

REPARACIJA MITSKE MAJKE I ETIKA DOBRO REČENOG - OSVRT NA PRIČU *PSYCHOSIS NEUROSIS*

/ THE REPARATION OF THE MYTHICAL MOTHER AND THE ETHICS OF SPEAKING WELL – A REFLECTION ON THE SHORT STORY PSYCHOSIS NEUROSIS

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SAŽETAK/SUMMARY

U ovom članku autor pokušava osvijetliti pacijentovu motivaciju pisanja i slanja priče *Psychosis neurosis* svojoj psihijatrici. Osvrće se na korištenje humora kao nesvjesnog mehanizma, razumijevajući ga kao bunt Ega, ali i kao odvojenost od narcizma. Nadalje, razumijeva korištenje sublimacije kao obrane koja svoje začetke pronalazi u reparaciji ozljeda nanesenih majci i pokušaju vraćanja dostojanstva unutarnjim objektima. Završava s Lacanovom etikom *dobro rečenog* kao krajnjoj željenoj posljedici psihoanalitičkog procesa koja se čini da je s ovom pričom dotaknuta.

/ In this article, the author attempts to shed light on the patient's motivation for writing and sending the short story Psychosis Neurosis to his psychiatrist. The author considers the use of humour as an unconscious mechanism, as ego rebellion, and as the separation from narcissism. Furthermore, the author sees the use of sublimation as a defence that finds its origins within the reparation of injuries caused to the mother and an attempt to restore the dignity of internal objects. The article ends with Lacan's ethics of speaking well as the ultimate desired consequence of the psychoanalytical process that appears to be touched by this story.

KLJUČNE RIJEČI / KEYWORDS

humor / *humour*, sublimacija / *sublimation*, reparacija mitske majke / *the reparation of the mythical mother*, Realno / *The Real*, etika dobro rečenog / *the ethics of speaking well*, dostojanstvo Stvari / *the dignity of The Thing*

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UVOD

Čitajući kratku priču koju je pacijent napisao i poslao svojoj psihijatrici u maniri zahvalnosti, pojavile su se kod mene mnoge asocijacije o psihoterapijskom procesu, psihičkom stanju pacijenta, ali i one onkraj psihoanalitičkog promišljanja koje ulaze u tekst, jezik, motivaciju pacijenta da se literarno izrazi, način izražavanja, kulturni kontekst... I ovdje sam se opet vratio na promišljanja o intrapsihičkom, dubinskom, a u namjeri da se zahvate nespješni procesi, kao i pitanja (ne)rečenog u tekstu, otpora, mehanizama obrane, poslužiti ću se učenjima, između ostalih, Sigmunda Freuda, Melanie Klein i Jacquesa Lacana, ovog potonjeg, ne toliko prisutnog u ovdašnjoj psihoanalitičkoj praksi i teorijskim razmatranjima.

Prvo čitanje priče *Psychosis neurosis* u kojoj pacijent pokušava zaokružiti terapijski proces, otvorilo je u meni niz literalnih asocijacija iz žanra kojeg ću ovdje proizvoljno nazvati *Splitski magični realizam*, i niz asocijacija na nosive autore tog žanra poput Miljenka Smoja, Đermana Senjanovića, Enza Betizze, Ante Tomića ili novijih izdanka kao što su Olja Savičević Ivančević i Tanja Mravak. Pored šarmantnog uvida u najsitnije pore spomenutog grada, Splita, humor je sveprisutno obilježje tog žanra, ali ne samo kroz dosjetke i izvrnute situacije, već kroz

INTRODUCTION

While reading the short story the patient has written and sent to his psychiatrist as a token of gratitude, I had many associations considering the psychotherapeutic process and the psychic condition of the patient, as well as those that went beyond the psychoanalytical deliberation over the text, the language, the motivation of the patient towards literary expression, the mode of expression, cultural context... I also revisited the reflections on the intrapsychic, on the depth. Intending to grasp the unconscious processes, as well as the issues of what was (un)said within the text, and resistance and defence mechanisms, I will employ – among others – the teachings by Sigmund Freud, Melanie Klein, and Jacques Lacan, the latter being less present in domestic psychoanalytical practice and theoretical considerations.

My first reading of the story *Psychosis Neurosis*, wherein the patient attempts to round up the therapeutic process, stirred a range of literary associations, ranging from the genre I will arbitrarily denote as *Split's magical realism*, along with numerous associations on this genre's leading authors such as Miljenko Smoje, Đermano Senjanović, Enzo Betizza, Ante Tomić or the protagonists of the genre's younger generation such as Olja Savičević Ivančević and Tanja Mravak. Beside the charming insight into even the tiniest pores of the above-mentioned city of Split, humour is this genre's omnipresent characteristic, featured not only



stalno propitivanje vlastite pozicije (autora) u odnosu na drugog. Priča *Psychosis neurosis* pored vrijednosti da ilustrira terapijski proces i psihopatoške elemente pacijenta, usporedno sadrži i opis života u Splitu, kojeg su razni drugi autori okitili slobodarskom tradicijom i osebnom lokalnom kulturom. Jednako poput junaka iz priča prije navedenih autora, i junak naše priče, pacijent i autor, prikazuje vlastito ponašanje koje u nekim elementima možemo kvalificirati kao rizično, kao impulzivno, kao probijanje granica ili ga svrstati unutar dijagnostičke kategorije poremećaja ličnosti. Ipak, ja ću ovdje njegovu „borbu protiv sistema“ razmotriti kao pokušaj da se izvuče iz svoje pozicije objekta uživanja za drugoga. Iz ovakvog teorijskog razmatranja, neprilagođeni čin služi kao pokušaj takvog preokreta: to je svojevrsni trenutak u kojem subjekt ponovno svladava nestalnost nagona, što nudi sredstvo pomoću kojeg se može vezati uz vlastitu subjektivnu logiku (1).

Potreba za neovisnošću, otpori prema autoritetu i nemogućnost podnošenja stalne represije nad protagonistima tog žanra, pa i u ovoj kratkoj priči, čini se da razvija i potrebu za simboličkom dislokacijom moći autoriteta kroz humor i riječ.

U ovom članku ću se baviti nesvjesnom podlogom potrebe za humorom,

in witty remarks and warped situations, but also in the incessant questioning of one's own (author's) position in relation to the other. Parallel to possessing a value of illustrating the therapeutic process and the patient's psychopathological elements, the story *Psychosis Neurosis* also contains a description of life in Split, which has been embellished by various other authors as a city of freedom-loving tradition and a peculiar local culture. Just like heroes from the stories of the before-mentioned authors, our story's hero – who happens to be both the author and the patient – depicts his behaviour, some of whose elements can be qualified as risky, impulsive, transgressing, or classified within the diagnostic category of personality disorders. However, herein I will consider the patient's "fight against the system" as an attempt to haul himself out of the position of being the object of other's desire. In such a theoretical consideration, a maladapted act serves as an attempt at such turnaround: it is a peculiar moment in which the subject remasters the inconstancies of the instinct, a moment offering the means by whose aid the subject can link himself to his own, subjective logic (1).

