

Flavia Chiapetta

“In a psychoanalysis it is discovered that adult life is always less adult than it seems. It is piloted by remnants and traces of childhood”.

Contardo Calligaris

Started in 2019, our group was named “The infantile in the clinic”. To end this long journey, we chose the film “The lost daughter” to work on because many elements of childhood appear in it. Directed by Maggie Gyllenhaal, *The Lost Daughter* is a film based on the book of the same name by Elena Ferrante. It is the story of Leda, a contemporary woman, university professor, who takes a vacation on a small Greek island, alone, far from her daughters, now adults, who stayed with their father, from whom she is divorced. On the island, she comes across a large, noisy Italian family who are also on vacation. The family scenes, day by day, on the beach, awaken memories of her past life. From this family, Nina and Elena, mother and daughter, arouse special interest in Leda, because, in her eyes, Nina seems to be the perfect mother who takes great pleasure in her daughter's company. Leda gets more and more involved with both of them and with the girl's play object: a doll. At one point, Nina's daughter gets lost on the beach. The family mobilizes to look for the girl, but it is Leda who finds her. However, the family's affliction does not end, because Elena's doll was not found, which makes her cry for days, have a fever, not sleep, etc. And it was Leda, the protagonist, who stole the doll. Flavia Chiapetta de Azevedo, Lacanian school of psychoanalysis

Página 2 The plot allows us to see that the infantile is the structure of the subject itself, and is not restricted to childhood, nor to the child: Leda is an adult woman, but bears the marks of infantile experiences. In her various versions as a daughter, mother, wife and university professor, Leda makes us think of the pains and delights of femininity. The film offers us a beautiful reading of the mother-daughter relationship and makes us see what Lacan (p. 465) describes in “The Aturdito”: “[...] the reality of devastation that constitutes, in the majority of women, the relationship with her mother, from whom, as a woman, she really seems to expect more substance than from her father.” Accompanying Leda's trajectory, we find moments in which the mask that fulfills the function of housing the phallic jouissance fades away, causing an immoderate real to erupt. The doll plays an important role in the plot, insofar as, due to its imaginary consistency, it functions as a

mirror in which each subject sees himself as the doll that went to the Other. The doll is, therefore, the representative figure of the lost daughter. It is interesting to think about this act of throwing it out the window, as it sends us back to the passage from the scene to the world. What, then, falls from the scene? The scribbled doll reveals to Leda her place of "nothing", identification of the subject with the place of waste that falls outside the scene. The doll falls and takes with it the lost dreams, the illusions and idealizations. The impasses as a mother and as a woman reveal her reality and cause her disquiet. The phallic mask drops and what is revealed is castration. It is at the moment when reality emerges that devastation is revealed and with it a jouissance refractory to the phallic order, which drives women to madness. The lost daughter brings to the scene the infantile that inhabits us, and concerns the way in which the subject is situated in the sexual. The film offers us a fair reading of the Flavia Chiapetta de Azevedo, Lacanian school of psychoanalysis

Página 3 issues surrounding femininity, which begin in the primitive primitive relationship with the mother, but accompany the subject throughout life.

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Silvina Hernández

The name of our group refers to what is left of childhood, in any subject, no matter how old.

The phantasmatic position of a constituted subject occurs with the remains of "what has been seen and heard." These remains are small objects "a" that in many cases have a force and grip that make analytical work difficult. This is how our group began, working on issues that we encountered in the clinic. Patients with masochistic positions difficult to move, identifications that promoted acting and complicated and risky symptoms. We work on the infantile from the Oedipus complex, repression, the Name of the father, from all the structural elements that constitute the infantile in psychoanalysis, and that last into adult life.

The lost daughter, allowed us to return to these concepts from how the story of this woman is told in the film.

The Italian family she finds herself with in this vacation spot mirrors her own life, both in its similarities and its differences.

The film maintains a dramatic tension all the time, an apparently unresolved conflict, which we gradually learn about, we see that Leda suffers, and that she remembers difficult scenes of her life, generally regarding the tension between motherhood and women. The conflict between taking care of their daughters and having a professional work life. Between his family life and exogamic sexuality.

It is clear in the film how the past life is intertwined with his wishes for the future, in the decisions he makes in each present.

That is, Leda's relationship with her mother, her own motherhood, and the desire to be an outstanding academic.

There are two acts that allow a certain resolution of the conflict, symptomatic resolution and on the edge of the passage to the act, on the edge of the signifying chain, stressing the symbolic imaginary with a real that is apparently not very tied.

