithmic options of the automaton. A chance to remain well disposed to the openness

¹ The correct translation Angst, mistranslated in English literature as anxiety.

necessary to keep curious... about desire. The experience of anguish in analysis is one that provides the coordinates to dare to approach the thing (Ding) that we are which resists to any predication, outside the apprehension of common discourse, away from representation and far from sense.

The object in desire or in anguish is real, yet it is not in the world in the Heideggerian sense, it is rather outside of the world, outside the order of the world, outside the recognizable reality of the world. If by chance we encounter that real thing in our quotidian reality, the effect this produces is of anguish, of strangeness, of *Unheimlichkeit*.

Anguish is an unparalleled affect. Lacan puts it aside in an exceptional place saying that anguish is the only affect that does not lie, that is, it doesn't displace. Certainty in anguish. This is a very famous formula of Lacan's seminar on Anguish. These elaborations of Lacan correspond to the moment in which the subject is reduced to being the object, the moment of the *che vuoi*?

The example of the writer's block, of the anguished subject before the blank page, shows well that if that stinky object, that real is seen (or read) -for example: not having anything to say that has not already been said by the subjects to whom knowledge is supposed- anguish enters the scene.

Again, conceiving anguish as an opportunity speaks of the uniqueness and the dignity of the analytic offer. Anguish is an opportunity to clarify, and this is one of the ways in which it becomes orienting, the distinction between desire and *jouissance*. As Lacan says in RSI: "It is anguish, inasmuch as it departs from the real, the one that will its sense to the nature of *jouissance* (...)"²

2 Lacan, J., El seminario, RSI, clase del 10-12-74. Inédito

As Colette Soler has mentioned: Anguish has an ontological reach, that is, it concerns the being, it concerns the being in the form of being an object. (Soler, C. 2001, p. 34). Anguish, affect of the imminence of the real, has an epistemic reach inasmuch as index, rather than signal. (...) there is a capture of the real by the affect. (...) With anguish Lacan puts the accent for the first time in a an affect that can reveal what the signifier cannot: a real. (Soler, C. 2011, p. 27)

The ethical question in analysis, the one that Lacan outlines in the last class of his homonymous seminar, "have you acted in conformity with your desire?" is intertwined with that real, that being object. It is with this that we commit an act. It is not the subject what we encounter there in the moment of the act. The subject divided by language is not the author of the act. The act is a matter of the object, indeed, but only inasmuch as being the object affords us being, that is brings us to the ontological affair. That real asserted/hit of the analysis will be the seat of the act. Anguish then alerts about the imminence of the encounter with the real, but also orients towards desire!

An exceptional affect of separation, anguish is also orienting towards the act that concerns desire. It is there preparatorily, to warn us.

An analysis carried out to its logical end, not only allows someone to stop running away in panic away from anguish and permits one to remain curious about it, but furthermore, it renders in the end an ethical subject. In other words, we move away from the certainty of anguish to act in conformity with our desire. As Lacan said in his seminar of the Psychoanalytic act, "The act is the only thing that takes certainty away from anguish. •"

Bispo and his knots or how Art renames it

GLAUCIA NAGEM DE SOUZA

Arthur Bispo do Rosario has been considered by the critic as a Brazilian artist comparable to Marcel Duchamp. While he occupied this place for art, he actually did not care for it. He had been hospitalized for 50 years already when he was discovered during a news reporting showing the horrors of living in the asylum. However, his work had started long before, when he received, during an outbreak, the divine order of conducting a census of the world to be presented on the day of reckoning. His hospitalizations occurred due to his bosses persuasion, and during his years of hospitalization he filled 10 cells with his works.

After Bispo was discovered, the art critic Frederico Moraes made a move to preserve and exhibit his works. From this intervention, Bispo's work even represented Brazil in a Venice Biennale.

A possible interpretation considers art as what could have organized Bispo. From this viewpoint, Quinet concludes that, "With his symptom, Arthur Bispo do Rosário finds representation in the signifier: He is represented by his work – the letter of jouissance (S1) for God (S2)."¹ But would the interlacing of art function as a correction of Bispo's knot?

Through his utterances collected from interviews, we have a dimension of the voices heard by Bispo. He claims to hear them since he was a child, and in Hugo Denizart's documentary, he reveals to be obliged to do all those things, that the voices oblige him and if he could, he would not do it. Well, his works are a result of this submission to the Other that gives him orders. He says, "Jesus Son (which he believed to be he himself) has to execute at his corner, down there, do this and that. I

say nothing, I have to execute all this."² Indeed, his works have the function of skirting the impossible that the breakout of his psychosis left in the open. However, from his utterances, they did not function as a correction.

In reading his biography, an enigma comes up: While patients had his belongings confiscated on a daily basis, Bispo made his *assemblages* and embroidery without being disturbed. There should be some compliance in the asylum structure. From his biography, we understand that other elements need to be included so that Bispo could build his work.

Bousseynroux proposes that, in Aimée's case, her sister Élise would have served as a fourth element of a knot that kept Aimée, her mother, and her aunt stabilized. I propose thinking that, in Bispo's case, his art did not hold him. On the part of the hospital, support would not exist if first there was not a representative enabling Bispo's work inside the institution. I propose that his work within his schizophrenia could only be sustained due to his former bosses and their influence in the hospital.

To think of the specific knot for Bispo, we can also back on Bousseynroux's constructions in this very same text. He points out that psychoses are pathologies of the non-distinction or continuity, with paranoia being a continuity within the RSI knot as in a clover knot. For schizophrenia, mania, and melancholia, the author proposes a tying from a Whitehead knot. In this knot, two of three records are in continuity, while the third one is interlaced among them.³

In schizophrenia, we have the Real and the Symbolic in continuity, while the Imaginary intertwine them; we can, therefore, infer that, in Bispo, the

1 QUINET, Antônio - Psicose e laço social – esquizofrenia, paranoia e melancolia. Rio de Janeiro: Zahar, 2006.

2 Hidalgo Luciana - Arthur Bispo do Rosário – O senhor do labirinto. Rio de Janeiro: Rocco, 1996.

3 ?

Real of the ordering voices and the shining cross on his back is in continuity with the impossible mission of taking an inventory of the world. The Imaginary intervenes in this continuity to make him settle in an instable stability. On the occasions when he felt he would go through some “transformation,” it was his body that was summoned and became agitated, pressured, and deprived from food so that he could keep on his mission. Such transformations have the burden of Bispo’s tie instability.

In Bispo’s art, we see a continuity between Real and Symbolic. Word and thing are not distinguished in his writings and objects. The mediation is through the imaginary of the body that wears the cloak inscribed with the Real-Symbolic continuity, which becomes disorganized during transformations.

Thus, we have the instability that is a parlêtre (or “speaking being”) tied in a Whitehead knot style. Bispo was supported where his structure could not support him. His bosses in Rio de Janeiro did not pathologize the phenomena that happened to Bispo. He kept working for them during his hospitalizations, and they even “dialogued” with his psychosis’s phenomena.

This way, for Bispo’s work to be produced and built in the asylum’s conditions, he was appropriated of the place of one who worked for the Leones. This, together with the strength of his presence in the hospital, allowed his work to take its course.

The knot that art provided him with does not seem to have been one towards Bispo’s stabilization; rather, it seems to have been towards a modification of the space where he was placed. When Frederico de Moraes declared that what Bispo was

doing could be included in the history of art, he gave a name to his works and linked them to other names. Art, in this critic’s figure, made something to be reconfigured: Bispo was now called an artist, the hospital called itself a Museum, and the therapeutic workshops became ateliers.

Giving names from the critic’s intervention and through Art had an effect that went beyond Bispo’s stabilization. Until the end, he experienced transformations, and an intern’s attempt of treatment led to an erotomania mode. He, personally, did not go to any of the exhibitions held while he was alive. Therefore, there was a modification with the art in a physical place (hospital and workshops) and Bispo’s position (as an artist).

With this, we could think that Bispo, during his life, was kept stabilized – backed on his former bosses’ reputation – in a schizophrenic continuity mode. The term “artist” reverberated beyond the subject in question. Being a psychotic person, he did not incorporate this name to the schizophrenic continuity correction mode, and to the end, he continued in it. However, this name re-signified the ties to the Hospital and workshops’ physical space, which allowed echoes that go beyond Bispo’s life story. In following his case, we can think that Art can give name to the Real event that Bispo’s works exposed. The bet would be that the psychiatric institutions could support the Real that escapes and is presented in cases such as this artist’s, thereby allowing psychotics, as parlêtres, can tell and find their own way of dealing with the Real that irrupts and invades them. With a differentiated listening and another way of naming, perhaps we can have fewer chronified patients and – who knows – others like Bispo. •

Acting out and passing to the act: advents of the real, and the psychoanalyst

GLORIA PATRICIA PELÁEZ J

Psychoanalysis has effects on contemporaneity, its measurement depends on the action of the analyst who does not cap the efficacy of psychoanalysis¹.

The symptom and the forms of the act are types of links and possible links in the social bond and in transfer, where the acting out and the passage to the act represent advents of the real, because they stage the constitution of the subject in its relation to the Other and to the rest of this operation, the object *a*, with the effect of concomitant anxiety as a signal in the ego of this relation to the object.

Anxiety is proof and is “the common”², in the relation of the subject and the Other; it is an essential feature that “does not deceive” a sign of the conformation of the ideal self as the surface and index of the fiction with respect to the identification with the partial objects “expelled by the Other” that compromises the constitution of the *a*, as a specularizable³ surface of the ego as object before the look of the Other and the recognition of the subject, in another place.

Lacan specifies how it is not the reflected image of itself, but the image that the other sees, the one that the subject lives as depersonalization and schizophrenic experience with the body, is a “lack of oneself”, although there is a series of objects, but the subject does not manage to be one for them.

The structural lack introduced into the real by the signifier in the relation to the Other fulfills⁴ its function, this radical lack in the constitution of subjectivity⁵ although it is a signifier effect, it

cannot be meaningful, it is an irreducible, real⁶ point that illustrates the forms of presence of that it lacks as advents of this real in the transfer as -, imaginary support of the castration and as *a*, that the acting out and the passage to the act represent.

Lacan illustrates them well with the young homosexual⁷; correlates impediment, embarrassing emotion and embarrassment to understand the symptom and actions. Thus “to act is to tear the anxiety of its certainty⁸, to act is to operate a transfer of anxiety” and difference in the case of letting fall: embarrassment-passage to act-; of exhibiting: impediment and embarrassment-acting out-possible by the emergency of the relation of the subject to the structural lack of the object.

The identification of the subject to the object allows the “evasion of the scene” the flight, as a repetition of a child’s position where the subject leaves to the search in the world of something refused everywhere⁹; the game is the passage of the scene, to the world. Lacan states that it involves two levels: 1 ° where the real rushes to the scene of the Other and 2 where the subject must be constituted occupying a place “as who carries the word” “in its structure of fiction.”

If the passage to the act shows the orientation towards the object *a*, the acting out towards the Other; both denounce the object *a* as a cause and the scene that is in another place. In acting out, the subject is otrified in this structure of fiction, but it is not authenticable, and it is the rest, *a*, that arises. There is no proof of the authenticity of the subject, knowledge is a means of truth, but the articulation of the subject to the signifier cannot be proved be-

1 Lacan, Jacques. Seminary 5: the formations of the unconscious, class 28.

2 Lacan, Jacques. Seminar 10 La Angustia. Class 9 of 23 January 1963

3 Ibid., class 8 of 16 January 1963.

4 Ibid., class 9 of 23 January 1963

5 Ibidem

6 Ibidem

7 Ibidem

8 Ibidem

9 Jaques Lacan, Seminar 10. La Angustia. Class 8 of 16 January 1963

cause the subject is articulated and not extractable, with consequences for the analyst: in acting out he tries to introduce the Other because it is a demand for interpretation, which does not share with the symptom because it is itself an interpretation.

The transfer must be approached from this perspective that calls for the analytic act: it does not consist in reinforcing the self or prohibiting the actions; but in interpreting, because the subject “knows well” that his acting demands it. But what kind of interpretation is at stake? Lacan is forceful “does not tell the meaning, no matter what sense to give, what counts is the rest” that is shown in the scene. The question is how to articulate it, without being articulable or proved as Kris¹⁰, who pushed the staged acting in the dinner of the fresh brains, he explains that the analytic act in the transfer consists of reinforcing the analyst’s self, not in the perspective of the *ia*, of the image, but in its inverse face, the face of real, the *a* that is the rest of its own subjective articulation and division. The interpretation oriented by the real is fundamental, because deprivation corresponds to the real¹¹, insists on this real as a pivot of the analytical clinic

10 Ibid, class 9 of 23 January 1963

11 Ibid, class 10 of 23 January 1963

so that its effect is not either anxiety or acting out, hence the importance of the analyst’s desire.

Finally, Lacan in seminar 14, allows us to understand with the moebius¹² band these two structural possibilities in the constitution of the subject, which implies the necessary path of the double return of the signifier for the field of the Other and its return. Repetition that gives rise, in act, to the subject at the cut point of the two bands, and that is where the signifier represents itself, and the subject then finds its place divided and alienated to this sign, which is not effect of sense of the signifier articulation, but cutting, where the first alienation to the Other emerges; the return from the Other and in this return, the separation with and by means of a signifier, *S1*, of the subject. In this way we can appreciate in the transfer these two possibilities that of acting, of separation, return to see the object in scene and of alienation to be object for the Other; the subject is precipitated by being embarrass with the Other of the signifier, alienated as an object for the Other¹³; knowing of this trajectory allows the analyst his act. •

12 action, action, fact, event- advent- manipulation, trait, argument, plot

13 Jaques Lacan, Seminary 14. The logic of the ghost, class 11 of February 15, 1967.

“Death is an exaggeration”

IDA FREITAS

The clinic, with its particular configurations, challenges theory, impelling the psychoanalyst to seek for clarity, precision and delimitation of the concepts that may favor positioning the direction of the treatment.

Ala, a teenager, presents herself to analysis almost like a wax doll. Contained gestures, unexpressive eyes, reduced speech, summarized and repeated. In face of the demand to speak, to speak more, a little more, a few words escape - “I’m insane”, “it hurts too much” - which disconcert her, and an immediate censorship imposes itself - “I’m ridiculous” -, recomposing herself in the following sentence: “Alright, I’m full”. A delicate beginning that displayed a not wanting or being able to know about her symptoms, her unconscious.

Little by little, there is consenting to well-saying, and Ala begins to historicize herself. Her mother, a maid in a wealthy family home, became pregnant with twins, herself and her brother. The family the mother worked for proposed the adoption of one of the two children, but showing preference at times for the boy, at times for her. They finally chose her for adoption when she was already 10 years old. She then starts living permanently in the home of the foster family, where her biological mother continues to work, cause of embarrassment to both of them.

Her twin brother, ideal ego, with whom she had always had a loving relationship - “He was my joy, my life, the only one who understood me” - becomes involved with drug trafficking in his early adolescence, leading a marginal life until he was murdered at age 14. Having been “the chosen one” determines to Ala an intense blaming for the death of her brother, immersing into a “pathological”

mourning process, with the presence of self-depreciation, self-mutilation, fantasies of humiliation and bashing, imperative “voices” of jouissance and acting outs.

Her guilt intensifies with the radical distancing of the biological mother after her brother’s death, and for two years they don’t see each other. Ala was forbidden to go to the home of her family of origin as a way of preserving her life, just like she forbade herself to speak about him, about the absence of her mother, and to show the adoptive family any feelings of pain or sadness so that they didn’t regret the adoption. She repeated the paradoxical familiar saying: “Don’t complain, you’re very lucky”.

The loss of the object of love, the abandonment of the mother (seeing her was like seeing her brother), the emptiness of meaning, the silence about her brother’s tragic death and its repercussions left her at the mercy of a lonely suffering, with very few possibilities for mourning elaboration.

The phenomenology of the case points at a pathological work of mourning, which might suggest a psychotic structure, however this hypothesis appears paradoxical in face of evidences of a subject in neurosis.

Can we think of the direction of the passage of melancholy, when the subject is fixed to the lost object, to the emptiness of signification, to the work of mourning as elaboration of the loss, detachment of the object, signification of the void?

