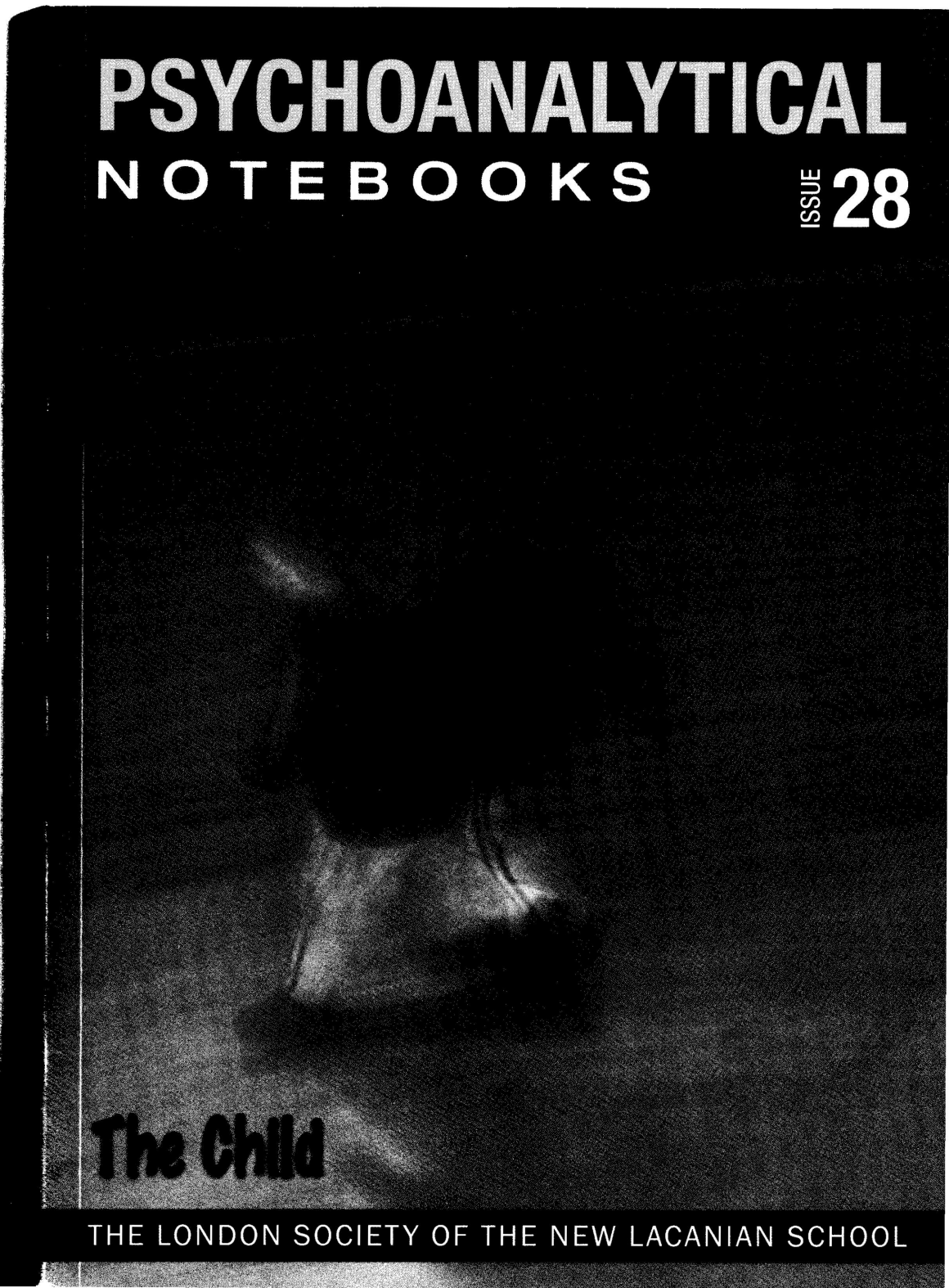
PSYCHOANALYTICAL NOTEBOOKS

ISSUE 28



The Child

THE LONDON SOCIETY OF THE NEW LACANIAN SCHOOL

PN ISSUE 28

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Reading Gabrielle and Richard with Little Hans

Éric Laurent

This proposal that I am putting forward, to read Melanie Klein's Richard and Winnicott's Gabrielle with Little Hans, can be understood in several ways.

It is, of course, a suggestion to read all three, but, in a sense, against their chronology. It is a suggestion to return to Freud in order to undo the illusion of progress and to note how these papers published in the 60's and 70's can be understood from the perspective of a Freudian orientation.

This is particularly risky as regards the psychoanalysis of children, on which Freud wrote only one extensive text and which he never practiced, per se.

