

The NLS Cartels Newsletter ***La Newsletter des cartels de la NLS***

n°14 - February/Février 2020

Éditorial

Ruzanna Hakobyan, de Montréal, ouvre ce numéro en interrogeant la fonction du plus-un d'un cartel ainsi que *l'élaboration* que celui-ci est supposé provoquer.

Heleni Koumidi, d'Athènes, se fait l'écho d'un mode de jouissance contemporain dramatique qui a conduit des jeunes filles au suicide, après avoir été capturées sur Internet par un jeu porteur d'un discours délirant eugénique et raciste.

Greg Hynds, de Londres, rend compte de son élaboration de questions sur le traumatisme. A partir de Freud, il montre comment un trauma ne saurait se réduire à un événement objectif mais qu'il se trouve déterminé après-coup (*Nachträglichkeit*) par un effet rétroactif et qu'une identification au signifiant trauma peut fermer la porte de l'inconscient.

Isabel Barata-Adler, de New-York, membre d'un flash cartel sur "Urgences dans la Clinique et dans l'art", aborde la question de l'urgence dans le travail avec des enfants autistes, à partir d'un exemple clinique.

Karina Tenenbaum, de Miami, membre d'un cartel sur « Constructions en Analyse », évoque la traversée du fantasme et ce qu'il en est du transfert à la fin d'une analyse, de l'analyste sujet supposé savoir à l'analyste *partenaire-sinthome* (J-A Miller).

Enfin, **Véronique Voruz**, de Leicester, à partir de la formulation d'*inconscient réel* proposée une unique fois par Lacan, envisage la fin d'une analyse sous l'angle de la satisfaction.

Bonne lecture,

Frank Rollier

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n°14 - February/Février 2020

Editorial

Ruzanna Hakobyan, from Montreal, opens this issue by questioning the function of the plus-one of a cartel as well as the *elaboration* that it is supposed to cause.

Heleni Koumidi, from Athens, reflects on a contemporary dramatic mode of *jouissance* that has led young girls to suicide, after being captured on the Internet by a game carrying the message of a delusional eugenic and racist discourse.

Greg Hynds, from London, reports on his development of issues concerning trauma. Starting from Freud, he shows how a trauma cannot be reduced to an objective event but rather that it is determined afterwards (*Nachträglichkeit*) by a retroactive effect and that an identification with the signifier “trauma” can close the door of the unconscious.

Isabel Barata-Adler, from New-York, member of a flash cartel on “Emergencies in the Clinic and in Art”, uses a clinical example, to address the issue of urgency in working with autistic children.

Karina Tenenbaum, from Miami, member of a cartel on “Constructions in Analysis”, evokes the crossing of the fantasy and what happens with the transference at the end of an analysis, from the analyst as Subject Supposed to Know to the *partenaire-sinthome* (J.-A. Miller).

Finally, **Véronique Voruz**, from Leicester, starting from the formulation of the *real unconscious* proposed only once by Lacan, envisages the end of an analysis from the angle of satisfaction.

Enjoy your reading,

Frank Rollier

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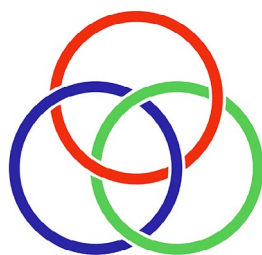
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Merci d'en informer les deux secrétaires de la NLS, <pamelaking13@gmail.com> et <thomas.vanrumst@gmail.com> ainsi que le délégué aux cartels <frollier@wanadoo.fr> qui vérifiera les données et les validera.

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Le Plus-Un et le travail en cartel¹

Ruzanna Hakobyan²

Au moment où J. Lacan créait sa première École, on trouve sa proposition suivante sur le travail à y faire, reprise dans le texte intitulé « l'Acte de fondation du 21 juin 1964 » : « Pour l'exécution du travail, nous adopterons le principe d'une élaboration soutenue dans un petit groupe ».

