

Language Without Sense

*Glossolalia and other Linguistic
Explorations*

By

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Dedicated to Stella and Dora

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Foreword

They were very much in love at that
time and had their own language,
which I didn't understand, they spoke
German, the language of their happy
schooldays in Vienna.

(Elias Canetti The Tongue Set
Free, p. 42)

This Book

According to logic, sense and meaning are not one and the same, the distinction between these two terms – respectively from the German *Sinn* and *Bedeutung* – was introduced by Gottlob Frege¹, thus generating a series of logical and analytical philosophy texts. There is a theory according to which *Bedeutung* – “meaning” – corresponds to the object’s proper noun, while *Sinn* – “sense” – relates to the specific description of the same object. Let us take a proper name e.g., “Dino Buzzati”: is the meaning of “*The Tartar Steppe* author”. While: “The author of *The Tartar Steppe*” is a specific description of “Dino Buzzati”.

In 1970 Saul Kripke – during lectures at Princeton² - introduced the following hypothesis: the proper name is a *rigid designator*, obtained through an extra-linguistic act: the baptism. Descriptions however are *flexible designators*, connected to a multitude of events that happened to “the name” during the owner’s (of the name) life. These events might as well not have happened or other events might have happened to the owner of that name, in other virtual worlds.

When Gilles Deleuze wrote *The logic of sense*³, published one year prior to Kripke’s prolusion to Princeton, the French philosopher used the term “series” to designate the chapters of that text,

¹ Frege, G. (1892) *Über Sinn und Bedeutung*, in *Zeitschrift für Philosophie und philosophische Kritik*, C: 25-50.

² Kripke, S. (1980) *Naming and Necessity*, Cambridge, Ma.: Harvard University Press

³ Deleuze, G. (2015) *Logic of sense*, Bloomsbury Publishing PLC

dedicated to Antonin Artaud and Lewis Carroll, who was, himself, a logician⁴. This book's question – in merit to Deleuze's interrogative supply towards Artaud – is: what happens to the language when the proper name *loses its necessity*? When the habitus *I* – which accompanies the proper name – is lost and from time to time, the subject renders its name into a shifting contingency according to circumstances – Napoleon, Jesus Christ, Mohammed, Kennedy – as it often happens to an actor wearing different skins during the scene?

In 1923 Antonin Artaud – a schizophrenic artist – wrote a review for Pirandello⁵, who – in *Six characters in search of an author* – dissolves the subject into an event-based poly-morphosis. The subject, the character, the personality, which is an underneath structure, dissolves. We have always considered the subject as one who expresses oneself, can we now think of the expression as a momentarily subjectivity? As a nonsensical haecceity?

This book is about nonsensical languages; it contains six chapters titled as follows: Lallation, Erolalia, Coprolalia, Echolalia, Glossolalia and *Stoma Doulon*. Each chapter observes and analyzes what is found on the outskirts of the meaningful language. The nonsensical is an outsider to the language but it, nevertheless, belongs to it: it is a matter of chaos in the mouth, of the oral, and the *Library of Babel*⁶, of the writing. It is a sound that our body emits and an incisive sign, it is liminal, laminal, destined to

⁴ Carroll, L. (2018) *The game of logic*, CreateSpace Independent Publishing Platform

⁵ Artaud A. (2004) “« Six personnages en quête d’auteur » à la comédie des Champs-Élysées” in *Œuvres*, Paris: Gallimard

⁶ Borges, J.L. (2023) *The library of Babel*, Penguin Books Ltd

abandonment: the newborns' language, aspirations, those parts of the speech called interjections, the expressions of sexual excitement, of joy, the bad words and the cussing, the so called *inappropriate language* – vulgar jokes, insults, indecent exclamations – autistic echolalia, aphasia, meta-semantic poetry, poetic glossolalia, schizophrenic and Pentecostals, the slave tongue, that tongue, that accent, that inflection, which meets discrimination under a veil of tolerance. There is an Italian version of these six chapters, although the English text has been widely varied to be adapted to people who read and speak English. Nonetheless, at the end of the six chapters I add an unedited essay on Lust and Masculinity – written directly in English - as Appendix of the whole work.

