



PAPERS+One (English)

Freud a-la-Lacan

Action Committee of the School One 2018-2020

Lucíola Macêdo (EBP)

Valeria Sommer-Dupont (ECF)

Laura Canedo (ELP)

Manuel Zlotnik (EOL)

María Cristina Aguirre (NLS)

Paola Bolgiani (SLP)

Coordinator: Clara María Holguín (NEL)

Translation Team

Coordinator: Valeria Sommer-Dupont

Responsible Translation: Silvana Belmudes

Responsible Translation revision:

Melina Cothros

Edition – Graphic Design

Secretary: Eugenia Serrano / Partners:

Daniela Teggi - M. Eugenia Cora

CONTENTS

EDITORIAL, Clara María HOLGUÍN	03
1- Philippe DE GEORGES – ECF - Eyes wide shut.	06
2- Mauricio TARRAB – EOL - Without any disdain for the Dream. Another turn around the dream of the butcher’s beautiful wife.	11
3- Marcus André VIEIRA – EBP - To last?	17
4- Rosa Elena MANZETTI – SLP - A dream that is an exception. The traumatic dream: “Father, don’t you see I’m burning?”	24
5- Antoni VICENS – ELP - Whitened jouissance. The Wolf Man’s dream.	29
6- Ronald PORTILLO – NEL - A fine specimen: “Non Vixit.”	34
7- Bernard SEYNHAEVE – NLS - Irma’s Injection. Freud’s rêve de passe, a pass-dream.	39
Alejandro REINOSO (A.E.) - A poetic awakening to laughter.	46
Marcelo MAROTTA (A.M.E.) - Interpretation in two movements.	48

Editorial

Clara María HOLGUÍN

This Paper+One offers a twofold reading. On the one hand, it situates Freud in the role of plus-one; on the other hand, it gives rise to the politics of the Unary, which is named the School One. Thus, we will witness a new and "heterodox" reading of some dreams from Freud's work, as the dreamer and the practitioner. The series of dreams presented here point out the new "awakening from the dogmatic dream that tends to put us to sleep" to expose its contingency and "the substance of our dreams."

The re-reading of Freud's desire highlights his courage and reveals that beyond the desire to sleep, the dream can display the "antechamber of the real." The dream, appearing as the paradigm in the formation of psychoanalysis, allows us to move on a non-linear path, between a moment of seeing, where the sorrow for the dead father closes Freud's eyes, and beyond, where they open up to meet with the unspeakable, in crossing "the red line."

Philippe De Georges opens the series with the subtle interpretation of the *Eyes Wide Shut* dream and gives a full account of Freud's ethical position, in which, closing his eyes in the face of his father's weaknesses, he cuts the mortifying jouissance and gives rise to the Other of the law. However, refraining from looking does not suffice, as the voice appears on the other slope and thus as the root of the superego.

The group of dreams by Freud as the practitioner continues the series. Returning another time to the dream of the *Butcher's Beautiful Wife*, **Mauricio Tarrab** displays here Freud's wit and shows that in the unsatisfied desire, that keeps the beauty tangled up in her identifications, the desire to sleep triumphs. Despite the impossibility to go any further, the piece of salmon introduces the unrecognised for

what sex is and what feminine is. In both the dreams of *Dead Father* and *Father, don't you see I'm burning?*, **Marcus André Vieira** shows us that what persists in the dream, more than the previous truth and/or the awakening, is the certainty of the "resilient desire to endure" as Joyce's *Finnegans Wake* teaches. As for **Rosa Elena Manzetti**, she presents the *traumatic dream* by showing that the protection of the Other, in relation to the real, is relative and causes awakening. If the father cannot respond to the call, the *traumatic dream* makes the "living signifier" exist. With originality, Manzetti proposes elevating the *traumatic dream* to the dimension of the analytical act that seeks to wake up to the real.

Between waking up to continue sleeping and waking up to the real, we find the fifth (V) in the series. The Roman number is written to accept the *Whitened jouissance* described in the Wolf Man's dream, with the work of **Antoni Vicens**. Poetically, the language resonates and produces a singular arrangement of the dream's scattered pieces. The number five, as the drawn wolves, allow the "tailor" to intensify the V that gives an identity (*Wolfsmann*), the only way to reaffirm the death of the body, in a *sinthome*.

We close the series with two dreams in which Freud the dreamer is once more the protagonist. In the first one, based on the lapse contained in the *Non Vixit* dream, **Ronald Portillo** exemplifies the perspective of the letter as the seashore, as the trace of the gaze that eliminates and opens the door to death. The second one and last in the series is the dream of *Irma's Injection*. **Bernard Seynhaeve** introduces it as a *rêve de passe*, a pass-dream, in which Freud opens his eyes even while sleeping. In contrast to the *traumatic dream*, Freud does not wake up; he surpasses any attempt to reconstruct his own ego, going through the horror to inscribe the figure 3, a letter without meaning, last bastion before the real, where there is no guarantee of the Other.

By way of knotting. Returning to the Freudian model and contrary to the discourse of the master of our time, we question the singular experience and the current practice of the use of the dream. The

fragment of **Alejandro Reinoso**'s testimony vividly transmits to us "A poetic awakening to laughter," making us savour in the witz, *il riso alla cantonese*, (laughter-a-la-Lacan), the dream as *Une-bévue*, effecting on the body an interpretation that gives rise to a smile!

Finally, **Marcelo Marotta** begins a new series in which practitioners, one by one, will demonstrate how the Lacanian practice ignores neither surprises nor the use of the dream. On the contrary, it is evident through the different ways of reading what the analysand brings, that the nuance in reading is granted at the time of that experience. *In two movements*, the title of his text, he describes the delusional manner of inventing the transferential unconscious, and the cut that the satisfaction implies in the dream introduced into a treatment that lasts.

Translated by Roger Litten

Revised by Delphine Velut

Revised by Thomas Svolos

Eyes wide shut

Philippe DE GEORGES - ECF

The eyes wide shut that are in question in this dream of Freud do not fall so much within the ambit of the object gaze and of the scopic drive, as within that of the axis perception-existence-judgment. A laconic sign says, "You are requested to close the eyes."¹ What the gaze might see would solicit the dreamer's moral judgment, and that's what is a question of neutralizing.

Context

We are on the threshold of the twentieth century, at this historic moment when Freud invents Oedipus. This is the decisive turning point in the transition from a project of scientific and neuronal psychology to the birth of psychoanalysis. Jacques-Alain Miller has made us sensitive to the fact that it was Freud's personal drama and his encounter with the unsettling message of his dreams that are the operators of this mutation. The archive that fills us in on this is Freud's correspondence with Fliess, namely what he believed could be called his self-analysis.

During the summer of 1896, Freud goes through a critical moment. He is "actually overworked," caught between his desire to see Fliess and to interact with him ("If the old man's condition no longer presents an obstacle," he says), and the constraint of taking care of this dying father.²

In this correspondence, he praises the exceptional character of the old man and admires his way of clinging to life; but, at the same time, he mentions all the evil he thinks of the man he still qualifies as

¹ Freud, S., *The Interpretation of Dreams*, SE 4: 317-318. A slightly different version was reported by Freud in a letter to Fliess, dated November 2, 1896: "Letter 50," SE 1: 233; and *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887-1904*, Edited by J. M. Masson, Harvard University Press, 1985, 202-203.

² Letter of July 15, 1896, *The Complete Letters of Sigmund Freud to Wilhelm Fliess, op. cit.*, 194-195.

a pervert: he accuses him of harmful misconduct towards one of his brothers. Thus, in the letter of February 8, 1897, he writes: "Unfortunately, my own father was one of these perverts (a father who seduced a child sexually) and is responsible for the hysteria of my brother [...] and of several younger sisters."³

The old man and the cut

On October 26, 1896, he writes: "Yesterday we buried the old man."⁴ "By the time he died, his life had long been over.", he says.⁵ However, Freud is affected and finds himself "quite uprooted." Afterwards, in his second preface to *Traumdeutung*, he will return to this personal ordeal: this book, he says, "revealed itself to me - as a part of my self-analysis, my reaction to my father's death, and therefore, to the most important event, to this loss which signifies the most radical cut in the life of a man."⁶ *The Interpretation of Dreams* would thus date back to this expected mourning.

Freud's sentence renders the loss of the father the major symbolic event "in the life of a man," more than birth, weaning, or the stages in the life of the child that constitute many separations, to be thereupon reinterpreted under the sign of the castration complex. He endorses here the privilege that he has since never ceased to give to the paternal function. This means that the father is the agent of a separating function regarding the origin. Freud's biographies show, rather, that this function was found to be incarnated for him by his brother Philipp, who, in Freud's dreams as in his childhood days, is the first person in the position of the third between him and his

³ *Ibid.*, 230-231.

⁴ *Ibid.*, p. 201.

⁵ *Ibid.*, p. 202.

⁶ Freud, S., *L'interprétation du rêve*, tr. by Jean-Pierre Lefebvre, "Préface à la deuxième édition," Éditions du Seuil, 2010, 28. In the *Standard Edition* the passage runs as follows: "For this book has a further subjective significance for me personally - a significance I grasped only after I had completed it. It was, I found, a portion of my self-analysis, my reaction to my father's death - that is to say, to the most important event, the most poignant loss, of a man's life" (SE 4: xxvi).