Pourquoi choisir le petit groupe pour le travail dans l'École ? À l'époque, l'idée du travail en petits groupes de formation avait été mise à l'ordre du jour, à la Sorbonne, par les étudiants en Lettres. Ils avaient promu la nécessité de ce qu'ils appelaient des groupes de travail universitaire (G.T.U), invitant les étudiants à travailler ensemble sur une base *égalitaire*, avec le moins de « profs » possible³. C'était une manière de s'opposer au cours magistral, à l'idée de l'autorité et de la hiérarchie.

Pour le travail dans l'École, Lacan propose donc une formule sans autorité et sans hiérarchie. J.-A. Miller soulève le signifiant *le travail* dans cette formule. Dans l'École, tout le monde est égal face au travail.

Comment penser, dans cette logique de l'égalité, la fonction du Plus-Un ? Si on l'entend dans la même logique que la *fonction du Nom-du-Père*, nous pouvons dire que cette « responsabilité » constitue plutôt une opération qui donne accès et qui permet (quelque chose). On peut dire que le Plus-un est « une fonction dont il s'agit de se servir »⁴ pour produire un travail, une élaboration. C'est une fonction qui n'incarne pas un savoir mais qui facilite le travail.

Dans le texte « *D'écolage* », du 11 mars 1980, Lacan indique : « La conjonction des quatre se fait autour d'un Plus-Un, qui, s'il est quelconque, doit être quelqu'un. À charge pour lui de veiller aux effets internes à l'entreprise, et d'en provoquer l'élaboration ». Autrement dit, c'est quelqu'un qui est là pour permettre que le travail dans le cartel se réalise et qui est attentif à ce que les réunions du cartel restent orientées par le travail au-delà des effets de groupe.

A. Stevens dans son texte *La position de plus-un*, rappelle que « la place que J.-A. Miller propose pour le Plus-Un est celle d'un sujet divisé, c'est-à-dire un Plus-Un qui est un Moins-Un, un Un qui ne sait pas, qui est seulement agent provocateur. Le Plus-Un est non pas quelqu'un qui sait ou qui est supposé savoir, mais qui, comme hystérique, pose la question et provoque ».⁵

Le mot *élaboration* se trouve déjà chez Freud. Il est utilisé par rapport au travail de

1. Exposé à la Matinée des cartels de NLS-Québec le 14 Septembre 2019

2. Membre de la NLS

3. Miller, J. A. : Intervention à la Journée des cartels du 8 octobre 1994 à l'ECF, (Paru initialement dans *La Lettre mensuelle* n°134).

4. Stevens, A. : « La position de plus-un », Cartello 24, <http://ecf-cartello.fr/2019/01/30/la-position-du-plus-un/>

5. *Ibid.*



l'analysant. Il dit aussi : l'élaboration psychique. L'élaboration est donc un procès qui requiert le temps et qui est accompagné par une production de savoir. C'est la même logique que l'élaboration dans l'analyse. Le mot élaboration est plutôt propre au travail de chacun, l'élaboration n'est pas collective.

L'idée de la matinée des cartels est donc d'entendre et de partager avec les autres les productions comme un résultat du travail réalisé dans le groupe, mais qui a permis à chacun, d'avancer dans son questionnement singulier.



«Cybercrime: The Internet's suicidal game 'Blue Whale'»¹

Helen Koumidi²

Could a game on the Internet end up becoming a 'crime scene'? Yes. The game 'Blue Whale', which appeared in 2013 became a place of felony. Philipp Budeikin of Russia, age 21, former psychology student who was expelled from his university, was sentenced to three years in prison with charge of moral incitement to murder as 16 schoolgirls killed themselves after taking part in his Blue Whale game. In this 'challenge' game, as Budeikin had named it, he invited the participant players, within 50 days, to carry out every single day a commandment he would commit to them. They had a new challenge every day, from watching horror movies to waking at strange hours and self-harming. The last challenge of the game for the participants was to commit suicide. Some of his words: «There are people - there is biological waste- Those who do not represent any value for society, who cause or will cause only harm to society», «I was cleaning our society of such people. It was necessary to distinguish normal [people] from biological rubbish».