This book is a reflection on nonsensical languages. The logical neo-positivism aggressively argues against nonsensical languages: rejected, censored, accused, ridiculed, loony binned and medicated through reaping consents; as of always, especially in the past few years of 'marriage' between the science masked techniques and the market. Scientism is an obsessive disorder: some supposed scientists – not all, luckily – claim that science is a formulation of controllable languages, pertaining to a univocal rapport between the linguistic expression and reality. They refer to this procedure with a cacophonous word: *operationalization*. The fact remains that, even they, are born, live, shall die and might have clinical disorders, e.g. – besides the obsessive ones – they might become aphasics or might develop delusion and hallucination.

Nonsensical languages exist, they are all around us and are part of the daily life, from an infant's lallation to a sirrah's jargon, a

driver's cussing and the orations of a strong believer. Nonsensical languages themselves could be studied – linguistically, through poetic critique, neurologically relating to aphasia, in phoniatrics, in singing – and are well deserving of recognition.

The first three chapters of the book relate to, so to speak, the *physiology of language*: life in its development. What brought me to write the first chapter – dedicated to the birth of the language in infancy – is the ethnographic observation of an infant during the first year; observation inspired by Daniel Heller-Roazen's *Echolalias*⁷ about the phonetic loss following the acquisition of the mother-tongue.

The second chapter introduces a neologism, *erolalia*: the erotic language; not necessarily *sexual*, although including sexuality, which is not – in itself – connected to sex. There is difference – and partial overlapping – between *sex*, *sexuality*, *erotica* and *gender*. Erolalia holds these partial overlapping because it is not a distinctive language; its functions are based on similarities: analogies, closeness, innuendos, friendly gestures, deliriums, ambiguities, pleasures⁸. This chapter is mostly about the recognition of the feminine influence, which, does not signify a distinction between men and women. There are masculine women and feminine men; this being the exact field of research of this chapter. The feminine advantage consists of the semiotic

⁷ Heller-Roazen, D. (2008) *Echolalias. On the Forgetting of Language*, New York: Zone Books

⁸ Concerning the topic of sexuality see: Foucault, M. (1990) *The history of sexuality* Vol. 2 Reissue, Knopf Doubleday Publishing Group, (1988) *The history of sexuality* Vol. 3 Reprint, Vintage, (2001) *The order of things*, Taylor and Francis Ltd

dominion⁹ that allows femininity to stay for longer periods within the *imaginary space*. Is this a prerogative of women? It would be reductive to think so, even though the female body has an anatomical and physiological predisposition to favor the preservation of this *space*. Metaphorically, while males are doomed to the destiny of primary castration – the so called “Lacanian cut” – that forces them to make an early entry in the Symbolic Order – i.e., the language’s razor – women inhabit the uterine space: cycles, generation, haecceity. Nevertheless, the metaphor must not beguile reality: for it is not a matter of males and females but rather one of semiotic domain versus Symbolic Order¹⁰.

The third chapter is the counterpoint of the second one, titled *coprolalia* and observing the masculine: from cussing to the taste for the disgusting, obtuseness, the need to overdo, all the way down to the cave of rape, domestic abuse and pedophilia. Where the sadistic language aims at causing death, even when the violation of another’s body causes permanent traumas, that anticipate physical death: mortification. Unmoving from the physiological but bordering the pathological.

The following chapters are connected to the *pathology of language*; that form of balance that causes regressions of language. Pathology shows new and different aspects of the nonsensical. As if the language itself was not an expression of the thought but on the contrary, the thought a minor expression of the language. These chapters are of clinical-critical relevance and are inspired by Gilles

⁹ Kristeva, J. (1980) *Desire in Language: a Semiotic Approach to Literature and Art*, Blackwell, London.

¹⁰ Kristeva, J. Ivi

Deleuze's *Essays critical and clinical*¹¹ - a collection of introductive essays to different literary works, some of which of high eccentricity.

To paraphrase Freud "where It is got, there It shall be lost", inverted paraphrasis of "where It was, I shall become", what the English mistranslation get: "where Id was, the Ego shall be". The problem here – the *damage* – is the actual Ego stepping in. The stronger the Ego becomes, the greater the obtuseness. I do not intend to propose the abjuration of the Ego, "I" is habitude, equivocal pronoun. I like thinking of the I as a linguistic habit, when I say: "I am going to the beach" I mean to say that my body is headed towards the seaside.