In this case, would it be melancholy, or better saying, the “melancholic state”, or the subjective melancholization, a symptom, advent of the real, which requires the analytic act to make the unconscious speak?

Analysis demonstrates bringing this subject the chance, the authorization to speak about the brother, loved and hated, partner and rival, about the

1 Title extracted from the novel *A desumanização*, by Valter Hugo Mãe (2017).

maternal abandonment, the late adoption, paving the way for the work of mourning, aiming to symbolize the “exaggeration of death, which takes too much and leaves very little” (MÃE, 2017, p.22), the loss of the object that until then had been shadow to the subject, forcing its erasure.

Ala can speak of her desire to have saved her brother, at the same time as she remembers, among many other childhood memories, that he used to say, ever since he was a child, he wanted to be a bandit when he grew up.

Later on, she brings the blame for noticing that the image of her brother has been dissipating and that she no longer talks to him daily. Until then, she had struggled to keep him alive, even if only in her memory, which deprived her of part of her own life, just like Halla in *The Dehumanization*, novel by Valter Hugo Mãe (2017), “mirror child”, “half-dead half-alive” or the “less-dead”, for carrying the soul of the deceased twin.

She receives from the analyst the “authorization to forget him”, when told that she has the right to go on living and, for that, she needs to let her brother die. “So, forgetting him wouldn’t be betraying him, stop loving him”, she asks.

A simple, obvious intervention, yet liberating, untying the specular knot that resonates in the neurotic structure and allows Alla new and important unfoldings, new entanglements. The desire to know about the enigmatic fantasies she built every night to fall asleep, about her lies and pretendings before friends and teachers, - when she couldn’t say, she acted out -, become material of her analysis.

As she demands to see and live again with her biological family, she also builds her “family romance” with the adoptive family, distinguishing the place she occupies in the different groups and affirming her desire to be interesting and loved by her father.

The initial narrative of Ala, based on self-accusations, self-deprecation, mortification in the real of the body, on violent fantasies, associated to a halt and lack of meaning in life, at first indicate melancholy, thus suggesting a psychotic structure if we understand mourning as pathological in melancholy, as an effect of structure.

However, the resource of the transference favors the desire to know to take place, propitiating the displacement of a “melancholic state” or “subjective melancholization”, as I propose to name it, to the work of mourning, that fulfills its function of

placing desire back to the scene.

The question remains of what we can consider the advent of the real in this case: the death of the brother, which makes a cut, a rupture, or what results from it and reverberates in the subjective structure, the “melancholic state”, which denounces the symptomatic jouissance and makes the unconscious work? •

Translation: Roberto Soares Dias Junior

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New Love: What remains of the Freudian masculinity complex?

J. TRÉHOT

Equivocity

It is through metonymy that I will approach the reality of sex (love and jouissance that lead the world). This metonymy reflects polysemy and therefore the equivocity of language. As Molière said: “There are bundles and bundles”, there is knowledge and knowledge:

On the one hand, the ancestral knowledge of knowing, which is scientific, always in progress. It is a conscious knowledge, articulable in a meaningful chain, enunciative, printable in encyclopedias. It is a knowledge-sense, fictional, delivered by deciphering, whose truth remains misleading, deceptive. Knowledge is not to know! “Great erudition [*polumathiè*] does not teach intelligence [*noon*]” said Heraclitus.

On the other hand, to know is unknown, without subject, unconscious, unarticulable, yet articulated (by the grace of the fundamental rule enunciated by Freud. Know how enjoyed, the effect of the language (maternal) to the point of bringing on “enigmatic affects”. To know paradoxically inaccessible and yet capable of “fusing”, despite the subject, in his missed acts, his lapsus, his equivocations, his dreams.

This equivocity, which is paradigmatic, could be applied to all signifiers and concepts.

In particular, let us say that phallic jouissance can mean, depending on the context: or the masturbatory pleasure of the penile or clitoral organ, with or without a partner, or the semiotic jouissance, as Lacan calls it, of language, the jouissance of “saying”. The one that leads to “well saying”. To say well is the duty of the psychoanalyst. “Well saying” is never fully achieved, isn’t that in fact the only real satisfaction?

Le nouvel amour (À UNE RAISON, by Arthur Rimbaud, *Illuminations*)

To speak of new love is to take the risk of falling into mawkish or waiting for disappointment. How can we avoid these two pitfalls? Let us hope that there is a third position where the other sex (even if it is the same) is not experienced either as totally inaccessible, or as inevitably conflictual, in a “struggle to death” between two egos seeking to ensure their supremacy over the other. The “strangeness” of the other does not inexorably lead to capitulation. To imagine that the other wants my castration, my surrender, is a neurotic fantasy.

A new love would be more realistic, un-idealized, not essentialized in a “forever”, which would pillory, devote to gemonies, a structural contingency. In which case, the contingency would be deprived of any chance of being perpetuated, between prohibition and obligation. Would the other (partner), however annoying, be condemned to be my “best intimate enemy”?

“I’m asking you to refuse me what I’m offering you because it’s not that!” says Lacan. The answer is “Yes” if it is the impossible fantasy of ideal harmony, bordering on “harassing”; the answer is “not whole” if it is a “disparity”, a “it’s not all that, I have my “cooking” on the fire waiting for me” that could pass for a fantasy formula.

Not whole, the heart of psychoanalysis

“Not whole not only concerns women, not all dedicated to phallic jouissance, the not-whole concerns every subject, including every analyst,” says Albert Nguyen.

“The refusal of the (not whole of) femininity [penisneid & virile protest], Freud said, can obviously

be nothing more than a biological fact [therefore real], a piece of this great enigma of sexuality. It will be difficult to say if and when we have obtained, in a cure, the control (*bewältigen*) of this factor. We console ourselves by the certainty that we have provided the analysand with every possible invitation to review and modify his position towards himself." Isn't that the purpose of psychoanalysis?

New love

Freud proposed as a normal evolution of an alleged sexual maturity, the slip from the enjoyment of an "atrophied, stunted (*verkümmert*) penis" to a so-called vaginal enjoyment. The complex of masculinity, or virility, reactionary formation to penisneid, phallic claim or virile protest, subsumed under the refusal of femininity, were considered by Freud as the "rock of origin (*gewachsenenen*) of castration". Were these concepts not milestones towards the "not-whole" position of women in phallic jouissance?

As a counterpoint to phallic jouissance, Lacan places another jouissance, called feminine jouissance, of which "they" (women) can say nothing, except to ipso facto reintegrate the phallic register. It is from a view of this other jouissance, called fem-

inine, but perhaps also of clitoral jouissance which is totally out of the man's control, that a new love can be born, i.e. a love which "obliges" the subject in his relationship with the other. Obligated in the sense of recognition. Only the acceptance of the essential incompleteness of HOM could make the unbearable generalized otherness less violent. The neurotic often "complains" about the glass being half empty, rather than rejoicing about the glass being half full!

Conclusion

We can then ask ourselves the question: wouldn't the other jouissance have the function of stealing the spotlight from a "penile" jouissance - called "stunted" -. This enjoyment is so scandalous, in a woman, that it is deemed necessary, in many places on the planet, including France, to "excise" her (6000 excisions per day, in the world!)? The concept of other jouissance, known as feminine jouissance, has the merit of restoring the scandalous truth of the fundamental sexual asymmetry, by making explicit the evidence, though still unknown, of the "male diction" [*malédiction*] of the "male norm" [*normale*]. But isn't it likely to reinforce the taboo of the clitoris, "innominate". Lacan spoke of it as the "black spot" of women, which is not without evoking the Freudian black "continent"... As it is matter of continence... or even impudence... •

The real of the sexed body

JEAN JACQUES GOROG

Lacan's development, the symbolic, with the accent put on the signifier, produced the idea in some of his students that the subject of the unconscious could incarnate itself with the sex of its choice. It is important to underline this role of the symbolic, a way to not reduce the human to what is present in Freud's famous sentence: anatomy is destiny, but for all that, one cannot deny the constraint of the body...

I would like to return once again to some elements of history where what Lacan calls the Real has found expression. After all, this is also a way to celebrate the twenty years of our School and the Real that presided at its establishment.

The history of psychoanalysis is punctuated by what I call the vengeance of the unconscious each time the unconscious gets jolted. This was the case with the discovery of the Oedipus, so quickly popularized that its interpretation became obsolete for analysts, given that their patients had taken over using it. This episode forced psychoanalysis to reinvent the very notion of interpretation. After that—I am skipping several episodes—there was the colloquium on the unconscious at Bonneval, where the launching of the unconscious according to Lacan was disrupted by two of his students, the two "L's." Laplanche and Leclaire, intent on presenting the master's thinking, made the mistake of making the unconscious the origin of language. Complete nonsense if, according to Freud and Lacan, there can be no question of the unconscious without language. The unconscious must be thought of as an effect of language, not as its cause. This is what I call the vengeance of the unconscious and, moreover, this is how Lacan understands it, not as a simple error, but as a sort of induced effect proper to the particularity of the unconscious. Whenever Freud, Lacan, or others attempt an opening, effects follow, but immediately there is a closing that at-

tempts to annul what is new. Such is the mode of operation of the unconscious. Each time a careful advance is made, misunderstanding induced by the unconscious proliferates.

Thus it is hardly surprising that the sexual question, especially, has been a focus for misunderstanding. The very word "equivocal" has a meaning, in French, such that a sexual meaning is inscribed in it, the second voice, the voice that equivocates, equi-voices, equi-vocalizes. How can we forget that the equivocal interpretation—proposed as interpretation proper—necessarily implies sexual equivocation? Perhaps it is not always, or not directly, the Oedipus, that Freud, at the beginning of his experience, offered the analysand as a solution a little too quickly.

But certainly sexual trauma. And in return he receives the modern lesson of sexual abuse as being the cause of all problems. New misunderstanding, founded nevertheless on the Freudian discovery, as a simple extension of the Oedipus. We can easily verify this. Each time there is a question of such abuse, the dimension of incest is brought to the fore and sometimes by authors who are very far from what we call psychoanalysis. Again, vengeance of the unconscious, because of course there is no question of equivocation here, abuse is abuse, period.

Lacan promoted sexual difference as symbolic, that is to say, inscribed in language, at the same time as seizing upon the linguistic notion of the signifier to make use of it in his own way. But just as some believed that he didn't care much about affect in spite of his Seminar on Anxiety, some of his students believed he ignored the fact that the speaking being has a body. It is true that that the Freudian vocabulary did not facilitate things. Have we understood what he meant by the Id and the drive? Through these—what a surprise—the

body makes a comeback. The Lacanian field permitted this apparent resurrection under the name, more readily grasped, of *jouissance*. Let no one be fooled, the body was always there from Lacan's beginnings, with the *imago*, not only imaginary but also real.

All of this could elicit a smile if misunderstanding had not surreptitiously slipped in, for example, with respect to the choice of sex. Here again, what is current serves misunderstanding. Some believed that the symbolic order permitted one to choose one's sex. But this has to do with a choice of the same nature as the choice of neurosis or psychosis. We find evidence here of an error regarding what Lacan understands by choice. Most notably with regard to obsessional neurosis, he explained himself this way: it is a matter of **taking up the choice, otherwise already imposed, but not assumed**. As for the sexes, he will clearly assert that there are only two, ¹ the carriers of the phallus, those men identified as men by way of this organ turned signifier and, based on this, those among them to the extent that they recognize themselves in it. And the others, the women who, from the fact of being women, can recognize themselves in it or not. In the choice of the "feminine," with this possibility

¹ "That sex is real, there is not the least doubt. And its very structure is dual, the number "two." Whatever one thinks, there are only two: men and women, and we persist in trying to add the auvergnats ! This is an error. At the level of the real, there are no auvergnats. The question, when it comes to sex, is about the other, the other sex, even when one prefers the same." J. Lacan, *Le Séminaire, Livre XIX, ... ou pire*, Paris, Seuil, 2011, p.154-155.

open between two, is affirmed the "true" sex, to the point that one can say about sex that there is only one, what the French language used to name the sex, that is to say, women.

What can we deduce from this? That the sexual attributes that define us from the time they are incorporated, from the time that language leaves its proper mark, that these attributes cannot be ignored. They constitute the first sexual trauma, the mark of the subject that constitutes the advent of the real of sex. And then comes the second (trauma), the one makes the sexual dimension function, sex as necessary trauma, whatever way it occurs, *jouissance* and forbidden...We know the debate about the knowledge a subject can have about his body, especially in the case of a woman, and the difference between Freud and Lacan on this point.

What remains is the choice of the sexual object. This is another field perfectly distinguished by Freud and by Lacan as in the quotation cited above.

It has nothing to do with the sex with which one identifies and which remains undecided for all those, men or women who receive the phallic mark, due to the inadequacy of this mark. Those who do not tolerate this indecision exhibit a certainty which sometimes requires a choice not in conformity with anatomy, and which rather regularly goes in the direction of "woman" since, as sex, it the only sex, represented in fact by those who are sex, that is to say, women. •

English translation by Devra Simiu

On silence: A sign of the real in the cure?

JOSEP MONSENY

This topic operates as a conclusion for my third and last thought, which began 20 years ago, on my experience regarding the *passe*¹. The *passe* marked a working progress in my life, which did not stop from continually deepening in my life as a background. Experiencing silence at that time was linked to a particular experience of the voidance of sense. At the same time, it also had a linkage to the voidance of certain representations, which included the “inner” and the “outer” space. Nonsense and silence worked as a background, and these two spaces organized themselves as a topological continuity. They made a “silent space”, using the expression referred by Lacan in his 12th seminar.

When I was trying to say something, there was an expression that imposed on my myself: the *passe* is an entrance towards silence. Indeed, silence is a main topic in the psychoanalytical experience, it is mainly its distinctive trace, as Lacan said: “It is a huge point, fundamental, and on which many slidings and abuses can be made”. As a matter of fact, psychoanalysts “remain silent”, which is in contrast to psychotherapies. Nonetheless, it is not only the fact that analysts remain silent, but the *analysands*² also remain quiet. This issue was experienced very early by Freud, especially when transference was already functioning, which also included the resistance to the analytic process. In this sense, silence might become its most problematic sign and manifestation.

Is this a sign of the real? It is worth being cautious before answering that question in order to

avoid any possible misguidance. As far as Freud was concerned, silence meant **keeping something from being said**, and the point was to make clear to the patient that there was something signalling the figure of the analyst that needed to be said. Consequently, the analytic rule was being followed by virtue of this indication, and it allowed to unblock the process, reactivating the free association thanks to a formalisation, where the symbolic and the imaginary are present. In *The Ego and the Id* (1923), Freud argued that the id was a silent place. Hence, in the middle of a patient’s silence, the drive is not absent, yet, is it the patient’s real? The answer is ambivalent, being yes and no at the same time, which means that it requires more clarity, as Lacan himself added.

However, there is another silence at stake. The analyst remains quiet, which was confused for some time in terms of “performing the dead figure”, which implied that many analysts used to be silent all the time. If that were the case, it would entail the oblivion of interpretation, which is absolutely necessary for the analytical process. Furthermore, Lacan outlined that it is plausible that somebody speaks by means of his or her silence, which reminds of the bond between silence and death highlighted by Freud. This bond is especially visible in his paper entitled “The Theme of the Three Caskets” (1913), referring to the subject’s positioning in front of the election of his object of desire: the mother, the woman, death, which are introduced following the metaphor of gold, silver and lead. As it is well-known, the subject will only make a good choice inasmuch as he chooses the “mute” sister, leaving aside the other two. This “mute” sister is associated to death by Freud. It is the one that implies a loss, but, at the same time, there is also a benefit, which means that, through a subjective process, death comes into life.

1 Josep, keep the French motto because, altrament, it could I understand that it is only a reference to a passage in a “ordinari” of the term, deixant de banda which highlights Lacan: the testimony that I know of the end of the analysis and have assolit, as an analyst, the position of subtraction that indicates the discourse of the analyst.

2 As it is a neologism created by Lacan, in English’s *usa el mot francès*. These notes are for guidance only for which the translation and I hope to be as comfortable as possible.