Budeikin has the delusional idea that weak people are biological waste for society and that's why they have to die. We could say, a delusion with a complexion of racism, as he would distinguish people to those who deserve to live and to those who deserve to die, characterizing them as 'rubbish'. He has the 'mission' to 'clean' society from 'rubbish people'. Through the game, he becomes their master, the one who gives them commandments and they obey him. The victims are puppets in his hands. Budeikin, within a delusion of grandeur has taken the place of 'God' becoming *the master of life and death*. He is the one who leads them in death in a measurable time. In fifty days. The subjects following the words of their master committed suicide. In this way, they incarnate the object 'rubbish' of their master.

Lacan, referring to the symbolic aspects of crime emphasized the fact that « neither crime nor criminals are objects that can be conceptualized apart from their sociological context »³. Behind the suicidal game of 'Blue Whale' there was a killer who found in the *Internet a new 'tool' for killing*. Therefore, the killer in order to accomplish his mission used a manner of today's society offers. Here lies the *symbolic* side of this specific crime. The Internet is a social contemporary globalized phenomenon. It is a place of

1. Product of a cartel's work on "Crime and subject".

2. Member of the NLS- Hellenic Society.

3. Lacan, J.: "A Theoretical Introduction to the Functions of Psychoanalysis in Criminology", *Écrits*, p.126 - translated by Bruce Fink.



learning, informing, communicating, workmanship, buying products, entertainment. It constitutes *a new part in the place of the Other*, so it could also become *a place of crime*.

This 'game' expanded to more countries and was taken up by other 'game-masters' with the idea of eliminating 'rubbish people', people who are considered as 'biological waste'. On the one hand, there are these 'delusional masters' who find their place in this globalized civilization via Internet. On the other hand, as Bauman has pointed out, globalization of modern life is characterized by «the obsessive production of redundant people - disposable people»⁴, of 'human waste', of those who do not have room in society. The crime of the game 'Blue Whale' reflects like a mirror this new globalized society, a society that discriminates people. As also Miller noted: «A big popular crime is always a total social fact and to quote the expression of Marcel Mauss: it is a microcosm of society, reflecting everything»⁵.

4. Bauman Z. : Disposable Life, <https://www.youtube.com/watch?v=l5OONYHawc8>

5. Miller, J.A. : Interview, *Le Point*, Un Psy analyse l'affaire Fritzl

A cartel on trauma

Greg Hynds¹

Each member has approached this theme from a different perspective. For my part, the work eventually diverged into two questions - separate, but connected - which are not strictly questions of trauma as such, but of what 'trauma' can signify.

The first part of the work centred around the place of desire for the traumatised subject. In the early meetings of our group, I read again Freud's study of the case of Emma. It may not be a case immediately associated with trauma - Emma's experience is not especially severe - but the conclusions that Freud draws from this case nonetheless pose a challenge to conceptions of trauma that are still held today. Trauma is often understood on the basis of a simple sequence: a past event and its present effects. Such a model would lead us to look for the traumatic aspect of a trauma in the objective terms of the traumatic event itself - the magnitude of its impact, the presence of common factors like violence or death - in order to account for the severity of its effects.

Freud introduces two problems here. The sequential premise of this model is complicated by his notion of *Nachträglichkeit* through which he is able to show, in the case of Emma, that there are *two* causal moments to the traumatic event. For Freud, the trauma is determined retroactively, not in terms of objective, external factors but in the uniquely subjective connection between these two moments. The counterpart to this argument can be found in his 1926 paper, 'Inhibitions, Symptoms, and Anxiety' in which Freud underlines the neurotic element in reactions to traumatic situations: "...for analysis shows that to the known real danger an unknown instinctual one is attached"². Drawing these two ideas together, we are left with the question of how the point of the trauma's origin touches the subject, not across the set of 'traumatic' categories, but in its obscure entanglement with her innermost desires.

In the second part of the year's work, I became interested in the very operation by which an aversion to this latter question can be maintained. If what is essential when approaching the topic of trauma is the singular meaning that the trauma holds for the subject, then the mere fact of a trauma alone becomes little more than the arch through which the real work of the treatment might pass. But this signifier - 'trauma' - is already assimilated in today's discourse, already ingrained in our vocabulary. It offers itself as a possible point of identification.

