

STYLE IN PSYCHOANALYSIS:

Is that a choice?¹

Luiza Bradley Araújo²

What to say about the letter in relation to the signifier? The letter, material support of the signifier, is at the same time distinguished from it, in the same way that the Real is distinguished from the Symbolic.

Freud, when he wrote “Notes on the Magic Block” (1925), shows the difference between conscious and unconscious perception. Even erasing what is written, all mnemonic marks will remain, although they will not appear on the surface of the block that is ready to receive new inscriptions. It is this metaphor that Freud uses to talk about the functioning of the psychic apparatus. It is from there that we can conclude that the unconscious can read. Freud brings the example in the “Man of the Wolves”, through the letters V or W, as well as in the “Man of the Rats”, through the anagrams. Mélanie Klein, through the analysis of children, discovers that behind spelling errors, there are ghosts over the letters.

Lacan in “The instance of the letter in the unconscious” (1998, p. 498) says that “we designate by letter that material support that concrete discourse borrows from language”, emphasizing its materiality in relation to language, to the signifier. The term *lettre* is used by Lacan for the first time, in the Seminar on “The stolen letter” (1955/1998a), Lacan uses Edgar Allan Poe's short story to demonstrate the power of the signifier. The letter is the true subject of the tale.

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² Psychoanalyst Member of the Psychoanalytic Intersection of Brazil.

The letter escapes the police, and only Dupin can find it. In the Real nothing is hidden, what is hidden is of the Symbolic order. In this Seminar, Lacan presents the signifying chain through the Freudian repetition automatism. The letter is situated as object *a*, the phallus itself. Lacan, in "Liturratere" (1971), says that writing is not primary, the letter forms the coastline between jouissance and knowledge. It situates the signifier on the side of the symbolic and writing on the side of the Real.

Lacan (2009), in *The Seminar of a discourse that was not a semblance*, asks himself "Isn't the letter exactly the coast? The edge of the hole of knowledge that psychoanalysis designates, precisely when approaching it, isn't that what the letter draws?" The curious thing is to see how psychoanalysis forces itself, as if in its own way, to recognize the meaning of what the letter says, however, it says literally, it would be the case to say, when all its interpretations boil down to jouissance. Between jouissance and knowledge, the letter would constitute the coastline. "There is, in the knowledge of the unconscious, a hole that makes jouissance incomplete, and Lacan uses the letter *a*, to mark the edge of this hole. The radical meaninglessness of the lyrics refers to the Real" (Chemama and Vanderersch, *Dictionary of Psychoanalysis*, 2007).

The questions remain:

Psychoanalysis deals with the uniqueness of each subject; would it be this seaside in each of us that would determine the psychoanalyst's style?

Would this littoral/literal related to castration give each psychoanalyst a style of his own?

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