Moreover, when the analyst remains silent, there is a dimension of silence that means not saying anything that might appear in his or her mind: *taceo*, which is different from *silet*, as Lacan signals in his seminar *The Logic of the Fundamental Fantasy*³. It is *silet* that directs towards what is most real. Indeed, it was associated for a long time to the silence of the celestial spheres. Just to name a few examples of this linkage: the Newtonian “eternal silence of infinite spaces”, Pascal’s “the universal rest and silence”, or Einsteins’s “science is the tool to reduce the Almighty to silence”, referred by Lacan in his second seminar. These three examples aim to catch something that defies representation, which, as far as psychoanalysis is concerned, cannot be pursued as some sort of priority to the worldly semblances, but it is an effect derived from the introduction of language at its lowest level, at its very first instant, producing a worldly reality that recovers that “silent space”. In order to clarify this, I will refer to Bergman’s *Cries and Whispers* (1972), where the character of the priest evokes the confluence between the cry and silence, and the relationship between silence and death, which points to the three feminine figures. It is much easier to frequent this silent space for these three feminine figures, as Bergman himself reveals in his film.

Following my previous argumentation on silence and language, Lacan will approach the dimension of silence by virtue of the introduction of language, signalling its minimal expressions, like interjections or the cry. Hence, in the 11th session of his 12th seminar, Lacan says “Next time, I will begin by talking to you about the cry since the cry cannot be separated from what has been told about my *Écrits*: silence would have no space at all. If some people would have liked to settle the articulation between the barred subject and demand through a disjunctive operation, this is to say, an exclusion, they would have understood that *it is in relation to demand that the barred subject emerges, which is linked to the function of silence*”. Accord-

ding to this hypothesis, Lacan will state that the cry refers to an interval between the subject and the Other, taking as one of his references Munch’s painting as a cry that gives birth to silence, which does not imply a complementary relationship between them. “This image is where the voice distinguishes itself from any modulation inasmuch as the cry is what makes it different from any other form, including the most basic linguistic forms”.

As a result, the silence that inaugurates the cry entails a cutting operation, which is formalised by Lacan appealing to Klein’s bottle, which also allowed Lacan to refer to the separation exemplified in the Möbius’s strip, where two operations are signalled. On the hand, there is the relationship between the subject and the Other, being the latter the dimension of the signifier and the signified, and, on the other hand, there is the cutting of the string regarding “that independent thing that can be shed”. Therefore, Klein’s bottle allows the *tópos* for that “unsurmountable hole at the core of ourselves, to which any approach is quite impossible”.

Despite this, this formalisation does not give us any certainty on what is so real about that hole, which is lined by the cutting of “the cry”. As Bousseyroux outlines in his “Borromean performance of the cut”, the Lacanian achievement concerning the formalisation of this cutting is produced thanks to “making the cut Borromean”, this is to say, the cry shows itself homologous to that operation of saying, which produces the real as a cut. In other words, the real is not prior to the human entrance into language, but, on the contrary, it is its very product.

In conclusion, then, does the analyst produce the *silet*? Following the very logic of a psychoanalysis, the analyst should achieve this *silet* because it is the only possible way that guarantees that, beyond occupying the *objet petit a* semblance, the *analysand* is pushed to his or her subjective division, the signal of which is anxiety. Freud used to refer to an “absolute silence” in order to refer to something that exceeds remaining silent, though its production requires an element evoked by the cry: saying as such. •

³ In English, the term “phantasm”, as it is used in the Lacan, is usually translated into official texts for the fundamental expression fantasy.

From an Advent to Another

LUIS IZCOVICH

The speaking being has access to the real; this does not mean that this access is universal, that is, for all. Therefore the question is posed to know if there is an advent of the real for a given subject and what is the future of this advent or, a non-advent, in analysis.

The fact that there is a real in the subject in relation to the limits of the symbolic is a thesis Lacan advanced very early on and we already found in Freud. What changes with Lacan is linked to the conditions of access to this real and to what extent analysis allows for the modification of the latter. On that point, Lacan's fundamental turn consists in passing from a real that gives signs of its existence—these are the manifestations of the real—to a real that could be grasped via its circumscription, its tracking down and even (this is our politics of the symptom) by producing a new real.

This is how the real, in its essence, is characterised by the constancy of its return. It is what psychosis particularly demonstrates with the phenomena of return of the real due to an exclusion of the symbolic. It is also what is put in evidence in neurosis with the return of repetition or, through the fundamental affect of the real, which is anxiety.

However, we already perceive a distinction. The real of the return in neurosis, contrary to psychosis, supposes the existence of a real that has already happened [*un réel déjà advenu*].

This is what led Lacan—ten years before the introduction of his formula “*advent of the real*”—to distinguish, in his text “Position of the unconscious”, between the advent of the subject and the advent of the being. This distinction proposes a level, that of an advent of the subject, as an effect of the signifying articulation that the advent of the lack-in-being promotes—event of the nothing—says Lacan. It is the subject of the unconscious in-as-much as it is articulated to a chain of signifiers.

At the same time there is what Lacan designates from that period on as the opacity of the being.

The opacity and the advent of the being prefigure the necessity of an access to another level in the subject and this concerns its singularity. Whereas the advent of the subject is what conditions the access to a particularity included in the universal, the advent of the being implies necessarily to take into consideration the real of jouissance and consequently the emergence of a differential trait. This is another way of saying “the mark of the subject”.

What is produced once can be modified, however there is no second production. At the same time, what was never produced cannot be produced in analysis but it can sometimes be made up for. The formula “*advent of the being*”, which prefigures the other one “*advent of the real*”, accounts for the fact that singularity is relative to the experience of an infantile jouissance which perforates the wall of language and makes a hole in the mixed screen constituted by the imaginary and the symbolic. In this sense, it is about an unexpected advent for the subject. Lacan proposes the latter is the emergence of a jouissance outside the body. The reason being that this advent is perceived in the body, but with the character of an irruption that produces a rupture in homeostasis. This unexpected jouissance alone demonstrates the limits of sense, by putting in evidence the emergence of a jouissance in the body and the manifestation of an affect of the real, which is anxiety. In order for jouissance to be transformed into anxiety, the constitution of the enigma of the Other's desire is necessary. This advent of the real is not generalised because it supposes the conjunction of the symbolic with the real. In effect, there are subjects for whom the irruption of jouissance is not transformed into an enigma of desire. This conception gave rise to Lacan's proposition of an “*advent of the symptom*” as

an effect of castration and in relation to the real. However Lacan had already given the premise to this term in the text “Function and Field of Speech and Language in Psychoanalysis” with the proposition of “*the advent of a true speech*” upon which he designed his attempt to grasp a real that would be proper to the analytic experience. In consequence, it is appropriate to distinguish the manifestation of the real as an index of its return, the one which is linked to the advent of an infantile real whose translation is the symptom in the body. The latter supposes the inscription of an infantile jouissance as a mark and, the infantile neurosis as an attempt to metabolise the advent of that real. The absence of an advent is characterised by the lack of localisation of jouissance in the body, which translates in the schizophrenic into an unlimited jouissance in the body, in the paranoid into a tendency to identify jouissance as coming from the Other, in the melancholic into a jouissance that reveals itself as deadly [*mortifère*], and finally in mania into the fact that jouissance is not centred by object *a*. So certainly, there is an advent of the real but not for all subjects. I will start with those who experienced an advent.

Let’s pose from the outset those for whom there has been an advent of the infantile real. The inefficacy of the solution of the symptom, whose evidence lies in the repetition of missed, unsatisfactory encounters for the subject, prepares for the transference encounter because these encounters are the indication of a failure in limiting the affects of the real. One can grasp from that, that the most important affect of the entry in psychoanalysis is anxiety. The opacity of the jouissance of the subject, which does not convert into desire, leaves the place vacant so that it becomes occupied by the Other’s desire.

Anxiety is the analysand’s uninvited guest, however it is made predictable by the programme of analytic discourse.

Now, we must differentiate the politics of psychoanalysis in the cases where we can spot the event of the body—indicative of the traumatic signifier whose effect is the advent of the real—from the cases where we can’t locate it.

What we can certainly hope from an analysis is the advent of a real that would be proper to it, however it is unpredictable. One could ask: whose hope is it? It is not the analysand’s because most often he does not encounter what he had imagined he would in analysis. The one who hopes for the

advent of a real is the analyst. Not only does he hope for it, he tries to obtain it. What comes to be an advent in the real in the treatment comprises therefore a real proper to the analytic discourse. It is not necessarily an encounter with what suddenly illuminates the subject’s horizon.

The question is whether it suffices to produce a new knowledge that elucidates the real of jouissance of the subject, or if rather, we can isolate a new know-how.

The knowledge that is deposited in an analysis circumscribes the real, it localises it and impedes its proliferation, but in essence, the sign of the advent of the real under transference is a new know-how. In consequence, the analyst has the duty to target the real until he circumscribes it in the moment of entry in the treatment. Thus our practise consists from the start in circumscribing a real that has already happened [*advenu*] and which concerns the singularity of the subject. However there is a beyond, the production of a new inscription: the mark of an analysis.

Our politics of the symptom starts from the pre-supposition that our practise not only elucidates the real but it also affects it.

The question is nonetheless what can we hope in analysis for a subject for whom there has not been an advent of the infantile real? Let’s take the following example:

It took twenty years for this analysand to approach the end of his analysis after a series of subjective reshuffling which led him to take a different position in relation to what tormented him in his life: his relationship to women, his work or, being a father. For sure, at the end of his journey, a satisfaction—albeit limited in his eyes in regard to what he had obtained—occurred in the subject. This was sufficient for him at the end of the day because it was unexpected. In effect, he was someone who, one might say, does not believe in much. There was only one thread, the one he trusted he had with the analyst. However what essentially changed was what I would designate with the term “suppletive advent”. This consisted in the construction of a position that allowed him for the first time in his existence to formulate for himself that he had an option different to the one he had so far remained attached to and that presided to his existence: “It would have been better not to be born”. It was the *suppleance* to a real that did not occur [*un réel non advenu*] which manifested itself before and during analysis in moments of mania-

cal excitation or by the return in the real of a lack of feeling to be in this life. Faced with an advent that never occurred, there remained for him the possibility of a choice, as an effect of his analysis. Faced with the absence of what palpates in life, which pushed him to exclude himself from the world, the subject made the choice to face the

world, after having recognised that the support that was constructed [in analysis] was made of the same fabric as the encounter with the analyst. This demonstrates that a clinic with subjects without marks is possible. •

Translated by Chantal Degril

The saying in analysis, or “To have someone in your life”

MARC STRAUSS

Argument

Advents of the real are represented as instances of shock, of which trauma remains the paradigm, the trace of which continues to produce effects.

In the Lacanian analytic experience, the same temporality is at work when the analyst appears, whether he says something or simply ends the session. Lacan in 1972 referred in fact to the position of the psychoanalyst as that of the traumatic parent.

That said, in the flood of the analysand's associations and his search for meaning, a saying is also actualised, without his knowledge.

How can the analyst help the analysand to take its measure, and what consequences will that have on the way he speaks, the most difficult task for the human being according to Lacan

Text

For the short time assigned to us, let us invite a patient into our arena. Middle aged, she declares that she is well, and she does not doubt that it is thanks to her long analysis. She recollects its early days, when she was a depressed adolescent. She knew that her place in her family was unbearable but did not know what to do with it, felt sad, without energy. She finds that this depression has almost disappeared and that she has not been troubled for a second since. She announces, in a tone of certainty, that with the analysis she had someone in her life. It is only after-the-fact, surprised by the equivocation of her formulation, that she bursts into laughter.

What does she tell us here, with a dimension of authenticity attested to by her laughter? What does “to have someone in her life” mean? In fact, in general, it means to be in a relationship. We can

thus verify in the words of our patient the importance of the transference and its sexual reality, but this does not tell us why she needed it in order to live.

In fact, to have someone in her life through the analytical instrument allowed her to do just that: she knew, she believed she had read it all over the place, that she had to speak about her sexuality. Of course, she told me about the sexual trauma which she had suffered as a child, enabling some symbolic markers to be disrupted, but she still had other things to say. She knew that she should also be less bulimic, that she should tidy up her apartment, but she could not do it anymore. Besides that, she had a social life, but above all intense professional satisfactions in her job which took up all her energy. And just because everything was going well she didn't want to stop her analysis, she knew she had more to say.

Basically, the analysis was for her the enactment of a promise she'd made herself, of a future rendezvous at which she will present herself openly, something like the hour of truth: “One day I'll tell him.” It's a good illustration of Lacan's formula: “Analysis is what we came up with to make you wait.”

She is waiting, and in the mean time she gives herself all the freedom to do – and only do – what pleases her, on the understanding that the embrace of bodies is not really part of it!

What does she finally say, and throughout, if not that she can very well do without this someone, so as to only do what she wants with her body. To live and eat badly, to avoid the meeting of bodies, but also to enjoy her professional sublimation!

Why then do you need someone to whom you could say you can do very well without him, but to whom precisely you do not say it! What is this strange need? One can call it love, but that says no more than calling it transference.

What would happen if she finally said what she has to say, the truth? What truth? The simple one, which we all repeat: there is no sexual relation. If we all, Lacanian psychoanalysts, repeat it, it's also the case for speakingbeings. If this absence is indeed structural, how could anybody ignore it?

But why is it so difficult to acknowledge it? Wouldn't it be because this would recall the analysand to an irremediable solitude? Indeed, from the point of view of the sexual relation, in *Encore*, page 120, Lacan highlights this solitude. Essentially, what counts in this expression "to have someone" is the "one" of the someone, which maintains the fiction of a possible unity with the other. A fiction whose meaninglessness, however, breaks out with laughter as soon as she agrees to articulate it.

Our subject had been informed early that there was not a whole lot to expect from the sexual One. Why then did she play with this relation, pretending to believe in it? It only made the function of the analysing speech purer: she can say her solitude as speakingbeing and at the same time as subject deny it. It is this denegation in and through the analysis that enabled her to sustain her speech efficaciously in her life, and to grant herself the satisfactions that suited her.

From now on, after having revealed the little consistency of her someone to herself, will she be able to substitute someone for it who would have a little more, or simply do without?

If analysis has been able to teach her something, it's that solitude is never the subject's last word. Or perhaps it is the first and the last word, but the first is lost and the last is unforeseeable. Meanwhile it speaks, without discontinuity or respite, and as long as it speaks, even if it does not make the sexual relation, it makes the relation of being, and it enjoys. And there is no need of a single interlocuter to guarantee and justify this real enjoyment.

I speak with my body, without knowing it, Lacan said on the preceding page of *Encore*, page 119. The speakingbeing speaks with his body, enjoys *lalangue* and, I quote: "this I that speaks is made subject." Speech is nothing other than the advent of the subject in the real. It remains for the subject to say what does not work in the incomplete encounter between enjoyment and meaning due to the sexual impasse. It is futile to make of this a mistake that requires correction, better rather to recognise there the sign of the third enjoyment, the one that is always forgotten, the speech which makes us exist via the other to whom we speak.

After all, the one who speaks is never alone. And he would not speak if there had not always been someone to speak to. And neither the one who is silent, since he can listen to others. •

Translated by Esther Faye

From traumatic freezing to the emergence of the symptom

MARÍA CLAUDIA DOMÍNGUEZ

My work will deal with the point of silence of the real, in which the *jouissance* from a drive incarnates in the body, and the emergence of anguish is construed as typical affection that comes from the advent of traumatic real (1). When listening, this is collected like a stone from the heap, as one would say quoting Maria Barbal and her novel *Pedra de Tartera* (2).