Lacan distinguishes between language as a fixed structure, a set of representations in which we are alienated, and the creative function of speech as that which makes the movement of meaning possible. It is precisely in this movement of meaning that the power of analysis resides. Where 'trauma' is taken up by subjects as an explanation in itself, in its medicalised fixity, we may recognise in it a turning away from speech, leaving unspoken what is truly at stake for a subject. The subject disappears under this signifier that it receives from the Other. Where the signifier is emptied of the subject, it risks becoming no longer an archway but a door that holds itself shut.

1. Member of a cartel on "Trauma and Urgent"- London.

2. Freud S.: 'Inhibitions, Symptoms, and Anxiety', *The Standard Edition Of The Complete Psychological Works Of Sigmund Freud*. Vintage: 2001, p. 166.

Urgency in the Work with Autistic Children

Isabel Barata Adler¹

The urgency of life is the requirement of the drive². The drive implies urgency and it refers to *Das Ding*, to the object *a*, the object cause of desire – that is, of that which lacks³.

It's R.'s first session. He is 3 years old. As I open the door, he enters, passes by the waiting room and goes directly to my office. R grabs my little clock and remains looking it for a few minutes. He then leaves it somewhere and starts doing the same with different objects, one at a time – toy cars, keys, and a box lid. In between the objects' explorations, R. is verbose: he produces sounds that renounce to address his speech to the Other. Some words are heard in a battery of disarticulated signifiers, an *essaim*, accompanied by a jouissance whose circuit is closed in itself.

In this first session, the drive is there, in a fragmented body that does not count on a unified image. The drive is in his gaze, his speech (both renounced to be directed to the analyst), and in the way he uses and manipulates the space and the objects – as disorganized as his non-specular imaginary. Freud tells us the drive is always aiming to discharge its excess, which is only possible through an object that allows for satisfaction. If there is drive, there is the urgency for life; there is the urgency for satisfaction. Lacan states that to enter language means to lose jouissance: it's a structural loss that organizes the subject. When there is an impasse in alienation, as we witness in autism, what is the status of jouissance? How does the urgency of the drive finds its discharge?

Throughout the treatment, there are a few moments that suggest a higher level of urgency; of something that pushes him and makes him address his gaze and his voice to the Other. For instance, in one session, R. wants to leave the office and to do so he grabs his father's hand and starts pushing him towards the front door. While I'm talking to his father and the door is still closed, he gives in and says: "open it".

At its root, autism is constituted by the refusal to give up drive objects to the Other⁴. The retention of both the gaze and the voice reveals the obstacles for the inscription of the subject's being in the field of the Other. Thus, is the drive not looking for jouissance in the Other? The autistic did not give up his drive objects to the Other, the drive does not circulate around a lack, which does not prevent the drive to be there, in its urgency.

1. Member of a Flash Cartel on « Urgencies in the Clinic and in Art »- New-York

2. Stevens, A.: *The two faces of urgency*. NLS Congress 2019 Blog.

3. Lacan, J.: *Preface to the English Edition of Seminar XI*. TLR 6.

4. Maleval, J-C.: *Why the hypothesis of an autistic structure?*

Urgency and its relationship with the place of the analyst in the transference

Karina Tenenbaum¹

Transference at the beginning of the analysis has to do with the installation of the Subject Supposed to Know, a place the analyst occupies in the transferential neurosis. It is important to understand the reason that brings a person to analysis. The first interviews allow us to listen to the urgency of the drive when the fantasy cannot veil the real pushing behind it.

Urgency in analysis is what pushes the drive to get satisfaction, its agent is the object *a*.

The position of the analyst at the beginning of the analysis as a SsS is necessary. This is a logical time of construction of the Other through the transferential unconscious in its link between the S1-S2, the formation of the unconscious.

Alexander Stevens² talks about a “transgression”: the subject is not the agent, it is the object little *a*, which is not under the law of the signifier, but a new alliance is formed with the object *a* and its relationship with *Jouissance* needs to be created at the end of a person’s analysis. This new alliance is then related to a vivid object *a* instead of a mortified one related to the subject in the fantasy.