PAPERS+One / Eyes wide shut

mother, as well as between him and this famous nanny, who awakened him prematurely to sexuality.⁷

It is then that Freud tells us of a dream, contemporary with the death of the father. In it, he says, he sees a solemn inscription – comparable to an epitaph – which states a kind of rule: “You are requested to close the eyes.” Is it the night of the father’s death, or the night after his burial? The two versions of this dream given respectively in “Letter 50” to Fliess and in *Traumdeutung*, differ on this point, which has a significant impact on the interpretation that must be made.⁸

What is it to close the eyes? To close those of the dead, is the duty that we owe to him to liberate him from life and to release him from his last attachments. But, in a less literal way, to close the eyes is to repress: the solemn inscription thus appears as an injunction to no longer look at faults: neither those of the father (while grievances abound against him); nor those of the son. Because this death is the occasion of Freud’s conflict with his relatives over the ceremony, the choice of a private and discreet funeral that he imposes on the others, his delay in getting to the ceremony, and above all: his death wish! The fault is very much on both sides: Freud never forgot that Oedipus suffered from the murderous intent of his parents as well as from the crimes of Laius.

On the hate and love of the father

Freud’s repression is at the heart of the decisive step that he then goes on to take: he ceases to believe in his “Neurotica,” that is, in the “real” responsibility of the father in cases of hysterical neurosis, as he writes in his letter of September 21, 1897, a year after the death of his father.⁹ If the father remains, according to what Freud rightly

⁷ Letter dated October 15, 1897: “Letter 71,” SE 1: 263-266; *The Complete Letters of Sigmund Freud to Wilhelm Fliess*, *op. cit.*, 270-273.

⁸ In “Letter 50” Freud writes that he had the dream “the night after the funeral” (SE 1:233), whereas in *The Interpretation of Dreams* he gives the time as “the night before my father’s funeral” (SE 4: 317).

⁹ “Letter 69,” SE 1: 259-260; *The Complete Letters of Sigmund Freud to Wilhelm Fliess*, *op. cit.*, 264-266.

calls “my wish,” the “originator of the neurosis,”¹⁰ it is no longer through his crime: rather, it is through fantasy. Freud closes his eyes to the faults of the father. He no longer denounces his bad jouissance. It is as if this past revolt were nothing more than a fantasy for him. Having crossed this fateful cape, Freud erects a statue to the father, just as the sons of the Horde idealize Urvater and deify him. *Totem and Taboo* will come to complete Oedipus in good measure, and to recall what the jouissance of the primitive father is. The father upon whom the veil of modesty and decency is thrown is no longer Noah, drunk under the gaze of his sons. It is the Oedipal father who deserves tenderness and respect. It is the one to whom the credit that is given and the love that is brought to guarantee the reign of the Law.

The invention of the Oedipus complex that follows this turn, gives the epic form of the triangulating function devolving upon the pacifying father: he causes a cut off from deadly primordial jouissance, in favor of the field of the Other of speech and of the Law. Normalized desire comes to be inscribed where the prohibited origin is barred.

Freud participates partly in the father’s golden legend, to this favorable prejudice, even as he was able on occasion to denounce the fury of fathers, clinging on to this day, as he says, to the exorbitant demands of the *Patria Potestas*.¹¹

Root(s) of the superego

It is as an instance of judgment that the gaze requested to be closed is summoned by Freud: what is at stake is the root of the superego. To close the eyes is to refrain from judging. The instance that looks and judges is there, in its very inhibition. With eyes blindfolded, Justice is all the more equal to its task. But the gaze is not enough: the voice is the other side of the superego: the one who thunders and

¹⁰ Letter dated May 31, 1897: “Letter 64,” SE 1: 253-254; *The Complete Letters of Sigmund Freud to Wilhelm Fliess, op. cit.*, 249-250.

¹¹ Freud, S., *The Interpretation of Dreams*, SE 4: 257: “In our society to-day fathers are apt to cling desperately to what is left of a now sadly antiquated *potestaspatrisfamilias*”.

PAPERS+One / Eyes wide shut

speaks, who inter-dicts, to the point that Lacan makes of the voice as object a name of the superego and vice versa.

Gaze and voice are the objects of the presence of the Other. When they are not persecutory, they are our cradle and our satisfaction. They are also what we lack. The psalm says, "I will be satisfied with seeing your likeness." And the poet replies: "I hear your voice vibrate in all the sounds of the world."¹²

Translated from the French by Samya Seth

Revised by Polina Agapaki

Revised by Thomas Svolos

¹² Éluard, P., *Capital of Pain*.

Without any disdain for the dream

Another turn around the dream of the butcher's beautiful wife

Mauricio TARRAB - EOL

"We are such stuff as dreams are
made on" - Prospero in *The
Tempest*

1. From Desire to the Letter

The dream with which the butcher's beautiful wife defies Freud and his theory of the dream as the realisation of desire, and the dazzling stubbornness of her response in sustaining the unwanted of a desire to have an unsatisfied desire, still makes us feel the power of that spirit of subtlety that dwells at the heart of the analytical scene, that is to say, of the practice, and also of the Lacanian practice, which disregards neither the surprises nor the uses of the dream.

When Lacan comments on this ballet, which we have witnessed so many times, he begins with a warning about the state of affairs in 1958, denouncing the disdain that loomed over the value of the dream within Psychoanalysis: "A dream, after all, is but a dream, we hear people say these days."¹ He repeats this warning four times in those few pages. To say nothing of the present moment, where it is thought that the brain is the one who dreams. Surely it was the risk that this disdain would also spread through our own practice that led J.-A. Miller² to note that the presence of the term 'unconscious' had

¹ Lacan, J., "The Direction of the Treatment and the Principles of its Power", in *Écrits*, Norton, New York, 2006, p. 518.

² Miller, J.-A., "Habeas Corpus", in *The Lacanian Review*, Issue 3, NLS, p. 2017.

PAPERS+One / Without any disdain for the dream

remained in the background at our WAP Congress in Rio de Janeiro. And although the dream is not the unconscious, this interpretation put the dream at the center of our work towards the 2020 Congress. Against all disdain.

A dream can be an image, a fragment that evokes a whole story. It can be a tale, a single word, a noise. It can be like a haiku: it is there, it happens, it doesn't tell a story, it doesn't carry a message, it doesn't make sense. On the contrary, the dream of the butcher's beautiful wife is like an iceberg - the figure is Freud's - whose brief account only reveals a small fragment of a whole world that only Freudian analysis, its resolve, and its acuity make emerge.

In his analysis Freud not only confirms his theory of the function of the dream linked to sleep and the realization of desire. He also demonstrates how these variants of desire converge, linking desire to hysterical identification, its aporias and its difference from "imitation." By including in the source of the identification not only a common unconscious element but also a sexual character he already points there towards the horizon of a satisfaction and an unspeakable, which shows his clinical subtlety.

"The first time Freud spoke about desire he did so in relation to dreams,"³ Lacan indicates, commenting on this dream of the one to whom he names the beautiful butcher's wife. In his commentary on the meanders of the dream and of Freud's analysis, the question arises as to why it would be *necessary* to sustain an unsatisfied desire. He looks for the structural elements based on his own conception of desire as the desire of the Other. "What is expressed is a structure which, beyond its comical side, has to represent something necessary. The hysteric is precisely the subject who finds it difficult to establish a relation - one that enables her to retain her place as a subject - with the constitution of the Other as big Other."⁴ On the other hand, Lacan submits the dream, the characters - the

³ Lacan, J., *The Seminar, Book V, The Formations of the Unconscious*, Polity, 2017, p. 338.

⁴ *Ibid.*, p. 343.

PAPERS+One / Without any disdain for the dream

patient, the friend and the husband - and the circulation of the objects at stake - the slice of salmon, the caviar, the piece of ass - to the *spaltung* between demand and desire. She wants caviar, but demands not to be given it. He demands the plump ones, but desires the thin ones...

In his text *A Trio of Melodrama*,⁵ J.-A. Miller follows step by step the reading that Lacan makes of this dream trying to sift the effects of this reinterpretation. He emphasizes that in the labyrinth of identifications, the vicissitudes of desire are governed by desire as the desire of the Other if it goes beyond the objects of demand that the dream puts into play. Miller uses as key to this reading that "if one identification can mask another, and the identifications are determined by desire, then one desire can always mask another." This is what allows him to locate in an exemplary way the double identification of the dreamer, on the one hand, with the friend as the Other woman, and, on the other hand, with the husband, that is to say with the man as desiring, in order to end up isolating a third identification with the desire of the man whose support is the slice of salmon, which "condenses the thousand and one values of desire and which here responds at the same time to the mysteries of the division of male desire and to the question what does a woman want?"⁶ Following this indication of Miller, could it not be said that when the phallic logic slims down, this dream responds to the question of what is a woman with: a slice of salmon, a piece of ass, "the very object of desire,"⁷ but also a fragmented body?

2. Saying

When Lacan explains what it is that guides him in the interpretation of a dream, he differentiates the plane of signification - what does that mean? - from the plane of enunciation, what does [the dreamer] want in saying that? This is what the Freudian analysis clarifies by

⁵ Miller, J.-A., "Un trio de melodrama", *Revista Enlaces*, Buenos Aires, 2018.

⁶ *Ibid.*

⁷ *Ibid.*

PAPERS+One / Without any disdain for the dream

locating all the variants of the desire of the beautiful wife when dreaming what she dreams.

But Lacan goes one step further by saying that “what guides us when interpreting a dream is to ask ourselves, what is it that it wants in saying that? Apparently it doesn't know what it wants.”⁸ But *it* wants to enjoy.

The key here is that saying is also a way of enjoying and in the dream of the butcher's beautiful wife the ciphering, at the same time that it veils desire, is also a form of satisfaction. Beyond the effect of signification, the use of the saying of the dream serves a satisfaction. Behind the apparatus of meaning that is woven between the four characters of the dream - four characters, given that the analyst is also included there because it is a transference dream - and beyond the masked dance of the identifications and of the desire that slips between the objects of the demand, a program of enjoyment is carried out. The dream as formation of the unconscious serves that program. This is the Freudian path that Lacan also follows in *Television*: “But what he is really performing, there right before our very eyes glued to the text, is a translation which reveals that jouissance (...) properly consists in the logical straight through which he so artfully leads us.”⁹

The dream writes the cipher of what *it* wants and that is where the elementary use of the dream to say sex resides. That is in my opinion the effort of poetry of the unconscious where the dream of the butcher's beautiful wife is a bungled saying of the feminine as void of representation, that unrepresentable that stages the dance of all those involved in this ballet. And it does so with the signifiers tied to it and by the identifications, which in this case constitute what the hysterical subject is as a question about the desire of the Other and about the unrepresentable of the feminine and sex.

