

Two dimensions of the interpretation

- 1) As an operation of the structure. Ciphering.
- 2) As an operation of the analyst. Deciphering.

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Introduction

Taking into account the operation of the "interpretation" as the register that takes part in the structuring of the unconscious, it is necessary to inquire into the conditions that make possible "the child's play" and to specify the special features of the "scene" where the symbolic order is defined.

By the year 1897 Freud stressed the importance of the scene construction and the interpretation thereof and points out, with the word *Urszenen* (primal scenes), certain traumatic infantile experiences organized as "scripts going on stage". Freud's central claim in this work is to demonstrate the reality of the primal scene, however, he points out that only later on (*nachträglich*) it is "interpreted" by the child.

Moreover, by taking into account the concept of the Freudian psychic mechanics, specifically with relation to the structuring of the memory, we understand that the order of the unconscious interactions is only possible if the temporal logic that rules the inscription "causality" is imposed, as it is a condition generated *afterwards* and makes possible the "interpretation". Thus the causality and the time effect of ciphering bring the possibility of a scene construction, supporting the idea that "the child's play" consists of the play itself of the structure.

Freud's clearest reference supporting this theme is found in Freud's letter to Fliess, dated December 6th 1896.

Freud's letter addresses to one of the earliest concepts of the structure of the psychic mechanics. Freud's main claim is based on signifiers such as inscription, sign, transcription and re-transcription; the different registers that take part in the creation of the memory are described therewith.

The issue being presented determines that the places of inscription correspond to fixings staggered in time and that refer to different types of connections.

The description looks like a writing system wherein the psychic trace's function is

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specified as memory.

This register assumes that the trace that comes from the perception signs (non-susceptible consciousness) corresponds to the signifier's inscription and support (the letter). So, within this context, Freud sets the first transcription which features take into account the traces articulations in accordance with the connections given by simultaneity.

The inscriptions movement, the system passage (Ps, Ic, and Prc), are based on a time-logical sequence which purpose is the reordering of the mnemonic traces and the consequent significance thereof.

The causal connections, specially ruled by sound relations (second transcription in letter 52) correspond to the inscription of the unconscious, that is, to the register assumed by the trace, refers to the signifier and involves the letter alphabetization.

Jean Allouch² finds in these passages of registers what appear in the "reading of a text". He describes and defines three operations that determine this reading: the transliteration that relates to the writing, the transcription that relates to the sound and the translation that relates to the senses.

It is a theory that allows to support that the sonority provided by the causal logic is the one that supports, as it was stated, the letter by letter alphabetization, leading to the rearrangement of the traces (afterwards). It implies to confer significance to certain repercussions brought by the first Freudian transcription, ruled by the inscription given by simultaneity.

Thus, this order defines the "interpretation" and expresses the procedure supported by the effect of the operations of transliteration, transcription and translation (reading of the letter, the sound and the sense); such support allows the trace to be "read" as signifier and brings signification.

The work of the unconscious is the interpretation

Freud, in *Totem y tabú*, starts from the castration issue and defines "the infantile" as an unavoidable condition that supports the tragic structure of the emergence of the subject; he outlines the Oedipus issue as the original mould where the significant traces that take part in the repression are formed. So, he sets out that "the infantile neurosis" denotes the fundamental feature that makes the production of unconscious forms as a result of the interpretation.

Moreover, in the "*La Interpretación de los Sueños*", when referring to the movements of

² Allouch, Jean, *Letra por letra*, Buenos Aires, Edelp, 1984, page 83.

the "motions of desires" and to the "unconscious fantasies" that give place to the production of symptoms, he means "interpretation", both as to the inference of pre-conscious thoughts, and to the results of the movements thereof.

It is thereby outlined that the significance of the desires, present in the formations of the unconscious, comes from the inscription of the ciphering in order to give a sense to the original trauma (to the *jouissance* derived from the real, as Lacan shall say).

Thus the "ciphering" is the product of the interpretation work of the unconscious and expresses the procedure of secondary elaboration process as from which the hidden significance of the unconscious desire may be found.

In this sense, the interpretation means signification and establishes the first ciphering of the unconscious. It corresponds to a time on which the desire is figured up as fulfilled.

It is symbolic-imaginary time that, due to the interpretation, has a grammatical expression, being so finding in the grammar the limit of formalization. Furthermore, as the infantile desire is the support of the phantasmic activity, it upholds the functioning of the structure and, in such a sense, the fulfillment thereof is what is figured up (as in the dreams) in the play scene.

The repetition in "the play"

The repetition creates an original conflict that pertains to the order of the tragedy in the extent that the research for satisfaction, by he one who is looking for it, does not escape of the idea of loss.

