

Editorial

Clinic, Theory, Culture

In this issue, the reader finds a series of articles seeking to demonstrate the indissoluble knot between clinical experience, psychoanalytic theory, and culture. Some of them mirror the importance of Psychoanalysis's interdisciplinary dialogue with other fields, regarding both the grasping and reupdate of metapsychology and what it has to offer to other disciplines.

Opening the first series, the article “The Gaze as a Theoretical and Clinical Operator in Online Psychoanalysis”, by Wilian D. Fender, Maria Lívia T. Moretto, and Jean-Michel Vives, examines the function of the gaze in psychoanalysis and its incidences in online clinical practice from a Lacanian perspective, thus allowing for a discussion on the specificity of screen-mediated practice in our time. In “Male hysteria and the enigma of sexuality in Freud and Lacan”, Sandra Chiabi investigates the historical and clinical construction of male hysteria in close articulation with the enigma of sexuality.

Also integrating this series, the article “A journey through style and transmission in psychoanalysis”, by Marcela Maria Azevedo, proposes an investigation into the Lacanian conceptual operator of *style*, based on the concept of *object a*, with the aim of thinking and reflecting upon the transmission of the analytic experience.

Opening the series of interdisciplinary texts, Richard Ledes examines his film *The Greeks of V13*, based on the play *Vienna 13* by psychoanalyst Alain Didier-Weill, to show the reader how the ethnonationalist use of Greece in the late 19th century—associated with the idea of a white racial origin—influenced the rise of antisemitism. The author maintains that Freud, counter to the current of German nationalism, in *Moses and Monotheism*, deconstructs the myth of racial identity. Meanwhile, the text “Moustapha Safouan: brief biographical essay”, by Macla T. Nunes and Arthur T. Pereira, presents the vast experience derived from the clinical, theoretical, and institutional itinerary of a psychoanalyst whose work stands out for its relevance in the French and international psychoanalytic movement.

The article “Metaphor in Lacan and Pêcheux: ‘Now that’s what you call speaking!’”, by Mariana Mahlmann and Renata C. Teitelroit, explores the use of metaphor in the work of the psychoanalyst and the philosopher, demonstrating that, in both, it is not reduced to a figure of speech but constitutes a fundamental operation of meaning production. Furthermore, philosopher Patrice Maniglier, in “Acting out the structure”, argues, based on the articulation between Lacanian Psychoanalysis and Structuralism, that structure, far from being a closed and self-sufficient order, depends on a constitutive remainder—a gap through which the subject emerges both as an effect and as a symptom of the system’s impossibility to totalize itself.

The approach of psychoanalysts to Literature, as a way to better articulate psychoanalytic experience and theory, finds in the text by Gustavo Guedes and Ana Paula L. Fulco—“The Missing Piece: a Freudian reading based on Shel Silverstein” (*A parte que falta:*

uma leitura freudiana a partir de Shel Silverstein)—an elucidative example of what is at stake in the inaugural experience of satisfaction. Along the same lines, in the article “From the Bell Jar to the Poem: Writing, Support, and Melancholia in Sylvia Plath”, Matheus Pereira e Silva and Greta F. Moreira develop the idea that not even writing offers support to the psychic structure of this notable writer and poet, who tirelessly repeated a pain without symbolic anchoring.

Finally, the review of the book *O defeito do universo*, by Claudia de Moraes Rego, signed by Betty B. Fuks, and the critical commentary on the play *Freud and the Rat Man*, by Antonio Quinet, signed by Noga Wine and published in the Arts section, fittingly conclude the thematic proposal of this issue.

Betty Bernardo Fuks
Editor-in-Chief