

## THE DANCE OF THE LETTER<sup>1</sup>

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*We recognize ourselves in the joke... because the joke comes from what I called *lalangue*... we recognize ourselves in the joke, we slide into it...*

*Jacques Lacan*

I had to (re)start this communication considering a question raised in our last days – by the ELPV, ELP-Brasília and ELP-RJ – about the pass that crossed me: «Is psychoanalysis still subversive?» This interrogation led me to a passage by Lacan in his Seminar «L'insu que sait de l'une-bévue s'aile à mourre» (1976-77, p. 81) in which he says:

If you are a psychoanalyst, you will see that these *forcings* through which a psychoanalyst can sound something else, something other than *meaning*, because the meaning is what resonates with the help of the signifier, but what resonates it doesn't go far, it's rather soft ...meaning it buffers, but with the help of what is called poetic writing you can have the dimension of what the *analytic interpretation* might be.

What Lacan tells us in this way is right at the heart of what I want to address.

We know that a subject, the *parlêtre*, can only emerge to the extent that its piece of flesh is touched by the cut of the signifier, causing the object a to fall, which will be its cause forever. And for the flesh to become a body, we also know that *lalangue* fulfills its role there: the sonority of the

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<sup>1</sup> Text presented at the VIII International Congress of Convergence, Lacanian Movement for Freudian Psychoanalysis, May 24, 25, 26 and 27, 2023. Working group «Style in Psychoanalysis»: Ruth Ferreira Bastos -ELPV, Darlene Gaudio A. Tronquoy-ELPV, Inezinha Brandão Lied-Maiêutica Florianópolis - Psychoanalytic Institution, Luciana Vila Lima de Menezes-ELPV, Luíza Bradley-Psicanalytic Intersection of Brazil.

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signifier inscribes meaningless letters on the flesh, without which the mark of the human cannot be imprinted. However, they are cards in «instance» that, encapsulated, wait for something to come and free them from the meaning given to them by the individual drama, be it the neurotic, the perverse or even the psychotic.

The signifier, therefore, either with its sonority or with meaning, coming from the Other, models, sculpts the organism making it a body, eroticized, but inserted in a form of enjoyment that will accompany the subject forever. It is the “fixation” with which most humans find their place, albeit hesitant, in life, but which “blunts” them, condemning them to a vicious repetition that prevents them, not infrequently, from moving forward, from creating , of «doing differently» in love life, at work, in relationships with others and with himself.

Countless are the ways out sought for the pain of existing inherent and ineliminable of our condition. Nowadays, the «chemical solution» seems to be the most sought after, because it is, as Freud already indicated, the most effective means against malaise, against the pain of the soul. In addition to it, we are well aware of the current triumph of therapies of all kinds that have dominated, in the field of public health, mental health programs: psychoanalysis, with its «unpleasant» discourse, because it brought and brings to the scene the «unclean», what you don't want to know about tends to be repressed, banished, in society and even in terms of individual searches. The promises of well-being and happiness have won the fight!

For this very reason, it is up to analysts to testify that this, psychoanalysis, operates, works, and can indeed be subversive! We can even call it an «ethical duty» of those who could, who endured, for years, the experience of an analysis, to bring to the world scene this point of subversion, of margin of freedom that an analysis can introduce into our experience as a subject , because our analysands, even though the effects of their analyzes spread throughout life and around the world, as a rule, go without the commitment to the transmission of psychoanalysis. As Lacan tells us, “A psychoanalysis usually ends without telling us much about what our patient actually inherits” (1998, p. 267). Perhaps for this, and other reasons, Lacan invented the «Pass»: he hoped that those who intend to occupy the place of analyst for another could «inform us» something of what happens in an analysis, bringing to psychoanalysis the your pebble.

«The Pass» [tells us] what it is about, I did not consider it provisionally, as something that does not mean more than «recognizing yourself between the nights» [«se reconnaître entre s(av)oir»], if I let us say, on condition that we insert an «av» after the first letter: «recognize yourself between s(av)oir» (LACAN, 1976-77 p. 65).

It was, for Lacan, that, in this device, it was possible to collect the real effects of the letter insofar as, highlighting it, in an analysis experience, this makes the edge of the hole in knowledge: this is what the letter draws making a coastline between enjoyment and knowledge (LACAN, 1971, p. 82).

The analysis work, the one from which an analyst can emerge, can promote a dance, a movement of previously fixed letters, allowing a ballet, or a poem, an invention. There, for example, where a «demolisher» conjugated, amalgamated a subject with the object of the Other's search, giving it consistency, through a misunderstanding, through a transliteration effect, «Art/est/vida» appears, dancing lyrics that they do something else resounding, opening a gap through which something medusa and symptomatic joy seeps. Wich effect? from the fixity of the meaning to the poetic movement of the real letter that crosses the semblance: the «fixation» comes from the «fiction», since the letter in which it dances, moves, detaches itself from the meaning, makes its «ratura», indicating that the Another , The woman does not exist, and «The woman – I insist – who does not exist, is precisely the letter, the letter as a signifier of which there is no Other, S(A)» , as LACAN tells us (1971 , p. 75) .

On this, when pulling a letter that is written from the body, depends the construction of a style that is capable of sustaining an ethics, that of the psychoanalyst, that of psychoanalysis, the ethics of a warned desire, fun, because capable of inventing, at least a way of operating, in the clinic as in life!

## REFERENCES

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