

ABSTRACTS

Françoise Gorog, *Liminaire*, pp. 7-15

The author discusses the collaboration with some important French philosophers - Jean Toussaint-Desanti, Alain Badiou and Barbara Cassin - in order to give an account on the very fine and complex relations between psychoanalysis and philosophy, such as they reveal themselves from the works of Freud and Lacan.

Flaviu-Victor Câmpean, *Psychanalyse, philosophie et antiphilosophie chez Lacan*, pp. 17-28

Jacques Lacan's ambiguous relation to Continental philosophy provides the perks of restoring the affinity between the "first philosophy" in an Aristotelian sense and Psychoanalysis as a practice, i.e. a re-writing of the subject, while at the same time assuming the failure of the so-called Metaphysical modern subject. According to Lacan, the redefined clinical Anxiety and the Freudian *Unheimlich* that indicate the Real as an impossible, prove the error of Descartes, who claimed to have forged a knowledge (savoir) based on the cogito. Therefore, the last revolution of Modern Philosophy would be the one of Lacanian psychoanalysis, bearing the mark of the Unconscious, of the object *a* and of the Thing (*das Ding*), reenacted within the confines of radical lack.

**Keywords:** Modern Philosophy, Anti-Philosophy, Real, Anxiety, Object *a*, *das Ding*, Impossible

Jean-Pierre Drapier, *Althusser... vir?* pp. 29-36

The perspective of Althusser's writings and the recent biography by Y. Moulrier-Boutang questions the complex, even contradictory, relationships of man and his relation to psychoanalysis, politics and sexuality. It identifies the structure of the phantasm in relation to the nature of its psychosis, which is effective in its commitments always marked by a position of antagonism and isolation.

**Keywords:** Althusser, autobiography, psychoanalysis, political engagement, paranoid psychosis

Radu Țurcanu, *From the Ethics of Pleasure to the Ethics of Jouissance*, pp. 37-50

I will try to address here several questions about issues such as pleasure, (the) good, reality, and (feminine) jouissance, guided in that endeavor by the psychoanalytical discourse and practice. If the main purpose of human life, as Freud argues, is the search for some sort of happiness, clinical experience shows that for any particular individual, the question of the good and that of pleasure are quite distinct. « ... The pleasure principle ... is nothing else than the dominance of the signifier », writes J. Lacan. Jouissance is that supplement to pleasure which is also transgressive of it. The best description for what jouissance is can be called the void, the chaos which render pleasure and the signifier inconsistent and incomplete. There are several types of jouissance, most of them called phallic. The Other jouissance or feminine jouissance, "not-all phallic" (Lacan), is related to that void. It is synonymous to a particular ethics of the void, a "chaosmotic" ethics (in Joyce's term), distinct from a "cosmic" ethics which would be that of pleasure and of the signifier.

**Keywords:** ethics, (the) good, (feminine) jouissance, pleasure, signifier.

Cristian Bodea, *Woman does not exist (a love letter)*, pp. 51-68

In this paper I would like to develop the idea that there is a very clear distinction to be made between hysteria, on the one hand, and what psychoanalysis calls the feminine position, on the other hand. It is to the logic of the not whole that this feminine position corresponds, a logic that the hysteric subject contests at his/her turn. In this regard, hysteria is more close to a position attributed to men. What remains to be shown, in what follows, is what position the woman is in. If she does not exist, as the title of my paper suggests, then where is she?

**Keywords:** Lacanian psychoanalysis, formula of sexuation, man, woman, the hysteric subject.

Radu-Cristian Andreescu, *Où est La femme dans les films de Kiarostami ?* pp. 69-92

The aim of this paper is to analyse femininity as a cinematic depiction of uniqueness in three of Abbas Kiarostami's films, *Certified Copy*, *Like Someone in Love* and a short film included in the anthology film *Tickets*, investigating the problem of universality and individuality in close connection with Jacques Lacan's formula "The Woman does not exist". Following the psychoanalytical approach that leads us to the problem of feminine *jouissance* and the way women escape from the phallogentric generalisation, we will emphasize the philosophical relevance of three recurring themes in Kiarostami's films: woman's identity, past-present continuity and artwork originality. This approach will allow us to grasp the problem of time, uniqueness, continuity and perception in Husserlian phenomenology and Gadamer's philosophy of art, alongside the critique of truth in Heidegger's ontology as well as in Austin&Searle's "speech act theory". The nodal point of these theories will be a concept of reality involving the consciousness and the interpretive acts of a subject and the woman's role in expressing originality.

**Keywords:** uniqueness, time, artwork, *jouissance*, identity

Daniel Sas, *Die Hauptstraße und der Vater-Signifikant*, pp. 93-116

This paper could be regarded as an effort towards a philosophical interpretation based on chapters XXIII to XXV of Seminar III – *The Psychoses* by Jacques Lacan. It is structured following Lacan's line of thought and argumentation as it can be traced in the afore mentioned chapters of Book III. Lacan aims at determining the specific markers of psychosis by a careful examination of the famous case of Daniel Paul Schreber, the distinguished German jurist from the 19th century who has gone mad. At the origin of the constitution of the subject's psychic structure there is this fundamental, pre-linguistic experience of the rapport to the presence of the radical Other (A) - an experience which in turn determines the subject's symbolic structure. Essentially there are two possible modes of positioning: the future subject can *choose* to put itself in a position of receptivity - this would be the Freudian *Bejahung* – or it can *choose* to radically reject this presence (the dimension of the signifier in its radical otherness) – this being the Freudian *Verwerfung* or the Lacanian *foreclosure*. In the latter case something as a psychotic structure emerges. A fundamental or a rather exceptional signifier has thus been rejected; in Schreber's or any psychotic's case it is the paternal signifier (*Name-of-the-Father*) as the principle of revelation, particularly the principle of procreation. The crucial moment of the triggering of (of) the Schreberian psychosis is when the subject finds itself confronted with a fundamental signifier, which emanates as an interpellation from the radical Other (A) but cannot be accommodated by an already established subjective structure.

**Keywords :** *Bejahung*, *Verwerfung*, foreclosure, psychotic structure, Name-of-the-Father.

Cristina Criste, *Some remarks on Spinoza's theory of the eternity of the mind and his notion of consciousness*, pp. 119-158

In establishing the guidelines for an ethical existence, Spinoza offers a theory of the eternity of the mind and differentiates between an intellectual order and the order of the imagination. The analysis and understanding of these notions involves two different approaches regarding the notion of mind and that of existence. A further analysis of the mind's eternity, together with several key notions of Spinoza's philosophy as they appear in various contexts - *conatus*, infinity, essence, the nature of knowledge – leads to a specific contour of this particular philosopher's view on the notion of consciousness.

**Keywords:** Spinoza, mind, knowledge, consciousness, infinite.