This was, nevertheless, Jacques Lacan's wager in the 1950s when he set out to show the psychoanalysts who were drowning in the imaginary wealth of child fantasy that, there also, the formations of the unconscious were structured like a language. By choosing to devote the fourth year of his seminar to reading Little Hans, Lacan was trying to respond to the problem he had posed for himself in the "Rome Discourse" in 1953. At that time, he considered that one of the three major issues of psychoanalysis was "The function of the imaginary, as I shall call it, or, to put it more directly, of fantasies in the technique of psychoanalytic experience and in the constitution of the object at the different stages of psychical development. The impetus in this area has come from the analysis of children and from the favourable field offered to researchers' efforts and temptations by the preverbal structurations approach. This is also where its culmination is now inducing a return, by raising the question of the symbolic sanction to be given to fantasies in their interpretation."[1]

By rereading Hans in 1956, Lacan led his listeners to give their symbolic sanction to fantasies, particularly in the psychoanalysis of children. This question clearly bothered him from the beginning of his seminar because he devoted the entire first trimester of the 1953-54 academic year to the analysis of Dick and the wolf child. And although Dr. Lacan was not considered a specialist of child analysis, he was nevertheless authorized to

[1] Lacan, J., *Ecrits*, trans., Fink, B., W.W. Norton and Co., NY, 2006, p. 202

comment on the subject thanks to his famous mirror stage, which some reduced to its genetic dimension.

One of the surprises of the seminar on the Object Relation was the demonstration of the separating power of the mirror stage and its ability to emphasise symbolic phenomena. And this result was obtained with more than one phobic child. We know to what extent phobias can be grasped from their imaginary, or even ethological side.

Reading Hans with Lacan supports the idea that Freud relied on myths rather than the imaginary of the body and on fantasy rather than drawings, and that the phobic object proves to be a "signifier of all trades", even to the point of crumpling up the drawing.

I would like therefore for my invitation to read Gabrielle and Richard through Hans to have this meaning: to note what comes back to the symbolic order in what might appear as a shimmering, a mask of the imaginary. It is in this way that we may approach the real of the symptom.

I would like to make three comments on what Melanie Klein knew about the Freudian thing and in order to make them, I will need a certain writing: that of the fantasy, $S \lozenge a$. My three comments are the following. First, what she knows and what she doesn't like to say, is on the side of the subject and not that of the object. Next, that contrary to what we may think, she does not effectuate her analyses with the imaginary, but rather from the symbolic, like everyone, imaginarising it. Finally, that by imaginarising the symbolic, she preserves the sexual relationship as possible. You simply have to identify with the Other at the cost of the idealisation of gratitude. For Melanie, woman exists, all you have to do is thank her.

In 1946, with his article "British Psychiatry and the War"[2] then in 1948 with his report on "Aggressiveness in Psychoanalysis," Lacan was among the first psychoanalysts to introduce Klein to France, and the first to present her results within the framework of a Freudian orientation in a systematic manner, regardless of the still very lively institutional quarrels.

In 1948, Lacan situated Melanie's contribution on the side of the subject, presenting her as a pioneer who projects the subject experience on the period before the appearance of language: where it doesn't speak. The results that she gets from this limit are to be situated in relation to the disturbances of the imaginary. On the one hand the schizo-paranoid fragmentation of the ideal ego, and on the other, the structuring, productive effects of unity of the depressive position. It is in this last way that Lacan reconciles "the mirror stage as formative of the function of the 'I' with the Kleinian superego".

[2] Lacan, J., British Psychiatry and the War, *Psychoanalytical Notebooks*, Wolf, B. (ed), issue 4, Psychiatry and Psychoanalysis, London Society, 2000

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This does not prevent him from noting that her practice of treatment centred on the imaginary, is a directed paranoia, resulting in the projection of the internal bad objects onto the analyst. This is why the only way out is the depressive position that allows the subject to disentangle itself from the ever-threatening imaginary confrontations. Indeed, the analyst can always assume a double consistency, thereby triggering not only effects of rivalry, but also of anxiety.

As soon as Lacan announced that "the unconscious is structured like a language" he took up his presentation on the Kleinian contribution again. The first trimester of his first seminar is, in fact, partly devoted to the study of the Dick case, published in 1930 and the first example of psychoanalytic literature on the treatment of a psychotic child. Lacan presents Dick as a kind of experimental device of the disjunction between the real and symbolic, the action on the symbolic entailing a veritable generation of the Ego and the imaginary.

