

College of Initiatives and



Orientation of the School

INTERCONTINENTAL AND BILINGUAL SCHOOL CARTELS

FLYING PAPERS



N ° 3

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Aperiodic bulletin of intercontinental and bilingual school cartels

"Analysts are the scholars of a knowledge about witch they cannot speak "

Work transfer: cartel, pass



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The CIOS, College of Initiative and Orientation of the School, is pleased to present the 3rd electronic edition of [FLYING PAPERS](#), intended for the circulation of the work of the "Intercontinental and Bilingual Cartels" initiated by CIOS, 2021-2022. The [FLYING PAPERS](#) aims to constitute a "space of resonance" within our School for the various individual products of these cartels; the half Days of the " CIOS, cartels" like the one on September 16, 2023 offer another opportunity to return to School what these intercontinental and bilingual cartels produce, and the texts of the interventions of this last half-day will be published in [FLYING PAPERS N°4](#).

These cartels and the work transference they make possible have indeed facilitated new connections among SPFLF members, making it evident that the Forums of the five IF Zones – with their diversity, local particularities, and ever-evolving expansion – are nonetheless grounded in a singular principle: the extension of the intension of psychoanalysis, that which sustains the essence of "analytic discourse in action within analyses. "

Taking the initiative, forming a cartel, and committing to transmit the outcomes of this work transference – this is how, for each participant, "making a school" is far from an empty phrase, for all are engaged to contribute to the development of knowledge regarding the logical and ethical principle of what constitutes a psychoanalyst capable of sustaining psychoanalysis. The "FLYING PAPERS" and the half days of the cartels of the school of CIOS serve to disseminate individual productions and their questioning throughout the school and IF community. all cartels belong to the school, we say, and are open to all. however, the intercontinental and bilingual cartels of the school of CIOS specifically invite school members to realise the commitment they undertook by becoming part of SPFLF and embracing the insistence of its object. let us recall here the terms of the *Principles For A School*: a school member's commitment entails "a specific engagement that involves not only engagement with psychoanalysis in intension, but also an "intension" without borders."

The CIOS continues this cartel initiative and supports it with the "Find your cartel!" section, the organization of half-days, and [FLYING PAPERS](#); it invites members of these cartels to present what their experience of these cartels has enabled them to produce, and takes responsibility for translating them into the 5 languages of the IF- SPFLF.

For this [FLYING PAPERS](#) and the last half Day, we have chosen speakers from cartels that have not had the opportunity to be represented in these two events. We hope, however, that the other participants in all these cartels will be able to return the effects of their work back here and there. We'd like to thank the authors for situating their work within the framework of the sentence proposed, and for sharing an experience of knowledge based on Lacan's instigation.

So, if psychoanalysts "are the scholars of a knowledge about which they cannot speak", this limit, paradoxically, does not prevent them from putting this impossibility into action in the cartel, without any guarantee of what may be elaborated as epistemically beneficial, and this within the wager of the dimension of experience.

Our School is international and speaks in many languages, and our exchanges would not be possible without the willingness and hard work of our teams of translators, whom we would like to thank in particular. Our various experiences with AI translators make us appreciate their availability even more: THANK YOU.

The College of Initiative and Orientation of the School, CIOS: *Carolina Zaffore, Dominique Fingermann, Ana Laura Prates, Rebeca García, Didier Castanet, Diego Mautino, Daphné Tamarin.*

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This text benefits from work in an intercontinental and bilingual School Cartel of the CIOS on the theme: "The analyst as a product of analysis and his link to the School (around the "Italian Note" and the Commentary by Colette Soler)", with: Claire Parada, Chico Paiva, Kristèle Nonnet-Pavois, Lia Silveira and Diego Mautino.

«Psychoanalysts are the sages of a knowledge about which they cannot converse.»¹

Transference of work: cartel², pass

“Leaning in what was lacking.”

The title proposed for this third issue of *Flying Papers*, reminded me of a small example that could, perhaps, illustrate in some way this aphorism of J. Lacan. A knowledge that you can't even talk about, converse with, may at first seem strange, even superfluous. This is because knowledge is always associated with the idea of power, except in the case of psychoanalysis. The question of the psychoanalyst's knowledge, by contrast, is to know where to be in order to support it.

The fragment of a dream –quoted in *exergue*–, cut off by the interruption of a session, sealed at that moment the cipher of an enthusiasm ratified later, by the course of the years. This effect of

¹ J. Lacan, « De la psychanalyse dans ses rapports avec la réalité », dans *Autres écrits*, Seuil, Paris 2001, p. 359.

² Ce texte bénéficie du travail dans un Cartel d'École intercontinental et bilingue du CAOÉ sur le thème : « L'analyste comme produit de l'analyse et son lien à l'École (autour de la "Note Italienne" et du *Commentaire* par Colette Soler) », avec: Claire Parada, Chico Paiva, Kristèle Nonnet-Pavois, Lia Silveira et Diego Mautino.

affect, later, began to reverberate after hearing³ an expression as limpid and fundamental as it was fleeting, to the point where it was no longer possible to recall the phrase ...again. A knowledge that can't even be talked about, conversed about⁴, that's what the phrase in the title summoned up, bringing together two elements of an edge through which the analysand was then able to circumscribe the way in which the transference had been knotted with his analyst and, at the same time, to grasp and lose how that which doesn't pass is passed on. In a certain perspective, as a knowledge that, precisely because it cannot (do)⁵ anything about it, preserves and passes an activating lack. The verb "to pass" carries with it the idea of a displacement. Freud writes *Übertragung*, one of the translations of the German word is transference, which is, above all, a displacement. This first Freudian formulation of transference, which in *The Interpretation of Dreams* is both an obstacle and a resource, was later considered by Lacan to be one of the four fundamental concepts, as the mainspring of the analytic bond.

Back in 1956, Lacan proposed a return to the cures because, in order to know what transference is, we need to know what passes in the analysis. It is with this return to the cures and what they teach us that Lacan even inaugurates the pass. «... it is only in the rarest cases that we come up against this term marked by Freud as a stopping point in his own experience. Would to Heaven that we should reach this point, even if it's an impasse, it would at least prove how far we can go, whereas what we're talking about is actually knowing whether going this far leads us to an impasse or whether elsewhere we can pass.»⁶

- From transference...