The fourth chapter is about *Echolalia*. In the first part, I shall describe the echolalia as a duo in the autistic interaction, mother-son, through conversational insights of *disability studies*: a case on which I collaborated – together with Enrico Valtellina and Laura Sterponi¹² – using the conversational analysis methodology referencing Mikhail Bakhtin¹³. In the second part I shall be describing the aphasic condition based on the clinical material given to me by a neuropsychologist, Lorella Algeri, and on the listening to the material of linguistic evaluation sessions with patients affected by neurologic damages, held by the same Algeri.

¹¹ Deleuze, G. (1997) *Essays critical and clinical*, The University of Minnesota Press

¹² Sterponi, L., Barbetta, P., Valtellina, E. (2023) "The Autistic Dialogue: a Bakhtinian Framework to Singular Voices" in J.H.M. Hughes, M. Bartesaghi, *Disability in Dialogue*, Amsterdam: John Benjamin.

¹³ Bakhtin, M. (1981) *The Dialogic Imagination*, Austin, The University of Texas.

The author who most shed a light on the aphasic oral communication, intended as the return of the language to expressive lost forms is Roman Jakobson¹⁴.

The chapter on *Glossolalia*, the fifth of the book, deals with other forms of pathology. The distinction between Echolalia and Glossolalia consists of the fact that the latter has to do with psychosocial matters and not neurologic ones and the difference between literary meta-semantic topics – pertaining to echolalia – can be introduced, as well as delusional procedure topics pertaining to Glossolalia. Glossolalist authors – of literary schizophrenia – that will be addressed are Friedrich Hölderlin, Louis Wolfson and Antonin Artaud. The great Pentecostal social delirium shall also be mentioned as well as the radial form of delirium that springs from the masses, following Elias Canetti's teachings¹⁵.

In the sixth chapter, there is a dream made by a Yoruba young woman, I would say a child. It starts with a religious delirium that morphed into a dream, that saved that young woman from a serious psychosis form of linguistic discrimination. The *Slave Mouth* (*Stoma Doulon*) uttered by the woman, ends up in a manifestation of her clairvoyance. The clinical context is linked to the prostitution trade, it evokes slavery as a modern-day characteristic condition and raises the possibility of poverty and oppression as a linguistic condition. This slave tongue condition conceals itself under an apparently fair, *clean* or *polite* communication veil. The word “clean” immediately makes me

¹⁴ Jakobson, R. (1978) *Six lectures on sound and meaning*, G.B., The Harvester Press Limited; Jakobson, R. (1968) *Child Language aphasia and phonological universals*, Berlin, Mouton Publishers.

¹⁵ Canetti, E. (1984) *Crowds and power*, Farrar, Straus & Giroux Inc.

think of *ethnic cleansing*. Rape can present itself in a violent manner, or – as in the case presented in the chapter – a “commercial” one. The second part of chapter six ends with a critique towards the cognitive psycholinguistic approach on bilingualism. Apparently scientifically neutral, the cognitive approach to bilingualism does not consider the role of *stepmother language* played by the settlers’ language over the migrant families, particularly when migrants families come from poverty or countries deranged by war, dictatorship, criminality. Moreover, cognitivism, does not consider the accent of a language, a subtle device of discrimination in classroom, job division, and among communitarian groups.

Overall, these six chapters summarize the ages of Jacques in Shakespeare’s *As you like it*: the infant, mewling and puking, the whining schoolboy, the lover – sighing like furnace with a woeful ballad made to his mistress’ eyebrows – the soldier – seeking the bubble reputation even in the cannon’s mouth – justice – full of wise saws and modern instances, like a professor – his big manly voice turning again towards childish treble and– the last scene of all – “*the second childishness and mere oblivion*”: “sans teeth, sans eyes, sans taste, sans everything”. Although Shakespeare’s are seven, and not six, there is always something missing. So, to provide the seventh act of the Shakespearian stage, I decided to add an Appendix. A text inedited dedicated to Lust, the capital vice of Christian tradition: sexuality as abject desire.

