



Reply No. 6 to the Argument of the
School Day of the IV European Convention, Venice 2025.

ANTONIA MARÍA CABRERA

On the saying in the Pass

In his response on the transmission in the Pass, Radu Turcanu tells us that all that remains for the cartel, after listening to the back-and-forth between the passeurs, passant, and members of the cartel, are snippets and precipitates, through which we take note of a transmission with its singular and traceable logic in the experience of the Pass.

The first thing that came to mind was that this refers to pieces, snippets of words, which are extracted from the saids the passant has been elaborating throughout his analysis. Words from which he necessarily has to extract something in order to construct his account of what happened under transference, in order to historicize his analytic journey and find the point from which he authorizes himself as an analyst.

There is here a first separation, which as such requires a prior work to separate oneself from the narrative of one's history, and from the saids that sustain it, for as C. Soler says in Wunsch 16, page 68 *'There is something of it in the hystorisation that one makes, not of one's life, the one that has already been hystorised in analysis, but of one's analysis.'*

The cartel, in turn, will concern itself with welcoming, listening to, and constructing these saids.

Sometimes, in some testimonies of the Pass, it turns out that there is something beyond, something that lets itself be heard, that manages to get through.

Something that resonates in the listener and, like a joke, touches and provokes laughter, perplexity, surprise, or other affects... Something that runs underneath the words, that allows itself to be heard through them, because it cannot be enunciated.

What allows itself to be heard and what resonates is the saying.

For example, a possible One-saying that, from a testimony of the Pass, like a single sentence without being enunciated, can be inferred and clarified from all of its saids.

One-saying, like Lacan's in the Preface: *'I am not a poet but a poem. A poem that is being written, even if it looks like a subject'*, which we can read as 'I am determined by the poem that I am, without being the author, the maker'.

The poem is a saying that determines him, says C. Soler in Wunsch 10, page 36, and which in turn implies a conception of the unconscious and its relation to subjects. In matters of the unconscious, everything passes through the saying.

The poem makes use of the signifier, which is stupid, that is to say, in itself has no sense, in order to produce unprecedented sense. And 'that is written', with this C. Soler tells us that, in analysis, what is written is a trace of the saying.

Finally, I will ask Pedro Pablo Arévalo a question about his Reply on 'Testimonies and testimonies'. He wonders if there are false testimonies in psychoanalysis, if there could be a simulation so good it could deceive the passeurs and the cartel of the Pass.

And for me, the so-called 'fictitious passes' came to mind, which of course have nothing to do with the 'simulated passes', which Pedro Pablo is interested in.

Lacan speaks in Television, p. 510 of *Autres écrits*, about fictitious passes. In this regard, he says: *'Happy are those cases in which fictive "passes" pass for an incomplete training; they leave room for hope.'* (Television. New York: W.W. Norton & Company, 1990, p. 4).

Anastasia Tzavidopoulou in Echoes 8 wonders whether a fictitious Pass would be a lost Pass.

And she answers that, ultimately, these are not lost passes, not for the cartel, nor for the ICG, nor therefore for the School. It is a work done in the shadows but

which sheds light on the elaborations that follow. It is therefore work that offers hope insofar as the formation never ends.

Would those simulated passes offer hope?

Translation: Pedro Pablo Arévalo / Revision: Devra Simiu.