Through transference, psychoanalysis produces a new desire that emerges in the treatment. Lacan proposed a name for this desire: "the analyst's desire", and a School to support, verify and question it. In « *Ce que la psychanalyse enseigne* » [What psychoanalysis teaches], Colette Soler asks about the formation of the psychoanalyst, defined as such by competence in analysis, i.e. in the analytic act, and states: «...well, it doesn't form, it's produced, and in only one way, in an analysis, nowhere else, by a transformation of the subject, of a subject who, instructed by his own analysis, becomes capable of taking over the act that produced it. There are several terms to designate this transformation: desire for analysis, advised desire, destituted subject, etc., with the problem of how to verify that it was produced.»⁷ Lacan noted that teaching could also be made to serve as a barrier to knowledge, to obstruct access to unconscious knowledge. In other words, teaching could well allow us to continue –even within analysis and its communities–, to ignore the unconscious and the fate it holds in store for us, just as we do outside analysis.

³ During the 2nd *Rencontre internationale du Champ freudien*, in Paris, on February 1982.

⁴ Cfr. J. Lacan, « De la psychanalyse dans ses rapports avec la réalité », dans *Autres écrits*, op. cit., p. 359.

⁵ Cfr. nota ¹⁸.

⁶ « ... ce n'est que dans les cas les plus rares que nous arrivons à buter à ce terme marqué par Freud comme point d'arrêt à sa propre expérience. Plût au ciel, que nous en arrivions là même si c'est en impasse cela prouverait au moins déjà jusqu'où nous pouvons aller, alors que ce dont il s'agit c'est de savoir effectivement si d'aller jusque-là nous mène à une impasse ou si ailleurs on peut passer. » J. Lacan, Lacan, Séminaire XVI, *L'identification* [1961–1962], inédit, Leçon du 4 avril 1962, pp. 335-6. [Our Translation]

⁷ C. Soler, « *Ce que la psychanalyse enseigne* », Contribution aux journées d'Espace analytique des 14 et 15 mars 2009, *Mensuel de l'EPFCL-France* n° 44, Juin 2009, p. 83.

On the subject of what psychoanalysis teaches, I return to the phrase in *exergue*: “Leaning in what was lacking.” In a successive detour, thanks to a control, came the benefit of hearing the effect of a homophony. Faced with an impasse, saying in Spanish: “–*El hijo*” [The son], there is heard one (another) word, identical, but which, by leaning in a letter that was lacking, produces a difference: “–*Elijo*” [Choice, or better, (I) choose]⁸. By leaning on a letter that was lacking, the “*h*”, which has no phonic value in Spanish [as it’s silent in many words in English] and which we therefore call *muda* [mute], *muda* something – in the sense of mutation, of the action of changing⁹. So as not to forget what psychoanalysis teaches, i.e. the unknown knowledge that goes beyond the subject’s possibilities, here’s how I mean “a knowledge that can’t even be talked about, conversed about”. « [...] a formation that would be genuine [*pour de vrai*], or rather the part of the formation that is, we hope, genuine, can only be, I believe, that which perpetuates the analysand in the analyst.»¹⁰ Thinking psychoanalysis supposes a homologous desire, which is perhaps why Lacan called himself an analysand. A formation would involve starting from one’s own ignorance. This ignorance, at face of knowledge, acts as a desire for knowledge and transmits an effect of desire, which is necessary to support the ethics of the act. The pass, as Lacan was still talking about it in 1976, called for a new effort analysand beyond the end.

...to transference of work: cartel, pass

«The teaching of psychoanalysis cannot be transmitted from one subject to the other except along the paths of a transference of work.»¹¹ To support the desire that emerges in the cure through the work of transference, Lacan founded the School of psychoanalysis, based on the devices of the cartel, the pass and the teaching. It’s with regard to what distinguishes such a School that Lacan poses the question: «It is this knowledge that is not portable, because no knowledge can be carried by a single. Hence its association with those who share this knowledge only in not being able to exchange it. Psychoanalysts are the sages of a knowledge about which they cannot converse»¹². Compared to an association of professionals or a university institution, in a School as distinct from that of a group whatever¹³, a formation that would be genuine could only be that which perpetuates the analysand in the analyst. What is specific to the analysand is what we’re referring to when we speak of *hystorisation* or the demand of entry at the start of an analysis. Only active ignorance can generate a movement towards knowing what makes the symptom. But how, starting from an untenable position, with knowledge that’s shared only because it can’t be exchanged, can we make

⁸ Cf. Forced choice, « Choix forcé » que Lacan illustre d’un exemple propre à éveiller l’attention de chacun(e) : *La bourse ou la vie !* « Si je choisis la bourse, je perds les deux. Si je choisis la vie, j’ai la vie sans la bourse, à savoir une vie écornée. » J. Lacan, *Le Séminaire XI, Les quatre concepts fondamentaux de la psychanalyse* [1964], Seuil, Paris 1973, p. 248.

⁹ In Spanish, *muda* [silent, mute (adj.)] as a non-speaker is homophonic with *muda* [mute (verb)] as mutation, verb of radical and profound change, in the present tense – from the Latin *mutus*.

¹⁰ *Ibidem* Nota ⁷.

¹¹ J. Lacan, «The Founding Act» [1964], « Note adjointe » §7. *De l’École comme expérience inaugurale*, dans *Autres écrits*, Le Seuil, Paris 2001, p. 236.

¹² J. Lacan, « De la psychanalyse dans ses rapports avec la réalité », dans *Autres écrits*, *op. cit.*, p. 359. [Our Translation]

¹³ Cf. «Is there a possible libidinal order, including possible bonds, that is not that of a group whatever? All groups function as Freud described, according to the logic of the mass, which is governed in place of the semblant by an ideal, a master signifier raised to the status of object. In analytic groups, it is those whom I am going to call for the sake of brevity the transference leaders who embody it, and this produces through the play of the vertical and horizontal double identifications that Freud wrote about, it produces what Lacan called as “cliques”». Colette Soler, « De la possibilité d’une École », Intervention faite lors de la journée débat d’École du 16 juin 2013 à Paris, dans *Mensuel de l’EPFCL-France* n° 81, Octobre 2013, pp. 81-2.

