

The psychoanalytical language in Human Sciences: the visible and the invisible in
Freud and Walter Benjamin

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Abstract

The field of Social Psychology is presented as a fertile territory, in contemporary times, to be constituted as a laboratory for the production in Human Sciences as, in the 20th. Century, the social took increasingly a path towards the psychological. In this field, our struggle is around the way we understand the hyphen that is presupposed in the psycho-social integration. The author proposes that, between the psychological and the social, the hyphen dominates, as it is the proper relational essence that is inherent to each of these elements.

Walter Benjamin (1940/1974), in his book *On the concept of History*, opens up that

models in which Historical Materialism can serve as a puppet, to call it something, for the ventriloquist Theology, that is, for the conception in principle not antagonistic to itself. It is worthwhile remembering that this image was not built by any thinker, but by a controversial opponent of the irrational idealism in Philosophy but also of the reductionist and mechanistic aspects of Historic Materialism. However Benjamin, as he shows in these theses, always thinks on History when thinking of theoretical models. And he knows, as he puts forward in the thesis ensuing this one, that the ruins of the past part of these are all of the conceptions about man that were set forth, never truly become silent, and can be reborn in a transfigured voice such as Theology through Historic Materialism, where the revolutionary expectations of the latter are fed by the old historic power of Theology's redeeming expectation. Perhaps the core element in the image created by Benjamin is not the puppet dressed as a Turkish, nor the hunchbacked dwarf, but the system that produces the illusion of a table transparent in all senses that binds together periods of thought that are distanced from each other.

of PsychoanalysisThe machine that Benjamin assembled in the field of ideas not only operates in resonance with the specular machine Freud (1900/1961) conceived when constructing

If everything we are setting forth is correct, it leads us to concluding that History involves psychology, that History is also a psychological achievement, in the same way that the body is a historical achievement, without ever having stopped being an achievement of Nature. Let us go back to Freud when he locates the human phenomenon, in the body and in History, and when he interconnects them in such a way that it makes them inextricably tied to each other, bringing up between them relationships that interchange places occupied by each other, depending on the phenomenon that is being studied because

been lived never disappear. Forgetting never means the complete elimination of a

The eternal city that Freud assumes condenses the entire human history in

Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm.

We redeem in Benjamin the dynamic and ~~social~~ ^{personal} dimension that is inherent to History. A History that is not exactly the eternal city, but ~~is~~ ^{is not} possible to apprehend here and now in the uninterrupted storm of progress which, coming from Paradise blows in direction of the future. Freud builds his eternal city preserving it from the flow of History. The eternal city is a sort of palimpsest where all of the multiple layers can be at our disposal, manifestly. Benjamin introduces the ~~dynamic~~ ^{dynamic} element. And therefore, the image of the rubble, of the ruin, should once again be taken into consideration. Because everything that in Freud is edifying, building, in Benjamin, who has his vision fixed on Paradise, that is to say, in the territory of expectations for enhancement and the redemption of mankind and of the human phenomenon, is seen as ~~able~~ ^{able}, demanding reparation. Each construction, each dead person makes a demand. The eternal city transforms itself into a terrain, not only of living memory, but of intense demands upon the angel of History, that the storm of progress continues to thrust forward. The demand is so intense that the angel would like to hold back and, taking seriously into consideration this demand of the dead and the ruins, to edify a reparation. But the storm does not allow it the time to do so. And all the angel is able to build in his reparation act is perhaps a poorly finished fragment that immediately thereafter, given the strength of the storm which is nothing more than the passing of time, becomes transformed into a new ruin deposited under his feet, that is to say, a new demand that will join into the desperate cries of the ~~And~~ ^{And} it is this desperate cry that is the fulfillment of History.

From our point of view, the images built by Freud and Benjamin can be complementary and, in this completion, they may strengthen our understanding of the human phenomena, in its multidimensional action as well as in its organization. The tension that settles in between the images, between constructions and ruins, between the preserved and active element highlighted by Freud and the frustrated and disappointing element highlighted by Benjamin, from this tension what could emerge is a production in the psychosocial field that at the same time will represent a redemption of memory, a new meaning and an act of reparation. That is, a construction in the broadest sense of the term as it involves both memory and reparation. Finally we deem it important to point out that Benjamin's image is powerful enough to help us understand how the construct that is erected doesn't mean only the work of History as a practice and a field of studies, but instead in our opinion, this image is also able to shelter those processes for personal reconstruction that each human being must undergo. Because, in the personal reconstruction processes, a privileged angel of History if we wish to use the image that Benjamin puts on the scene looking through the painting by Klee in action, with the same wide open eyes, the same open

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Freud, S. (1900).