Malaise, castration, otherness/ and Pascal's wager

In view of the short time available, I'll get straight to the point .

The wager concerns the existence or non-existence of God.

Transposed as similar to the existence of the "I", the stake, as the possible "in-I" of enunciation. Who is speaking? Who is being spoken to?

In this sense, every cure is also a wager, an act, which involves the subject having had to choose, to determine.

From his personal experience, crossed by a mystical crisis, night of fire (November 23/24, 1654), where he experienced the mystery of faith as a revealed truth, Pascal did not renounce his scientific trajectory but he drew from it the necessity of distinguishing faith from knowledge, a knowledge as "a knowledge in the Real", indemonstrable as such.

I refer to the resonance of the most famous quote, "the heart has its reasons that reason knows nothing of." There is inexplicable, unexplained love, of a radical otherness, even with regard to the one who is its cause. In this sense, I refer to the transference and to the analyst carrying the semblance of the object, little a, and to the aphorism, "in you, more than you, I love the object a...", cause of my desire, I love you, I mutilate you." This raises the question of the transferable object, of a love beyond the object.

The efficiency of the cause as a lost cause, making object a the lost object, lost for never having existed. Pascal, though a rigorous mathematician, observes a distinction between the object of faith (revealed truth) and rational knowledge. What is revealed is not known knowledge.

The gamble in the cure lies at the point of knowledge's failure. It implies the compulsion to repeat, the act. Believing implies obeying religious commandments, but this is nothing compared to the promise of gaining "an infinity of infinitely happy lives."

By contrasting the truth of reason with that of the heart, by rewriting "reson" as resonance, Pascal distinguishes between the field of truth and that of knowledge while posing the question of guarantee. This resonates with the constitutive paradox of a link within the institutional field for the transmission of psychoanalysis and the difference between an address and a school. To the God of reason promoted by Descartes, he contrasts the God of Isaac, Abraham, and Jacob, the God of the Old Testament, the God of believers. Pascal's reference is that of a god who authorizes life at the price of a surrender of enjoyment. The wager lies at a point where knowledge fails. By emphasizing the renunciation of enjoyment and its recovery, this allows us to uncover the function of the object of surplus enjoyment.

The bet in the wager is equivalent to the object a as the operator of the inconsistency of the Other on the one hand and on the other hand, that which responds to this inconsistency. This is what stands in place of the limit of language. A way of plugging the hole of language, an effort to support the existence of the Other. What does not enter into the calculation is the act.

What escapes is the very point where the subject is situated as the subject of enunciation. In enunciation, the subject engages his jouissance, and this is irre and this is irreducible to the signifier. It is from his very erasure that the subject reappears: Rimbaud's verses: "Your head turns, your head turns away, a new love, Arriving from everywhere that will go

nowhere." The poem "A une raison" makes this heard. Whatever the discourse, the astructure, the object as a-object leads the dance.

I'll leave the floor to my colleagues who will present their works in this regard, testifying in

their practice to the necessity of not knowing as a condition for the very fact that the

"analytic act" can take place, a symbolic castration that puts an end to any eroticization of thought, that is, castration.

Castration takes its place as lack, the failure to be there, the flaw, that which eludes,

precisely as not entering into the calculation, as constituting the point of necessity where the subject becomes the subject of enunciation with a constant gap between the ONE and the a. In the Real, space and time are not separable, nor are subject/object.