

## VII - 'LUESE'... A HIDDEN PURPOSE ? <sup>1</sup>

Beyond all that comes from the subject's history and genetic inheritance, 'Luèse'<sup>2</sup> leads one to wonder about the purpose and true meaning of this active 'impulsion' which mobilises the subject's body and (or) behaviour and shows their perturbation.

### ***A way of putting one's finger on suffering ?***

Of recalling what poses problems ? Of bringing to mind a disorder which is all the more marked as it is latent and develops noiselessly to infiltrate the body, mobilise the psyche, and mark the environment ?

### ***An essential valve to break a form of fixedness ?***

A way of unshackling the body and psyche from what causes sclerosis of tissues, fixes ideas on dogmas or stereotypes, hardens the behaviour, and changes the way of being ?

### ***A 'liberating' action ?***

A particular way of getting rid of what irremediably leads to fatal suffocation ?

### ***Through movement : a way of safeguarding the organism ?***

Would the usefulness of those centripetal and - in a way - eliminatory symptoms be to bring the organism back to disorders that would be less harmful to it - and, through it, to the people around the subject, who receive the marks of them ?

### ***One cannot but ask oneself these questions...***

Resulting from these perspectives, they can only lead to another, which is most unusual:

## ***'Luèse'... a chance or a problematic risk ?***

These two possibilities come from what is seen of it :

### ***'Luèse' poses a problem.***

It forces, limits, makes one wonder, engenders disorders...

The phobia which makes one siderated and compels leaves less room for breathing and autonomy until..., the fear which paralyses and stops all movement until..., vertigo which becomes giddiness and leads to..., the 'convulsions' taking the form of tetany which say what... : everything is there to mobilise in a different way and mark a change...

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<sup>1</sup> Seventh part of an article published on homeopsy.com from January 2017 and entitled, 'Luèse'... *Progressive disorder?*. It is taken from a book to be published at the end of 2017 and entitled, *Ordre et désordre. Perspectives homéopathiques*, Editions Homeopsy.

<sup>2</sup> Pathogenic impregnation responsible for pathologies in which there is a predominance of destruction, anarchic constructions, and all types of disorders linked to sclerotic processes at the physical and mental levels, with deviance, variability, instability, agitation, a propensity for depression and mood swings.

***It makes one wonder...***

By its disruptive and somewhat 'destructive' aspect, 'Luèse' engenders a form of break.

***It leads - if not forces - to salutary 'taking into account'...***

In a more or less conscious way, it always makes an observation emerge :

***It generates disorder but also engenders a new order***

Which is at the service of life...

***The 'split' which it generates always constitutes a 'stop'.***

It results in the start of a 'different' life...

It modifies things, checks the form of 'splitting' which appears more or less strongly, puts a limit...

It stands in the way : 'Nothing will ever be the same again' : the past is forgotten in the pain of the present and the future looks uncertain.

In a sort of 'single impetus', time is, so to speak, conjugated infinitely...

***Inherent in this forced movement, a change is initiated.***

Through rebellion or the realisation of what the root of the pathology is, it leads to another way of being and breathes a sort of freedom into one<sup>3</sup>...

It is interesting to notice that this notion of lack of limits can be found in the psoric individuals who go beyond the frontiers of reasonableness and push their 'frontiers' towards 'Luèse'<sup>4</sup> : masked by movement and action, their world proves to be more or less strongly imbued with a note of depression recalling that of the melancholic<sup>5</sup>.

***Beyond what it breaks and destroys, it combines, so to speak, this 'split' with creativity...***

It breaks routine, gives new impetus, creates new things - in the literal sense of the word, often ; in the figurative sense, always.

Beyond the violence of its movement<sup>6</sup> which, at least apparently, has nothing to do with the psoric elimination which regenerates the subject in a visible, immediate, and often spectacular way, it gives new impetus.

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<sup>3</sup> Evocation of 'Luèse' and its difficulty in giving points of reference to the child because of its ever-changing nature, instability, and agitation, but also of its rigidity and lack of relations when marked by its sclerotic pole, often added to certain 'tuberculinique' stamps in the previous generations.

<sup>4</sup> Cf. Aurum or Mercurius sol.

<sup>5</sup> Grappling with « illimité terrifiant » ('terrifying limitlessness'), a « monde dans lequel l'objet s'est absenté » ('world which the object has left'), and « l'absence énigmatique de ce qui ne peut être représenté [...] a manqué de se présenter » ('the enigmatic lack of what cannot be represented [...] failed to present itself') which can only « que mettre en évidence le défaut de balise et de relais, l'impossibilité d'un bornage » ('emphasise the lack of points of reference and intermediaries, the impossibility of limiting') against which, as Jacques Hassoun goes on, « il se heurte quotidiennement » ('they come up every day').