Indeed, Dick maintains a relationship of generalised indifference towards those around him. This is what Lacan describes as a subject bathed in the real. He then calls Melanie Klein's work the veritable injection of the symbolic into the child (the daddy train, the little Dick train, and the mummy station). She presents the Oedipal structure and thereby puts phallic signification into play. Thus, the child who was indifferent towards everything begins to speak and hear his imaginary world, which had been limited to doorknobs and trains.

What Lacan insists on here is precisely this imaginary production *from* the symbolic, whereas at the time it was more common to insist on the necessity of establishing the imaginary in order to introduce the subject into the symbolic. It is at the very heart of the Kleinian invention that Lacan emphasises a psychoanalysis operating from the symbolic.

From this, he gets three results. The first is that the container/contained dialectic that dominates the imaginary has a secret: it is merely illusion. The container and the contents are in two different worlds and it is only on the edge that the body and the object of the drive are reattached in a topology where they only seem to belong to each other.

The second is that the symbol, in the Freudian sense, is always entwined with its mode of negation. What is the symbol that is formed in Dick's case as a response to the Kleinian injection? It is the call that Lacan considers as the emergence of the possibility of refusal. Therefore, it isn't only the "no" that the child utters in his second year that attests to this presence of negation in the constitution of the subject.

Finally, we have a new way of reading, of leafing through Klein — that is, to distinguish the leaves of the real, the symbolic and the imaginary in her work. We can distinguish the imaginary from the depressive position of the subject's mortifying relationship with the symbolic, and the real from the maniacal excitation in what returns in this mortification.

The imaginary of the schizo-paranoid position, insofar as it is in a normal relationship with the fragmented body (the "hysteric" kernel of the neuroses attests to this) must be distinguished from the symbolic effects induced by the foreclosure of the Name-of-the-Father in psychosis and the passing into the real that this foreclosure implies.

Melanie Klein could have taken note of these three results that Lacan obtained in 1953. It is difficult to imagine, however, that this was the case. She continued developing the notion of the fantasy as a "primary content" of the unconscious, according to Isaacs's formula, to the point where it is possible to say that for her the unconscious is structured like a fantasy. This effect to reduce the formations of the unconscious to the fantasy has major consequences for the practice of interpretation. I would like here to examine just a few by studying the case history published posthumously in 1961 by Melanie Klein under the title "Narrative of a Child Analysis"."Richard" is ten years old and goes to speak with Melanie Klein, manifesting a symptom that isn't easy to delimit from what Melanie tells us.

In fact, Richard, like Little Hans, suffers from a phobia, and like Hans develops a great preoccupation with transportation (planes, boats, buses). Like Hans, he fabricates myths and invents a character that has many of the characteristics of Hans's stork.

This character is called Hitler. He is a Hitler à la Lubitsch, a kind of raging Ubu who produces the book's effect of *Unheimlichkeit*. It just so happens that the world is, in fact, encumbered by a Hitler at the time when Richard meets Melanie (1941). It is due to this that at times there is verisimilitude in Richard's supposed psychosis. This is an effect of perspective in phobias.

Melanie Klein proceeds in her interpretation by exultantly naming what we might call the blazons of the feminine body: the good and bad breast, the buttocks, the genitals extend across Richard's world. The most striking moments are those when she describes this finally-possible sexual relationship that Richard seems to accomplish with his analyst with the help of the fantasmatic organ that she suggests. I would like here to explore Richard's reaction to this injection of the imaginary and of this "language of the body": the best guide will be dreams *qua* formations of the unconscious as distinct from the fantasy. We will consider them as punctuations in the imaginary world that is woven into the analysis.

In the beginning, Richard, who is well aware that he has met a psychoanalyst, decides that he can confide in her the two major nightmares that sum up his childhood.

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[3] Klein, M., *Narrative of a Child*
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[4] *Ibidem*
[5] *Ibid.*, p. 101

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The first nightmare consists of "being given ether by the queen in *Alice in Wonderland.*"[3] The other: "A car looking 'old, black, and deserted' with lots of number plates."[4] The mark of the phallic does not deceive.

The statement of the two nightmares at the beginning is followed by a phase of elaboration. Richard establishes a preliminary cartography of the maternal body (the drawings of the empire) and at the same time explores phallic rivalry (with the drawings of all sorts of boats bearing suggestive names like "salmon").

After this, Richard recounts the first important nightmare in the analysis: the leader of the fishes invites the Other under water for dinner. He refuses. The leader threatens him, so he goes to Munich, probably to make peace. He finds himself on a bicycle with his family when an engine appears, on fire and coming toward him. He wakes up and, as the text says, "went on 'awake with the dream'" [English in original].[5] In this state, he goes to get water and extinguishes the fire. The ground becomes fertile.