There are many possible ways to have something said either through a signifier, a symptom or even by way of writing, which allows one to remember, as Semprún argues. (3) The analysis moves through language to bring the subject to the threshold of the unspeakable, and constitutes a device that leads to writing. (4) In a subject under analysis, this writing can become an act. (5) What matters in psychoanalysis is that oblivion can operate on the trauma through very precise articulation. (6)

I will briefly address the case of a woman who turned up with a depressive-type inhibition. During the analysis, she was able to “tell” and elaborate, knotting her horror and talking about her *jouissance* in the incestuous trauma. This allowed her to build her own phantasm and a hysterical symptom. Subsequently, the advent of the real which most distressed her allowed her to create a knot between love and desire for: a S(/A), which became her *sinthome*. The *sinthome*, which is not optional, is the fourth knot, the one of identity. (7) So, from the sexual inhibitory depression she showed up with, through the narration—though with some shame—of the abuse perpetrated by her grandfather immediately prior to her puberty, she developed a sense of anguish in the image of having supported that game that saw her as her grandfather’s favourite as opposed to her sisters. The analysis revealed her phantasm of having been left alone in the grips of her grandfather, while everyone around was

aware of this custom and, above all, her mother was not taking care of her, having abandoned her. This phantasm revealed itself as a *semblant* of the existence of sexual intercourse with a scene she could remember in which her mother beat her and she had to urinate on the spot. What is the difference between the first remembered scene and the second? In the second her mother’s *jouissance* “desertified” the body of the girl, and she reacted with a symptom of unruly *jouissance*.

The *jouissance* felt by the Other using her body intertwines with the feeling of her abandonment. After the fall of certain idealising identifications, which made it possible to see the signifier of a lack in the Other, S(A/), this shift from the phantasm and this fall of the identifications left the subject alone in facing her own symptom and her own *jouissance*, revealed and hystorised/hysterised by a dream in which she was at a party and met a man who hooked up with her, leading to sexual intercourse. In narrating it while in analysis, she immediately felt the urge of telling her husband, so as not to betray him. In the analysis, she discovered that she felt like she actually betrayed, even though it was not true. And so she knotted her own scission between desire and love. Through her story, the phantasm came to be differently knotted using the function of being. Seeing the lack in the Other is not enough. What is needed is also her true *troumatism*, her *jouissance*, to produce a love letter. (8)

The point that touches the symptom is the letter that emerged when she remembered: “*I thought I had mourned for my grandfather.*” And she reported—in tears—how much she had cried after her grandfather’s death. Finally, she had received a glance from her motherly Other. In that moment, her *littoral* is something of a *jouissance* of hers, impossible to say, and she remembered her grandfather’s sentence: *taliati u specchio* (look at your-

self in the mirror), in Sicilian dialect. It is an enigmatic sentence, but it reminded her of something from that room in which there was a large mirror, and which had turned into a “playroom.”

Tears of anguish—not of nostalgia—appeared, but as an observation of the existence of a remnant of *jouissance* impossible in itself. But in a liberating way, finally.

What’s an analyst’s place beyond the repetition of what *does not cease not being written*? To “maintain” a place whose feature is to be a witness. Waiting patiently for the right moment in which something in the symptom becomes knotted for the subject?

Lacan’s cunning teaches us that non-sexual intercourse can be written of only using formalisation, therefore using the Borromean knot. Then there is the fourth knot of the *sinthome* which holds together and gives a name to the subject, combining—in this case—love and desire.

When facing the non-signifiable traumatic dimension, an analyst does not escape in fear, nor do they attach some personal meaning to it in the face of *cold horror*. (9)

An analyst contrasts the Real. Lacan warned us that the risks of not doing so compromise the future and leave the patient with the complaint, the dissatisfaction, the clamour, which are also structural and indestructible. (10)

In conclusion, the Real that is always coming back should be dealt with: as Lacan said in an interview in Rome, *you have to come to terms with it*, and to quote Colette Soler, *you have to equip yourself with obstinacy, perseverance and tenacity*. (11) In his closing speech at the congress in Strasbourg, Lacan said: “And it is precisely because your keyboard always lacks something that the analysand cannot be tricked, because it is precisely in what you are missing that they will be able to shake what prevents them from seeing what they are missing. You are the one who can serve them as a dumping ground.” (12)

The end of analysis makes the subject face the advent of non-sexual intercourse, the absence of a pair, the advent of castration. Allowing this is the long work of analysis that leads to the affirmation of one’s own *sinthome*—in this case love, to be able to access desire. “Dumping ground analyst” means accepting this advent even at the cost of carrying out failed actions such as not finding the glasses to write this text. Lacan knew this when he wrote: *Calling for the truth, as we are usually led to do,*

is simply to remember that we must not deceive ourselves into believing that we are already in the semblant... If necessary, we are what can occupy its place, and make you reign over – what? Objet a. (13) What matters is being aware of it. (14) •

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- (1) J.Lacan , “La troisième” Integrale, Conférence de Rome, 01/11/1974, del site du Patrick Valas (Télécharger). p.63 “...le réel pourrait bien prendre le mors aux dents...dans les analyses on me raconte...ils sont saisis d’une angoisse; ça c’est quand même instructif. C’est bien le symptôme-type de tout avènement du réel.”
- (2) Maria Barbal, *Piedra de tartera*. Laia, Barcelona 1985. *Piedra de Llerón*. In asturiano edizione Incla Interior, 1992. *Siéntome comu una piedra atropada nun llerón. Si daquién o dalguna cosa ye a movela, cairé coles otre a rollicones p’abaxu; ai nada nun s’avera, taré parada equí díes y díes.*
- (3) J. Semprún, *La escritura o la vida*, Barcelona, Tusquets Editores, 1994. p. 25... “No obstante, una duda me asalta sobre la posibilidad de contar. No porque la experiencia vivida sea indecible. Ha sido invivible, algo del todo diferente, como se comprende sin dificultad. Algo que no atañe a la forma de un relato posible, sino a su sustancia. No a su articulación, sino a su densidad. (...)”
- “However, a doubt assails me regarding the possibility of telling. Not because the experience is unspeakable. It has been impossible, something completely different, as it can be easily understood. Something that does not pertain to the form of a possible story, but its substance. Not to its articulation, but its density. (...)” [translation by the author]
- (4) Fernando Fagnani, *La voz ajena* in *Conjetural Revista Psicoanalítica* n° 50. Buenos Aires. Siglo Veintiuno Editores. 2009 , p. 42 “... Semprún knows that writing creates the memory and not the other way round, and does not ignore the issues that this implies for an ultimate distinction between the truth of testimony versus the truth of memory.” [translation by the author]
- (5) Luis Izcovich, report on “*Writing the unspeakable*” presented at the meeting “*Scrittura e psicoanalisi. Questione di donne?*” in Trieste 23 March 2018.

- (6) J.Lacan, Seminary XXI. “*Les non-dupes errent*” 1973-1974, lesson of 09/04/1974. Unpublished from the site of Patrick Valas (Staferla), p. 192. “...à tenter de préciser la liason qu’il y a entre ce que j’appelle l’inventer du savoir, et ce qui s’écrit”
- (7) J. Lacan, Seminary XXII RSI. 1974-1975. lesson of 13/05/1975. Unpublished from the site of Patrick Valas.
- (8) J.Lacan, Seminary XXI. “*Les non-dupes errent*” 1973-1974, lesson of 19/02/1974. Unpublished from the site of Patrick Valas (Staferla), p. 145
 “*Troumatisme: neologismo che utilizza per indicare ciò che attraversa il simbolico, lo buca. Questo buco nel tessuto simbolico concerne all’incontro con il Reale della sessualità, impossibile da simbolizzare.*”
- (9) J. Lacan, Ibid, Lesson of 09/04/74. Unpublished from the site of Patrick Valas (Staferla), p. 205
 “...c’est pas le désir qui préside au savoir, c’est l’horreur”
- (10) J. Lacan, “*La Troisième*” Integrale. Conférence of Rome 01/11/ 1974. Unpublished from the site of Patrick Valas (Télécharger), p. 63
 “Ce n’est pas du tout de l’analyste que dépend l’avènement du réel. L’analyste, lui, a pour mission de le contrer.”
- (11) C. Soler, “*La Troisième*” de Jacques Lacan, cit., p. 11
- (12) J. Lacan. Discours de clôture du Congrès de Strasbourg, 13 octobre 1968, in *Lettres de l’école freudienne*, 1970, n° 7, p. 157-166
 “..car un clinicien, ça se sépare de ce que ça voit pour deviner les points-clés et se mettre à pianoter dans l’affaire. C’est pas du tout bien sûr pour diminuer la portée de ce savoir-faire. On n’y perd rien. À une seule condition, c’est de savoir que vous, ce qu’il y a de plus vrai dans vous, fait partie de ce clavier. Et que naturellement, comme on ne touche pas avec le bout de

son doigt ce qu’on est soi-même, quand on est justement, comme on le dit, sur la touche, quand on est la touche soi-même, que vous soyez bien certain qu’il manque toujours quelque chose à votre clavier et que c’est à ça que vous avez affaire. C’est parce qu’il manque toujours quelque chose à votre clavier que l’analysant, vous ne le trompez pas, parce que c’est justement dans ce qui vous manque qu’il va pouvoir faire basculer ce qui, à lui, lui masque le sien. C’est vous qui lui servirez de dépotoir.”

- (13) J. Lacan, Séminaire XX “*Encore*” chapitre 2, “*Savoir et vérité*”, site de Patrick Valas, p. 201
 “Le vrai alors, le vrai alors, bien sûr cela, à ceci près que ça ne s’atteint jamais que par des voies tordues, et que tout ce à quoi enfin le vrai, auquel couressement nous sommes amenés à faire appel, c’est simplement à rappeler ceci: qu’il ne faut pas se tromper, qui il ne faut pas croire qu’on est déjà même dans le semblant, qu’avant le semblant... dont en effet tout se supporte pour rebondir dans le fantasme...qu’avant cela, il y a à faire une distinction sévère de l’imaginaire et du réel, qu’il ne faut pas croire que ce semblant, ce soit d’aucune façon nous-mêmes qui le supportons même. Nous ne sommes même pas semblant.
 Nous sommes, à l’occasion, ce qui peut en occuper la place et y faire régner- quoi? - ce qui assurément...l’objet a.”
- (14) J. Lacan, “*De la psychanalyse dans ses rapports avec la réalité*” en “*Autres écrits*”, Éditions du seuil, Paris XIV, 2001, p. 359.
 “Les analystes sont les savants d’un savoir dont ils ne peuvent s’entretenir. C’est une autre affaire que la mystagogie du non-savoir.”

Translated by Massimo Caregnato

Genet: cipher of *lalangue*

MARIA HELENA MARTINHO

This text takes the autobiographical novel of the French writer Jean Genet, “The Thief’s Journal” (1946), to highlight how the author unveils his unconscious knowledge about *lalangue*, twenty-five years before Lacan invented this neologism in his seminar *The Psychoanalyst’s Knowledge* (1971-1972). On that occasion Lacan said: “*lalangue*, which I shall henceforth write in one word, has nothing to do with the dictionary”. Three years later in “The Third” (1974), Lacan observes: *lalangue* is “deposit, alluvium, petrification left as the mark of unconscious experience”. *Lalangue* – the flood of signifiers that are deposited for the baby as sound material, ambiguous, equivocal, full of misunderstandings – crystallizes as a letter and condenses in the letter as the *sinthome*.

In Genet’s case, what would have been deposited for this subject of the mother tongue who fixed the real and wrote a *jouissance*? Genet says he was abandoned by his mother in an orphanage at the age of seven months. The next day he was sent to an adoption agency. In the village where he lived with his adoptive parents, children under social security guard were called “*culs de Paris*”, as a reference to their mothers, who were supposedly prostitutes in Paris.

At the age of ten Genet committed his first thefts and was accused of being a thief. He stole his friends at school, his mother and sister. At the age of twelve he lost his adoptive mother. Thanks to his good grades at school he was sent to the Alembert School, but ten days after he arrived, he ran away. When found he was sent to the House of Assistance to the Children in Paris. Months later, he was placed in the house of the blind composer René de Buxeuil, but for having embezzled an amount of money he was sent to Sainte-Anne for neuropsychiatric treatment. He also fled Sainte-Anne. He was found and handed over to police and

held for three months in Petite-Roquette prison. He was then placed on parole to a farm. He ran away again. He was caught and kept in jail in Meaux. After forty-five days in jail, the court sentenced him to a penitentiary colony in Mettray until he reached adulthood.

Genet knew nothing about his marital status. When he turned twenty-one, he got a birth certificate and discovered that his mother’s name was Gabrielle Genet. In the maternity she declared that she was single and that the boy was the son of an unknown father. Genet liked to fantasize about his name. He once told Cocteau that he had been given this name because of a field of *giesta* flowers where his mother abandoned him. In French, Genet, surname inherited from his mother, is the name of a plant, *giesta* flowers, a type of weeds, the flowers of which cover the fields in France.

In *The Thief’s Journal*, Genet demonstrates how the signifier traces the paths of joy:

Whenever I am crossing the fields and come across *giesta* flowers I remember once on my way back from the ruins where Gilles de Rais lived. I’m alone in the world, and I am not sure I am not the king – perhaps the sprite – of these flowers. They are my natural emblem, through them I have roots in that French soil which is fed by the powdered bones of the children, the youths bugged, massacred, and burned by Gilles de Rais. Through that thorny plant whose name I bear, the vegetable kingdom is my familiar, they are members of my family. If I rejoin the nether realms I withdraw further from men, though it is to the bracken and their marshes, to the algae, that I should like to descend (1946, p. 45).

Genet speculates that perhaps he is the king or the sprite of the brooms; he is certainly his representative on earth. For Genet his name imprints the mark of the “nether realms”, it is the name given

to a thorny plant, his “natural emblem”, found by him in the vicinity of the house of a criminal of the fifteenth century who was the inspiration of the Bluebeard tale.

Identification with the “nether realms” and with the significant thief led him further and further from the world of men. At the age of sixteen – at the Mettray reformatory – he realized that he was alienated from the master signifiers: “coward, traitor, thief, fairy”.

In Mettray I suffered. From that time I felt within me the need to become what I had been accused of being. I was sixteen. I owned to being the coward, traitor, thief, and fairy they saw in me. [...] And it staggered me to know that I was composed of impurities. I became *abject* (ibid., p. 156).

He was to stay in Mettray until he was twenty-one years old. The way he found to escape from the dictatorship of the reformatory was to enlist in the army at the age of twenty. Genet served in France, in Syria, in Morocco. He was sent to an elite corps in Morocco, but he missed an official call, and a few days later he was considered a deserter. From there, he began his life of petty crimes and prisons.

Prison offered me the first consolation [...] all this was in the real of foulness. From the age of sixteen to thirty, in children’s hells, in prisons, in bars, it was not heroic adventure that I sought, I pursued my identification with the handsomest and most unfortunate criminals (ibid., p. 81).

Genet identifies himself with the “foulness”, with the “nether realms”, with the “criminals”. “I

was, I said to myself, a monstrous exception” (ibid., p. 213).

Lacan has taught us that the letter fixes the real, making the *sinthome* the way to enjoy the unconscious. In the case of this subject, the stream of *lalangue* crystallizes as a letter – “Genet”, a surname inherited from his mother, the name of a plant, a type of weed –, the letter, cipher of *lalangue*, from the order of One from *lalangue*, of what has been deposited for this subject of the mother tongue, fixes the real and writes a *jouissance* – “being abject, vegetable belonging to the nether realms”, pointing out that the language is condensed in the letter as the real nucleus of the *sinthome*. •

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The advents of the real and the out-of-sex in psychosis

MARIA LUISA RODRIGUEZ

In *The Seminar, Book 10: Anxiety*, Lacan refers to the role of primary identification in the constitution of the subject and addresses the formation of the self in schizophrenia, starting with the mirror stage and the optical scheme. It is the naming in the maternal desire that enables the primary identification with the unifying image, which Lacan writes as *i(a)*. It allows the subject to come “in the place of the Other,” and his mark to be constituted “in relation to the signifier.”

The following is the case of Pedro, 24, brought to psychoanalysis by his mother, who reports that her husband had died in a traffic accident one month before their son’s birth. And she says, “When my son was born, I just wanted to die with him.” She felt very sad and “weak,” a signifier she uses to talk about both herself and her son.

She repeatedly states that her son is very puny, “sickly,” weak-minded, he does not learn, and he believes anyone. She says she avoids leaving him alone and that she always takes his breakfast to bed so that he does not have to get up. “I do not think he can live without me. I pray to God that when I die, He takes him with me.”

But, when I saw Pedro, I could notice he was a strong, healthy boy whose enunciation was quite frail, monosyllabic, and with no affective coloring.