<sup>6</sup> The violence of the suffering of the melancholic - which would, in many respects, recall Arsenicum Album, Aurum and, in some respects, Platina or even Iodum - comes at least from the previous generation and is basically full of demands : « Dominé par le ressentiment » ('Ruled by resentment'), by the ignorance « de la nature de l'injure qui lui a été faite » ('of the nature of the insult that was done to them'), the melancholic cannot « se représenter ce qui n'a pu advenir » ('imagine what could not happen') and, « dans un long et lent monologue où il s'enferme » ('in a long and slow monologue into which they retreat'), says « un discours revendicatif et cruel à la fois » ('things which are both cruel and full of demands') aimed at « un préjudice dont les contours paraissent indiscernables » ('a wrong whose aspects seem indiscernible'). (Cf. J. Hassoun, *La Cruauté mélancolique*).

*Pain, suffering, stop...*

The 'paralysed' human being has to...

Stopped in their race, they 'are forced' to... 'I must... I should... I should have...' This is a devilish race, which eventually stops...

*They take the plunge more or less quickly ;*

Sometimes not really ; always imperfectly, at the risk of 'having a relapse'.

***Everything can only be shaky, marked by confusion and disharmony.***

This is not the conscious and salutary 'I must' or 'Run for your life ! ' but a forced and compulsory 'I have to ! '.

In this deadly escape<sup>7</sup> in which panache and false pretexts are only a façade hiding what really 'is', nothing can stand in the way... They have to !

***A feeling of emptiness, desperateness remains in the background...***

And deep down, a strange feeling of 'gap' which awakens a distant echo, a sort of recollection of what seems to be perpetuated generation after generation...

***Instinctual and not considered, 'I have to' is in the forefront***

It stupefies, stops, and therefore forces one 'not to move'.

***It contains the escape but brings about a 'fight'...***

Life against death, hope against fear...

***It is a source of disorder***

All imposed Order makes it appear...

So-called power is supposed to block the opposing forces and their laws...

Arsenicum album is a sad illustration of this : they keep their money, maintain their power with harshness and without any qualms, protect themselves as well as they can against the weakness that wears them down. Their 'Luèse' protects them, like the damaging of cartilage or salutary phobias in Argentum nitricum.

***'Luèse' 'protects' but 'through its restrictions'...***

Bringing life in a roundabout way, it shows the paradox of its true essence. By forming another of its faces, its 'uncertain' ways shed light on its secret goal, the other side of the picture, and the unexpected one of its potential for destruction.

***It mobilises in suffering but paves the way for a new expression.***

If its nonconsidered behaviour makes one think of a process dominated by a form of impulsiveness and instinctivity, it is, after all, a creative act which underlies it : beyond what

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<sup>7</sup> It culminates with mania in which, accompanying a feeling of power, of - illusory - control of the thought, of words, cheerfulness with the feeling that they understand, control, and remember everything, the subject gives the impression that they no longer feel the limits of themselves and their selves : cf. Aurum, Lachesis, sometimes Platina but also, a minima, sometimes Mercurius sol, and dysthymics like Argentum nitricum and Lilium tigrinum.

the organism puts in place after sometimes damaging effort and in pain, an opening emerges:

***On the one hand, it forces, limits...***

Rest, constraint... If it freezes, ossifies, and carries automatic movement of the body or mind to the point of obsession, it engenders limitations...

It 'protects' from what leads to ruin, encloses a life movement, creates new things, stops destruction and, beyond what is frozen or repetitive, imposes change.

***On the other, it 'says' through its impulses...***

'To call it playacting'..., to break the obsessional course of the thought by a sudden fit of anger, which is as unexpected as destructive...

Argentum nitricum, like Aurum, are convincing illustrations of this. But there are others :

The sexual deviance of temperate Arsenicum album, the aggressive impulses of Lachesis or, sometimes, of Mercurius sol, the agonising thoughts of Actaea racemosa who is afraid of hurting her child or husband, those of Liliun tigrinum caught between their sense of modesty and their fantasies full of aggressiveness or of worrying sensuality, the destructive impulses of Platina who, after being afraid that her husband might die, feels like strangling her child, speak for themselves...

***The 'acting out' which emerges here is convincing :***

Whether it is done in a visible way or, in the field of the thought and imagination, what can happen in it about the transmission from unconscious to unconscious with its active and materialised effects, it remains worrying...<sup>8</sup>

To be continued...

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<sup>8</sup> Translated by Pascale Tempka