

(Slide) The Object's Dignity

**Christopher Bollas's Vindication of the Real World
in Free Association**

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A man seeks to make certain beyond doubt in the first interview that his analyst is bound to observe confidentiality. He then turns out to be a terrorist seeking help because the trembling of his hands makes executing his suicide attack impossible. The analyst is left dumbfounded. How to resolve the situation without someone being killed or placed in harm's way? And without breaching confidentiality?

The only clue I will offer to the solution of this impossible problem is that the analyst feels relieved by his success, but also awful about his rhetorically suggestive, manipulative tricks, which themselves strike him as terroristic. For he talked the man into a trance, hypnotized him, and told him he should report himself to the police and forget that he's a terrorist. But it worked, there was no breach of confidentiality, and there were no fatalities.

This is a fictitious story. You can – and should – read it yourselves in *I Have Heard the Mermaids Singing*, the second volume in the trilogy of novels by Christopher Bollas.

(Slide): Dark at the End of the Tunnel (2004)

I Have Heard the Mermaids Singing (2005)

Mayhem (2006)

In it he describes the everyday struggles of an old analyst with his work, life and mortality. A kind of psychoanalytic-philosophical serialized novel, both sharp and profound, sad and comical.

The story from 2005 is prescient and disturbingly topical. It presents dangers and ethical dilemmas of psychoanalytic practice in bewilderingly threatening times.

A psychoanalyst must open himself to the patient's concerns while taking into consideration the Hippocratic oath to do no harm. He must listen without immediately condemning. And he must maintain confidentiality so that the patient can turn to him in a trusting manner and candidly reveal everything which is preoccupying him, even if he himself is not yet aware of it.

Professional confidentiality protects the psychoanalytic space, in which fantasies can be expressed without punishment or persecution. Recent terror attacks show the timeliness of Bollas's work, as does the attempt that was made to relax the confidentiality rules for psychotherapists in order to effectively combat terrorism. **(Slide)**

In *The New Informants* **(Slide)** in 1995, Bollas and the lawyer D. Sundelson had already profoundly criticized the way the tightening of laws to protect children and victims had, in the USA, compromised the protected analytic space.

Their book points to the background of developments in the USA at that time, around a certain one-dimensional perspective of the concept of trauma. The book lucidly demonstrates that if someone in an analytic session recounts an incident of sexual molestation, this can have various unconscious meanings. What if the analyst were to pass over this and be obligated to act?

But also if aggressive fantasies are heard with the ears of a police informant, they destroy the capacity for "evenly hovering attention", the most important analytic working tool. And of course patients who have an unconscious background knowledge of the

analyst's obligation to report will be inhibited from voicing aggressive fantasies. A patient who has difficulty accessing his repressed or split-off feelings of hatred, "will be unconsciously deterred in his expression of the impulse because of the marriage between his guilt and a punitive mentality in culture" (1995, p. 77). It is these passages in the book that show that intensive work with the unconscious need not and must not make one unworldly. Not only the content of a fantasy is important – but also whether it is a fantasy or reality.

Who is this person who so vehemently argues for the protection of the analytic space for unfolding the unconscious, and who at the same time writes so creatively?

The psychoanalyst, scholar of linguistics, history and literature, and writer Christopher Bollas grew up in Southern California.

As a student of history around 1968 in Berkeley he worked with autistic children. In the face of the national psychosis of the late 60s in the USA concerning the Vietnam war, he reflected on its impact on the psychoses of the children in his care: what if the world of their therapists no longer seemed to be a safer and better alternative to their own psychotic world? Working towards a PhD in English at the University of Buffalo, Bollas also treated students, and became the first graduate of a psychotherapy training course for scholars in the humanities and social sciences; there he also came into contact with Lacanians. He later went to England to become a non-medical analyst. In the 80s he became professor of English literature at the University of Massachusetts and eventually Director of Education at the Austen Riggs Center, a psychoanalytic social-psychiatric institution in Massachusetts, where he learned a great deal from Erik H. Erikson and from psychotic patients.

His British analytic teachers were Paula Heimann, Marion Milner, Masud Khan and Adam Limentani, members of the Independent Group, who in the "Controversial Discussions" developed their own creative position, influenced by Balint and Winnicott.

Bollas was editing director for book reviews at the *International Journal of Psychoanalysis*, and served as a visiting professor at the university department of child psychiatry in Rome for more than 20 years. He practices in Santa Barbara.

