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Título: Incorporation, Body, Nomination

Dispositivo: Mesas Simultáneas de Trabajos Libres

We will examine the paths and consequences, performed during the scenery of an infant (3 years old) that did not receive the gift of speech.

Ema, through different channels creates the lack that her mother could not give her.

First, she appeals to expulsion, throwing toys away, violently, which act as projectiles; this constitutes emptiness as a first pulsional object, she accompanies the gesture with some sound.

She wears the box as a hat, immersing herself in that nothing, emptiness invests her.

The voice incorporates if it resounds in the emptiness of the Other, whenever she's able to identify that it's directed in subtle tonal differences.

She makes her first significant doodle, a draw of enveloping circles that continue on another small circle which ends embraced. It's her inside her mother.

Wombed in the emptiness of the essential Other, due to the hole of the body the voice falls.

In that same emptiness produced by the expulsion, that invests her, she plays to cook, she serves herself, she pronounces something like "tagliatelle"; the letter "T" is the initial of her father's name.

She presents the confirmation of this operation of incorporation by drawing with two colors, her mother in red, her father in blue and in the middle herself in red, with her navel blue. In her there is a trace of her father.

The first representations of the human figure were heads from which arms come out at the mouth level, they are at the incorporation service. Then, another circle, separated, represents the body. There is no tie in the body. After incorporating a trace from the father, she can represent the complete human figure, the circles get together. The body takes imaginary consistency.

She plays a race between a car and a truck in which her father is locked. The car wins. She celebrates with ease: "loser dad!"

In another game, a dad trapped by a horse, they take the dad to work with a trap, another horse appears for the father, who says: "Come on, huija!, huija!, little horse.

[Translator's Note: huija is an interjection used to express a feeling of excitement.

The spelling is near to that of daughter in Spanish: hija]

Analyst's intervention: "daughter, daughter. The father calls her daughter"

The horses fight. The father vigorously scolds the horse.

It is openly shown the dominion over an impotent father regarding the transmission of the Phallus, trapped by the indomitable force of the horse. The trace passage of the father comes late, the original repression fails.

We can see a turn from the loser father to the one that calls her daughter sealing a symbolic bond. From the rejection of the father enjoyed as a loser, without phallic power, to the moment in which he gives his indomitable strength to the acceptance of the father's phallic power that humanizes her.

In which position is the analyst when he cuts a signifier "daughter", act which he's surprised to hear.

We find an orientation in a question raised by Lacan: Could the psychoanalyst, once in a while during a psychoanalysis, be the real father?

There he comes from giving the real father the value of structural operator, promoting him also as father of the real, in that if he operates, he constitutes the real as impossible. Logical limit, by reserving pleasure he institutes something endlessly inaccessible.

The real father is an effect of language, one is a father because of the signifier that mortifies the organism.

Between "huija-huija" comes "daughter [hija] cut in the significant insistence that provokes loss, renounce to the pleasure of the indomitable, operation in the real, introduced by the incidence of the signifier, which object is the imaginary phallus.

It proceeds from the nature of the act, that that makes it impossible to go back, in order for the trace of the father to become an act, it is necessary to happen and to be said as what it is, from the father trapped to the father that scolds the horse.

A father to whom love can be directed to and that asks to be loved. He does not carry a word of order but he makes it go inside the order of the language.

Giving the category of structural operator to the real father is to locate him in regards to the passage of the Symbolic Phallus.

In that turn we find the father's writing of exception, at least one that denies the phallic function, but since it occurred late, its function of reservation of pleasure looks weakened, it does not expulse the girl from the place of exception, the position of exceptional daughter does not appear interdicted. It would then be about a procreator father very different from the father of the signifier.

How can we understand this nomination produced on the analysis scene?

The father that calls his daughter seals a symbolic bond, he inscribes her in a filiatory chain, tends to the symbolic. Between father and daughter it looks like things work. To name her daughter is not enough to make a mark of the nothing, it does not break the identity within himself. On the contrary, "daughter" is named as an object referred to a relationship.

We locate "daughter" as signifier master that commands, there is One that commands that plays by being daughter. It is a One that keeps together the symbolic and the imaginary.

It is a father that names, that confirms-things-with-a-name-of-speech, the speech that knots to something from the real.

However, we have to make a difference on the father that gives the name, with that that contains the most fundamental, which is indicating what it is not. To receive a name is to find oneself humanly accepted on the established order of the generations as plural individuals, diverse and different from her name.

Daughter is a name functioning as a one not emptied, it preserves the reference, it doesn't count as zero. As empty group that could receive a mark that makes it count as one among others and, at the same time, unique.

To stick things with a name gives consistence to the real, it produces a sense of effect. A father that confirms the name for the thing, in this case it has as consequence that Ema might talk, even though it does not count with the metaphorical axis of discourse on the entire efficiency, in order to substitute it, absence must be assured. It does not produce enunciation.

The naming father permits saving the phallic apparel that produce a S sub-1, without a hole, this is a filiation that leaves her taken by a Phallus that stops her, taken to make expression of power. Talk in an imperative way.

The first appearance of desire of the Other takes form of commandment.

Ema does not suffer from the eager weight of the signifier master, she exercises the master discourse with a mode of being-there, a daughter as it should be. If she would find herself forced to abandon the place of command, the one to fall would be her.

The renounce of pleasure occurred is insufficient to constitute a border, from which the object falls, this unfinished constitution of the object facilitates the expansion of the imaginary over the symbolic.

When the essential Other could not hold well enough the child to come, he cannot either do fort-da, therefore he appropriates it.

In this intervention is articulated as a procreating father that stigmatizes, names for a purpose or a place, when the dimension of love to the name of the father is lost, this is substituted by a function of "naming for". To be named for something appears in an order that substitutes the Name of the Father, a case in which the mother would do for herself.

In this case, the social takes predominance of knot, with this, an order is restored, a return to the Name of the Father on the real insofar is rejected. The consecration-of-a-thing-with-its-name-of-speech couples imaginary and symbolic, it does not make the unconscious to ex-sist.

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