It is a bet and implies that, even though it is an act, it means a decision to be taken in front of the embarrassment that means to find the reality. This fact extends the effort of the signifier who awards a pleasure to his play³, a fact that gives account of the importance of the signifier in the economy of the desire.

If the traumatic is enjoyment (*jouissance*), that is, an excess with relation to the knowledge, this excess is approached by the creation of a phantom. The creation thereof is based upon an "interpretation invested of signification" expressed through the performance of the children's play.

On the other hand, the creation of the "infantile neurotic phantom" on which the play, in its masochist aspect, is supported gives consistency to the Other by giving him a "knowledge of the lack" that makes it "jouir", a time when the subject makes himself an "object" of an Other

³Lacan, Jacques, *Seminar VI*, session 20, unpublished: "Therefore, the Other has been primarily considered as that one who, in presence of the request, may play or not a certain game, as he is a part of the tragedy, the Other is considered a subject. That's why the introduction of the subject in the signifier".

whom he completes, that is, it tends to the union and fusion, being the completion thereof as incestuous as impossible. In this way, the impossible of the Real is shown.

Both for Freud and Lacan, the repetition is introduced in the driving dimension of the ritual involved in the "going on stage of the repetition": the repetition demands something new; it turns to the identical that makes from the new its dimension, a phrase that points out the supremacy of the *significance* on which the articulation among the signifiers is supported. It corresponds to what that goes beyond the mathematical realization and that indicates "the points of *impasse*, of no return, that show the real going into the symbolic"⁴. These points of impasse take the child to the need of playing as a response to the impossible of the satisfaction.

The children behavior is due to a "going on stage", where the body movement and the play dramatize the significant repetition having as a purpose, as in the dreams, to fulfill the performance of desires.

Both the play and the dreams "bring to see" by showing the scene of the texts where both are spread, being characterized for being a phenomenon that allows to express the always vain meeting with the reality.

However, in certain cases, they also respond to the sublime possibility of sublimation and their creativity, in the extent that they "make a poem" (in the sense of invention) about the impossible of the real. In other words, they introduce an effect of significant creation beyond the *automaton*, of the return, of the coming back, of the significant insistence.

The particularity of the "creative play" stands in that it is a writing scene of significant invention that distinguishes from the play in the "phantasmic" and/or "symptomatic" dimension as both of these represent a return of the repression.

The creative act so considered does not say, shows, happens in the creation itself. There is no interpretation of the play, but the "play" in this dimension acquires the form of an act of creation in itself and implies an experience of pleasure generated beyond the object.

The creative play, considered as an aesthetical phenomenon, as an art work that is created and destroyed, allows, for this reason, to express the affirmation of the existence

Moreover, it has a cathartic effect by passing the aesthetic pleasure as an effect of the playing of words, such that the play itself is the one that supports the action of play. This phenomenon is in direct relation with the involvement of the significant action and the subject desire, the precise time on which the play is constituted as such.

Freud detects the ritualization when he describes, in *Más Allá del Principio del Placer*, the play of the wooden reel, where the child, in the repetition of holding of and throwing away (play

⁴ Lacan, Jacques, *Seminar XX, Aún*, session 8, March 20th 1963, unpublished.

of tossing) the reel, introduces the *fort-da* concept that gives a symbolic order to the word. A function of the *tyché* that shows an unforeseeable meeting, by chance, with the trauma of losing the object and that Lacan defines as "the impossible of the real". Such meeting is only possible of being symbolized with the word.

The "putting on scene of the repetition" allows "in the play" the emergence of the subject. In this way, the play, marked by the rite since the beginning, puts structurally on scene the subjective constitution showing the opening of an original movement: the speculative one.

It corresponds to the pulsional moment that takes the self as an object and as an image it cannot be inscribed without establishing its relation with the desire of the Other.

This movement points out the particular manner of the subject to going symbolically round the impossible of the Real, and thus being able to create the real, symbolic and imaginary dimensions. These are dimensions constantly interrelated where the child, in each play, is going to create himself as a subject with relation to the Other.

Such an effect is emphasized by Lacan by pointing out that the wooden reel itself has the function of reflecting the child gesture and the accompanying sounds, as well as of being the material support of any possible sense. The action of playing with the reel, observed in the body movements, in the voice, in the glance and in the mimic-gestual language, configures the scene in that the inscription of a new signifier could be taking place.

The play as "interpretation": ciphering of the structure

The "action of play", resulted from the ciphering awarded by the interpretation in the structure, comes from the significant movement that is in direct relation with the effects of satisfaction that brings. Its function consists of installing the unconscious demand defined by Lacan as "[...] something that due to its nature is outlined as being something exorbitant"⁵.

That's why, a register is necessarily imposed that makes the Other to take part besides that one who demands and that, in view of the impossible of the satisfaction, will unavoidably lead to the repetition, wherefore the remaining dissatisfaction, with relation to what is meant by the Other, is formulated as a desire, so that the desire will only be captured in the interpretation.