His numerous books have been widely received across the USA and Europe. – At this point I invite you to the virtual Bollas book table:

I begin with the first books that also have been translated into German:

(Slide) 1987: *The Shadow of the Object: Psychoanalysis of the Unthought Known*.

(Slide) 1992: *Being a Character: Psychoanalysis and Self Experience*.

By introducing you to some more of his texts, I hope to spur further reading.

(Slide) 1989: *Forces of Destiny. Psychoanalysis and Human Idiom*.

(Slide) 1995: *Cracking Up: The Work of Unconscious Experience*. Hill and Wang, New York

Bollas, C.; Sundelson, D. (1995): *The New Informants: Betrayal of Confidentiality in Psychoanalysis and Psychotherapy*. Karnac. London

(Slide) 1999: *The Mystery of Things*. Routledge. London

(Slide) 2000: *Hysteria*. Routledge. London

(Slide) 2002: *Free Association*

And, following the cycle of novels:

(Slide) 2007: *The Freudian Moment*

(Slide) 2009: *The Evocative Object World*

(Slide) 2009: *The Infinite Question..*

(Slide) 2013: *China on the Mind*

(Slide) 2013: *Catch Them Before They Fall: The Psychoanalysis of Breakdown*

(Slide) 2015: *When the Sun Bursts: The Enigma of Schizophrenia*

(Slide) 2018 *Meaning and Melancholia*

Bollas's work is tremendously diverse, original and creative.

Four aspects of his analytical work are important for me:

1. The interest in early development. This allows him to analyse patients undergoing depressive or psychotic breakdowns, as described in *Catch Them Before They Fall*. *When the Sun Bursts* gives a moving and illuminating explanation of his extensive work with schizophrenics.
2. The emphasis on "real-world object relations", be they with other human beings or things, not only with "inner objects" that exist in fantasy alone. From his work with psychotics, Bollas knows about the torments which the fall from reality can bring with it. Despite the great importance he accords to fantasy, it is the appreciation of the object that distinguishes Bollas from Kleinian positions.
3. Bollas's insistence on the patient's free association, which forms a thinking unit ("The Freudian Pair") with the analyst's "evenly suspended attention".
4. His theory of creativity, which, profiting from a rich knowledge of literature and linguistic competence, is developed in *Being a Character*. It takes practical form in novels, plays and TV series, but also in theoretical writings and later in the cover illustrations of his books. Reading Bollas offers self-experience and delight.

After this overview of Bollas's life and work, I will proceed in my lecture according to the following outline: **(Slide)**

1. Early development
2. The object's dignity
3. Free association
4. Hysteria
5. Catch Them Before They Fall.
6. The schizophrenic object

(Slide) I will only touch on early development here.

Most people know it from the books *Shadow of the Object* **(Slide)** and *Being a Character* **(Slide)**, I hope you have the possibility to read about it there. Bollas's theory of object relations relates to Freud. He quotes from Freud's Text "Mourning and Melancholia":

(Thus the shadow of the object fell upon the ego, and the latter could henceforth be judged by a special agency, as though it were an object, the forsaken object. In this way an object-loss was transformed into an ego-loss and the conflict between the ego and the loved person into a cleavage between the critical activity of the ego and the ego as altered by identification. (149))

The early development **(Slide)** refers to the time before we are able to think. This is when the mother is perceived not as an object, but as a process, which is sedimented in the ego in the rhythm of daily contact, and transforms our states of being. This is why Bollas terms the mother a "transformational object", a concept that complements Winnicott's idea of her "holding function". The maternal process as the "unthought known" influences the ego, which is an unconscious form **(Slide)** (or an idiom), and alters it in the genesis of personality.

For its part, the ego now makes the self an object. We treat ourselves, consciously or unconsciously, just as the mother – or important others – treated us earlier.

The self becomes the object of the ego. **(Slide)**

- This occurs in self-reflection, in self-management, in daydreams, and – in its least consciously controllable form – in dreams.

(Slide) Like M. Klein, Bollas believes that fantasy and the psyche exist from birth on. But whereas Kleinians postulate that the ego structure is determined by fantasy and the psyche, Bollas believes that fantasy reflects the ego.

The child is initially the object of parental actions and projections: Bollas, unlike Klein, is very much concerned with the real-world childhood history. Only the contrast of the 'real' mother with the one fantasized reveals her subjective importance. The subjective importance of a thing always includes the thing itself. In this way the object is appreciated in its individual specificity.