School – and not just any group? Would this be like thinking about experience on the basis of the impossible to say? With the cartel, Lacan aims to break down the hierarchy by highlighting the competence of each one, rekindling the desire that is also a possibility of identification with the desire of the other.

About the possibility of some other libidinal order that stands in the way of that of group whatever, Lacan replied in 1977, as much as to say that it bothered him, at the beginning of *L'insu que sait...* He answered affirmatively, in relation to the cartel, where the members can be linked by another identification: a “participatory identification with the desire of the other”, without the capital “other”, it’s the second form, the hysterical identification, according to Freud¹⁴. This is the analysand hysteria, which is not the hysteria as clinical structure or discourse. The proof that the analysand hysteria is not the same as clinical hysteria, is that the *hystérisation* of discourse is a preliminary step, necessary for entrance at the start of an analysis. It is the condition for answering the question: How does an analysand emerge? After the gap between the request for analysis and the analysand being put to work. It’s a necessary step not only to move on to elaboration in cases of hysteria, but also in obsessional, phobic and even perverse cases, and they don’t become hysterical for all that – just analysand hysteria.¹⁵ It is to this hysteria that Lacan appeals when he speaks of transference of work. Moreover, «the “participatory identification with the desire of the other” is the best definition of the transference of work [...]»¹⁶ This analysand hysteria still needs to be verified, and there’s only one way to do it, and that’s through its product. Analysis itself is a device where it is verified for each analysand, where it proves itself through the elaboration produced. And when we say that “there is” or that “there has been” analysis, it is because there has been analysand hysteria. Likewise, in a School, there must be devices where it can be verified. What are they? There are two instituted ones, the cartel and the pass, and another less instituted one, teaching. In defining the cartel, Lacan included the work produced and its evaluation. Why else would we have *journées de cartels*, publications, etc.?

As for the pass, this is more complicated, and lends itself to more debates, for example the question of knowing whether the device is made more to evaluate the analysis of the passant or rather his capacity to say something about it that is intended, received. In other words, «is it a device that only verifies the analytic performance that has already happened or the capacity for analysand hysteria maintained outside or alongside the analysis? I believe that the second option was Lacan’s in 1976, and it is clear that this point engages the question of AE nominations.»¹⁷

«In a certain perspective, which I would not describe as progressive, a knowledge that cannot but, the knowledge of powerlessness, is what the psychoanalyst might convey.»¹⁸ A knowledge that can’t even be talked about, conversed about, at least that doesn’t help to consolidate established

¹⁴ For Freud there are at least three modes of identification, i.e. 1) the identification to which he reserves the qualification of love, which gives the identification with the father, 2) a second identification made of *participation* that he pins down as “hysterical identification” and 3) a third identification which is the one he makes of a trait that Lacan has called “unary trait”.

¹⁵ Hysteria analysand, or hysteria without symptoms, which is reduced to identification with the lack of the other, with the object a as lack, inscribed at the heart of the knot. In transference of work, it is the lack of knowing that drives elaboration.

¹⁶ Colette Soler, « *De la possibilité d’une École* », *op. cit.* p. 82

¹⁷ *Ivi*, p. 83.

¹⁸ J. Lacan, « *Savoir, ignorance, vérité et jouissance* » [1971], dans *Je parle aux murs*, Éditions du Seuil, Paris août 2011, p. 40.

knowledge – which is what aims to obliterate what the missed act reveals. Psychoanalysis teaches, rather, the virtues of “knowledge that can’t but”, this one, at least, respects the real.

&

Sara Rodowicz-Ślusarczyk



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Cartel: “The New Tyrannies of Knowledge” with David Bernard (+1), Cora Aguerre, Vera Pollo, Philippe Madet and Sara Rodowicz-Slusarczyk

Nothing other than knowledge?

As I was thinking about this text, I came across the sentence “if a man knows more than others, he becomes lonely” on the internet. My critical reaction was also an interpretation of the sentence: there lies in it a certain delight of sadness but also a consolation of segregationist elitism. The isolation, and exaltation associated with the notion of the existence of a secret knowledge.

And then I thought of the quote that forms the theme for our series of articles: “psychoanalysts are experts in knowledge they cannot discuss together”¹⁹. Something is opposed to the elitism of initiation. But what?

In Madrid, continuing to conceptualise her experience of the *passe*, Anastasia Tsvaidoupoulou spoke not of loneliness, but of solitude – she spoke of this solitude, to us. A paradox. That which seems contradictory, but is not. She was referring to the *passe* as a sublimation of solitude. From myself, I wish to add: sublimation consists in finding satisfaction in the very change of the aim of the drive, in the production of a path for its circulation, a path which itself becomes the aim. It takes place in the present tense of desire, as the utterance that has the effect of a writing. It is satisfying,

¹⁹“Les psychanalystes sont les savants d'un savoir dont ils ne peuvent s'entretenir”

LACAN J., « De la psychanalyse dans ses rapports avec la realite », *Autres écrits*, Paris, Seuil, 2001, p. 359

and sublimation precisely thus conceived, is as Lacan said²⁰ the only satisfaction that the experience of analysis can promise.

Lacan's statement about psychoanalysts' knowledge appears in an article on the relationship between psychoanalysis and reality. He reminds us: the state of non-satisfaction is the primordial state of psychicity²¹. Satisfaction first takes place as hallucinated – this is how the subject and its reality are constituted. Psychoanalysis does not accuse the necessary illusion that is at the root of the psychic reality of the subject. Because psychoanalysis is not a „hypothesis (...) of a meaning beyond reality“²².

