

## Editorial

### Interlocutions: Cinema, Literature, Psychoanalysis

In 1895, Sigmund Freud published, together with Joseph Breuer, *Studies on Hysteria*, a clinical text that inspired psychoanalytic theory, and the Lumière brothers, in Paris, launched the first public projection of the cinematographer, *The arrival of the train at the station*. In addition to this historical landmark, psychoanalysis and cinema have some elective affinities with each other and find in literature a resource for the transmission of the specific language of each one. In this issue, a series of articles explores this intriguing theme.

In “*Film marcado para morrer: cinema, experience and transmission*”, the authors approach one of the greatest Brazilian documentaries, “*Cabra marcado para morrer*” by Eduardo Coutinho, seeking, with references from Freud and Lacan, to extract elements that concern transmission and experience, looking forward to a dialogue with Walter Benjamin. “*Perfume: The Story of an Assassin: An Analysis Based on Winnicott's Theory*” scrutinizes the images in the film that enacts the strange life trajectory of Jean-Baptiste Grenouille, a man born with the gift/curse of having a keen sense of smell. In “*The Hours: The Kiss and Death*” the reader has access to a thorough reflection on the subjectifying effects of the seventh art, through the analysis of scenes from the film *The Hours*, directed by Stephen Daldry and with a script based on the homonymous book by Michael Cunningham. The authors of the article “*The wind, the voice, the old woman: images that dialogue with the constitution of the subject in psychoanalysis*” seek to think about the encounter of the subject with the signifier and the way in which he enters the field of desire from the voice, as object a, through works of art and, thus, they articulate five images in a sequence: the voice, the wind, the ghost, the figure. “*Family portraits: the different faces of motherhood in literature and cinema*”, investigates different positions of the mother in relation to the child and the impasses inherent to each one in this relationship through two books and a film that show three sides of the maternity. “*Violence-body: incorporations in painting*”, presents a research on art and on art, with the purpose of constructing the human figure in painting in the artistic production of Medellin Silva. In “*Feminine Aspirations: On Stefan Zweig's Literature and the Incidences of Jouissance in Love*” the authors, based on the novel *Carta de a Stranger*, reflect on female jouissance and its articulation with love.

“*The “fantasme” in Jacques Lacan, the Untranslatable in question*”, opens the Articles section, offering the reader a reflection on the translation of the concept of phantom - ghost and fantasy - and then presents the hypothesis that such a concept in Lacan's work and teaching, represents, for the Portuguese language, an untranslatable term, as defined by the philologist and philosopher Barbara Cassin. *Brésil/Suisse*”, seeks to affirm the importance of the law of parental alienation, necessarily expanded to a law of family alienation, and to deconstruct the dominant legal rationalism through the search for a fair right, permeable to the pathos of those involved, present in psychoanalytic listening and in the tragic Western sources of law and psychoanalysis.

The review on Sigmund Freud's, *Beyond the Pleasure Principle* [*Jenseits des Lustprinzips*], a bilingual edition commemorating the centenary of this work (1920-

2020), highlights the consistency of the texts by Brazilian psychoanalysts that make up the book released by Editora Authentica. Finally, in the Arts section, the critical commentary on the second act of the play *O Anjo Negro* by Nelson Rodrigues, directed by the psychoanalyst Antonio Quinet, brings us back to the backstage of the invaluable interlocution of psychoanalysis, art and literature.

*Betty Bernardo Fuks*  
Responsible publisher