

Ditensions of ethics

Language can no longer be thought without thinking about what a poem does (...)

Language and poetics are one and the same thought (...)

Poetics is itself an ethic in a language act.

H. Meschonnic

Regarding the term "current events", which deserves a whole discussion, I recently focused on an article I wrote for the magazine *lalengua*, dissemination organ of the Bs As Liaison Commission (CEBA). Today, to move forward from another angle, I read that the question that slips from the title rests on the living conditions in the present stage of civilization.

To affirm that the symbolic order that determines us as "parletres" is epochal requires, in my opinion, to remember that the Symbolic is easily "imagarizable". Hence, in order to live up to the subjectivity of the time, the psychoanalyst should be warned that by uncritically joining certain constellations of the social imaginary, homogenizing himself to the prevailing discourses and significants, he is resisting psychoanalysis. If we intend to avoid the suffocation of "naturalized" ideology, we should consider both the tyrannical advance of the discourse of science that seeks to erase the subject (of difference) and the vertiginousness that rushes us without a place to pause, with the consequent loss of things of love.

Now, is it epochal ethics epochal? the way of *ethos* as dwelling (A. Franco and others 2010) brings us closer to the language that we inhabit and inhabits us, of which it is necessary to remember, that it is not "crushed" in the Symbolic.

In my proposal, then, that Lacan speaks in different places and in different ways, far from authorizing us to deduce different ethics, opens *Ditensions* that without being homologated, they are not opposed, but rather “*elongan*” *elongate* the concept and its efficiencies.

1- “*Poetically man inhabits*” (Hölderlin 1983)

What does ethics of desire mean? That ethics implies recognition of the debt and assumption of responsibility for what is said: we are always responsible for the position of subject. From there the analyst's ear rises, whose “virtue” consists “*not in understanding, not in nibbling meaning, but in shaving it off as much as possible*” (Lacan 1977, 107)

In 1979 Lacan with Faunetique (Lacan, 1979) processes what refers to our ethics with the analytical way of operating. Write in a single word for homophony between the *phonetic* and the faun who, flute through, guide our ethics towards the phone (sound and rhythm). A sonic question that echoes in the body (J. Lacan 1964), our myths (Freud 1933), where we read drive and Real; *poiesis*^[1] of an event that couples from the primacy of rhythm^[2] to poetry and music, says Lacan in seminar 8 (Lacan, 2008). To happen^[3] requires an ethic of *well-say* “*bien decir*”, of the semi-saying, of the *veriedad* that promotes the duty of a saying that does an act. An ethic that ties saying and doing: because *there is of the act in poetry* (J. Lacan 1967), it is not just a question of doing like the poet but of pointing to the effect of the poetic: Real effect of meaning since it is of meaning and hole, of loss.

Lacan at Baltimore (J. Lacan 1966) formulated that our ethics says “*no*” to consider (...) *the subject without Otherness, subject what it has a certain structural form, precisely inmixing with “Otherness”*.

Since by then I already had immixtion, I prefer to read inmixing as an invention with a teaching effect^[4]. In English (language in which he gave the conference) *inmixing* does

not exist, it appears rather as a word that evokes in the continuous movement of the gerund the unstructured and unfinished nature of the subject, being also irreversible since the mix cannot be *desmix*. Mix is the phoneme that allows the Joycean pass between languages. The misunderstanding that occurs *elongando (les langues)* (J. Lacan 2006) *the* languages does not pass from one meaning to another, but rather injects nonsense, evidencing the absence of meaning as unique. No matter how many languages we speak, a subject is being traversed by more than one language. Therefore, disentangling ourselves from the unconscious, from the enslaving chain of signifiers, implies going through the language of the parish crystallized in symptoms. In the operation that he taught us paradigmatically with *lalangue*, we find an Ethics of the analyst's know-how with what he hears as if each signifier were a *portmanteau* (Lacan 4/11/71)^[5]

1- *Our trade is of hole*^[6]

Ethics of a praxis that takes its inspiration from the poet's work and its effects. That's why some time ago it occurred to me to write it as *poetics* (Spinelli and others 2021) , to account for a know-how that "dispenses with the condition of making use of" linguistics, grammar, semantics and classical logic, using words for a use other than that for which they are made, giving the language in which it is written another use (J. Lacan 2006). Praxis that, emphasizing the sonic, favors the appearance of unforeseen phonic connections from the work with pauses, unexpected cuts, placement of signs, positions of letters and changes in intonation. Importance of the voice that appears when exercising violence to language, hence one can also speak of an ethic of the death drive.

One last turn: Sigmund Freud, separating sexuality and sex, placed Eros at the axis of an ethic.

Lacan, in his return to Freud, does not cease to remind us that to the extent that psychoanalysts understand that sexuality is established in the field of the subject through lack, we are erotologists and not sexologists (Lacan 1977, 210).

Poiesis and eroticism are practices of suspense, waiting, non-immediacy, which require breaking with the pre-established, for this reason they unbalance^[7], disorder, disarrange, break identities creating bifurcations that lead to new realities. *The relationship of poetry with language is like that of eroticism with sexuality (...) Poetry brackets communication as eroticism brackets reproduction* (Paz 1997). There is no poiesis without eroticism or heretics if it implies the decision to snub language to break with the crystallized syntagms, the corseting discourses of neurosis.

PoiErotica (G. Spinelli and others 2022) I recently wrote: ethics that sustains a whirlwind praxis that is not based on supposed causes, nor principles of sufficient reason. Ethics of poiesis and Eros, that by privileging sound over meaning, work with those points of Real that, by suspending certainties, make the loss of being that does not exist possible and at the same time bearable; promoting an innovative way of saying allows to name in another way what makes one suffer, another orientation that favors the enjoyment of life.

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[1] In the Aristotelian tradition *poiesis* it is a happening, making something pass from not being to being.

[2] Rhythm is the organization of the movement of words, meaning in speech. H. Meschonic

[3] Event: what marks a before and after, following Badiou

[4] This development is expanded in two texts presented at the EFA and EFBA Conferences in 2021 and 2022 respectively.

[5] It comes to answer the unconscious structured as a language (lalangue)

[6] Phrase that I thank the Argentine poet Natalia Carrizo

[7] G. Bataille Eroticizm "Eroticism is an imbalance in which beings consciously question themselves. In a certain sense, being is objectively lost, but then the subject identifies with the object that is lost. If necessary, I can say that, in eroticizm, I lose myself. This is certainly not a privileged situation. But the voluntary loss involved in eroticizm is flagrant: no one can doubt it."