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Título: Tribute to hysteria

Dispositivo: Mesas Simultáneas de Trabajos Libres

By not regarding hysteria as a defect or degeneration, but as a self defense that is articulated in the style to the subject, Freud discusses its positivity. I mean style not as a superfluous choice, but as real as a carving made by a stiletto to sign the basis of his ideas. Our author does not deny the difficulties and suffering that such fixation and the intensification of defenses may bring up, and even, due to his reason, prones himself to clinically analyse it, but without any desire of eradication, as a tumor or any sort of malformation, even because since it is a subjective manifestation, its elimination would also mean abolishing the subject itself, what is nonsense.

We can affirm that hysteria is the theater of subjectivity. This perspective leads us to consider it the basis of a subjective building based necessarily on the emphasis of the relation to the Other. This Other is written with capital letters to emphasize the character of reference it has on the construction of the subject that makes use of the language to inscribe itself in this order. This is what allows the Other to work as the *address* of the subject, just like the public is the address of the artist. What this last mentioned trace brings up is nothing but a speech that is not only his, but also belongs to the Other, ie., the author.

However, each artist, and his own characteristics, takes part in this speech, in a "maneiristic" way characterised by the uniqueness of each appropriation that will guide, simultaneously, the emergence of a subjectivity and inconsistency of the Other, who, at the end, remains as a myth of origin and place of address. These are the extreme points of a journey in which, at a last instance, we are all alone.

Hysteria in its theater makes our human and radical condition visible. It also stresses its tragicomic aspect; amplifies, enhances our human dramatic experience. It also demands reflectors focused on its direction. Exhibits the pain and delightedness of the tragic fate of our human existence.

Hysteria may be taken as a caricature of the function of artifice in the dynamics of our humanity. On this subject, we can learn much from the ceremonies and rites. I do remember the description by Levi Strauss on *Sad Tropics* about mourning process

among the Bororo indians. Death in a tribe triggers a whole and complex process that includes everyone, in different functions, at the composition of the scene that will cross the reality of nature to the artifice of culture.

Taken as a natural phenomenon, death is anti-cultural and brings pain, causing even a revenge against nature. Therefore, there are those whose function is to attack nature by hunting, preferably a huge animal, to be eaten at the funeral ceremony, it is, along several days. Dancing and singing start at the collective expression of pain, passing through several stages until participants are able to start playing with the dead in order to give him the right of continuing living. So, after a while, funeral becomes a real party.

It is interesting to observe how histrionism at this process of mourning becomes the way to conceive that drama can only be overpassed if, through the dimension of life intensity and the tragedy it carries with, we are able to capture its strength to change it into comedy.

It seems that a cultural event like this one expresses a certain hysterical aptitude on our humanity by specific cultural perspectives that do not have to invoke order to bring up defensive modalities subject may have.

Probably, the so called serene youthness Nietzsche pointed out at Greek society as a characteristic that inspired the invention of the theater and tragedy has been the strategy ancient Greeks created to give artistic expression to this thirst of intensity and to this hunger of visibility hysterical symptomatology suffers from. This ability to transfigure horror into something intensely beautiful is, probably, the reason this culture attracted and is still attracting intense admiration on was produced in ancient culture, as well as the inspiration it still produces now-a-days.

If theater is, somehow, a duplication of life, ie, presentation of life in its dual aspect, or even a second power, as it is said in Mathematics, art would be a tragic venture specifically designed to focus on hysterical vocation human condition has got, in which the addressing to the Other is clearly highlighted.

When convened to position of the Other and evoked as a master of knowledge, as it happens to some physicians when they are asked to answer about what we have got, Freud was quite wise to keep himself away from being trapped by a deranged necessity of knowledge his age experienced. Moreover, he took this question as an

expression of a desire he built the analytical work process around. He assumed this position, not for a personal option, but for being committed with an ethical position towards knowledge that does not deny the obvious limits imposed by reality.

This addressing to someone who is supposed to know about the truth is the core of Lacan reading on Freud's papers and became the pivot to the transference around which the analytical process moves around, getting from it the effect of love to the one who is supposed to know.

The analyst is supposed to know what the subject presents to him. Even what might be considered silly in some other areas becomes, for him, full of meaning since it contains much knowledge. So, if there is knowledge it is because there is subject and much to know about him, even at the moments the analyst does not know precisely what he can learn from. Love comes out in its very close relationship to knowledge, overturning the so commonly blindness it is attributed to.

We support the idea that psychoanalysis, now called cure for love, could not have been invented except in times of libidinal inflation, taking into account the transference process. The call for help that seems to govern the contemporary days that love and sexuality are enough to save human being from helplessness has not changed from the days of Freud to ours. We believe that psychoanalysis has emphasized the hysterical discourse of psyche engendered by the rising of an economy that has been given more space at the contemporary age. But it does take this attitude to increase inflation that has been demanded, but, unlikely, to decrease it, in order to face this impossibility and provide resources to do something from it on.

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