Therefore, the "coming into scene of the representations in the scenic creation of the play" entails, as structural condition, a first "show" of opposites in relation with the presence / absence that, in virtue of the repetition, will allow the emergence of the subject.

This inaugural movement is the turning point of the structural hiatusness from which it is set, by one side the production of the object *a*, as the real side of the division and, by the other

⁵ Lacan, Jacques, *Seminar 5*, session 5, 4th December 1967, unpublished.

hone, the symbolic mould of the play of significant alternation. So, the play is installed as such, being the function of the object *a* inevitably necessary (the last countenance of the Thing) that stands for the support and condition of the structuring of the play.

Being the action of play so established, one of the points to be taken into account in the infantile clinic is the formal nature acquired by the material elements that constitute the play itself, as the child uses them as they constitute the material support of the signifier. They are resources used by the child to reach to "capture" into his inventive, something of the order of the real of the Other, as it indicates the structural operation that puts on evidence the "presence of the real".

Thus childhood is defined depending on playing.

We emphasize that the scenic representation of the play in childhood has the particularity of using material elements as support of the signifier. This fact determines, as it was previously stated, that the scenic play consists of the play itself of the structure.

They are levels of scenic experience of a representation event marked by repetition, the distance and the difference. The repetition, in this case, should be interpreted as the repetition of the entirely unforeseeable.

Between the expected as a realization in the creation of the play and what is finally created, there stands the child as a divided subject; it is just there where he himself takes part as he wants, being him who supports all the activity of the play.

Any experience untiringly tries, up to the end, through the repetition and the return, to find the reestablishment of the primary situation where it was originated. This is a dimension wherein the repetition gives an expression to what constitutes the original tragedy where the birth of the subject is inscribed.

The child when playing considers to be the remaining, that is, the "object *a*", a residue of the subjective division, the fallen part of the desires of his parents. It is the point on which the structural historical implication that the desire of the parents has, is settled, expressed in the content of the phantasmic argument.

The child meets again in the play of the scene supporting the action that the play itself implies, worthless –as Lacan says– of an operation that has been played in another place, "another place at all risks, where he has fallen from the desire of his parents", looking for, in the play of the repetition, at all risks, under the order of the bet, the relation with the knowledge.⁶

⁶ Lacan, Jacques, *Seminar XII*, session 16, May 19th 1955, unpublished:

That's why the play is constituted as a structuring function of the psychicism.

By and as from the repetition, the child finds the way of no surrendering to the repetition as the insistence of the difference allows him to leave the place of the remaining of the desire of his parents.

In this way, the child is incorporated to the tragic experience of the Oedipus drama, in the sense that it necessarily implies the symbolisms of the lack that gives account of the castration.

The structural happening is pointed out, indefectibly, by a present story in the parents' action and saying that directly influences on the structuring of the infantile play, so what is supposedly external to the child, comes to be a factor that acquires a subjective dimension.

This experience is what determines the passage of the *infans* to what is understood as *infantile*.

In 1909, in Freud's article about the "*Novela Familiar de los Neuróticos*", when he refers to the child, he evokes "to become an adult" and the "strange living" through the disinterest of the child where the opposition of the generations plays a role and says: "*The subject has started to become strange*" since the time when "*the fantasy of the child is committed to get free of the disdained parents and replace them with another ones*"; he shows that this participation in the novel correlative to the appearance of infantile sexual theories, gives an account of an operation of metaphoric substitution.

It corresponds to a time on which the logic causality of the Freudian *après-coup* gets the structural function of introduction of new metaphoric significances that calm the anxiety of the real with the appearance of the question about sex and death.

This procedure explains the structuring of the unconscious of the child, being so the "efficient cause" of the symptomatic appearance.

Such a moment coincides with the appearance of the phantom that prevents the desire of the Other one. The mother's desire is, for the subject, the interpretation thereof. That is, the interpretation of the mother's desire introduces a significance that is inscribed as a phantasmic

"Just for you to imagine what I mean when I say that the play is the relation between the subject and a knowledge, I will indicate an image particularly surprising for me: a girl, who, when he was three years old, had found that kind of play in a way that was not exactly at random; it consisted of going to kiss her father but going to the other side of the room and slowly go toward his father. As she got near, she hurried, hiding these words: "that is coming". It can be seen, there, the image where diversity is included, the recreational activity under the most complex and ordered forms. The theme isolation in the middle of a rule where the "in and out of" the play, in the play itself, the subject, in what is real and the reality impossible to reach, has been realized –if it can be said- in the bet. And it is here where the play is considered the most appropriate, exemplary, isolating, isolable, way of the desire position. The desire, not being other thing rather than the performance of the bet, of that *a*, that is the being player, in a subject segregated between the lack and the knowledge."

response.