Dominique Fingermann spoke about this in Madrid²³: The libido creates bonds, it creates reality, and bonds are formed with representations before they find any satisfying object. It is a precarious and transient attachment that constantly returns to a corporeal source. The human complains about the lack of satisfaction, not wanting to know that it is his original state. But, it is the knowledge of this primordial dissatisfaction can give rise to a new, other satisfaction as a space gradually opens up, in the experience of analysis, between representations and bodily satisfaction. In the fragility of this bond, its fundamental artifice, an artifice which is just as strong as the body there is a use that the subject makes of representations, there is a use that the signifiers make of his body. Knowing this for oneself gives rise to another satisfaction.

At the Prado Museum in Madrid, it is not permitted to take photographs. This affects the way the paintings are viewed, adds to the joy of telling colleagues the ones not to be missed. In the midst of Goya's hundreds of canvases, one small picture caught my eye. The scene in it, as if taken out of a dream, at first glance had an effect similar to that of a joke, almost making me laugh, a moment before I understood it. A moment of transference. It's a tiny image: against a dark background, in the middle of the night, a group of figures in caps are hovering in the air, as they lean down, they surround with their faces some body, inertly stretched out, which is also hovering in the air. On the ground beneath them, someone lies face-down in the darkness, covering their ears, someone else wanders about hiding under a sheet, and a donkey can be seen in the corner. Curious about the message yet to be deciphered, I read the description of "The Witches' Flight": witches breathe the breath of knowledge into the body to protect it from ignorance, represented by the cowering figures and the donkey.

The knowledge at stake in psychoanalysis is not unrelated to the body. Always some particular body, with an unrepeatable combination of a living lack of meaning of the *lalangue* of their style, and drive meanings entangled in their manner, of being. Knowledge protects against ignorance, but

20 « Sur le sublime, nous n'avons pas encore tiré des définitions kantienne toute la substance que nous pouvons en obtenir. La conjonction de ce terme avec celui de la sublimation n'est probablement pas seulement de hasard, ni simplement homonymique. Nous reviendrons avec fruit la prochaine fois sur cette satisfaction, la seule permise par la promesse analytique. »296.

LACAN J., *L'Éthique de la psychanalyse*, séminaire inédit., leçon du 22 juin 1960

21 L'hallucination n'est tenue pour en résulter que d'un rapport des plus lointains avec ses formes cliniques. Elle n'est là que pour signifier que du psychisme, c'est l'insatisfaction qui est le premier constituant.

LACAN J., « De la psychanalyse dans ses rapports avec la réalité », *Op. Cit.*, p. 355

22 LACAN J., « De la psychanalyse dans ses rapports avec la réalité », *op. Cit.*, p. 359

23 Fingermann Dominique, *Le lien malgré tout*, (The bond in spite of everything), presentation at the 3rd European Convention of the IF-SPFLF in Madrid, July 13-15th, 2023.

Goya's painting shows that ignorance is a form of protection. Against what? As analysts would of course say: against castration.

If only it was so simple: analysts as experts in castration... The problem is that ignorance is also a form of bliss, not an innocent one, but one that is rooted in truth. Lacan tells us:

*"So it is from jouissance that truth finds ways of resisting knowledge. This is what psychoanalysis discovers in what it calls the symptom, the truth that asserts itself in the description of reason. We psychoanalysts know that truth is that satisfaction which is not obviated by the pleasure of its exile in the desert of jouissance."*²⁴

Truth exists only insofar as there is a subject, but it also appears always, wherever there is a subject. And this is because this existential truth, found in every utterance, even in a lie, is a way of relating to the real of jouissance. There is a satisfaction in positioning oneself towards something to which one is subjected. Something more necessary than satisfaction, something on which the being of the subject as such depends is at stake. And when psychoanalysis unveils this fact, rather than take us beyond reality, it can allow to create an existential 'writing' out of the act of uttering, wherein this positioning takes place. This is made possible through a detachment from the original truth, provided by the space of knowledge. One can rewrite one's own truth – on condition of detaching oneself from it. A new satisfaction lies in finding a way of "balancing this mixture"²⁵ of truth and the real, no doubt, the real of jouissance.

If "knowledge is what makes life stop at a certain limit towards jouissance, [on] (...) the path towards death".²⁶ then knowledge could make life more livable, on condition that it continues to surprise truth. It is in its nature of knowledge to push towards a social bond.

And if there is something of the saint in the psychoanalyst, it is because in an untenable position, she sacrifices the ignorance associated with the love of his or her own truth, to transform that of the analysand. What the analyst knows about his or her position, in a given analysis: THIS is the knowledge that he or she cannot talk about with others.

*"An alienation conditioned by an "I am" whose condition, as for everyone else, is "I don't think", but reinforced by the addition that, unlike everyone else, he knows. He knows it, It is this knowledge that is not wearable, because no knowledge can be carried by a single person"*²⁷.

24 *Ainsi est-ce de la jouissance que la vérité trouve à résister au savoir. C'est ce que la psychanalyse découvre dans ce qu'elle appelle symptôme, vérité qui se fait valoir dans le décri de la raison. Nous, psychanalystes, savons que la vérité est cette satisfaction à quoi n'obvie pas le plaisir de ce qu'elle s'exile au désert de la jouissance.* LACAN J., « De la psychanalyse dans ses rapports avec la réalité », *Autres écrits*, op. Cit., p. 358

25 "Il y a une certaine façon de balancer stembrouille qui est satisfaisante [...]", LACAN J., « Préface à l'édition anglaise du Séminaire XI », in : *Autres écrits*, Paris, Seuil, 2001, p. 571-573

26 "Le savoir c'est ce qui fait que la vie s'arrête à une certaine limite vers la jouissance, [sur] (...) le chemin vers la mort" LACAN J. *L'envers de la psychanalyse*, séminaire inédit, Staferla, leçon du 26 Novembre 1969

27 *Or c'est là que le psychanalyste se trouve dans une position intenable : une aliénation conditionnée d'un «je suis» dont, comme pour tous, la condition est «je ne pense pas », mais renforcée de ce rajout qu'à la différence de chacun, lui le sait. C'est ce savoir qui n'est pas portable, de ce que nul savoir ne puisse être porté d'un seul.* LACAN J., « De la psychanalyse dans ses rapports avec la réalité », *Autres écrits*, op. Cit., p. 359

&

Rosa Escapa



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Cartel members: " What to do with the pass?" with Vicky Estévez (Plus-Un), María Ángeles Gómez, María Antonieta Izaguirre and Sophie Rolland Manas.