2. **(Slide) The object's dignity**

Bollas shows astonishment that the "theory of object relations" considers the "object" merely as a container for projections, without regard for its specific character.

(Slide) "But ironically enough, it is precisely *because* they hold our projections that the structural feature of any one object becomes even more important, because we also put ourselves into a container that upon re-experiencing will process us according to its natural integrity". (BC, p. 4)

He extends his reflections on the transformational object and the relation between real and 'subjective' mother to the material objects in our surroundings which we use, seek, or encounter, and which precipitate something in us. What is it that enables us to find, rediscover and express ourselves in it?

Music – book – looking at pictures – gardening – walking in nature.

"Certain objects, like psychic 'keys', open doors to unconsciously intense – and rich – experience in which we articulate the self that we are through the elaborating character of our response. This

selection constitutes the *jouissance* of the true self, a bliss released through the finding of specific objects that free idiom to its articulation.” (BC p.17) It is not that, as a matter of our conscious intention, we invest things with mental states. Instead there is a profoundly unconscious encounter with such objects and ourselves in the world of objects. The unconscious use of concrete objects, for first putting and then evoking oneself in them, virtually renders man the ‘dream work of [his own] life’ (BC 53).

Self-projection onto the object renders it subjectively significant, akin to the residue of the day for the interpretation of dreams. In this projection, a kind of unconscious, unreflected erotic action, the subject loses himself or herself by necessity. Ultimately, however, this results in an enrichment of the self through the transformation of material things into psychic objects.

Everyone lives, according to Bollas, “amidst thousands of such objects that enlighten our world” (BC, p. 18). These are objects of intermediate space, objects in which the encounter of the subject with the object transforms the latter and itself, “compromise formations between the subject’s state of mind and the thing’s character” (ibid.). They are indeed subjective, but also have their immanent value, and they do not, like transitional objects, lie within our control, but emerge suddenly from external circumstances. Mnemic objects awaken memories, preserving objects maintain uncomprehended earlier states of being as experience in themselves.

Bollas calls objects which speak to us and evoke something in us *evocative*.

We actively search for them, to revive old, cherished states of being, or we encounter them by chance as aleatory objects. Here Bollas takes up Caesar’s dictum *alea iacta est* – the die is cast. And he is thus one of the few analysts who recognize the phenomenon of chance in life. Aleatory objects transform and play with us. The twofold manner of coming to an object – by desire or by accident –

mirrors life's ambiguity: we are the director of our life, but also at its mercy.

(Slide) *The Evocative Object World* revisits this theme, both by way of contrast to and expansion of the "world of inner objects". Here the juxtaposition is important for Bollas in terms of treatment.

For not only in the free association of introspection do we experience our subjective, unconsciously designed world, but also when looking outward, when different objects evoke distinctive voices, experiences and associations in us. Following this, there is not just one single place for "the" unconscious. "The old notion that one's mental life is 'unconsciously determined' is reductive and reactionary", says Bollas. "It eliminates the many internal and external factors that contribute to any subject's unconscious life. Our articulations arrive unconsciously but they are sourced from thousands of localities over our lifetime." (EOW p. 2)

"The object world – its 'thingness' – is crucial to our use of it." **(Slide)** Here Bollas restores the dignity of objects: they are not only projections of our fantasies. He refers to the perception of the real aspects of an object as "perceptive identification", as a counterpart to Kleinian "projective identification".

In free associations we wander from one element of thought to another, but when wandering in the real world we do not only encounter ourselves; we also happen upon things whose use arouses something in us – and can later be revived.

My favourite image (Slide) for this is the poem "Daffodils" by William Wordsworth (Slide)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

...

The waves beside them danced; but they

Out-did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed—and gazed—but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

Bollas illustrates his thoughts with a walk through the different sections of a department store (EOW p. 92). This brings to mind the literary successor to the romantic wanderer, Walter Benjamin's daydreaming flâneur, for whom commodities have memory value.

Taking a stroll on the couch leads to **(Slide) point 3**, free association **(Slide)**.