⁸ Lacan, J., *Le Séminaire de Jacques Lacan, Livre XVI, D'un Autre a L'autre*, Seuil, 2006, class of 26 February, 1969.

⁹ Lacan, J., *Television*, Norton, New York, 1990, p. 9.

PAPERS+One / Without any disdain for the dream

There, in my opinion, is “the impoetic”¹⁰ [*impoetique*], the stuff of this dream - to quote Shakespeare translated by Borges — on which the whole plot is based. It is this real that Lacan calls in his response to M. Ritter “that which cannot be said in any instance, whatever the proximity, [...] that is at the root of the language [...] at the origin of desire.”¹¹ Whatever proximity there is between the identifications and the feminine there will always be an insurmountable gap that among other things makes us dream. S. Cottet places the navel of the dream at the point where “...desire cannot be represented anymore.”¹² In Freud's account of this dream, that crucial point does not appear as the emergence of a real outside meaning nor as a hole, but rather as a closing.¹³

This saying ciphers as failed an eventual “awakening” - I say this with all the reservations of the case - to the unrecognized of the feminine and the sexual relationship that does not exist. This dream also testifies to the triumph of the desire to sleep that keeps the beautiful butcher’s wife entangled in the “labyrinth of identifications.”¹⁴

In contrast to other dreams in which a piece of real crosses the screen, or those in which it can be captured in the text as a radical outside-meaning, whose emergence demonstrates the very limit of fiction - in many of their testimonies, the AE make use of this capture as evidence and measure of having touched the limit of the field of truth and fiction - in this dream the trajectory between the slice of salmon and a piece of the real is suspended.

We can conjecture that it is there that could be announced the unrecognized of sex and the feminine as such. However neither the

¹⁰ “Response by J. Lacan to a question by Marcel Ritter”, *Lettres de l'École freudienne No. 18*. Journée des cartels. Strasbourg Introduction aux séances de travail, 1976.

¹¹ *Ibid.*

¹² Cottet, S., “Los límites de la interpretación de los sueños en Freud”, *Freudiana 86*, 2019, Barcelona, p. 108.

¹³ “Response by J. Lacan to a question by Marcel Ritter”, *Lettres de l'École freudienne No. 18*. Journée des cartels. Strasbourg Introduction aux séances de travail, 1976.

¹⁴ Miller, J.-A., “Un trio de melodrama”, *Revista Enlaces*, Buenos Aires, 2018.

PAPERS+One / Without any disdain for the dream

beautiful butcher's wife, nor Freud, nor this exemplary dream get that far, which does not prevent us from taking another turn around their talents.

3. A living letter

And finally, could we not think that challenging Sigmund Freud is part of the "material" of this dream of the most ingenious of his dreamers as he himself calls her? What is there at stake, will it not also be the satisfaction of inscribing in psychoanalysis the singular challenge that it makes to the one who began to write its history, and in that way make us still enjoy today the living letter of their ingenuity?

Translated by Roger Litten

Revised by Melina Cothros

Revised by Thomas Svolos

To last?¹

Marcus André VIEIRA - EBP

Is the dream a mere necessity in the process of registering and storing memories in the organism? Or, is it an emissary of what occurs in other spheres, for example, unconscious or even spiritual ones? In other words: should we let it be delivered to the realm of the outside-meaning, progressively forgetting its strange scenes and objects throughout the day? Or, on the contrary, do we seek the worth of it and try to find the reading that guides beyond the hardships of everyday life?

This debate could go on forever. Happily, we can, as analysts, move on, because what is essential for us is not in the relation of the dream with the impersonal laws of the organism or with messages from beyond. The analyst is not in search of the real of the dream in something that is somewhere else, as might a mystic or a doctor. He rather looks for it right there in the encounter of the analysand with an Other speech inside its own. For the analyst, there is only the dream that is brought and told during the session.

It is not an obvious statement, but a fundamental Freudian postulate that Lacan synthesizes in affirming that Freud did not distinguish between a dream and its narrative². Recounting a dream in analysis, as a singular act of speech could be, as such, a combination between what is said and what is heard in that saying.

It is that which characterizes the Freudian unconscious, initially defined by Lacan as an experience of truth. More than the content of

¹ Written for *Papers* of the committee of Ação da Escola Una. Much of what this text achieves is due to the work done in the seminar Dream and Time at EBP-Rio along with Romildo do Rêgo Barros, to whom I am grateful, *encore*.

² Lacan, J., “The essential element of a Freudian analysis is always based on the account of the dream and the way in which that account is articulated,” Seminar 6, Rio de Janeiro, JZE, 2016, p. 65 (26/11/1958).

PAPERS+One / To last?

what is unveiled, it's this experience that counts. Not necessarily the truthful truth about oneself, but the certainty that, even "half-said" (*mi-dite*), there is a real of this truth, which can change and improve one's life³.

However, in a time of post-truth, it is essential to interrogate this relationship between the real in the dream and the experiences of truth to which it can lead us. In this sense, three dreams approached by Lacan in his teaching allow us to glimpse three different modes of relation between the truth and the real in the dream.

The first dream is the dream of the dead father, presented by Freud in *The Interpretation of Dreams*⁴ and extensively worked by Lacan in *Seminar VI*. The dreamer encounters his father, who recently died, as if he were alive, without knowing that he [the father] was dead. Freud's interpretation consists in introducing between the two fundamental themes of the dream - "he didn't know" and "he was dead" - the sentence "according to the desire of the dreamer."

Resuming the dream, Lacan distinguishes, in the desire of the dream, *das Wunch*, two aspects: the demand on one side, and the desire on the other. The real of the dreamer's desire is not wishing his father's death; that is the demand. It is, however, an impossible demand and in this impossible resides the real of the desire. To understand it, it is necessary to take the father of the dreamer as the incarnation of the paternal function. In this way, the death of the father would be the end of the paternal function. But if it delineates a subjective point of origin, how does one erase it without disappearing? The strangeness of the dream resides less in the pain that affects the dreamer, articulated by his wish for his father's death, but rather on this paradoxical point of impossibility, which sustains his desire as such.

³ He is "found," which is included in much of this talk regarding the experience of the encounter. The Freudian unconscious is like this "text and hole," a truth recalculated, and at the same time, the surprise of the encounter, for someone, of this truth. (Lacan, J. *Seminar 11: The four fundamentals concepts of psychoanalysis*, Rio de Janeiro, JZE, 1988, First Lecture).

⁴ Freud, S., *The interpretation of dreams*. ESB, v 5. Rio de Janeiro: Imago, 1976, pp. 459-461.

PAPERS+One / To last?

To understand this paradox, the dream doesn't present the death of the father as his disappearance, but as a special mode of *knowing-without-knowing* – to be alive, but dead and without knowing it – that sustains, in the dream, the impossible of the dreamer's desire. It is this *not-knowing* that will be highlighted by Lacan as the key to the alienated life of the *parlêtre*; its more real aspect, an effect of the mortification of the *jouissance* by the speech that affects not only the father, but also all of us.

It is not enough, however, to know that one does not know. With the analytic interpretation, it is necessary to locate, "between two", the structural void – this space of the subject, which is also the *locus* of his desire, the presence of an absence. Lacan will locate *between* the two lines of his graph, this impossible existence in the human desire of its unpronounceable essence of the real of *jouissance*.

A second dream, also from the *Interpretation of Dreams*, is commented by Lacan in his *Seminar XI*. The dreamer, who watched over his son during his sickness, sadly fatal, falls asleep while someone else looks after the body. However, he awakes in the dream upon finding the figure of his son saying to him a phrase heard during the sickness: "father, can't you see that I am burning?", just to realize that his foreboding before falling asleep had come true, a candle had fallen into the coffin and had caused the fire⁵.

The interpretation of this dream can be found in *Seminar VI* in the following manner: "my son was alive again," "but he was burning." In the interval between the two chains of thought, following the schematization of the graph, there would be a fundamental ambiguity of the dreamer in relation to his son, his *Wunsch* of life and death, represented by a son who is alive, albeit on fire. Not at all. At this moment, another thing interests Lacan and he chooses this dream exactly for this reason: he considers the representation of the son in

⁵ Lacan, J., *Seminar 11*, p. 59 (12/2/1964).

PAPERS+One / To last?

flames not as a “formation of commitment”. It does not designate the real of the subject.

No wonder it is a dream of anguish and not sadness. The son on fire is the extreme figurative limit of life as *outside* of the signifying chain and no longer *in between*. A real that escapes the discursive apprehension of the graph of desire, that does not allow the structure to capture it, not even as absence or negativity. A real made of excess, even if it is figurative. It is the real, no more as a cut, surprise, and lack, but rather as presence, encounter, and *jouissance*. It is the real of the object *a*, which instead of bringing us a simple component of surprise, reconfiguration, interpretation and truth, leads us to the encounter with what, in the Other, is more real than himself. Lacan defines this as an experience of impossible awakening, impossible way out of life. It’s what makes Lacan, in this seminar, to propose, instead of the experience of truth, that of the missed encounter. It is no more a question of the paradigm of interpretation, but the function of transference in the treatment, which must, in his terms, be traversed so conclusion can take place⁶.

Lacan equally approaches a third mode of presentation of the real in analysis through a dream, *Finnegans Wake*⁷. So that we don’t lose ourselves in the immense ignorance and difficulty, always on the agenda on the theme of Joyce, I propose only two ideas.