After an initial phase of marked mutism, he began to describe images of a shattered body. He reported scenes he had watched on television or heard of about wars, catastrophes, and even cartoons where mutilated, massacred bodies appear. He described the body shattering in great detail, with heads, brains, legs, arms, viscera were exposed, cracked, broken, crumpled or inflamed, rotten, contaminated, quartered, exploded.

Many sessions had gone when, on one occasion, the psychoanalyst asked him once again why he came to psychoanalysis. He answers that he had to

take care of his health, then he starts alternating accounts of shattered bodies and reports about health care. He then speaks of the importance of eating and hygiene habits, medical treatments, physical activity, and other body care. All the time, he speaks softly, in a paused, monotonous manner, keeping a professorial attitude and, from time to time, repeating that “one needs to exercise to be healthy”.

Over time, a new topic emerges – professions – and by then a more relaxed and expressive attitude can be observed. He talks about occupations he would like to have. He begins with the activity of his stepfather’s son – physical education teacher. Then, his father’s occupation, who was a waiter; his stepfather’s as a foreman, etc. Through these associations, Pedro seems to seek an imaginary identification, the specular double of the mirror stage. In a session, while speaking of the judge occupation, he compares it with the one of his father’s – a waiter:

“A judge is a very important person; he enforces the laws. A waiter does not even compare to a judge’s dog.”

Allusively, Pedro refers to his lack of value to the symbolic law, as it is impossible for the father figure to support this transmission or even an imaginary identification.

After some time, Pedro arrives saying that he would like to be a singer and sings an excerpt from a popular song: “Analyzing this hereditary chain, I want to get rid of this precarious situation ...”.

With this, Pedro openly brings his foreclosure experience, and his elaboration work keeps producing effects. Sometime later, still speaking of professions, he says he wanted to be a private investigator. I ask him what he would like to investigate, and he answers he would like to investigate “love relationships. Investigate marital infidelity cases.”

He then wonders if he could marry or have a girlfriend. He most states that “If I get a girlfriend, then I’ll lost...” At this point, he begins to develop delusional ideas about his origins:

“I must have done something wrong... something that clashed with the universe order... When I was born, my grandmother had everything schematized, everything planned for the next generations. I must have made some mistake and now I’m being punished for it. It was something that happened before I was born; I do not know what... It must have been some catastrophe [...] “

His psychoanalytic work goes on producing effects of jouissance displacement outwards his own body, so that the jouissant Other is gradually located in his maternal grandmother. The discourse effects enable some jouissance ordering and allow him some autonomy, such as walking around the city by himself.

At that time, he often talks about his mother’s health problems and mentions the differences between them. “She quarrels with me to make me dress up quickly. But each person has a limit, it is the limit of the person’s body. If the person pushes their body’s limit, they will get worn-out... “

The body limit issue is then the subject of his

psychoanalysis, mainly by claiming claim that his own rhythm is respected.

Later, when talking about children and marriage, he says this is a health problem. When the psychoanalyst asks him to explain better, he replies, “God made the man, and with his rib, He made the woman. This is a health problem. He took out the man’s rib to make the woman... So, both are healthy, but if they have a child, He will have to take out another rib and another... What if she wants the health’s health? Ok, there are those who are born from a sexual intercourse; a man and a woman have sex and they have a baby. But there are those being born from the rib. Then what happens? So, what happens if the woman wants the health’s health? “

Without symbolic resources to address the issue of sexual difference and desire, Pedro builds up this myth about the origins, in which he finds himself, not as being born from a sexual intercourse, but being “born from the rib.”

His creation myth carries the mark of the subject who, being out of the gender division, finds himself in a situation that makes him invent his own way-out, i.e., he produces a creation-push effect, as Colette Soler refers in her book *Psychoanalysis in Civilization*. •

Un/real of death

MARTINE MENÈS

Could death be considered as an advent of the real? It probably could but not for the dead, since as Freud would say : he is dead and does not know it. Whatever the hope of the obsessionnal, death cannot be avoided. Neither can born be avoided and along with it, the mortal destiny. Oedipe is fully aware of this when he laments : “I wish I hadn’t been born!” It is to be noticed that Lacan points at this in the case of Hans : both themes, that of death and that of birth, are strictly correlated.¹

On the other hand the experience of death for someone who is holding in his arms an unknown person dying under the fire of terrorists ; or this child, racing for play in a lane, playing which is brutally changed into flight, in his parents arms while people are screaming. The impending death can be seen as an advent of the real. A kind of hurried anticipation, not significant so far of one’s own death.

The first man is unable to sleep since the night when he tried to save an anonymous young man, his fellow human, his next of him. As to the boy, he refuses to cross the street that leads to school, formerly a place for games, now a dead end. Both talk on one thing only : their anxiety since the murderous attack on the Bataclan.

One’s own death cannot be conjured up, it can be imagined only in blurred outlines! Exceptional circumstances make it more credible, for instance in wartime, as Freud remarked. “Death becomes real when it starts penetrating inside the human being through the cracks of the ongoing process.” (of old age) Kundera writes in *Life is elsewhere*.²

Still, it remains in the sphere of the unthinkable. Lacan chooses to place it “in the nutshell of

the real”³, away from the symbolic. The real eksists precisely because death remains unthinkable.⁴ As for Freud, he observes that the unconscious knows nothing about death just as it knows nothing about negation. It is impossible to conjure up one’s own death whereas another person’s death is viewed as an accident.”⁵

Is there an ordeal as fear of death?

And yet the very idea raises the sort of anxiety that does not need a bad encounter to unfold. For Freud, such anxiety is the result of our guilt feeling and runs parallel to the fear of castration.⁶ As main cause of this knowledge, Lacan points to the distress of discovering one’s own limits, adding that fear of death is in fact linked to fear of life – “It’s a fear that is rooted in the field where death is tied “narrowly to life”. “That analysis should have traced it to a point of castration makes it easy to understand why it can also be interpreted as the signal of a threat.”⁷

Fear of death makes the one who bends under its weight sway between the pain of existing and the temptation to resort to an all-powerful denial.

Between the melancholic feeling of being dead already and the insane certainty of being immor-

3 Lacan J., *Le séminaire “ Les non dupes errent ”*, leçon du 18 XII 76.

4 Lacan J., *Le séminaire livre XXIII, le sinthome*, leçon du 16 III 1976, Seuil, 2005, p.125.

5 Freud S., *Essais de psychanalyse*, “ Considérations actuelles sur la guerre et sur la mort ”, chap.2, Notre attitude à l’égard de la mort 1915.

6 Freud S., *Inhibition, symptôme et angoisse*, Paris, Puf, 1981, p 53 et 64.

7 Lacan J., *Le séminaire livre X, L’angoisse*, Paris, Seuil, 2004, p.305.

1 Lacan J., *Le séminaire livre IV, La relation d’objet*, Paris, Seuil, 1994, p.413.

2 Kundera Milan, *La vie est ailleurs*, folio Gallimard, 1973, p. 159.

tal⁸, the refusal to submit to that event (not advent yet) of the real moves from the fantasy of suspended time to playing with mortal danger.

Death-defying behaviour flirting with mortal risk actualise the jouissance of seeing oneself as sole master of one's existence. Such refusal of structural inability can go as far as suicide, an act that disconnects from the unconscious. That is why no doubt, it is the only successful act, according to Lacan. A mortal sin for the church, since the subject breaks the tacit acceptance to submit to the divine will. This, until recently, was punishable by a second death, symbolic this time, by prohibiting the rites of a religious burial.

These daredevil conducts make it obvious that everyone unconsciously believes he/she is immortal. That is what Baudelaire writes to Narcisse Ancelet to tell him of his decision to commit suicide - it will be a failure : "I am going to kill myself because I believe I am immortal..."

Sissi

Only just seven years old. She wants to tell me about her sleep problem, how even to close her eyes is difficult. "I am scared I am dead", she explains. Then later : "I am afraid of the future, I don't know what is going to happen, how old you are when you die".

I see her again a few years later. She is already mourning her grand mother, who is still alive and whom she cherishes. The only loss the subject worries about, to be heard in ambiguity, is that of the other. But Sissi does not disregard the fact that it points to her own death. She has adopted the theories of reincarnation (no assuaging though), at least they allow her to hold herself aloof. "Maybe I died in an another life. I am seeking a certainty but it is impossible". There is no getting used to this impossible.

As soon as a child can speak, it passes on its apprehension - again, in every meaning of the word - of the real. Exactly at the same time, it is faced

by the question of death and the question of life. If there is a beginning, then there is an end.

Without words or traces to define the *Thing*, to live knowing that one is mortal, is to make a decision. The relationship to the death of one is found in the same place as the lack in the Other, echoing the significant and imaginary limits to take charge of all the real, which divide the subject between being and living, and which do so for never, forever, losing and lonely.

One gets used to the real, nothing more

This is how a long-standing analysand concludes. He suffers from hypochondria, in the form of a phobia of pollutants that provoke panic attacks.

One day he describes a "vertiginous" state, not without physical effects. He calls to himself: "You! who are you?", asks in a loud voice. "Why am I here?" and concludes : "This is awful, life has no meaning at all".

To sum, it up, he encounters what Sissi has encountered to. Some assuaging, a form of delight even. "I take the blow. It is no longer excruciating, rather a coming to terms with it that gives me some sort of anchorage. I take death as an axiom : it cannot be proved but life cannot exist without it. Since then, I have accepted to act "as if", I join the fray", echoing Freud who, as he was concluding his article on "Our attitude facing death" wrote "if you want to endure life, be prepared to accept death."⁹

Outcome with a question mark

Could not fear of death, so frequent and after all so mundane be not only fear of castration but also fear of what could be an advent of the real, though potential, imagined, as if by proxy?

Could not that fear of death be in itself an affect caused by an advent of the real, all the more so as the affect greatly concerns the body itself. •

Translated by Danièle Menès

8 Lacan J., le Séminaire " L'identification ", leçon du 23.05.62 : "Cette vie éternelle dont serait écartée toute promesse de la fin n'est concevable que comme une forme de mourir éternellement".

9 Freud S., " Notre attitude devant la mort ", op. cit., p.267.

What effects of sense for touching the real?

PATRICK BARILLOT

We are traumatized by the Other, in every case the analysand does not stop ruminating about being traumatized by the Other, especially by the parental Other, at fault for not responding to his distress.

This distress, in the face of which the subject is helpless, Freud - at the end of his "Inhibition, symptoms and anxiety" - makes of it the traumatic moment of every neurosis, extending it beyond the sexual trauma.

Hilflosigkeit is tied to anxiety about an internal danger - the drives, jouissance - or an external one, life-threatening, in the face of which the subject is in a position of complete absence of assistance, without recourse to an Other who could respond.

- Lacan begins by taking up the Freudian thesis of traumatism and generalizing it to all speakers. Everyone traumatized.
- The parental Other fails to answer at multiple levels:
- to the subject's lack-of-being, in the inadequacy of response to the demand for love. Not enough, or in excess.
- failure to answer for lack-of-jouissance with a knowledge about castrated jouissance.
- but also failure to answer the question of why am I born, of my existence.

The Other not being able to answer, "*all that's left for me is to place the blame on I, that is, to believe in what experience leads us all to, Freud at the head of the list: original sin*" writes Lacan¹. Back to sin, thence to guilt.

The fault of being born for some, guilt about jouissance for all.

The parent will always fail to answer the subject. It is a structural lack because the language of the Other has a hole. Lacan invents the term "trou-matic" to underline this structural character of the lack in the Other.

Thus conceived, the constitution of trauma is a missed encounter with the Other.

This missed encounter, to be repeated in the transference, will not stop insisting in the analysis.

Indeed analysis reproduces the model of the neurosis. The analyst, summoned as Other, inevitably fails to answer to the subject's demand and thus the missed encounter is repeated; repetition says Freud. That of transference love but also that of love per se.

But the Other for the neurotic is not only traumatic, he is also the one who wants your castration, the one that prevents you from enjoying fully. As the transference is the putting into action of the sexual reality of the unconscious, that of the jouissance of the drives, which is always only partial, the analyst as Other is also summoned as agent of castration.

What is the analyst's response?

By deciphering the unconscious language, the analytic operation makes it possible to pass from the traumatic analyst Other to an Other marked by lack, the "trou-matic" Other.

The subject thus realizes the part he had played in his own trauma and how much his response was only the construction of a fantasy. Subjective destitution says Lacan, the vacillation of the assurance taken from the fantasy to seize its equivalence of object for the Other.

And regarding castration, the passage on the side of the subject of lack-of-jouissance, of the object *a* as object of surplus-jouissance and knowledge acquired about the impossibility of making one from two, real from the symbolic, of no relation between the sexes.

¹ Lacan, Jacques "The Subversion of the Subject and the Dialectic of Desire" in *Écrits*, New York: W.W. Norton and Co., 2006, p. 695

But for Lacan what the subject says about the truth of *jouissance* in this first phase of the analysis is only a half-saying. Half-saying because it deals only with the “*joui-sens*” of the fantasy and of the drives, with the sense that is enjoyed.

To Freud - who believed that the truth of the subject concerned the traumatic nucleus and that the analysand by his production of truth would approach this nucleus in order to establish its sense and resolve his symptom, especially the sexual - Lacan responds “delusional” but “just enough” in ‘*L’insu*’².

For Freud’s traumatic nucleus, fruit of the discourse of the Other, whose existence he rejects, Lacan substitutes the *slut*, that is, the obscenity of the maternal *lalangue*.

In what way is any *lalangue* obscene as he claims?

Probably for what it gives to hearing of a *jouissance* of the Other who speaks it. Equivocating between this obscene of *lalangue* and the other scene, he tells us that we are in the unconscious. Indeed the unconscious is concerned with the sudden apprehension of the maternal *lalangue* that marks the subject, that leaves traces of this *jouissance*, not at the level of sense but of sound.

From this soup of language, more soup of culture than clear water, a sediment of debris is formed, of ones outside-sense, the real of *lalangue*, all the more easily as they are burdened with the *jouissance* of the parental Other. From out of this unconscious-*lalangue* come the symptom, dreams and lapsus.

But what the analysand does not see, too focused on the lacks in the Other or its excesses, is that kinship also concerns *lalangue*. Kinship of the Ones of *lalangue* enjoyed between generations.

2 Seminar “*L’insu que sait de l’une-bévue s’aile à mourre*”, lesson of 19 April 1977.

What the analyst knows, is that he is only speaking approximately about what is true, because he knows nothing about the True, he ignores it. Freud here, is delusional, and just enough so, for he imagines that True, is what he calls, for his part, the traumatic kernel. This is how he formally expresses himself, namely, that in the measure that the subject enunciates something closer to his traumatic kernel - this so called kernel, and which has no existence, there is only the *slut* (*roulure*) - that the analysand is just like his analyst, that is to say as I pointed out in invoking my grandson the learning that he is subjected to, of one tongue among others, which for him is *lalangue* *Lalangue*, whatever it is, is an obscenity. What Freud designates as - pardon me here for the equivocation - the *obre-scène*, is also what he calls the other scene, the one that language occupies because of what is called its structure, elementary structure which is summarised in that of kinship.

Translation by Cormac Gallagher, modified.

Is this learning of *lalangue* traumatic for all that?

The question arises because the theory runs on. In any case the subjects do not complain about it - of their symptoms, always.

In order for *lalangue* to rush into the letter of the symptom as an event of the body, something more is needed: the event of *jouissance* of the sexed body. This event, certainly traumatic, will arrive later as Lacan says in *la Troisième*³. Then the coalescence of this *jouissance* of the body with the One of *lalangue* will be produced.

The analysand cannot say all his truth, what else does he say?

He says the variety of the symptom, that is, the variety of the truths of *jouissance* of the symptom.

What change for the analysis?

Since the trauma is no longer of the Other but of the body in its variety of symptoms, the interpretation must be placed at the level of what causes this *jouissance* of the symptom, that of the *motérialité* [materiality of the word] enjoyed.

To operate at this level, of knowledge without a subject, it is necessary to target the real of the One which is enjoyed and affects the body by an effect of sense that does not aim at the significations of the subject, knotted by the imaginary and the symbolic.