The transference at the end of the analysis has its logical time with the moment of deconstruction of the fantasy where the veil of the real already lost its function. It is in the work with the real unconscious where the analyst is no longer in the position of the Other as the one who knows about the object; now it is the one incarnating the object in its function.

When the analyst incarnates the object *a*, it gives life to the object. However, the object loses its agalma once the fantasy is traversed, producing the emptying through the work in one’s analysis losing its function of veiling the lack of being.

The position of the analyst at the end of the analysis as a *Partenaire-sinthome*

Eric Laurent says: “Patriarchy to partner of *Jouissance*...The handling of transference in psychoses can tell us something about the approach of transference in the last period of Lacan’s teaching”³; referring to Schreber he added “God is a whore, in other words a partner of *Jouissance*. This reformulation is a reduction, which is the key to handling transference with a partner of *Jouissance* without the guarantee of the Name Of the Father”.

1. NLS Member – Miami.

2. Stevens, A : “*The subjective urgency is seized in this double movement.*”

3. Laurent, E: “*Disruption of Jouissance in the Madnesses under Transference*”



The concept of transference is absent in the last teaching of Lacan, says Miller. “Lacan leaves transference aside, because transference supposes a big Other...Transference is when ...one has already supposed the knowledge that would mean something”⁴. I would like to draw a parallel between the work in one’s analysis with the development of Lacan’s teachings in the sense of going from the transferential unconscious to the real unconscious, from the Other to the One, from the subject’s Supposed to Know to the *partenaire-sinthome*.

The analyst as a *partenaire-sinthome* is in a new dimension with the most important sounds, words without meaning, and the urgency to get satisfaction in this new alliance of *Jouissance*.

4. Miller, J.-A.: “*The very last Lacan*”. Paidós

What becomes of psychoanalysis in the perspective of the real unconscious?¹ Véronique Voruz²

The *Preface*, which can be said to be Lacan's second and final proposition on the pass, implies that there is a driving force for analysis which is distinct from what Lacan had initially suggested, and therefore also a different aim/end. To use Miller's terms in *L'os d'une cure* and elsewhere: an analysis at the time of the *Proposition* can be said to centre on lack-of-being, aiming at producing subjective destitution and *désêtre* as a way of separating the subject from both his alienation to the signifying chain and the recapture of some being by means of the fantasy. At the time of the *Preface*, it is no longer lack but the positivity of *jouissance* that is at stake. It implies a reconfiguration of the driving force/aim/end of analysis, reflected in Lacan's introduction of the unconscious as real (opposition sense/unconscious at the beginning of the *Preface*). I think that the unconscious as real refers to the positivity of a *jouissance* that cannot be negativised or reduced. How, then, is analysis pertinent in this perspective? Lacan gives us a clue in this text when he says satisfaction is "only attained through *use* by a person".

It reminded me that in his 1994-5 course *Silet*, Miller had phrased the question of the purpose/efficacy of psychoanalysis in very pragmatic terms. He reminds us that Freud's premise is the following: whether the subject experiences libidinal discharge as pleasurable or unpleasurable is of little relevance to the fact that each time there is a libidinal discharge, there is satisfaction. In other words, a speaking being's psychical apparatus always works insofar as a person comes to analysis with a system that works since "it enjoys itself" [*ça se jouit*]. Miller formalises the aim of an analysis, in the perspective of the positivity of *jouissance*, as a "rectification of the constant state of satisfaction", which comes to replace the production of meaning. In other words, if the subject is always happy, it is because the state of satisfaction is constant, or the system always works.

What, then, is the urgency that leads a person to analysis given the constancy of satisfaction? This question requires the introduction of a distinction between *modalities of jouissance*. For if the *state* of satisfaction is always constant, the *experience* of satisfaction can be pleasurable or unpleasurable (what Freud already called "perceptual unpleasure" in *Beyond the Pleasure Principle* [PFL 11, p. 280]). Several questions then arise: how does analysis, a practice of speech, have an effect on a subject's regime of satisfaction? Do modes of *jouissance* really transform? And what is specific to the satisfaction that verifies that an analysis has been taken to its end?

