

## VII CONGRESO INTERNACIONAL DE CONVERGENCIA, MOVIMIENTO LACANIANO POR EL PSICOANALISIS FREUDIANO

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What ethics for psychoanalytic practice today?

### Analytical practice in the digital age. Other ethics?

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I thank the organizers. I found the call to this Congress extremely interesting, the questions formulated to reflect on the transformations that have taken place in recent times, and on the place that psychoanalysis and its ethics have in them.

One of them says like this:

Given that online sessions have become widespread, what are the consequences for our act and for the elaboration of the analysands?

Psychoanalysis, its practice, its development and its transmission are rooted in some invariants, the scaffolding of the ethics that animates it. However, it requires analysts to be permeable to the variants of their time, marked by the coordinates of the subjectivity of the time.

The transformations that the outbreak of Covid 19 and its consequences imposed on psychoanalysis persist to this day. The social isolation that this imposed accelerated the inclusion in the analyzes of gadgets that, with their screens and hearing devices, sometimes became essential tools for their practice.

This led me to work for some years on two objects of the drive – the look and the voice – that hold a hegemonic place in the direction of the cure, in my opinion, because they are the ones that advocate desire. Particularly taking into account how they are put into play in online sessions.

For the moment it is true that these devices, the gadgets, facilitated the continuity of our doing. However, that question that Lacan asks us in the Third Conference he gives in Rome flickers on the horizon: The future of psychoanalysis depends on what happens with that real. Will gadgets really run amok? Will we ourselves become animated by gadgets? I wonder: What real comes from the hand of those technological devices and artificial intelligence?

Loving, working, the bond with others who previously fed from the face-to-face, moved to a large extent to a virtual universe that drastically modified its dynamics.

At present, different latitudes, different accentuations of the same language, different languages penetrate into the depths of the analysis. And the camera enters the homes of the analysands.

When it's home... and it's not the car, or the balcony, or a square where the session takes place. Devices begin to play a significant role in listening. Thus, when an analysand began a session in which her voice was almost inaudible, she said: "My volume is low", which led to mentioning her reduced body volume, her very petite figure and remembering how little she was heard in her family of origin when he wanted to speak. Another analysand, during her session time, called me without turning on the camera. What a failed act!, he said. I replied that perhaps it was time to stop looking. Turning off the camera or for the analysand to look into the distance is equivalent to giving free rein to the unconscious. It is to protect the great Freudian invention, subversion of space, the divan – dire vent – where words in free association are not carried away by the wind, but they really matter.

And this I believe is what sustains the ethics of psychoanalysis. The hegemonic value of the word, elevated to a signifier that at its insistence will give the letter to be read, the coastline between desire and jouissance.

The strict framing underwent a decisive change. The analytic situation, as I like to call it, following Lacan's "The direction of the cure", inaugurates a space and time outside the walls, where what is at stake is a saying.

Analysis in its signifying unwinding builds and crosses the ghost that inhabits the subject, made up of remains seen or heard, when he still did not have his word, of making himself heard.

Humiliating, cruel or critical looks. Hostile voices that thunder or growl are the canvas of the frame in which the ghost is woven. The ghost of the famous text "They beat a child" unfolds in those who consult us and let us know of their other sorrow, of that enjoyment that goes beyond the pleasure principle.

Being beaten, humiliated, punished by a parent, causes joy, ignored, parasitic, but joy in the end and is the sap that nourishes the repetition of this suffering in other settings, with other characters.

Just remember the terrifying look of the wolves from the repetitive dream of Freud's Russian patient, Serguei Pankeyev. This is how Lacan refers to this when he tells us: If this dream of repetition acquires all its importance and Freud chooses it as central, it is because it is the pure phantom revealed in its structure. It is about the relationship of the phantasy with the real. That is to say, with the jouissance that retains the subject. What look is it about in that other scene of the analysis? What voice when it is not that of the superego? Is the analyst's desire to know how to do with the look and the voice? The look that is put into play in the analysis is a pacifying look, it is the one that fulfills the role of frame. Neither medusante, nor paralyzing, it is not that of the evil eye, or that of envy. It is about the civilizing background, the calm and charming factor that operates the picture function in the transference. As in Rene Magritte's painting "The Human Condition", it enables the subject to paint another picture for their existence.

A clipping from the clinic:

Ernesto has emigrated with his wife and two small children to a foreign city. After some time, he decides to start an analysis that will take place through video calls.

He recounts permanent job changes, on more than one occasion caused by him, in search of one that satisfies him. It is becoming more and more difficult for him to go to the office because of the bad mood and the annoyance it causes him. He describes manifestations in the body such as sensations of lack of air, chest burning, and seborrheic dermatitis on the forehead and face that caused him a lot of discomfort. His symptoms appear when he has to report his work to a superior, he can't stand that stress and the body manifests it. He says he works a lot but can't be seen.

His father had become depressed after being fired from a company in his middle age. He remembers him quiet and critical of him. His mother wasted no opportunity to complain and regret her decision to go seek horizons in another country.

In a session, he recounts that he dreamed of his boss but he does not remember the content of the dream. He says he has to look for a different position at work, he doesn't know when to speak and although sometimes he disagrees, he ends up keeping his opinion silent and then he feels that burning sensation in his chest and sweat on his forehead. You think seeing your boss as a judging parent.

Speaking of this, he suddenly exclaims: I remembered the dream. There he could say what he wanted, he confronted the boss, telling him what he disagreed with. And he was relieved.

The dream, via regia to the unconscious, expresses a desire to find a position – to access a semblant? - that allows you to dis- feel -, or say what you feel, especially at work where you have more difficulties. Say in words what your forehead and body manifest with those annoying symptoms.

Symptoms that subside as the analysis progresses.

Do not give in to desire, read it to the letter, a prescription of the ethics of psychoanalysis that, beyond the technology used, supports the analytical act in the bet for the subject.