

## FROM SUBLIMATION TO SINTHOME, A POSSIBLE JOURNEY

I previously addressed the Juanito case, emphasizing what Lacan calls the “falsified” exit from his phobia, a failure that occurs when accessing the paternal position via imaginary, identifying with the maternal Ideal. Although his position is heterosexual, he will not be able to have an active position regarding the use of his penis, depending for this on the initiative coming from women (1).

As the power remains on the maternal side, Juanito only agrees to have imaginary children with whom to be satisfied, being a true creator. Freud points out in a footnote that part of the libido that made up the excremental complex manages to escape repression and takes on a different destiny, sublimation, especially through music, an identifying trait that he will take from his father (2).

But this sublimatory instinctual destiny will not be enough to master his anguish, and he will need the arming of a phobia repressing components of the Oedipus. The symptom of fear of the horse substitutes the signifier of the father's name. The paternal failure determines that he cannot give what he has promised, that is, the phallus, because the father's word does not make Law for the mother. “There is no father in all history as real”(3), the one who claims the mother as an object of desire, as long as he possesses the phallus. Oedipal normatization, that is, the assumption of masculinity and femininity and the installation of the Ideal of the ego, depend on the Real father, the one who is the object of love on the part of the son while he is chosen by a woman.

The proliferation of myths allows a reduction of the phobia, an alleviation of the symptoms, but the exit is unsuccessful. Why, despite the sublimatory exit that allowed Herbert Graf (Juanito) to make a recognized name in the world of culture, Is there no true normative exit from Oedipus? whatBecause sublimation is not enough to repair the paternal failure?. I will try to advance by distinguishing the concept of sublimation from that of sinthome in Lacan.

In the substitution of the name of the father that allows the phobic symptom, what is repaired does not do so in the same place where the failure occurs, and according to the Lacanian analysis, this leaves sequels: the impossibility of accessing paternity and the difficulty in phallic power.

Such Lacanian assertions are subject to new revisions, as indicated by Sotomayor after accessing the interviews with Herbert Graf and his father, Max Graf, released after the opening of the Freud Foundation archives. Herbert "was anything but a passive man"(4), he came to stand out in the field of music, being the first master opera stage director, a profession of which he is recognized as creator (5). He was the father of two children, Werner and, curiously, Hanna (his sister's name). However, although Herbert's fate was not that predicted by Freud, who assumed that he would dedicate himself to some equestrian activity, nor by Lacan, who predicted that he would not accede to the paternal position, this does not invalidate what the analysis of the case leaves us: the "WEGEN", the not being capable that indicates the paternal lack, being the phobia an imitation of this failure.

The Juanito case leaves us with an enigma, the place of the lamb as the fourth term, the place of death that circulates among the other three terms and that is essential in the sublimatory process.

Seminar 7 offers us the canonical formula of sublimation: "elevate the object to the dignity of the Thing". It is no longer a destination of the drive, but makes the object prevail from the recreation of a central void, placing it outside the objects of the world. In sublimation any object gains absolute dignity, which shows and hides the central void. Freud highlights in sublimation the place of the work linked to the beautiful and to what ties the subject to culture, Lacan shows us that what is dignified does not depend on the aesthetic at stake, nor on cultural valuation, but on the creation of An empty space.

There are two drive destinies in Juanito, that of the supplementary symptom of the place lacking in the father and that of sublimation, but neither repairs the flaw in the structure. Unlike what is stated in Seminar 23 with Joyce's analysis, where what ties or repairs does so in the same place where the failure occurs. In order for there to be repair,

and not just substitution, it is necessary to tie it in the same place where the slip occurs in the knot. In Joyce, the failure occurs because the record of the Imaginary remains free, not borronically tied to the Real records and Symbolic. The fault is at the level of primary narcissism since the body, the Imaginary rope that allows the knotting of the Symbolic to the Real, forming the true hole by its traversing, loses consistency. Joyce's childhood memory from which Lacan will read the failure in assembling the body is the well-known scene of the beating. After what happened, he felt that his body came off, he dropped like a shell. There is no masochistic joy in the face of pain, but disgust, repudiation of his own body.

How does Joyce repair this structural flaw? Conforming a fourth knot in which the ego linked to writing as know-how allows to recompose the knotting of the Imaginary and Symbolic registers, in whose intertwining in the knot Lacan locates meaning. His writing becomes his know-how in the face of paternal lack, transforming himself into an artist, an artifice through which he will procure a proper name that repairs the original failure in the face of the father's little. Being an artist is not something he does, but rather becomes his mission, his destiny.

Through the sinthome as the fourth knot, the structure is sustained, and that is why Joyce does not go crazy. To break away from his father's legacy, he reinvents the English language, breaks it down, stretches it, squeezes it. Becoming an artist is his way of going beyond his father, knowing how to do things that do not recreate the language, but reinvent it. He makes a name for himself, wishing to be studied by college students for 300 years, his enigma-ridden writing will outlive him.

Although the Joycean Sinthome has a reparative value, it also has a certain scope, its limitation. It will be her daughter Lucia who cannot escape the madness, unsuccessfully searching for a knot in dance that will stop her erratic condition.

The sinthome cannot, as Harari points out, be exclusive of the genius, of the exceptional of a work like Joyce's, but rather the sinthome position will be linked to the psychoanalytic clinic. The analysis would allow access to a singular symptomatic position, that is to say, to the possibility of the innovative action of each person. Passing from knowing

how to know-how-there with what has given rise to the symptom, taking off that rotten jouissance, point of eternal return, enabling an inventive way out. This know-how-there-with is with the very stuff of the symptom, for what initially had to go through repression. It is only after having been able, not only to access the unconscious knowledge that every symptom carries, but also to bite into the real of the jouissance retained there, that something can be released for another use that is less suffering than the neurotic one. Harari refers to artificing, being an artificer, inventor of a work that is not only artistic, although it includes it, but that of each person. And it warns us that we are responsible for, and for, our know-how, which implies an ethical position since the sinthome is an inalienable part, impossible to cede over there.

**Grades:**

1. Exposed in a previous work, where the failure in the paternal metaphor in the Juanito case is worked on.
2. Identification with the trait of the father, who was a renowned music critic, law man, writer, and from whom Herbert will inherit his passion for music and opera.
3. Jacques Lacan, Seminar 5
4. As worked by Sotomayor, who is based in turn on a series of interviews with both Herbert and Max Graf, who were kept secret in the archives of the Freud Foundation, United States.
5. As worked by Sotomayor, who is based in turn on a series of interviews with both Herbert and Max Graf, who were kept secret in the archives of the Freud Foundation, United States.

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