

Presentation Barcelona 2023

Convergence Group

Questioning love

The Interrogated bond, Interrogating love, Interrogating us is the possibility of a question that is addressed to the Other, and it is through this possibility of interrogation that opens the way to the field of neurosis, that is to say that neurosis is the possibility of organizing or posing a question.

Freud asks himself about discourse in hysteria and there a question that orients the clinic is organized: where does Dora's or Ana O's desire go?

What does a woman want? He also interrogates what is moving in culture. Lacan also did it with Antigone, with the Aimee case, with Joyce.

The possibility of interrogation opens a way of access to the clinic, to culture and also to otherness and difference.

That is to say that interrogation as a function creates a space that was not there before.

In the Seminar Aun, Lacan distinguishes *jouissance* from love and warns us about being trapped in love from being, as a danger of any signifier that can eternalize itself, that is, become a sign, no signifier is produced as eternal, he affirms¹. The *jouissance* of the Other is not a sign of love, but the signified always finds its center and it is the analytic discourse that can subvert something and produce discontinuity.

The Other has to be crushed and grinded to take its resonance.

We find in the text of homage to Marguerite Duras, "The Rapture of Lol V Stein" a question about the dance scene, Who is the one raptured or abducted in love? Who is the one stripped of love as if it were a garment that dresses us? What is left of the subject, once raptured?

Lacan there reminds us that "A psychoanalyst must remember with Freud that the artist always takes the lead and says: "I recognize this in the rapture of Lol V Stein where

¹ Jacques Lacan, Seminar Encore. Love and the signifier.

Marguerite Duras evidences knowing without me what I teach, that, the practice of the letter converges with the use of the unconscious, it is the only thing I want to attest to in paying her this homage ”.

Both scenes, Dora's and Lol's, show us the double way in which one is taken in love, as a clothed subject and at the same time as a naked object, love then as a transit through this emptiness.

This group arises from an exchange of ideas and concepts and from being able to question ourselves each time about what we have been working on, so we were able to formalize the work under this title. In some way we have questioned love in its different aspects, I will take two points that interested me in the journey we have been making:

-Love as that which is directed to the Other while being commanded by something else.

-Love as the most radical thing that is taken to its ultimate consequences in the analytic device.

Regarding the first point we find the There Is One² , that which remains through the centuries, love.

In the analysis we find love as a demand, with that demand that is made explicit and deployed in multiple ways, a way of access in turn to establish the transference and to be able to sustain the transference under the formula of the Subject supposed to know. It is the one to whom I assume to know, that I love him, I love him because he knows something about me, it also orients us with respect to other forms, such as hatred or mistrust.

Ways of naming Freudian Eros and Thanatos.

Another way of naming love has also been God, for religion and for philosophy, but from the moment it is named from Psychoanalysis to the Unconscious or Jacques Lacan, Seminar Even, Love and the Signifier to the Other as the place of the word, we see that a shift takes place that Jean Luc Nancy³ highlights in a good way, that decentering, where he observes that what commands is something else and says it in this way:

² Jacques Lacan, Seminar Encore. Love and the signifier.

³ The title of the letter: A reading of Lacan.

"Lacan knew how to find the lines for his discourse, where Freud already communicates as necessary a certain knowledge about other sciences and Lacan knew how to find the lines for his discourse when referring to sciences other than those of the spirit, German romantic, a knowledge about linguistics, mathematics, topology, logic, sciences that interact with psychoanalysis where, for example, it is a matter of reading between the hearing of the discourse and the reading of the text, to seek in that separation, in that questioning, in that in-between-line, in that semi-absence, where something is suspended that cancels out any value of the text, it would be a matter of reading between the hearing of the discourse and the reading of the text, to search in that separation, in that interrogation, in that between-line, in that semi-absence, where something is suspended that annuls the value of any ideal, that which we question in the hardest way, will give rise to a deciphering that is a game with metaphor, that will give rise to another text, that takes a risk, beyond or in spite of the previous one.

Lacan points to the center that decenters meaning.

Thus love is also taken as a metaphor to be questioned, and in its figures or versions it refers to jouissance, to desire, to Das ding, as that which cannot be assimilated or named, where it does not refer to any feeling, but to that place where we are taken as an object in a discourse, that intimate exterior, of which, because it is so intimate and intimate, we do not manage to grasp.

Therefore, when we say that love is the knowledge that the Other may have of us, we are not referring to the image that he/she gives us back, nor to the field of affection or the deceitfulness of feelings, but that which commands is much more confusing, beyond the principle of pleasure, being able to take different forms, that is to say the relationship that the subject taken in the discourse maintains with the object⁴, with language and with absolute helplessness.

⁴ Jacques Lacan, *The Other Side of Psychoanalysis*, Paidós, chap. the grooves of the aletosphere.

To approach the field of the object is to know about that which, in life, can be preferred, life and sometimes also death, topological metaphor of the innermost and outermost at the same time.

Both Freud and Lacan state that this is what we find in an analysis as an experience, that which dwells in the other and also in me, that nucleus which is that of my jouissance where the subject is taken as an object.

Sometimes love dresses us, but it also undresses or strips us, we can be taken away as in the scene of the dance with a perplexity that does not manage to take the imaginary form of a dress or garment.

That is to say, the jouissance of my neighbor, his noxious jouissance, is what is proposed as a problem for my love, Lacan will say in the Seminar on Ethics.

The analysis is that experience that puts this question in its maximum tension and difference, it makes use of a supposed love to transform it into a new experience of love and to be able to enter this new space that the interrogation has created.

This love, which will go beyond narcissism and identification with the ideal, will also take on a metaphorical form, as we have seen in some texts and literary works, as well as in the cinema.

The metaphorical form of love that permanently slips into another place.

When this slippage is not possible, we find ourselves with rejection, Verwerfung, rejection towards all the fields of the symbolic, rejection of castration⁵ ...

Is a love without castration as a function possible then? The love of transference taken to its ultimate consequences makes it possible as an effect that real, symbolic and imaginary knot together in a love that says, even that which is not nameable, that names, in the sense that it causes and makes a hole.

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⁵ Jacques Lacan, *Talking to Brick Walls*, Paidós, Barcelona, 2012, p. 102.