"Analysts are the sage of a knowledge they cannot converse about."

Work transference, cartel, pass.

Analysts continue to face the problem that Freud already dealt with and Lacan placed as one of the crucial problems for psychoanalysis, that of transmission. Throughout its history there have been situations that have favoured or hindered, as it is the case now, the insertion of psychoanalysis in institutions and in the social sphere. However, the transmission of psychoanalysis touches a very precise point far from circumstances that any structure can ensure: the desire of the psychoanalyst.

Transmission of psychoanalysis is not teaching, a distinction that refers to the gap between what of knowledge can be articulated and the real of the signifier that affects the body. In the 'Founding Act of the Freudian School of Paris' (1964) Lacan speaks, regarding the teaching of psychoanalysis, of a transmission that takes place "from one subject to another through the paths of a work transference", a transmission, then, different from the one that operates in analysis for its didactic, therapeutic and "sinthomatic" effects.

From the perspective of the clinic, psychoanalysis maintains its place to the extent that analyses continue, possibly, to produce analysts. That it is possible is an indication that the analyst's desire is not transmitted. The analyst's desire supports the analyst in the place of semblance of object a

for the analysand, so that the latter is led to face his division and what causes his desire to the limit of the horror of knowledge, but the analyst's desire cannot be transmitted. It is not by way of a transmission but by an act that the analytic discourse produces the analyst, an act that is reproduced "by the very doing that he commands".²⁸ And with the act in which an analysand becomes an analyst, the question of the desire of the analyst is reproduced each time, from one analyst to another.

We can say with Lacan that the analyst is occupied making the pass, making a path, a path always to be traced. There is no accumulated experience that has any actuality in the act. From where the analyst supports the transference, the analytic act necessarily has to be reinvented each time, and with it each time the pass is renewed. "Each analyst is forced to reinvent psychoanalysis",²⁹ says Lacan.

It is necessary to invent it because neither the knowledge that was extracted from the analyst's own experience nor that of practice serves as a foundation for a particular case or session.

What then does the analyst count on for the act, for inventing, or reinventing psychoanalysis? He counts on the effects of the reduction of the symptom to the signifier without sense, to the mark of the real, which translates into a shift in his position regarding jouissance and knowledge. He knows about it. And some make an act of this knowledge, that of authorizing themselves as analysts. This is what it is about in the dispositive of the Pass, to which the passands try to testify. It is not always achieved because it is a disparate knowledge that cannot be enunciated.

It is rather in the form of the passand's saying that the cartel can read the knowledge between the lines. Throughout, even despite the sayings of the testimony, the transition from not knowing how to do with the lack of the sexual relation to the deflation of the Other can resonate.

This acknowledgment, which proceeds by way of the unsaid, arrives as an affect, in a similar way to the laughter produced by what is insinuated in a witticism. An effect of recognition is produced with a certain feeling of complicity regarding a knowledge that cannot be talked about.³⁰ It is not not-knowing or ignorance, but a knowledge that is there and continues to be there, "point zero of knowledge"³¹ and when it is to put into words, it does nothing but err. Therein lies the failure of the pass which, like the act, is only achieved in its failing.

However, this aporia cannot reduce the judgment of a testimony of the pass to an a/effect because, with the exception of anxiety, affects can deceive about their cause. The task of the dispositive counts on time, that saved by the capture of this saying in an instant, to find the elements that

²⁸ J. Lacan. Reseña del Seminario sobre el acto analítico, 1969. Otros Escritos, Ed. Paidós, Barcelona, 2012, p. 395

²⁹ J. Lacan. Clausura del IX Congreso de la Escuela Freudiana de París, 1978

³⁰ "Los psicoanalistas son los sabios de un saber acerca del cual no pueden conversar." En: Del psicoanálisis en sus relaciones con la realidad, 1967. Otros Escritos, Ed. Paidós, Barcelona, 2012. p. 379

³¹ Ibid.

subtend the logic of the treatment until its conclusion and to carry out a work of elucidation that also puts on the table the cartel's presumptions.

Let's go back to the transmission "through the paths of a work transference". The expression deserves our trying to understand what it means and this all the more since, having been formulated only once by Lacan, it is taken for the logical destination of the transference once the analysis is finished, and thus it is repeated like a litany.

Lacan dedicated a seminar, Seminar XI, to the difference between the transference to the subject-supposed-to-know and repetition. The transference is not the repetition or reproduction of the libidinal relationship with the primordial objects. Transference supposes the agalmatic dimension of knowledge, knowledge that in the course of an analysis moves and changes its status.

At the beginning, the condition of entry for an analysis, the libido turns to the one who embodies the subject-supposed-to-know. After a first subjective rectification, part of the libido moves towards unconscious knowledge and towards the analysand's own word, with the expectation that the deciphering will reveal the ultimate truth of his symptom. It is a demand sustained by the demand for the analyst to operate with his know-how, that is, the analyst continues to occupy a relevant place in the analysand's libidinal economy. Finally, concluding an analysis means ceasing to believe in the revelatory power of what is ciphered in the unconscious, in the knowledge of the Other, counting on the new knowledge that has been written in the margins of the impossible to say. The irreducible cipher of *jouissance* appears as a remainder that weaves together a new desire as long as it is a desire that does not arise in the margin of any demand, there is no Other from whom an answer is expected to say "it is not that", there is no Other who has to be supported to support one's own desire. Therefore, we can think that there is a migration of the correlative libido of the movement of desire that was outlined in the margins of the demand, to the desire tied to that knowledge in the real. Therefore, being the singular symptom, there is no universal formula for the fate of this new desire or the libido.

