

EDITORIAL

Interfaces and methodological issues in Psychoanalytic research

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This issue of the journal *Trivium: interdisciplinary studies* (vol. 1 no. 2) offers the reader seven articles dedicated to the interfaces between Psychoanalysis & Art and Psychoanalysis & Politics; in addition, two articles on the methodology of psychoanalytic research.

In fact, the themes covered in the first and second segments intertwine, insofar as the incursion of Psychoanalysis into the field of arts has profound implications for the clinical method of interpretation and to the transmission of psychoanalysis; the Freudian incursion into the sociopolitical field, on the other hand, suggests that the analyst practice leads to a critic of the culture he witnesses. The articles allocated in the third segment promote a better understanding of the methodology of psychoanalytic research, which illuminates, a posteriori, the articles presented in the first and second segments. The richness of the articles in this edition lies in the presentation of incisive and creative interdisciplinary reflections on some psychoanalytic concepts - *Unheimlich*, Trauma, Death Drive, Archaic Inheritance and Transmission (Sigmund Freud), Enjoyment (Jacques Lacan) - and concepts originating from other fields of knowledge - Necropolitics (Achille Mbembe); Biopower (Michel Foucault); The Philosophy of difference (Gilles Deleuze).

In “Contributions of the sinthome function in the psychoanalytic clinic”, Antonia V. Santos and Sonia Borges take a brief look at the trajectory of the dancer Waslow Nijinsky” and investigate how the sinthome is a possible instrument of replacement in the structure. The issue of parental authority and generational conflict is addressed in Carla Jeuckenl's article, “On the way to Walachei: adolcescer on the road in Tschick”.

The centrality of the notion of trauma in Freudian and Lacanian writings appears in “The trauma clinic in Psychoanalysis: sewing the real”, an article in which Cláudia G. Serathiuk addresses the prevalence of the real in the clinic, the issues of treatment and transference from the movie “The Scared Teat”. In the article “Graffiti, fleeting memories” the authors, Ana Lúcia G. Borges and Amadeu de Oliveira Weinmann, from a specific way of listening to pictorial writing, mark the links between subject and culture.

Opening the Psychoanalysis and Politics segment, Mayla Di Martino and Christian Dunker, in “Suffering and Identification in Neoliberalism”, investigate four types of suffering, related to gender exploitation, the precariousness of work, the orientation towards consumption, the generational conflict and the aesthetic care for the body. Those factors culminated in the participation of many in the “conservative turn” of the 2018 presidential elections.

Politics is also addressed by Christiana Oliveira in “Gender and Unheimlich: psychoanalytic reflections on prejudice and violence”, which has as its central object of study the notions of the uncanny and the narcissism of small differences, and has as its backdrop the dialogue established with Foucault and Deleuze.

Death drive, from war to necropolitics, by Richard Couto and Leila A. de Souza, follows the Freudian coordinates on the leader and the masses in Group Psychology and the Analysis of the Ego, which will unfold in Civilization and its Discontents and in Why war?, until arriving at the notion of “Necropolitics”, by Joseph-Achilles Mbembe.

In the segment dedicated to research in psychoanalysis, Priscila dos Santos P. Cardoso and Breno F. Pena, in “Literature, psychoanalysis and methodology”: reading-listening as a possibility of transmission”, propose the dialogue between Psychoanalysis, Literature and Aesthetics as one of the methodological bases of the psychoanalyst's theoretical research. Closing the articles section, Juliana Maria Bueno, Paula Andrea Martinez and Adriana A. Restrepo, in the article “El caso Schreber: entre schizofrenia y paranoia”, question Freud's elaborations regarding the diagnostic methodology in the interpretation of the autobiographical book “Memoirs of a nervous patient”, by Daniel Schereber.

Finally, the review of Sigmund Freud's book “The Uncanny” (Das Unheimlich, 1919) translated by Paulo Sérgio de Souza Júnior, and the critical essay “Banksy's art: social critique beyond graffiti”, by Greta Fernandes, both published in the Arts section, brings this edition's thematic to a perfect end.

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Chief Editor