

Love, emptiness,

and the feminine

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Ediciones Kazyadu



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Let's dream of the impossible by dealing with the
Real

Psychoanalysis serves to think the impossible
through love

Dedicated to those who don't believe in love

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Prologue

As Jacques Lacan lucidly pointed out several decades ago, our era is governed by the discourse of capitalism in alliance with technoscience, a conjunction that has, in turn, produced a rather peculiar phenomenon: a true mutation of knowledge. This change in the place of knowledge, situating it as absolute knowledge, has given rise to a ferocious imperative that commands our bonds; it is about knowing everything and understanding everything (also about being able to do everything and consume everything).

This ambition of modern science for absolute knowledge, without any lack, has a terrible counterpart, which is the very disappearance of the subject, for, in psychoanalysis, the subject is the void of knowledge, the opening that is a requirement for human relationships, for love, and for creation. It could be said, furthermore, that this ideal absolute knowledge of science proves inoperative, even degrading, in responding to the existential questions of individuals: the meaning of life, the inscription of death, and a narrative in which to dwell. Thus, faced with the fact that the resources of myth, ritual, and religion are destitute, suppressed, and even prohibited, it would seem that the resources that allow us to account for our singular presence in the world are no longer available.

But it is at the heart of these crossroads that this book appears, precisely as a possible response to these impasses and, therefore, as a theoretical, clinical, and political wager, guided by the question: how to accommodate the impossibility of totalizing, filling, or capturing, that

structural void that Lacanian psychoanalysis conceptualizes as lack-in-being, which does not refer to anything other than the empty place of the subject, that which no signifier manages to fill as a complete identity but, for this very reason, calls forth new ways of speaking as an act of creating the speaking being and the bond thus woven with others.

In this way, the present work invokes three signifiers on its journey: love, emptiness, and the feminine, three concepts that now allow us to support and shelter this perpetual revolution (Sauret, 2021), which is the subject itself, in a world that increasingly seeks to reduce us to individuals, as mere beings without desire, dedicated to hyper-consumption or hyper-production. More precisely, these signifiers are not only summoned in this work to ensure a place for this subversion of the subject, but Jairo Enrique Gallo Acosta links them to precisely that which cannot be closed, the hole in knowledge, which is a condition of the social bond, as that which makes it possible and renews it, allowing for the accommodation of the most singular aspects of each one in the community.

It is not fortuitous, then, that the book begins by addressing the issue of belief when it starts its first section dedicated to love. As Jairo Gallo himself pointed out in a recent conversation at the National University of Colombia, belief is not on the side of certainties; it is not about closed knowledge; on the contrary, when one believes, one is on the side of openness: to believe, then, as that which allows one to create and choose. Perhaps for this reason, the author brilliantly elaborates, in his first section, the inescapable relationship that exists between belief, politics, the subject,

and love, the latter defined by Gallo Acosta as an ethical act, love as that which allows us to approach the gap of the Real. However, the book does not present love from a naive or pacifying perspective (following Freud, who does not shy away from "difficult truths to swallow"), but rather by pointing out that to love, one must be courageous, for, far from meeting the other to complete ourselves or fill our lack, in love, we face incompleteness, the impossibility of that fantasy of full enjoyment, with "the unbreakable gap of the other and of each one," as Gallo Acosta indicates, to make and create other things from and with that disconnect.

These other possibilities, always not-all, in that they are impossible to close or totalize, are reviewed by the author, who works on them in relation to matters of memory, forgetting, and forgiveness, but also linked to mourning and pain, and there, always, love as a commitment, a "courage in the face of a fatal destiny" (Lacan, 1972), which extends to a know-how with the impossible to turn it into a possibility of life. In the words of Gallo Acosta, love as a know-how with the Real of life, as a singular sinthomatic knot that allows us to connect with others while maintaining difference.

These elements are analyzed by the author in a situated manner, that is, they are thought from the particularities of the Colombian political context. For example, in the disturbing figure of a certain "hypnotizing politician" positioned in the place of the ego ideal, with its effects of enjoyment in identifications, which allows Jairo Gallo to theoretically distinguish the differences between infatuation and love and their effects on social bonds.

Similarly, Jairo Gallo appeals to literature, particularly the work of Gabriel García Márquez, to show that in Macondo what is prohibited is love, which largely explains the maladies of Colombian social bonds, a country where, as the author indicates, "laughter is killed to avoid making love."

However, this book, beyond taking stock of the times, proposes possible ways out of the deadly bond that looms over us, precisely based on a not-all love as a political act, as an event that opens, mobilizes, creates, and enables new realities and signifiers, not without risks. Thus, what is evident in the journey proposed by Jairo Gallo is that the matter of love points to a structural void, to that uncloseable gap, to the Real, to difference.

It is precisely for this reason that the second section of the book is dedicated to an elaboration on emptiness, which, very suggestively, is theorized from mathematics, starting with the invention of zero. As the author reminds us, this number was only accepted in the West toward the end of modernity due to its strong association with emptiness, absence, the unquantifiable, ultimately, non-being. Jairo Gallo brilliantly relates this to the rejection of the feminine, as a rejection of everything that embodies emptiness.

On this matter, the author specifies that, contrary to the "codification that arises from masculine phallic logic, emptiness is not nothing or absence; rather, emptiness - like zero - is the condition that allows anything else." At this point in his journey, the author presents his own reading of Lacanian topological elaborations on the subject, with its

negative ontology, which is constituted by the effect of language, bordering the hole in the Real with signifiers. The subject, then, is conceived as a becoming, as skirting the emptiness that constitutes it, and therein lies the object as the cause of desire, which, as the author very lucidly points out, "is not an object in itself but rather a function that points to the emptiness."

With these elements that bridge the reflection on emptiness with the creative act, Jairo Gallo advances to depict the contemporary panorama, in which emptiness seeks to be plugged. Consequently, the possibility of creating and accommodating subjects is increasingly reduced, producing an effect of a deadly spiral that does not allow connections with others, reducing speaking beings to mere existences. In this panorama, the complicit role of what he calls "fast psi practices" (coaching, self-help, various gurus, influencers... the list keeps growing) is deciphered. These practices are based on the premises of neoliberal capitalism, promising happiness and success, only to feed on their inevitable failure, which they capitalize on by promoting new practices of the same kind.

Now, in the face of this current panorama, Jairo Gallo finds an escape route that allows him to propose an innovative reading for both clinical and social aspects: the feminine. Inspired by Lacanian elaborations on the formulas of sexuation, the author proposes the feminine side, particularly the form that is directed toward the barred Other signifier $S(A)$, as a genuine subversive possibility, one that enables an inconsistent Other and, for this reason, allows for housing the subject and creating other bonds.

This theoretical journey is developed based on the question of the unbearable nature of the feminine, an issue addressed from a psychoanalytic perspective on violence against women. Although the feminine is not equivalent to a gender or reduced to an anatomical matter, it does involve the female body and feminized bodies because they evoke emptiness and, through this route, difference.

The unbearable nature of the feminine thus refers to other forms of enjoyment that go beyond the phallic, and by remaining open, they signify the impossibility of filling. For this reason, Jairo Gallo points out that these other enjoyments are the site of the most terrible violence, as they are codified from the phallic logic as dangerous. This matter is reinforced in the contemporary era, which, supported by the idea of everything being capitalizable, does not tolerate subjects or social bonds that in some way introduce a lack. It is perhaps this latter element that the author highlights with particular precision, revealing that "the feminine is that which tells the phallic whole that there is a not-all." This not-all allows for love, creation, and the renewal of discourse and therefore imposes a restraint on the mandate of hyper-consumption and hyper-production in capitalism, thus establishing a limit.

Therefore, the subversive aspect of the feminine, due to its capacity for transformation as well as denunciation, relates to the empty place of the subject, that subject of unconscious desire that Freud heard in his early hysterical patients, and poetically resonates in the pages of this book as a possibility for subjective positioning, as well as a

communal possibility. The feminine, as indicated by Jairo Enrique Gallo Acosta, is a not-all subversion.

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Introduction

"Is that all?" When I say that psychoanalysis listens to others, and they respond, "Is that all?" Yes, that's all! Instead of spouting "insignificant" positive advice from self-help or personal development books, common-sense tips from personal experience that do little or nothing for the other, or moralistic guidelines that are simply a substitute for a sermon from a priest or pastor. I wish they would just say, "Is that all!" So that the other can elaborate their own story from their own speech as a subject. "Is that all!" would enable someone to transform themselves and the reality in which they are positioned. "Is that all!" would serve as the foundation for a subversive practice, not an adaptive and subservient one in the face of the prevailing demands and ideals of performance, hyperproduction, and hyperconsumption. "Is that all!" What more is needed!

This is a book that emerges from "Is that all!" From listening to "Is that all!", and in that "Is that all!" the sufferings of love are heard. In psychoanalytic practice, one could say that it is "Is that all!" Why? Years ago, I read a quote from Kristeva (2004) that said, "To be a psychoanalyst is to know that all stories end up talking about love," and it's true. We suffer and endure for love, for an idea of love that always tries to complete itself with the other, to fill a void.

Freud's brilliance was to make love a practice of self-care, a practice of subjective transformation through listening to the subject of the unconscious.

This book is also an endeavor to contemplate love, the void, and emptiness in an era where it is unbearable to

love, to skirt the void, or to know about the feminine. Nowadays, many do not believe in love, but they do believe they can fill the void that love points to with objects offered by neoliberal capitalist overproduction, instead of embracing the impossibility of filling it. Loving seems to be one of the greatest fears, and its denial is an attempt to "not lose." But how can you lose something you never had? This seems to be the crux of capitalism, creating the illusion that we can lose what we never had. Even the objects they produce to be consumed follow this logic, making us believe that without them, we have lost something, and we won't be able to be. Love does not obey this logic, as love is what you never have; therefore, it is never lost.

While I was writing this book, a movie called "Blonde" was released on a streaming platform. This film attempts to depict a version of the story of Marilyn Monroe, but this movie is not about the iconic actress; it is about us, which is why it is unbearable to watch. It is the story of how we constructed the myth of the "perfect blonde," and what the movie shows us is that, to build that myth, Norma Jean had to endure violations, harassment, and all kinds of violence in a world dominated by the masculine. Marilyn is our 20th-century myth, just as Freud created his with Oedipus to establish psychoanalysis, where all fantasies are constructed. Likewise, cinema, with its perverse approach as referred to by the philosopher Slavoj Žižek (Fiennes, 2006), tells us how to desire. We constructed the perfect myth for the 20th century, that of the "perfect blonde," one who always smiles and seduces men, always ready to please them, in other words: the capitalist male fantasy. The best part of the movie is what never happened (although many of

the events on which the movie and the novel were based probably never occurred), which was building a relationship between Marilyn Monroe, Charles Chaplin Jr., and Edward Robinson Jr. Paradoxically, it is the only moment in the movie where love is hinted at. That's why the movie is cruel, just as we have been in constructing the myth of the "Blonde." "Blonde" is cruel because it shows us that in a world like the one we have built in recent decades, there is no possibility for love. When Marilyn attempts to love is when she falters, and instead of trying to remember her for that attempt, we only allow ourselves to think of her as the "Blonde." So, in the movie, not only is love denied, but the feminine as well. We only wanted to see the "blonde" in Marilyn, denying the femininity of that woman. What's worse is that we used her figure as a spectacle to fill the void of the Real of life.

We suffer because of the ideals of love, but psychoanalysis is a practice that envisions another possibility, one that is not suffering, for loving. Love, like desire, is for the courageous: "Desire, what is called desire, is enough to make life meaningless if it produces a coward" (Lacan, 2009. p.743). Only an act of courage allows us to skirt the void or endure the feminine. The invitation to read this book is just that: let's be brave!

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1.Love

"Any order, any discourse that associates with capitalism leaves aside, my friends, what we will simply call the matters of love." (Lacan, 2012, p. 106. Lacan, 1972).

To embrace the political today is to embrace love, to take a risk on an event, to bet on the possibility of a political act that places us in a different space from the cynical individualistic distance and the disbelief in both politics and love. It is to bet on the subject and its emergence, that is, to bet on the neighbor and their unbearable presence, to bet on life and its difficulty.

The capitalist *ego* always reveals its impotence by seeing love as an impossibility, reducing it to a mere exchange of goods and interests, denying not only love but any event that falls into the realm of the impossible, thus rejecting the possibility of love and any transformation or subversion of reality that would enable the bypassing of the impossibility of the Real.

For example, Valentine's Day, "the day of lovers," is the failure of capitalist triumph. It made that date impose itself on many of us, reminding us of a saint who is no longer a saint, making us feel guilty for not being able to love. It succeeded in making us exclude our own shortcomings instead of working to make them possible, rendering us powerless. It completely commodified an affection to ultimately deny it. Capitalism turns triumphs into failures because it feeds on failure to produce more, consume more, and sustain a deadly pleasure, where we become increasingly exhausted, tired, and impotent. That's why, in an age where

love is sold more than ever as an accessible commodity in applications, self-help techniques, or psychological offers, love is less present. Although it must be said that Valentine's Day is the day of lovers, not love itself. Love is not about having or being. Its subversive possibility is an act related to an event.

In neoliberal capitalism, the superego is no longer structured by duty but by possession, a more cruel form of it. With duty, the subject could rebel, but not with possession. In the latter, the subject is trapped in imperatives of success, triumph, and happiness, disguised as freedom, making it very difficult to rebel. In the possession mode, the subject was part of a disciplinary society where their body was disciplined, but they also had the opportunity to rebel, transforming that panoptic space, which was society itself, into something else. With duty, it is much harder for the subject; the panoptic is oneself. Disciplinary society based on duty was upheld by biopolitical practices, while in the control and possession society, prevailing practices are those of psychopolitics. This is why the struggle in these biopolitical practices is so important, but especially in the psychopolitical practices in the era of neoliberal capitalism.

Nowadays, the most widely held belief is that each individual should pursue their own interests. Love, then, is a counterproof. If it is not conceived as the mere exchange of reciprocal benefits or calculated in advance as a profitable investment, love is truly a leap of faith. It takes us to the realms of a fundamental experience of difference and ultimately leads us to the idea that the world can be experienced from the perspective of difference. There lies a

universal charge, a personal experience of possible universality, which is philosophically essential, as Plato intuited. (Badiou, 2009, p.24-25).