When that desire is addressed to psychoanalysis, is it not because the libido migrates, in the pass, to that knowledge that touches the real, that knowledge that missteps as soon as a signification is sought for it? I would say that the 'strong' being that the analysand becomes at the end of his experience is nourished by this libidinal overturn. Henceforth, if this transference is in fact combined with a desire for psychoanalysis, it will lead the analyst to work with other analysts who, having undergone the same experience, have to their credit this knowledge that they cannot talk about, or use for the direction of treatments. It would seem to be a worthless knowledge and, nevertheless, it is the element that, by being left out of articulable knowledge, gives reason for it. It is the transference to that knowledge about which, Lacan says, analysts are wise, which invites working with others and it is the work with others that maintains it as an asset.

Translated by Daniela Avalos

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Tatiana Carvalho Assadi



"My participation in the Forum of the Lacanian Field-São Paulo began in the first discussions following the 1998 split. For over these than 20 years, I have found in the School and, above all, in the cartel, a rigorous and delicate way of taking care of my training as an analyst. In this way, oriented towards the School, I took on functions at the local level, within the São Paulo Forum itself, as well as in articulations with the SPFLF. This dual commitment has been sustained, even in this text, by demonstrating my particular path in the face of a theme that connects with others. It's with regard to the poem that touches on the transmission of psychoanalysis that I risk in these small tracings". Tatiana Assadi is AMS of the SPFLF

Conclusion of the cartel on transmission in February 2023 - Cartel: Beatriz Maya, Beatriz Oliveira, Eliane Pamart, Tatiana Assadi and Dominique Fingermann (plus-one)

When I found some loose notes on my computer from the time when I took part in the Intercontinental Cartel, I took up the theme that had been resonating in my body for a long time. Glimpsing a series of notes was the first of three movements, if I may say, in this transmission of the steps that arose from the impasse in which I participated in that Cartel.

However, I describe three turning points in this process: the loose notes, the hollow voices and the poem-page, as I call them.

The enthusiasm for being in an intercontinental cartel was a duty that had moved me at the SPFLF the previous year. The initial steps and the meeting with the other colleagues who were linked by the work transference and the themes that confronted us all, 4 of us + 1, were concerned with developing studies in line with the theme of transmission. We were motivated then by Lacan's statement in *L'insu*:

"... There is, however, one thing that makes it possible to force this autism, and that is precisely that *lalangue* is a common affair and that ... it is precisely where I am, i.e., capable of being heard by everyone here... that's what guarantees – that's why I put 'Transmission of psychoanalysis' on the

agenda – that’s what guarantees that psychoanalysis is not irreducibly a box of what I called earlier ‘autism for two’.” (Lacan:1976-1977, p. 67).³²

I set myself against the autism for two, the link of transmission was the order of the day. Wagering on this place, this time and this theme has made it possible to ensure the training that is so dear and so precious to analysts.

Derived from Latin, the word ‘transmission’ has its aetiology in *mittere*, which, associated with the root ‘*trans*’, meaning to send towards, through, to make pass.... In other words, to transmit is to leave one place and produce a passage to another.

Immersed in this proposal, during the first meetings free association on the theme led to a private meeting between each person and their question. This is how the notes were composed in my cartelisation journal: poem, style and transmission harmonised with our first written production entitled *Cartel Exquis* [Exquisite Cartel].

Based on the early 20th century Surrealist idea, *Cadavre exquis* is a game that consists of grouping together words, phrases or even drawings spoken by several people without any of them being aware of the others’ productions. In this way a unique text is constituted which subverts conventional literary discourse and is absolutely coherent and linear.

With this in mind, we borrowed our method from the famous game *Cadáver exquisito*, and collectively created a text that preserved the tone of the group without losing the features of each cartelisand or neglecting their styles. In its first version, this incoherent game involved participants writing or drawing words, images or phrases at random, in total ignorance of their partner, a game characterised by surprise, the common denominator of which was the game itself. An ordinary sheet of paper with several folds was provided, and each cartelisand used just one section of the sheet for their creation and ingenuity.

The unfolding would reveal the colour of the text or the line constructed. In this way, we use surrealism in its disordered compositional ordering to be able, in this gonzo-style, in this folding, to make a common writing without losing the parts of the 1+1+1+1+1. In this way, the pieces of each one would refine the orchestration, keeping the whole and the part connected, the inside in continuity with the outside, as in the Moebius strip and surrealist wagers.

It would therefore be associated with Salvador Dali’s painting, especially in its reduction of reality through its audacity, avant-gardism and liberating character. In this way, we will not be introducing an aesthetic text, but marking the ethical function of particular productions in their sonorous weaving with the theme in general, articulating intention with extension. This is how I see this first stage of our cartel, a place where disconnected notes take on body and form, producing plural meanings.

Above all, we support the idea that each person should write their first conclusions from the cartelising work in their own hand in the text of the *Cartel Exquis*, using their mother tongue as a guarantee.

Each time we wrote a paragraph, we took a turn: from French to Portuguese, back to French, back to Portuguese and finally to Spanish. Such was the configuration of our Tower of Babel, delineating

³² *L’insu que sait de l’une bête s’aile à mourre* (1976-77), p. 67, STAFERLA, Valas version on-line.

individual tone and rhythm. The idiomatic swaying, as well as the punctuation in the different readings, gave the text a breathtaking resonance.

The form of this production gave me two particular elements: the first was the discomfort of listening to three different languages process, at short intervals, a lilting melody. The second was the experience of detaching myself from the language and its fixed meaning, letting the cartelised text interrogate me through its intrigue. In other words, I experienced transmission as the theme of the cartel and, at the same time, its production in act, on stage, as the effect of psychoanalysis. In other words, the cartelising text had an effect through its exquisite structure, and despite the idiomatic strangeness, there was an effect of passage from something to something else.

The emptying out of meaning has enabled all the experiences of each cartelisand, by supporting their styles and their letters, especially when they are said aloud, in a hollow voice, to fulfil the function of passing from the exquisite, the bizarre, the corpse, from what was dead to the exquisite of the distinct. It's worth pointing out that the word distinct, in Portuguese, has a double meaning. It can be translated as different, which is not the same thing; in addition to designating an expression indicating someone worthy of respect, illustrious, it can be translated as being serious and sophisticated. Distinct means different and respectful.