I would consider this dream to be a response to the first two nightmares from the beginning. Indeed, you simply have to understand this narrative to split it around the point of anxiety that is the awakening. Starting with his study of Irma's injection, Lacan's teaching has made us sufficiently attentive to these turning points not to miss them. The point of awakening divides the dream into two parts: the first takes up the threat of the desire of the mother, which is articulated around the oral object; she is symbolised in this flaming engine, the complete opposite of the black car. Having crossed the point of awakening, Richard finds a meaning for the engine. It can be used for pissing and making children. Essentially, Richard states that in order to appease the fire of the desire of the mother, she needs to have a child. Thus, we understand why he always rebels, to Melanie Klein's great surprise, when she tells him that his mother can no longer have children. Richard does not share the Kleinian point of view that the worst evil is rivalry. He knows that the worst is for the mother not to have the words to symbolise her desire.

It seems to me that what follows in the analysis confirms this accentuation of the symbolisation of the desire of the mother in the phallus. On the one hand, Richard elaborates a discourse on women as the kind of bus conductresses he is dealing with. He distinguishes two types: one is pretty and scares him by repeating, "Half fares stand up." The less pretty type, although not ugly, doesn't have the same effect on him, although he ends up admitting that she also might want to make the half fares stand up.

[3] Klein, M., *Narrative of a Child Analysis: The Conduct of the Psycho-Analysis of Children as seen in the Treatment of a Ten year old Boy* (1961). *The International Psychoanalytical Library*, p. 47
[4] *Ibidem*
[5] *Ibid.*, p. 101

Melanie Klein easily interprets these oppositions in the dialectic of the good and bad mother up until Richard adds a third. And here, as a good Freudian who has read "The Three Caskets" we start to suspect that Richard has traversed an imaginary obstacle. In fact, we are convinced of this by the fact that with the introduction of this third woman, the one that is a semblance, a "painted face" [English in original], he confides what will be the most important dream of the analysis.

In order to articulate this dream we mustn't forget that not long before Richard had overcome another imaginary obstacle. At the end of a session filled with stories of battles between ships, he suddenly makes an outdated, mysterious call to a father who represents something other than rivalry. A call that seems to us to be death and paternity. So Richard has just related his important dream, the one that will link the imaginary children he dreamed of giving his mother and the call to symbolic paternity. This is the dream of the black island. Richard begins by explaining how, rather than finding himself in a bus with Melanie Klein, he finds himself in a caravan with a family, children and a cat with remarkably white teeth. The cat is strange: it's a cat that comes and goes in a rather unordinary way. The strange family, completed by this toothy, phallic cat, passes by a black river where lots of awful animals — scorpions and others — look dead. All this is terrifying. Richard doesn't wake up. He calls out "Ahoy there" and everything becomes alive.

In this dream, Richard makes the children of his imagination live by the signifying mark of his call. But one question remains: the avoidance in the beginning, the avoidance of the bus, of the caravan and of Melanie Klein.

The bus in fact returns in the following dream that is analysed. Richard is in a bus that is taking him far from his home. It's empty; there is no conductress.

There is, however a car next to the bus, with a little girl inside. Everything is very flat. Oddly, after this narrative, Richard's associations stop. The flat thus precedes a silence made all the more curious by the fact that the following session, the antepenultimate, Richard completes the dream. The empty bus is a moment of *Unheimlichkeit*. Then he pulls the bell and gets off the bus. The landlady, Mrs. Wilson is there and welcomes him. The car is still there.

This dream is the culmination of the analysis. Everything confirms this and Melanie Klein doesn't miss it. Richard accompanies it with a comment on the pretty conductress, "saying that he 'would not have her, not on my life.'"[6] This is Richard's final position regarding women, and the question is how to interpret it. Melanie Klein imagines that, after having imagined being

[6] *Ibid.*, p. 451

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able to have children, he gives up his ideal claims and accepts the less pretty conductress. But is that really what's going on? Whether she is Richard's fantasmatic sister, as Melanie Klein thinks, or his feminine side, as D. Meltzer, an eminent Kleinian critic of this case, thinks, the fact remains that it is to this little girl that the custody of the enigmatic car from the beginning of the analysis is given.

All this reminds us of Little Hans who ends up giving his sister the reins of the horse of desire that so preoccupied him.

In 1954, when Lacan was commenting the "Analysis of a Phobia in a Five-year-old Boy," Hans's name and what had become of him were not yet known. Lacan hypothesised that by handing over to his sister the key to his desire and by holding onto his mother, leaving his father to his grandmother, Hans would remain in the position of the cicisbeo, regarding women.