Kannitverstan

In the novel *Kannitverstan*, Johan Peter Hebel¹⁶ tells the story of a gentleman who, while in Amsterdam, asks the Dutch for information in German only to receive the same answer over and over again: “*Kannitverstan*” (“I don’t understand”), generating so a series of misunderstandings that go on creating the storyline. The term *Kannitverstan* is used by Elias Canetti¹⁷ in regard to the caring language – maybe also erotic – that his parents exchanged, while he could not understand German.

There is a certain *je ne sais quoi* of fascinating when listening to an unknown language: the sound, the intonation, the melody and the rhythm of the speech remove – from the listener who does not understand – the sense and meaning of the linguistic exchange, and fosters a sense of wonder. At times the unaware observer finds oneself either laughing with the conversers or with a sad look on one’s face, same as the converser, as one is not able to decipher the message. This also happens to dogs: although unable to decipher, they understand. I pose a radical question: do two parties, who share the same language, really understand each-other when they speak?

In the *Pragmatics of human communication*, Paul Watzlawick¹⁸ introduces an axiom that I should like to discuss and refute: *it is impossible not to communicate*. The author believed the

¹⁶ Johann Peter Hebel, (1985) *Kannitverstan: Ein Missverständnis und seine Folgen : Texte, Kommentar, Abbildungen*, Munich: C.Hanser.

¹⁷ Canetti, op. cit.

¹⁸ Watzlawick, P. (1967) *Pragmatics of human communication*, W.W. Norton & Company

schizophrenic pathology to be the most extreme and paradoxical attempt at non communication. We shall see – in the chapter dedicated to Glossolalia – how a number of schizophrenic poets – Hölderlin, Artaud, Wolfson – come up with all new sorts of expressive forms because they avoid communication: the *procedure*.

I hereby support the idea that it is *impossible to communicate*, the opposite of Watzlawick's axiom. Why? I do not believe in meaningful language strategies. I believe in percepts and affects¹⁹. It might be that the speakers I observe – who speak an unknown language to me between themselves – cannot even understand each-other. The hermeneutic philosophy has approached this topic on more than one occasion: every communication is misleading. Here, however – and we shall see this in detail in the Echolalia chapter – I mean to refer to something far more radical than hermeneutics: *Autopoiesis*. Ego/It speaks but it is Alter who gives meaning to the words. Ego/It expresses voice, but the voice assumes its own autonomy; Ego disappears, it dissolves, only It remains in the speech while the rest, that - during the communicative process – becomes Alter is nothing more than the voice itself, an idle *flatus vocis*. Let us take Babel for example, there is a moment in which the people building the tower no longer understand one another. We can imagine the event of the team building the tower:

A gives an order like: “d-slab-there”. At the same time, he shows the assistant a color sample, and when he says “there” he points to

¹⁹ Barbetta, P. (2019) “Percepts, Affects and Desire” in Nichterlein, M., ed., *Putting the Deleuzian Machine to Work in Psychology, Annual Critical Psychology*, 14

a place on the building site. From the stocks of slabs B takes one for each letter of the alphabet up to “d”, of the same color as the sample and brings them in the place indicated by A. – On other occasions A gives the order “. At “this” he points to a building stone. And so on. (Wittgenstein, p. 5).²⁰

Let us now imagine that, all of the sudden, “there”, “this” and any other indexical indicator loses its meaning due to a Transient Global Amnesia attack that involves all the components building the tower, at the same time. Every indexical component – here, there, this, that, now, after etc. – would become incommunicable; not because of linguistic foreignness – not because in French *here* is *ici* etc. – but because when A says: “there” B understands “here”, ergo “d-panel-there” becomes “b-brick-here” – e.g. “take the panel there”/“throw the stone here”. Language could morph from something useful, like building a tower, to something harmful to our interactions. Babel shifts the focus of languages: it no longer is a tool used to manipulate other tools, it is now a highly problematic way of interaction between *anthropō* and *anthtrtropoi*.

Stephen Greenblatt²¹ tells the story of the Franciscan Toribio of Benavente, who, in a scripture from 1541 writes about how the follower conquistadores of Diego Velazquez de Cuéllar asked the Mexican natives: “what is the name of this region?” in Spanish, to which the answer was *Yucatan*, a term that in their presumed language – Nahuatl, Maya? – means “I don’t understand”. During one of my stays, in Merida –for a number of conferences – I was told that *Yucatan*, in Nahuatl actually means “place of riches” and

²⁰ Wittgenstein, L. (1953) *Philosophical Investigations*, Blackwell, Oxford.

