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Título: Anxiety and body.

Dispositivo: Plenarios

Body destined to ruin and dissolution, with its alarm signals of pain and anxiety is presented by Freud as one of the sources of suffering, in *Civilization and its Discontents*.

Anxiety of a body affected by the Desire of Other, marked by the signifier which carves and mortifies it, coining a rest, object a, cause of desire.

The psychoanalytical clinic orientates me about a suffering which presents itself as a reason for a first interview, or which repeats itself during the course of an analysis. "I felt I was dying, I was lacking air, sweating, feeling dizzy, they had to call an ambulance" "I could not keep standing on my feet, I thought I was going mad" "my whole body was trembling, I felt chills"

The insistence in this saying, in the singularities of each case, drives me to propose some punctuations about the panic attack, new name for the anxiety attack, described by Freud as one of the components of the anxiety neurosis.

The anxiety neurosis.

In 1894, Sigmund Freud, on detaching from the neurasthenia described by Beard, the anxiety neurosis syndrome, proposes that the clinical condition of the anxiety neurosis comprises: general irritability, anxious expectation and the anxiety attack, which he considers to be an exteriorization of the anxiety that could irrupt on the conscience, without being evoked by the progression of representations.

The hypothesis he defends is that the anxiety neurosis is the effect of an accumulation of excitation, which can not find psychic derivation, and is provoked by the specific action omitted (the normal coitus). The anxiety attack would be a subrogation of that omitted specific action.

Until the end of his work, Freud maintains the distinction between actual neurosis (anxiety neurosis, neurasthenia and hypochondria) and psychoneurosis, considering

actual neurosis as an effect of an accumulation of excitation, lacking psychic processing, and not accessible to psychoanalytic treatment.

The anxiety attack described by Freud has been substituted for a new name, panic attack. Its present name, adopted by the social imaginary, does say anything that exceeds its former name?

Considered as one of the pathologies of the end of the 20th century, it appeals to the name of a god of the Greek mythology: Pan. What is insisting there?

Unveiling of helplessness.

To establish a counterpoint between hysterical attacks and anxiety attacks, leads me to propose that as well as in the hysterical attacks the body puts in scene its unconscious coding, in the anxiety attacks the radical helplessness is unveiled. Moment of commotion of the body, which reveals a constituent time of the articulation between the subject and the object.

Lacan names panic point, at the precise moment in which the subject must face its existence in the most radical sense, erase itself, disappear behind a signifier, there around where it must hook itself to the desire object.

Freud indicates us that the term panic was used in a quite imprecise way, proposing to call it group anxiety, what is to my understanding his reading of the phenomenon of the panic as the disintegration of the mass before the loss of the leader. The outbreak of the panic, denotes as a rule, that when disappearing the attachment of the members of the mass with their conductor, the attachments among them disappear. "When the individuals dominated by the panic anxiety, put themselves to take care of themselves only, testify to understand that the affective attachments that until then reduced the danger to them have ceased". Which is the danger? Separation, exclusion of the horde, says the Freudian formula in *Inhibitions, Symptoms and Anxiety*. In the scheme of the mass, the ego ideal, the ego and the object become articulated. Lacan indicates that that object is the a.

Object a and anxiety

Pura Cancina proposes to locate the panic attack in relation to which Lacan describes as upsetting. I use myself this proposal to establish some articulations between the object a and the anxiety.

Lacan locates in the matrix picture presented in Seminary X *Anxiety*, the heterogeneity of the Freudian triad, inhibition, symptom and anxiety, within the framework of the coordinates of difficulty and movement, enunciating different varieties of affections. In the third row will be left upsetting, acting out and anxiety.

In his reformulation of the matrix picture, instead of the upsetting, he locates the a.

Upsetting is fallen of power, is to upset oneself as such in the dimension of the movement, it is something which puts outside, outside of me, or outside of himself.

Lacan says, "the upsetting is coordinated with the moment of appearance of the a, moment of the traumatic unveiling in which the anxiety is revealed as what it is, that which does not deceive, moment at which the field of the Other cleaves itself and is opened to the bottom. What is this a? Which is its function with respect to the subject?"

The function of cessible object like separable piece vehiculate primitively something of the identity of the body, preceding the body itself with regard to the constitution of the subject.

If the anxiety is signal before the danger, danger that is bound to the character of cession of the object a, the moment in which the anxiety is put into play is previous to the cession of object a.

If the anxiety is without cause, it is not without object. The cause of the anxiety, the upsetting cannot retain it.

Upsetting is about a-ppearance? Commotion of the body, that fragments itself in libidinal bundles, "*béance*" to establish between jouissance and desire. If orgasm has the same function of anxiety, as much as it mediates between jouissance and desire, in the anxiety attack the subject is prey of panic, of being just another object, for always cessible. Rest fallen of the Other, at the moment of panic, there is nothing to take hold of, the scene of the world explodes and the a disperses producing a true implosion of the subject. Roar of the phantasy. And is not of some of those a, that he takes hold of, in order to rebuild the scene?

The voice and the seeing offers asylum to this moment of panic, drawing up again the coordinates of desire.

I am going to take fragments from two consecutive sessions of an analysis:

When beginning the session, she relates that in the morning, when leaving its house, she arrived at the corner, and suddenly felt that she was going to faint, her body was sweating, had tachycardia, could not keep standing on her feet. She called her husband by cellular telephone, and requested him to spoke to her. He asked her to come back home, and she said to him no, that he just should speak to her, that she was going to continue walking until she could calm down.

She wonders why this happened to her again, as it has not happened to her for a long time, she thought she already had overcome it. She had come out of her house feeling well, although it had been one week in which she had been anxious because of the failures of her children at school.

I ask to her if she remembers something that has thought before leaving her house. She responds that blows were heard coming from the apartment upstairs which was undergoing repairs, and she remembers that she lowered a picture that hung of the wall, so that it would not fall.

I request her to describe the picture.

She says:

- It is a picture of a languid and sad woman, with a small hat that seems of the time of the Dolce Vita.

That picture that she made frame, was an illustration¹ on the cover of a box of Spanish alfajores² that were brought to her husband as a gift.

I say:

- You heard blows before leaving.

She says:

¹ lamina in Spanish.

² alfajor: delicacy composed by two laminas of dough adhered one to another with candy.

- Do not tell me that I lowered it so that they would not strike it ! I sustain the battered woman? I protect her so that they do not strike her? I always did what my parents wanted, later what my husband wanted, and after that what my children wanted.

In the following session, she says that when leaving the previous session, she wondered if I were scoffing at her, and when arriving at her house she went to raise the picture and saw that she was not a languid and sad woman, the one of the picture, was a woman in an arrogant attitude, putting on her gloves.

Putting on her gloves, I remark. She laughs, and says:

- Yes, ready to face the fight.

Before leaving and after leaving intercross and alternate between the scene of the world and the scene of the analysis. Between two pictures that guard one to the other, her place to come unveils. Between the languid and sad woman of the *Dolce Vita* and the arrogant woman who is putting on her gloves. What glance guards the picture?

She holds to the voice of the husband to continue walking. What borders that object voice that gives body to her body? What scene sustains where it is possible to walk? The voice comes from the Other and we felt it in our interior, it digs the interior making it outer, that way makes it exist.

At the moment of panic there is nothing to take hold of, the inner and the outer are erased, the scene of the world explodes and the body loses its consistency. Radical solitude that leaves unarmed.

Before my question she builds her picture, languid woman of the *Dolce Vita*, made of lamina of alfajor, gift for her husband. Phantasy made of alfajor laminas, which keeps a lamina to her taste.

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