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Título: *Corps et symptôme, quelle méprise?*

Dispositivo: Plenarios

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“**Experience of psycho-analysis**” as it is written in the argument (?) is in my opinion, an experience between the senses and, **réel** .

Lacan emphasized the fact that he was not a nominalist (?) “it’s not a case of naming reality” he said, because scientific discourse and above all analytical discourse only finds reality in that it depends on the function of pretence ‘semblant’ (?)”. The analytical discourse is responsible for telling the person with the neurosis that whilst not knowing it and looking for it all the time, they take something on without recognizing the mistake (?), nothing creative will happen to them if they remain with the senses and are thus unable to access the register of reality

This is why my title is :

«The Body, the supposed subject to know, what a mistake (**méprise**)”

I would like to mention an example, a meeting with Ray Charles ; it is well known that he is blind, a pianist and a singer. After a concert, I was able to meet him and it was a disconcerting moment, almost traumatic but which ended with a laugh and a real encounter.

To get to know me and recognize me, he passed his hands lightly over my body without ever touching me whilst dancing all the time. Suddenly I was dancing too, having recovered from the initial staggering effect he had on me. A sort of body inscription was initiated, what I would call a psychic face, the interior face perceived by the other person, where the body and reality are entwined like an event of the (spoken) word

Through the voice and the gestures, it was a beautiful lesson of life, a pact against “Thou shalt not kill” about which Levinas and Freud both spoke. In fact Freud speaks about the violence of impulse and the violence of the spoken word. He does not use these terms, does not speak of violence because he uses the term life of impulse referring to the life of the word, that is to say psychic reality. Let us remember that

when Freud's father was insulted by a passerby who threw his hat on the ground, the silence of his father at that moment helped contribute to the writing of the *Traumdeutung* and became the foundation for his discoveries

A life of impulse and words in conflict are reciprocal in creativity, like an encounter, the unique encounter with Ray Charles, and they create a face. The look/gaze here, the absence of the eye, is even more present because of this certain something, object small a, which can be deduced from the presence between bodies, a sensation of the body because of the missing eye, sight at a sensorial register which usually allows us to 'poser un regard' look/gaze at someone.

To say anything about bodily experience in analysis, is to speak about the other as a place for the Other which draws the attention of the analyst ( ???). Here, therefore, supposing to know and the promise of the subject call forth their mistake / (**méprise**), that of the transfert. With Ray Charles, this mistake (méprise), a characteristic of the pretence 'semblant' was almost tangible in the moment I spoke about earlier. The exile of the eye itself makes the face appear, the place on the body which is the word, is the word.

An example is the child 'infans' who looks unblinkingly at the adult who feels a sort of peace in returning this look, the look is often embarrassed but also contains joy. Here again the '**semblant**' inherent in the speak-being is almost tangible, the light is already there, the words to come, whether from the word's symbolic castration, or the emptiness of the word, around which emptiness the pretence 'semblant' is a mistake (méprise)

Whilst Ray Charles and I were brushing against each other, dancing together, it was if he was reading me ... and this reminded me of Huo da Tong on the occasion of one of his visits to *Psychanalyse actuelle*, when he mentioned how a child speaking with its hands partly inspired / was at the origin of the birth of the Chinese calligraphy /script

Like a joke then, let us paraphrase the

1<sup>st</sup> statement / wording from 'L'étourdit' : 'What we say is what we dance'

2° remains forgotten, here is the un-known responding to the gestures inscribed in the body

3° in what is heard, in those rumours, noise and music is made

Therefore the dimension of the letter and the body, and not without a certain anguish.

Thus the example of the turning point in the cure of a writer, who said '*I am the author of my mother's castration and the castrated phallus. At that moment he has access to the 'semblant' point which surrounds a reality.*

**Clinical state ( ? )** proper to the act of writing from a writer who said, not without terrible (?) anguish "Up to now, I have been unable to *really* write. I spoke through my mother : I wrote a text but it sounded false. It was writing without creation, a repetition of previous texts. "For the first time, he said, I have the impression that the unconscious was writing, let's say before me ...", and to go faster still, he suggested the acronym HMMM which incited him to undergo psycho-analysis. He writes this with an apostrophe between a and m in the word 'amour' Hacher a'Mour Ma Mère.\* He uses his tongue to produce this acronym which becomes a block and a link with his anguish like the sensation of the existence of the Other with a capital O