To interpret the symptom is to play with the equivoques that the signifiers carry, to echo, to be consonant with this One of the symptom, to proceed with an effect of sense that touches the real.

Lacan tells us a way to proceed, but experience, that of the pass in particular, shows us that it is not so easy to follow.

To follow then. •

3 Geneva Lecture on the symptom, *Analysis*, Vol. 1, 1985, pp. 7-26

I have observed a number of small children closely, even if they were only my own. The fact that a child say perhaps, not yet, before he is able to construct a sentence properly, proves that there is something in him through which everything is sieved, whereby the water of language happens to leave something behind as it passes, some detritus which he will play with, indeed which he will be forced to cope with. This is what all this non-reflected activity leaves him with - debris, to which, later on, because he is premature, there will be added problems that will frighten him. Owing to this he will, as it were, coalesce this sexual reality and language (16).

When Hans met Harry

RADU TURCANU

The title refers to an American film released in 1989, *When Harry met Sally*¹, directed by Rob Reiner, with Meg Ryan and Billy Crystal, a film that offers an amusing version of the impasses we find at the heart of any romantic, sexual encounter. It is the story of a neurosis, hysteric on the one side, obsessional on the other, in all of its forms.

But if I here convoke Hans with his phobia, and Harry with his fetish, in an unlikely encounter of two symptoms produced by two little subjects—symptoms produced precisely to answer, other than by hysteria and obsession, the enigma of the Other sex—it is because we are today witnessing an exponential multiplication of phobias (anything appears phobic) as well as a banalisation of the category of the fetish object (anything can fit it).

Thus, even if it has not disappeared, the classical neurosis that ambushed the subject in his romantic life, desire or *jouissance* (as the film shows so well), more and more gives way to stories which instead recount how a fetishist encounters a phobic. The symptomatic status of *jouissance*, as well as the sexual identity of such partners, thus aim to redistribute the places of man and woman in the sexual tables (*répartitoire sexuel*). It is even a matter of identifying oneself as a “neutral” sex, supreme illustration of this constantly renewed assault against the phallic register, considered as the usurper of freedom of choice concerning one’s own sex.

This sort of claim, whose causal structuring we need to grasp rather than pronouncing on its legitimacy—which in any case is today acquired, even legally—revisits the question of what, following Lacan, we call the real of sex in the speaking being, which is not anatomical sex, but sex as Other (that is, Other than the all phallic sex). Is it affected by these changes, is it reworked, or is it instead neutralized?

In Hans and Harry, we have an answer to this question, in the sense that, in both cases, faced with the enigma of the Other sex, the solution is paradoxically the fact of relying even more on the phallus—here to avoid the collapse of the subject—even though it was a matter of subverting it and of minimizing its power, correctly judged to be virulent and discretionary. Lacan has evoked this paradox of contemporary, sexual “revolutions” in *The Other Side of Psychoanalysis* and in *Television*². The new master is no longer the male norm, but the neutral norm, whose unexpected result is an actual neutralization of this real of sex. Indeed, the only sex both recognized and disparaged, the phallic, for those who retreat behind it (“the traditionalists”), as well as for those who devalue it (“the rebels”), is revealed to be an increasingly “generic” sex, ultimately indistinct and always missing the Other sex.

Phobia and fetishism—defenses, amongst others, against psychotic collapse, in which the real of sex is flatly foreclosed—thus represent “elegant” solutions to the enigma of this Other sex. And this occurs in their very bungling of this real of sex always Other, starting from a relativisation of the normed, subjective mark, the phallic mark. Today considered as inadequate, it more and more makes way for new markers, this time “scientific” (organic, biological, cognitive), at once objectifying and authoritarian in their aspect as *diktat*.

The two cases presented here, Little Hans and little Harry, are almost contemporaneous (from the 1920’s): phobia and fetishism as variants of a *normalité* with respect to which the real of sex remains discordant. For this real is singular; whereas

1 In French: Quand Harry rencontre Sally

2 LACAN J., *Le Séminaire, livre XVII, L’envers de la psychanalyse*, Paris, Seuil, 1991 ; *Télévision*, Paris, Seuil, 1974. - In English: *The Seminar of Jacques Lacan: The Other Side of Psychoanalysis, Book XVII* (trans. Russell Grigg, New York: W.W. Norton & Company, 2007).

the phallic norm, however salutary, remains undifferentiated and only radicalizes the neutering of the Other sex³.

“Little Hans” is in the grip of strong emotions when his *Wiwimacher* starts to move on its own. Advent of an unexpected jouissance from this experience that introduced him to the traumatic dimension of existence as a speaking being.

The jouissance thus renewed cries out for a cipher, for passage to the unconscious. It reawakens the original repression, this exceptional mark lost forever in the chain of signifiers and recycled through metaphors and metonymies specific to each subject: founding moment when the living body meets language, incorporates it and thus becomes Other⁴. But also inaugural moment, which implies a loss of jouissance for the subject and that he will try to recuperate it by every possible means. In addition, if this loss of jouissance can be generalized, in the speaking being, as resulting from the surrealistic encounter between the living body and language,⁵ the operation of recuperating the jouissance subtracted from the body happens in accord with mechanisms that are different for each subject; and this is what ultimately decides what we call structure: neurosis, psychosis, phobia, fetishism, etc.

This renewal, with its après-coup effect of a loss of “original” jouissance causes in Hans a mixture of mourning and vertigo⁶. It represents the mark of a *Verdrängung*, of a return in the present of a signifier repressed following an early, traumatic event. This signifier which returns through the window—the window of the phantasy, of course—brings

along with it a jouissance that is also re-found, but this time unwieldy. It is encysted in a symptomatic kernel overlaid with explanations that are always inadequate, through which the subject attempts to identify himself based on this jouissance, by making it phallic, by transforming it into the jouissance “*qu’il ne faudrait pas*, that shouldn’t be⁷”, because so distant from the original. Nevertheless, the subject can revive only the strange, unassimilable aspect of the symptomatic jouissance. Because, as subject of the unconscious, he obeys the superego—the issue of the Oedipal père-version—which commands him: “Jouis! Enjoy!” (to which he can only respond “*J’ouïs, I hear*”).

So then, an unfortunate encounter, requiring the subject, in this case Little Hans, to carry out a salutary elaboration, given the scant operativity in him of the Name-of-the-Father which, nevertheless is neither absent nor rejected or foreclosed (*verwert*) as in psychosis. This is why what we are dealing with here is a case of phobia, “*plaque tournante*, a turntable” between neurosis and perversion, as Lacan called it in his Seminar *D’un Autre à l’autre*.⁸

Had there been one moment more, with the return of this signifier, at once masked and disturbing and lacking any translation for him, Little Hans could have remained frozen in a kind of fetishistic perversion. But Freud, via the father, intervenes and manages, at the very interior of the overdetermination of the phobic symptom linked to the horse, to assert a signifying opposition which upsets the system of communicating vessels mother-son, hitherto intractable: he notes that the mother’s panties take on a phallic value for Hans when she wears them and are rejected when she does not put them on.

Regarding this, Lacan makes the following remark: “The essential thing here is that the panties, in themselves, are linked for Hans to a reaction of disgust. Moreover, Little Hans asked that someone to write to Freud to tell that him that, when he saw the panties, he spat, fell to the ground, then closed his eyes. It is due to this reaction that the choice

3 I developed this theme in my presentation at Avignon, June 2018, as part of the Journée de clôture du Collège clinique du Sud-Est, entitled “The body....that is the phallus” (to appear in the *Revue des collèges cliniques*). Furthermore, in the seminar “The logic of the phantasy” this question of the body as Other is also evoked: “I permitted myself to say, at one time, that I camouflaged myself under this place of the Other which one nicely calls Spirit. The annoying thing is that this is false. The Other, when all is said and done, you haven’t yet guessed it, it is the body”, (LACAN J, *Le Séminaire “La Logique du fantasme”*, inédit, leçon du 10 mai 1967). And, in *The Other Side of Psychoanalysis*, Lacan adds: “What has a body and does not exist? Answer—The big Other” Trans. Russell Grigg. New York: W.W. Norton & Company (2007), p. 66. (In French: Paris, Seuil, 1991, p. 74).

4 *Motérialité* (Lacan’s neologism) alienated with respect to the biological real which underlies it

5 See Freud’s 1924 essay “The Loss of Reality in Neurosis and Psychosis”, S.E. XIX (1923-1925).

6 Topological interlocking of an inside and an outside in the relation to the mother.

7 LACAN J., *Encore: The Seminar of Jacques Lacan*, Book XX. Trans. Bruce Fink. New York: W.W. Norton & Company (1998), p.59

8 “Phobia is not to be viewed as a clinical entity, but as a turntable....it most commonly turns toward the two major orders of neurosis, hysteria and obsessional neurosis, it also produces the junction with the structure of perversion.”, LACAN J., *Le Séminaire*, livre XVI, *D’un Autre à l’autre*, Paris, Seuil, 2006, p. 307.

is made—Little Hans will never be a fetishist. If, instead, he had taken the panties for his object, namely as this mysterious phallus that no one will ever see, he would have been satisfied by it, and would have become a fetishist...but the essential is the introduction, by way of this privileged object, of the element of detachability, which we find again later and which thus moves us to the level of instrumentation. We will see develop a formidable array of instruments, which will, on that basis, dominate the evolution of the signifying myth.⁹

Through this work of elaboration, Hans finds a normality, even if it comes from the position of a child of two mothers (his own and that of his father). He thus encounters castration, all the while continuing to distrust its effects and therefore set it aside. “[...] Little Hans is not the child of one mother, but the child of two mothers. This is something remarkable, enigmatic ...Nonetheless, that the subject assumes this duplicity or this doubling of the maternal figure, which passes into the conditions of the final equilibrium, is one of the structural problems posed by the observation.¹⁰”

The phobic object, the horse, deemed to render the paternal metaphor operative, is constructed on the momentum of the fetish object that Hans is for his mother, as a, object supposed to introduce the subject to the metonymic relation to desire as desire of the Other (the mother).

The result of the phobia and of its resolution, which includes Freud, is thus a “normalized” fetishism, first brought to light by Fenichel : *girl*=phallus.¹¹ Hans will agree to women’s choice for him, as a sexual object fetish object or *girl*, and he will anchor his sexuation in the phallic register and in a male norm, however problematic. “Little Hans is situated in a certain passivated position, and whatever the heterosexual legality of his object, we cannot consider that it exhausts the legitimacy of his position. [...] Nothing in the observation ever allows us to think that it is resolved by any means

other than the domination of the maternal phallus, insofar as Hans takes its place, that he identifies with it, that he certainly masters it”.¹² “Thus he avoids occupying a much more disturbing position of object in the jouissance of the Other. With this new norm—which he gives himself via the phobia, situating himself in the register of the all phallic—he also manages to neutralize the real of sex, that which makes a hole in the Other, and which will interest him by way of sublimation, in the art of music.

Harry is a four-year-old boy, a *patient* of Alexander S. Lorand¹³, a friend of Harry’s parents. Harry willingly reveals his fetishistic fixation for shoes and feminine undergarments (but not only). He kisses shoes and tries to look underneath the skirts of his mother and her female friends. He is interested in defecation and urination. Thus, for example, he asks: if urine comes from the water one drinks and feces from the food one eats, how is it that cold water is transformed into warm pipi and something that smells so good when eaten transformed into something that smells so bad when eliminated? The origin of children and the function of the little penis, in comparison to his papa’s big penis, also preoccupy him, especially when told that it is God who creates children already dressed as boys or girls.

Harry asks Lorand about the handless, fingerless children that he dreams about, and about the cuts inflicted on them so they would never again pick their noses. He cuts off a lock of hair and shows it to Lorand, not sure whether he should be proud or regretful. He draws a penis on boys, but also on girls. Lorand observes in Harry some *scoptophilic* tendencies, as well as the fact that it is his *superego*

12 LACAN J., Le Séminaire, livre IV, *La Relation d’objet*, op. cit., p. 414.

13 Lorand, a Hungarian analyst trained by Ferenczi, emigrated as a refugee to the United States in the 1930’s, where he was among the founders of the New York Institute of Psychoanalysis. Lorand refers to the case of little Harry in an article, quite celebrated at the time: LORAND A., “Fetishism in statu nascendi”, *International Journal of Psychoanalysis*, vol. XI, 1930, p. 419-427), which was commented on by Lacan and Granoff, to begin with in English in 1956 (“Fetishism: The Symbolic, the Imaginary, and the Real”, *Perversions: Psychodynamics and Therapy*, New York Random-House Inc, 1956), and later in French, in 1986 in *L’objet en psychanalyse* (Ouvrage collectif, Paris, Denoël). It is necessary to clarify that, in this volume, J.-A. Miller says the text is co-signed by Lacan but is not his. This perhaps explains why it is rarely cited in his bibliography. I use it here because of its relevance for the case of “little Harry”, itself rarely evoked.

9 And further: “Only, he clarifies that when his mother wears them, it is a different matter. Then they are not at all repugnant. This is the whole difference. When they offer themselves to him as an object, when it is just the panties themselves, they repulse him. If we may put it this way, they do not keep their virtue, except in their functioning, where it can continue to sustain the lure of the phallus”. LACAN J., Le Séminaire, livre IV, *La Relation d’objet*, Paris, Seuil, 1994, p. 351.

10 Ibid., p. 417

11 FENICHEL O., “*The Symbolic Equation : Girl=Phallus*”, *Psychoanalytic Quarterly*, 1949, XX, vol. 3, p. 303-324.

that permits him to feel up, literally, his mother, but on condition that he remain identified with her as endowed with a penis, even though experience had already shown that this was false.

Here fetishism comes as a response to castration anxiety, hence the denial of reality.

In their commentary on Lorand's paper, "Lacan and Granoff" point out that it is the textual meaning that has to be deciphered, not the visual field. "He is captured by the image. Harry does not imagine the symbol; he gives reality to the image¹⁴." If Hans introduced the element of anguish to create a dam against an overly enterprising mother, Harry "opts for cry and flight", for refusal of a signifying elaboration. "And it is here, historically, that fetishism is born, at the dividing line between anguish and guilt, between the duel relation and the triangular relation."¹⁵

And further: "It seems that this is the outcome for Harry, and the fetish will become the vehicle for both the denial of castration and its affirmation. And it is this oscillation between these two terms which constitutes the very nature of this critical moment. Harry oscillates, vacillates, about what to do: caress his mother's shoes or cut them. He vacillates in his choice of object and later in his identification."¹⁶

With Harry, we witness a form of advent of the real that will plunge the subject into a confusion much more radical than in the case of Hans. "Disavowal" versus "Denial"; the signifier frozen like a monument, arrested on the image, in the case of Harry, versus a signifier made *out of paper* (or wood, why not) or an escape from the point of arrest, as in the case of Hans. The fetish would then be a metonymic "image" of the a, lost object, monument and trophy of *nothing* (as in anorexia); while for phobia, Lacan evokes the proximity of the phobic object to the *totem* or the "metaphoric function of the phobic object"¹⁷.

The difference between the sexes remains uncertain, neutralized, in the case of the two little H's, not because of a temporal confusion or a deficit in the visual, but from a subjective choice, as is also the case for contemporary subjects who more and more often present "phobic" or "fetishistic" symptoms. Whereas we dreamt of reinventing the

phallic register so as to further rid of us allegiance to the phallus, we nevertheless end up by getting our bearings from the same register which—while "normalizing" the subject—includes the effect of neutralizing the real of sex. Denounced and contested, allegiance to the phallus returns today with full force, both reassuring and explosive; one of its facets is the "normalizing" aspect of the phobic and fetishistic symptoms. These symptoms have, indeed, become "*a success story*" at the interior of the phantasmic matrix of our time.

Lucas, who is thirteen years old and raises hell, offers us another sort of invention—more costly than fetishism and phobia—with respect to this *double-bind* of the phallus and the inconsistency of denial, disavowal, or rejection on the one hand, and return, in the symbolic, imaginary or real, on the other. He is considered to be *gifted* and *hyperactive*, and it is proposed to medicate him. He himself says he is rebellious and manages quite well to maintain an original way of testing the inconsistency of the Other. Sexuality and the feminine are for him intensely incarnated by his mother and—with a father who is more than misguided—they interest him to the point of feeling anguished whenever he recounts his phantasies to his parents. Indeed, this is his reason for entering analysis.