A need for freedom, resistance towards authority, and the incapacity to bear the constant repression suffered by the protagonists of the above-mentioned genre seemingly also develop the need for the symbolic dislocation of the power of authority through humour and word, the story *Psychosis Neurosis* being no different

onime što ta potreba čini subjektu koji ju posjeduje. Povezano s humorom bavit ću se i sublimacijom kao obranom, koja je ponekad dostatna, a ponekad ostaje nedosatna u svojim manevrima. Završit ću s Lacanovom *etikom dobro rečenog* kao krajnjoj, željenoj posljedici psihonaličkog procesa.

HUMOR KAO BUNT

Freud u svom djelu *Dosjetka i njezin odnos prema nesvjesnom* navodi da humor onome tko ga producira donosi uživanje koje ima nesvjesnu pozadinu (2). Nastavlja da su nesvjesni procesi prisutni u humoru gotovo identični onima koji su uključeni u snovima. Tako u snovima, ostatci naše dnevne svakodnevice, želje i impulsi potisnuti iz svijesti, filtriraju se kroz dinamičko nesvjesno. Ove želje i impulsi se maskiraju u manje prijeteće i više prihvatljive oblike, i čine ih dostupnim svijesti. Iako, ponekad bi korelat takvom procesu, ali ovdje u budnom stanju, bio pokušaj humornog izvrtanja realnosti ili davanja realnosti iščašenoj formi. Ovo navodi ideju da šala nudi stalan prečac do nesvjesnog kojim se možemo poslužiti usred bijela dana.

Kada se razmatra neočekivani prodor humora u određeni svjesni sadržaj, naoko izgleda da je šala pristigla cjelovita, iz prethodne praznine, kao da je izroni-

in that regard. In this article, I will consider the unconscious basis of the need for humour and what this need does to the subject that has such need. In relation to humour, I will also consider sublimation as a defence mechanism that sometimes suffices, and yet sometimes remains insufficient in its manoeuvres. I will conclude with Lacan's *ethics of speaking well* as the ultimate, desired consequence of the psychoanalytical process.

HUMOUR AS REBELLION

In his work *Jokes and Their Relation to the Unconscious*, Freud says that – for the individual producing it – humour yields pleasure that has an unconscious background (2). Furthermore, Freud claims that the unconscious processes present in humour are almost identical to those included in dreams. Thus, in dreams, the remains of our daily life, desires, and impulses that are suppressed from consciousness are being filtered through the dynamic unconsciousness. The mentioned desires and impulses mask themselves as forms that are less threatening and more acceptable, thus rendering themselves accessible to the consciousness. At least sometimes. The correlate of such a process, albeit herein in a wakeful state, would be an attempt at the humorous inversion of reality or the endeavour of imparting reality with a warped form. This leads us to the idea that a joke offers a constant shortcut to the unconscious, one that can be used in a broad daylight.



la iz nesvjesnog uma. U svom članku iz 1928. o humoru, Freud (3) nadopunjuje da je taj zdravi obrambeni manevar omogućen kroz usklađivanje pozicija ego-id sa super-egom i odražava internalizirane glasove naših roditelja dok su nas poticali da budemo hrabri, *da kroz šalu pokušamo odagnati patnju*. Smatrao je da nam taj način može pomoći da se prilagodimo životnim izazovima. Navodi, *humor nije rezignacija, to je bunt*. Označava trijumf ne samo ega, već i principa zadovoljstva, koji je dovoljno jak da se ovdje potvrdi pred nepovoljnim okolnostima iz realiteta. Pored prilagodne funkcije, humor nas istovremeno decentralizira od narcizma. Humor radi neočekivanu reevaluaciju zahtjeva stvarnosti koja preokreće bolni emocionalni ton i time trijumfalnom egu nudi užitak koji mu omogućuje da pokaže svoj neranjivi narcizam. Freud kaže, *ako je humor trijumf narcizma, pobjedonosna potvrda neranjivosti ega, također je i vrhunsko utjelovljenje de-centralizacije i odvojenosti od narcizma*.

Gledajući humor intrapsihički, ne smije se zanemariti i činjenica da se humor izražava jezikom i da se u našoj svijesti i pojavljuje u jezičnoj formi. U jeziku se izražavao i pacijent u priči kojom se ovdje bavimo. Jezikom koji je negdje i nekad naučio, i čiju priču ne bi razumjeli da i sami ne poznamo taj isti jezik i da nismo i sami nesvjesno

When considering the unexpected intrusion of humour into a certain conscious content, it appears as if a joke arrived as a whole from the previous emptiness, seemingly emerging from the unconscious mind. In his 1928 essay on humour, Freud (3) adds that this healthy defence manoeuvre is enabled by harmonising the positions of the Ego-Id with the Superego. He also claims it reflects the internalized voices of our parents as they encouraged us *to be brave, to adopt a humorous attitude to ward off suffering*. Freud believed this manner can help us in adjusting to the challenges of life. Freud also claimed: *Humour is not resigned, it is rebellious*. Humour denotes the triumph, not only of the ego but also of the pleasure principle, which is strong enough to reaffirm itself here, in the face of the adverse circumstances of reality. Besides possessing the adaptive function, humour simultaneously decentralizes us from narcissism. Humour brings about the unexpected re-evaluation of reality's demands, the re-evaluation that turns around the painful emotional tone and thus offers pleasure to the triumphant Ego, enabling it to demonstrate its invulnerable narcissism. Freud says, *if humour is a triumph of narcissism, the victorious assertion of ego's invulnerability, it is also the supreme embodiment of decentralization and detachment from narcissism*.

Observing the humour from the intrapsychic perspective, one cannot neglect the fact that humour is expressed via language, appearing in our consciousness in a linguistic form. The patient who

uronjeni u njega. Pored toga, humor, kao šala, dosjetka i slično, upućuju se određenom drugom, posjeduju interaktivnu i socijalnu kvalitetu. Upravo kroz te dvije točke, jezik i *drugi*, dolazimo do Lacana, koji daje iznimnu važnost jeziku, ali i poziciji drugog. Čovjek je biće jezika, a nesvjesno je strukturirano poput jezika (4). Nesvjesni su jezični označitelji koji u svojim automatiziranim lancima, saturiranim afektima, pokreću naše razumijevanje i stvaraju tzv. talog značenja. Jezik je također i proizvod drugog i to drugog s velikim D. Drugog kao društva, kulture, majke, učitelja, znanosti, povijesti, tradicije i svih sudionika formiranja tog jezika kojeg smo usvojili ili, kako Lacan kaže, *nesvjesno je diskurs Drugog*, odnosno nesvjesno se sastoji od riječi koje dolaze s nekog drugog mjesta s kojeg ne dolazi govor ega (5). To podrazumijeva i da je ljudska žudnja stvorena u odnosu na žudnju Drugog, jer i ona egzistira unutar jezika.