So, wagering on this game has played a part in the move from loose notes to hollow voices, and has also underpinned the pluralisation of voices that is supported in our School. Beyond the international statutory plurilingualism maintained by this Community, there is a linguistic remnant that remains untranslatable, that must be supported at all times and that sustains the distinction of languages.

In every passage from one paragraph to the next in the woven and aligned text, in every idiomatic turn, in every singular line which, with its full stop, opens up to a new piece of writing, something distinctive has been transmitted. The distinctive double song was transmitted in the passages of voices, lines and breaths that made up this presentation.

And it was in this way, through this experience, that I felt, in the act, what might be thought to be of the order of transmission, as much for what happens in the pass as for what happens in the impasses of teaching. Although I know that psychoanalysis: "As I now conceive it, psychoanalysis is untransmissible" (Lacan, 1978), something has been transmitted of the "untransmissible". Its untransmissible character lies above all in the fact that it passes something from the object in a forcing of what is not symbolically inscribed in it. Something does not pass through the chain of words, through the thrust of sentences, but I would say that something can pass through the interstices and cracks that resonate in our bodies. If transmission is impossible, there is a remnant that can be transmitted in its residual, objectal character.

"Any return to Freud that gives rise to a teaching worthy of the name can only be achieved through the way in which the most hidden truth manifests itself in the revolutions of culture. This path is the only training we can claim to pass on to those who follow us. It is called: a style" (Lacan, 1998, p. 460).

Something happened, and I wondered what had happened and, even more, how it had happened.

From the loose notes, encrypted by hollow voices, I extracted a text that produced discomfort, unease, paralysis and, later, writing, a poem-page was my conclusion to the cartel.

However, I venture to sew and embroider, to cut and slice on the one hand, to tear and fray on the other, in order that what we can say about transmission touches something of the experience, of the remains furrowed on our shores that make up the poems that are written within us.

This is how I read Lacan's phrase: "I am not a poet, but a poem. And one that is written even if it has the appearance of being a subject". This sentence was uttered in his Preface to the English edition of Seminar XI (1976), precisely where he addresses the theme of the end of analysis and the pass. The experience of an analysis reveals a hystory, a neologism that condenses history and hysteria, an articulation of the signifiers of one's own history addressed to the analyst. It is this analytic production of a lying truth that is heard in the transmission of the pass, addressed to a School. The analyst is historicised only by himself, going so far as to bear witness to his lying truth in the relation to the Other of language.

I am approaching this third time of the Cartel, the place of a moment where the conclusion is reached and where I can formulate that there is transmission in the space-time where the intervals present in vocal plurilingualism, where the detached letters are transformed into flying notes, something escapes in the composition of this poem that is written in the analytic experience and which has an ever-existing address. In other words, it is in the snippets that constitute the style of this analyst, whether in the pass or in extensionality, where the hesitation between sound and meaning takes place, that transmission takes place and something is written on the pages by the penning of poems.

I'd like to conclude by placing my wager on what passes in transmission, or, more to the point, we could say that there is transmission when something of the *poematic* [*poemático*] effect takes place, as much poem as carousel (Octavio Paz) or in the writing of Chinese poetry and its modulation and resonance in the body (François Cheng). This *poematic* effect is what is transmitted in the intervals between sound and meaning, between cuts and gaps, between meaning and no-meaning. This is the event of Transmission: the poem passes through its resonance.

Translated by Susan Schwartz (from the French translation of the Portuguese text)

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Chantal Degril



Chantal Degril is a psychoanalyst in New Zealand. She is a founding member of the New Zealand Forum and a member of the School. She has held the position of Delegate and was the Anglophone Zone Representative at CRIF for the period 2020-2022. Along with colleagues from Australia, New Caledonia and French Polynesia, she was the initiator of the Transpacific Seminar and the 1st International Colloquium on Psychoanalysis in the Lacanian Field in the Pacific, which was recently held in Papeete (Tahiti), thus contributing collectively to the dissemination of Lacanian thought in this region.

Members of the cartel: Effects of the pass on psychoanalysis in training (Agnès Metton, Marc Strauss, Bernard Toboul (Plus-un), Matías Laje, Leonardo Pimentel, Chantal Degril)

The esp de *lalangue* in the pass

The cartel of which I am a member is made up of six members spread over four countries: three in France, all experienced analysts and having participated in Cartels of the Pass, one in Brazil, one in Argentina, and myself, based in New Zealand, all three having a more or less lengthy analytic backgrounds and more recently involved in the activities of the forums and the School. The language spoken in our cartel was French, the only language common to us all. We began our work collectively, debating various texts on the *pas*, in particular some testimonies of the *pas*. After a while, we realised that something wasn't 'gelling' in this cartel - as we would say about the mayonnaise - in the sense that it was difficult to find times to meet due to our particularities: the large time differences, everyone's occupations, the different holiday dates in the two hemispheres, etc. But also, during a conversation between us on this point of particularity, it appeared that if the work of the cartel itself as a discourse did not seem to produce convincing 'results' at the collective level, it did however produce some effects on each individual. For my part, this work on the *pas* in intension enabled me to question various aspects of the concept of the *pas* itself and its implications at the individual and collective level, on and in the School, its various twists and turns over time and its practice in the School. This led to proposals for work at the level of my local forum and also in conjunction with colleagues from the Forum of Melbourne, as well as the production of

various presentations on this theme, one of them in the context of a bilingual Transpacific collaboration with colleagues from Tahiti and New Caledonia. So there were a few pebbles thrown across borders with 'roundabout' effects, well beyond the two shores of the Atlantic Ocean, between the Tasman Sea and the Pacific Ocean!

My presentation today concerns the point at which I find myself at this moment in my interrogation of *lalangue* and what might be its effects, that is, the effects of a certain knowledge in a pass, at the individual level, but also in the Pass as a dispositive. Hence, the title: 'The *esp* of *lalangue* in the pass'.

The Preface to the English Edition of Seminar XI³³ opens with the famous sentence: "When the space of a lapsus" or since I only write in French: *l'espace d'un lapsus*, "no longer carries any meaning (or interpretation), then only is one sure that one is in the unconscious. *One knows*." But what does "one" know?

