

HERESIES AND PROFANATIONS:

Designing a style¹

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To write
I can't
It must be said: we cannot
and we wrote
It is the unknown that we carry within us:
write, that's what you get. It's that or nothing.
If we knew anything about what we were going to write before we wrote it,
before writing, we would never write. It wouldn't be worth it.”
Marguerite Duras

Lacan doesn't recommend that we repeat his style nor that we repeat his sayings.

We can indeed appropriate their concepts to make good use of them and, who knows, produce some enunciation, in the ambition, not always achieved, to advance psychoanalysis

Lacan asserts himself as a heretic in relation to Freud and invites us to heresy in the course of analysis and in transmission. This article intends to affirm that it is necessary

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to profane the sacred truths concerning who we are and the signifiers of the theory which have been transmitted to us.

If we make more sacred what preceded us if we cannot touch and twist the meaning of what was offered to us as a good, we will not be able to use, in fact, a legacy: to it we will be alienated and prisoners of it.

In the structuring of a subject, the gaze of the Other and his voice touch the piece of flesh to constitute a body, to project there an image and the signifiers which mark, imprint the writing of the other. From this encounter, we keep enigmatic, untranslatable affects, in addition to words that resonate meanings that imprison, alienate, and determine the rounds of repetition. All this makes it possible to delimit a place in the world, a framework.

The course of an analysis implies the reading of the alienation proposed in the construction of the scene where the *infans* is taken as an object, and the possibility of crossing identifications. In this theatrical scene of our origin, mimicry appeases the appetite, and even the voracity of the eye which looks and an analysis can sometimes ward off this evil eye, this viscosity which mortifies and imprisons the subject. The fall of the scene, which corresponds to the fall of the Other at the end of the analysis, is not guaranteed and can even happen again if the evil eye is not exorcised.

In "Lituraterre", Lacan affirms that the fall of semblances produces damage of the order of devastation allowing the erasure of the unary trace imprinted like a tattoo in the constitution.

In the homage to Marguerite Duras, by introducing the question of the ravage Lacan (2003, p. 203), affirms that "only the ravage saves from rapture". Lacan's mentions of the gaze in this text led me to say that rapture is on the side of the evil eye and that ravaging involves warding off the evil eye.

When we speak of havoc in the passage to the feminine, rapture implies admiration, fascination for the desirable image of another woman, an image which arouses gazes, which provokes desire. This dispute for the place of desirable object recalls the intrusion complex and transitivity, experiences lived in the structuring of the subject when the child recognizes himself among the siblings and the question of rivalry arises. In "Formulations on Psychic Causality", Lacan affirms that the idea of usurpation and spoliation, in the jealousy and envy of the adult, refers to the moment of impotence and prematurity, in the structuring of the subject, where the child identifies with the image of the other and experiences himself, initially, through this alienation. On this occasion, it is the father's name that puts an end to the confusion with the Other, a source of paranoia and projections. And in the analytical process?

You must ward off the evil eye by taking the subject out of the confinement of fantasy. The resulting devastation can favor the writing of the trace and the possibility of reading differently, of writing with "the unknown that we carry within us", our *lalangue*, the only possibility of heresies and of creating a style.

But, if the analyzes of the analysts follow this path, what are the consequences in the conviviality of the analysts in the schools?

In the sentence that closes *Seminar 11*, after having spoken of the crossing of identifications, Lacan affirms that the finality of an analysis and the birth of the analyst's desire imply the encounter with the primordial signifier and the possibility of being there. submitted. Throughout his seminars, on many occasions, he insists on saying more about this *Einzigertzug* trace, collected in Freud's letter 52. From this trace of Freud, follows a pathwork³ by me from what remained of it for Lacan:

³ Text with references: It is the gaze of the Other internalized by a sign, the sign of assent of the Other (1992(A), pp. 342-344) It is inscribed in the self as non-self, and remains unassimilable (1979, p. 227) It is the simplest form of the mark, the origin of everything that interests us, we analysts, like knowledge (1992(B), p. 44). [...] at the base of the fantasy, there is the glory of the mark [...] mark on the skin of a subject who identifies himself as an object of enjoyment