Firstly, as in an analytic session, the difference between a dream and a narrative disappears completely. As Samuel Beckett says about Joyce: “those who claim that this isn’t written in English (...) It is not

⁶ *Ibid.* p. 258 (24/6/1964).

⁷ I have transcribed one of the first paragraphs of Donaldo Schüler beautiful translation: “The fall(bababadalgharaghtakamminarronkonnbronntonnerronntunnthunntrovarrhounawnskawntooohoord enenthurnuk!) of a once wallstrait oldpar is retaled early in bed and later on life down through all christian minstrelsy. The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlinsfirst loved livvy.” Joyce, J. *Finnegans wake / Finnicus Revém*, Porto Alegre, Casa de Cultura Guimarães Rosa, 1999. Lacan recognizes in the text that, the account of the dream, written, would have the specificity such that the dreamer would not be any particular person, but, “the dream itself.” (Lacan, J. *Seminar 23: The sinthome*, Rio de Janeiro, JZE, p. 121 (16/3/1976).

PAPERS+One / To last?

to be read—or rather, it is not only to be read. It is to be seen and heard. His writing is not about something, it is the thing⁸.”

In the reading of this text not-to-be-read, Joyce gets us to experiment what would be a dream in which there is neither desire, nor awakening and still we are marked by the impossibility, this stamp, for Lacan, of the real. There is a forced navigation in the babel of languages that we could, without difficulty, approach to what Lacan called *lalangue*, a collection of sonorous, visual, sensory and singular fragments that constitute us and which is the basis of our access to a common language⁹.

From this perspective, desire as a fundamental point of void, just as the father, as the name of the mortification of the speaker to speak, it vanishes in the detraction of *jouissance* of generating vibrations of these fragments outside meaning. There is no longer the supposition that someone, in some place, would know how to make order out of chaos of the world, which defines the paternal function. There is not even an Other scene.

Therefore, there will only be truth when something with which we can bump into in the reading, in a way that reaches us, when we can say: this touches me. It has to do, not with a post-truth, but with a truth undertaken with the body itself from the encounters with the fragments of *lalangue* that can sustain it¹⁰.

To conclude, let me offer a risky analogy. If there is some place in which the assumption of knowledge is erased, is in what conventionally are called *social networks*. In this space, well defined by Miguel Lago as “the realm of opinions”, there is no more exception or supposition of knowledge: “in the profile of the Pope on Twitter, Brazilian internet users feel justified in contradicting his theological analysis. Social networks transform the owner of a little tavern into a

⁸ Beckett, *apud* Mandil, R. *The effects of the letter*, *op. cit.* p. 159.

⁹ 8/3/1972

¹⁰ Lacan, J., “Preface to the English edition of Seminar 11,” *Other Writings*, Rio de Janeiro, 2003, p. 569. Miller, J.A. *Le tout dernier Lacan, l’Orientation Lacanienne*, 2006-2007, unpublished, lecture of 15/11/2006, <http://www.opcaolacaliana.com.br/antigos/n4/pdf/artigos/JAMIncons.pdf/>.

PAPERS+One / To last?

specialist in biblical exegesis, of the same carat as the head of the Catholic Church¹¹.

Without the paternal function, without the supposition of knowledge, without a prior belief in an Other scene, what to do? Perhaps one can gain inspiration from what Joyce did. According to Lacan, he saves himself with his artistic creation. He frees himself from the nightmare that was for him the weight of Irish history through the writing of this text—that returns to the history, destroys and reconstructs it incessantly without beginning nor end.

Would it not be this, akin to what an artist does, when it brings to the social networks another type of event that is not based on the truth of an opinion or a counter-opinion? This is my risky analogy, supported by the work of Lorenzo Mammi. In fact, in the field of contemporary art, like in *Finnegan*, neither the astonishment of the subject, the author, for example, nor the awakening that can provoke an object of art, are longer visible, because the essential tends to be a collective production, the process of its doing, which is itself, the artistic intervention.

In this context, the essential of the artistic act would be the production of something that lasts a little longer than the other common objects consumed by the antagonistic monologue of the networks, a “necessary hindrance” so that the play of opinions does not rotate in the absolute void and, at the same time, that art exists in a world in which what does not appear, disappears¹².

In the vertigo of this *riverrun* there is no prior truth, no awakening, but the certainty that we are made to last more than our speech. *To last*, as articulated here, is not to be *sealed*, to last in the collective memory. It’s rather to persist like a dream lasts in the body, or like

¹¹Lago, M., “In search of a president,” Piauí, n 152, May 2019, <https://piaui.folha.uol.com.br/materia/procura-se-um-presidente/>

¹² Mammi, L., *That which remains—art and art criticism*. São Paulo, Cia das Letras, 2012, p. 15.

PAPERS+One / To last?

Paul Éluard, read by Lacan¹³, declares, in our *hard-core desire to last*.

Translated by Gary S. Marshall

Revised by Natalia Velez

Revised Isabel Barata Adler

¹³ Lacan, J., *Seminar 7: The ethics of psychoanalysis*. Rio de Janeiro, JZE, 1988, p. 370 (29/6/1960).

A dream that is an exception
***The traumatic dream: “Father, don’t you see I’m
burning?”***

Rosa Elena MANZETTI - SLP

The unconscious “does not imply that [...] one judges it as knowledge that does not think, or calculate, or judge — which doesn't prevent it from being at work (as in dreams, for example). Let's say that it is the ideal worker”¹. The signifier “work” is used by Freud in the context of the dream, in which he discovers the mechanisms of the unconscious. He considers it to be the royal road to the unconscious without it being its equivalent. The notes added to the various editions of *The Interpretation of Dreams*² reveal it to be less and less the royal road to the unconscious. The essence of the dream is in its work, not in the latent or manifest content.

In 1911,³ he suggests to practice a sort of abstinence from the desire to interpret because there are some dreams that “go faster than analysis” and that, “trying to interpret one, all present resistances will spring into action, still intact, and will soon impose a limit to comprehension.” In the meantime, Freud discovered that the dream conveys a demand for interpretation, this demand being itself a sign of the transference. The caution in answering the analysand’s demand for meaning is taken up by Lacan when he states: “In an analysis, we intervene not only in that we interpret the dream of the subject - if indeed we do interpret it - but, on account of our already

¹ Lacan, J., *Televisión: A Challenge to the Psychoanalytical Establishment*, WW Norton & Company, New York, p 13.

² Cf. Freud, S., *The interpretation of dreams*, Part I and Part II, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume IV and V (1900).

³ Freud, S., *The Handling of Dream Interpretation in Psychoanalysis*, Papers on Technique, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XII (1911), p 89.

PAPERS+One / A dream that is an exception

being, as analyst, in the life of the subject, we are already in his dream."⁴ The dream is already a product of the transference work.

For Freud up until 1920, the dream is a search for pleasure. One dreams for the analyst and to continue to sleep, without being touched by the real. The daytime residues that disturb the homeostasis of the pleasure principle are used by the dream to transform the excess of *jouissance* that disturbs sleep, into *jouissance* of the sign, compatible with the wish to sleep. The processes of condensation and displacement perform an encoding task to avoid the encounter between the dream thought and the drive. The dream narrative is already an interpretation of desire. The analysand is the interpreter and not the interpreted.⁵

The traumatic dreams that Freud's patients bring to him in cases of traumatic and war neuroses repeat the trauma, in opposition to the pleasure principle, and induce him to review his dream theory.⁶ Repetition⁷ and the death drive highlight a cause of psychic processes more powerful than the pleasure principle.⁸ The rise of the real object threatens the signifier's envelope, annihilates the image, pierces the screen and causes anguish. Traumatic dreams do not obey a desire - "they represent the only true exception"⁹ - but rather a compulsion to repeat. The trauma demands to be reduced to a sign. Its return in the form of a dream is the subject's attempt to control it, integrating it into the symbolic.

Repetition aims to transcribe the trauma in letters, to transform excess *jouissance* into *jouissance* of the sign. It would be a matter of

⁴ Lacan, J., *The Seminar of Jacques Lacan, The Ego in Freud's Theory and in the Technique of Psychoanalysis*, Book II, Cambridge University Press, 1988, p 152, Lesson of March 9, 1955, "The Dream of Irma's Injection".

⁵ Lacan, J., *Le Séminaire, livre XIX, ...ou pire*, Paris, Seuil, 2011, p. 232. (Lesson June 21 1972, chap. 3).

⁶ Freud, S., *Beyond the Pleasure Principle*, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XVIII (1920), p 88.

⁷ *Ibid.*

⁸ Freud, S., *Remarks on the Theory and Practice of Dream-Interpretation*, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX.

⁹ *Ibid.*

PAPERS+One / A dream that is an exception

passing from trauma, as excess of *jouissance*, to fantasy and from fantasy to symptom. Since repetition fails to accomplish this mission, it must continue to try again, assuming the trait of automatism. Freud considers the compulsion to repeat a primary phenomenon linked to the original trauma of birth inherent in the very fact of living. A need to return to the inanimate state that he calls death drive.

The dream “Father don’t you see I’m burning?”¹⁰—not by chance built around death—shows that the awakening produced by a traumatic dream is connected to the fact that the protection of the Other with respect to the real is always relative. It is the father, in this dream and also beyond it, who fails in the appeal, since the one who answers my appeal is never the one whom I really called upon.

If Freud, at the end of his journey, is looking for a trace of *jouissance* related to repetition, Lacan in 1954-1955¹¹ considers repetition the consequence of the signifying law of the chain of language that determines the subject.

However, in *Seminar XI*¹², Lacan distinguishes two aspects of repetition: the *automaton*, the insistence of signs, the principle of the symbolic chain; the *tyche*, the encounter with the unexpected, the real of the trauma. Repetition is no longer related to unconscious knowledge anymore, but to the unconscious related to the real.