Lacan drži humor iznimno važnim za proučavanje, dapače, podržavajući Freuda, podcrtava da šala i komičnost otkrivaju logiku nesvjesnog. Humoru, šalama i komediji posvetio je nekoliko mjesta u svojim seminarima.

Primjećuje da je psihoanaliza svoja znanja izgradila na tragedijama poput Edipa, Antigone ili Hamleta. Time se omogućio uvid u destruktivne dijelove

authored the story considered herein also expressed himself via language. He employed the language he learned once, somewhere, to write a story we could not understand if we didn't know that same language and if we weren't unconsciously immersed in it as well. Besides, humour – just as the joke, witty remark, and similar – is directed at a certain other, possessing interactive and social qualities. By the way of these two points – language and *other* – we arrive at Lacan, who ascribes outstanding importance to the language, as well as to the position of the other. A human being is a creature of language, and the unconscious is structured as language (4). Unconscious are the linguistic signifiers that, in their affect-saturated automated chains, initiate our understanding and create the so-called sedimentation of meaning. Language is also a product of the other, with the capital O: The Other as a society, culture, mother, teacher, science, history, tradition as well as all the participants partaking in forming the language which we have adopted. Or, in Lacan's words, *the unconscious is the discourse of the Other*. That is, the unconscious consists of words that arrive from a place different than the one from which the language of the ego emerges (5). This also presumes that human desire has been created in relation to the desire of The Other, because it exists within the language, too.

Lacan believes humour to be an exceptionally important research phenomenon. Indeed, he supports Freud by underlining that joke and comicalness reveal



čovjeka, o kojima se u Freudovo doba nije moglo govoriti isključujući snažnu moralnu dimenziju. Lacan, baveći se Freudom i Hamletom u svom članku iz 1950-ih zapaža posljednje Hamletove riječi, *Ostalo je tišina*, koju je Lacan uzeo da bi ilustrirao ideju da tragična radnja nudi pročišćenu spoznaju koja ostavlja nepokrivenim poriv, krajnji objekt želje – samu smrt (6, 7).

S druge pak strane, komedija, prema Lacanu, istodobno uspješno pregovara o životnoj prolaznosti, izbjegavajući sunovrat u melankoliju - komičnom junaku može pasti klavir na glavu, ali život ostaje prolazan. U komediji susret sa smrću nije jeziv, već uzbudljiv. Prihvaćajući smrtnost kao neizbježnu te povezujući neuspjeh sa životom i smijehom, a ne sa smrću i tišinom, komedija nas drugačije postavlja u odnosu na ponor (7). Dok tragedija funkcionira u smjeru trijumfa smrti jer konflikt tragičnog junaka uvijek vodi u smrt, u komediji junak preživljava transformirajući se; on je agent izdržljivosti života – komični junak je naučio živjeti s nagonom smrti. U svom djelu *Etika psihoanalize* (8), Lacan je preispitao funkciju tragedije i razvio mišljenje da je komedija odbijanje ili odgoda te funkcije.

I u našoj priči, naš junak u svom doživljaju je na *rubu života* u nekoliko navrata. Kako se na samom kraju i na-

the logic of the unconscious. Lacan dedicated space to humour, jokes, and comedy in his seminars on several occasions. He also observed that psychoanalysis had built its knowledge on the tragedies such as Oedipus, Antigone, and Hamlet. This enabled the insight into man's destructive parts, ones that could not have been discussed in Freud's time by excluding the strong moral dimension. Considering Freud and Hamlet in his 1950s essay, Lacan notes the last Hamlet's words, *the rest is silence*, taking them to illustrate the idea that a tragic narrative provides a purified insight that leaves uncovered the instinct, the ultimate object of desire – death itself. (6).

According to Lacan, comedy – on the other hand – simultaneously and successfully negotiates the matter of life's transience, avoiding the plunge into melancholy: a piano can drop on a comical hero's head, yet life remains fleeting. In comedy, the encounter with death is not ghastly, but exciting. By connecting failure with life and laughter instead of death and silence, comedy accepts mortality as unavoidable yet bearable. Consequently, comedy positions us differently in relation to the abyss (7). While tragedy functions in a direction of death's triumph, because the tragic hero's conflict always leads to death, in comedy the hero survives by transforming himself. The comical hero is an agent of the endurance of life and has learned to live with the death instinct.

In his work *The Ethics of Psychoanalysis* (8) Lacan re-examined the function of

šalio, njegov trijumf je pobjeda sustava, time što je postao oslobođen plaćanja terapije zbog svoje dijagnoze. Ovdje se čini da je čak i njemu potpuno jasno da je njegov trijumf to što on sa svojom dijagnozom više ne doživljava emocionalnu patnju. To je cijena, teško plativa.

LACANOVO REALNO I SNIJEG U SPLITU

Unutarnji raskoli junaka priče *Psychosis neurosis* opisani su na način da prate njegove reakcije na naoko nevažne okolinske utjecaje. Njegove nesvjesne reakcije možemo promatrati i s pozicija registara koje strukturira Lacan: Realno, Simbolično i Imaginarno (5). Imaginarni registar je onaj dio koji se odnosi na predodžbu o sebi - osjećaj sebe i odvojenosti od majke. To je pandan Egu, odnosno riječ je o objektu izgrađenom na zrcalnoj slici drugih. Proizvod je zasađivanja određenog broja identifikacija. Simbolički registar je onaj dio ljudskog postojanja koji uključuje jezik i s njim povezanu kulturu, zakone, tradiciju, rituale i religiju. Ovaj simbolični registar čeka nas kad se rodimo. Roditelji su nam često već odabrali ime, učimo jezik svoje obitelji, sudjelujemo u obiteljskim tradicijama i ritualima, itd. Čak nam je i vizija naše budućnosti često zacrtana pripremljenim narativom. Simbolični registar

tragedy and developed the opinion that comedy is both refusal and deferral of that function.

Our story's hero also experiences being *at the edge of life* on several occasions. Just as the joke from the story's end conveys, his triumph consists of victory over the system, as he got released from paying for the therapy on the account of his diagnosis. Here it appears that even the patient is absolutely clear about the fact that, though having the diagnosis, he no more experiences emotional suffering. This price is hard to pay.

