

Convergence working group

Perspectives in Psychoanalysis

The sublimation of hate: ¿a question?

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The Perspectives in Psychoanalysis working group worked on the theme "Love, hate, jealousy: from tragedy to comedy in analysis" in this last cycle. Prolific writings by various authors contributed to this work. And that led to the publication of number 8 of the recently published *Lapsus Calami* magazine.

From my experience in the clinic and from the readings that I investigated, a question aroused in me that seems to underlie several of the texts: ¿is the sublimation of hate possible?

Hate is a passion of the being that engenders violence, aggression, segregation and many other harmful manifestations in the bond of the subject with his neighbor and with himself. Perhaps this has given rise to the Christian commandment that says "love your neighbor as yourself", unaware that even within yourself there is hatred, hatred allied with the drive for destruction.

I will try to string together some reflections on the question of hate, its place and function in the subjective structure and a possible destination.

In the class of March 13, 1963, in the seminar on *The Anguish*, Lacan enunciated the well-known aphorism: love-sublimation allows *jouissance* to condescend to desire. Interesting to think about the direction of the cure and the possible channeling of the *jouissances*.

The companion love of the muses inspires the most eloquent literary pages and beautiful expressions of art. That is why it makes an alliance with sublimation and challenges desire,

condescending to jouissance. However, Lacan emphasizes that in the antipodes of religion, analysis encourages us to remember that love is not known without hate.

Hate is a passion that encompasses a range of diverse emotions, from naive fraternal jealousy between siblings in childhood, to criminal murder perpetrated with impetuous fury. But can it be processed in the drive destination of sublimation? Some Freudian references allow us to deduce that hate is part of the structure of the subject, that in instituting times the primary thing is hate, which will imply the first manifestation of separation, differentiation and subjectivation for the infans.

Thus, at the beginning of his work, Freud tells us that for the baby –in his radical helplessness–, the Other is his first satisfying object, his first hostile object and the only helping force. In Drives and drive destinations, he affirms that hate is older than love. For the constitution of the purified pleasure ego, the external world, the object, and the hated would have been identical at first. The external world is divided for the infans into what is pleasant that is incorporated, and a remainder foreign to him that he perceives as hostile and expels him.

Hate is part of the constitution of narcissism; it is in an incipient time of the constitution of the drive. Early on, the subject is experienced in the field of the other, in the mirror image, imaginary alienation that institutes the necessary aggressiveness for the propitiatory separation for subjectivation.

Hate as a separator is opportune in the clinic. Extensive paragraphs of the analyzing narrative of the family novel are tinged with hate, in its various shades. Sometimes, as in the preparation of duels that are difficult to process, it is an exceptional tool that makes it easier to de-idealize the lost object and reverse the feeling of unavoidable guilt that causes the loss of a loved one.

In his 1932 letter *Why war?*, to a question by Albert Einstein, Freud declares that he does not have a satisfactory answer to prevent hatred, the drive for destruction and the desire for dominance that produces so many wars among humans. What he literally proposes is that both love and hate, each one of them is essential for the other, and from their joint and

antagonistic action the manifestations of life arise. It emphasizes that each one of them is linked to the other, that they even modify the purpose of each other and in certain circumstances it is the unavoidable requirement for this purpose to be achieved.

Because it forms a constitutive part of the structure, there is no sublimatory destiny of hate; perhaps the link to its opposite, which is love, is the unavoidable requirement to modify or achieve a possible end that is neither violence nor destruction; that the goal or end is not the destruction of the other or of the subject itself.

I find a remarkable pearl the neologism *haineamoration* - that Lacan offers us in the *Aún Seminar* - that is, a link between hate and love that fosters the possibility of including the lack, the inevitable castration in the bond with the another, be it the analyst when it comes to transference, the neighbor in the social bond, the partner and also in the subject's self. What happens when that link between hate and love in its propitiatory swings does not occur?

There paranoia manifests itself with its expressions of sometimes devastating hatred. The vicissitudes in the operations of constitution of narcissism give rise to aggression, violence, hatred, which do not find a smooth path towards intricacy with love and it characterizes the paranoid position.

Jean-Jacques Tyszler and Daniel Paola - in their articles in the *Lapsus Calami* magazine - bring us closer to a version to think about that persecutory characteristic attributed to the other in paranoia and its clinical approach.

The first refers to the trefoil knot. The fluctuation from a three-strand Borromean knot to a cloverleaf knot, in which the three registers are homogenized, is verified in the clinic when a patient takes an interpretative or spiteful pseudo-paranoid position.

Daniel Paola proposes in paranoia, a break in the series "I love him, I hate him, he hates me", worked on by Freud in the Schreber case and later taken up by Lacan. Based on the fact that this mentality was fragmented, he proposes to reconstruct scenes that were fragmented by the work and grace of the rejected castration. Historical scenes that

demonstrate duels, frustrations and privations that make love and hate clear, like that of any subject, but that were foreclosed in saying.

We recognize that the dramaturgy makes a staging of the manifestations of the unleashing of hatred in its extreme variants, caused by jealousy, envy, revenge. The analysis, on the other hand, fosters an auspicious link between hate and love (*haineamoration*), which allows for a process in the social fabric traversed by castration.