Bollas postulates different forms of thinking besides the rational-logical: transference is thinking in enactments, yet our engagement with the real world is also thinking. Free association in analysis exists in the pure sphere of inner objects and thoughts or in the "dirty" world of actual objects. Bollas also vindicates the exterior

world in our treatments: the exchange with it as lived experience frees and nourishes our thoughts. Associations through the outer world need not be “avoidance of the relationship to the therapist”. This interpretation could instead indicate a resistance of the analyst to the free association of the patient. Bollas notes a surprisingly widespread disinterest on the part of therapists and analysts about what the analysand is actually saying.

The article **“On transference interpretation as resistance to free association”**, (published as Chapter in “the freudian moment”) explores this topic in detail. Bollas understands this and the “evenly hovering attention” of the analyst as a “thinking unit”, a “Freudian pair”. It is relevant for rendering the unconscious conscious, but also for developing the patient’s unconscious creativity. More than the often theory-led interpretations of certain individual contents (Oedipus, longing for the good breast, etc.) and of transference in the here and now, “evenly hovering attention” to the patient’s chain of associations reveals latent meaning.

Bollas understands Freud’s theory of dream work likewise as a theory of thinking, and expands Freud’s thesis of wish fulfilment in an original way: “any dream fulfils the wish to dream – thus every dream is a wish fulfilment” (EOW p. 36).

The dream, as a primary process, belongs to the maternal order, the thought to the paternal order (an important dual distinction for Bollas). Through the free association of the dreamer, “that oracular aspect of the dream... is displaced by the dreamer’s own mental life.... Psychoanalysis thus reunites the patient with the mother, yet integrates the law of the father into the rendezvous and separates the analysand from the belief that mother knows it all.” (p. 44)

The classical Freudian technique, if the basic rule is observed by both parties, allows access to the unconscious while also allowing the simultaneous self-enlightening expansion of the patient’s adult self.

Following his preoccupation with Winnicott’s legacy, Bollas appears as a defender of Freudian theory and technique.

On that note sexuality becomes the theme.

Here I come to point 4: **(Slide)** hysteria

Repressed sexuality was considered the cause of hysteria, with its in many ways puzzling evasion of the reality of life. In 2000 **(Slide)** *Hysteria* was published, Bollas's central text on the classical Freudian pathology. Bollas asserts that hysteria, having disappeared from scholarly literature and everyday clinical practice and been declared dead, actually lives on – in a different guise. In the form of borderline disorder, eating disorders, emotional instability, anxiety disorder, chronic fatigue, and multiple personality disorder, it tries to please its favourite audience, i.e. doctors, therapists and psychiatrists, by presenting the symptoms expected by them.

Bollas's theory of hysteria renders the distinction between maternal and paternal order fruitful:

Hysterics are caught in the maternal order – they flee and avoid sexuality, the first traumatic separation from the “innocent” unity with the mother. The emergence of sexuality at around the age of three demands a psychic and cognitive upheaval. At best, it drives the child into the Oedipal situation via sexual desire for the mother. There the parents are perceived as a sexual couple, the paternal law is finally recognized and the desired parent surrendered – with the option of choosing one's own sexual partners as an adult.

The term “traumatic” for the first emergence of sexuality creatively revives Freud's trauma theory on the emergence of hysteria, links it with Laplanche's “general theory of seduction”, and develops it further: from the start, the parents seduce the child from auto-eroticism to object-love. Bollas demonstrates this in the case of “little Hans”, whose mother prohibits him from playing with his “pee-pee”, but not from cuddling with her in bed (H p.32).

But why trauma?

Bollas cites analytic experiences with mothers who discovered their rejection of their children's sexuality. Here is an excerpt:

"Although I was enormously pleased to have given birth to a little girl, and although I was absolutely thrilled with the way she looked, and her simple little gestures, and wonderful particularities, I was totally shocked to see her vagina looking as it did. an enormous open wound, a huge gash, and it was the size of it—in comparison to the rest of the body—which also seemed to me to be what was so horrible about it.

Anyway, whenever bathing her in the months to come, I had to avert my gaze rather than touch it. I remember trying all sorts of wiping techniques to go over it without sensing it, so to speak..... And although I loved touching her hands or her feet, loved looking at her face, and kissing her cheeks, whenever I had to touch her genitals, my hands changed. I was either stiff, or too quick, or too officious.....At the time, I think I just denied it, although I gradually knew that I did not know what to do with her vagina....