Anguish and the body, a quotation from Lacan during the seminar '*Anguish*', session held on 8<sup>th</sup> May 1963, exactly 46 years ago

In the body and because of this commitment to a meaningful / significant dialectic argument, there is always something separate, something like a statue, and from that moment on, something inert, the pound of flesh. This pound of flesh which opens to the presence of the debt and the object (?) in analysis, where something exiled exists in the body which the psycho-analytical experience enables one, not to recuperate but to indicate, to point to, the handle on reality. In particular, I would like to speak about those (people) whose bodies become the enemy of the subject, the bodies of those with serious illnesses during the time of their analysis or who come for the first

time because of that (illness). When the analysis is already ongoing, the body becomes the enemy of the subject. This can be seen also in plastic surgery, in women of a certain age, with faces re-formed by virtuosi, surgeons or dermatologists, where Botox renders the phallus concrete in reality ... Often, after this type of treatment for aesthetic reasons, a request for analysis appears. Many of our female colleagues know a lot about this, after the operation, are they going to faire “une tranche” (a période of analysis sessions ) This is the appropriate word. My question concerns the ‘semblant’ pretence. Emptiness in the words, filled or blocked or not by the botox, in order to stay beautiful. Maybe they will talk to us about this

There is a question here : When beauty is accessible to my neighbour's face, is it because he or she is incessantly re-born /deny (???) being inhabited by the (spoken) word. In order to become, day after day, a little more the artist of his or her life ? This is one of the true results of a personal psycho-analytical experience to do with the body, removing any inhibitions, whatever the age

Psychoanalysis is often reproached for not taking the body into account. Of course the analyst is not certified in the act by his body, because the place of the body is supposition, a supposed place for enjoyment, where a promise of meaning is to be found, putting the subject in perspective, either what is equivalent to an ‘enjoyment value of meaning’ where there is a distance, a gap, a difference

**Distance or gap between singular and collective, between subject and politics.**

At a political level, where is the body in European history, history in the face of structure ? I would like to remind you here of the echo which Lacan gave to James Joyce in 1975.

« History being nothing more than a flight, where only the exodus is spoken of. Only the deported participate in history because man has a body, it is through the body that he is ‘had’. It is the reverse of *habeas corpus*.

Reread history: everything is true there. Those who believe they cause something in this confusion are themselves displaced, without doubt exiled deliberately, ‘ mais de s'en faire “escabeau” (appui, scale? ; courte échelle) blinds them”

This ‘dispose of your own body’, habeas corpus, relates to our work because it is the general principal of individual liberty, the liberty of a citizen to dispose of his or her person and goods and this exists since the great English charter, Magna Carta of 1215. It was then codified by the French Revolution and Human Rights, so wronged in the twentieth century.

At subject level, it is meaningfully questionable because it is the best way to the subconscious in the cure, that is, to battle against the symptom, against the phallic enjoyment, ‘this wordy parasite’. And all this in relation to the poetical function reevaluated by Lacan in the writing, non-alphabetical, of psychoanalytical discourse.

The discussion theme of our Congress indicates that the poetic and practical function of the ‘lalangue’ participates in the speaking body. I mean, that the psychoanalytical clinical aspect is a clinic of snatches of words, like what is suggested in a song or a poem, there where they meet, proper to the poetic texture of the subconscious, ambiguity and body speaking.

Otherwise, without these intersections, a decrease/fall in reliability of human speaking is produced, which brings us towards the uproar and the violence of the world to which, in increasing measure, we find ourselves active witnesses, accepting to listen like an analyst despite the excess of meaning. And where ‘what use is the metaphor’ appears, in the case of a major risk of a decrease in the equivocal language / ambiguity, where, at the same time as ‘reality suffers from meaning’ appears, the contrary also rears its head, when meaning suffers from reality. ???

This is why the call to artists and psycho-analysts, to those who are hanging on every word in order to achieve ‘speak-being’ which is equivalent to the unconscious, as if we could watch over what happens to significant ‘equivocité’ ( ambiguity / equivocal language) ...

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\*(Hacher A'Mour ma Mère) : (Hack – chop) love ??? my mother

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