Talking about love is almost a subversive act in today's world. It's considered old-fashioned, and hardly anyone believes in it. It's precisely this disbelief that introduces love. In an era where dominant capitalist logics turn love into just another transaction for convenience, a commercial type of exchange, love becomes a subversion at a time when almost everything has turned into an exchange of interests, where giving is receiving. Love operates against this logic.

"Self-love" is the latest narcissistic trend of neoliberal capitalism, extolling the self and denying the other. In this self-cult, there is no room for love because love can only exist with the other. Self-love can only lead to the worst treatment of others and oneself. In this context, the self becomes an "ideal" that never satisfies the superego's imperatives of capitalist morality: love yourself!

It seems that the political center is riddled with fear, much like in love, where some individuals prefer not to take any risks, establishing romantic relationships that lead nowhere and supporting lightweight politicians who shelter the elites, favoring them from the public sphere. In reference to this, you can find on the first page of Chul Han's book (2021):

Algophobia leads to permanent anesthesia. It's about avoiding all painful states. In the same way, the pains of love become suspicious. Algophobia also extends to the

social sphere. There is less and less room for conflicts and controversies that could lead to painful confrontations. Algophobia also dominates politics. (...) the diffuse center is palliative (p.11-12).

So, what is love then? As a gift, it does not reduce to a transaction where you give to receive; that's more of the narcissistic aspect of love, something that Freud (1992a) described in several texts, especially in "On Narcissism," where love is reduced to having or not having, as well as giving or not giving. In both cases, you have love in its narcissistic facet, the subject of intense idealization and mystification. This love is a way to plug the distressing void. Empedocles was the first philosopher to use the idea of love in a cosmic-metaphysical sense as the unifying principle of the universe, opposed to the concept of conflict or struggle. Hence, the idea we have of love is that two become one, as in the myth of love, where two complement each other, which is nothing more than loving through the other.

The relationship with the other is always mediated by the fantasy; in each relationship, each person speaks their language, a language without translation, ultimately the language of each person's fantasy. In the gift of love, something is given for nothing, or rather, something that is less than nothing, as if it reveals the constitutive void in each subject, and it can only be that void, as Lacan said (1973-1974) in Seminar 21 titled "The Non-Dupes Err." Love is a miracle, an event.

Regarding the reciprocity of love, it's worth mentioning that this is the imaginary version of love, which Freud could foresee, but there's also a dimension of love that

could be seen as a substitute for that other Lacanian statement: "There is no sexual relationship" (Lacan, 2010, p.72). Love as an event substitute for the sexual relationship, in contrast to sex. In Gabriel García Márquez's book (2004), "Memories of My Melancholy Whores," the author says, "Sex is the consolation you have when you can't have love" (p.29). Sex seems to emerge to console us for the failure of love.

What is love about, then? Love is an incredible audacity because its entire experience opposes love itself. That's where the problem of love arises because "the enjoyment of the Other, of the other's body that symbolizes it, is not a sign of love," as Lacan (2010, p.12) reminds us in Seminar 20, Encore. In enjoyment, all signs and tokens of reciprocity appear, where anyone who loves assumes that the other will return that love, the narcissistic love where it's believed that two become one, achieving completeness. Sexual enjoyment is marked by the impossibility of establishing the One, the impossibility of becoming one in the sexual relationship. This is where the blessed phallic enjoyment comes into play, which becomes the obstacle preventing a man from fully enjoying a woman's body, precisely because what he enjoys is the enjoyment of the organ, as Lacan points out in that seminar.

Love can be a disaster when it aims for fusion and ignores the lack of a sexual relationship. Love can indicate a failure, a sign that a shift in discourse is happening. Thus, love appears as an event of the contingent, opening possibilities for forming a social bond, addressing the other. But don't be deluded; even though there may be the

possibility of an encounter in love, it remains fleeting, a moment, an instant.

Lacan (2010) refers to the poem by Rimbaud (2004) titled "To a Reason" to discuss this shift in discourse brought about by love. He suggests that every time there is a shift in discourse, the analytic discourse emerges, equating the analytic discourse with the new love, the sign of love. The act of love does not stem from reason but from a sign:

A tap of your finger on the drum releases all the sounds and initiates the new harmony. A step of yours. And it's the uprising of new men and their march. Your head turns: the new love! Your head spins, - the new love! Change our destinies, rid us of plagues, starting with time, these children sing to you. "Raise to no matter where the substance of our fortunes and our desires," they beg you. Arriving from eternity, you will go everywhere (Rimbaud, 2004, p.29).

The analytic discourse must be understood as a discourse aimed at subverting the dominance of other discourses. What emerges when there is a shift in discourse is the sign that allows us to grasp, in the symbolic universe, the borders of the Real. A new love should not be confused with what is currently in vogue, which is innovation. This new love is about skillfully handling the symptomatic, the aspect that escapes discourse. As Lacan (2010) also says in the renowned Seminar 20:

A man is nothing other than a signifier. A woman seeks a man as a signifier. A man seeks a woman as - this is going to sound strange - that which can only be situated by discourse. Because if what I propose is true, namely, that

not all of woman is, there is always something in her that escapes discourse (p.44).

The "a-wall" is the new figure of love, where love aims at being; love happens on the edge of castration. It's divine love or boundless love. Although psychoanalysis is not poetry, it can take its place in creation, in poiesis, where working with words allows a subject to position themselves differently in relation to what is said. Love as a sign and an event is something that Badiou (2009) also mentioned, saying that it does not stem from reason but from a sign. At this point, Lacan no longer speaks of the linguistic sign; it's something beyond that, something that means something for someone but beyond reason, or in "another reason." These are signs, gestures that cannot be encoded; this love escapes determinations; it is disruptive, centered on difference, a love without guarantees, without stability. Love is directed at the lack of being, seeking to cancel it with the illusion of completeness. Hence, masculine logics, with their attempt to codify everything, cannot express the ineffable nature of love and console themselves by talking about the phallic enjoyment of their failure. It's possible to say "not-all" about love. And that is another way of positioning oneself on the feminine side. Love surprises, appears unexpectedly, it is what continually refuses to be written, which is why it persists, creating an escape.

1.1 The clinic, like love, is not without an event.

On the side of enjoyment, there is a lack, the non-existence of the Other as a sexed being, which arises from the demand for love. Love seeks to achieve the encounter

that, on the side of enjoyment, is impossible. It's in this lack that the subject emerges, and this is where the substitution for the lack of sexual relation comes into play, from one subject to another, in other words, from one lack to another. Love turns contingency into a necessity. It is necessary to thwart the unconscious desire, whose law is the perpetually failed encounter.

This is where the subversion of love begins, and for that, you have to go through all the senses that have covered love, to be able to approach that sign of love and get to the most particular aspect of each subject in order to listen to it. Listening to that sign is also the ability to reach that object a, a sign that can arouse desire, and that is the beginning of love. Psychoanalysis aims to accommodate that sign (object small a), a practice directed at the lack, unlike others that aim at completeness, the logic of the whole, the phallic logic. Love is not about sex; it has to do with the sign, a sign that arouses desire. Enjoying, men and women are left alone. Only love restores the connection with the Other. Love does not target the other as an imaginary object but the unspeakable in language, the unfathomable in the subject of an unconscious.

Love, as an ethical act, subverts capitalist imperatives. It's an ethic of courage, of facing the Real without avoiding it, from the vulnerability of a subject in relation to their truth. This is when the best remedy for the subject's fragility is revealed, their lack.

Love is a gift, giving what one does not have (Lacan, 2008, p.145), and it's a gift that is not the same as charity,

nor is it equity or justice, and it's not reciprocity either. That's why when young people return the gifts given in the relationship, it cannot be called love. Love does not operate from a capitalist logic, it does not produce excess profits, nor does it involve transactions. It is not the companionship of two solitudes where two individuals meet; it is the disconnection of two subjects who recognize each other in their solitudes.

1.2. Macondo as the impossibility of love and forgiveness.

Macondo, that place which for García Márquez was the space of battles, disputes, enmity, a place associated with fate and suffering, is very difficult to trace love within its pages.

In "One Hundred Years of Solitude," what is forbidden is not incest, which led the first Buendía to flee with Úrsula to found Macondo, but love. In another book, "Memories of My Melancholy Whores," love, when it becomes a failure, causes suffering. This failure is based on the ideals that each subject holds when encountering the other, and these relationships will always be mediated by an unconscious fantasy. To love is the possibility of recognizing those fantasies, and for that to happen, each subject has to navigate through their own fantasies. This is where the work of remembering becomes important in reconstructing a story: "History is not the past. History is the past historicized in the present, historicized in the present because it has been lived in the past" (Lacan, 1995, p.27).

Thus, the plague of forgetfulness can only be fought by remembering in order to forgive. Reconciliation is not a harmonious paradise but the act of recognizing in the other a difference that, instead of leading to shamelessness and hatred, takes the paths of love. To do that, we must investigate our histories, to avoid fatalism and its tragic destiny. The idea is not to avoid living in Macondo but to turn the signifier Macondo into a possibility for living, where we and our descendants have a second chance on Earth.

1.3. I love, therefore I suffer: Metapsychology of pain in subjectivity

Divine tearing
of the soul. Slow dying
of pain.
Blessed be your burning
that has taught me to suffer
for love.
Madness of love takes hold of me.
Sweet love! Blessed be your madness!
You taught me to suffer,
you taught me to enjoy
while enduring.
Rodriguez (2022).

Freud (1992b) in his text titled "Civilization and Its Discontents" opposed the suffering caused by one of its three main sources, which was the one arising from relations with others, considering it to be human and modifiable. However, a few paragraphs earlier, Freud contradicts this opposition.

When he places love at the center of all satisfaction, in the act of loving and being loved. But he immediately comments that "We are never so defenseless against suffering as when we love; never more helpless than when we have lost the object of our love or its love." The solution that humans seem to propose is worse than the ailment itself, it's like adding fuel to the fire.

The more one loves, the more one suffers. All psychic pain originates in that powerful human bond called love. Psychic pain refers to a beloved and lost object; there is only pain against a backdrop of love. Pain is an emotional reaction that arises when a beloved object is lost, an object to which affection has been attached. Pain is that emotion that results from the brutal rupture of a connection or bond with another or with something beloved, and this rupture is not difficult to happen: separations, divorces, the death of a loved one, anything.

To complicate matters, psychoanalysis does not propose a single bond of love, that is, a single possible cause of pain, but suggests several. According to psychoanalyst Nasio (2007), there are four possible bonds of love: the love relationship with the beloved: mother, father, child, partner; the second bond of love is with one's own body; the third is with the image of ourselves; and the fourth is with one's own love bond. The rupture of any of these four bonds causes psychic pain.

The complex phenomenon of pain begins with a rupture, continues with a psychic shock, and culminates with a defensive reaction of the ego trying to stop this shock, a

function it does not fulfill; instead of diminishing pain, it increases it.

What generates pain is the overly intense emotional valuation of the mental representation within us of the thing to which we were attached and from which we have now been deprived, whether it's a part of our body or the loved one (Nasio, 2007, p. 40).

The ego tries to repair a psychic representation or the mental image of that wounded part, and this overinvestment results in pain. The psyche places all its energy in that representation, but instead of alleviating the pain, it increases it due to the drive imbalance it causes and its respective reminiscence: "Pain would be the emotional experience corresponding to the overinvestment of the mental representation of the painful area (in the case of physical pain) or of the loved and lost object (in the case of psychic pain)" (Nasio, 2007, p. 53).

Pain seems to refer to a subjective experience, a lived and felt experience that is relived in the present. It must be remembered that, for psychoanalysis, as Freud said:

We may perhaps have gone too far in this assumption. We might have been content to assert that the past can persist in mental life and that it is not necessarily annihilated. It is possible, of course, that much that is old, either as a rule or as an exception, may be eliminated or consumed to the point where no process is any longer capable of restoring and reanimating it, or that preservation in general depends on certain favorable conditions (Freud, 1992b, p. 72).

Pain is unconscious memory; past pain leaves an unconscious trace that relates to current pain, joining that hypersensitivity caused by the previous pain.

Past pain will reappear unexpectedly, in a different place from conscious memory. It can take the form of another unexplained pain, for example, psychogenic pain; or anchor itself in the body itself, as a psychosomatic manifestation; and another affect as oppressive as guilt, for example; or even transform into a new impulsive behavior or failure (Nasio, 2007, p.24).

Pain is currently considered a public health problem worldwide, as a significant percentage of the global population experiences pain according to statistics from the International Association for the Study of Pain. In Colombia, 52% of the Colombian population has some form of pain that requires intervention, and it is the main reason for consultation in healthcare services. It is estimated that in the United States alone, annual costs, including direct medical expenses, loss of income, loss of productivity, compensation payments, and legal service expenses, reach approximately \$50 billion.

Pain, according to the International Association for the Study of Pain, is defined as: "an unpleasant sensory and emotional experience associated with actual or potential tissue damage, or described in terms of such damage." This definition of pain, to the chagrin of biologists and localizationists, does not directly refer to a location; instead, it indicates a complex "sensation" with multiple components.

From neurophysiology, it is said that pain is a defense mechanism, a warning signal to protect the organism and increase the individual's survival. On some occasions, pain becomes a source of unnecessary suffering. As shown, psychoanalysis does not differ from this conception of pain either. For psychoanalysis, there is no difference between psychic and physical pain because: "Pain is a mixed phenomenon that arises at the boundary established between the body and the psyche" (Nasio, 2007, p.16).

The pain is not in the wound but in the self, condensed in the mental image of the injured place. "Physical pain becomes the expression of a defensive effort rather than a mere manifestation of an attack on tissues" (Nasio, 2007, p.37).

The self, as a defensive reaction to that wounded place, counter-invests that place, and instead of making the pain disappear, it intensifies it. All this theorization about psychic pain could provide conceptual tools to explain pain at the social level, especially pain caused by political violence in all its forms. For example, in individuals who have suffered displacement by armed groups, there are abrupt losses of bonds, losses of family members (when they are killed), losses of their land, houses, crops, animals, and what seems most painful is the loss of the entire environment that used to shelter them: "If the object does not have such great importance for the self, an importance reinforced by thousands of bonds, it is also not suitable to cause mourning or melancholia" (Freud, 1992d, p.253).