1. Product of a cartel on Lacan's "Preface to the English Edition of Seminar XI", *The Lacanian Review*, Issue No. 6, 2018, trans. R. Grigg.

2. Member of the NLS- Leicester, Lyon.

The Lacanian Review, N°8 NIGHTMARE

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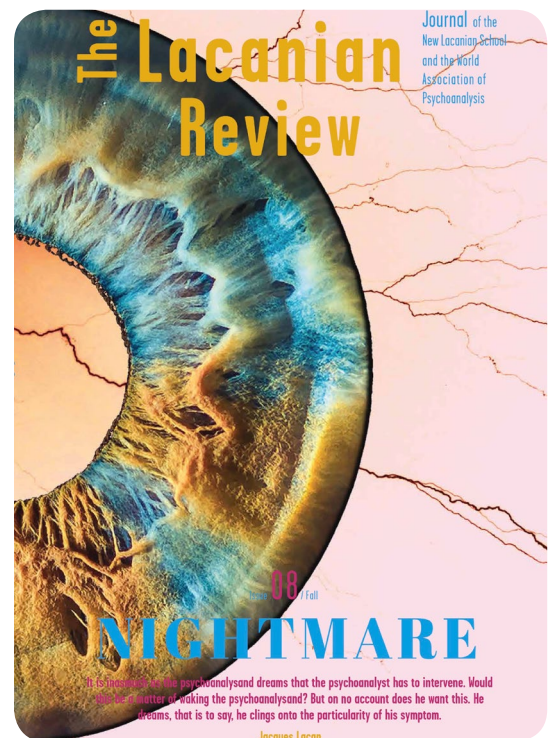
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Autopsy of an Interview

A Dialogue with Kenneth Goldsmith, Cheryl Donegan and *The Lacanian Review*

The Lacanian Review (TLR) No. 8 takes Lacan’s proposition that we wake up in order to continue dreaming, with eyes wide open. What wakes us up? The Nightmare. With new translations of Jacques Lacan and Jacques-Alain Miller, *TLR* explores how psychoanalysis maps the oscillation between asleep and awake that jolts our social and political circadian rhythms. What is the function of the dream now in analytic practice, in cultural production, and in the global nightmare that confronts us everyday when we wake up?

Presentation: *The Lacanian Review* No. 8: ‘Nightmare’

The upcoming year marks the 120th anniversary of the dream as *royal road* of the unconscious. Through dreams, fragments of speech are cobbled together to construct a superhighway of signifying overpasses, byways, and detours around what remains “off-the-grid,” unspeakable. Yet the horror of the dream appears as the nightmare which makes our bodies bolt upright in bed. If the Freudian dream was paved with fictions of desire, the Lacanian nightmare returns us to the real of the drive, the impossibility to see, with eyes open or closed. Today we encounter contemporary life just as fragmented and terrifying as the nightmare that dreams always cloaked. In this issue, Jacques-Alain Miller highlights the lost object of language, revealing the topology of holes in dreams. A new translation of Jacques Lacan leads us to a moment of awakening via the dream of psychoanalysis. Éric Laurent orients the axes of interpretation that guide contemporary clinical practice. Analysts of the School put nightmares to work. Following testimonies of the pass, Marie-Hélène Brousse returns to the real that does not stop being written through the dream-principle of the unconscious. And as the artist precedes the analyst in their knowledge of the unconscious, *TLR* presents a dialogue with the poet, Kenneth Goldsmith and artist, Cheryl Donegan, who follow a metonymical drift between the dream of art making and the nightmare of art in the world.

About *The Lacanian Review*

The Lacanian Review is a semiannual print and digital journal published in English. *TLR* offers newly established texts by Jacques Lacan, Jacques-Alain Miller, and prominent international figures of the Lacanian Orientation. This series features testimonies of the pass, new theoretical developments in Lacanian psychoanalysis, dialogues with other discourses, and articles on contemporary culture, politics, art and science. Each issue explores a theme intersecting the symptoms of our era and emerging work in the New Lacanian School (NLS) and the World Association of Psychoanalysis (WAP).