THE LACAN'S REAL AND SNOW IN SPLIT

The internal splitting of the hero of the story *Psychosis Neurosis* has been described by following his reactions to the seemingly unimportant environmental influences. We can also observe his unconscious reactions from the positions of registers structured by Lacan: the Real, the Symbolic, and the Imaginary (5). The Imaginary register is a part referring to the notion of oneself – the sense of self and the separation from the mother. This is a counterpart to ego i.e. this is the object built on a mirrored image of others. It is a product of implanting a certain number of identifications. The Symbolic register is that part of human existence that includes language along with the culture, laws, tradition, rituals, and religion that are interrelated with the lan-



čini okosnicu značenja. Kada usvojimo jezik, uspostavljamo značenje. Značenje fluktuiraju, razvijaju se, evoluiraju kako naš jezik konstruira različita značenja naših odnosa. Ideja samog subjekta vezana je uz značenje, tako je po Lacanu subjekt učinak jezika. Jezik je temeljni medij u kojem je predstavljena žudnja pomoću koje subjekt konstituira sebe i druge. Jezik s druge strane ne uspijeva pokoriti sve pod svoj simbolični režim. Nešto promakne, ne uspije se simbolizirati, ostaje izvan jezika. To što ostaje se naziva Realno.

Realno kod Lacana je sve što se nije podredilo jeziku, što ostaje (makar dijelom) izvan njega i za subjekta je nepoznato. Realno je možda najbolje shvatiti kod čovjeka kao ono što još nije simbolizirano, što preostaje simbolizaciji ili joj se čak opire. Ono lako može egzistirati usporedno s govornikovim zavidnim jezičnim sposobnostima i njima usprkos. U tom smislu, dio psihoanalitičkog procesa uključuje omogućavanje analiziranome da iskaže ono što mu je ostalo nesimbolizirano, da verbalizira iskustva koja su se mogla dogoditi prije nego što je analizirani o njima mogao razmišljati, govoriti ili ih na bilo koji način jezično formulirati (5). Intruzija Lacanovog Realnog u život našeg junaka izaziva ili atomske panične napade ili disocijativne epizode. Tako je ovdje opisan snijeg u Splitu ili pojavljivanje psihijatrice

guage. This Symbolic register awaits us at birth. Quite often, our parents have already chosen our name, we are learning the language of our family, we are taking part in family traditions and rituals, etc. Even the vision of our future is frequently outlined by the prepared narrative. The Symbolic register makes up the axis of meaning. When we adopt the language, we establish the meaning. Meaning fluctuates, develops, and evolves as our language construes the various meanings of our relationships. The very idea of the subject is linked to the meaning. Thus, according to Lacan, the subject is an effect of language. Language is the basic medium wherein desire is presented, the desire by whose aid the subject construes himself and others. On the other hand, language fails to subdue everything under its symbolic regime. Something slips by, does not succeed in symbolizing, and remains outside of the language. What remains represents The Real. With Lacan, The Real is everything that has not been subordinated to language, everything that remains (at least partially) outside of language and is unknown to the subject. With a human being, The Real is perhaps best understood as that which hasn't yet been symbolized, which remains to be symbolized, or even resists symbolization. The Real can easily exist parallel to the speaker's envious linguistic skills or even despite them. In this regard, a part of the psychoanalytic process includes enabling the analysed individual to express what remained un-symbolized, to verbalize the experiences which could

u *intimnoj* obiteljskoj posjeti shopping centru možemo promatrati kao proboj Realnog u subjekt koji za posljedicu ima *splitting*.

Ako Realno predstavlja nesimbolizirani ostatak svih pokušaja artikulacija i sve neuspješne pokušaje davanja značenja našem doživljaju, suočavanje s takvim nedostatkom dovodi do rascjepa u biću koje govori. Pa makar to bilo (u subjektivnosti našeg junaka) pada nje snijega u Splitu ili neočekivana pojava psihijatrice u shopping centru.

Tako možemo smatrati da su u Realnom svojevrstni isključeni objekti, kojima se može pristupiti, ali se nikad ne mogu uhvatiti. Možda ovdje (i meni samom) postaje jasnija asocijacija na prije naveden žanr magičnog realizma u kojeg sam svrstao priču. Vratit ću se kasnije Lacanovim registrima, ovdje su navedeni kao uvod u bolje razumijevanje pojma sublimacije s kojim ću se u nastavku baviti. Sublimaciju koju ovdje možemo promatrati kroz obranu autora od separacije, ali, kao što ćemo vidjeti, i više od toga. Nastavno na humor, prirodno dolazi sublimacija koja je po svojim nesvjesnim procesima bliska procesima humora, a po funkciji za dobrobit onoga tko se njome brani i uspješnija od humora. Postoje važne točke u kojima se mehanizmi sublimacija i humor približavaju jedno drugom: oboje uključuju procese koji su na gra-

have happened before the analysed individual could think or speak about them or linguistically formulate them in any manner whatsoever. The intrusion of Lacan's Real into our hero's life provokes either atomic panic attacks or dissociative episodes. Thus the herein described snow in Split and the appearance of the psychiatrist in an *intimate* family visit to the shopping mall can be observed as an intrusion of The Real into the subject, the intrusion resulting in *splitting*.

If The Real presents a non-symbolized remnant of all the attempts of articulation and of all the failed attempts of ascribing meaning to our experience, confronting such deficiency brings about a split in a speaking being. Even if it was (within our hero's subjectivity) the snow falling in Split or the unexpected appearance of the psychiatrist in a shopping mall.

Thus we can deem that peculiar, excluded objects – that can be accessed, yet never grasped – abide in the Real. Perhaps here we (myself included) arrive at a clearer grasp of the association concerning the before-mentioned genre of magical realism that I've labelled our story with. Later on, I will return to Lacan's registers, which have been merely introduced as a prelude to a better understanding of the notion of sublimation that I will engage in below. Here, the sublimation can be viewed through the lenses of the author's defence against separation, though we will come to see it can be much more as well. Sublimation naturally occurs in the continuation of humour. By its un-



nici između obrane od tjeskobe koja proizlazi iz konflikta ekscesa nagona i kreativnog reda; oboje potječu iz dječje igre; oboje ukazuju na subjektovu asertivnost i doživljaje zadovoljstva i radošti unatoč prepoznavanju ograničenja svemoćnog trijumfa; i, konačno, oboje stvaraju vrstu društvene veze kojoj nije temelj potiskivanje nagona, već dijeljenje afekata (9).

SUBLIMACIJA - REPARACIJA MITSKE MAJKE

Sublimacija prema Freudu je jedna od osnova kulturnog razvoja i neizostavan dio naše svakodnevice. Kao što Freud smatra, sastoji se od transformacije potisnute faličke i pregenitalne želje u društvenu funkciju odobrenu od strane društva. Freud navodi: *Sublimacija instinkta je posebno uočljiva značajka kulturne evolucije; ona omogućuje više mentalne operacije, znanstvene, umjetničke aktivnosti koje imaju važnu ulogu u životu naše civilizacije* (10).