Well! I believe we can make the same hypothesis about Richard. After his four-month analysis, Richard, like Hans, saw his symptom reduced. We can't be certain, however, that his fantasy had been changed. Seeing as he had evoked Alice in his childhood nightmare, how can we miss recognising the same Alice in the car upon his arrival? Especially given that the cat with the pearly-white teeth can only evoke the Cheshire Cat. Wonderland is a kind of double to the Eldorado of Richard's fantasies. Meltzer is right to worry about little Alice, who is an effect and a limit of the Kleinian interpretation.

Here we have a question that the final developments of Klein's work leave just as acute. Indeed, the wish for gratitude enables her to give us a final notion of the sexual relationship. A woman would supposedly experience, in the best of cases, a feeling of gratitude at being given back by the man's penis, the good breast that he had stolen from another woman, namely his mother.

It seems to me that it is this that Melanie Klein knew about the impossibility of the sexual relationship. She tries to resolve this impossibility in love. Man, it seems, gives woman what he doesn't have and never has had: the good breast. This Kleinian formation has greatly preoccupied her students. We have the best testimonies with Meltzer or Winnicott. However, much as the latter distances himself from Kleinian orthodoxy, we see him suggest the same formulation of the egress of the feminine Oedipus complex in his *Piggle*.

Kleinian interpretation introduces phallic signification as what is articulated from the Other. This is, however, only one aspect of the analytic experience. As Lacan taught us in "Position of the Unconscious," there is another side: separation. According to Melanie Klein, the way out of alienation is not separation, but rather reparation. It is for this reason that it seems to me that Lacan's and Melanie's basic orientations confirm each other here. What she knew is on the side of the subject. As to what she knew about the object as the cause of desire, we can only speculate.

In 1977, Gabrielle is a decidedly modern little girl, for she meets an analyst at two and a half, which is indeed early. It's a case of a feminine phobia, which is currently a crucial question for psychoanalysts. And it's a precocious phobia. It is perfectly structured, and yet we are told that her anxiety is psychotic.

Richard wasn't crazy, and neither is little Gabrielle. She has a "black phobia" magnificently set off by the birth of her little sister. But, since she is a remarkable little girl, not only does she have a black phobia, but she also says that, in order to fall asleep each night, she calls her mother and tells her she's scared of the "babacar," which is a mixture of black car and baby car. In other words, she too has a signifier that designates a number of things. She goes to see her analyst with this. This girl's parents are as Winnicottian as Little Hans's parents were Freudian. They write their first letter to Winnicott in fluent Winnicottese. The style is temperate and observant phenomenology. The parents are visibly intelligent and invested in their child, whom they speak about as of a clinical Winnicott case. They find it very serious for a child not to play and that it is a very worrisome sign that she scratches her face, which, in her moments of nocturnal anxiety she must have done. And, beginning with the first session, Winnicott behaves, like an enlightened Kleinian, with extreme gentleness. He treats this child with the utmost respect, like a subject. As soon as she arrives, he introduces her to his bear, Winnicott's bear..., anyway, he immediately engages the little girl in conversation, but he doesn't lose his bearings. That is, he explains to her the essentials. The kid immediately takes an object, sticks it somewhere and says, "it's stuck". He immediately tells her something about how men put things in women in order to make babies and she understands. She answers, "I've got a cat. Next time I'll bring the pussycat. Another day."[7] So there is the injection that marks the first session. The phallic value is introduced, especially given that Winnicott is well aware of what is going on. The phenomenon is framed, he can go to the essential, but by following what the child says. For example, she starts feeling all the objects, saying, "Here's *another* one... and here's *another* one."[8] And he goes, "Another baby". He slips the thing in — this we can clearly see. It's not Melanie Klein's simple "I tell him things in order to tell him". He slides into the vein of the subject's signifiers, he penetrates them.

During the second session she shows that she has understood. That is, she leaves the room to get her father in the waiting room. "*Needing father for communicating with me*" writes Winnicott. You have to believe in communication! This is no longer the object seeking libido, it's the third

[7] D.W. Winnicott, *The Piggle* (1977), *The International Psychoanalytical Library*, p. 11
[8] *Ibidem*, p. 10. [Gabrielle saw Winnicott in 1964]

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English in original] [illegible]
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[9] *Ibid.*, p. 30
[10] *Ibid.*
[11] *Ibid.*
[12] *Ibid.*
[13] *Ibid.*, p.24-5

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ott. You have to believe in
seeking libido, it's the third

analytical Library, p. 11

stage of the libido, the communication seeking libido. It's an idealisation of communication. Why does she need her father? Indeed, here analytic interpretation is only possible if there is a Name-of-the-Father. This is the only reason she needs her father to communicate. She takes her father by the hand and plays at falling between his legs, whereby Winnicott rightly says that she's playing her birth. And in the commentary of this scene there are no fewer than three margin notes that Winnicott does not explain.