Defying parents and police, he stays outside one night in order "to protect" a girl of his own age whom he knows and who, in addition, doesn't want to go home because of a violent father (is she then "phobic" regarding her father, in the sense, mentioned above, of the term "phobia" as it is commonly misused?) "Nothing at all happened, but her father father believes that I raped his daughter. I was only protecting her against him", he said in his session. Between his mother, too present, his father, too weak, and the girlfriend's father, too menacing, Lucas finds himself in front of the real, the real of sex which, for him, is primarily a matter of masking, by tightly gripping it in a knot constructed with the instruments at his disposal. Thus he calls upon what I am going to call a *sinthomatic* "invention", which consists in imagining himself in a "chivalrous" posture confronting the girlfriend's dangerous situation¹⁸. A risky way of putting the very structure to the test where, while still finding

14 GRANOFF W., LACAN J., op. cit., p. 4.

15 Ibid., p. 11.

16 Ibid., p. 22.

17 LACAN J., Le Séminaire, livre IV, *La Relation d'objet*, op. cit., p. 399.

18 A style of chivalry that is different from that of Little Hans, who is put to the test by girls in another way, as being one of them. LACAN J., Le Séminaire, livre IV, *La Relation d'objet*, op. cit., p. 338.

support in the phallic semblant, the subject succeeds in partially rejecting the jouissance of the Other. To that end, he transforms into an implausible narrative this real of sex and its enigma which, without this innovation, would have remained too invasive for him.

The analytic sessions are the only place where Lucas can elaborate a new style, with finesse and humor, demonstrating an extraordinary talent for details, without going back to his “hyperactivity”; and where he can thus temper his distress in front of the real of sex which presents itself in a manner that is more and more insistent. His insomnias and crying fits at home, beginning with “obsessions with the female sex”, as his parents say, disappeared several months after the start of his sessions.

Faced with misunderstanding and ambient pressures, as well as the imperative to normality shared by the doctors, the school, and partially by the family, it was thus no small matter for Lucas to construct a supplemental imaginary, always excessive but less explosive. In analysis, he can question this “empire” of the normal and the norm and observe that the fact of not fitting in completely is not a handicap but rather that which allows him to cobble together an original mode of connecting to others, a mode which, by way of certain of its strong points, places him among the inventors. •

Translated from the French by Devra Simiu

The *tr(ou/au)*matism of transference is repetition¹

RICARDO ROJAS

The title leaves behind the conception of trauma as that which happened in the past and instead takes trauma to the domain of the Real. It does the same with transference, taking it to repetition, which is what by virtue of the structure leads it to the Real, thus getting rid of conceptions that link it to resistance or to something illusory that might be corrected by the good sense of the allied healthy ego.

The trauma as a hole becomes a structural phenomenon that supports the ause of the enactment of the sexual reality of the unconscious, which is of the order of the drive. What are the traumas within the transference as regards the real unconscious?

It is not, then, what is reproduced in the transference as what happened in the past, but repetition in the transference, where the *tr(ou/au)*matic real that is part of the structural of the subject unfolds – transference that presents itself as drive. Repetition in the treatment is that dimension of the real, that which that cannot pass through the words, and which in the closure of the unconscious appears every time as “*the right meeting*” with the real, a “*movement of closure*” but “*the initial moment when interpretation may assume its full force*”, that is to say, the possibility of sifting something of the order of the real in the drive, manifest in repetition, a function of the hole that will lead to the tracing of limits. All this is forged in the treatment through the pulsation of the unconscious manifest in the free associations, an opening of the unconscious towards the multiple senses of “*the unconscious structured like a language*”, followed by closures as moments of the presence of the real. The borders become identified through the resonances of the equivocal interpretation, which delineates the hole by *the working-through* (the Freudian *Durcharbeitung*) of the handling of the transference in those closures of repetition, moments of signals of anxiety, *symptom-type* that something of the real is there to be touched by the waves of equivocal

resonances. This is a writing with both hands of a loop that “*must be run through several times*” so as to arrive at the end, with the contingent precipitation of the tracing of a Borromean writing of a generalised call, that which will make possible to say finally, in the future perfect tense, that something of the real will have come, come as what will have arrived at its end, with its consequences, and mainly with a *knowing-how-to-do-there-with*, an *ingenious* dealing with that which causes the subject.

But, what leads to the ending of an analysis? The loss of the *agalma*, which has been regarded as equivalent to the “*futility*” of the term “liquidation” of the transference, an inadequate term that refers to the lack and to the dimensions of the end as “*mourning*”, and to the need of an elaboration of the separation yet to come from the analyst, as well as the subjectivation by means of words of the remainder of the consequences of such a metamorphosis, which would imply a conception of the *step/pass* [*paso/pase*] as the traumatic that occurred in the past in need of elaboration. Thus, the pass and the end may equivocally be regarded as something different.

But if we follow Lacan in his seminar on the psychoanalytic act, we realize that this way of understanding the matter is something in which “*everything is constructed so as to conceal the fact that it is a leap*”, a metaphoric way of establishing an equivalence between the moment of the pass and its dimension of Act, where, as in the crossing of the Rubicon, a small leap is taken and everything will have changed beyond the point of return. This conception implies that the consequences are already played out at the moment of the act, the step from analysand to analyst, the resolution of the mourning that enables our calling that act final, as it traces the ending.

I think that the arguments put forward to indi-

cate that after the pass a moment of mourning arrives are weak. A reference is made to the passage in which Lacan speaks of the mourning for the object *a*, which only ends when this object becomes “*the representative of the representation of his analyst*”. The question arises as to whether this is not a consequence of the *step-pass* [*paso-pase*] itself, rather than a later moment, as if there is no pass, on the other hand, “*the psychoanalyst persists in causing [the analysand] desire – rather manic-depressively*”, a state of exaltation very well described by Balint, which explains substantially more than one “*therapeutic success*” that sooner or later exhausts the mourning.

Understanding it as mourning would be to erase the big difference that exist between a “*therapeutic success*” and analysis conducted to the leap of the end, the step taken from analysand to analyst for the advent of the *desire of the analyst*. Besides, how is it possible to forget what Lacan said in his *Seminar X* regarding Balint’s ideas?: “[...] *the veritable manic fit that he describes as standing at the end of an analysis thus characterised. What exactly does this fit represent? It represents the insurrection of the a remains entirely untouched*”. The satisfaction of the end is therefore something else.

Furthermore, in the “Proposition” Lacan points out that it is “*for this hole in which only the transference is resolved*”. Which hole? That of “*the vain knowledge of a being that slips away*” in the *tr(ou/au)matism* – that is to say, in the dimension of the Real. I do not know how we could leave aside the warnings that the “*hypomanic end of analysis*” is only “*the last word [...] of the psychoanalysand’s identification with his guide*”, in which it is evident that one would go back on the passage through the analysis by means of a mechanism of “*dubious rejection*” (the *Verleugnung*: disavowal + denial). This covers up not only the consequences of the analysis but also those of the *step/pass* [*paso/pase*] with its contingencies, including the tracing of its termination, even if it is much more than that, in so far as it is a fact of the structure, present from the start for everybody to a greater or lesser degree. We should let ourselves be taught by it, so as to be able to appreciate the hidden scope of the leap and

rescue it “*blindly*” from what is said in the transmission of the testimony. This will only be possible if we stop regarding the end as mourning and concentrate on the consequences it has for the advent of the Real, of that mechanism of the unconscious, the operator of a ciphering of the real which, as an act, is a treatment by the letter. •

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Translated by Leonardo Rodríguez

“I saw myself dead.” The Unheimlich: effects and disturbances of the image by the irruption of the real

RODRIGO ABÍNZANO

Unheimlich: Paradigm of anguish. Optimal interrogation path of the image

Lacan struggled to delimit clinical coordinates linked to the affections, with special emphasis on one: anguish. “Anguish,” he will tell us, “is the affection that does not lie, insofar as it is a sign of the real.” Following the wake opened by this statement, in the present work we will locate the sinister as a paradigmatic mode of anguish, thus being able to read some disturbances at the level of the image that a subject suffers, where the way of entry for interrogation is allowed by the disagreement to level of the scopic.

We know from the tradition inaugurated by Freud that, in order to address both mental anorexia and bulimia, the focus has been linked to the sphere of orality; what the experience returns us is that the subjects with mental anorexia are not usually distressed by the decrease or lessening in the intake, where the anguished are usually the parents, friends or close persons - as Lacan said, the anguish in the sphere of orality is in the Other-, but they find an anguish point in their relationship with the image, where they see a real point of impossibility: even though they eat the least or even stop eating, they still see feeling fat, thus manifesting what the cognitive sciences have wrongly called “distortion in the perception of body image”. We say badly called as we will see that the dimension of the image cannot be subject to a regulation, but, following the Lacanian teaching, we will sustain that, both the image and the reality, are structured by language.

“I saw myself dead.” Disturbance of the image in Elizabeth

In a stupor, Elizabeth took a few minutes after arriving until she said: “I saw myself dead”, and began to cry inconsolably. At that time, she had two years of treatment for a severe anorexia. That was a turning point for the treatment and the pos-

sibility that, from there, the scene comes into play in the context of unconscious causality. Real irruption, her first menstruation had caused such horror that she had stopped eating and manifested a rejection of sexuality from a radical position. She said she needed to hold herself untainted, perfect and her main struggle was with the mirror. Although she claimed to look fat, these demonstrations had been a prelude to the moment of the encounter with the real of her image. Walking to the office, she looked in a mirror of a business -where she usually looked-, and did not recognize herself: at first she thought it was not her and in a second moment she looked dead, “like a dead-alive” she added.

Hoffman not only taught Freud about the *Unheimlich*: also he let him glimpse his polyhedron character: between the different faces, the living dead is one of those that the writer most used to illustrate his fictions. The double, the modes of de-personalization and the variations from the known to the unknown, are others that also complement what we might call “the clinic of the *Unheimlich*”. The possibility of this fracture at the level of the image leads to questioning by the subject who, some interviews later recalled that, whenever she argued with her mother, she said insulting: “I hope you die.” Indelible mark, the effect of the maternal sayings return in a fierce, superego version. It is not necessary more than to remember the warning made by Colette Soler of “not separating the voice of the glance too fast”, realizing that just as there are looks that eat or shit, there are also those that convey an imperative.

This clinging to the imaginary fully -one of the names of madness for Lacan- sees the presence of the object in the field of reality, which produces phenomena that divide the subject; if the scopic is present, the image is disturbed. If, as E. Trio conjectures, the sinister is the condition

of possibility as well as the limit of the beautiful, its appearance directly crosses that barrier that Lacan placed for the second death in the seminar on ethics. The way of entry through the image is then a royal road to overcome the tragedy in which many subjects who suffer from these symptoms cling in such a way to carry out. For Elizabeth, that encounter was homologous to that lives Medardus, protagonist of *The elixirs of the devil*, when he meets Viktorin, whom he believed dead and who, in addition, was his double: “It was not known if it was him or me”, where the impossible that divides death and life dissipates and the “living dead” appear. It was only as of that moment that Elizabeth could begin to question herself by her position and by the sayings

and interpretations with which the Other had structured her.

After a time of analytical work, the disturbance in his image disappeared, giving rise also to the interest that he began to generate some schoolmates, with whom she began to going out; libidinization of that body that had burst in such a way that only radical rejection had been the way to apprehend it. The use of the body otherwise drains part of the suffering and also allows another use of “mortification”: in the passage from the experience of death in life to the mortification of the signifier, it is that a discursive body is armed, a body to be marked, written and narrated that knows in advance that every image is more or less distorted by the effect of the signifier. •

The Borromean trauma – incidences in the future of psychoanalysis

SANDRA BERTA

In the debate about *The advents of the Real and the psychoanalyst*, the reference to the trauma allows two questions: What are the challenges of the time of the end of analysis in which trauma exposes its structure? How may these challenges affect the future of psychoanalysis? Both questions indicate the logical temporality that decides the unprecedented experience of each analysis.

The Borromean trauma becomes knotted by the jouissances. Through an analysis, the elective symptom can become an analytic symptom, giving signification to the traumatic, to be (de)ciphered. The symptom answers to the enigma of the desire of the Other and to the incompleteness of its *presence* in the subject, once, the traumatic, in the level of language, is the lack in the Other. That is what Lacan calls *troumatisme*. Through the analytic process, the traumatic becomes the uncanny; as does the unconscious. It regards the passage from the sense of the symptom to the out of sense of its truth, from which the *varieties* of the symptom are a result of a Real which is not that of the *reality* of the traumatic scene.

To make itself to the traumatic is to know that there is no last word before the symbolic hole. The given sense to the multiple versions that signify the traumatic scene remains imaginary. It is in the materiality of words that the speaking being has its opportunity. Beyond the traumatic sexual sense (with Freud), the words made by *lalangue* may produce an effect of Real still knotted – as this is the orientation in the direction to the Real that Lacan pointed out.

Hence, it will be necessary to go beyond the *loves for the truth* of the trauma and the symptom. It is possible that within this knotting, something (a glimpse, a *réstia*) shall be produced by what was known to *know-how-to-well-say* of *lalangue* and to *know-how-to-do-there-with* (I refer here to the analysis, there where the analyst is a part-

ner-symptom that causes the analysand's saying). Lacan referred to the counter psychoanalysis: to operate with *motérialité*, when only the words remain, which means: its jaculatory [*jaculatoire*] and its *intraduction* about the traumatic. Through this path, knowledge made by *lalangue* drains and decants in the *coupelles* the effects of a Real.

By the time of the end – time of the fall of the subject supposed knowledge; from love to knowledge (transference) – the analytic dispositive becomes *Unheimlich*. a point of infinite has been touched, which does not mean that “we cannot proceed”. To proceed a bit further so that the *réstia* (glimpse but not *Fiat-lux*) of which concerns the analysand within its jouissance no longer has any reason on his arguments. I consider that to produce oneself to this glimpse without making it consist will cause, not an immediate end, but rather the conditions for the moment to conclude, where the contingency of a *saying of troumatisme* decides each singularity.

I may write: *trou-matisme / trou-matices* [trou = hole / matices = nuances] alluding to the time of the end. Time of “urgency” on the side of the analysand and in which patience and *moderation* are the tools of the analyst.

Patient moderation with which the analyst in function operates the direction of treatment. However, at the time of the end there is a difference, once the analyst knows that the artifice of the transference is sustained in an act *porte-à-faux* – an Architecture expression that regards a structure that is sustained in the emptiness. To be sustained in false. For the analysand, this is concomitant with the presence of the *troumatisme* that forces to the singular language.

The operative (functionality) of the analyst allows to be (actively) expecting the contingency to happen, once it is through it that an impossibility can be demonstrated. Still, it is the patient *mod-*

eration that forces (*forcing*) the production of the Real cause in the materiality of the word; and that which take by reference that the analyst “produces oneself; from the object *petit a*: with the object *petit a*”. This object, *bone-object*, inconceivable, unpronounceable, that *ex-sists* pointing to the incommensurability of the One (1+a). Lacan differentiated one of his inventions, the object *petit a*, from the *episodic substances*, those which miss the aim of the demand with its shot, since the instincts never expire. To produce oneself with the Real cause. Isn't it precisely what an *unprecedented desire* will answer to?

It is within this *time of a glimpse* and the moment to conclude when there is a risk that the end of an analysis may not occur. The anamorphous effect arising out of the lying truth might wreck an analysis' end. It is a delicate and subtle end... A moment, at last, when the analytic act (a paradox) with its thin thickness, a priori will require the analyst's silence – a silent *saying* – that hinders the turn-arounds of the saying, alluding to the undecidable of the babbling referred to the traumatic. Through cut (which is another type of interpretation) it is indicated that “...that's not it”, which permits to both, analyst and analysand, to be available to “what performs a function of the Real in the knowledge”.

The question is therefore, whether the future of psychoanalysis is “by the times that run” or whether to sustain the analyst's discourse does not allow deviations. Deviations by the analyst and by the analysand, for the difficulties that present itself in the transference, at the times of the end. It seems to me that Lacan posed the question to his School about the direction of treatment, but particularly, about the analysis” end.