If you have seen the movie, we can agree that what he does with the doll, "is crazy." This is an act, like taking the girl's doll and putting it away, makes her resignify her own story with her mother and her daughters, she washes the doll, buys her clothes, takes care of her.

And the other act is the love affair that she had as a young woman with a man from the scope of her work, outside of her marriage and who distances her from her family.

Both acts are symptomatic, they have a cost for Leda and significant suffering, but I would dare to say that they rescue her from remaining totally as an object of the Other.

The film conveys Leda's anguish very well, but also the moments of happiness, since she manages to get rid of those objects that drown her.

Carolina Fabregas Solsona

Opacity: what the phallus does not drain.

What is childish for a psychoanalyst? Is it childish history, is it childhood? Using a Freudian metaphor we could say that it is like a dinosaur walking through the streets of Vienna.

Silvina and Flavia gave an account of the journey that we were taking in our group and that curiously ends with the work of reading the echoes that this film made resonate in each of us.

The film puts the mother/woman figures in tension, in a way that could be more/less the entanglement that any woman goes through in the course of her life. That is why I found it interesting to underline and read the scene that we proposes the author of this plot in which Leda, the protagonist, steals the doll of Helena, the girl who gets lost on the beach. A scene that stops the march of a comprehensive reading. There is something that breaks in, it crosses with this scene.

Leda steals Helena's doll. There seems to be no hesitation from her in her act, which is accompanied by a disturbing silence for the viewer, precisely where she does not understand. It seems to be something disruptive in the plot. Faced with the crying of the girl for the lost doll, Leda is not moved. She hides the doll, cleans it, dresses it, changes its place, throws it away. Pots of opacity, the reader is disoriented.

I am interested in rescuing the original title of the book by Elena Ferrante that gave rise to the film: "La figlia oscura" since I think that the removal of the doll and Leda's relationship with it is what somehow gives existence to that dark .Lighten that dark, even though it's still opaque.

Thus, something is placed in a cross for us, something that the phallus cannot drain, that does not enter into the phallic meaning. We try to explain it, to find some sense in it, but this scene persists like background noise, while other things happen, but it persists in the end. to make us hear

something. And if the figures of the mother/woman were the deception with which this work tries, distract us because the game is being played elsewhere?

At this point I remember an interview they did with the Argentine writer, Maria Negroni, for her book "El corazón del daño". Unpreparedly one could say that it is a book about the stormy and loving relationship of the writer with her own mother. However, Negroni clarifies that what she wanted to write has to do with the possibility of writing a wound.

Wound, a word that in its etymological course is associated with piercing, piercing, making a hole. Lacan approaches us with a question in his 1958 text on female sexuality: "Is it possible that phallic mediation drains everything that can manifest as a drive in women, and mainly all the maternal current?" Does the phallus drain everything? Does it channel all?

To conclude, I ask myself if it is with that childishness that has the particularity of the fixed and is kneaded with the remains of what is heard and seen by the infans who tries to write the crack through which a jouissance that is not phallic finds its edges. ?

Leda, protagonist of the film, *The Lost Daughter*, intended to take a vacation to a small island in Greece. Her intention was to take refuge, to be alone, away from work, family, routine, supposedly to relax and rest.

However, what was initially intended to be a "vacation", turns into an intense reflective journey, where Leda will navigate through the vast ocean of her memories, affections, memories, remembering her history, while observing the lives of those people from her beach chair. Little by little, his observations turn into an intense psychic work that I will allude to here as an analytical process. overcome resistance due to repression.

When she begins to obsessively observe Nina's (mother's) relationship with her daughter Helena, Leda recalls her harsh memories, starting to question her role as a mother. Firstly, Nina represents for her the impeccable mother, fully available to her daughter, the one that cannot be for her two daughters, Bianca and Martha, however, throughout the plot she identifies with some attitudes of Nina where this complete mother falls emerging a woman desiring beyond motherhood. When Nina loses her daughter on the beach, she gets desperate and starts looking for her with the help of her family, Leda helps in the search and ends up finding the girl, delivering the child to her

mother, but surprisingly, she keeps her doll, which she hides in your beach bag. In Elena Ferrante's book we have the phrase: "A mother is nothing more than a daughter who plays.". After the doll is stolen, Leda takes care of her, washing her hair, erasing her scribbles, giving her new clothes. Helena's doll reminds her of her first childhood doll that she lends to her eldest daughter Bianca to distract her, as it demands her attention while she takes care of her youngest daughter Martha. Bianca then scribbles, undresses, sits on top of the doll. Upon noticing her daughter's carelessness with her doll, Leda gets furious and throws the doll out the window and is soon impacted by her act. Leda starts to play, take care of it, keep it, sleep with Helena's doll, even if at times she thinks about giving it back, she doesn't.