The first margin note - page 30 in the English edition, the second session - is, "*first relief from black phobia.*"[9] Who knows why. But there are two more notes on the page. The first is from the mother who, correcting the book's proofs, comments, "How strikingly the use of the transference emerges in the knife edge between participation and interpretation."[10] The mother is amazed, and Winnicott adds, "Being conceived of, i.e., born as an idea in the mind; wanted."[11]

What's the connection between this and being "wanted?"

Rather than experiencing the beyond-biology that concerns paternity, he concludes that the girl is treating the body of her father as if it were a woman's, and he goes on about femininity and paternity. It's like Michèle Montrelay. Anyway, even so, the whole myth of humanity implies the fact that at a certain point, girls come out of their father's brains fully armed. There's a long tradition of this. It's how Athena came into the world.

If she can escape her phobia, if there is the first relief from her phobia, it is because there is the making of a myth. It isn't because it's conceived of as an idea, but rather because the "symbolic" is an order that is different from that of the imaginary. We have evidence in the text itself that a symbolic mechanism is being put into place: Gabrielle says, "I am just born. And it wasn't black inside."[12] Winnicott's interpretation of the preceding session was: "It was black inside and that's why you are scared of the black."[13] To this she responds with a negation, which is indeed the sign of the emergence of the subject. As a good Freudian Winnicott is entirely docile vis-à-vis this signifier.

Now little Gabrielle has entered the Oedipus complex, like Richard with his little engine. This takes them a little further towards the ninth session, which takes place a year later, during which we have what Winnicott calls the crucial experience, and in his own terms "the signifiant theory" [*sic*, English in original], the signifying thing, the Freudian thing of the analysis in the behaviour of the child in the analytic device. What happens? The kid

[9] *Ibid.*, p. 30
[10] *Ibid.*
[11] *Ibid.*
[12] *Ibid.*
[13] *Ibid.*, p.24-5

tells him that she now knows what the black is. She has a moment of anxiety and Winnicott writes, *"Anxiety had certainly to do with the black mummy dream."*[14] She says, "I dreamed she was dead. She wasn't there."[15] We can see that the fear of death doesn't wait for a certain age. At three this child is just as haunted by a black widow as Gide with whom this happens at age nine, and which follows him his whole life; this fear arises in his dreams: the woman in black who would crumble into a woman of sand. For Gabrielle, the presence of death, the dream of the black mummy, isn't just a bad mummy — the black mummy is herself dead, and when Gabrielle says that she dreamed that she [the black mummy] was dead, it is also about herself whom she is speaking of. Who is she at the horizon of all these identifications, who is she, in desire, once she is dead? A moment of fading of the subject, S.

With narratives like these we can expect the patient immediately to bolster him- or herself with an object. And this is what happens: she immediately grabs an object. And Winnicott explains what for him is the most significant thing about the behaviour of this child in treatment, namely: "She took the blue eyebath" — throughout the analysis the child has taken objects without any meaning: trains, houses, etc., but what really interests her is an electric lamp that doesn't work, on the one hand, and, on the other, a blue eyebath. "She took the blue eyebath and put it in and out of her mouth, making sucking noises, and it could be said that she experienced something very near to a generalised orgasm."[16] The crucial experience, the one that Winnicott places at the heart of the way out of the Oedipus complex, is a happy encounter with the *jouissance* experienced in the analysis. What exactly does this mean? After confronting death in the dream, she fades, then grabs hold of this object and immediately has the experience of *jouissance*. There is an eroticism of death that is not only due to the dimension of aggression that comes with any erotic object. Of course, there is an ethology of deadly *jouissance*, but there isn't *only* ethology. In this encounter, we are dealing with a way out of the Oedipus complex that opposes the Freudian way out, item by item. The Freudian way out, for girls and boys alike, consists of encountering what isn't there in the form of the phallic object, the object *qua* object of *jouissance*. If there is an encounter, it is a strictly and necessarily missed encounter, for both boys and girls. Whereas here we have a successful encounter with *jouissance* that Winnicott considers to be the pivot beyond any ambivalence and beyond any dialectic. I think that the quest for this point is important for modern psychoanalysis, especially Anglo-Saxon psychoanalysis.