²¹ Greenblatt, S. (1991) *Marvellous Possession*, Chicago: The University of Chicago Press.

that Friar Toribio is an apocryphal attempt by Cortez to ridicule Diego Velazquez. Maybe Hebel, in *Kannitverstan*, was inspired by Cortez' joke or by the apocryphal scripture of Friar Toribio of Benavente. The debate on the human status, that the natives of the conquest should or should not be entitled to, still holds, mostly based on the hypothesis that, being unable to speak a European language, whether they be humans or not, they were nevertheless inferior beings²².

Sweet and sour spirits

Πολλὰ τὰ δεινὰ κούδεν ἄνθρώπου
δεινότερον πέλει. (Sophocles)

Daniel Heller-Roazen (2007), in *Echolalias*,²³ writes about all those linguistic phenomena that, in different languages, resemble the mute fairy. He affirms that the learning process of the mother-tongue is inhabited by constitutive losses: a great number of phonemes pour down, like a waterfall, from the phonetic space of the infant when she becomes child: "Do the sounds that the child uses in onomatopoeias represent the last remnants of an otherwise-forgotten babble or the first sign of a language still to come?"²⁴. Is there a way to recreate that lost space? There might be but one must change the way of thinking. Heller-Roazen describes this phenomenon ontogenetically – when writing about the infantile growth/loss – and phylogenetically, when writing about the social historical creation of languages.

²² Viveiros De Castro, E. *A inconstância da alma selvagem*, Rio de Janeiro: UBU..

²³ Heller-Roazen, D. (2008) *ibidem*, p.14

²⁴ Ivi

Languages are such because there exists an infinite number of sounds being abandoned. Quite like Jorge Luis Borges' *The library of Babel* ²⁵, which contains already written essays, that are being written and will be written for eternity, islands of order in the midst of chirography's chaos, order within chaos, *Chaosmosis*. From a chaotic system of noises, sounds, verses and phonemes, that the voice can emit, we eliminate quite a number; we did however possess them during the lallation.

Acquiring awareness results in the loss of guttural abilities possessed during the Arcadia of life. By awareness, I mean, *habitus*, a Latin word containing a *h* pronounced in the same way the infants do during lallation, and they lose when learning Italian or even English in Cockney accent.

I engage in dialogue with a six month old baby girl, who, by the time you will read this book will have grown up: /loel/, /chl/, /prnfl/, /eül/, are daily sounds accompanied by odd facial expressions that we interpret, according to our expressive traditions: smiles, laughter, tantrums, hassles etc.

Then the tongue, as an organ, shows itself and turns into making silly faces. *Pets* learn to react to certain phonemes. I remember the phoneme *Loe!* being shouted by a farmer while driving a carriage of hay, to stop the mule that was pulling it. We are all used to saying "sit" to make the dog sit but it does not always work when others say it. It needs to be said in a certain manner, with a certain voice, from inside a rapport with the dog. The sour spirit always comes before the letter *r* when found at the beginning of a phrase

²⁵ Borges, J. L. (2023) *The Library of Babel*, Penguin Books Ltd

in Ancient Greek, it presumably sounded as a Lyon roar. The voices, the noises, either scare away or – in case of food deprivation – attract *wild animals*. As it happens, wild animals, unlike pets, survive on scraps and when deprived of food, can maul and eat human beings, hence the wolf in *Little Red Riding Hood*.

Pets and wild animals belong to two different species. Is that also the case with human communities? While travelling through Arizona, I saw Navajo Indians, sweet spirits. They sculpt, make jewelry, sell necklaces and objects, like the *Kachina* dolls, to keep away the sour spirits. Hopi people live there, sour spirits, concentrated in certain areas. Local rumors say that, should one see bonfires in the distance, while travelling during the night, one ought not to get close as they are of the Hopi settlements. I have always had a certain admiration for wild animals as well as for *Wild Thought*²⁶.