For this social or individual pain, a mourning process is proposed, which some psychoanalysts have called a transition from pain to mourning, a process of withdrawing emotional investment from the mental representation of the beloved and lost object. This process is better explained by the ego's capacity to invest in energy-libidinal objects, which initially was directed towards the self - narcissism - so the ego clings to these objects as if they were itself. Once lost, all that invested energy - libidinal or love energy - becomes free, hence the pain. The mourning process would try to make that investment seek other symbolic substitutes for what was lost.

The problem becomes more complex when at a social level, substitutes for what was lost cannot be provided. For example, in situations of displacement, social objects or tools for replacing what was violently lost are not provided. That's why, from various social and health disciplines, tools must be constructed to help individuals in situations of loss to process their grief and contain the pain. Speaking of losses, it's worth quoting a poem by Neruda, the 20th poem, which in its last stanzas says:

"I don't love her anymore, it's true, but maybe I still do.
Love is so short, and forgetting is so long. Because on nights
like this I had her in my arms,
my soul cannot content itself with having lost her.
Though this may be the last pain that she causes me,
and these may be the last verses I write for her" (Neruda,
1997, p. 50).

1.4. It's not infatuation, it's love! Navigating the Psychology of Masses¹

"They believe they choose it and then love it, when in reality, it's a lightning bolt that splits you" (Cortázar, 2017).

Freud (1992c) in Chapter VIII of "Group Psychology and the Analysis of the Ego," titled "Infatuation and Hypnosis," raises a question about love: what can be called love? To address this issue, he begins to talk about infatuation, which he defines as: "an object investment by the sexual instincts with the purpose of attaining sexual satisfaction directly, which is achieved and then extinguished; it is what is called sensual, ordinary love" (p.105).

In infatuation, according to Freud, there is a sexual overestimation, a suspension of object criticism, leading to idealization, which is described in the text as follows:

The object is treated as if it were one's own self, and, therefore, in infatuation, a larger measure of narcissistic libido flows to the object. And even in many forms of love choice, it can be clearly seen that the object serves to replace an ideal of one's own self that was not achieved.

¹ This section is based on: "It's not about being in love, it's about loving! Exploring the psychology of the masses." It's from the publication *Psychotherapy and Politics International*, Special Issue "Psychoanalysis and Psychotherapy in the Face of Crowds and Groups," dedicated to commemorating the 100th anniversary of Sigmund Freud's *Group Psychology and the Analysis of the Ego* (1921–2021). <https://onlinelibrary.wiley.com/doi/full/10.1002/ppi.1602>

One loves due to perfections to which one has aspired for one's own self and which one would now like to obtain for the satisfaction of one's narcissism by this detour (p.106).

Here, the famous phrase appears: "The object has taken the place of the ideal self" (Freud, 1992c, p.107). For Freud, the gap between infatuation and hypnosis is not very large, and this is where this approach can be useful for political theory. It sheds light on the figure of the leader and their enchantment of individuals in different contexts.

Over the past twenty years, the political phenomenon of "uribismo" has taken hold in Colombia, and for some, it seems like a kind of "enchantment." This can be linked to the idea of fascination, influence, acts that are associated with hypnosis. The question that arises is: why was it possible for this politician to become a figure of fascination and admiration in Colombia? Once again, the answer seems to lie in Freud's text "Group Psychology and the Analysis of the Ego."

Why did Colombia need a hypnotic politician who could position himself as the Ideal of the self? What is the mysterious power that robs individuals of their will in a country like Colombia and attributes it to this political figure? Freud's answer seems to point to libidinal bonding or infatuation that links the members of certain collectives around this hypnotic figure: "A primary mass of this kind is a multitude of individuals who have placed one and the same object in the place of their ideal self, as a result of which they have identified with one another in their selves" (Freud, 1992c, p. 109-10).

Here, identifications are a matter of enjoyment. This concept is introduced throughout Lacan's theory. No identification can complete the subject; that's why the subject shifts between signifiers. Thus, enjoyment is always considered what was lost between those signifiers that couldn't complete the identification in the subject. This is where the charismatic figure of the leader can create the illusion of completeness and stand for that identification in each subject, saying, "You are." But this brings a problem: to maintain this imaginary identification, there needs to be an external element to hinder that identification from being completed and accessing the lost enjoyment. That element can be the Jew in early 20th-century Europe, the immigrant in the 21st century, or in Colombia, the element that obstructed national harmony was the guerrillas. For many years, eliminating the guerrillas was seen as necessary to achieve national enjoyment: "The element that holds a specific community together cannot be reduced to the point of symbolic identification: the bond that unites its members always implies a relationship towards the embodiment of Enjoyment" (Žižek, 2007, p. 44).

Therefore, the Lacanian response to this issue of Freudian identifications in "Group Psychology and the Analysis of the Ego" begins with Seminar 16, "From an Other to the other," and is further elaborated in Seminar 17, "The Other Side of Psychoanalysis" (Berenguer, 2009, p. 13). In the latter seminar, the concept of enjoyment linked to discourses is presented more clearly, breaking the hegemony of linguistics to analyze how subjects within a discourse invest themselves libidinally with enjoyment, and this is where the concept of surplus enjoyment also appears. In

Lacanian theory, this concept is further developed in Seminar 17. For Lacan, surplus enjoyment has to do with renunciation but also with the attempt to recover that enjoyment (Lacan, 1992).

The problem of capitalism is not just that some must win, but that others must lose; this is the capitalist enjoyment, the Marxist surplus value. Capitalist enjoyment of surplus value isn't just about gaining more profit, but taking it away from others, making others lose what I gain. It's the imaginary of something that can be possessed and had, and as such, it's obtained to complete oneself.

The surplus of enjoyment was attached to the protection mandates of the democratic security policy in Colombia at the beginning of the 20th century, but it also adhered to government prosperity policies in recent years. In both cases, to obtain security, it is necessary to take it away from another, hence the trail of deaths, murders, and displaced individuals left by the democratic security policy of Uribe's government in Colombia. The security of a few was the condemnation of many, just as the prosperity of some is the poverty of almost all.

Returning to enjoyment, it can be made tolerable and even pleasurable when it is linked to the phantasm (Stavarakakis, 2010). For that imagination of enjoyment to position itself in the place of pleasure, there must be a commitment to the fullness that will be regained by recovering what was lost (Stavarakakis, 2010). This is where political promises come into play, materialized in Colombia through signifiers: security or prosperity. During Uribe Vélez's democratic security government (2002-2010), many Colombians felt

that they had finally achieved that full enjoyment or identificatory achievement.

That privileged moment in which, for an instant, one achieves that sought-after and always elusive identification, where the subject is recognized by the other as the object of their deepest desire, but where, at the same time, thanks to the enjoyment of the other, the subject can recognize them as the one who constitutes them as a phallic signifier. In that unique instant, demand and desire can coincide for a fleeting moment, and this is what gives the ego that expansive identificatory source from which it derives its enjoyment (Lacan, 1961-1962).

The question here is: how to traverse that identification in the masses, that hypnotic effect to establish an alternative social bond? How not to get trapped by the enjoyment of identifications that illusorily seek to complete the subject? The first thing to point out is that one cannot access a full identity. In this impossibility, psychoanalysis enters and its conceptualization of the subject; the subject is not a substance waiting for interpretation by the psychoanalyst. It is a negative entity and is part of Lacan's triple negation: "Woman does not exist," "sexual relation does not exist," and "there is no Other of the Other," underpinning the postulate of not-all.

Now, the answers to the previous questions can be found in how to establish bonds with the Other and with others. Freud (1992c) in "Group Psychology and the Analysis of the Ego" comments that human bonds are like Schopenhauer's porcupine dilemma:

On a cold winter's day, the porcupines huddled together to share their warmth. But in doing so, they pricked each other with their spines and had to separate. When forced to come together again by the cold, they pricked and distanced themselves once more. These alternations between closeness and distance lasted until they found a middle distance at which both ills were mitigated (Schopenhauer, 2009).

The paradox that Freud takes from Schopenhauer in his porcupine dilemma is about what to do with these human relationships and bonds, how to approach the other without harming oneself, and if we distance ourselves from the other, we suffer.

The other makes us uncomfortable when they get close to us, and we cannot handle their spines, not knowing what to do with them. It seems that the only thing we can do is hurt ourselves. This is where the figure of love appears, something that in Freud's theory could hardly ever be separated from narcissism, and the text "Group Psychology and the Analysis of the Ego" is no exception. The proposal of this writing is that the solution to this porcupine dilemma is not the optimal distance but courageous closeness, and for that, the path of love is necessary. For the Slovenian philosopher Žižek (2005), true love is not afraid to get too close and is ready to accept the loved object in all their reality and preserve their sublime status.

Just as some cannot get close to others, they also cannot get close to themselves. There are people who approach others to distance themselves from themselves. In the movie "Fight Club" (Fincher, 1999), the protagonist does

not want to realize that the fight is with himself, and if he cannot overcome himself, it will be impossible to subvert the reality he is fighting. The issue is that, on this path, one gets lost in the fights with others when the goal is to learn how to fight against oneself, not against others. You cannot give up your own world for another or dream others' dreams. The idea is to make your own world the best possible for you and help others make theirs better, not to merge two worlds into one but to make both worlds better. That is the subversive potential of love shown by philosophers and poets. In "Fight Club," they present a version of pain beyond masochism or the enjoyment of inflicting pain on oneself. It is a version of healing pain, a pain that brings self-recognition, the pain of transformation. This makes me think of the journey through psychoanalysis as a spiritual practice, as Foucault or the French philosopher Badiou suggests: "Love is an insurrection that tears you away from your ordinary condition of existence and takes you out of individual experience because you see the world as two instead of one. It's stepping out of the individual" (Pérez, 2009).

Love is not a matter of harmony or tranquility. Following the path of authors like Žižek, Badiou, or Lacan, love is imperfect. It's like milk with lactose, coffee with caffeine, or beer with alcohol. If you don't know how to handle it, it can be harmful, but with the right know-how, it allows you to live. Regarding love in current capitalism, it is thought that there is no need to commit, and individuals believe they are free by not marrying or not assuming certain formalities that hinder the feeling of freedom. The issue remains how to link desire to love beyond these imaginaries of freedom. In these practices, what is shown is a pseudo-

freedom offered by capitalism: "Be free by being a slave!" Just as in formal practices like marriage, here too, the renunciation of the path of desire can be further obstructed by an illusion of freedom."

There is something about love that, despite repeating itself as marks related to the history of each subject, something emerges that escapes and is not directly subordinated to the Other. That's why Lacan even said, "Love is a sign, scanned as such, that the reason is changing, and that's why the poet addresses that reason. One changes one's mind, that is, discourse" (Lacan, 2010, p.25).

The love proposed here aligns with traversing the fantasy, moving from Freudian symptom in mass psychology to Lacan's later teaching on the sinthome, moving to that point of "Something that allows the symbolic, the imaginary, and the Real to remain together" (Lacan, 2012, p. 92). The goal is to achieve the sinthomatic chaining, a know-how with the symptom, recognizing in that symptom the only support of being, what allows us to live.

This know-how is also what returns from the repressed, something that doesn't come from the past but from a future present. Emphasis should be placed on the fact that psychoanalysis is not about something that happened but something that happens and will happen. As ancient wisdom says, "Returning to the past is coming to the future." So, traversing the social fantasy involves identifying with the social symptom, with what doesn't function in society, what is believed to disturb social harmony, like the figures of the Jew, the Black, the mestizo in Latin America, and the

immigrant in Europe. This is what is used to conceal that society itself does not function.

The issue is that the charismatic leader of the mass in Freud's text "Group Psychology and the Analysis of the Ego" projects an ideal of social order onto each member of that mass, where everything can function correctly. Here, the ideological fantasy operates by giving meaning and sense to reality so that it functions, and the subject can become an individual capable of identifying with certain traits, which modern psychology has called personality, character, or identity. For this ideological reality to function, the emptiness of the subject and the Other must be veiled, a barred subject and a nonexistent Other. The ideological fantasy is the way to cover up social antagonism, class struggle, the non-sexual relationship, and even the fact that a perfect society does not exist (Laclau and Mouffe, 2006).

The mass can be formed due to an excess of individualism caused by neoliberal capitalism. This is why the United States elected Trump and Brazil chose Bolsonaro. In Colombia, more than fifty years of armed conflict have broken collective bonds due to fear and violence. Hence, in the early decades of the 21st century, they elected right-wing and far-right governments that not only represent that political trend but are also sustained through a messianic figure.

Just as for Freud, all individual psychology is social, we could also think that all social psychology is individual, or rather, all psychology concerns a subject and the social. The subject does not exist without the Other (social), and

this is what Lacan emphasizes in his seminar 16: "From One Other to the Other." A subject arises from the impossibility of completing the Other and having the Other complete them. The proposal in this writing is for not-all collectivities, ones that do not seek to totalize the social field through an imaginary fascist order via a leader figure. In this context, infatuation with that figure and its policies should not be the social path to mass formation. This social sinthome can be achieved through a politics of the feminine, a politics of the not-all, a politics of love.

Love from the not-all feminine is what can currently obstruct mass individualism. Love borders on the gap of the Real (Gallo, 2017, p.52) and creates new possibilities for Lacanian negations: "Woman does not exist," "the sexual relationship does not exist," and "there is no Other of the Other." Love mediates between enjoyment and the dialectic of desire, and it can confront the encounter with the Real. Love replaces the non-existent sexual relationship, but this love is a love in the feminine:

That from the side of the woman - but mark the 'la' with the slash I use to indicate what must be crossed out - from the side of the (crossed-out) woman, something else is at stake, and not the object a, which comes to replace that sexual relationship that isn't (Lacan, 2010, p.78).

Contrary to the supplanting of love, infatuation in masses places the charismatic leader as the one who can achieve social harmony. However, since this harmony can never be achieved, it resembles courtly love: "a very refined way of compensating for the absence of sexual relation by pretending that we are the ones hindering it" (Lacan, 2010,

p.85). And it's not us but the Real where there is no sexual relationship - proportion. However, "What compensates for the sexual relationship is precisely love" (p.59).