In this sense, the fundamental phantom acts as an interpretative principle that leads the subject and creates the plot of the real.

In Jenny Aubry's letter of 1969, Lacan defines the symptom as representing the truth of the parental couple, so the child's symptom is read as the response to what means symptomatic in the parental structure.

Both the structure of the phantom and the symptom in childhood are responsible of ciphering the pleasure coming from the Freudian original trauma. This is a structural condition that will allow the deciphering of the analyst's interpretation and that results in the measurement of the distribution of the pleasure of the unconscious representations.

Thus the significant structure, the temporal logic and the memory correspond to functions in writing that, throughout the subsequent writing, inscribe the processes of significant re-ordering. The neurotic representations in the childhood will then be a product of the validity of such a structuring.

This outline leads to consider the impossibility of the strictly psychoanalytic participations before the appearance of the unconscious structure as for doing so, the representation of the logic temporality is required.

The interpretation, on the other hand, expresses the mechanism by which the unconscious processes the *jouissance* of the sense given by the inscription of the mother language (*lalangue*), being that what determines the possibility of binding the inaccessible of the real present to the infantile sexual desire.

Some considerations around the performative value of the "scene"

The particularity of the scene of the infantile play is based on a network of visual, audible and action systems, where the text has not necessarily the first place, because it singles out for being inseparable from other expression systems that have a significant value. As in the lineal text of a play or story there exist broken up texts that are represented in images, rhythms and dialogues that award a plurality of senses to the representation.

To distinguish this aspect from the structure of the scene allows recognizing the influence they have in the psychic structuring.

We start considering the performative value of the mother language as it defines a discursive element that, according to Austin, goes beyond the meaning of the factual expressions, and specifically stands for the value of the transmission of the forces expressed when talking.

It is precisely this transmission that Austin, trying to distinguish force from sense, names as "illocutive force" or "statement force". So, if the statement refers to the dialogue setting forth facts, it will represent an excess over the action of the statement.

Taking into account this reference, the "illocutive value" is what makes the difference between the action of the statement and the statement itself. Then the force, considered as one of the qualities of the "act" of the statement defines the performative value, an aspect that, on the other hand, makes easy the location of the syntactic structure of the discourse.

It is thereby indicated a "making of an action" that is not into the rhetoric that is shown, thus originating the action of what cannot be spoken.

It corresponds to the present real of *jouissance*, or what is the same, to the present of the pulsion which does not come from the retroaction of the unconscious but from the time of realization.

They are discursive elements that are characterized for expressing qualitative values that take part in the configuration of the original act through which the pleasure is introduced. They are the product of a particular way of "showing" a significant event that takes part in the construction of the scene and that constitutes an element of transmission that establishes and fits a singular condition in the process of infantile libidization.

This background opens the way to investigate the discursive mode based on the localization of the strictly syntactic, in the sense that the illocutive force of the discourse is not only present in the word, but also in the scenic construction of the play itself, including the gestual mimic, both the attention swinging that the child makes to any element covered by his glance, and the quality of his actions with relation to the roughness which he applies to the manipulation of the material elements.

In this sense, the expression of the face has also a performative value as it is, just for its only presence, a linker with the Other.

The intention of the clinical treatment is to "capture", through the going into scene of the play, with all the material elements used to create the play, a significant happening; having this happening the function of indicating the performative⁷ values of the language, in opposition with the purely connotative ones.

⁷ Derrida, Jacques, "Inventiones del Otro, DiSeminario. La desconstrucción, otro descubrimiento de América", en *Psyche*, Montevideo, XYZ Ediciones, 1987. It describes this process as from the issue of *deconstruction* and defines, with the meaning of "fable" the implication that both functions have (ascertained and performative) and which is the starting point to define what he states as "invention". The ascertainment is the performative action itself as nothing is ascertained as previous or strange. And it performs by ascertaining the ascertainment. Thus, he gives "the invention" the meaning of a *deconstruction* force of the desire to have a certain experience of the impossible of the Other, "the Other's experience as the *invention* of the impossible, in terms as the sole possible invention".

An example of this nature is the case of a six year child that had serious behavior problems, specifically: attention deficit, aggression, violence and hyperkinesias. These were sufficient reasons to give place to the impossibility for him to hold social relations.

These were enough reasons to drop him from enrollment.

At the beginning of the treatment and during a long time, the sessions were full of continuous body movements with the purpose of enclosing, with a string, the medical center furniture: chair, table and any other object that he found in his way. He surrounded them with a string one and more times, up to the moment they were literally enclosed.

These plays, if they may be called as such, were alternated with a supposedly explanatory discourse.