Freud u svojim ranijim radovima sublimaciju dovodi u striktnu vezu s nagonima, odnosno sa simboličnim odstajanjem od seksualnog zadovoljstva u društveno prihvatljive svrhe (11). U kasnijim radovima, uvodeći pojmove narcizma i nagona smrti, donekle revidira svoje stajalište i umanjuje vezu

conscious processes sublimation is congenial to the processes of humour, while by its function it is even more successful than humour in case the individual uses it to define himself. There are important points wherein the mechanisms of sublimation and humour draw near each other, as both include processes on the border between defence against anxiety – stemming from the conflict between the excesses of instinct – and creative order. Both originate from children's play. Both point at the subject's assertiveness and the experiences of pleasure and joy despite the recognition of the limitations of omnipresent triumph. And finally, both create a kind of social connection whose foundation is not the suppression of instincts but the sharing of affects (9).

SUBLIMATION – THE REPARATION OF THE MYTHICAL MOTHER

According to Freud, sublimation is one of the foundations of cultural development and a part of our everyday life that cannot be omitted. As deemed by Freud, sublimation consists of the transformation of repressed phallic and pregenital desires into a social function that is approved by society. Freud claims: *Sublimation of instinct is an especially conspicuous feature of cultural development; it is what makes it possible for higher psychological activities, scientific, artistic, or ideological, to play such an important part in civilized life* (10).

između sublimacije i seksualnog nagona kroz razlikovanje sublimacije i idealizacije (12). Dok se idealizacija bavi s objektom i održava odnos procesom potiskivanja, sublimacija bi bila oslobođena od represije, te je shvaćena kao proces usmjeren na objekt libida. Objekt, koji u slučaju sublimacije postaje oslobođen od svojeg seksualnog zasićenja.

Neki autori navode petoslojnu strukturu sublimacije (13). Polazna točka u sublimaciji nije želja koja dolazi iz Id-a, već je rezultat regresa. Drugim riječima, ona sama je po sebi u svojoj srži rezultat konflikta (sloj jedan). Taj konflikt je poništen prijekorom superega (sloj dva), što zahtijeva uspostavu obrambenih mehanizama (treći sloj). Superego se, međutim, ovdje protivi obrambenim mehanizmima (četvrti sloj), koji u konačnici tjera nesvjesni Ego sublimirati (sloj pet), što paradoksalno predstavlja obranu od obrane.

Sublimacija se u svojim procesima može usporediti s neurozom. U neurozama nalazimo da sukob Superega i Ega završava s porazom potonjeg. Ego priznaje poraz, razvija krivnju. Osnovni element neuroze tako je melankolija. U sublimaciji, naročito onoj koja se odnosi na aktivnosti umjetničkog izražavanja, imamo suprotnu situaciju. Ego pobjeđuje Id i istiskuje Superego. Géza Róheim smatra da u neurozama

In his early works, Freud makes a strict connection between sublimation and instincts, i.e. the symbolic giving up of sexual pleasure to the advantage of socially acceptable purposes (11). By introducing the notions of narcissism and death instinct in his later works, Freud has somewhat revised this standpoint and diminished the connection between sublimation and sexual instinct through a discernment between sublimation and idealization (12). While idealization is engaged with an object and maintains the relationship with the process of suppression, sublimation is liberated from repression and comprehended as a process directed to the object of libido. With sublimation, the object becomes free from its sexual saturation.

Some authors outline a five-layer structure of sublimation (13). The initial point in sublimation is not a desire arising from the id but a result of regression. In other words, at its core – by and in itself – it is a result of a conflict (layer one). This conflict is immediately counteracted by a superego's reproach (layer two), which then demands the establishment of a defence mechanism (third layer). However, here the superego opposes the defence mechanisms (layer four). This eventually pushes the unconscious ego into sublimation (layer five), which paradoxically presents a defence from defence.

The processes of sublimation can be compared to neurosis. With neuroses, we find that the conflict between the superego and the ego ends up with the latter's



prevladava depresivno stanje, a u sublimaciji, pak, manično (14).

I Melanie Klein smatra da sublimacija ima manični aspekt. Sublimacija će imati neka manična i paranoidna svojstva, ali može ipak ponuditi određeno olakšanje od krivnje, jer kroz njih izgubljeni voljeni objekt je u određenoj mjeri obnovljen i zadržan u nesvjesnom (15). Kod Melanie Klein sublimacija ima ulogu ublažavanja anksioznosti proizašle iz fantazijskih napada na majčino tijelo, ali ne samo fantazija već i realnih agresivnih ispada koje dojenče ima prema majci i njezinom tijelu. Taj najarhaičniji objekt, majčino tijelo, Melanie Klein naziva mitsko tijelo. Sublimacijom se vrši reparacija nanesenih ozljeda tom objektu.

Donald Winnicott je smatrao da Freudova teorija sublimacije premošćuje odnos između unutarnje i vanjske stvarnosti, ali da nije osigurala i objasnila prostor u umu u kojem bi se *iskustvo kulture* odvijalo. Za Winnicotta se *iskustvo kulture* razvija iz kretanja predodžbi između majke i djeteta, u tzv. *Potencijalnom prostoru*. Riječ je o području doživljavanja koje se nalazi između fantazije i stvarnosti. U to je uključeno igranje, kreativnost, prijelazni fenomeni, psihoterapija i *kulturno iskustvo* (16). Winnicott tvrdi da simboli nastaju unutar tog *potencijalnog prostora*. U nedostatku *potencijalnog*

defeat. The ego acknowledges defeat and develops guilt. Thus, the basic element of neurosis is melancholy. In sublimation, especially one that relates to the activities of artistic expression, we encounter the opposite situation. The ego prevails over the id and pushes out the superego. Géza Róheim believes neuroses are dominated by the depressive state, while the manic state dominates sublimation (14).

Melanie Klein also deems that sublimation possesses a manic aspect. Though possessing some manic and paranoid features, sublimation can still offer a certain relief from guilt since through the latter the lost loved object is to some measure restored and maintained in the unconscious (15). With Melanie Klein, sublimation plays a role in alleviating the anxiousness stemming from the fantasy attacks on the mother's body and, moreover, the real aggressive incidents that an infant commits against the mother and her body. Melanie Klein refers to this most archaic object, the mother's body, as the mythical body. Sublimation effects a reparation of inflicted injuries to this object.

Donald Winnicott deemed that Freud's theory of sublimation bridges a relationship between inner and outer reality but, nevertheless, fails to ensure and explain a mind space wherein *the experience of culture* would take place. For Winnicott, *the experience of culture* is evolving from the movement of notions between mother and child, in the so-called *potential space*. This is a sphere of experience

prostora, postoji samo fantazija, a unutar *potencijalnog prostora* može se razviti mašta.

