

## Seaming and Stitching

Natatxa Carreras

The axiom proposed by Lacan, the no-relation, sexual, not only establishes the arguments of a logical and topological praxis, but also the ethical fundamentals of psychoanalysis.

In the conclusions of the IX EFP's congress from 1978, he emphasizes the emergency of the intransmissible of psychoanalysis, thus each psychoanalyst must reinvent it, arguing that in his invention the  $S(A)$  establishes that in the Other, there is no other significance, only a monologue, orienting us into the impossibility of the sexual relation. From it, only the "her-sinthome and the him-sinthome" remains, which makes it intersymptomatic, being the significance of the order of the symptom, the matter that makes the symptom operate.

That being established, I would like to share with you the path of the different logical times from Samuel's analysis, which comes to me as the result of an acting out scene, opening the door for the transference. At 17 years old, Samuel sets up a scene in front of his friends in a house in the countryside. During his stay there, he fractured his scapula while having a strong crisis where he is not able to breathe along with the inability to breathe, a situation that would be recurrent during his time in analysis, as well as many inhibitory ideas that never stop coming to his mind.

It is true that the craft of the analyst is that of providing the support the subject needs for joy, what happens when the subject, during an acting out, sets up a scene so that the Other can read it? Robert Harari orients us, the analyst in his a posteriori work will have to rearticulate the scene with the Symbolic. With the depersonalization in the acting out, it becomes imminent the significance of rectification as substitution, that while not metaphoric, it is a means to enunciate, setting in motion the chain, and putting the barred subject and the  $S(A)$  into play.

The blurry significance that Samuel gets during his crisis, was a memory from his childhood in which a friend of his (3 years older than him) raped him, but like with every childhood memory, it was a concealing memory. As his analysis advances, it becomes clear that the boy who raped him was the son of Samuel's parents' best friends, apart from being someone with which Samuel wanted to be close to him and used to admire. Not only was Samuel raped and the subject of sexual frolic, but he also has to act and sing like a woman while being subdued, humiliated and sexually used. The blurriness of the significance lay in the relation with the passion set in the pleasure, fear and impotence that those experiences generated in him through his life. Beyond this, we will see how as his analytical process progresses, the acting out was a smoke screen against the certainty of an anguish where he could see his own vanishing.

Unlike in the passage to the act that appears through the intromission from the Real in the discourse, crossing the countenance and the subject falling from the scene, the failure of the acting out is driven by the passion that sets the countenance in the scene by the inhibitory doubt. Both acting out and passage to the act, has the function of serving as a veil for the anguish before it occurs, an anguish that does not deceive how the significance that can pass the false as certain, but on the contrary, this is a certainty.

Many doubts and questions came into place in what could be called a "second half" of the Samuel's analytical process, which appeared to me as what Lacan names in his seminar *L'insu*, the S2 with his double meaning in poetry and psychoanalysis, opening the road towards the doing of the symptom. The analyst from the symptom bursts into the pregnancy of the unilinear meaning.

In this point, metaphor and metonymy play another role as they merge in the sound and meaning signification, orienting us into the poetic, the favored resonance by the equivocal,

giving place to the double meaning with which the uni-meaning will be overcome, from the system of dialectical oppositions. In the union of the meaning and the sound, a weight is given to what passes by, from the articulated logic by the imposed meaning by the Other, appraising the phonetics. The poesis changes the meaning of the official language with the invention, emptying the coagulated meanings, crystallized identifications of the word.

In this second half of Samuel's analysis, his impossibility to sustain a loving relationship comes into play, where he is only able to engage in sexual relations with women who he doesn't fall in love with, and with those whom he actually falls in love, a sense of anguish overwhelms him, making him walk away despite the jealousy that this distance means for him. The more intimate a relationship with a woman becomes, the more his mother comes to his mind, as well as the idea of his own vanishing as his desire for the woman grows. A passion and vanishment that we identify in the scene he sets up during the acting out that happened before he began his analytical process.

A turning point in his analysis happens when Samuel's mother commits suicide and he, dejected by sadness meets Julia, a friend from his childhood that he always fancied, during the funeral. When Julia gives him her condolences, they stay hugging for a long time and since that moment – for a few months – they meet each other frequently. While the idea of spending time with Julia excited him and overall made him feel less of a burden from his mother's death, mainly because of the affection and caretaking Julia procured him, which was something his mother used to do, in the end the feelings of anguish became unbearable and the need to escape became unavoidable. The first time Samuel kissed Julia happened he was on his way to his analysis session. He didn't know how it happened, but he arrived to his session full of anguish. During that session he never stopped crying and shaking, and he went on and on about how much of an error it was to have kissed her. He stated that he shouldn't have a girlfriend, that he wouldn't be able to handle *That* – about the impossible of the sexual relationship – and the very

moment in which his desire for a woman merges with the maternal havoc, the hesitance of his phantom and his vanishing for the other becomes apparent. He spoke about the deep disconsolation that being away from her caused in him, but at the same time about how it is less painful not being with her, than being with her. What invoked my listening was the work *disconsolation*.