Schizoanalysis and Besetzung, the patriarchal language

Te Vieytes nos aplauden: "¡viva!, ¡viva!"
 Los locos que inventaron el amor
 Y un ángel, y un soldado, y una niña
 Nos dan un valsecito bailador (Horacio Ferrer)

During my formative years I have been interested on Deleuze and Guattari's²⁷ *Anti-Oedipus*; this essay, so controversial and argued, launches the foundation of a new area of clinical knowledge: *Schizoanalysis*. Schizoanalysis focuses on the circumstances under

²⁶ Lévi-Strauss, C. (2021) *Wild Thought*, The University of Chicago Press

²⁷ Deleuze, G., Guattari, F. (2009), *Anti-Oedipus, Capitalism and Schizophrenia*, Penguin Putnam Inc.

which the Oedipalization phenomenon – evoked by psychoanalysis – fails to occur; where the Oedipalized subject regresses to the Melanie Klein’s schizoid position. The schizophrenic²⁸ refuse of subduing to the social domain that imposes a name, a religion, a family, a tradition. Schizophrenia is found where no names or gender exists and transforms the Proper Name in someone-else: into Mohammed or Napoleon, female, male, homosexual, transgender, onanist. Where there is no Ego. One can become a woman, a child, an animal, there is no family triangle: mother-father-son, only people, races, religions, continents.

The Oedipalization is a compromise-formation between the maternal *lallative* desire and the paternal interdiction that introduces the significance. The compromise-formation generates the neurotic symptom, which is *significant*: a never-ending synthesis between desire and interdiction. To have a better understanding of this passage one must read *The Unconscious*,²⁹ by Sigmund Freud, where Freud introduces a fundamental argument, which, in German, he calls *Besetzung*. The meaning of *Besetzung* is controversial, difficult to translate. The English version of Freud’s work – the so-called “standard edition” – stutters and makes up a Greek word: *cathexis*. This translation completely misunderstands the point. *Besetzung* has the sense of *military occupation*, the occupation of a territory. Freud considers, by analogy, the mind as a territory to be invaded by some foreign force. *Besetzung* is the

²⁸ Barbetta, P. (2022) “Two Regimes of Madness in Psychotherapy”, in Barbetta P. et al. *Ethical and Aesthetic Explorations of Systemic Practices. New Critical Reflections*, London, Routledge

²⁹ Freud, S. (1963), *The Unconscious*, Collier Books, New York, Macmillan Publishing Company

contrast between two instances that cannot find a synthesis and produce compromise-formations. Within the psyche's territory, this occupation is *neurosis*.

One might say that when a territory of the mind is occupied by a foreign force, it no longer belongs to landlord of it, nor it belongs to whom occupies it now, much like Ireland during the British dominion. These territories are sub-jugated; so is the sub-ject. The linguistic territory of the subject is like a political map of a national division of a continent: Canada here, Nigeria there, China here, Argentina there.

There is, however, a smooth space when, off the striated area – as for example Nigeria - crossing the borders one still belongs to the Yoruba people; or when one finds oneself speaking Lunfardo amongst the dockers of Buenos Aires and Montevideo. In such cases space loses any sort of striation coming back to be smooth aspect. The territory loses its meaning, because the meaning of territorial borders – a kind of striation - vanishes. One finds oneself de-territorialized, stateless, deprived of one's own specific language; the Ego borders crumble and fall and the subject becomes collective. At the same time, this fall creates the possibility of creating different cartographies.

Freud observes that the subject - the Ego -, much like the clown Auguste, presents himself as the circus director, when he actually is the servant to three masters – the It, the Super-Ego, the Reality Principle - or maybe many more. Neurosis is a conflict, similar to war, and the neurotic body is a battlefield. The neurotic symptoms correspond to a *submissive* process referred to as “primary castration” the destiny of the subject (*sub-jectum*). The subject

confined to the grammar, the standard language, reduced to an informative system.

Fascism – a military occupation of Europe between 1922 and 1945 – in Italy prohibited the use of dialects and introduced a corporeal punishment within the schools for those students who dared speak it. The surveillance of such orders was entrusted to the Libyan children – imported into Italy from the colony - who attended Italian schools: they had to be moles. The children of the colonies received black bread, while Italians got white bread. A symptomatic exchange was created, a compromise: in exchange for their silence, Italian children would give Libyan children their white bread swapping with the black bread. Behind the military surveillance used to uphold the “purity of the language”, a corruption system, that put down roots in the souls, starting from childhood, was hiding.