In the fifth chapter of this seminar, Lacan takes up the dream “Father don’t you see I’m burning?” to discuss the appeal in relation to the “real as (an) encounter,” initially presented in psychoanalysis in the form of traumatic experience, highlighting two aspects. The first is that the trauma, explicitly referred to here, does not arise in the logic of the *après-coup*, but we can see how “the insistence to be

¹⁰ Freud, S., *The interpretation of dreams*, Part II, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume V, p. 509 (1900).

¹¹ Cf. Lacan, J., “The Seminar on ‘The Purloined Letter’”, in *Écrits: The First Complete Edition in English*, W.W. Norton & Co Inc., New York, 2008.

¹² Lacan, J., *The Seminar of Jacques Lacan, The Four Fundamental Concepts of Psychoanalysis, Book XI*, Paperback, April 17, 1998, Lesson of February 12, 1964, “Tyche and automaton.”

PAPERS+One / A dream that is an exception

remembered by us is preserved." It "shows up again and often showing its face,"¹³ and has the merit of awakening us from our automatisms. The second aspect concerns precisely the fact that in the trauma, the fathers fail to appeal, both, in the instance of the dream "Father don't you see I'm burning?" and in the instance of his personal experience in which he himself saw the "child traumatized" by his departure and is thus compensated only through sleep, "falling asleep, a sleep that, indeed, was capable of returning to him that living signifier, that I was, after the day of the trauma."¹⁴ Here he uses "living signifier" to talk about the father as the address for the appeal of the inarticulate cry that calls the father as the object of the first Freudian identification. It is the trauma that makes the living signifier exist. A trauma, indicated as such by Lacan, linked to the failure of the voice's appeal to hold back his father, who had always been absent. A failure that has been overcome, yet that continues to persist, because the loss of the father persists, in his not hearing the appeal or in not "seeing" that I burn. The missed encounter with the "living signifier" remains at the heart of the desire of each *parlêtre* and is reactivated.

As for Freud since 1920, what is repeated is related to the insistence of the death drive, as for Lacan, since the 1970s,¹⁵ repetition is related to *jouissance*. On one side there's the nostalgia for a structural loss of *jouissance*, on the other the search for the recovery of what has always been lost. Repetition, the *parlêtre's* destiny, is the mark of a primary loss, while being at the same time a *jouissance* condenser. The unary trait is a writing that "commemorates an eruption of *jouissance*."¹⁶

The traumatic dream, often told as something that repeats itself, reveals that it is not possible to tie the traumatic real to the imaginary and the symbolic, not to take the step from the traumatic

¹³ Lacan, J., *Ibid.*

¹⁴ *Ibid.*

¹⁵ Lacan, J., *The Seminar of Jacques Lacan: The Other Side of Psychoanalysis, Book XVII*, WW Norton & Company, New York, 2007, Lesson of January 14, 1970, Chapter 3.

¹⁶ *Ibid.* Lesson of February 11, 1970, Chapter 2.

PAPERS+One / A dream that is an exception

to the *troumatique*. It is the effort to make a knot,¹⁷ to replace the hole of trauma with a symptom.

Traumatic dreams are not guardians of sleep. What can the “ideal worker” awaken? It is anxiety that fractures “sleep when the dream flows to the real of what is desired.”¹⁸ What awakens is another reality, that of the “real”¹⁹ drive that reveals the impotence of the symbolic to write the impossible. The awakening from sleep is the escape from awakening to the real, when the subject approaches what he does not want to know anything about.

From the 1970s, the essence of the dream work for Lacan, is an encryption that includes the satisfaction of the dreamer.²⁰ The “ideal worker” has therefore *jouissance* as his master. Generally the dream aims to give sense to the nonsense of the sexual relationship. The limit of the interpretation of a dream is precisely the *jouissance* that the dream includes.

If every dream recounted in analysis is a for search for meaning through interpretation, which however “is not the path to a true awakening of the subject”²¹ isn’t it precisely the traumatic dream that provides us with an example of another way for analytic action that aims to reawaken to the real? That awakening to the real as impossible does not prevent it from being the end, and the end of an analysis.

Translated by: Carla Antonucci

Revision: Natalia Velez,

Revised by Joanne Connway and Thomas Svolos

¹⁷ Cf. Lacan J., *Le Séminaire, Livre XXII, R.S.I.*, (1974-1975), unpublished.

¹⁸ Lacan J., “Compte rendu avec interpolations du Séminaire de l’Éthique,” *Ornicar?* 28, Paris, Navarin, 1984, p. 17.

¹⁹ Lacan, J., *The Seminar of Jacques Lacan, The Four Fundamental Concepts of Psychoanalysis, Book XI*, Paperback, April 17, 1998, Lesson of February 12, 1964, “Tyche and automaton”, chapter 2.

²⁰ Lacan, J., *Le Séminaire, Les non dupes errent*, 20 november, 1973, unpublished.

²¹ Lacan, J., *Compte rendu avec interpolations du Séminaire de l’Éthique*, op. cit., p. 17.

Whitened jouissance

The Wolf Man's dream

Antoni VICENS - ELP

"...the faculty of maintaining the most varied libidinal investments and the most contradictory, all capable of working side by side."¹

In an orthodox manner, let's read again The Wolf Man's dream: "Suddenly my eyes open, and the plague omitting to count its five white corpses, or six, or seven, or thousands, is looking at me. In this plight, wolves as sheep, or as dogs, or as foxes, dead in their saviour's hands, are waking me up. An archipelago of devouring gazes is zooming towards me. I find myself feet first, facing the window. Something is going to happen. The dead walnut tree covered of frost makes me scream, or keeps me quiet – in the language of dreams it is the same thing - because, starting from the little finger, my body starts splitting like a tree into a V shape. Since it does not appear in my Cyrillic alphabet, a letter only known to me from the clockface."

He does exist, the one freed from the search for a more or less heroic father; for him, his fortune is to not look for him. But this usually involves a war face-to-face with the desire of the mother, or rather with her jouissance. As for Serguéi Pankejeff, it affected his choice of partner and the body that was handed over to her and to the doctors.

This was a long-term symptomatic answer, although quite limited: having a female partner with whom a pretty stable delusional duo

¹ Freud, S., *Five Psychoanalysis*, "From the History of an Infantile Neurosis (The Wolf Man)", Paris, PUF, 1954, p. 418.

was established, up until her suicide and even beyond it. If all of this lasted, it is thanks to the gift he received from Freud, not only from the money harvested in the Freudian field, but rather from the presence itself of a very studious analyst and later the author a text that gave him a Freudian identity (*Wolfsmann*), the structure of a body welcoming the fatal number V in a language that reveals the initial of the name of the father (*Vater*) and the use of a writing that begs in most part the mirror that lacks since the beginning. And when Freud, his name pronounced with the same phoneme [f] initial of "father," undergoes mouth surgery, he will respond with a hypochondriac delusion on his nose, an opening that does not close down in front of the mirror, without of course an imaginary benefit of *pousse-à-la-femme*, the classical gesture of the pretty one that powders her nose.

Supposing that the Wolf Man's dream organises the scattered pieces of a case that got away from being analysed one time and another, and that caused multiple readings, without excluding the delusional ones. Let's consider the Wolf Man's dream as a graph of a case without any history. Once, Freud tried to give him a chronology in order to satisfy the reader. But he does not construct the archipelago's map with the five floating islands. Let's take for granted the diverse modalities of the "small organ separable from the body" (*vom Körper abtrennbaren Kleinen*),² the Freudian "unconscious concept" that will become the Lacanian object *a*: unconscious through making a hole in the Other, libidinal through perversion. In the Wolf Man's case, the turd and the gaze carry conviction of a singular phobia that fails in coming off its intestines³.

Let's focus then toward other condensations for jouissance, not so cropped: as with the drawn wolves, assuming them to the number five. Let's take this number for a pure gimmick in order to read the

² *Ibid.*, p. 389.

³ Miller, J.-A., "The Wolf Man", *La Cause Freudienne*, n° 73, 4/2009, p.116.

extraordinary well-written case by Freud in which he did not forget to include the remark made in the Schreber case: Who is mad?

Within the number that counts as One, we have a body in constant decomposition. The dressmaker, not as the one that cuts (*Schneider*) but alters, fails to wrap up his body, insofar as the Man has to cultivate his friendship, has to protect it, to avoid making unstitched remarks⁴. Having a body as a foreign border, he holds it as the clock does when it hides the youngest goats in front of the threat of the maternal jouissance. His body is like a veil that only opens after the penetrating washing and an outbound product letting out the light of the day. As the body spills, he pays tribute to it as the blood of his nose does. The classics speak of delusional hypochondria.⁵ But the lessons he learns are coming from the outside, from women that know quite a lot about liquids.

With the woman he does not make Two. He is attracted to the maids' behind spreading the cleaning water on the floor. For him, the woman bleeds from her intestines ("intestines" in the Pankejeff-Freud's sense). The anus and the nostril also bleed. The mother's bleeding blends with the threat of blood found in the faeces as the lethal symptom of dysentery.⁶ The woman is an intestine that shouts "I do not want to live this way." This does not find an explanation in what is new (the castration is foreclosed, says Freud⁷) but rather in what is old. From this, this odd symptom deciphered by Freud is read as: the anxiety in the face of *Darmtod*, the intestinal death.⁸ It flows, and the flow puts him in extasy,⁹ until winter and death solidify. Whereas the phallus does not manage to determine the painting, death anxiety does. Then, Theresa appears, a woman full of secrets and lies. He

⁴ Freud, S., op. cit., p. 383.

⁵ It's the diagnosis of Ruth Mack Brunswick: "A supplement to « History of an Infantile Neurosis," *The Wolf-Man by the Wolf-Man*. Edited by Muriel Gardiner in Hill and Wang, The Moonday Press, New York, p. 297.