It is supposed that the child found in the display of these actions a way to give an expression in the space, using the string, to the idea of reaching to figure out the "writing" of the body, with the intention of creating the "scene of representation".

The writing, that is: the symbolic and the scenic action of the string, as material support, was the element that in the structure, showed the limit among the symbolic, the imaginary and the real event, establishing the proper limits of the subjective scene.

Such a scene was the child's intention to tie the foregoing events.

Such an overview, according to Freud, corresponds to the writing elements that create the essence of the representation in the aspect that constitutes the components of the "representation of the word" namely: the inscription of the representation with the elements that take part: the acoustic, the tactile, the visual and the cenesthetic elements.

As from this overview it can be thought that the violent aggression and the hyperkinesias that the child had were the results of the failure of the structure of the borromean knot: real-symbolic-imaginary. It was specifically an imaginary failure in the creation of the body image.

The introduction and the implementation of the mirror in the analytical scene was the analyst's strategy as from which the child was able to create a play.

It consisted of reflecting the child's face in the mirror and make faces with the mouth and the tongue such faces modified both the image and the expression of the child's face.

He moved his head in such a way that he got to deploy the mirror image, following repeated sequences of rhythm and gestures alternations.

This play allowed him to start to differentiate left from right, between the movements he made and the reflected image.

A difference and an identity never reached, that "ciphered" the pleasure of the body at

the time he constructed "the limits of the scene of the imaginary, symbolic and real body". The imaginary aspect, in this case, tied the symbolic and the real aspect.

In the repetition given by the "the play with ..." the child was adding other elements that were constantly modifying the content of the scene.

In this way, a "representational associative movement" was generated that gave place to the "subjective commitment".

The child committed himself in the *play* to get the effect of subjectivation.

The mirror, the string and even the furniture itself, supported the symbolization of the imaginary body, by giving expression to the materiality of the signifier, he kept in this way the consistency of the knot, at the time he symbolically limited the impossibility of the real.

We pointed out the importance of acting, as without the consistency awarded by the material elements introduced "by the analyst", it would be impossible, in the case of this particular child, to get to establish the scene of the *play*, in the extent that these elements had, in the movement of subjectivation, a place in the structure.

At a certain time, in one of the repetitions of the play, he said: "*I don't know if I am bigger than the space, or the space is bigger than I am*". It was the *invention* of a phrase that, in the syntaxes thereof, indicated the location of the pleasure in the body phantasm at play.

We clearly see in this example the "performative" value of the play, a structural function that indicates that: "the doing leads to the saying".

This brief description points out a form of the analyst intervention based on the place where: "*it is heard what it is looked at what is seen, in the doing of the play in transference*".

The analyst by occupying the place established: "it is heard what it is looked at what is seen in the play" in the structure of the discourse, allowed the introduction and selection of certain materials that gave place to the child to "invent", by putting the *glance* in the gestures made in front of the mirror, the previously mentioned phrase, showing through it the location of the pleasure that forms the structure of the syntaxes of the phantasm in transference.

In the concept "*it is heard what it is looked at*", it is not only registered the sonority of the signifier but also implies to register in the *doing* the silence of the letter present in the scene where the representation is displayed.

Since that doing, the child was able to use the necessary fictions to be able to process the jouissance existing therein and produce his own response, as the analyst's listening allowed to remark the form of pulling satisfaction present in the repetition of the play.

When Lacan says: "the sexual dilemma segregates the fictions that rationalize the impossible from where they are coming. I don't say imagined, I read there as Freud did the

invitation to the real relating to it⁸, it clearly indicates that the play is installed by the order of structure; it comes as a response to the impossible of the real.

With reference to this point, it is interesting to think about Levinás' proposal, specially dealt by Jaime Yospe in his work "Ensayo sobre el rostro y la máscara"⁹, who supports that the subject is above all with the Other. In this sense, the face is the place where the truth can be produced, is pure communication, pure opening to the Other. What makes to turn the face into the face's expression is the language, as the sole perception is not enough to make an expression.

The metamorphosis of the face, Yospe says, is the mask. The child is both the subject and the fancy dress that covers him as a mask.

We establish the creative play as an alternation between the face and the mask which, due to the fact that the play is at the same time a significant hiding and disclosure, it constitutes an appropriate place for the production of what Yospe names "the metamorphosis of the face's expression". The space of the play allows the creation of fictional subjects that are extremely favorable for the face hiding.

When the child's play is continuously repeated, it is systematically automated, and in this automation both the child and the actions he created are not fictional actions and subjects any more, the play is not a play any more, turning into the materialization of a coagulant mask, that petrifies the face. This phenomenon indicates the *petrification* of the face as the expression of the subject.

We point out the importance of the face and the face's expression as a significant value in the extent that it has a performative value, a-semantic, that takes part as another element in the construction of the scene that indicates a sample of the materiality of the signifier.