I conclude

“The future of psychoanalysis is *something* that depends on what will supervene from the Real”. This *something* in the future of psychoanalysis is on the account of what shall supervene from this Real, in each analysis. In between the symptom, as happening of the body, and the lack in the Other, structural, a glimpse remains as index of the Thing (the Cause) to which a singularity mode answers not insisting on giving meanings to the *other* scene, although neither denying the *jouissance* marks. Contingency of the advent-knotting of One Saying that affects each one and that, on rare occasions, can be transmitted. That is not exclusive about the pass.

Between the encounter with the horror of coming to know and the making itself to the contingency, the time to conclude and its nuances of the *traumatisme* are lodged. The risk is to short-circuit the encounter with the horror of knowing and with the contingency of *One saying of the traumatisme*. And this affects the transmission of the *hystoryzation* of any analysis. Debates about the pass and the question that puts us at work: what is named? Concomitance with what compromises the future of psychoanalysis, which is: the extension of its intension. •

Translator: Sheila Skitnesvky Finger

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The impasse which gives way through the real / l'impasse qui cède la place par le réel

SARA RODOWICZ-SLUSARCZYK

Psychoanalysis gives birth to desire – to me, this seems to be the best advertised of its promises, and a thing expected from analysis. I deliberately evoke advertising, to question the political weight of our offer in today's world. In Polish, the word “advent” which has religious connotations of salvation, is also the arrival of something promised and expected. Yet, the real takes the speaking being by surprise, it is by definition the unexpected. Thus, I choose the coupling of two terms in the title of our Meeting – the advents of the real – to guide the underlying interrogation of my presentation: how can we justify this promise of giving birth to desire, and – here is the sensitive point – not through the means of suggestion. A question which goes as far as interrogating the birth of desire of the analyst.

In my title the real is elevated to the dignity of that which can allow for an exit out of the impasse. What impasse? I use it in the singular, even if it has several aspects. First of all, the very presence of our promise in the world can create the notion of an impasse, and indeed, there can be no analysis without the demand for a cure. Yet, with preliminary meetings which might ensue from it, the ethics of the *bien-dire* will privilege the act of articulating this impasse over the direct task of its resolution, privileging the real of repetition to bring about the split in the subject. How does the speaking being respond, faced with the unexpected real? This question, renewed with each analysis is in fact the condition of its practice, but why? All promise is suspended at the point of entry into psychoanalytic discourse, by structural necessity of the cut it produces. Thus, what the analysand awaits from analysis is transformed by analysis, and we must be able to justify this. Crucial at the entry, I believe this transformation reiterates all the way up to the end of analysis – logically so, since to continue analysis is to await something from it.

One analysand, for whom the cure began at an old age, spoke about impasses he encountered in a very cultured way. Wondering about the limits of self-knowledge, and about what determines people's actions: philosophical and sociological theories. His reflections have a personal motivation which seems very serious: he is the son of a former nazi soldier. The symptomatic stance he takes on in life, “to have nothing to do with it” seems to begin with a horrific real, rooted in history. It seems justified, especially to the analysand, but... how does the real make its entry? It is repeated trouble he encounters in relations with others, in whom this somewhat luxurious stance of being on the outside provokes much anger.

In the beginning, this stance is supported by an existential question surrounding his birth “Am I the fruit of love or rape?”, which is a questioning of his debt towards the Other. But analysis will work towards the idea that an impasse is located in this very question, which allows the subject to find and to refute his place within the desire of the parental couple. In spite of its apparent weight, this question lets us grasp how the subject of the unconscious – not the individual speaking being – is always happy. The tension of its impasse is quite a sustainable place for the subject and his question – even if it is by arranging a modality of his disappearance, according to the function of the drive. As for the unhappiness felt by the individual, it is connected to the fact that even within fantastic circuits of desire, no continuity which would conjure up the individual's unity can be sustained. Even within the fantasy, inside the subject's happy impasse, a cut occurs at the very point of identification to the object. It is towards the real of this cut – castration – that analysis must work.

In his Seminar on Anxiety¹ Lacan says “either

¹ J. LACAN Book X, Anxiety, lesson of June 5th, 1963, unpublished

our our praxis is at fault ... I mean wrong in relation to itself ... or it supposes that our field, which is the field of desire, arises from this relationship of S to A, such that we can only find desire - if that is our goal - insofar as we reproduce the terms [of this relationship]." So, reproducing the terms of the subject's division is the analytical path towards desire. But what really caught my attention is what he adds: "I will point out in passing that the alternative: "either our practice is at fault, or it supposes that ... "is not an exclusive alternative. Our praxis can allow itself to be partly at fault in relation to itself and that there is a residue, since this is precisely the one that is planned."

It is the missed encounter with *jouissance* that the analyst brings about, actualizing the real of the drive. But if the drives are myths while castration is not, we need to look further than meaning connected the drive's variations, to account for its mechanism. The residue would be the real of *jouissance* that exists beyond the deciphered meaning, that of the drive or any Other.

In this analysis, issues of debt enclosed within the initial impasse-question become actualized in difficulties with payment and handling money. I make no compromise on this matter, the analysand

has to decide if he accepts analysis. But through operative detachment from its object and the knowledge of a certain residue, obtained in my own analysis, there is the flexibility to invent, within the singularity of this analysis, a way of being inflexible.

Encountering this residue is a contingency immune to suggestion, as is making it into a cause of desire, as causality logically requires a break with continuity. It would be better if analysis wasn't reduced to re-producing the subject, up to suggested ideals of the finally-good encounter in place of the one that was missed... for that ideal easily becomes that of "being an analyst". It would be better if analysis wasn't simply re-producing analysts, but why? Lacan's theory can be programmed into a master's discourse, some analysands even make a competition of being moved to the couch, but on a more serious note, it would be better to avoid this, because psychoanalysis risks becoming yet another a source of alienation in today's world, rather than a unique leeway against it.

In this analysis, an opening onto what remains outside of meaning sets in motion the desire necessary to guide the cure through meaning, and perhaps to the advent of a new desire, which will be a surprise. •

ADVENTS OF THE REAL: Some steps on an analyzing path

TATIANA CARVALHO ASSADI

This is Ana's second psychoanalysis on a second round. Years ago she came to me because she had split (as a being) from her psychoanalysis and her husband; her psychoanalyst had moved to another city and her husband had changed his way of loving. She was in an intense pain, as she felt abandoned by her psychoanalyst, the ex, and expelled by her husband, the ex. She came in the hard *steps* of an evacuation and remained in her *step by step* for a couple of years. Her former psychoanalyst came back, and she decided to give a *step forward* and heard from her: *with you, I go*. Months later, Ana gave another *step* and returned so that the *step by step* in this analysis could go on. She re-returned through a piece of writing: *I need to pass the words on, I want to say them to you*.

The veil was one of the topics going through her analysis. It came out as a signifier that, since her early years, covered her up. As an only child, she kept herself veiled – veiled and used. She was reached out as the family listener, resorted by friends for nourishment, resolver of misunderstandings at work, sympathetic during sex, and in a drift affairs, she remained un seen under her private veil. She shut away in a celibate where fantasy gave her hope.

Amongst the horrible men and the horrors by men, she met a *devious* one that veiled her eyes and sealed her hearing, and she read in him a goodness that would pair with her sublime way of being. There, she made up a *match, an imaginary partnership*. He was a drug user, involved with drug traffic, that took her – with her permission – through the most fearful episodes she could live. From the drug den to violent robberies, she still could see beauty and lightness in her beloved man. She retrieved from him her photographic lenses that have always charmed her, she recalled two photo-essays that had a *delicacy* nuance and were the connecting thread for this enchanting love.

I resume the photo exercises as a metaphor of Ana's psychoanalysis process. After accepting to get undressed for the artist's lenses in two different time points, separated by an anxiety crisis, she brought the account of these encounters called: *veil as a fore-stop* and the *shield of the veil*.

During the interviews, she told she was covered by pains and physical symptoms. She had been invaded by *problems*, mainly in the female reproductive system that *damaged* a pregnancy. There was not an accurate diagnosis – not that she knew of. There were commiserations in frequent examinations and suspected cancer. The biological body resented this place of the *feminine* in attacks to the breasts, vagina, and uterus. Beyond that, words were blocked for her, she could not *speak*. Damaged body and words were her marks. ... –*Something that was not agreed upon, as a body mismatch in the marriage, it gave me a knot, I suffered. I only went out from the veil's shield in my marriage to the veils a fore-stop when I fell in love.*

This speech caused me some strangeness, because, *a priori*, it had designated the period during her marriage and even before that as the *veil as a fore-stop*. She always highlights the construction: *stop*, as in stand still, mortification, disappearance. In the subsequent sessions, Ana mentioned the names of two men in her family “soap opera”: *Lauro* and *Lázaro*. Her ex-husband name is *Auro*, not *Lauro*. From this, I cut out an inversion in her notion of veil and a slip in relation to her beloved's name, disparate tone and sound: *Turning the veil inside out, the names were turned over* – I intervened. I bet on a score that would cover homophony: *Lauro* and *Auro*, and simultaneously, it could indicate a misapprehension (Lacan:73), which would address her grammatical inversion: the *veil as a shield and the shield of the veil*. She answered with a laugh and an overturn was produced, which made me assume that the effect of

an interpretation was operating in her speech. She turned from a sickened body to a desiring body. Ana turned from *being and not being, me passing*, to a *step into being and not being*: anA. From the sickened-dead-body, the *step* was to a desiring-live-body. Previously sustaining her *veil as a fore-stop* cost her the alienation. At the first step, the veil sealed, impeded her, whether in how she dressed, in her gestures or her usurped words. Ana held her tongue, hid, had no professional success, could not love, let alone desire. She was covered all the time!

At the second step, she was still there –anA, her veil, and her semi-nudity. However, she went *step by step* at her pace and *kept passing*. She used the same veil, but in a different way; she extracted from these two instants–places a transformation that she faced over her psychoanalysis. The veil used as a shield that covered her body, her sex, inhibited and constrained, covered with a cloth in the (clear) clarity of the studio: *The veil that used to work as the cooking of some things at a tepid temperature* was turned into object-use-evacuation: From Ana to anA. anA lets herself be made a woman not totally naked, not totally covered, but not without the veil. During the essay, she uses clothes as a provocative element – as an extension of her body. The appearance veil proves to be wrong and the orgasmic-woman veil emerges in a strangeness of herself. She transforms into another herself, without her. Between the first and the second essays, there is an interval – a said-between, a between-us. This temporal-spatial interval leads to a writing on the scene-essay. She reports the

first essay as a tale and writes about the second one as a poem-like sprout. Ana started the psychoanalysis with writing and completed it through language. Affected by an anguish that went back to the Freudian teachings, where the object should not be, it emerges, before the non-words of her mutism; she sickens and loses the uterine functioning. This interval redirects her to the second essay, during which she uses the veil as the object of her own desire. With it, she plays, shows herself and offers herself to the lenses that, just like eyespots, look at her from herself. About the second essay, she tells: *There I declared what came out of me. I started to declare myself– affectively and sexually, I gave myself a voice. My writing came out before, I expressed myself through it, but I did not have my voice! And at this moment, I allowed that from my writing – which came first – my voice was unraveled. My desire of speaking emerged and transformed me.*

The voice that begins to speak inside her came out during the interval, a moment of anguish during which, retroactively, the *veil as a fore-stop* was directed to the *veil's shield*. anA, then, can strip in her musical tessitura, and through the set of sounds she transformed the covering veil into a veil that turns into a *sweet step of being e not being the step*. From her impasse, she made a *step*, a path of a *clinical blessing*. She allowed being interpreted through her veil so that she could see what is inaudible and hear what is invisible. May she be an *ana...* •

translation: Monica Armando

The mission of the analyst before the advent of the real

VIVIANA CUEVAS

In *The Third*, we read: The advent of the real does not depend on the analyst at all. Your mission that of the analyst is to make it against you. This phrase seems to me a foundation that opens to re-think the analytical practice; I can say that. I return to it again and again. Today I will take one more lap. In the advent of reality, reverberates the idea of the urgent, the inevitable. We can locate the task of the analyst precisely at the time of that advent. Moment in which that pressing is imposed and the analysis appears as an orientation in reality regarding a pressing time, a time of immediacy.

Thinking about that which has surrounded the subject, leaving it without the possibility of making a stand since it has met the contingency around the corner, is leading us to the question on the side of the analyst about this doing the counter. Faced with the real, each one does what he can; the analytical operation would make it possible to put back exactly what does not take place. What would this be about doing against?

Lacan in *The third*¹ argument some questions about the interpretation that allow us to elaborate questions that guide our work: what practice of psychoanalysis emerges from this conference? What does it mean that psychoanalysis operates?² And from where could the contra? These questions guide his work in a difficult, intricate text that needs to be questioned.

Retaking. Mark that the interpretation should always be a ready pointing to the essential that there is in the game of words not to be what in the moment. Interpreting for the misunderstanding points to the symptom. Wrong *implies not reproducing reality*, but rather mess up, upset the objects of that place in which they are expected.

To disrupt the object alludes to the work of art; he names Marcel Duchamp³ with respect to those decontextualized art objects, which acquire a value that until then they had not had, just to break with the expected, with that conventional sense. Game of words in which there is a passage from the exaltation of meaning to its emptying. Fill the word and at the same time empty it of meaning, meaning being that which blocks. To stay in the sense would be a scam.

That ready-made that means ready, ready-made to use, this is thought of as an art made through the use of objects that are not normally considered artistic because they have a non-artistic function, and at the same time do not hide their origin.

How does this artist work? It uses objects already ready, stripped of an aesthetic value, makes it something different, for example that bicycle wheel is already out of context becoming different from itself. We can say that it makes an identification on the back.

Now, how to articulate this operation that this artist does cited by Lacan with the operation that an analyst can do in his practice? If we take the interpretation by the same, we put to play the misunderstanding, given that it is through it or the interpretation that the interpretation will produce a surprise effect in the words that were already and had *used imbecile representations*.

The interpretation in its double effect, on the one hand of sense and on the other, of hole. Not only do I mistake that it moves from one direction to another, but also that it produces a hole, a void. It is about producing a hole in the sense.

In the RSI seminar Lacan says that the hole swirls and then spits a name⁴. We can say that our

1Lacan, J (2006) *Intervenciones y textos 2* Ed. Manantial

2 Lacan, J Seminario RSI, Clase del 13 de enero de 1975. Inédito.

3 Marcel Duchamp an artist of great influence in the second half of the 20th century in what is called contemporary art.

4 Lacan, J Seminario RSI Clase del 15 de abril de 1975. Inédito.

practice is guided by interpretation but by that interpretation that goes by way of error, just to not fatten the symptom of meaning.

Interpretation that takes the form of a game with the misunderstanding, which involves emptying of meaning, interpretation that operates with *lalangue*, which does not prevent the unconscious, is structured as a language⁵. There is immixion of the real that concerns our practice itself, at which point the analytic interpretation seems to meet with that ready to use, and as the quote itself says: to see if they catch something! To make resound the equivocation in which *lalengue* nests touches the real.

Following the proposal of Lacan, we have a logic that aims at interpretation as a ready-made that leads us to take the word for another use, unraveling the sense nested in it and producing torsion. By the misunderstanding operates the interpretation,

5 Lacan, J (2006) *Intervenciones y textos 2*. Ed. Manantial Pág. 88.

the misunderstanding as the principle of another way of doing clinical, as another tool of that praxis that we name as Lacanian. Wrong that the analyst does not produce, he listens to it and he makes it listen. Analytic operative that by the bias of equivocation puts in check the real thing is the mission of the analyst.

An analysis is not free of mismatches, shocks, fissures, arabesques that determine at the same time different positions of an analyst before what happens. Hence the creation of a device in which the real touches the real⁶. Wrong, act, spliced as responses of the analyst that leads not to retreat before the real, that before each appointment will lead to this “doing the counter” (to bear it) to produce something new, being aware that there is no possible adjustment between what real and the word. •

6 Lacan, J *Reseña del seminario “...O peor”* Otros Escritos. Bs.As. Paidós ,pág. 574