⁶ Freud, op. cit. p. 383.

⁷ Ibid., pp. 384-385.

⁸ Ibid., pp. 384-385

⁹ Cf. Ruth Mack Brunswick, op. cit., p. 273.

meets her at a sanatorium where she works; he falls in love with her and seduces her. For years they will continue to have a good and bad relationship, in which she guides the good employee in his bureaucratic life as in his delusional hypochondria, until she commits suicide by inhaling gas at the time of *Anschluss*.¹⁰

She never said to him how she was married to his little indecencies, married to the little cheater.¹¹ This kind of wild woman suited him.

And with Three arrives the silent death. Of course, what frames the dream is the instance of the death at the mirror stage. Jacques-Alain Miller says it skilfully: it is death as the veil of life.¹² All starts with the sheep' death, thousands of them will escape the plague. The body is dead prematurely; it keeps on escaping death by adapting this death within a *sinthome*. It is the hypochondria's symptom: a disease must be found to keep the doctor's reassurance that he is still alive. The doctor is the dressmaker that make sure the veil won't completely tear, the veil that keeps Serguéi Konstantinovich isolated from the world. Here, we speak of disease since there are no words for death. Death is made of white colour, Freud suggests, yet he does not tell us what to do with it.¹³ Then, let's compare death to the white goddess, "the Different, the Other for ever in his jouissance."¹⁴

Serguéi's sense of normality is told between Four corners and over and over, distinct from *The Third Man* in Vienna and without the need to escape death through the sewers.¹⁵ On one vertex, let's lay the bureaucratic work without history in which it is possible to use a model. On another vertex, the marriage with a rather normal social life. And on another, the German language that carries new meaning

¹⁰ *Idem*, p.282: "My patient, on the other hand, was completely under the control of his wife; she bought his clothing, criticized his doctors, and managed his finances".

¹¹ *Ibid.*, p. 281: "But women – meaning his wife- were always like that: distrustful and suspicious and afraid of losing something".

¹² Miller, J.-A., p.102.

¹³ Freud, S., op. cit. p. 355.

¹⁴ Lacan, J., "Preface to the Awakening of Spring", in *Autres Ecrits*, Paris, Le Seuil, 2001, p. 563.

¹⁵ Carol Reid, *The Third Man*, 1949.

PAPERS+One / Whitened jouissance

in its sayings, its writings, its lies and its tales. The fourth corner belongs to psychoanalysis as the curative experience in which the unbearable does not rush to fulfill an Other *jouisseur*. Yet, in reality, as Ruth Mack Brunswick remarks, for this man, "Psychoanalysis was Freud himself," in other words a singular experience especially tailored for him.¹⁶

For the subject, Five is primarily a number; then throughout his journey abroad, a letter. The analysis with Freud enabled him to duplicate *Wien, Wolf, Wespe*...and to retrieve also his own initials *S.P.* To leave a mark on the walnut's bark as a love letter, he had to hallucinate his written body. In the countryside, the butterfly illustrates the number V as the sign of a jouissance in movement; and with a little imagination, the butterfly becomes a clock hand. It is the blood that flows and both the dry cut in the tree and on his hand, as the cut that tears the veil, insofar as burial sheets wrap up the world.¹⁷

In "Lituraterre," Lacan connects the Wolf Man's case-dream-primal scene with the wing strokes, with the roman number V, with five o'clock. "But we only enjoy that number in the case when the word of interpretation rains."¹⁸

English translation by Delphine Velut

Revised by Antoni Vicens

Revised by Thomas Svolos

¹⁶ Mack Brunswick, R., op. cit.

¹⁷ Freud, S., op. cit., p. 401.

¹⁸ Lacan, J., "Lituraterra", in *Autres Ecrits*, Paris, Le Seuil, 2001, p. 18.

A fine specimen: “Non Vixit”

Ronald PORTILLO - NEL

In Chapter VI of the *Traumdeutung*, Section F, entitled “Some Examples – Calculations and Speeches in Dreams,” Freud presents us with the dream known by the name of “Non Vixit,” which Freud considers “a fine specimen”.

“I had gone to Brücke’s laboratory at night, and, in response to a gentle knock on the door, I opened it to (the late) professor Fleischl, who came in with a number of strangers and, after exchanging a few words, sat down at his table.”

Another dream follows:

“My friend Fl. [Fliess] had come to Vienna unobtrusively in July. I met him in the street in conversation with my (deceased) friend P., and went with them to some place where they sat opposite each other as though they were at a small table. I sat in front at its narrow end. Fl. spoke about his sister and said that in three-quarters of an hour she was dead, and added some such words as ‘that was the threshold.’ As P. failed to understand him, Fl. turned to me and asked me how much I had told P. about his affairs. Whereupon, overcome by strange emotions, I tried to explain to Fl. that P. (could not understand anything at all, of course, because he) was not alive. But what I actually said – and I myself noticed the mistake – was, ‘NON VIXIT’. I then gave P. a piercing look. Under my gaze he turned pale; his form grew indistinct and his eyes a sickly blue – and finally he melted away. I was highly delighted at this and I now realized that Ernst Fleischl, too, had been no more than an apparition, a ‘revenant;’ and it seemed to me quite possible that people of that kind only existed as long as one liked and could be got rid of if someone else wished it.”¹

¹ Freud, S., *The Interpretation of Dreams*, PFL Vol. 4, Penguin 1976, p. 548.

PAPERS+One / A Fine Specimen: “Non Vixit”

The name by which Freud designates this dream is on account of a substitution present in the interior of the dream, one Latin expression in place of another: “Non Vixit” in place of “Non Vivit,” “he did not live” instead of “he is not alive.” A lapsus in which an expression concerning life comes to occupy the repressed place of the representation of death. The occurrence of the lapsus and the substitution effected does not escape the notice of the dreamer Freud. One formation of the unconscious within another.

The presence of death is explicitly displayed both in the manifest content of the dream and in the extensive associations provided by Freud. The beginning of the dream seems to indicate what is at stake; opening the door to death and sitting down at the table with it.

What stands out in the account of the dream is a procession of the fallen (“deceased,” Freud will add in parenthesis), the deceased research colleagues in Brücke’s laboratory, the comment about the sudden death of a woman (Fliess’s sister) and the reference to resurrection, the return from the dead: the resurrected, the revenant. What is striking is how this dream also presents the dissolution, the elimination of the other, either by the effect of the scopophilic drive or as a simple consequence of desire.

In the associations made by Freud in the interpretation of his dream, death of course appears in the leading role. Fear for the life of his dear friend Fliess as the result of a surgical intervention and fear that he would arrive at his side too late.² The metonymy here slips from the fear of the friend’s death to the fear of his own death, given that he indicates that at that time he was suffering from a painful complaint,³ probably the cancer of the jaw. This aspect can be read in section G of the same chapter, when Freud writes categorically: “If there is no mention in the dream of the fact that the dead man is dead, the dreamer is equating himself with him: he is dreaming of his own death.”⁴

² *Ibid.*, p. 620.

³ *Ibid.*, 619.

⁴ *Ibid.*, p. 560.

PAPERS+One / A Fine Specimen: “Non Vixit”

It is Freud’s own death that underlies the elaboration of the dream. In the thread of associations, the historical fact of Julius Caesar’s death, by assassination, as recreated by Shakespeare, comes to be added. “As he was ambitious, I slew him,” says Brutus.⁵ As the friend P. could not wait for the desired place to become available, the dreamer Freud punishes him with dissolution. However, Freud also ardently desired to occupy the place of Fleisch’s assistant in Brücke’s laboratory. The dissolution of his friend P. is therefore also equivalent to his own dissolution, to Freud’s own death.

Death is here the main guest, exercising the function of cause in this Freudian dream. Freud’s associations to this dream even lead him to the names of his own children, chosen in memory of his deceased loved-ones, leading him to affirm that for this reason they too are “revenants.” The names of the children come to substitute for the names of deceased relatives, life in the place of death. Here, we can see the same structure, present in the name assigned to the dream: “Non Vixit,” occupying the place of “Non Vivit.”

Two decades later, in *Beyond the Pleasure Principle*, Freud would propose a completely opposite position: death in the place of life. What constitutes the essence of every drive, as Lacan reminded us in *Seminar XI*, is always the death drive. In 1920, Freud defines the drive as follows: “It seems, then, that a drive is a compulsion inherent in organic life to restore an earlier state of things (...) the expression of the inertia inherent in organic life.”⁶ Further on he will say that “the goal of all life is death.”⁷

The cascade of meaning opened up by Freud starting from the “Non Vixit” dream is in complete alignment with the unconscious desire of life imposing itself on death. Although Freud strangely does not comment on it explicitly, this triumph appears to be the main axis of the realization of desire in this dream: “...I was delighted because I had once more survived someone, because it was *he* and not I who

⁵ *Ibid.*, p. 624.

⁶ Freud, S., *Beyond the Pleasure Principle*, Hogarth Press, p. 47.

⁷ *Ibid.*, p. 50.

PAPERS+One / A Fine Specimen: “Non Vixit”

had died, because I was left in possession of the field, as I had been in the phantasied scene from my childhood.”⁸

Except for the anxiety dream, all dreams are in the service of the homeostasis exerted by the pleasure principle. Awakening would be a kind of alteration of the homeostasis of pleasure represented by the dream as such. This is why the dream is considered by Freud as equivalent to the realization of desire, that is, as an expression of life.

When something happens in a dream that threatens to cross over into the real – Lacan says in *Seminar XX*⁹ – the subject immediately wakes up. When this happens, the threat of the presence of the real comes to interrupt the dream, shattering the dream homeostasis. The real of the drive, *jouissance*, would thus prevent the realization of desire sought by the dream; the real of the death drive interfering with homeostasis. The awakening from a dream, when the real appears, comes to violate the equilibrium provided by the dream and is therefore a threat to life. Hence, Lacan can say that “death is the absolute awakening.”¹⁰

The massive presence of death in this dream did not awaken Freud. Nevertheless, some considerations can be observed: death is present in various ways in the dream, it also fills the associations relative to this dream, as a sign of a pronounced incidence of repetition, the Freudian “*Wiederholung*”.