Love enables a sinthomatic bond. In that act of compensation, love can reinvent social bonds in an era where political calculators want to create masses through a series of strategies, where social networks seem to be the battleground. In this love's commitment, it doesn't seek to block the void of the Real; on the contrary, it emerges as an event, and therefore, it's rupture, discontinuity, pointing to the crack rather than obstructing it. It is contingent, hence it points to the void of the Real, just as the impossibility of sexual proportion, as French philosopher Badiou (2002) says: "Love is not what, from a given Two in structure, makes the One of an ecstasy" (p. 243). Here, there are no mergers with another or a savior leader to become one.

A not-all love that skirts the gap of the Real and is not the illusion of total identification with another or a saving leader. This not-all love in collectives reveals the inconsistency of the Other and, therefore, of the subject itself. A love where there are no guarantees or the promise of reaching an ideal, whether social or individual, but rather division, that lightning that splits you, as Cortázar told us. This should not be confused with a sacrificial waiting but a know-how that leads to creating from that hole rather than blocking it, creating from that not-all to go beyond Freudian mass psychology and enable other bonds from the individual and the collective.

Love refers to that neighbor, to that radical alterity, to that impossible void to fill. Love breaks with segregation, exclusion, racism, and more. Love is woven from alterity, and 'weaving' is a key word, it's a signifier that allows creating a bond with the neighbor. Hatred is the failure to recognize that neighbor, that radical alterity, that void that the other shows us. It's a violent reaction of powerlessness, a failure of the ideal of the other's transparency and the ability to break their opacity. The other as a neighbor and their unbreakable place shows us that we are also opaque, that an unbreakable gap dwells within us, of which we also don't want to know anything. Hence, hatred acts as a veil to that other that points out what we also are. Hating is the way out for those who can't bear to recognize in that other the gap that constitutes us. Loving them would be acknowledging it. Here, love comes from the Real, and hatred from the imaginary-symbolic order. In the former, we can recognize the other's incompleteness, which pushes us to create other signifiers that never achieve complete meaning. In the latter, there's a demand for completeness, and meaning solidifies, fixing the other in a place to be rejected, excluded, violated, and hated. Here, hatred is a veil that conceals the Real of the void, which is why like-minded individuals are needed as equals and others as the excluded. Love is the commitment to that uncertainty that confronts us with the Real of the neighbor.

1.5. The Politics of Love: A Subversive Undertaking from Latin America

In her first speech as the vice-presidential candidate for the Historic Pact, whose presidential candidate is

Gustavo Petro for the 2022-2026 term, Francia Márquez made the statement: "I will work so that everyone, all, and todes can live 'sabroso' in this country." Several voices questioned this phrase, as living 'sabroso' could not be part of something serious, let alone a government policy.

What's important to understand about this phrase from Francia Márquez is that "living 'sabroso'" is nothing other than "the art of resistance in defense of life and geographical territories" (Sinisterra and Lucumi, 2022). In other words, there's an entire philosophy of life, an ancestral knowledge that some base on African philosophies like "Ubuntu" and "Muntu" and Latin American indigenous concepts such as "Sumak Kawsay" or "Buen Vivir."

Living 'sabroso' implies fighting and confronting fears, in other words, "living." At this point, we can also think about Foucault's art of existence or Lacan's know-how in psychoanalytic theory. In Foucault, there's an aesthetics of existence that is positioned in two political fields: the first is self-governance, and the second, as resistance to the power that attempts to govern us (Foucault, 2008).

Could we not turn "living 'sabroso'" into an art of existence, as Foucault himself suggests?

What surprises me is the fact that in our society, art has become something that concerns only matter, not individuals or life, that art is a specialty made only for experts, by artists. Why couldn't each of us make their life a work of art? Why can this lamp or this house be an object of art, but not my life? (Foucault, 1991, p.193).

Regarding the "know-how" in Lacan, it is directed toward the field of art, following in Foucault's footsteps. It is about knowing how to use language, to manage those marks or letters inscribed in each of us, which have been written as enjoyment in the body after the encounter with the void of the Real. It's about knowing how to deal with the prevailing signifiers, even creating other signifiers. It's about knowing how to handle the symptom and the enjoyment that circulates in a given period. Faced with the imperatives of enjoyment in overproduction and hyperconsumption that produce depressive and anxious symptoms, among others, the question arises: why not consider knowing how to handle that enjoyment, an art of existence, living differently, living 'sabroso'? Hence, the signifiers of love and dignity are intertwined in a political proposal where the reality of hatred, humiliation, exploitation, and elimination has underpinned policies of death or necropolitics (Mbembe, 2011).

On August 13, 1999, the political comedian Jaime Garzón was assassinated by hitmen. The reasons for his assassination were related to alleged links with the FARC guerrilla, as he was accused by State intelligence forces. He immediately became a military target for paramilitaries under the command of Carlos Castaño. What was Garzón doing? The answer was political humor, something that in Colombia becomes a dangerous profession because comedy not only becomes a way to show reality but also a way to enable its transformation.

The Slovenian philosopher Zupančič (2012) argues in her book "On Comedy" that real comedy is subversive; it is not only a way to see reality but to show us how it is

constituted. Hence its subversive character, which was something the librarian Jorge de Burgos knew in the film version of "The Name of the Rose." Jorge is exposed by Guillermo de Baskerville, who was at the abbey to investigate some crimes related to people who had access to certain books. However, Guillermo discovers Jorge's interest in hiding the second volume of Aristotle's Poetics, which talks about comedy. In the scene where Guillermo exposes him, he asks Jorge, "What's so alarming about laughter?" Jorge de Burgos replies during their pursuit to permanently eliminate the book: "Laughter kills fear, and without fear, there can be no faith because without fear of the devil, there is no need for God." In response, Guillermo tells him, "But you won't eliminate laughter by removing that book," and Jorge responds, "Of course not. Laughter will continue to be the amusement of simple men. But what will happen if, because of this book, scholars declare that it is permissible to laugh at everything? We can laugh at God, the world would descend into chaos."

This intensity, spirituality, disembodiment, disgust for "stupid," and meaningless existence, according to Scott, are truly the opposite of the comic spirit, which is fully immersed and thrives in the finitude of human existence and its materiality. The comic path descends into the earthly and conditioned world of human beings, "moving confidently among all the various corners of man's room (Zupančič, 2012, p.75).

Comedy draws from the materiality of life, from living. This is where 'living 'sabroso" becomes important in the materiality of life: "Comedy is materialistic because it sees the rotation from materiality to pure spirit and from pure

spirit to something material as one and the same movement, driven by inherent difficulty toward materialism itself" (Zupančič, 2012, p.78).

Comedy, contrary to what people believe, is the deepest access to the scene's mechanism, as it enables human beings to spectrally decompose their situation in the world. Comedy is beyond modesty, while tragedy culminates with the name of the hero and the total identification with the hero (Lacan, 2014, p.459).

What do "living 'sabroso'" and comedy have in common? They both confront fear.

Life can be a tragedy or a comedy, and why not: a tragicomedy. Psychoanalysis itself has been positioned as a tragic journey, where the tragic has been a characteristic hallmark of psychoanalytic practice since Freud, going from Sophocles with Oedipus, through Shakespeare to Lacan and his Antigone. The dividing line between tragedy and comedy blurs when the tragic is inherent in comedy itself, even more so than in tragedy (Escobar, 2008). It's Lacan in (2007) who proposes in seminar 7: "The Ethics of Psychoanalysis," which is related to desire and not the service of goods, it has to do with: "The tragic experience of life. Actions are inscribed in the tragic dimension, and we need to position ourselves regarding values. It is also inscribed in the comic dimension" (p.373).

For Lacan, the tragicomic exists, they are not incompatible, and it is related to desire, life, living. Denying the tragicomic is denying the materiality of life, desire. This materiality of life, which is desire, is lost in what is

presented in current politics, first as an attempt at tragedy and later as a farce, which cannot be equated with comedy either, which means that desire is not at stake but a progressively declining morality: post-politics.

1.6. Living Flavorful: A Politics of Love

"Love is the affection that arises in the presence of the other, with whom I seek solace in my exile" (Vegh, 2003).

The politics of love, like love itself, is not perfect, balanced, or harmonious; it is full of contradictions, tensions, nothing is assured. Advocating for a politics of love means embracing the risk of difference, it is about the unbearable aspects of the other. This politics represents someone who, instead of identifying with the elites, looks toward those others who have been denied, eliminated, murdered, excluded, etc. The politics of love is a politics of difference, not of unity but of community disunity.

The loving act, like the political act, involves taking on the subjective risk of change. Many want to avoid this risk but still experience change, just as they consume lactose-free milk, non-alcoholic beer, decaffeinated coffee, or have sex without intimacy. They also want to love without the risk of love or politics. Today, we have subjects without love, but also subjects who position themselves as apolitical and with a sense of change that ultimately remains the same. They replace change with technological innovation of objects, meaning they are technified but perpetually obsolete. Therefore, apolitical policies, like love without love, are the only offerings in today's world that are not only

allowed but offered by a market where everything can be bought, except love.

Finally, a statement from the vice presidential candidate: "Today we speak to those who do not believe in representative politics because that politics has not dignified their lives. Today we tell them that we must occupy the state to bring about transformation" - Francia Márquez.

In an interview conducted on May 8, 2022, by El País newspaper with the Jesuit priest and president of the Truth Commission in Colombia, Francisco de Roux, he responded to a question about the indifference of Colombian society as follows:

I am amazed at how Colombia became desensitized. It made living in the midst of so much human suffering seem natural, it became normal. In 2001, we turned on the TV, and the first thing that appeared was the massacre of the day. Even today, there are still small massacres, but back then, almost every day, there were 100, 80 people killed. And the country carried on as if nothing was happening. It's unbelievable. Traders were selling their goods, businessmen continued with their businesses, academics were teaching, and priests were saying mass. It's a brutality. Why didn't Colombia react? More than 80% of the dead were unarmed civilians, not combatants. And this went on for 50 years. We tore apart our own dignity. That's why I'm impressed by what this Swedish girl is doing about global warming—because I feel the same indignation—when she says, 'How dare you?' How dare you believe you're human if you allow this to happen? (Quesada and Santaaulalia, 2022, paragraph 4).

According to figures obtained by the Truth Commission from 1985 to 2018, 80% of the victims in Colombia were civilians. Of those, 50,770 were kidnapped, 121,768 disappeared, 450,664 were killed, and 7.7 million were forcibly displaced. In response to these numbers, the final report of the Truth Commission delivered on June 28, 2022, stated:

We had no reason to accept barbarity as natural and inevitable, to continue with business, academic activities, religious worship, fairs, and sports as if nothing was happening. We had no reason to become accustomed to the ignominy of so much violence as if it had nothing to do with us, while our own dignity was being torn to shreds in our hands. Why didn't the country stop to demand that the guerrillas and the state stop political violence early on and negotiate a comprehensive peace? What role did the state and its institutions play in failing to prevent and even promoting the armed conflict? Where was the Congress, where were the political parties? To what extent did those who took up arms against the state calculate the brutal and gruesome consequences of their decision? Did they never understand that the armed order they imposed on the people and communities they claimed to protect was destroying them and then leaving them in the hands of paramilitary executioners? What did religious leaders do in the face of this crisis of the spirit? And apart from those who put their lives on the line to accompany and denounce, what did most bishops, priests, and religious communities do? What did educators do? What do the judges and prosecutors who allowed impunity to accumulate say? What role did opinion leaders and the media play? How do we dare to let it happen and to let it continue?" (El Espectador, 2022, paragraph 3).

Indignation should be an act of positioning oneself as subjects, with dignity as a signifier representing a subject in the face of the signifier of love. This position of the subject can only be sustained when the subject is heard and recognized as a speaking being, something that seems highly unlikely in an era where such a subject has been attempted to be eradicated through homogenizing policies for a productive and consumer-driven whole.

The dignity that Lacan sought for psychoanalytic practice is nothing more than the listening to the singularity of the subject, which, in turn, implies that the subject can establish social bonds with another. We must reclaim the politics of forgetting, indifference, or denial. Just as love is denied, so is politics, and what returns from this unelaborated state are the worst ways of relating to others, the worst policies, or worse, as Lacan tells us in his seminar 19, aptly titled as such, and the worst comes when we fail to take responsibility for that empty place in the political or love discourse.

In the face of these totalizing or necropolitical policies that have prevailed in Colombia for decades, a Truth Commission has been necessary to reveal where these policies led, where the other was eliminated, and difference was eradicated. In response to this, a politics of love, of not everything, can be proposed, which is precisely what is eluded in these necropolitics. These policies reject love because it cannot be subjected to performance and productivity; they reject the subject and their difference and eliminate the other.

During hearings in another space that emerged from the peace agreements with the FARC guerrillas, known as the Special Jurisdiction for Peace (JEP), hearings were held with soldiers and officers belonging to a Colombian army battalion accused of murdering civilians. They would then dress the victims as guerrillas to present them as enemy casualties to gain rewards and benefits. One of these soldiers confessed that "the commander of the La Popa Battalion paid him a reward of 100,000 pesos (25 dollars) and invited the troop to Chinese rice for killing a demobilized individual.

The above is what Agamben refers to as "bare life," where anything can be done to the body of the other, lives that are expendable and cannot be protected by any law or state. In this case, it was the very state forces committing these crimes. According to the JEP (Special Jurisdiction for Peace), 6,402 people were victims of what in Colombia is known as "false positives" between 2008 and 2022, extrajudicial killings that were illegitimately presented by the state as combat casualties. These were individuals completely subjected to the jouissance of the Other, subjects who were not combatants, not even enemies, but they had to be presented as such to demonstrate the results of a war that had to be portrayed as victorious, thus satisfying the insatiable voracious jouissance of the Other.

Love deposes the Other as whole, complete, and, in turn, the subject itself. The politics of love upholds this deposition and not an illusion of completeness. Love is more of an un-wall that stands against totalizing illusions, a limit to nationalism, egoic identifications, and masses, as Freud

discussed in "Group Psychology and the Analysis of the Ego." Love cannot do everything; thinking that it can is one of the reasons politicians and lovers, in their seductive endeavors, promise everything, which leads to disappointment and a loss of belief in both politics and love.

The politics of love is not a promise of a happy, perfect, and seamless society; it is not a lost paradise. The politics of love, like love itself, acknowledges the gap between the subject and the Other, the constitutive void, the antagonisms. This gap cannot be eliminated, excluded, or erased. The Other and their difference should not be treated as an "enemy" to be destroyed.