Lacan in the seminar *L'insu* notes that it is the analyst's function to enable the subject to liberate themselves from the imposed meaning by the Other (negation without meaning), and he proposes a shift of meaning from a different perspective, establishing that "One must start from the good, a fork between the bad and the neutral". A spot that is triple, but real nonetheless even if it is abstract. But what is the neutrality of the analyst if not exactly that, that subversion of the meaning, to comprehend this sort of aspiration not to what is real, but for what is real." (Lacan, 1976 :60).

Coming back to the word Samuel said, "disconsolation", I asked him while dissecting and cutting the word, merging meaning and sound, to dis -con- solate? Which translates to "removing the floor" when the word "desconsuelo" in spanish is dissected: the "des" prefix means to remove, "con" means with, and "suelo" means floor. Surprised, Samuel then mentioned how when his twin siblings were born, his parents transitioned him from their bedroom into his own room, but Samuel, being 4 years old, used to leave his bedroom and sleep on the floor right outside his parents room.

During his analysis process, he mentioned that his mothers used to call him "Tafil", an anxiolytic she used to take before getting pregnant, and that she had to drop due to the pregnancy, which made her feel constant anguish until he was born. Added to this, Samuel always struggled to make decisions, tormented by every single choice such as picking a college degree, and then kept doubting himself and his decision well advanced into half of the degree, which ended with

him changing career paths. When he finished high school he started to compose songs and to play the guitar and he enrolled on singing lessons, which lead to him getting invited to perform in some events, something that generated a severe anguish in him. He couldn't handle the attention and the stare of the audience, causing him to lose his voice and the rhythm. Whenever he spent time with his friends, he felt overwhelmed because he sensed that they knew how weak and how different he was from them, and from being a man like them. Whenever there's a joke ongoing, he can't follow and on the contrary, he perceives it as personal and as threatening.

Up to this point of the analysis, we see the doubt, hesitation, inhibition and apprehension as a constant, translating into Samuel being trapped by the bait of the Imaginary. In the hesitation of his ghost, the pulsating object that makes him presents, and the signal of anguish, the staring and the voice manifested are rebuking. In his impossibility of being a man for a woman, a man like his friend, a man like his father, on the contrary, he is different, insufficient, sensitive like the mother, which puts him in a position of assuming that the other always joys on him.

The third stage of the analysis will be his sensitivity – creating poetry, writing a novel, composing songs and musicalizing them, singing- the path from the thinking to the doing.

A few months after his mother's dead and from taking charge of chores she used to take care of regarding his siblings, Samuel looks at himself in the window's reflection and he doesn't like what he sees, which was seeing himself in the reflection of the mother, mentioning in his analysis that it was exactly there where the mother was secluded. When I ask him "re -uida-"? (which means to run away with a superlative prefix), the matter of him not wanting to take any medications just like his mother used to, and those which he blames for his mother's death. But at the same time he shouts about how she left him, and how selfish she was for doing it. By

listening, the word medication summons *medica-miento* (“medicate-fear” in Spanish) into me, which apparently makes him, her *Tafil*, not enough to keep her alive.

I consider that from this session forward, the foundations of the guidelines that would cause Samuel to recognize the insufficiency of the father were set. His father was not that strong man, imperative, sexist, and Samuel now begins to recognize him as someone weak, with a problem with alcohol that generated from losing his wife, and someone depressed who couldn't hold his life together for his three children after ending up being a widow. This is a stage where Samuel recognizes that it is not in the Other where the key to his lack of being lies, and that he needs to reinvent himself. To Nominate and not to symbolize against the joyful demand of the Other, to change the path towards the Sinthome identification, with which he faces the dialectic of the phallus-edipical logic, in the inventive recomposition of the mourning and duel.

Samuel, a-trapado (trapped) in the bait of the Imaginary, cannot manage to escape his mother's dead, it is the logical operations on his analysis, “clownings of the tongue, in the stretching of the tongues”, with which he reinvents himself beyond what the Other states. Lacan states that the mother tongue is not translatable, being a tongue that didn't occur, a condition to serve oneself from it -paradoxical trick- as a text of reading and writing, without the unequivocal, between seaming and stitching.

A year after his mother's death, Samuel drops his college studies, goes on to live in another city to pursue a degree in Musical Production, and is now living with his partner for 5 months so far. From what he mentions to me, “Claridad is driving me a little bit crazy. I know we're supposed to communicate everything, but it's like every single day she has something to nag about, and even though I was scared of doing it, I had to tell her: My love, I cannot be your savior, but the biggest fear I have is that because I can't be that, you may leave me”. Two weeks later, Samuel asked me for the contact of another analyst, and Claridad is now in her own analytical process.