- It is the gaze of the Other internalized by a sign, the sign of assent of the Other, which is inscribed in the self as the non-self, and remains unassimilable. It is the simplest form of the mark, the origin of all that interests analysts as knowledge. At the base of the fantasy, there is the glory of the mark, a mark on the skin of a subject who identifies himself as being the object of enjoyment. There are several ways to draw the figures. The simplest is the one I called the unary trace. The triskel is not a knot. It fits only in the consistency. This is what Freud called the unary trace. It is the name of the father who, from the triskelion, makes a knot. The writing in question comes from a place other than that of the signifier. It is not new that I am interested in this question of writing, and I first promoted it by speaking of the unary trace which, in Freud, is *Einzigertzug*.

Because of the Borromean knot, I gave another support to the unary trace. IR, the infinite straight line, the best illustration of the hole, the simplest support of the hole. I translated the *Einzigertzug* that Freud states in his writing on identification by the unary trace. The whole question of writing, of what is called encryption, revolves around the unary trace. Whether the hieroglyph is Egyptian or Chinese is the same. It's always a question of the configuration of the trace. In *Seminar 24*, Lacan calls the identification

(1992(B), p. 47) . There are several ways to trace the numbers. The simplest is what I called the unary trace (2007, p.126) The triskel is not a knot. It fits only in the consistency. Freud called it the unary trace. It is the name of the father who, from the triskelion, makes a knot. (1974-75, course 04/15/75) The writing in question comes from another place than that of the signifier. It is not of today that I am interested in this question of writing, and I promoted it for the first time when I spoke of the unitary trace, which, in Freud, is *Einzigertzug* . (2007, p.141) Thanks to the Borromean knot, I gave another support to the unit trace. IR, the infinite straight line, [...] the best illustration of the hole [...] the simplest support for the hole. (2007, p. 142) I translated the *einzigertzug* that Freud states in his writing on identification by unary trace. Around the unary trace revolves the whole question of writing, of writing what are called numbers. Whether the hieroglyph is Egyptian or Chinese is the same. It's always a question of the configuration of the trace. (1974 p.139) In *Seminar 24*, Lacan calls the identification with the unary trace the neutral identification, the identification with any trace, with a particular trace, *Einzigertzug*, with any trace.

with the unary trace the neutral identification, the identification with any trace, with a particular trace, einzigerzug, no matter what trace.

Finding this void and submitting to it is of the order of horror and devastation, and has consequences for the coexistence of analysts in schools. I suppose that this vacillation of semblants, the loss of the framing proposed by the Other, the disidentifications that allow the encounter with the primordial signifier, the unary trace, our triskel, to which the father's name was once linked, *require an extra step*, or paranoia and some pull back.

In my opinion, the extra step is, what names an analyst and his sinthome: a writing that erases the writing of the Other in me, in the appropriation of remains and damage.

That is the bridge towards the invention of masochism at the end of an analysis. Root of the fantasy, presence of the enjoyment of the Other in me, mark which makes me an object of the enjoyment of the Other, the unary trait is a "knowledge which is not within everyone's reach, the which invents itself", faced with the horror of knowing oneself as an object, after having circumscribed the cause of one's horror, one cannot turn away one's eyes to glimpse the Real, and one is led to profane the most intimate part of oneself, to the edge of the greatest secrecy, to allow the transliteration of the marks, the marks that, in the constitution, we receive from the Other, marks, maintained *in the state of pure enigma*, of pure enigmatic affect, *which can reveal secrets never made explicit*.

In May 1978, in "*The moment to conclude*", Lacan declared:

There is nothing more difficult than to imagine the real, because it escapes and it is surely because of this that we have inhibition. [...] The imagined fabric is represented. The difference between representation and object is something crucial. The object in question is something that can have several presentations.

Often, the allusion to writers and their writings allowed me to imagine reality and to find in writing something to say about my experience of psychoanalysis at the School. Would I have thus conceived a singular writing, a style?

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