The politics of love is an event, something that emerges not to show us that we can merge with the Other but to point out the opposite – that two can never be one. From this perspective, politics cannot be about consensus that gathers everyone into one, whether it's called a party, government, nation, leader, or anything else. Love, as the recognition of the non-Lacanian sexual proportion, is not an easy politics, and it may even seem impossible, which is why many would rather deny it than try to move from impotence to impossibility.

One of the campaign slogans of the Vice President-elect of Colombia, Francia Márquez, was "until dignity becomes a habit." This phrase had already been heard during the 2019 protests in Chile and in Mexico in 2017, when Jacinta Francisco Marcial and her daughter Estela Hernández used it in response to an official apology by the Mexican government to three indigenous women from the hñáhnú

community in central Mexico. "Until dignity becomes a habit," only then can there be a possibility for love as an event.

A politics of love, like a psychoanalytic politics, is directed toward a wise way of living, a term that has gained popularity thanks to Colombia's Vice President. She draws it from the Afro communities in western Colombia, calling it "living flavorful." It means living without fear, echoing the communities that have historically been subjected to the *jouissance* of the Other, from colonial colonizers and slaveholders to landowners and leaders of legal and illegal armed groups. Living without fear is deposing that violent Other, living with love, knowing how to deal with the Real of life, and not letting the disconnection between death and life make us believe that mutilated, shot, dismembered, disappeared, or displaced bodies are a reason to continue believing in the illusion that we can avoid dealing with the challenges of life. It's important to note that the opposite of life is not death. In Lacan's Borromean knot, life is in the real, death is in the symbolic, and the body is in the imaginary. The three are intertwined, and if you release one, the other two unravel. Therefore, the opposite of life would be fear, or rather, the fear that has been translated into psychopathology as panic. These fears don't allow us to live because they make us recoil from life, preventing us from acquiring the wisdom to deal with the reality of life.

Thanks to the Truth Commission and the Special Jurisdiction for Peace, we are now daring to listen. We are overcoming the fear that was caused by the terror of annihilation and disappearance, which was a reality in many

regions of Colombia for years. This is why we can now hear confessions, statements, and testimonies, such as the soldier who told his victim's son, "The day they handed him over to me (to kill him), he had gone out to buy a birthday cake.

A politics of love is the only thing that could make the horror of a reality that, unfortunately, was the only reality for many in Colombia, bearable. This is where psychoanalysis could rise to meet the subjectivity of its time. Anyone in psychoanalysis who is not willing to bet on listening from a psychoanalytic perspective for this purpose, appealing to an indifference based on an illusion of purity or practical neutrality, should reconsider.

Psychoanalysis is about enabling love to allow jouissance to yield to desire. "Amocionarse," a neologism that extends love beyond mere emotion, implies a passion of being: to become impassioned with love. Listening to the soul is nothing but the courage to live, related to the courage to love and to listen to love. The feminine points to an emptiness that the masculine wants to fill. In the all-or-nothing phallic jouissance, suffering emerges from the ideal of love, capitalism, all-or-nothing. Psychoanalysis offers a non-suffering possibility for love, one where we are more lovers than beloved because, more often than not, we want to be loved (erómenos), not lovers (erastés), and what we find is often not what we expected. Hence, another place for love is to be lovers.

Love goes against the grain of "happy" sexuality, a prevalent demand from sexologists and coaches, which is nothing more than a "positive" response to the negativity

proposed by psychoanalysis. Such positivity is an illusion that drags along the worst consequences: the illusion that "anything is possible," hyperproductivity, and limitlessness, resulting in exhaustion, depressive and anxious symptoms, and substance consumption.

Erotica differs from pornography because it doesn't aim to directly address the question of sexuality. It leaves the question unanswered so that everyone can continue to explore and navigate it in their own way, acknowledging that answering this question is impossible. Behind the veil, there's nothing, and that's the real function of the veil: to conceal the truth of human sexuality, where its truth and pleasure reside—knowing how to deal with the void. Nowadays, sexuality is framed as a whole, but the crucial point is that sexuality is not everything. The pleasure of sexuality is at its limit, not in the beyond of deadly jouissance. Psychoanalysis is the science of the eroticism of the body, as Lacan told us, and there's no better path than erotica to navigate love. Here's a poem by Juarroz (2012) that explores the possibility of addressing the void of love.

Love begins when fingers break and the lapels of the suit
are turned over, when it's no longer necessary, but not superfluous
either, the old age of looking at each other, when the tower of
memories, tall or low, bends down to the blood. Love begins when
God finishes and when man falls, while things, too eternal, begin
to wear out, and signs, mouths, and signs, bite each other
somewhere. Love begins when the light cracks like a disguised
dead man over the irremediable solitude. Because love is simply
that: the form of the beginning stubbornly hidden behind the
endings (p.8).

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2. The Void

2.1. In the beginning, there was the void.

The concept of zero as a number, according to historians, began to be used around 400 B.C. in Babylon. In Mesoamerica, the Mayans had conceived it around 200 B.C. For the Greco-Latin antiquity, which is so important in our Western culture, zero was not a numerical possibility. It had to wait until the 6th century A.D. for the first hints of zero as a representation of emptiness or absence to appear in India. This emergence is curious because they could have thought of a symbol to replace a dot to represent presence.

The word "zero" comes from the Arabic "sifr," which means "empty," and it was introduced to Europe thanks to the Arab mathematician Al-Juarismi in the 8th century A.D., who had learned it from Indian traditions. However, it was not until the mathematician Fibonacci that Arabic numerals, where zero had a place, were accepted in the Western world. But this number was initially rejected. Zero, even in the Middle Ages, was considered the devil, evil. In India, this representation could emerge due to its relationship not with the One but with something that was not a complete One.

In India, zero was associated with "sunya," the void. While in the Greco-Latin tradition, it was thought to constitute being (with exceptions like Democritus and others), which eventually prevailed as the One. In India, they were on a different path, the non-being, enabling an open system, whereas in the West, a closed system prevailed.

Indian religious traditions were more comfortable with these mystical concepts. Their religions embraced the concept of non-being on an equal footing with being. Like many other Eastern religions, Indian culture considered Nothingness as a state from which one could have come and to which one could return; in fact, these transitions could happen many times, with no beginning and no end. (Barrow, 2000, p. 52).

However, zero continued to create distrust in the dominant Western world. In Florence, in the year 1299, its use was prohibited. It took several centuries for zero to be introduced into the series of numbers, but only in the later stages of modernity was zero accepted as such. Why? The invention of zero was subversive; the Western world of numbers could not accept a number that could not be quantified, as zero is the place of emptiness, of zero quantity. Zero is something that is not known, but it can enable many things. The resistance to zero has the same logic as the resistance to the feminine; both zero and the feminine signify an unbearable emptiness for the phallic male world. But zero opens up a world of possibilities: "if one looks at zero, one sees nothing, but if one looks through it, one sees the world" (Barrow, 2000, p. 17). The void is not absence but what makes anything else possible; in the case of zero, it is what makes any other number possible. Zero as a representation of emptiness is not being, it is the possibility of being in its incompleteness.

In this way of accessing emptiness as a representation so that it ceases to be nothing, wouldn't it be what philosophy and psychoanalysis have called anxiety, a way to point to emptiness?

For Lacanian psychoanalysis, anxiety points to emptiness, but with an object that should not be located in that place. "Anxiety is not without an object," as Lacan (2013, p. 173) states. It occurs when an object appears where it should not be.

Emptiness is something that no longer interests us at all from a theoretical point of view. That almost no longer makes sense to us. We know that in emptiness, gaps, fullness, packets, waves, and whatever you want can occur. But for Pascal, whether nature abhorred emptiness or not was crucial, because it meant the horror of all the wise men of his time in the face of desire. Until then, if not nature, at least all thought had a horror of the possibility of emptiness somewhere (Lacan, 2013, p. 80).

Anxiety would be the path to access the real, the emptiness of the real. Its blockage is what does not allow access to the real, to the reality of life, and without that, there can be no symbolic representation of death or the imaginary representation of the body, as shown in Figure 1.

The real is what cannot be named; the reality of life can only exist from the hole of the symbolic and the consistency of the imaginary, as shown in the following Figure 1.

Figure 1. This figure represents the Borromean knot R.S.I. Adapted from: Borromean knot [Image], by Adriana Dreizzen, Psicomundo.com (<https://www.edupsi.com/cuerpo/Image145.gif>) Public Domain.



The object "a" that appears between the real, symbolic, and imaginary signifies and conceals the void. Object "a" is not an object in itself; it is more of a function that points to emptiness. The subject and their subjective history are organized around this void and object "a." Initially, through repetitions of the never-satisfied demand, loops are formed, which are renewed to skirt the void. In Lacanian psychoanalysis, this is referred to as the "torus." The torus is an inside made from the outside, as shown in Figure 2.

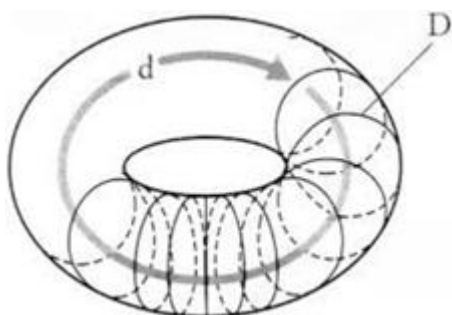


Figure 2. This figure represents the demand and desire and how they are articulated in a torus. Adapted by Gisela Avolio. enelmargen.com. (2020). Image Public Domain.

This repetition of demand is also a repetition of signifiers that revolve around the hole, creating the symbolic of the emptiness of the real. In this way, the torus is created as a topological surface, as the demand encircles a hole around the void, a hole where object "a," the object cause of desire, will be located. This object will never be attained, but desire itself will surround it. All of this constitutes a subject, like a torus, an emptiness that is encircled through the hole of demand and desire. The subject is a surface, not in any depth, and this is where the unconscious is also located, traveling through the signifiers to that subject and its structural void.

2.2. The Black Hole in Physics as a Retroactive Effect of the Analyst's Place of Emptiness

On May 12, 2012, an event occurred in the field of astrophysics: the image of the Sagittarius A* black hole in the Milky Way was revealed. The curious thing about this

event is that images or photos cannot be taken of a black hole since it does not emit light. What is actually seen is the shadow cast by the gas ring around the black hole, emitting intense radiation. Therefore, we cannot see the black hole itself because it is a completely dark object. The bright gas surrounding it shows a distinctive feature: a dark central region (referred to as the "shadow") surrounded by a bright ring-like structure. This was captured by the Event Horizon Telescope (EHT), using observations from a global network of radio telescopes that function as a virtual telescope the size of the Earth.

Event horizons exist at the boundary of black holes and in the rays of light that cannot escape their gravitational pull. This boundary is known as the event horizon, composed of light perpetually trying to escape. The gravity of a black hole or spacetime curvature creates a singularity enveloped by a closed surface called the event horizon. It separates the region of the black hole from the rest of the universe and is the boundary surface from which no particle or light can escape.

The challenge of capturing images of the black hole's edge is that these gases move at almost the speed of light. Furthermore, a telescope the size of the Earth was needed. Faced with this impossibility, the Event Horizon Telescope was created. Through Interferometry is a technique that combines signals from different radio telescopes distributed across several continents to create a global telescope, simulating an Earth-sized telescope. Subsequently, the data from each observatory were sent to two supercomputers, and

through algorithms, the best possible image of the black hole was reconstructed.

What is interesting about all of this is that the black hole cannot be seen, nor can it be photographed. What can be observed are the edges that reflect when radiation is emitted. This attempt to apprehend the edges is the only thing perceptible. In the face of this, a question arises: Could the black hole of astrophysics be what Lacan referred to as the Real? That radical void that not only designates an emptiness within a space but also designates how the spatial order can collapse. In this regard, gas would be the 'Thing itself' in its circulation around the void (or black hole). From a psychoanalytic perspective, this aligns with what the Slovenian philosopher calls the death drive:

The drive as such is the death drive – not in the sense of desiring universal negation or the dissolution of all particularity, but rather in the sense of that 'spontaneous' flow of generation and corruption that gets 'stuck' in an accidental particularity and circulates endlessly around it (Žižek, 2015, p.553-554).

The hole as the empty Real and the drive revolving around that void. It is important to remember that the event horizon designates a boundary in space-time, where the radiation emitted by black holes, known as Hawking radiation by the famous astrophysicist, consists of particles generated by the gravitational forces within them. It's as if something can emerge from nothing from a hole, from the void.

For that something to be known, it requires something to make it exist, and this is where the astrophysicist and the analyst find themselves in a position, part of the idea that something cannot be seen but can be looked at. Here, the position of the observer is important. The value of being able to show images of a black hole is that the researchers who worked on this project could change their perspective, shifting from mechanical physics to quantum physics, where the impossible can exist, just as the impossibility of being seen can be shown through its effects, much like Freud did with the unconscious in the 19th century and contemporary physicists with the black hole.

Contemporary physics, like psychoanalysis in the 19th century, had to think of other theoretical possibilities. Current physics posited that time and space are not absolute values but dynamic quantities. Both Newton and his laws transformed the conception of space, and later, Einstein transformed the conception of time.

There is no psychoanalysis, just as there is no 'The Psychoanalyst.' What can exist is a space and time that are not absolute, where someone can listen to a subject and their unconscious. Here we are not just in the realm of subjectivism but in something much more radical, where there isn't even harmony between opposites; instead, there are two entities that can never become one. That's why what's fundamental in psychoanalysis is a transference love, where love is not about becoming one through illusion but about two means of speech that never fully overlap. In this love, there is an insurmountable gap, a parallax gap, as Žižek

tells us. There is no better place to position the analyst than that of Socrates, as Lacan suggests:

Socrates presents, as constitutive of his position, something I have repeated many times, and which Alcibiades comments on. Namely, that, except in matters of love, he knows nothing. Amathia, 'unschooled,' is Cicero's translation, slightly forcing the Latin language. Inscientia is raw ignorance, while inscientia is not-knowing constituted as such, as emptiness, as the call of emptiness in the center of knowledge (Lacan, 2003, p. 183).