[14] *Ibid.*, p. 117
[15] *Ibid.*
[16] *Ibid.* p. 118

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[17] Cf. *ibid.*, p. 127-8
[18] Cf. *ibid.*, p. 132-3
[19] [TN] Here Lauren[t] caricatures
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You know that Winnicott had the ambition of reinventing a psychoanalysis where the death instinct would no longer have any place. He considered that it was at the level of an original sin, a world where it would be possible for sexuation to function without the dialectic of a drive. So we can see what is Kleinian about Winnicott as well as the point where he deviates. His object is one that can elicit positive encounters. Not only can we get hold of it in order to sleep, we can even have generalised orgasms! Once this happy encounter is established, the Oedipal dialectic with the key interpretation is introduced: you are a little girl, your daddy and mummy sleep together at night and your daddy gives back to your mummy the good object that he took from his mother when he was little.[17] The possible Kleinian sexual relationship is a gift for a gift, consisting in a man's stealing the good breast *from* his mother and, in the best of cases using it well, that is, giving it *to* another woman. The woman must consent to accepting it, and he, to thanking her, which is called gratitude. This opposes Freud's Oedipal dialectic item by item. For Freud, the little boy sees right away what his mother doesn't have and not what she does have.

Whereby he has to lose it, and at that point he can give it back. This means that he doesn't have to become a thief, he must necessarily become a depositary of what he doesn't have.

With Melanie Klein the boy is in the highly symbolic place of the thief who sees what his mother has. It is as a thief that he must find a depositary... the depositary is the woman he will love and put in this symbolic place and thank her for holding it. This perspective of possible reconciliation between the sexes is not the notion that Lacan was able to extricate from Freudian psychoanalysis. Rather, he envisions a "love competition" [*toumoi amoureux*] to which he doesn't see an end. The best each can do is to choose a side and stay there. Indeed, he talks about going beyond penis envy, which is what we're dealing with here, but, he says, by realising the envy of the love competition. The imaginary function of envy must become a symbolic function of envy.

"The Piggle" accepts Winnicott's interpolation, but she has a dialogue with her mother that is extremely interesting. This is after the tenth session[18] and mother and daughter are talking together one evening. The mother asks her daughter "so you think I also have a wee maker"."Yes of course, it is daddy who gave it to you"."And daddy, where did he get it from?" The girl responds, "From his students."[19] Because the father is a teacher. It's

[17] Cf. *ibid.*, p. 127-8
[18] Cf. *ibid.*, p. 132-3
[19] [TN] Here Laurent paraphrases, cf. *ibid.*, p. 133: "On the evening she asked me whether I had a long wee. Said she thought I had. I said I was a woman like she was going to be. 'I suppose you

amazing that the kid understands that no one is a father but by a "name of the father". Being a teacher is one of the *Vater Vertreter*. As Freud says, these are the people in procession in the fantasy "a child is being beaten": the teacher, the schoolmaster, the policeman. This is part of the panoply of father uniforms, one of these imaginary names. This gallery of uniforms originates from the fact that the Name-of-the-Father is unpronounceable, and there is no uniform for the right *jouissance*. Like in Jean Genet's brothel where everyone can come and get off (*jouir*) by dressing up as a judge, a civil servant, a chief of police... but it's never the right one, there is never the right uniform for *jouissance* because the Name-of-the-Father remains unpronounceable.

Gabrielle's landmark is that the father doesn't have "it" all for himself, and that he didn't get it from a mother. She knows he got it from his students. Whereby, and this is striking, once we have news of little Gabrielle at age fifteen, she has a career goal: she wants to be a biology teacher. We get the feeling that she isn't fully satisfied with the explanations she has been given regarding the function of the phallus. She has to go study some biology for that, and what's more, she wants to be a teacher like her father because she knows that it's there that she will indeed have the phallus. Do you see? An analysis that leads to university vocations! Let's stop here and conclude our chat about the interest in rereading Richard and Gabrielle with Little Hans.

Questions for Éric Laurent

Q — Psychosis and muteness.

Éric *Laurent* — Lacan addresses the question of language and not of speech: are psychotics in the field of language, or not? He responds to this with the "speaking being" (*parlêtre*), which points out that we are all speaking beings, after all, whether we speak or not.

This field of language we're all caught in, means that certain psychotic mechanisms in children who don't speak are nevertheless structured like language. For psychotic-mute children, there's a set of phenomena of the realisation of the symbolic that attests to the fact that they are in language.

Take as an example a hyperactive child who comes and goes around the rooms where we try to confine him to, to get him to play — who's there, totally lost, but who starts screaming when he sees a pipe disappear into a wall. He's exactly like the reel in the *fort-da*. He becomes the reel, which

wear skirts and blouses' (she said doubtfully). I asked where she thought I got my long wee from. 'The daddy.' 'And the daddy?' — 'From his students.'"

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comes and goes, and this is what gives him his agitation. The only thing that kind of ties him to the signifier and that makes him a being of language is that he starts screaming at the moment when there is a signifying phenomenon: for example, the pipe that disappears into the wall.