The child cuts out the space with his glance and since this outline he creates the scene where the narration appears and the action used to create the creative play. This scene has the proper unpredictability of the performative text, different from the narrative dimension what the play expresses with, as this dimension sets a manageable semantic space, always ready to become deformed, to disappear, to reappear again as a new transformation.

This overview stands firm in the importance given to the "capture" of said values in the construction of the scene of the play, as "the play with the materiality of the signifier" that characterizes the work of the unconscious involved in the childhood is articulated with such values.

⁸ Lacan, Jaques, *Radiofonía y Televisión*, Barcelona, Anagrama, 1977, page 116.

⁹ Yospe, Jaime, *Psicoanalítica*, Año 6, No 8, CPN, año 2005, p. 139.

Another consideration

The concept of *lalangue* allows us to be introduced in the paradox that supports the identification, so that the subject is opposed, under the main characteristics thereof, that is in the division and temporality thereof, to the establishment of the Other, who is presented not in a temporal pulling but, on the contrary, in a synchronic way, that is, in a succession of indivisible letters¹⁰.

This register corresponds to the sonority of the mother tongue captured early by the *infans* and sustained in the *laleo*, that is in the synchronic identification of the letter and that provides a syntactic value.

As from the rhythm, of the sound, of the accent and the tone which the mother uses to express pleasure, anger or pain, the idea that implies the limit of the language transmitted is introduced.

This outline leads to the existence of a gap of impossibility in the structure of the language that is present in what it is named mother *lalengua* and that corresponds to the field of the homophonies, to the ambiguous grammatical constructions and to the field of the paradoxes, being at the same time a way of making visible something of what is kept in silence in the language. Such impossibility is what always supports a "not to mean everything told".

A dimension of the transmission that establishes the register of the first founding moments of the subject and that structurally addresses to consider the *impossibility* as an element that is proper to the language and that determines the possibility of error.

The pronunciation of *laleo* by the *infans* is the response to such a transmission, it is therein inscribed an original identification wherein the subject is constituted.

Briefly: initial mother sonority, double condition of sound and word that creates the speaking being in the creative borders of the signifier. It is the subjective operation that shows a remaining, object *a*, whose function is "to make an expression" of the impossible in the structure.

Wittgenstein proves that the play of language will be the combination of the language and the actions of play. So the essence of the figure is in the use thereof and such essence is expressed in the grammar, in the syntaxes where the "going into scene" of the use of language is set.

These scenes are presented in words and the words go into scenes when the materiality and power of figuring are drawn out.

¹⁰ Laurent, Eric, *Las paradojas de la identificación*, Buenos Aires, Paidós, 1999.

The statements not only say but "show" what cannot be represented. It deals with that of the signifier that can be put into "scenic representation".

Under the concept of "uses of language" we can see the "practices" that the child may do. To make use of the language or of the practices indicates a certain materiality of the signifier that is put into play, both in the body movements and in the graphic, plastic or any other type that comes into the creation of the play itself. The use or the practice responds to the value of each word, that does not depend on the established and close order of a system but the values are conditioned by the use or practice of these elements, in new material positions derived from the rules of each new play.

The play, the interpretation and the temporal function thereof

To have into account the temporal structure of the unconscious in the childhood is to consider the temporality in its logic sequence, that is, the happening of moments that happens in a discontinuous way and that are logically articulated.

It is a coming about of the subject signed by the different times of the inscription of the writing of the lack.

Lacan, in the "*Seminario del Acto*" says: "It is insofar that the object *a* may be thought as real that is as a thing, that the relation of the subject to the temporality may be precisely explained through the relations of the repetition to the urinary trait. Therefore we find that temporality and trace are both conjugated so as to structure the lack under the form of an archaeology where repetition and out of phase happen one after the other"¹¹. Therefore, the child himself in the happening of the repetition should capture as a temporal function and in that dimension the child, in the play, finds his separation.

To think that there is a play without lack is to think that there is a play without the Other, so that there is no child without lack.

It implies the structuration of a scenic space where the action of play is constituted as a subjective function, establishing the transference and giving place to the elements that will help the cure.

To make questions to the play, in the here and now transference, as from the points of the discourse in the poetic function thereof, of the body and the action, implies to cover a dimension of the clinic that shows the unconscious structure.

We know that the infantile poetic possibility is in direct relation with the symbolic and recreational capacity required in the construction of plays, being in these probabilities the

¹¹ Lacan, Jacques, *Seminar XV*, class 11 February 28th 1968, unpublished.

structural formation that makes possible the resources that support the infantile expression, which are different depending on the moments where the psychic structure is.