Lacan insisted on distinguishing between the desire 'to be' a psychoanalyst and the desire of the analyst. There is no 'being of the analyst.' It is in that place of identification that Lacan places a void. We don't know what an analyst is, just as we don't know what a black hole contains in itself. What we can know are the effects of occupying that position, which, as quantum physics shows us, is not static.

The black hole in physics is an retroactive effect of the void in the analyst's position.

In the movie 'Adieu Lacan' by Richard Ledes, Lacan is seen positioning himself in a place of the living dead, where the ego must be dead for the subject to emerge. In a scene in the movie, Lacan says, 'If the analyst is not clever, he is lost.' Let's not imitate, as Lacan tells us, let's be more spontaneous:

So, relax, be more natural when receiving someone who comes to request an analysis. Don't feel so obligated to

appear stiff-necked. Even as jesters, you are justified in being jesters. You only had to watch my 'Television.' I am a clown. Take it as an example, and do not imitate me! The seriousness that drives me is the series that you constitute. You cannot both be in it and be it at the same time. (Lacan, 2022, p.185).

In the movie, there is a scene that caught my attention as a Caribbean person. In the movie, Lacan dancing capoeira demystifies the role of the master, saying, "The analyst is an actor who pretends not to be acting; he can assume any role" (Seldes, 2022). He can assume these roles because the analyst's position is not fixed as something pre-established.

The movie features scenes from the waiting room and the consulting room, from the chair to the couch. It also shows that the analyst offers a void, their 'deser,' so that the analysand can share not everything, and for this, the analyst also has to be 'not-everything.' In another scene, Lacan tells his doctor, who is already aware of his terminal illness, "Nowhere is it written that you must have the answer to everything, know everything.

Following the 'poet's feat,' it is about replacing the absent meaning with a void, aiming at the effect of a hole. What a psychoanalytic space is about is offering a void, something that is not possessed. Therefore, the analyst cannot offer a 'being of the analyst' but a 'deser.' The analyst cannot offer a predetermined place based on a series of imaginary identifications of their being. In the end, it is possible to say that if the black hole couldn't be shown, the astrophysicist wouldn't exist, and just as the astrophysicist wouldn't exist, neither could the analyst exist without the

emergence of the unconscious. The analyst's place only exists when they can, from their listening position, bring forth the unconscious. Otherwise, they are just another subject caught in the networks of language. The analyst doesn't exist, or rather, the analyst is 'not-everything.'

Psychoanalytic practice accounts for the real, the void, and the subject, contrary to the 'all' and 'nothing' that other practices attempt. The subject is what cannot be made positive with happiness or neuropsychologization. It is the failure of psychologization, as what is achieved is its individualization, personalization, or, in the best case, subjectivization, which can never fill the void of the individual.

If you don't go around it, there is no hole. It is the way of doing something with the void of the real. Without this, there is only nothing. Freud, from the first paragraph of 'On Narcissism: An Introduction,' presents us with the current problem of fullness:

The term narcissism comes from clinical description and was chosen by P. Nácke in 1899 to designate that attitude in which a person treats his own body in a similar way to how he would treat the body of a sexual object; that is, he looks at it with sexual satisfaction, strokes it, fondles it until, by means of these manipulations, he achieves complete satisfaction (Freud, 1992, p. 71).

Today, we have a passion for nothing, a defense against the void of the real that responds to this passion. From nothing, or rather, we are left with nothing when we want everything. The void is not nothing; even nothing is the

failed attempt to fill the void with everything. It is the symptom of not knowing what to do with that void. Its most well-known manifestations are anorexia and bulimia, referred to as eating disorders, but also depression, anxiety, and all current symptomatic manifestations. In the age of everything, we are left with nothing.

In the Real, nothing is missing: 'the lack can only be grasped through the symbolic' (Lacan, 1994, p.40). Thus, in the void, there is no lack; rather, lack retroactively points to a void. The subject is an emptiness represented by signifiers that cannot represent themselves but need other signifiers. In other words, no signifier can fill the subject's void, so it needs other signifiers to represent itself. The subject tries to construct a discourse about its void, which, in turn, is a discourse about the Other, designating its lack in relation to that Other and to itself:

Lack and hole: a lack is spatial, designating a void within a space, while the hole is more radical, designating the point at which this spatial order collapses (as in the 'black hole' in physics)" (Žižek, 2015, p. 550).

The void is structuring, as proposed by Lacan in Seminar 10: 'Anxiety':

What must not be forgotten at any moment is that the place we have designated in this small schema as the place of anxiety, currently occupied by $(-\phi)$, constitutes a certain void. Anything that can manifest itself in this place disorients us, so to speak, into the "To the extent that the structuring function of this void (Lacan, 2013, p.68).

This (-) is what Žižek calls "less than nothing," which can be summarized as follows:

Less than nothing aims to draw out all the ontological consequences of this *eppur si muove*. Here we have the formula in its most elementary form: 'to move' is the impulse to reach the void, meaning, 'things move,' there is something instead of nothing not because reality is in excess compared to mere nothingness, but because reality is less than nothing. For this reason, reality must be supplemented by fiction: to conceal its emptiness (Žižek, 2015, p.14).

The lack points to that void, turning it into a hole which, throughout life, one tries to fill through identifications to constitute a self. This self will attempt to fix itself through these identifications, which are illusorily transformed into an identity. Holding onto these identifications is how the self maintains the illusion of having an identity: to be Colombian, to be male, to be wealthy, to be...

The hole that emerges from skirting the void through the subject cannot be filled with any identity. Faced with this impossibility, neoliberal capitalism overproduces objects that create the illusion that it can be done, but one object after another brings failure, leaving the individual in a depressive void after each failed attempt to fill that hole through the consumption of these objects: "the objet a is simultaneously the pure lack, the void around which desire revolves and, as such, causes desire, and the imaginary element that conceals this void and makes it invisible by filling it" (Žižek, 2003, p. 266).

The void allows the existence of an inconsistent Other, and the subject, by displaying that very inconsistency, and that of the Other, constitutes the figure of the Möbius strip.

The key is, rather, that the vacant place in the structure is strictly correlated to the wandering element that lacks its own place: they are not two different entities, but the two sides of the same entity, that is, one entity inscribed on the two surfaces of a Möbius strip. In summary, the subject as \$ does not belong to the depths: it emerges from a topological fold of the surface itself. Doesn't Miller himself point in this direction in the same text, later on? When Lacan speaks of a hole at the level of the big Other, we must say that the hole is not a lack but what allows, on the contrary, that in Lacan's logical analyses, the inner circle of the Other is considered as connected to the outermost circle, almost like its inversion. Lacan incidentally says that it is the structure of the objet a itself, or rather that the objet a is this structure in which the innermost meets the outermost in its unfolding (Žižek, 2015, p. 728).

Here, the real is a void, what reality calls "less than nothing" is that reality is the attempt to cover that void (less than nothing) with nothing, and that's where the lack appears. The lack is the attempt to cover the void from nothing.

This strange logic, the logic of what Freud called "drive," is perfectly reflected in the hypothesis of the "Higgs field," widely discussed in contemporary particle physics. Free from external interference, in an environment where they can transmit their energy, all physical systems will

eventually assume a minimum energy state; in other words, the more mass we extract from a system, the lower its energy descends until it reaches the state of zero energy characteristic of a vacuum. However, there are phenomena that lead us to hypothesize that there must be something (some substance) that we cannot extract from a certain system without increasing the energy of that system. This "something" is called the Higgs field: once this field appears in a container that has been emptied and whose temperature has been reduced to the minimum possible, its energy is lowered even further. The "something" that then appears is something that contains less energy than nothing, something characterized by a total negative energy; in short, what we obtain here is the physical version of "how something arises from nothing (Žižek, 2015, p15).

The Tao is the formless void and, at the same time, that which produces all forms. This Tao-void is a space that enables creative potential. The void in this sense is comparable to the Tao. This void can be called zero, and it is that which has no measure, cannot be signified, cannot be grouped or split. It is for them the emptiness that should not be interpreted as mere nothingness; it is the essence of all forms and the source of all life. Anxiety appears here as a defense of nothing in the face of the void of the real; nothing is what results from the operation of trying to fill the void of the real, a failed operation. In a Lacanian Tao-psychoanalysis line, one could say that the Tao is what enables love to allow jouissance to condescend to desire.

The void is what allows desire. From the realm of logic and its a priori notions, we move to the realm of real life, whose starting point is a longing, the "hunger" for a void

of being, completed by a positively existing being. Schelling's critique of Hegel then consists in the fact that, to truly go from being/nothing to real becoming that results in a positive "something," the "nothing" with which we start should be a "living nothing," the void of a desire expressing a will to generate or cling to some content (Žižek, 2015, p23).

The void is not an absence or lack of something but a possibility of creation:

If you consider the glass from the perspective I promoted, as an object made to represent the existence of that void in the center of the real, which is called a thing, that void, as it appears in the representation, presents itself as a nihil, as nothing. That's why the potter "creates the glass around that void with his hand, creating it just like the mythical creator, ex nihilo, from the hole (Lacan, 2003, p. 151).

Although Lacan uses "nothing" and "void" interchangeably, it is better to talk about a creative hole around the void, and what would also make this hole in the void possible is anxiety. It allows the hole to appear due to its condition of openness and allows what the void points to emerge:

Anxiety is that cut that opens and lets the unexpected appear, the visit, the news, what the term "pre-sentiment" expresses, but as a pre-sentiment, what is before the birth of a feeling (Lacan, 2013, p. 87).

Anxiety does not enter the realm of the signifier but rather through the avenue of the object a. The object is not like other objects; in fact, it is not an object in itself. Anxiety points to a lack through the symbolic, and it is there that it

indicates its relationship with the real. Anxiety is a decisive moment in the emergence of the subject, and anxiety is the individual's response to the emergence of the subject (the ideals of neoliberal capitalism). Anxiety is the response to the omnipresence of objects and their ephemeral nature; none can fill the void of the real in the face of the failure of the completeness of objects produced by neoliberal capitalism and the failure of happiness as an imperative to totalize the subject.

Immediacy, innovation, novelty are some of the signifiers that circulate in the ideals of happiness and success that have been imposed. But in the face of the inability to achieve these ideals, the subject responds from anxious and depressive subjectivities where nothing is lacking, nothing creates a void. Therefore, these symptomatic manifestations appear in all these current forms. We are full, or we try to be full, to fill ourselves with nothing as a way in which individuals try to avoid the void of the real. In the impossibility of showing a void, individuals place themselves and offer themselves as nothing to fill it. Desire, like love, passes through a void that no object can fill, and the object *a* is Lacan's way of showing how an object, instead of filling, signifies the lack.

The object *a* is the way to deal with the void of the real, an object that points to the void and is not only nothing but less than nothing, as Žižek has already discussed.

2.3. Fast PSI Practices: Ways to Plug the Void

Fast practices could be defined as coaching and self-help because they are practices that uphold the ideal of happiness, much like fast food. These fast PSI practices allow the illusion of neoliberal capitalism to continue, that you can indeed capture and possess the object that makes us feel complete. However, every promise produced by the objects of capitalism fails, and contrary to what is thought, this failure, instead of shattering the illusion generated by these objects and their PSI practices, strengthens them, feeding on the same failure to return in new PSI practices.

The problem with these fast practices is that they not only ignore the void of the real but also do not take into account a reality symbolically configured by history, politics, economics, and other factors. These fast PSI practices have given rise to gurus of all kinds who can turn their ideas into consumable products for a large population through recipes spread on social media.

These practices promise relief from individuals' anxiety about not being able to fill themselves, but instead of calming, they increase anxiety, adding fuel to the fire, as they become just another consumer product among the thousands in the era of neoliberal hyperproduction. However, one cannot sustain a (real) life without the hole of the symbolic because it allows the limit of death (symbolic). That is why these bodies (imaginary) cannot feel, and that's where self-harm (cuts), symptoms of anorexia and bulimia, among others, come into play.

There is an ideology of happiness that, combined with personal growth, intertwines with entrepreneurship,

modes of control, and subject normalization into successful individuals. In the fast world, everything must be acquired quickly, in a rush, without pause, and this is where psychoanalysis suggests patience. The patient-analysand is the one who does not despair.

The subversive act of psychoanalysis is not only recognizing, as Freud did, that the ego is not the master in its own house but, with Lacan, recognizing that behind that ego, there is a hole and a limit that some call narcissistic wound or castration. It is a veil to recover "something" or "nothing" that covers the void of the Real.

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3. The Feminine

In 2018, a Facebook user had their account closed for posting an image of Courbet's famous painting "The Origin of the World." However, this censorship is not the only one that this painting has had to endure. Since its creation, it has been veiled by other paintings. Even when Jacques Lacan acquired it in the mid-20th century, he also had to veil it with another painting by the surrealist artist André Masson, which had the same name. Why? It seems that the vagina is a hole that points to a void, a horrifying place for phallic male logic. The phallic seeks to fill every hole to avoid recognizing the emptiness of the real, making it unbearable to acknowledge that what is shown there can never be filled. Thus, the feminine points out to the phallic male that there is a not-all.

3.1. Subversion of the Feminine

"There is nothing more dangerous than a woman who dances."

This quote is from the movie "Akelarre," which tells the story of a group of women accused of witchcraft during the Inquisition in the 17th century. "Akelarre" shows that the feminine is always dangerous to phallogocentric male logics. That's why they must be burned, but not before trying to control them from that order. Their freedom is unbearable for these same logics, which is why they are equated with witches because they fly, which they ultimately do. In other words, they can fly like free witches. That's why they are dangerous, not only because they dance but also because they fly.

The statement "Woman does not exist" is a Lacanian sentence, but we forget that man doesn't either. Believing otherwise is the problem imposed by phallogentric logics that insist that everything is possible. These logics have underpinned the most brutal, devouring, and destructive capitalism for decades, driven by hyperproductivity and hyperconsumption.

3.2. The Unbearable of the Feminine

What is so unbearable about the feminine that men end up annihilating a woman?

Every November 25th is the International Day for the Elimination of Violence Against Women. Phallic enjoyment, the desire to have EVERYTHING and make the other one's possession, is what has sustained social logics where the "macho man" believes he has the right to kill, murder, eliminate, exclude, and deny the other. Yet, the subject is not complete, nor can they be the ALL of phallic enjoyment. We must seek another kind of enjoyment that connects with difference, with a NOT-ALL, moving beyond the phallus, pointing toward desire and love, an eroticism of the void rather than the pornography of completeness that leads to various forms of violence.

