

VII Encontro Internacional da IF-EPFCL  
VII Encuentro Internacional de la IF-EPFCL  
VII Rendez-vous International de l'IF-EPFCL  
VII Rendez-vous Internazionali dell'IF-EPFCL  
VII International Meeting of the IF-SPFLF

O que responde o  
psicanalista? Ética e clínica  
¿Qué responde el  
psicoanalista? Ética y clínica  
Qué répond le psychanalyste?  
Éthique et clinique  
Che cosa risponde lo  
psicoanalista? Ética e clinica  
What does the psychoanalyst  
respond? Ethics and clinics



## VIIth Meeting of the IF-SPFLF

### WHAT DOES THE PSYCHOANALYST RESPOND? ETHICS AND CLINICS

July 2012, 6th – 9th

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#### Preliminar 7:

#### "WORK IN WHAT IS IMPOSSIBLE TO SAY".

#### Jairo Gerbase

It called my attention that Lacan so late in his teaching [12/20/1977] would come back to situate his practice in what is impossible to say<sup>1</sup>. This begs the question: what is to say? He answers, "saying is different from speaking". And he seemed to have attributed to both the couples of an analysis, in different ways, each one of these acts. He said, almost in a schematic manner: the analyzand speaks, the analyst says. However, in that same moment, he has translated saying as cut. He added that the saying depends on speaking and the cut on writing, namely on orthography. Soon after this, and seemingly correcting himself, he affirmed that in what the analyzand says as well as in what the analyst says there is not anything else other

<sup>1</sup> Jacques Lacan, «Le moment de conclure», séance du 20 décembre 1977, inédit.

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than writing. His example of saying, this time was: "*il est art / il est tard*", which of course requires that intention, that is, sense, be dependent on orthography. I myself got an example that I believe goes in this same direction: –“They all have watery eyes” told me an analyzand.– “Where did you get that idea?” I asked. –“From Billie Holiday’s song *Me, Myself and Eye/I*” he responded. The analyzand, when speaking, says *more* than what he means to say, and the analyst when reading that *more*, cuts. All this makes them slide on the borromean knot, in other words, in thought and even in extension, in the body.

Revising the topic of interpretation in the course of this last year, I returned to the Portuguese translation of the Freudian essay “The interpretation of aphasia”. I found the introduction that I evoke here to precise even more the discernment between speaking and saying. The author affirms that “the question of aphasia in Freud is much more subversive than the discovery in it, by Jakobson, of the principles of normality”<sup>2</sup>. He justifies in a very consistent manner that the word (speech) is an act, in such a way that it no longer makes sense to discern signifier from act. He says that the structure of speech is that of a lapsus, and that sense is the effect fallen from the act of saying. Even more, according to him, Freud designates as transposition (*Entstellung*) the fact that sense cannot be the cause of the signifier, giving as an example the anagram *barre*, that Lacan makes emerge from the Saussurean *arbre*. In

<sup>2</sup> Sigmund Freud, *L'Interpretazione delle Afasia*. Uno Studio Critico. Marsilio Editori, 1977.

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that case sense does not cause anything, just like in aphasia. The study of the aphasia's symptom takes us to the study of lapsus, of jokes, of dreams. In speech, the error gives testimony of the aphasiac construction of speech and each act is therefore constituted as slipped. There is no fundamental act. The saying exceeds sense, is independent from it, but not of nomination.

I did not understand the difference between speaking and saying until I read the article "*Freud and the enunciation*" by Todorov<sup>3</sup>. The author demonstrates that in Freud's article "*Remembering, repeating and working through*"<sup>4</sup>, there are two ways to say: it can be said with words, that is to say, it can be remembered thanks to the symbolic. When someone reaches the limit of the symbolic, the limit of saying, then he doesn't get quiet, as Wittgenstein proposes, on the contrary, he says in act, repeats. Todorov shows that saying in act is another way of saying, and from there on we are in the realm of the real. The real cannot be said, except in act. This is how I understand Lacan's affirmation: "work in the impossible to say", meaning, in the dimension of the real, of the act.

[02/15/2012].

*Translation: Gabriela Zorzutti*

3 Tzvetan Todorov, *Théories du symbole*. Paris, Éditions du Seuil, 1977.

4 Sigmund Freud, "Recordar, repetir e elaborar" (1914), Artigos sobre técnica, *Obras completas*, Trad. port. Paulo César de Souza, Companhia das Letras, SP, 2010, vol. 10, p 199.