Time dolazimo do toga da je ovdje riječ o dvojakoj sublimaciji, psihoterapiji samoj po sebi i pokušaju simbolizacije i literalne artikulacije kroz priču *Psychosis neurosis*. Ova priča svakako je proizvod sublimacije, premda ovdje nemamo društveni odgovor na samo kreativno djelo. Jedina autoru očekivana publika i jedina razina prosudbe kvalitete priče bila bi psihijatrica (makar tako pretpostavljam). Priča *Psychosis neurosis* je namijenjena njoj kao jedinjoj instanci za prosudbu. U analitičkoj psihoterapiji transfer je svojevrsni početak i kraj. Ili kako autor priče i sam kaže, *Šaljen joj svoje tekstove na mail, a ona me svaku toliko pohvali. Neka. Lipo je to.*

Iako se autor obraća samo svojoj izgubljennoj psihijatrici dojam je da svoju poruku upućuje društvu koje ona utjevljuje. Društvu, sustavu prema kojem ima aktivnu agresiju koja se najočitije manifestira njegovim rizičnim ponašanjem.

S druge strane, psihijatrica zasigurno transferno predstavlja majku pa se može samo zamisliti koliko je agresije pacijent iz priče *Psychosis neurosis* uputio prema psihijatrici u 11 godina njihova rada, a koliko ih je zadržao na

located between fantasy and reality. It includes play, creativity, transitive phenomena, psychotherapy, and *cultural experience* (16). Winnicott claims symbols arise within this *potential space*. In the absence of *potential space*, there is only fantasy, while within the *potential space* imagination can develop.

Thus arriving at the matter of hand, we can say this sublimation is twofold: the actual psychotherapy in and of itself, along with the attempt at symbolization and literary articulation through the story *Psychosis Neurosis*. The story is definitely a product of sublimation, though here we do not have a social response to the actual creative work. The sole audience that the author could expect and the only level of evaluation of the story's quality is the psychiatrist herself (at least I presume so). Story *Psychosis Neurosis* is intended for the psychiatrist who is the only instance of evaluation. In analytical psychotherapy, a transfer is both a peculiar beginning and an end. Or, in the words of the story's author: *I am mailing her my texts, and she praises me occasionally. So be it. It's nice.*

Though the author addresses only his lost psychiatrist, one gets the impression that he is sending his message to the society she personifies. The society, the system towards which he exerts active aggression, most obviously manifested as his risky behaviour.

On the other hand, the psychiatrist most assuredly presents the transferential



fantazijskoj razini te kolika je potreba za reparacijom bila kod pacijenta.

Psihijatrica u svom jedanaestogodišnjem terapijskom radu s pacijentom za njega je transferno bila i majka i sustav i puno više od različitih objekata iz života pacijenta. A čini se da je nakon dugog desetljeća dospjela na neko novo mjesto. S ovom pričom svakako.

STVAR (*DAS DING*) I NJEZINO DOSTOJANSTVO

Tako Lacan razvija nove poglede na sublimaciju. Kao što Freud govori o sublimaciji u smislu zadovoljstva bez potiskivanja, odnosno zadovoljstvo se postiže ako dođe do promjene cilja nagona od seksualnog objekta prema društveno odobrenom objektu, tako će Lacan na sublimaciju gledati kao promjenu u prirodi samog objekta. Iako postoji dimenzija društvenog odobravanja u Lacanovoj konceptualizaciji, on govori o sublimaciji kao o podizanju objekta do razine dostojanstva Stvari, odnosno do mjesta izgubljenog objekta koji će uvijek pripadati registru Realnog jer je izvan jezika (8). On preuzima koncept Stvari od Freuda, koji u djelu *Projekt za znanstvenu psihologiju* (17), uvodi taj pojam (Stvar / *Das Ding*) i oslikava ga u pojmovima neurona. Smatra da doživljaj, percepcija

mother. Therefore, one can only imagine how much aggression the patient from the story *Psychosis Neurosis* has directed at the psychiatrist during the 11 years of therapy. And how much aggression he kept at a fantasy level, how big the need for reparation he had.

During her 11 years of therapeutic work with the patient, the psychiatrist transferentially presented both the patient's mother and the system, as well as much more than the various objects from his life. It seems that after a long decade she arrived at a new place. With this story, definitely so.

THE THING (*DAS DING*) AND ITS DIGNITY

Lacan has developed new views on sublimation in the manner described above. Wherever Freud speaks of sublimation in a sense of satisfaction without repression, i.e. where satisfaction is achieved if the instinct's aim is changed from a sexual object to a socially approved object, Lacan views sublimation as a change in the actual object's nature. Though Lacan's conceptualization contains a dimension of social approval, he speaks of sublimation as elevating the object to a level of the dignity of The Thing i.e. to the place of the lost object which will always belong to the registry of The Real, as it lays outside of the language (8). He takes over the concept of The Thing from Freud who, in his work *Project for a Sci-*

započinju u jednom neuronu (neuron a) koji ubrzo stvara mrežu neuronskog kompleksa koji odgovara opažajnom kompleksu. Taj početni primalac, „neuron a“ ostaje izolirani centar kompleksa. Lacan „prevodi“ Freudove neurone kao označitelje (označitelj je pojam preuzet iz lingvistike, od Ferdinand de Saussurea), glasovne dijelove jezičnoga znaka, slijed fonema, odnosno glasova koje neizostavno povezujemo s nekim pojmom (18). Proces utiranja puta između označitelja, stvaranje veza između njih i funkcionalno povezivanje različitih označitelja u cjelinu predstavlja artikulaciju. U toj mreži pak, pronalazimo nešto (početni neuron a) što ostaje izolirano ili odsječeno od ostatka označiteljskog lanca, premda označiteljski lanac oko toga nužno kruži - formira se Stvar, koja je okružena značenjima, a sama značenje ne posjeduje.

Das Ding je od početka ono što nazivam neoznačenim (ili onim što je s onu stranu označenog). Subjekt održava odstojanje od ovog neoznačenog objekta i od afektivnog odnosa prema njemu, konstituirajući se u odnosu obilježenog praafektom, koji je tu prije svakog i svog potiskivanja (8).

S obzirom na to da se Das Ding, prema Lacanu, pojavljuje u jeziku, on je istodobno neoznačeni i neoznačivi objekt unutar Drugog. To je objekt od kojeg

entific Psychology (17), introduces the notion (The Thing/Das Ding) and depicts it with the notions of neurons. Freud deems that experience, the perception, is initiated in a single neuron (neuron 'a') which quickly creates a network of neuronal complex corresponding with a perceptual complex. This initial receiver, neuron 'a', remains the isolated centre of the complex. Lacan "translates" Freud's neurons as signifiers (a term borrowed from linguistics, more precisely from Ferdinand de Saussure), the vocal parts of the linguistic sign, and a succession of phonemes i.e. sounds we definitely connect with a certain notion (18). The process of paving the road between signifiers and creating connections between them – along with a functional linking of different signifiers into a whole – presents the articulation. In this network, we find something (initial neuron 'a') which remains isolated and cut off from the rest of the signifying chain, though the latter necessarily circles around it. Surrounded by meanings The Thing is formed, yet not possessing the meaning itself.

