

## Editorial

### Psychoanalysis and the paradoxes of the politics of difference

*Trivium: interdisciplinary studies* in collaboration with the *Programa de Pós-graduação em Psicanálise do Instituto de Psicologia da Universidade do Estado do Rio de Janeiro* (Graduate Program in Psychoanalysis at the Institute of Psychology of the State University of Rio de Janeiro) offers to the reader, in this special edition, articles that attest to the theoretical and clinical importance of the speeches presented at the *XIII Simpósio do Programa de Pós-graduação em Psicanálise (IP / UERJ) - XIII Symposium of the Graduate Program in Psychoanalysis (IP / UERJ)*, held in celebration of the twenty years of its creation.

The article that lends the title to the editorial and that was also the theme of the XIII Symposium, written by Sonia Alberti, Marco Antonio Coutinho Jorge and Heloisa Caldas, is dedicated to a deep reflection on the politics of psychoanalysis regarding the absolute difference of the One, primordial characteristic of a desiring subject, below and beyond what we know as a social symptom. The painting *Operários*, by Tarsila do Amaral (1933), chosen to illustrate, on the Symposium poster, the main axes around which the thematic proposal would unfold, represents in the text the organization in sections of the articles that make up this edition.

Opening the first section - The discourses and the Causes - the article "Psychoanalysis proof of difference / differences", reiterates the idea of the Symposium organizers that if the psychoanalyst can promote and sustain the discourse that makes him a militant of absolute difference, it is because, as well as the look of the subjects painted by Tarsila, the psychoanalyst also occupies the place of the object 'a' in doing so. In the same vein, "Psychoanalysis on the horizon of our time", seeks to emphasize the position of the psychoanalytic discourse regarding the absolute difference of the One. Then, "The statute of the master-signifier - segregation: cause and effect of discourse" presents a rigorous research on the vicissitudes of the master-signifier in Lacan's teaching. The essay "Who Wants To Know About The Lack? Psychoanalysis in Dark Times" defends the thesis that, contrary to the dominant discourse of the 20th century, which identified subjects as docile pieces of the same engine, psychoanalysis appears welcoming the foreigner, the unassailable to the whole.

The first article of the second section - Psychoanalysis in History - "Psychoanalysis and the Politics" condenses in the phrase "It's necessary to be of the color of the drive" the Freudian formulation that the psychoanalyst cannot give up listening to the inexhaustible pulsion melody; foundation of paraconsistent logic that validates what is obtained in absolute difference. Then, we present two essays that can be associated with the *Operários* painting, in line with the artist's adherence to Marxist ideas: "Resumption of psychoanalysis in contemporary political discourse" intends to think about the possibilities of reference to the category "subject of the unconscious" in the field of the contemporary left political philosophy. "Psychology of the masses, even more: hatred and segregation", indicates that some of Freud's theses in the 1921 essay, anticipate what can be apprehended in Tarsila do Amaral's painting: the compact mass of people, workers in a factory whose chimney beeps behind them, just like the master signifier to which everyone is entirely subjected. "Psychoanalysis and Feminism" reminds us that the

historical subversion introduced by the psychoanalytic clinic in the world, by offering a listening to the oppressed woman, is one of the most pertinent ways to apprehend the questions posed by sexual identities today.

In the last section - Politics and Clinic - the article “Transsexualities: From Identifications to Sexual Identity” starts from the premise that the politics of the clinic requires the analyst to recognize sexual enjoyment as the one that escapes the control of cultural ideals. In another article, “The infantilization of adolescence”, the reader is still faced with another subversion of psychoanalysis: recognizing the importance of the role of the adolescent subject in the social field. “Notes on the absolute difference and the relative difference”, is an essay that warns of the fact that, in an analysis, “the absolute difference that we are trying to achieve is the field of what is incomparable and that exceeds the relative differences”. Finally, “Psychoanalysis and Democracy: from the political demand of the Other to the desire of the subject”, *pari passu* with the looks of the workers portrayed by Tarsila, who questions us about what we aim for in a society whose dominant discourse makes us slaves of the Capital, brings a strong reflection on the possibility of building a democratic space which permits recognition of the inequalities of the system, and where it is possible to produce a policy in which the government “escapes the 'passions of the One””.

The review of the article “Between dissonant chords: the psychoanalytic clinic in the mental health clinic” highlights the value given by the author, Leda Lessa, to the concept of the subject of the unconscious in the perspective of the Psychiatric Reform, which privileges the idea of citizenship and care. The essay on the *Frestas* exhibition shows that the artist Elizabeth Jobim, by reviving her work mixing different materials and thicknesses, renews her art. A beautiful lesson for psychoanalysts: to create, to update themselves and, thus, to keep alive the transmission of Freud’s and Lacan’s legacy.

*Betty Bernardo Fuks*

*Marco Antonio Coutinho Jorge*

*Sonia Alberti*