In this same text from 1914, Freud says that it is fair to say that the patient does not remember anything that he has forgotten and repressed, but rather acts it out. He reproduces it not as a memory, but as an act, he repeats it naturally without knowing that he is doing it.

The doll allows Leda to act, that is, to exercise motherhood, trying to elaborate conflicts and guilt for having abandoned her daughters to dedicate herself to academic life for three years. Repetition also occurs in her little escapes, she runs away to the beach, she doesn't like talking on the phone with her daughters, she escapes this uncomfortable place of being a mother. She also ran away from her hometown and her mother's house, which she had enormous contempt for being a simple woman.

Freud teaches us that the patient repeats instead of remembering and repeats under conditions of resistance. We may ask what he repeats or acts. It repeats everything that has already advanced from the repressed sources of its overt personality, its inhibitions, its unhelpful attitudes and its pathological character traits. Repeats its symptoms in the course of treatment.

Ana Virginia Nion Rizzi

Deise Stein

The guiding axis of our work revolves around the questions: "How is it possible to lodge the child in the mother's desire, if this articulates itself to the phallic meaning and to the feminine jouissance?". "How is it possible for a mother to meet the demand of a daughter, from her place as a mother, performing the mothering that resonates in her own place as a daughter?". "What are the vicissitudes of the crossroads formed by the junction of the subjective places of mother, daughter

and woman, which are apparently different, but which intersect, cross, overlap and cut each other?”.

The mothering of the character Leda, the film's protagonist, takes place around possibilities of accommodation for her daughters in her desire, especially the eldest. How could she accept her daughter's demand, if she herself, as a daughter, seemed to be in the place of something spoiled, depreciated, to be rejected, and that left her neither the beauty nor the femininity that she recognized in her own mother?

By becoming a mother, seems that she manages to achieve signs of her mother's beauty, which she surprisingly recognizes in her eldest daughter, as she was able to extract something from her.

The daughters provoke her, in everyday life, to be uncomfortable, with no possibility of another intervening, and overflowing with something she does not know how to order, with their faces of tenderness and cruelty.

Although the place of mother is intertwined with the place of woman for a man, this place was also compromised by an irruption between parents as man and woman. She, as a woman, cannot reach this man and at the same time it seems that this man, who is the children's father, does not place her as an object of his desire. When she sees herself overwhelmed by something that terrifies her, she manages to walk away, and in the meantime, she gets involved with a colleague who turns her into a woman. Accommodates something since it resonates with her favorite poetry, which she deals with as a professional, in a singular language between whispers that gives her body something of consistency to order it.

This singular language, *thelanguage*, which is not the particular Italian one, provokes a certain anodizing in her from the woman that allows her to accede to the demands of her daughters. We witness a demonstration, in a scene, when she does not mind when they climb on her body, she allows herself to be touched without anguish to something that she is now able to respond to. As a daughter of her mother, she does not get this possibility of getting anodized, it is from the woman's place for a man that allows her a transition to motherhood.

Captured or hooked as a woman, by him, the lover, being able to articulate two issues that for her were dissociated - being a mother and being a woman. She articulates two strands that were resolved in their disjunction, one or the other. She was unable to integrate them due to the anguish of perhaps occupying the place of rejection given by her mother. She rejects what could

be the removed compromised part, she throws the object away in its entirety, when something of the rotten order, dirty appears. It was a resolution, a way out of anguish.

From the beginning, the author works with decomposed parts of the fruits, regurgitation, pen scribbles on a doll, these unexpected parts that could be minimally removed, to continue in the scene. Possibly identified as these spoiled parts, as she herself felt in relation to her mother, she decides to throw everything away (the fruit, the doll etc.).

But in the interstice of the film, there is a scene that takes up several moments, which is said by both the daughters and herself, as well as gives her poetry the name of serpentine, of a little snake, when you peel an orange. Something that is not cut, which continues in its circular shape beyond something that would be the end for perhaps having thought that the orange has no other side, that the round shape of the orange continues beyond the supposed end, when it rotates in the hand. This beyond that it is possible to retrace is in this return, in the junction of previously untied signifiers.

Before meeting her new love, she takes out all the fruit that was simply just a little rotten; this way of relating to objects also appeared in the way she housed her daughters in desire, and this in the beyond.