Time passed and I thought it had to do with her being a girl. But then I had a son and much the same problem arose again. I did not know how to touch his penis and did so stiffly or unlovingly, and there were times when I just dreaded the entire enterprise. The strange thing is that I don't think I even knew what the problem was. So I think I just put it down to being overworked." (H p. 46)

Hence the more or less subtle rejection of childhood sexuality has as its starting point the other, in this case the mother – she blocks out the genitals. Bollas points out:

"The first repudiated pulsion of the infant is in the mother's mind, followed by her first conversion (from her repression of the infant's sexuality to the dead hand touching the genitals), which itself constitutes the first hysterical transmission." (H p. 178)

The child senses the maternal rejection of its specific vital characteristic – this is the traumatic rupture in the blissful unity with her.

Consequently, argues Bollas, the child attempts to find out who he or she is for the mother, in order to identify with the object of her desire and to present it to her, at the cost of his or her own further development. This, according to Bollas, is the origin of the major hysterical mechanisms, identification and re-presentation, which cause hysterics to masterfully surrender each desired image, so as to feel enveloped and secure in the imaginary longing of the other.

Just as the mother represses sexuality, displaces it to other body parts or to an ideal fantasy-double of the child, so too – Bollas argues – does the child split off sexuality to maintain the fantasy-unity with the mother. The father, who is excluded from the mother-child unity, comes to represent “bad sexuality”. If everyone collaborates to consolidate this splitting-off into the family fixation point, then the father becomes Joseph of the Holy Family instead of the agent of the paternal order. He loses attractiveness as the guarantor of a future option of adult sexuality and maturity. Instead, mother and child remain in a timeless, rapturously exaggerated unity, which blocks out earthly concerns.

For the child the performance of the ideal means “marriage to the internal mother – maker of images – and silent defiance of the symbolic order of the father” (p. 179).

When hysterics encounter the other (including the analyst), they do so as an adorable child in an adult outfit. – Occasionally a very annoying child. – Ultimately they seek “to destroy the other's participation in the maturational order that engages the self in the secular world” (ibid.).

Bollas's theory of hysteria vindicates the real world: the body, sexuality, aging and social reality.

I will now leave this exciting book and come to **(Slide)** point 5:

(Slide) *Catch Them Before They Fall: The Psychoanalysis of Breakdown* (2013) describes Bollas's intensive analytical work with patients during psychotic or depressive breakdowns.

He tells of former patients whom he had treated insufficiently for want of time and had referred to a clinic. Upon encountering them later, he saw that something in them was broken (p. 19). This is why he subsequently made himself available for patients with the help of a support team as a holding environment, if necessary over a long weekend, free of cost, as part of the treatment (p. 35).

In this way, patients could largely continue to lead their real lives, and the analyst, his worries allayed, could continue to support them in the sessions, in silence or offering interpretations.

"[T]he most important feature of the containing environment in psychoanalysis is the act of interpretation. Each interpretative step is part of 'psychoanalytical holding.' People feel understood, not simply through the presence of an empathic other, but more importantly, through the intelligent grasp the analyst has of why this person is in the fix they are in." (p. 48)

That means, according to Bollas, that the patient needs an other who understands and expresses in words the patient's lacerating inner struggle between ego and self. This can turn the breakdown into a breakthrough. Three treatment examples illustrate the book.

The thing that made the strongest impression on me was how unflinchingly Bollas interpreted the fearful horror of a patient over her regressive act of sudden defecation in bed: as she is always trying to be so goody goody, it's good that she lets out some of her shit. "Actually, I think it would be a good thing if you had a little more shit on yourself than you do" (p. 57). The patient burst into relieved laughter. A start had been made.

But what if patients do not manage the transition from breakdown to breakthrough, and end up as schizophrenics in the clinic, where they have to live with the catastrophe in their world?

I come now to point 6: **the schizophrenic object (Slide)**

Bollas's last clinical book (for the time being) ***When the Sun Bursts: The Enigma of Schizophrenia*** (Slide) describes his work with schizophrenics and sheds light on the riddle of schizophrenia in a language readily understandable by non-professionals. In this lecture I will merely describe the relation between self and object. Bollas studied this mainly in the residential setting of the Austen Riggs Center, where he became acquainted with the idiosyncratic world of schizophrenics. To do so, "it was essential to see how they create daily life: to get to know where they place certain objects and which parts of a room they avoid and why, to witness various physical movements — their changes of pace and body angle — and where and how they sit." (2015, p. 124)

Why are objects moved to one or another place or are things invested with meaning in or around the clinic? They are literally and locally occupied in a projective manner, set aside and safeguarded. During his inspection routine Bollas saw patients visiting their hidden self-aspects. This is described by the example of a vacuum cleaner, which for a certain patient stood for aggression because it sucked up everything and made noise. This is a projection which, in contrast to the encounter with evocative objects, does not ultimately expand the self, but instead transfers parts of the self so as to protect them from being discovered by others. Exciting thoughts, whose explosive and destructive discovery the self fears, are projected. The title of the book, *When the Sun Bursts*, exemplifies this exploding breakdown of the self – not as a metaphor, but as a hallucinatory projection onto the firmament.