The feminine is not directly related to women; it speaks more of a place where one can go beyond the male phallus. Many women can identify with the phallic, just like any man, and some men, like some women, can also escape the phallic to find themselves in the feminine.

In Latin America, poverty is feminine; more women find themselves in this condition than men, making them more vulnerable. Neoliberal capitalism exacerbates vulnerability and domination, aiming for profit and gain (surplus value) by commodifying everything it can, especially people in vulnerable conditions. The Spanish sociologist Cobo (2011) comments on this in her book: "Towards a New Sexual Politics: Women in the Face of Patriarchal Reaction.

They need to create and recreate new forms of servitude for women to increase capital's benefit and maintain male domination as intact as possible. Capitalist economic exploitation and patriarchal subordination come together in the deprivation of resources and rights to women. (p.168).

Capitalism requires violence to perpetuate itself, as Cobo tells us. It's what Valencia (2010) calls "gore capitalism," a concept she takes from the film genre centered on graphic violence to describe the current stage of capitalism. In the "gore dynamics," there is an individual living in excess, from neoliberal hyperconsumption to the acquisition of goods. As the only possible form of self-assertion; necroempowerment, the 'predatory use of the body.' Here, the female body is commodified, turned into an object of all illicit economies and illegal industries.

Violence against women, including feminicides, is not the product of the behavior of misfits or psychopathic personalities. Once again, criminal profiling and studies believe they have found the violent personality, which can be explained from forensic neuropsychology or sociological

perspectives, where it is argued that violence against women is caused by alcohol, drugs, or some cursed gene. This violence against women is not a consequence of a rotten apple or some psychopathological disorder. According to a philosopher like Žižek (2016) in his book 'The New Class Struggle,' this type of violence is the result of a cultural ritual:

The fundamental trait in all these cases is that these acts of criminal violence are not a spontaneous manifestation of wild and brutal energy breaking the chains of civilized customs but something learned, externally imposed, ritualized, part of the collective symbolic substance of a community. What is hidden from the innocent public gaze is not the cruel brutality of the act but precisely the ritualistic and cultural character of a symbolic custom (p.39).

For Žižek (2016), there exists an institutional unconscious; by institutional, one could include education, the church, or the state. In this same vein, Segato (2018) appears in her book 'Counter-Pedagogies of Cruelty,' pointing out that what is presented here is a kind of mandate from a social patriarchy. Social institutions sustain a pedagogy of cruelty through these mandates, where a pact between men appears, reaffirming the masculine through codes, complicity, and silence. In Lacanian psychoanalytic theory, every time the word 'mandate' is heard, it cannot be dissociated from the superego, an imperative of enjoyment. This superego is cruel, hence it can be related to the pedagogies of cruelty that Segato talks about. The superego is not the little angel that some attribute to psychoanalysis from a theoretical standpoint, on the contrary, as a good

advocate of the id, as Freud said (1992a), it either compels us to enjoy, as the French psychoanalyst Lacan (2010) stated: 'Nothing forces anyone to enjoy, except the superego. The superego is the imperative of enjoyment: Enjoy!' (p.11).

Now, what has prompted this writing is the question of what it is that the female position denounces about the male in order for a woman to be attacked and killed. It is not about questioning women but rather questioning the position that represents the feminine in a masculinized and phallogocentric world, where patriarchal and capitalist logics intertwine with the former. The question is not directed at women but at men, questioning this masculinized position from a patriarchal perspective that capitalism has helped strengthen to exploit the position of women.

We can think, following Segato, that feminicides are not directed at a particular woman but at a 'generic woman,' not toward all women but toward what a woman represents. In a Master's research on Gender Studies at the National University of Colombia conducted by Danny María Ramírez Torres (2017), titled 'Feminicides in the Criminal Economies of Buenaventura,' the author remarks:

Thus, it can be observed that acts of femicide represent not only misogyny and sadistic sexuality but also the social construction of male domination as a way to control and dominate women's bodies, where anyone who transgresses this established order is silenced' (p.53).

Femicide is related to misogyny, which, like racism, is denied and practiced by many. Femicide goes beyond being a woman, and this is also raised in the thesis:

My proposal is that, in sociological terms, violence against women continues through the multiple representations and the reproduction we give to gender stereotypes. In that line of thought, feminicide would not be the extreme of violence against women. It is the extreme of violence against a woman's body, not against the category of women as subjects. Insofar as the death of a woman - in the cases of feminicides in Buenaventura - sends a clear message of fear and control over women's autonomy, generating unease and fear in other women, I consider feminicide to become another form of violence, in this case, a psychological and symbolic violence against the collective subject of women (p. 121).

Feminicide is a public and political issue, not a private and intimate matter. The Slovenian philosopher Žižek (2006) addresses the place of women in some of his texts, interviews, and documentaries, using examples from cinema, literature, and popular culture. He attempts to expose a key postulate of Lacanian theory, the famous phrase: 'Woman does not exist,' where the non-existence falls on 'La,' not on women, and this non-existence occurs in a phallogocentric world where everything universal has to be masculine. Thus, feminicide enters a reality where the femininity of a woman disrupts the pretension of a male universal.

Confronting femininity means confronting human subjectivity, and this subjectivity is unbearable for the male and patriarchal, especially within capitalist logics that have tried to prevent the confrontation with that subjectivity. What does that subjectivity tell us? That it is the mask of a subject, the mask of emptiness, and this is what makes it

unbearable for male logics to discover, not only that behind a woman there is a subject, there is nothing, but that their phallocentrism also conceals that nothing. That fundamental emptiness. That's why, for the male libidinal economy, the only good woman is a dead woman, which is the capitalist libidinal economy.

There is a violence in the male fantasy to coordinate fantasy with reality (fill the void), and in that fantasy, a woman could make that impossibility fit. The only way to make it fit is with the illusion of making the object that denounces this impossibility disappear, to violate it, outrage it, eliminate that feminine place. To realize this illusion, the place of the feminine, the woman, but anyone who denounces that place, from the feminine, has to eliminate themselves.

Capitalism is an ideology of death, a necropolitics, and the feminine position denounces that around all that deadly impulse, there is nothing, the unbearable void of the subject, all those dead are the impotence of not being able to sustain the structural lack that is attempted to be covered with objects, even if they are human. That feminine place is a negativity, not only of the feminine but of the subject itself, which the masculine rejects, believing that with objects, it can be positivized. This has been the triumph of capitalism in all its versions, including its latest neoliberal version, its obscene character, which has also been referred to as pornocapitalism, as it rejects this void by filling it with images, high-resolution cameras, trying to display that impossible object and placing women in that place, even if it means killing them.

Attempts should not be made to fill that void around it. This capitalism has led us to fill that void at all costs, even with the bodies of "women. The proposal is that, around that void, a fabric is woven. According to Segato, 'Only a state that promotes the reconstruction of community fabrics, a state that becomes a restorer of the ethnic or community forum, can protect the people in Latin America' (Segato, 2018, p. 95). Precisely, the elimination of the feminine through the woman's body is that place of denunciation, but also her place of fabric is what cannot allow the necropolitical logics of capitalism. It's not for nothing that, in the previously mentioned thesis, Ramirez speaks of a 'femigenocide' differentiated from 'feminicide.' The former eliminates a woman and her close relationships, the latter an entire social framework that sustains women:

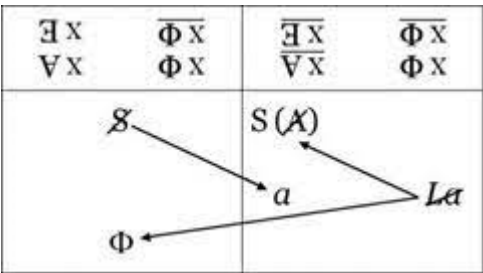
It aims to eliminate women to dismantle the social fabric of a community that has resisted throughout history to remain in the territory, a territory where capitalist enclaves of global and criminal economies have a plan to execute under an established non-inclusive development model (p.143).

Recognizing the place of the feminine is not only recognizing its place of denunciation of the masculine and patriarchal, colonial capitalism, but also recognizing its capacity for resistance and communal construction, for social fabric. The feminine in revolutionary history has had a prominent place, and the women who have taken that place have been silenced, erased, denied, excluded, so the history of the Latin American revolutions for independence from Spain in the 19th century ended up being the deeds of 'male

leaders,' and women, in the best case, ended up being the cooks or those who brought water to these heroes.

The Latin American independence revolutions were not only carried out by enlightened Creoles, white men who, for the most part, had studied in Europe and, in many cases, only wanted to remove the Spanish crown to rule these lands themselves. Women, from a place of the feminine (as many women can position themselves on the masculine side). To clarify, Lacan (2010) in seminar 20 'Encore,' outlines what will be the side of those who say 'men' (left), and the side of those who say 'women' (right), they say because both sides are a matter of discourse, being a man and a woman is a matter of signifiers, as shown in Figure 3.

Figure 3. The formulas of sexuation. Lacan, J. (2010). Seminar Book 20. Encore. Buenos Aires: Paidós.



Yes, on the masculine side, there is only one way to relate: the object a ; on the feminine side, there are two possibilities, one that is directed towards the phallus, and the other towards the non-existence of the Other. The latter is subversive, it dispossesses the Other, its completeness, its totality, that is, the Not-all of a true tremor towards the

totality of the masculine side. Thus, women, and also men who position themselves in the feminine role, can shake the masculine side, that phallic order that wants everything to function.

What these independence revolutions show is that not only was the place of these women and men denied, in the end, only a handful of enlightened white men continued to govern, with the same Spanish colonial logics well into the 20th century. It wasn't until 1851 that slavery was abolished in Colombia, more than 30 years after independence (1819), and women only gained the right to vote in 1954, over a century after that independence. So, mentioning women as heroines in the history of independence is also a way of making them invisible.

In conclusion, Colombian historiography on women in independence was shaped by an epic, heroic, and racially unique fantasy towards the fatherland. Femininity was only reclaimed if it conformed to masculinity, idealizing women only heroically. Our historiography did not aim to defend women's rights, let alone recognize them as political subjects. Nevertheless, Colombian history and historiography owe women and their different classes, races, ethnicities, sexual orientations, ages, and regions. It is not just about mentioning them for the sake of it but about studying them, giving them their place (González, 2011).

These women who fought for independence were not heroines; they were women who fought, not only for independence from the Spanish crown but for better conditions, a matter that was not allowed. Once these

enlightened Creoles took power from the Spaniards, they readjusted the same classist, racist, and misogynistic logics that had prevailed for centuries in the colony, and in the emerging republics, these logics continued. The feminine as subversive involves women and men who position themselves to transform reality. That's why femininity is a political stance, not a romantic or idealistic one.

On March 8, 2023, a historical controversy arose regarding a Colombian heroine: historian Armando Martínez claimed that the heroine of the 1871 Comunera Revolution did not exist and was a literary invention. Researcher Rocío Sánchez immediately provided evidence that she did exist. Beyond the historical controversy, as González had already pointed out, women in the history of struggles, revolutions, and independence in Colombia have not existed solely as the mythical figure of the heroine. That figure was the only way to make a woman exist in colonial revolutions. The above was a way of continuing to uphold that Lacanian axiom, 'woman is not all' (Lacan, 2010, p. 15).

Woman only exists as a mother, virgin, and heroine for the masculine side. Mythologizing them as heroines denies their place as women fighters and revolutionaries. What is not wanted to be recognized is precisely the fighting nature in the heroic act of these women, not only is the revolutionary act denied, but also the possibility for other women to assume it is denied. This mythification embodies an ideal of a woman that, for men, can only be located with the figures of the mother, the virgin, or the heroine, and even the figures of the witch, the prostitute, and the madwoman,

who also embody that place, with those places being two sides of the same coin: a woman who doesn't exist.

3.3. The Feminine Enables Emptiness and Love

The women who visited Dr. Freud's office in Vienna were women who had been excluded from the medical logics grounded in the physicalist pact of the 19th century, in which Freud had been educated by his medical mentors.

This physicalism, not finding the organic cause of these women's ailments, regarded their hysterical symptoms as theatrical fabrications. As a result, with no refuge in that medicine, they turned to Dr. Freud, who seemed to be developing different ideas about the sufferings of these women, ideas that were already moving away from physicalism. Thus, psychoanalysis was born, and it's essential to never forget that it distanced itself from believing in a biological basis for psychological afflictions.

Unfortunately, these afflictions and sufferings still go unheard after more than a century, even in different contexts. The inability to listen to women persists, for example, in the Colombian armed conflict, where the testimonies of many women were met with doubts and accusations. In the report from the National Center for Historical Memory in Colombia, "War Inscribed in the Body: National Report on Sexual Violence in the Armed Conflict," it is shown how the accounts of the sexual abuses suffered by women in this armed conflict were met with skepticism and allegations, almost in the same logic as sexual abuses in many countries where such acts are labeled as being "provoked" by the

women themselves, leaving the perpetrator almost at the mercy of the fact, becoming a victim of their victim in perverse logics of revictimization. These women, when not heard, were also forced to retell the same painful story over and over again to different authorities.

In contrast to these logics, for many women, the Colombian armed conflict brought an encounter with the unbearable, where sometimes the subjective response was the impossibility of symbolizing these events: massacres, displacements, rapes, abuses, both of themselves and loved ones, which became traumatic events, where the only possible place was that of a victim. Among the numerous women who had this unfortunate encounter are those from the Mampuján population, located in the municipality of María La Baja in the department of Bolívar, northern Colombia.

The residents of this area, in the early 1990s, suffered harassment from guerrilla organizations and later from paramilitary groups, which, allied with political and cattle-owning elites in the late 1990s and early 2000s, turned against the civilian population, accusing them of collaborating with the guerrillas. Mampuján was one of the populations targeted in these attacks. On March 10, 2000, 150 paramilitary members entered the town, forced all its inhabitants out of their homes, and gathered them in the central square of the town, where they were threatened with death for being accused of collaborating with guerrilla groups. A phone call saved them from being killed, but they were given one day to leave the town. On March 11, 2000, 620 people (152 men, 122 women, 51 elderly adults, and 295

boys and girls) left the place. They were displaced for over six years, mainly in the municipality of María La Baja. Deprived and landless, they lived in crowded conditions during that time until in that year, community leader Juana Alicia Ruiz and the American Mennonite pastor and psychologist Teresa Geiser began teaching a workshop using the Quilt technique, which involved layering fabric upon fabric. This is how the displaced women of Mampuján began to tell what had happened in that town years ago. It was the way they found to articulate something that had been silenced for various reasons over all those years.