Das Ding is that which I will call the beyond-of-the-signified. It is as a function of this beyond-of-the-signified and of an emotional relationship to it that the subject keeps its distance and is constituted in a kind of relationship characterized by primary affect, prior to any repression. (8)

Since according to Lacan Das Ding appears in language, it is simultaneously both a non-signified and an unsignifi-



subjekt drži odstojanje, ne dolazeći preblizu, ali ne ostajući niti predaleko. U Lacanovoj teoriji, Stvar ili *Das Ding* je objekt žudnje. To je izgubljeni objekt koji se stalno mora iznova pronalaziti, to je prapovijesni Drugi - zabranjeni objekt incestuozne želje. Načelo ugone održava subjekt na određenoj udaljenosti od Stvari, čineći da subjekt kruži oko nje i nikad ju ne dostiže. Subjekt na taj način nastaje kao obrana od njega, od s njim povezanog pradoživljaja užitka ili boli (5).

Iznosi primjere kako je proces sublimacije Stvari koja nalazi označitelja prepoznat u pojmovima kao što su „Bog“, „Isus“, „Marija“, „Djevica“, „umjetnost“, „glazba“, i tako dalje. Čini se da bi ovim primjerima, za slučaj s kojim se bavimo, mogli dodati „terapija“ ili „psihijatrica“. Objekti koji su sublimacijom dobili dostojanstvo Stvari.

Teško možemo definirati izdvojeno zadovoljstvo pacijenta sa završenim liječenjem, kada je taj doživljaj zadovoljstva vjerojatno prisutan u mnogim aspektima njegova života. Promjena koja se dogodila u njegovom životu, za koju on izražava zahvalnost na kraju priče, ukazuje na nesvjesno zadovoljstvo koje se odvija i s procesom pisanja priče *Psychosis neurosis*. Kao da je s ovom artikulacijom u priči pozicionirao objekte *terapije* i *psihijatrice* na neko dostojanstvenije mjesto.

able object within The Other. This is an object from which the subject keeps distance, not coming too close, and yet not staying too far away. In Lacan's theory, The Thing or *Das Ding* is the object of desire. This is the lost object which has to be found all over again. It is the archaic Other – the forbidden object of incestuous desire. The pleasure principle keeps the subject at a certain distance from The Thing, causing the subject to circle around The Thing, never reaching it. In this manner, the subject arises as a defence from The Thing, as well as from the primary experience of pleasure and pain connected with the latter. (5).

Lacan outlines examples of how the process of sublimation of The Thing, which finds its signifier, is recognized in notions such as “God”, “Jesus”, “Mary”, “Virgin”, “art”, “music”, and so on. It seems that in our relevant case those examples could be expanded by “therapy” and “psychiatrist”. These are the objects that have gained their dignity of The Thing through sublimation. We can hardly define a detached satisfaction of the patient with his completed treatment when this experience of satisfaction is probably present in many aspects of his life. The change which happened in his life, for which he expresses gratitude at the end of the story, points to the unconscious satisfaction that takes place along with the process of writing the story *Psychosis Neurosis*. As if he, by story's articulation, positioned the objects of *therapy* and *psychiatrist* in a more dignified place.

ETIKA DOBRO REČENOG I „ZNATI KAKO“

I za sam kraj ovog pokušaja artikulacije vlastitih asocijacija koje sam pokušao teorijski potkrijepiti, ostavljam nešto što mi je bila prva reakcija na pročitano *Psychosis neurosis* priču, a nadovezuje se na do sad navedeno. Asocijacija koja se javila zvučala je kao - *kako je dobro pacijent uspio ispričati cijeli svoj terapijski proces*. Možda je autor, pacijent doista i literalno nadaren i razvija svoj talent od ranije. To ovdje ne znamo. Ali svakako možemo pretpostaviti da je višegodišnja terapija to dodatno omogućila. To samo po sebi možda ne govori puno, ali činjenica da pacijent danas uspjeva artikulirati vlastiti proces promjene, imati uvide u dimezije vlastitih doživljaja, njihovim promjenama, kao i u promjenama u emocionalnom doživljavanju sebe i svoje okoline, govori i o tome da je postignut određeni stupanj njegove zrelosti. Nastavit ću ovdje s Lacanovim viđenjima psihoanalize i njezinih ciljeva, koji se u ovom našem primjeru čine ostvareni.

Lacan, koji smatra da je nesvjesno strukturirano u jeziku, za jedan od ciljeva analize postavlja *dobro govorenje*. To je govorenje u kojem se proizvodi subjekt nesvjesnog i koji, kao posljedicu, definira polje etičkog. U smislu prakse, *dobro govoriti* otvara put onkraj interpretacije (8). Prvi kvantni skok u priči

THE ETHICS OF “SPEAKING WELL” AND “KNOW-HOW”

At the very end of this endeavour towards articulating my own associations – for which I tried to provide theoretical arguments as well – and in continuation of all the above-said, I will describe my first reaction upon reading the story *Psychosis Neurosis*. The association run along the line of *how well the patient succeeded in telling his whole therapeutic process*. Perhaps the author, the patient, was already endowed with genuine literary talent and has been developing it from before. We do not possess such knowledge. However, we can certainly presume that many years of the therapy additionally aided the development of such talent. Perhaps this doesn't say much, but a fact that today the patient succeeds in articulating his process of change, in having insight into the dimensions of his own experiences and their changes – as well as into the changes regarding the emotional experience of himself and his environment – speaks to the favour of the patient's achievement of a certain stage of maturity. I will continue with Lacan's views on psychoanalysis and its aims, which seem to have been realized in our present example.

Deeming that the unconscious is structured by language, Lacan posits *speaking well* as one of the aims of the analysis. This is the speaking wherein the subject of the unconscious is produced. Consequently, the subject is defined by the ethical. Regarding the practice, *speaking*



opisanom terapijskom procesu, možda je najbolje vidljiv kada pacijent / autor saznaje da ne treba plaćati terapiju. Rečenica, *koji put je bolje ne znati*, koju kaže nakon svog saznanja, ukazuje na to da se opire interpretaciji i višku znanja koji su u otuđujućem jeziku, prema Lacanu, često prisutni. Kako kaže Lacan, u autonomnom radu označitelja uvijek postoji višak ili prekomjernost koja je povezana s njegovom građom, njegovom *materijalnom* prirodom: nešto što je inherentno u označitelju, što je u samom označitelju (glasu ili slovu), vodi do njegova nadilaženja, prekoračenja, premašivanja samog sebe.

Cilj analize i smjer njezine etike je da analizirani subjekt razvije *savoir-faire* (znati-kako) sa simptomom. *Savoir-faire* koji mu omogućuje da se slobodnije kreće u životu, nakon što je preuzeo spoznaje o kastraciji i njezinim posljedicama (19).