The title refers to the recounted story of David, a ten-year-old boy, who, while walking into the schoolyard, saw the sun breaking, then ran back inside the school and hid in the toilet. When the teachers finally found him, they were angry, and when he told them of the great danger facing all of them, they thought it was an excuse. For him this was a devastating blow, which he could only explain in retrospect with a paranoid delusion: they had to be in league with the forces which made the sun break. He remained silent and closed off until the next psychotic episode years later.

Schizophrenics leave their bodies, becoming a thing themselves. They move mechanically, robotically. "The person 'on the other side' is almost a caricature of human life. Ordinary everyday gestures may become mechanical. When the schizophrenic reaches for a cup of coffee, we often see a person in tensile slow motion, the torso moving first as if corseted by some hidden metal fabric; the shoulders and arms operate in curious opposition to one another as if the person is reaching both toward and away from the object at the same time. The cup is approached as if it were dangerous." (p. 93)

For the things all around which have not been brought by the schizophrenic himself into safekeeping, nearby or far away, are via projection explosive, dangerous. They possess an animistic potential.

In the schizophrenic atmosphere which patients create around themselves, the uncanny uncertainty over the status of the self in relation to the object can also spread to the clinical staff, who then

take on an unnatural calm in dealing with the patient. Bollas recounts, from the everyday routine on the ward:

"We see staff members who are unnaturally calm. They move in slow motion, they speak simply and deliberately, they smile a lot and look into their patients' eyes with a doe-eyed gaze.... When this calm breaks down it can be startling. I once watched a therapist who had been sitting for some twenty minutes next to a mute schizophrenic. She was deep into her counterpsychotic calm when, by 'accident,' the schizophrenic nudged a magazine off the arm of the sofa, whereupon the therapist jumped up with such force that she banged into a coffee table, launched herself into space, and fell on her face. The patient did not seem to notice, but the therapist was clearly very upset and disoriented. As she excused herself and left the room I saw a smile cross the patient's face." (p. 94)

Why? Perhaps because "for a moment, he had brought about in his therapist the kind of terror that he felt about ordinary objects... She experienced first-hand the frightening world on the other side; a world of belief (derived from projection) that the object is just barely asleep and could awake at any moment to do something sudden, bewildering, and dangerous... This is the hallucinogenic potential of the object world. [The schizophrenic] has seen the object change its character. It cannot be trusted. His dehumanization and transformation of self into the mechanical is a protective measure; objects come alive to destroy the human, but the self cannot be damaged if it is not there to begin with.

Those clinicians who react to the patient with unreal calm are unconsciously, and rather astutely, meeting the patient halfway. Both persons are unreal and rendezvous in a kind of neutral

territory. There are no strong affects. Observations are of a very simple kind. Speech is slowed down, language laundered of color. If clinicians were to behave like this in any other circumstance, they would seem very disturbed indeed. What they are doing, however, is attempting to operate in an intermediate area between the psychotic and the non-psychotic world. With the aim of being completely unthreatening, the clinician has transformed herself into an impossibly benign form of being, an exoskeleton of the human.

... The wise therapist is one who knows how to bring an outline of the human into view without waking up the terrifying objects. In time – and this may mean years – the clinician will hope to convince the patient that his being is not the container of hidden violence, rapaciously deranged sexuality, or bizarre thought disorders. The clinician's false self becomes a transitional experience for the schizophrenic, enabling him to move from the safety of the non-human object world to experience the dangers (or perhaps the joys) of the human realm." (pp. 94-96)

There is a great deal more to be said, but I must come to a close here, so you can ask your questions and we can have a discussion. For the rest you'll have to read on yourselves.

(Slide) Thank you for your attention.

Gösterdiginiz ilgiye teşekkür ederim