As for non-psychotic mute children, little Nadia, the case by R. and R. Lefort[20] attests to this, she's given the label of psychotic. But with her, the mechanisms of symbolic realisation are limited. There are more phenomena of the absence and fading of the subject. It is what produces that she doesn't talk, even though she has been introduced into language. So it is possible for her to come back from her position of absence.

This crucial question of the field of language allows us to extend the field of psychoanalysis's investigation into phenomena that appear to escape the clinic of discourse and where we see that the clinic of discourse and the clinic of transference are linked.

Q — Subject-object dialectic?

Winnicott considers a happy encounter between the subject and the object possible, and this would allow one to escape their dialectic. But I believe there is no position of the object without the fading of the subject and no fading of the subject without the object. In analysis it's especially important to look out for whether our place is stuck to that of the object.

Q — Is Dick really psychotic?

Lacan approaches the question of psychosis from at least two different sides: one consists in having a very distinct line between what points to foreclosure and what points to repression. The other looks to identify the scope of the foreclosure, which supposes a scale. At the same time, in the clinic of states at the limit of language, it's mostly belatedly that we get our bearings. This is true for Dick in the aftermath of the fact that the analytic interpretation had a remarkable effect on this child.

But, fifty years after Melanie Klein's original article, it remains very difficult to settle this kind of question, and there is much to be done by us to explain the results of our practice regarding phenomena at the limit of experience.

[20]Lefort, Rosine with Robert; Nadia or the Mirror, in Birth of the Other. Trans., Ry. Watson and Rodriguez. University of Illinois Press, Urbana and Chicago, 1994

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Q — The function of the name?

The function of the name in the cases that concern us, is important. It's not talked about because of the ontological difficulties — although there are other difficulties — that it creates.

In the study of the psychoses this can be striking: for example, a patient dressed up in a name like "dog" who starts living in a kennel and eating trash in the most acute moments of his psychosis. There's the realisation of his name. It's an extreme case, but this kind of thing can be read in smaller letters in every analysis.

Q — Language and organ? Language and body language?

Freud opened up an experience that led him to the foolish conclusion that the drive had a relationship with the inanimate.

Lacan, with the contribution of linguistics, added that what Freud designated in the living (*le vivant*) as a beyond the living, is the parasite of language. Language, which parasitises the brain, only partially takes over in the cortical zones.

There is no language organ, as Noam Chomsky supposes. What psychoanalysis accounts for is that we talk by losing an organ — we lose something and that is called castration. There is a kind of object (called *objet petit a* by Lacan) that has seized the living — the subject gives up for it an organ called the phallus — whereby it can scamper along in the procession of the signifier and be able to chatter. Can the light that psychoanalysis sheds on language be useful to those who deal with body language anterior to language? I think so, at least in this regard: to try to get away from the idea that there is something to communicate. There is no communication. We are communicated.

Q — Synchrony and diachrony of the psychoanalytic approach?

Lacan teaches us that the experience is structured. In this respect, Richard is Lacanian. The fact that I showed you this analysis in its diachronic progress is not to say that it's a question of simple geneticism, but rather a shift of the structure through logical time.

In analysis, what signals a formation of the unconscious is that it has a temporality. Lacan immediately diverged from Jacobson.

Talking about the arbitrariness of the sign is introducing a dream: that of a limitless discourse of the master.

But there is at least one: the master doesn't have the power to modify language (*la langue*).

Q — On the su[illegible]
interpretation of the a[illegible]

Dreams are alread[illegible]
desire — even thou[illegible]
We need to sub[illegible]
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analyst's interpreta[illegible]
analyst. This is the [illegible]
weeks notice with a [illegible]

Q — From little s[illegible]
signifying chain?

Grasping how this s[illegible]
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Q — On the subject of Richard, you talked about dreams as the interpretation of the analyst?

Dreams are already structured like interpretations — interpretations of desire — even though they are wild.

We need to substitute these with rational interpretations.

Moreover, during the analysis, the patient's dreams interpret the analyst's interpretations. They are inscribed in a chain of dialogue with the analyst. This is the case for Richard. Similarly, Dora gave Freud her two weeks notice with a dream.

Q — From little stories... to structuration by the desire of the other: the signifying chain?

Grasping how this is transmitted through the signifying chain is a rather particular contribution of the French school.

Françoise Dolto approached this under the auspices of the secret, of silence. The child is produced as an object all the more because he is in the place of a fundamental not-wanting-to-say. The desire of the Other is to be located between the lines, in the beyond of what it can say.

This is an important point to consider: fantasies are transmitted. like everything else.

Translated from the French by **Ian Curtis**