Lacan je smatrao da se kroz psihoanalizu vrše napori da se govoru vrati dostojanstvo, i da postigne da govor za osobe podvrgnute u analizi ne bude uvijek unaprijed obezvrijeđena riječ koja ih prisiljava da uprave pogled drugdje da bi našli odgovaratelja (20).

Posljedica podvrgavanja analizi za govorno biće je iskustvo subjektivne neimaštine kao načina uživanja, jer mazohističko uživanje više nije dostupno. Nakon toga slijedi otkrivanje no-

well opens the path beyond interpretation (8). The first quantum leap in the therapeutic process described in the story is perhaps best visible when the patient/author learns he will not be charged for the therapy. *Sometimes, it is better not to know*. This sentence, which he utters after this realization, points to the fact that he resists the interpretation and the surplus of knowledge which, according to Lacan, are often present within the alienating language. In Lacan's words, with the autonomous work of the signifier, there is always a surplus or an excess that is connected to the signifier's substance, its *material* nature – something that is inherent to the signifier, something which is *inside* the signifier (a phoneme or a letter), which leads towards the surpassing, overstepping and overarching the actual signifier.

The aim of the analysis and the direction of its ethics is to develop the analysed subject's

Savoir-faire (know-how) regarding the symptom. *Savoir-faire* enables the analysed subject to move more freely in life after he appropriated the realization of castration and its consequences (19).

Lacan deems that psychotherapy exerts efforts to regain the dignity of speech, whereby the speech of the individual subjected to analysis is not an always beforehand devaluated word, that forces the subject to direct his gaze somewhere else in order to find the responder (20).

For a speaking being, the consequence of undergoing psychoanalysis is the experi-

vog oblika zadovoljstva koji se temelji na *znati-kako* sa simptomom. Ovaj *savoir-faire* također je i odgovornost pa umjesto automatizma prisile da se ponovi nesvjesna žudnja drugog – analizirani subjekt sada ima izbor.

Ono što označava kraj analize jest poistovjećivanje bića koje govori sa svojim simptomom (19). Ta identifikacija ukazuje na prihvaćanje kraja ljubavi koja je bila karakterizirana s transferom. Smatra da ne postoji potpuno artikulirano znanje o nesvjesnom upravo zato što se ne može sve iz nesvjesnog spoznati. Unutar analitičkog tretmana, prijelaz od pojma nesvjesnog kao simboličkog, prema nesvjesnom u Realnom, najprije se ukazuje u padu značenja, ali mora doći i do promjene načina zadovoljstva subjekta, odnosno promjene u odnosu subjekta prema vlastitoj žudnji i žudnji drugog. Ova promjena je etička; ukazuje na to da govorno biće više nije sigurno da će biti zadovoljno. Ali to prihvaća.

Čini se da i junak naše priče danas živi s takvim rizikom. Kao posljedicu terapijskog rada on danas prepoznaje vlastitu žudnju, prihvaća rizik vlastitog suočavanja s Realnim, a na tom putu kroz vlastito nesvjesno njegova psihijatrica je bila s njim.

Svašta se još izdogađalo u tih jedanaest godina. Bija san u zatvoru, dobija san

ence of subjective poverty as a manner of enjoyment, since masochistic enjoyment is no more accessible. After that comes the discovery of a new form of pleasure which is founded upon *know-how* in connection to the symptom. This *savoir-faire* is also a responsibility. Hence, instead of the automatism of coercion to repeat the unconscious desire of the other, the analysed individual now has a choice.

The end of the analysis is denoted by the identification of a being that converses with his own symptom (19). This identification points to the acceptance of the end of love that was characterized by transfer. It is deemed that the completely articulated knowledge of the unconscious does not exist for the very reason that not everything from the unconscious can be cognized. Within the analytical treatment, a transition from the notion of the unconscious – as the symbolic – towards the unconscious in The Real appears first in the downfall of meaning. However, what has to occur is a change in a mode of the subject's satisfaction, i.e. a change in the subject's relation towards his own and other's desire. The nature of this change is ethical. It points to the fact that the speaking being is no more certain of getting satisfaction. For the speaking being, however, that's acceptable.

It seems that the hero of our story today manages to live with such a risk. As a consequence of the therapeutic work, today he recognizes his desire and accepts the risk of confronting The Real. And his psychiatrist has accompanied him on this journey through his unconscious.



dite, pa san se rastavlja, pa san se opet oženija, pa san opet dobija dite. Sve je ona to prošla s menom.

Prema Lacanu nema ničeg prijateljskog u nesvjesnom. Etika psihoanalize se bavi *dobrim govorenjem*, a ne blagostanjem. Stoga proces podvrgavanja analizi ne dovodi do jačanja ega, kao onog čemu diskurs pozitivnog samopoštovanja teži (19). Biće koje govori suočava se s kastracijom, nailazi na granicu ljubavi i znanja. Posljedica ovog susreta je da tijekom liječenja dolazi do dramatičnog podrhtavanja, čak i ispadanja mnogih *privida* – onih ideala, uvjerenja i vrijednosti s kojima se poistovjećujemo i koji su naši načini predstavljanja sebe u svijetu. Još važnija posljedica analitičkog procesa je i točka gdje se prepoznaje vlastita žudnja, otvara mogućnost njenog izražavanja i time se oslobađamo bezizlazne situacije u kojoj smo se našli. Postajemo sposobni za autentično postojanje, preuzimamo odgovornost za vlastito nesvjesno i spremni smo prihvatiti vlastite nemogućnosti i zapriječenosti, pa čak i otuđenost.

Ili kako naš junak na kraju svoje priče jednostavno, *dobro kaže...*

Fala mojoj psihijatrici šta mi je osvijestila podatak da smo svi mi ljudi nesavršeni.

All manner of things took place in those elev'n years. I was in the nick, I got myself a nipper, I divorced, then got hitched again and got myself another nipper. She was with me through all this, through thick and thin.

According to Lacan, there's nothing friendly in the unconscious. The ethics of psychoanalysis deal with *speaking well*, not with well-being. Therefore the process of submitting to the psychoanalysis does not bring about the strengthening of the ego, as aspired by the discourse of positive self-respect. The speaking being confronts castration and encounters the border between love and knowledge. As a consequence of this encounter, a dramatic trembling occurs during the treatment, even the fallout of many *appearances* – of those ideals, convictions, and values with which we identify and which are our ways of presenting ourselves in the world. The more important consequence of the analytical process is a point where we recognise our desire, opening the possibility of its expression and thus freeing ourselves from the dead-end situation in which we have ended up before. We become capable of authentic existence. We take responsibility for our unconscious, ready to accept our inabilities and obstacles, even alienation.

In the words of our hero who, at the end of his story, is *speaking well...*

Thanks to my psychiatrist for makin' me aware of the information that all of us humans are imperfect.

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