This scene determines the space of "play with ..." that takes place when the "uses of the language in the scene of play" appear; being these uses the ones that award value to the "do with play". It is a doing with materiality of the signifier insofar and insomuch the "uses of the language", in the order of the audible, body, auditory and gestual materiality, support the inscription of what was previously defined as the mother tongue (*lalangue*).

The example of such an operation is the case of Melanie Klein, the "Dick" case. A four years old boy who although he has certain elements of the symbolic world, he is not, however, in the level of the word; he is unable to make a call. He is immersed in the mother tongue, out of the syntaxes, out of the grammar.

"Anxiety is always defined as *arising*. To each of the objective relations a mode of identification whose signal is anxiety is corresponded. The referred identifications precede the ego identification. But even when the last one is realized, any new re-identification of the subject will make appear the anxiety: anxiety in the sense of temptation, vertigo, loss of the subject that turns to find himself again in extremely primitive levels. Anxiety is a connotation, a sign, as Freud always said: a quality, subjective coloration"¹². Dick was just characterized for not emitting such a sign. Therefore, from the beginning there was a lack of the call to the Other.

Melanie Klein's action consisted of making Dick to enter into the symbolic world, through her interventions.

Insofar the signifier constitutes the factor to facilitate the phonetization and the sonority of the letter, it provides the passage from the *lalao* to the word, which supports the significant order, and it is the arising of the first identification of the signifier and thus the entrance to the circuit of the request.

When a speculative alteration exists, the intention is to create and articulate the space of the scene that structures the order of the speculative.

It is the case in which the metaphorization of the mother's desire does not function, such as Lacan describes it when he puts the child as an object of the phantasm, it implies a situation where the child has not been recognized by the Other personified in the mother.

As it was previously described, the intervention of the analyst should be addressed to the possibility of the symbolic creation of the scene, using material elements that constitute a support of the signifier. In this way, the play and the game itself will act as a subjective function.

It corresponds to a movement of transference opening where the act of play is "put in a

¹² Lacan, Jacques, *Seminar I*, class 6 February 17th 1954, unpublished.

signified value for the presence of the Other". Such an act has as support the "uses of language" proposed by the analyst.

It creates the future of a child and that of an analyst, in the scene where the play is going to happen.

The order given by the lack, the negativization of the phallus, establishes the limit in what the scene is constructed. The phallus (ϕ) is what gives form to the imaginary but, at the same time, is the reason for the mirror to know the blind point thereof. This mechanism is clearly showed in those games based on the movement of hiding and alternation accompanied by a vocalized opposition. It is simultaneous to the moment when he discovers, beyond the mother, what she desires.

In the scene, we can necessarily distinguish:

- 1) the creation of the space of the Other
- 2) The symbolic happening of the body
- 3) The happening of the language or poetic event.

If no construction of the Other's space is created, either present or virtual, no play is possible.

In other words, there is no play without the Other, but provided the Other is trapped.

Otherwise, the language represents the materiality of the scene on which the subjectivity is deployed. Therefore it is relevant to observe the importance of the showing off as well as figurative coming into scene, as these scenes show the excesses of the syntaxes over the semantic.

A moment on which, the transference to the language makes the interpretation possible.

The play as an invention of the process that in the childhood ties the structure, allowing the consistence of the real, of the imaginary and of the symbolic (of existence, of consistence and of gap) as three fields of equal efficacy in the extent that by knotting, the desire is articulated in the dimension of the lack.

The phantasmic play and the symptomatic play: the interpretation of the analyst and the play of transference.

The possibility to settle down and sustain in the practice, the place, the function and the way the analyst takes part in the management of the cure is what will allow defining the concept of interpretation in the infantile clinic.

As the unconscious acts by interpretation and this interpretation results in the formations of the unconscious, the play and all the resources used by the child are the intention to respond

to the real present in the Other's request.

An impossibility that defines the trauma of sex and death and that Freud finds in the symbolic-imaginary significance of the oedipic tragedy.

The child, by establishing the place of the Other, responds to the exercise of the word held up in the space and the use that give to the material elements of the play itself, establishing therewith the material support that allows, in many cases, by movement, the transference to the analyst.

When this happens, the analyst's listening allows the child to locate the place of the Other in the structure, promoting the repetition in the play and therefore the establishment of the analytic *setting*.

In this sense "the play of transference" is a symptomatic formation that may be approached from the structure as a symptomatic play.

Having into account the foregoing with relation to the significance awarded by the child in the play, the analyst's interpretation requires not to be added to the knowledge supposed by the child but to operate as a cut, that is as an enigma as the effect thereof is to leave a gap in that first significance given by the child.

Lacan places this position in the "analyst's desire" who, far from awarding significances, will take the part of the *impossibility* of the significance; a kind of gap wherein the child will find the circulation of his desire.