We witnessed, during fascism, a State linguistic cleansing aimed to eliminate any and all sorts of foreign terminologies despite them having always been used in Italian. Italian citizens were being forced to change their surnames, in cases where the surname was foreign to the language. Every patriarchal measure is linked to a destructive process of the mother-tongue. While a new patriarchal linguistic order is being created the entire maternal phonetic potential of the subject is being reduced. One of the most unpleasant and persistent measures of the patriarchal totalitarian regimes, much higher than asking children to spy on their parents or the use of deception on the children of the colonies is that of impoverishing and limiting the language, of authoritatively enhancing the phonetic losses that a child must already undergo in order to learn the mother-tongue. Edson Saggese – a child

psychiatrist from Rio de Janeiro – told me about his experience as a child with the Italian language: during the war, the Brazilian Government – ally of the democratic states, despite being under authoritarian regime – had forbidden Italian immigrants to speak their language even within their households.

L'homme révolté

Qu'est-ce qu'un homme révolté? Un homme qui dit non. Mais s'il refuse, il ne renonce pas: c'est aussi un homme qui dit oui, dès son premier mouvement (Albert Camus, *L'homme révolté*, p. 25).

The rebellion against the patriarchal impositions is a positive action, the recovery strategy of the linguistic/corporeal plurality requires dissent and irony, one has to substitute the official grammatical language with a weird creative style, poetry, delusion. Some studies on language disagree from a patriarchal version of language and insist on considering language a singular phenomenon. Despite the inter-generational passing down being interrupted by historical events, a language will remain mother-tongue even if unknown to the speaker who was deprived of it.

*Yiddish*³⁰ for Eastern-European Jews; the original language amongst the third generation of immigrants in the Americas; the spoken African languages, abandoned for the colonial ones; the forbidden dialects, etc. – these are all mother-tongues, even when the coming generation had not the chance to practice them. We may observe the devastating results of the patriarchal language

³⁰ Kohn, M. (2005) *Le préanalytique: Freud et le yiddish (1877 – 1897)*, Paris: MJW Édition

when-similarly to the fascist regime period – the mother tongue is refuted. Nonetheless, maternal dialects – oxygen to the language – as well as oppressed languages – *Yiddish* and *Ladin* for the Jews – find a way to continue on, like rhizomes, in the social unconscious, outside of patriarchal boundaries. They have the necessary patience to wait until the time has come; they are like pieces of art, maintaining stability throughout time.

In this book I will be approaching matters relating to the shaping of nonsensical languages. In many languages, there are inflections, accents and dialects that generate different phonetic shades; Pier Paolo Pasolini described their importance in the evolution of the Italian language. His most important essays on this topic are in *Heretical empiricism*.³¹ Pasolini writes about the free indirect discourse, which is not only a composite form that adds up to the direct or indirect speech but also an overture of the person writing, a style that brings the author and the hero closer together, it is the subject of the enunciation drawing nearer to the subject of the statement, of one's body to the other's, *only one step away, no more than it*.

I think that the same is the job of the clinician.

In *The rebel* ³² Albert Camus thinks at rebellion as reaction to the negative. Pasolini's rebellion is seen through his way of writing, shooting a film or composing. He strays from representation in order to get the author closer to the subject, writing in the subject's language: controversial, contradictory, impure. Pasolini's hero,

³¹ Pasolini, P.P. (2005) *Heretical Empiricism*, Washington DC, New Academia Publishing

³² Camus, A. (2000) *The Rebel*, London, Penguin Books Ltd

from *Ricetto* in *The Street Kids*, to *Accattone* - who fights on Bach's *Passion* - he is the anti-hero. In *Salò*, Pasolini reinterprets the *Castle of Silling* and the *Society of Crime* through the putrefaction of Salò Fascist Republic, where feces become linguistic expression:

Carlo, can you say: «I cannot eat the rice while holding your fingers like this?» [the libertine uses his fingers to widen his cheeks], «I can't eat the rice with my fingers like that», «Well, eat shit then! »”.

Pasolini's rebellion announces the end of a dictatorship that was based on the following lines: the attack squads' ripening into feces, the overwhelming twenties morph into the aberrations of the end of the war. The commanding language becomes foul. The language, in this scene of *Salò*, becomes gesture, the gesture of eating “shit”.