“The real is that which always lies behind the automaton, and it is quite obvious, throughout Freud’s research, that it is this that is the object of his concern.”¹¹ What is made present in a palpable way in this dream of Freud’s is the automaton of death. Repetition comes to show something of the order of inassimilable, which is why it is repeated. Hence the traumatic character of the real, situated as it is beyond the pleasure principle, beyond the homeostasis of the

⁸ Freud, S., *The Interpretation of Dreams*, *op. cit.*, p. 624.

⁹ Lacan, J., *The Seminar; Book XX, Encore*, Norton, 1998, p. 56.

¹⁰ Lacan, J., “Improvisación. Deseo de muerte, sueño y despertar” ,L’Âne N° 3, 1981.

¹¹ Lacan, J., *The Séminar; Book XI, The Four Fundamental Concepts of Psychoanalysis*, Hogarth Press, 1977, p. 54.

PAPERS+One / A Fine Specimen: “Non Vixit”

fulfillment of desire. Beyond the desire for the death of the other in this dream lies the dimension of the real of the death drive.

The various lost objects, represented by the fallen in the dream, which played an important role in Freud’s affective life, bear the mark of an erasure, “a deadly erasure.”¹² In this regard, Jacques-Alain Miller cites Lacan in his course *Donc*: “...to meet death again means that every drive, to the degree that it is articulated to these objects of separation, is virtually a death drive.”¹³

Translation: Polina Agapaki

Revised by Roger Litten

Revised by Thomas Svolos

¹² Miller, J-A., *Donc* (1993-1994), Paidós, Buenos Aires, 2011, p. 146.

¹³ *Ibíd.*

Irma's injection

Freud's *rêve de passe*, a pass-dream

Bernard SEYNHAEVE - NLS

Returning to this dream 18 times in his "Interpretation of Dreams" (*Traumdeutung*), Freud considers this dream to be "the dream of dreams". Accordingly, Lacan grants it special importance and analyses it in his Seminar II, *The Ego in Freud's Theory and in the Technique of Psychoanalysis*.

Freud uses this dream to explain the concept of the unconscious in which he states that dreams are not the unconscious, but rather a manifestation of the unconscious. My thesis concerns this dream as a *rêve de passe*, a pass-dream.

I will not re-analyse Freud's own interpretation. Instead, I explain that the analysis made by Freud causes him to compare his wife, pregnant at the time of dream, with his daughter who had suffered from diphtheria. Since the serum and the diphtheria vaccine were not discovered until 1923 by Gaston Ramon, at the beginning of the 20th century the disease was still lethal.

Let's see how Lacan analyses this dream

First, Lacan points out that there are two sequences in this dream. Two rising sequences reaching two vertices.

First Sequence

Freud's associations in the dream stage 3 women, associatively his own wife, a sick woman who is not Freud's patient and a sick woman whom Freud finds pretty and smart, an idealised figure whom he would love to have as his patient. To put it briefly, behind Irma, both his wife and the young seductive woman can be found. Three women are in the dream. Lacan highlights the number 3.

PAPERS+One / Irma's injection

When Freud eventually succeeds in getting Irma to open her mouth, he discovers, at the very bottom, a frightful spectacle. Freud then makes the connection between the throat, the turbinate bones of the nose and the female sexual organ. What Freud encounters in his dream is Medusa's head. Whilst Lacan highlights it in Seminar XI, he then asks himself the question; why, when the dreamer gets closer to the real, doesn't he wake up? Why this dream wasn't a nightmare? Why the dreamer does not wake up prior to the horror? Why Freud carries on dreaming? Because Freud is a "tough customer"¹, says Lacan. Thus, this dream will bring him beyond the pleasure- principle, that is toward the real.

But let's go back to the dream. As her mouth opens, a horrific discovery is made. The discovery of the flesh that we never see, the bottom of things, the flesh as suffering, in short, the discovery of the real that provokes anxiety. For this reason, the dreamer should have woken up, but he does not since Freud is a determined subject. HE WANTS TO SEE, HE WANTS TO KNOW. Lacan stresses that behind this vision of horror emerges an identification; Look! YOU ARE IT, says Lacan, YOU ARE THE OBJECT OF WASTE. The dreamer gets closer to the real. The vertex of the dream's first sequence is reached.

The first part of the dream gives rise to the terrifying and distressing image represented by Medusa's head toward the revelation of something that words cannot describe, « the abyss of the feminine organ from which all life emerges » as the mouth can that swallow you, and as as the image of death which Freud associates with his daughter's diphtheria and its necrotic membrane. Thus, there is a rise of the real, says Lacan, without identifiatory mediation, of the last real (here, I and R are interchangeable!). Nevertheless, the dreamer does not wake up, the dream carries on dreaming beyond the horror and toward the real. The dreamer **crosses** this red line. No one crosses beyond this line because the nightmare wakes you up. Freud himself does not wake up. At this point, Lacan highlights the

¹ Lacan, J., *The Seminar of Jacques Lacan, Book II, The Ego in Freud's Theory and in the Technique of Psychoanalysis*, ed. Jacques-Alain Miller, tr. Sylvana Tomaselli, W.W. Norton, London/New York, 1988, p. 155.

PAPERS+One / Irma's injection

dissolution of Freud's own ego. Thus, in the first vertex of the dream the ego dissolved, Freud disappeared. From this moment in the dream, the ego is decomposed and shattered into loose parts. Lacan refers to it as a spectral decomposition of the ego function. Moreover, Lacan highlights two points at the vertex of the dream's first sequence. Firstly, the subject does not step back from his encounter with the real; secondly, the subject wants to know.

In this respect, Lacan recalls how Freud defines the ego. The ego is the sum of the identifications of the subject, including what may be radically contingent. "If you allow me to give an image of it," Lacan says, "the ego is like the superimposition of various coats borrowed from what I would call the bric-à-brac of its props department".

Second Sequence

What is this bric-à-brac in Freud's props department? What are the different coats with which Freud then attempts to cover his ego? They do represent three prominent characters close to Freud.

When the dreamer reaches the vertex of horror, at that moment, the dreamer calls his colleagues to the rescue. The dreamer tries to reconstitute an ego for himself, Lacan says, using a series of identifications. In this respect, Freud makes use of a remarkable metaphor in which he evokes the apologue of the man who borrowed a cauldron and returned it pierced. Firstly, the man explains he returned the cauldron undamaged, secondly, when borrowed the cauldron was already pierced, and thirdly, the cauldron was never borrowed. Each of these explanations, taken separately, would be perfectly valid, instead, when taken together they cannot satisfy us in any way. All these characters represent the identifications whereby the ego is formed.

Dr. M. represents Freud's half-brother, Emmanuel. Otto represents a character that played a perennial role in Freud's life, at times as a friend and at times as a foe. Finally, Leopold plays the role of the convenient character. Lacan points out that what is at stake here is an imaginary decomposition in which the individual is capable of

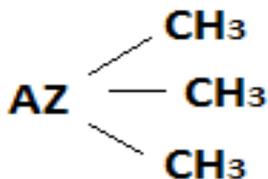
PAPERS+One / Irma's injection

seeing himself from different angles. Thus, the spectral decomposition of the ego is reached when the dreamer encounters this part of the real at the vertex of the dream's first sequence causing anxiety.

As previously highlighted with the number 3, Lacan underlines here the triple reference from the three key characters.

At the end of the dream something takes place. Freud mentions this moment when the associations of ideas find their insertion within the unknown, what he calls the dream's navel. Lacan says that the final term of the dream is death. Hidden behind his daughter's illness, his own illness and Irma's, death is present throughout the entire dream...

In the second part of the dream belongs another vertex. A vertex that refers to an inscription. Otto is the culprit, the dreamer thinks. With a dirty needle, he performed the injection on Irma. She has been infected. When looking for the formula of the product that was injected, the number three emerges. A number is a meaningless signifier. At last, yet unaware where it came from, the formula for trimethylamine is found. According to Freud, it represents that moment the dream cannot surpassed. We cannot go any further. Here is the formula:



The dream that reached its highest point within the image of horror comes back a second time toward the end of the dream, and this time within the chemical formula of trimethylamine, compared by Lacan to the formula, *Mene, Tekel, Upharsin*. An enigmatic sentence

PAPERS+One / Irma's injection

inscribed on a wall foretelling King Balthazar's execution and the division of his kingdom.²

When his own ego dissolved, Freud encounters a moment of major anxiety. His ego vanished. He then calls, as he himself writes, for the gathering of all of those who hold knowledge, of all of those who know. At last, yet unaware where it came from, an **inscription** emerges, as in Balthazar's feast, an inscription in which the alpha and the omega of the dream can be read.

I have told you that in my opinion this dream was a *rêve de passe*, a pass-dream.

Why? Firstly, because Freud wants to know, the dreamer goes all the way toward the horror image as the identificatory image, up to what he himself is, shredded flesh. "You are that," Lacan specifies. But the dreamer does not wake up. The dreamer can keep on calling to his rescue the coats of the ego to cover the real, but this does not work. Secondly, once surpassed beyond that point where the horror takes place, this inscription appears. Freud himself specifies, as a letter that loses its meaning within the unknown.

"Like my oracle," Lacan says, "the formula gives no reply whatsoever to anything. But the very manner in which it is spelt out, its enigmatic, hermetic nature, is in fact the answer to the question of the meaning of the dream. One can model it closely on the Islamic formula – *There is no God but God*". Today, this formula could be translated as "there is no guarantee, there is no Other of the Other."