The first stitches were filled with pain. Every time the needle pierced to connect the fabrics, something tore in their hearts, and tears flowed incessantly. So these women would release the needle and wipe away their tears to continue weeping. The patchwork quilt barely had a form: some background mountains, roads, a few trees, and the stream; now they had to depict the people. Each figure represented a neighbor, friend, or family member. That's why it hurt so much because what they were putting on the fabric was their own history (Castrillón, 2015, paragraph 2).

These women crafted the tapestries in gatherings where they embroidered and united; in those fabric remnants, stories were woven, so they became spaces of memory. Over time, men also joined, and this is how the tapestries were constructed.

So after drying their tears again and again, taking a breath, and saying a prayer, they would pick up the needle once more to clothe each human figure. "Brother Luis had pants

like this," one would say; "Miss Guadalupe had her hair very white," another at the opposite end of the fabric would respond. Each woman contributed a memory, an idea, a piece of fabric. That's how they created their first tapestry. "Displacement," it was called. Just like that, without euphemisms or adornments. One word to show the horror they began to experience on March 11, 2000, and that still hasn't ended (Castrillón, 2015, paragraph 3).

The weaving and the tapestries can reveal. What the tapestry reveals is harsh and revealing. You can see figures of elderly people in hammocks, men and women with bundles and children in their arms, uniformed and armed individuals pointing at them. "First, we made it on cardboard, and then we stitched it," explains Juana Alicia, who, after Teresa left, became the leader of the group known today as the weavers of Mampuján (Castrillón, 2015, paragraph 12).

Their experience was so healing and comforting that they continued making more tapestries: another was called "Massacre," and it showed how those same men who had intimidated them later went to the Las Brisas hamlet and killed 11 peasants in a macabre journey they called the route of death, justified with the excuse that they wanted to drive the FARC's 37th Front out of the Montes de María (Castrillón, 2015, paragraph 13).

The weaving of the tapestries didn't stop at describing the events that led to their displacement or the pain of dispossession: "Now the stories we depict are no longer sad; they are joyful." It's as if in the stories of these textiles, they transition from the sad passions to the joyful passions of

Spinoza. These textiles represent an ethical effort as this philosopher proposes. The weavings of the women of Mampuján are a Spinozan ethical act since they shift from sad passions to joyful ones through the act of weaving. Here, the act and the feminine appear as a mode of resistance and subversion of the Colombian reality. Joy affirms existence. Sadness denies it.

These textiles mend a reality, not to sustain it but to remake it, recreate it, a patch that operates as a *sinthome*; you can live the traumatic experience of a subject based on an event like mending patched existences that can support the Real of life. Therefore, the tapestry is a way to organize their world.

Weaving as an artistic act enables processes of historical memory; it's a means, a possibility through which victims make their suffering public in a country where it has been very difficult to do so. These weavings are not only healing but also have a political potential for transformation, both individually and collectively. April 9 is the National Day of Memory and Solidarity with the Victims in Colombia. In 2021, the Truth Commission in Colombia created a space for the "memory seamstresses" to commemorate that day. "Arroparon y abrazaron" the building where this commission operates with over 540 meters of fabric. In the promotional video for this event, the following phrases can be gathered:

Many truths are woven"...Achieve common territories"..."We weave thought, memory, peace; we weave the entire social process"..."Finding oneself with themselves"..."It's like conversing with that fabric, with

that needle, with that thread"..."It's as if we're writing a book, but we're doing it with colorful threads"..."The fabrics became a process of denunciation, restoration of rights, and at the same time, a form of sanction for men and women"..."How to mend the social, the individual, how to make that connection between the particular, the intimate, and the external (Comisión de la verdad, 2020).

It's essential to keep in mind that, as the Colombian sociologist Fals Borda told us, the population always finds forms of re-existence, for him, in the form of "El hombre hicotea," which originated in the Colombian Caribbean. What's remarkable here is how the act of weaving transforms into something beyond the domestic, decorative, and private; it can also express these re-existences, not through the absence of words or speech but through different forms of expression.

Returning to the Lacanian sinthome and weaving as a venture, these are a way of a know-how with the Real of reality, with the traumatic nature of that Real where we are thrown by war and armed conflict. It's as if this war hurls us into the hole of the Real that reality helps conceal, but here, it's the opposite, an increasingly cruel reality. In Seminar 23, "The Sinthome," Lacan tells us, "Writing is, then, a doing that gives support to thought" (Lacan, 2006, p.142). But writing is also what allows us to materialize and imagine the Real. Here's where this becomes relevant for psychoanalysis, the relationship between the Imaginary, the Symbolic, and the Real. Grasping the fabric of an analysis, as Lacan proposes in Seminar 25, "The Moment of Concluding," is about understanding the relationships between the Real, the

Symbolic, and the Imaginary. In this case, understanding this fabric from a psychoanalytic theory perspective. Lacan presents the Real as the fabric, the canvas of an analysis, and places the Imaginary in what that fabric weaves. What these women weave has to do with the reality of life, the Symbolic of death, and the Imaginary of the body. These weavings concern not only a subject but the relationship of a subject with another, and the clinical practice's challenge is how to sustain this fabric through listening. It's also about the word that can connect with the other, a fabric.

The French philosopher and art historian Georges Didi-Huberman (2013) tells us that "images touch the Real" (p.3) and "burn" in their contact with the truth. Where there was only horror, suffering, and desolation, the fabrics bordered that void with something beautiful. These fabrics present themselves as forms of repair, reconstruction, and transformation of what war and the Colombian armed conflict destroyed.

Language operates as a needle, piercing the Real, and at the same time enabling a suture. Just like in weaving, psychoanalysis is woven with words through the needle of listening. It's where another past is invented from a historized present to enable a future, to invent a new signifier. This is not achieved through a cognitive process or from a "you can" standpoint but through a subjective and historized journey that enables positioning with the inconsistent Other. Here, the possibility of impossibility can be glimpsed, just like in love, by developing a know-how with the void.

3.4. The Feminine: A Non-All Subversion

The feminine has almost always been associated with lack, with what's missing, and psychoanalysis, from Freud onwards, has not escaped this. However, from within psychoanalytic theory and its convergence with other knowledge, let's think of the feminine from a different place, one that isn't about lack but rather about pointing to a void. The places traditionally assigned to the feminine, such as the witch, the madwoman, and the prostitute, appear to have indicated that behind all that masculine phallic glitter, not only is there nothing, but there's an unbearable emptiness. Therefore, the feminine is not just a denunciation of that place, something that the hysterics did in Freud's time, leading to the creation of a listening device that gave birth to psychoanalysis. It's also the place that enables a know-how with that void, with that Real. This creative act is not about filling that void but about bordering it, acknowledging it. Therefore, this act is placed as a non-all (in Lacanian terms) and not totalizing, contrary to what has been attempted via the dominant male route. Here, the feminine becomes a subversive path for what has historically, through the male-dominated path, been sustained, and what neoliberal capitalism has exploited to the fullest: filling that void, denying it through consumable objects.

The feminine is the subversive path not-all to that totalizing illusion of neoliberal capitalism. In Victoria Mas' book "El baile de las locas" (2021), the medical power (represented by Charcot) is depicted and how it was used against those women who dared to use the feminine to protest against the rigid norms of the late 19th-century

Victorian era. It's important to remember that even Freud himself went to meet that "great French doctor" who worked at the Salpêtrière, from whom he learned something about that hysterical scenario, not dissimilar from the disciplinary power also shown by Foucault, from which, in a way, Freud tried to distance himself. Lacanian logics of sexuation break with identities (fixations based on gender), and even its logic of the not-all feminine disrupts the phallic and totalizing linearity. Some have proposed that the logics of the feminine and the masculine are no longer necessary, but rather a logic of the universal and the exception of the set of elements. Others have suggested that it is better to base ourselves on Klein's bottle rather than the logics of sexuation, all the while using its subversive logic of the not-all.

The figure of Antigone as that place of the feminine, beyond the norm and the law of her uncle King Creon. Antigone shows us the power of desire, a desire beyond morality, beyond what should be, as Lacan discusses in seminar 7, "The Ethics of Psychoanalysis."

Indeed, Antigone allows us to see the point of view that defines desire. This view points to an image that holds some mystery until now inarticulable, because it made one close their eyes when looking at it. However, this image is at the heart of the tragedy since it is the fascinating image of Antigone herself. Beyond the dialogues, beyond family and country, beyond moralizing developments, it is she who fascinates us, with her unbearable brightness, with what she has, which holds us back and at the same time intimidates us, with the unsettling aspect of this terribly voluntary victim. On the side of this attraction, we must

seek the true meaning, the true mystery, the true scope of the tragedy (Lacan, 2003, p.298).

Antigone, from the feminine perspective, confronts us with an ethics of the real, an ethics of desire, a radical revolution. This is what Lacan shows us with Antigone, an ethics of desire that does not follow the ethics of the good, as psychoanalytic ethics is not a matter for the rich or the righteous. This ethical act in relation to desire confronts us with our own loneliness, but not to remain in individuality; on the contrary, to create a bond with others from that constitutive solitude. Antigone's ethical act is transformative not only for the individual but also for others. From a politics of solitude, a connection with the other can be established, meaning that the feminine act enables a connection beyond the phallic. Antigone's feminine act, though "mad," is a political act; it points to a politics of desire, a radical politicalization of poetic language, a language that aims at another enjoyment.

Brazilian writer Clarice Lispector developed a knowledge, a *savoir-faire*, from a *sinthomatic* articulation between this enjoyment and writing, a matter that is not easy for any writer, and Lispector was aware of this difficulty. Despite that, she persisted because this writing links a life: "When I don't write, I am dead (...) I only write when I want, it's an armor that I have to constantly rebuild" (Arrieta, 2019). In her writing, Lispector allows herself to recreate another body, passion, love, the possibility of being someone else, through a poetic operation she uses to create knowledge about the hole.

Colombian painter Débora Arango was able to develop, through her art, another form of knowledge, a *savoir-faire*. Through her art, she positioned herself in a subversive place that broke with the dominance of the male gaze on the female body in painting. Arango showed a very conservative society at the beginning of the 20th century that there were everyday women:

Women of flesh and bone, with their own names (...), immersed in particular situations. Their identity marks, their sagging breasts, their bodies, beautiful or deformed or worn out by the constant exercise of life, are there, without abstractions (Gómez and Sierra, 1996, p. 39).

Arango shattered this image of the pure and chaste woman, which brought her many problems, from exhibition closures to exile. This view of women was imposed by the male gaze, which continued to deny the existence of another type of woman that was not the one accepted by that gaze. She showed that a woman's body cannot be confined to a single, accepted standard. It doesn't have to be perfect; her paintings exposed the earthly and everyday bodies of a woman, something not only scandalous for the society of Antioquia and Colombia at the time but unbearable.

So, Arango was censored and excluded from the history of art in Colombia for decades. Not only did her paintings show what should not be shown, a woman who exists from a perspective different from the male gaze, but she herself was excluded for such audacity.

Arango doesn't paint only women's bodies; she shows all kinds of expressions: women who speak, scream, but who

also feel pleasure and joy. Beyond the male idealization. The bodies of the women she paints are bodies that age over the years, tired bodies, violated, mistreated, and excluded, but they are also bodies that resist, that try to rebel and subvert the order that has placed them in the place of non-being.

Male phallic fantasies can only place a woman as a virgin or a whore, pure or sinful, as a saint or a devil; apparently, they cannot access a woman but the ideal of a woman, that is, no woman in herself.

The love life of these beings remains divided into the two directions that art has personified as celestial and earthly (or animal) love. When they love, they do not desire, and when they desire, they cannot love. They seek objects they do not need to love, in order to keep their sensuality away from the loved objects (Freud, 1992b, p.176).

Arango and Lispector manage to articulate, through their writing, the inscription of the body and gender difference in language. Something similar is done by the Colombian writer Marvel Moreno, where: "Women's writing is based on the deconstruction of phallocentric thought, giving space to the marginal or excluded, to the other," as one of the greatest connoisseurs of Moreno's work notes (Bautista, Capera, Gallo, Murillo, and Useche, 2021, p. 82).

Moreno turns the woman's body into a battlefield, where these women with their art create a know-how, a novel, a painting, a fabric, a social movement. There is something feminine where these women position themselves: how? From a know-how with the void,

bordering with letters, paintings, or fabrics that void to point to the hole.

The feminine has to do with emptiness and with a pleasure that exceeds a limit. There is no Other there, or rather, there is no other as Everything that can indicate what a woman is. Questioning the logics of sexuality as another attempt to maintain the binary is unfair. On the contrary, the logics of sexuation break with the phallogentric castration binary. At this theoretical moment, there is already something that does not refer to phallogentric logics; there is a Not all. In it, there is no Other who answers for the condition of woman. In the impossibility of making a woman universalizable, in that Lacanian struck-through Woman does not exist, is where everyone can create the possibility of existence (whether man or woman or from any subjective position because the feminine is not exclusive to women; it is a place to position oneself), create something with the void that inhabits and constitutes us, invent something that interests us, something that does not serve a predetermined purpose, although it can serve to constitute the act of love.

Finally, the feminine is powerful because it points to a void that allows us the act of love.

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In this way, the present work appeals to three signifiers in its course: love, emptiness, and the feminine, three concepts that today allow us to sustain a shelter this kind of perpetual revolution (Sauret, 2021) that is the subject itself, in a world that increasingly seeks to reduce us to an individual, as a mere living being without desire, dedicated to hyper-consumption or hyper-production. More precisely, these signifiers are not only subsumed in this work to ensure a place for this subversion of the subject, but Jairo Enrique Gallo Acosta links them to precisely weave that which is impossible to close, the hole of knowledge, which is a condition of social bond, as what makes it possible and renews it, allowing to accommodate in community what is most singular in each person.

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