The "analyst's desire", such as it is outlined, defines the analyst's interpretation as the operation that limits the real; a structural support that makes possible the play, and accordingly, the "transference to the Other". That's why the interpretation of transference operates by showing symptoms in the play insofar that is an operation that leads to delimit the real in play.

The play and the analyst's interpretation form a writing scene of inscription, where both, play and analyst's intervention, mold and structure the analytic discourse.

Different intervention methods of intervention operate as interpretation. The election thereof will depend on the analyst's listening in the detection of the structural possibilities that the child has.

They can operate by:

- 1) **Deciphering**, establishing an enigma in the significance, whenever it is possible by the structural conditions of the child.
- 2) In the extent that the child subjectivity radically depends on the signifiers provided by the Other, and the function thereof is primarily personified by the parental couple, in certain cases the **Punctuation** takes part, an operation that responds to the introduction, in the play, of the

signifiers collected in the parents' interviews.

Such a method tends to be enunciated in the patient's discourse. This brings as a consequence the possibility for the child to destabilize his imaginary identifications, as a result of his anchorage in his signifiers. Therefore, it is a kind of intervention that allows the deciphering.

The continuity, in a chronological order, of the imaginary associations of the patient *punctuates* the text, so that no deciphering is possible if no decisions are introduced by the analyst, in the text to be deciphered.

In this way, the punctuation pertains to the "reading" and, as Allouch denotes "The punctuation is in the place of the Other, this rule is always verified due to the fact that the reading has something to do with the cipher and so it is obliged to the deciphering"¹³

3) **Ciphering**

This outline supports that the interpretation is only possible when the causality of the logic time or the structure of the subject allows doing so. In this way, the radical difference between what is expected of a child of three to five years old, who has not experienced yet the subjective separation and what is expected of a child who has reached puberty, is established.

When Lacan says: "*Put down the device to the useful purposes of the technique*", shows that it is not a technical demand, but that is an ethical demand. He defines a position that requires the analyst to use all the resources that are available to create and maintain the proper *setting* that allows the analytical discourse.

The analyst, by taking into account this requirement, will be free to conduct the cure to the interrogation of the subject. In this way, the interpretation, registered as enigma, opens the effects of the sense of the signifier.

Accordingly, in childhood, no every intervention of the analyst proceeds by interpretation, that is by deciphering, but that, in the cases where an alteration of the stage of the mirror exists, the analyst's intervention will operate with all the material elements considered necessary for the ciphering required by the constitution of the subject to be feasible. The analyst, thus, establishes the creative play as a structuring function.

The analyst's intervention, supported in this materiality, makes possible, in certain cases, to support the play that sets the limits of the scene.

In this way, the material support of the signifier present in the elements offered by the analyst may be articulated in the structure with a certain difficulty.

The existence of an Other that "recognizes" the play as a fictional play implies to put the subject into a symbolic-imaginary plot that delimits the anxiety coming from the real.

¹³ Allouch, Jean, *Letra por letra*, *op. cit.*, page 83.

The recognition of the play introduces the possibility for the boy to find the difference between the "as if" of the fiction of the play, and the cut established by the real.

What is relevant in the clinic is the process of inscribing the frame of possibilities of transference, that is, the frame of the phantom. And, it is from the analyst's listening of transference that the possibility for the play to turn into symptomatic is inscribed.

Thus, the analyst allows the Other to inscribe himself insofar as the play progresses, such that the analyst's function is reduced to the process of writing the lack.

That's why no analysis is possible without the frame of the phantom.

That the analyst goes beyond the phantom is the question for the analyst's desire. The being of the analyst is inscribed as a lack to allow the trace appearance that is marking the pathways that appear in the Other's field.

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Explanation: I refer to Lacan's *Seminars* in unpublished versions, not established by Miller, as they contrast with Paidós editions in fundamental enunciations, as it was continuously demonstrated by the reading thereof. Therefore I refer to such versions as unpublished.

Abstract

The starting point is that the hypothesis that: "the child's play" is the direct expression of the play of the structure, emphasizing that the **interpretation** work falls over it, an expression of the **ciphering** operation of the unconscious.

It is hereby analyzed the "performative value" of the discourse and the function thereof in the structure of the scene; and the syntactic value present in the letter identification is also explored, that leads to the levels of "impossibility" present in the mother language, allowing the inscription of what Lacan names *lalangue*; a maternal sonority, a double condition of sound and word which institutes the subject in the dimension of the signifier.

It is argued that the analyst's intervention does not operate only by **interpretation**, that is to say **deciphering**, but that, when there exists an alteration in the inscription of the logic temporality of the unconscious, the analyst is obliged to use material elements as a support of the signifier. It implies the offering of a symbolic register so as to **cipher** the pleasure coming from the meeting with the real.

The question about the analyst's desire implies going beyond the phantom, a fact that allows, in the play, to inscribe the lack in the significant border.