² *Balthazar's Feast* is a Baroque painting by Rembrandt inspired by the biblical story from the "Book of Daniel," and on display at the National Gallery in London. The painting shows King Balthazar deciphering a mysterious inscription on a wall. According to the "Book of Daniel," Balthazar, the last king of Babylon, besieged in his capital by Cyrus, gives himself over to an orgy with his courtiers. In an act of conceited impiety, he has dined using the sacred vessels which Nebuchadnezzar had formerly removed from the temple of Jerusalem. Hardly has this profanation been committed than the monarch sees with horror a hand trace out on the wall, in lines of fire, these mysterious words: *Mene, Tekel, Upharsin* (Hebrew for "counted, weighed, divided"), which the prophet Daniel, when consulted, interprets thus: "Your days are numbered; you were weighed and found wanting; your kingdom will be shared out." Indeed, on the same night, the city is taken, Balthazar is executed, and Babylonia is divided between the Persians and the Medes.

PAPERS+One / Irma's injection

Lacan delivers another specificity of the highest importance. He says that the number three that we find everywhere in the dream, well, it is the place where the unconscious can be found. Here I make the link with his very late *écrit*, his "Preface to the English Edition of *Seminar XI*," in which he writes that "When [...] the space of a lapsus has no further meaningful scope (or interpretation), only then is one certain of being in the unconscious."³

But here, in *Seminar II*, which took place at the beginning of his teaching, Lacan says that something encounters the resistance of the imaginary axis and which, in this dream, traverses this axis. And what I am proposing here is that it is because Freud is taken up with such a passion for knowledge that he crosses the imaginary axis. What I suggest is that Freud crosses his fantasy. A crossing (*franchissement*) takes place – these are Lacan's words.

This dream, Lacan remarks, did occur at "a stage in the development of Freud's ego, an ego which has a right to a certain respect, for it is that of a great creator, at a highpoint of his creative capacity"⁴. Freud senses how decisive it is since he writes to Fliess in 1900 "that one day perhaps there will be inscribed, on the threshold of the house in the country at Bellevue where this dream took place – In this house on July 24th, 1895, the secret of dreams was revealed to Dr. Sigmund Freud"⁵.

What this dream reveals is that Fliess begins to be expelled from his position of subject supposed to know, and that this dream, too, occurs on the very day when Freud starts writing his *Project for a Scientific Psychology* (on the 23th of July 1895, according to Freud's letter to Fliess), in other words, when Freud begins to truly take on his theoretical autonomy in the attempt to bring about a formalisation of the psychical apparatus. The Other is no longer without fault and it can be wrong. If there is any sense of guilt in Irma's dream, it is from

³ Lacan, J., "Preface to the English Edition of *Seminar XI*," tr. by Russell Grigg, *The Lacanian Review*, no. 6, Fall 2018, p. 23.

⁴ Lacan, J., *The Seminar of Jacques Lacan, Book II, The Ego in Freud's Theory and in the Technique of Psychoanalysis*, ed. Jacques-Alain Miller, tr. Sylvana Tomaselli, W.W. Norton, London/New York, 1988, p. 148.

⁵ *Ibid.*, p. 150.

PAPERS+One / Irma's injection

introducing a breach in the knowledge that Freud assumed to Fliess, or from having believed in him to the point of putting Fliess's discourse forward and over his own⁶. This dream marks the beginnings of the break-up between the two men, and thus the onset of Freud as a psychoanalyst.

Moreover, the dream of Irma's injection represents the moment in which the dreamer's world sinks into the deepest chaos, the moment when he loses control and beyond this limit a meaningless letter becomes inscribed. This signifier belongs to the order of the edge of the real, that is, of the letter. We may want to specify here how Miller pointed out that the letter is not the real but the real's antechamber, the last rampart encountered before the real.

Translated by Samya Seth

Revised by Roger Litten and Delphine Velut

Revised by Lynn Gaillard and Thomas Svolos

⁶ *Ibid.*, p. 162.

A poetic awakening to laughter

Alejandro REINOSO

*Why does psychoanalysis tend to become prosaic?
and what needs to be done to spark again in it, if you
would allow me,
the fire of poetic language?¹*

In the middle of my analysis, a crucial turning point would take place. Seriousness, a master signifier of the subject's identification, would start to crumble with two events: the unprecedented joy brought by fatherhood and the recovery of an old culinary taste. Seriousness, also present in the analytic work, was often met with a smile from the analyst, which disturbed me. A senseless smile. "But what does he smile about?" I wondered. I did not understand, there was nothing laughable in the jouissance that afflicted me.

It is at that moment that I produce a dream, dreamed and related in Italian: "I was in a Chinese restaurant, I savored some rice, which was very tasty, and which I ate with pleasure. It was Cantonese rice (*Il riso alla cantonese*)." The analyst, even before I finished telling dream, cut the homophonic equivocation: *Il riso al Lacan-tonese*, the laughter in Lacan's style [*à la Lacan*]. Immediate effect: I laughed out loud, vibrating with my whole body. The analyst laughed too. What was this *laughter-à-la-Lacan*?

What teaching do I extract today as AE (Analyst of the School) from the singular use of this dream? *The-laughter- à -la-Lacan*, is the poetic writing of an interpretation which provoked a gut-reaction, a sudden equivocation with no meaning. Insofar as it is poetic, it shows

¹ Miller, J.-A., *An Effort at Poetry*, Paidós, Buenos Aires 2016, p. 25, unpublished.

PAPERS+One / A poetic awakening to laughter

that Lacanian interpretation goes against the prose that puts us back to sleep. The analyst directly maneuvers with the *lalangue* of the *parlêtre*, making a new signifier emerge that is inscribed in the body and thus borders its consistency [that of the body] in a different way. An awakening to lightness within the body, the beginning of a transformation of the serious and taciturn existence that opened up a new door towards the comic. Laughter - once feared, envied and hated - got touched and became unexpectedly the real of life.

How did the interpretation make this phrase emerge from another phrase? A dream "is read in what is said about it, and one can go further by taking up the equivocations therein in the most anagrammatic sense of the word."² Reading with an anagrammatic use of equivocation implies locating a real by changing the order of the letters of a word or phrase allowing for another word or phrase to emerge. It is a turn or change (*anna*) in writing (*gramma*) and not a purely signifying play of words. This use considers the dream as *une bévue* [one blunder], with which the analyst equivocates, thus localizing a One with a witty and senseless effect; "Using writing in order to produce equivocations, this can be useful because for psychoanalysis we need precisely the equivoque."³

The realization of an awakening can emerge from a dream ignited with the fire of the poetic *lalangue*, producing signs of love towards the supposed-read-otherwise and "interpretation as reading otherwise requires the support of writing."⁴

Translation: Carolina Vingoli

Revised by Florencia F.C. Shanahan and Cyrus Saint-Amand Poliakoff

² Lacan, J., *The Seminar of Jacques Lacan, Book 20 "On Feminine Sexuality. The Limits of Love and Knowledge"*, tr. B. Fink, W.W. Norton & Co., London: New York, 1999, p. 96.

³ Lacan, J., *The Seminar of Jacques Lacan, Book 25, "The Time To Conclude"*. Lesson of November 15, 1977, unpublished.

⁴ Miller, J-A., *The Very Latest Lacan*, Paidós, Buenos Aires 2013, p. 191, unpublished.

Interpretation in two movements

Marcelo MAROTTA

I have been asked how I work with dreams in my practice. My first thought would be that the work is done by them, my analysands, what Freud called the "dream-work". Beyond that I know that as an interpreter, I take the place of the reader, not to read dreams, but to read what they say for having been dreamt.

I consider that this reading acquires a different hue depending on the moment of the experience. It is not the same in the initial phase, than when a good section of the road has already been traveled.

During the preliminary interviews, after commenting on family quarrels, a patient recounts the following dream: "I was walking through a city and suddenly the floor begins to move, I run to the basements where those who operate the machines that produce these movements are located. I try to dissuade them but they make fun of me. My house is in danger of collapsing. I manage to snatch the key that started the mechanism and run away, but I don't know how to use it. "

I point out that everything starts with a "movement of the floor", that led him to wonder what he called his position of "bad standing", especially in the face of the conflicts his wife was generating in her relationship with his brother. As I considered it a good opportunity to consolidate the conditions of the experience, I actively engaged in the "work" of the different themes arising from the story of the dream: The position of "bad standing" did not impede him from running to basements, but... Who were those men? He hesitates until he says that one time, trying to improve the relationship between his wife and brother, he hired him as their architect, to manage some renovations they wanted to do at home. Ultimately, that generated even more conflicts.

PAPERS+One / Interpretation in two movements

I interpret that these men, who even put his house at risk, could represent himself producing those movements that left him in "bad standing" ... in fact, now it remained to be seen what to do with the key. That was how, with the signifier "bad standing", he managed to be connected to the Other, embodied by the analyst, by making a meaning, unknown to him, emerge. It was a "delusional" way of inventing the transferential unconscious.

Already advanced in the analysis, he brings a childhood memory: his mother used to serve the best dish to the children. One night he was awarded with the most generous dish. The offended father got up from the table and protesting, locked himself in his room. Everyone felt that this reaction had been excessive.

Shortly afterwards, he recounts the following dream: "I was playing chess, no ... it wasn't chess, I don't know exactly what the game was, but it was clear that I wanted to win."

My interpretation took a different slant from those of the beginning, I simply said: "no ... it wasn't", he quickly referred to chess, I repeated: "no ... it wasn't" and kept silent.

In the following sessions, he referred to "the uncomfortable satisfaction" that he recognized having felt the triumph over his father, a theme to which he added his concerns about how to fulfill the paternal function.

Translated by Lorena Hojman

Revised by Luciana Mendez Ferrer; Nathalie Wulfing

Edited by Cyrus Saint-Amand Poliakoff