If the *esp* of a *laps* has something to do with the real unconscious, it is an instantaneous space where, thanks to a contingency, often evoked in testimonies, its occurrence can become knowledge. But it is knowledge in the real, which Lacan says is 'without a subject'. It is a shortcut. This knowledge escapes, it cannot be articulated, but it is inscribed all the same, it is even written, and it produces effects. So how can we say anything about it?

The question of the emergence of this knowledge on the side of the real applies to moments of the pass in analysis, but also to the Pass experienced by the analysand in the procedure itself. Taking up Lacan's expression applied to the experience of the pass, I am referring to what of a lapse – what happens in the pass [*ce qui (se) passe*] – would open the way to a space where the saying could be transmitted, not via the *said* [*dits*], powerless to transmit the real impossible to symbolise, but by another route, that of *lalangue* and its effects of the real on the subject. An effect of the real on the analysand could be described as a phenomenon that could be translated as: "I don't know what happened (or what has passed), but it's not the same as before".

Lacan describes the moment of the pass as a "flash of lightning". Some passands discuss this in their testimonies of the pass, those published, and some in Wunsch.³⁴ This moment of the pass is described as a flash of lightning at the moment of the supposed exit from analysis and its consequence: the observation that there has been a passage from analysand to analyst and the presence of the analyst's act. If it is not possible to express this moment through what is said, it can only be experienced through the affects attached to the real – in particular those produced by *lalangue*.

Hence the question: What kind of knowledge is produced at the end of an analysis?

The structure of the analyst's discourse as proposed by Lacan places S1 as the 'product' of this discourse. But what is this S1, and how is it defined? This is the question I pose here. Is it the master signifier produced in and by the analysis as articulated in the analysand's discourse in the little story

³³ Lacan, J. 'The Preface to the English-Language Edition', 1976. In *The Seminar of Jacques Lacan, Book XI, The Four Fundamental Concepts of Psycho-analysis*. London, W.W. Norton & Company, 1981.

³⁴ Wunsch, no. 23, pp 5-6.

[*historiole*] he narrates? If so, it is possible then to say and it is possible to converse about it, even *ad infinitum*.

On the other hand, if we are dealing with the S1s of *lalangue* insofar as they form a 'swarm' [*essaim*] of 'Ones', a series of 'Ones', they are a knowledge without an 'I', a knowledge that has no sense, a knowledge that cannot be said, thought or elaborated. The Ones of *lalangue* are S1s derived from speech and language in which the subject has been immersed from the start, but they are riveted to an irreducible *jouissance*. Indeed, *lalangue* comes from language [*la langue*] as idiom, heard and spoken. It is source of *jouissance*. The signifiers alone, the Ones of *lalangue*, have an effect of iteration, or reiteration. They repeat, but above all they enjoy [*ils se jouissent*]. This is not repetition in the classical, Freudian sense of the term. In the repetition of the Ones of *lalangue*, there is no loss, as C. Soler says: "Between its acquisition [that of *lalangue*] and its putting into use, there is no loss, unlike what happens in repetition, which is that of the One that produces entropy, whereas the [real] unconscious is a negentropic swarm [S1].³⁵ "[This] *jouissance* of the unconscious is indestructible. Its knowledge is not a know-how with loss, it has more to do with the plug by which the knowledge acquired from *lalangue* makes a symptom in the real of the knot". The real unconscious encountered in analysis is thus rooted in the effect of the embodied Ones, incarnated in the body. In this, the real unconscious is rooted in the real of the symptom. In the 'Third', Lacan insists: "The signifiers of *lalangue* are not fantasmatic, but well and truly inscribed in the real".

Lacan likens *lalangue* to the structure of the witz. In *L'Insu*,³⁶ he says: "The interest of the witz [*trait d'esprit*] for the unconscious is nevertheless linked to this specific thing that involves the acquisition of *lalangue*". Doesn't the term '*lalangue*' itself come from a slip of the tongue that literally arose from a misunderstanding in one of his teaching sessions: '*lalangue*' instead of 'Lalande'.

In certain testimonies of the pass, and this has been emphasised in our cartel by those analysts who are or have been members of Cartels of the Pass, it is difficult to catch the moments of the pass. On what is the decision to nominate, or not to nominate, based? Not on S1s as said above, but on what Lacan calls a saying, which is inferred from what the analysand says. What, then, is inferred from *lalangue* as *jouissance* absorbed by the signifiers of language [*la langue*] and thus also somehow heard?

On the side of the object *a*, its fall at the end of an analysis refers back to the real, but insofar as this real is still linked to the symbolic. In *Encore*,³⁷ Lacan places the object *a* between the symbolic and the real, as *semblant*, at the base of a triangle whose vertices are: at the top, the imaginary, at the bottom left the symbolic and at the right the real.

So what is knowledge at the end of analysis? Knowledge as a means of *jouissance*, no doubt. But can we say that this knowledge has anything to do with the attainment of a degree zero of knowledge that would indicate the very presence of the object *a* as cause? Can we speak of a destitution of knowledge with the fall of the object *a*? Or, and perhaps both, does this knowledge

³⁵ C. Soler, *L'énigme du savoir in : Le langage, l'inconscient, le réel. Éditions du Champ Lacanien*, 2012.

³⁶ J. Lacan, *Séminaire XXIV L'insu que sait de l'une-bévue s'aile à mourre* (1976-1977). p. 99 (Staferla version, Patrick Valas, (<http://www.valas.fr/Jacques-Lacan-l-insu-que-sait-de-l-une-bevue-s-aile-a-mourre-1976-1977,262?lang=fr>))

³⁷ J. Lacan, *The Seminar of Jacques Lacan, Book XX, On Feminine Sexuality, The Limits of Love and Knowledge, Encore* 1972-1973. Ed. J-A Miller. Trans. B. Fink. New York and London, W.W. Norton & Company, 1998, p. 90.

have something to do with the Ones of *lalangue*, the Ones of jouissance absorbed in the signifiers, which resonate when they echo.

Translated by Chantal Degril