The use of dialects, as with Giovanni Verga and Carlo Emilio Gadda, within the Italian literature, create expressive forms that render the language a variable substance; that “faltering matter” - *grama substantia* - mentioned by Gadda in *Meditazione Milanese*, a philosophical work much similar to Bataille, Blanchot and Joyce's meditations. During the highs of the anti-Semitic fascist regime, between 1938-1941, Gadda published in the Journal *Letteratura* the chapters of his book *Acquainted with grief*, using heteroglossia, which impedes the censors to realize that the mischief of the young lads of *Nistituto of Maradagál* are none, but the fascist attack squads of Lombardy. Gadda does so by alternating Italian, Spanish and Milanese dialect. The Gaddian narrative pushes further, Gadda writes the *That awful mess on via Merulana* in Roman dialect and Naples' dialect. While reading some of Gadda's works, especially

Acquainted with grief - as well as *Meditazione milanese* or *La madonna dei filosofi* - the language becomes a sort of experimental magma.

Gadda was raised in a poor family in Lombardy, Catholic, that Lombard Catholicism, borderline radical, Ambrosian; an Engineer graduate at the *Politecnico* of Milan, emigrated to Argentina for work. *Acquainted with grief* manages a masterful literary endeavor: the overlapping of two such distant worlds, Argentina and Lombardy, in a unique territory, where what happens in one place also happens in the other, hence the two becoming one. Or, as in *Meditazione milanese*, a philosophical piece which he intended to use for his graduation in Philosophy, in which “matter” reigns with abjection, through the term “faltering” that he compares to a disintegrating chicken.

A clinician, who focuses on Schizoanalysis, cannot but notice the rich Schizo-analytic traits emerging from Gadda’s writings. Pasolini, Gadda, Verga, Pirandello – just think of *Six characters in search of an author*, insulted at the premiere by the audience using the epithet “Asylum!” – bring value to the *anti-Oedipus*, they render Deleuze and Guattari’s position a sort of *Line of Flight* between literature and philosophy.

La femme revolté

Pecché quanno me vide
Te 'ngrife comm'a gatto?
Nennè, che t'aggio fatto
Ca no mme può vedè?
Io t'aggio amato tanto
Si t'amo tu lo saje

(Raffaele Sacco - Gaetano Donizetti)

Following Ovid³³, *Psycho-Logy* is the discourse (*Logos*) surrounding the woman (*Psyche*) beloved by *Eros*, and *Eros* is one of the names used by the ancients for *Love*, *Psycho-Logy* is then the discourse about love, of the love for the Mind. A recursive discourse on the aesthetic complexity, that concerns the sensations within the singularity of the encounter with the other infantile, feminine, disabled, nomadic, scared, distressed, mad, blasphemous, grifter.

An amorous encounter, if, as Diotima³⁴ teaches, *Eros* is the son of *Poverty* and *Expedience*. In the *Symposium*³⁵, the one who influence more the conversation is the woman. Males confront each-other through hypotheses on attraction between *erastes* and *eromenos*. Aristophanes defines it as a constitutive loss, due to the halving of the androgynous. Alcibiades expresses his attraction towards the old master, lacking physical beauty, but full of knowledge. Diotima operates a definitive synthesis debunking the prejudice that not to be beautiful is to be ugly. *Eros* is neither beautiful nor ugly, neither good nor bad. *Eros* is the son of *Poverty*, who, while asking for charity at *Aphrodite's* banquet, takes advantage, due to *aporia* (indigence in this case), of *Expedience*, son of *Metis*, brother of *Athena*. *Poverty* desires *Expedience* and conceives *Eros*. The conclusion of the story is that who is poor is forced to live by expedients. *Expedience* is an act of love, says Diotima, a woman. Before her, *Eryximachus*, physician, defined *Eros* as an impulse of the filling and emptying, that which during 1800-1900's moral medicine³⁶ will be described as the rapport of

³³ Ovid (2013) *Metamorphosis*, Turin: Utet

³⁴ Plato (2003) *The Symposium*, London: Penguin Books Ltd. See also : Nietzsche, F. (2019) *Écrits philologiques, VIII, Platon*, Paris: Les Belles Lettres

³⁵ Ivi

³⁶ Krafft-Ebing, von, R. (2020) *Psychopathia Sexualis*, Independently Published