

Jean Mélon's  
**Course on Szondi (1998)**

Translated  
by  
Arthur C. Johnston, PhD

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Arthur C. Johnston

Those who apply themselves too much to little things  
Become ordinarily incapable of the great things.  
La Rochefoucauld



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## Introduction

The arrival of principle (D.S.M) has encouraged a homogenous vision of systems, the pathological value of a symptom being given a common base: all symptoms are pathological. From there, the classification of symptoms permits one to call the mental pathologies. The predictive value of such a description of maladies will lead to the described pathology. In effect once the order of clinical signs of symptoms is set, the therapeutic procedure is set up. The result comes back to state that the pathology of such has been diagnosed and that henceforth that determines the care of the patient.

For the Szondians, to the above is added a transversal composition: the developmental strata. There are symptoms that possess structural properties for the identity of the subject. In this case the pathological façade is not the least sick. For example, catatonic schizophrenic is a form of cure of paranoia schizophrenia.

The drug addicts in process of being cured, the depressed who are overcoming it, and the kind of morbid condition that often is accompanied by a coming unstrung by often nightmarish dreams that become encouraging to us. The emergence of symptoms goes in the same sense. If there are symptoms, there are least chances that the subject passes into action. From the point of the dynamic view, the fact of producing symptoms such that they are also often positive. A symptom is necessary and that signals a psychic vitality. Of all means, if one suppressed them, there are other things that happen.

Thus a symptom can fulfill a role of a modality of leaving a state of crisis. To stifle this symptom comes back to an abortion of leaving the crisis.

With the developmental strata, a kind of hierarchy is erected among the symptoms. Regressions are possible without always managing the evolution of the subject; blockages can protect such a subject from an involution [a regression], etc. A symptom can stabilize a process that would be much more pathological if it were left to itself. All that leads us to making a nuance of the pathological homogeneity of symptoms.

Our viewpoint is to remain listening to a global process in the work in the subject. It seems to us more important to stabilize a patient in the option that he has naturally emerged in himself. That permits avoiding falling much lower, and that assures a base in order to advance when his forces or his environment permits him.

## Preface

Szondi has arrived at this intuition that there must be four great groups of drive maladies, identified by the classical psychiatry of his epoch:

- the illness of humor [mood]
- the sexual illnesses or the sexual drive
- the illnesses of affects
- the illnesses of the ego

It would require a true unconscious act in order to arrive at such an aesthetic; it is not rational. It is found in dreams and at the moment where it is found in his intuition. These are the four vectors:

S      P      Sch      C.

At that epoch, Bleuler described four great forms of schizophrenia:

- Paranoia schizophrenia (delirium)
- Catatonic schizophrenia (which is manifested by the troubles of the rational life, apathetic with an opposite pole of catatonic fury up to a straight jacket of force. The paranoiacs are less dangerous because they are in their delirium.)
- Hebephrenic schizophrenia (as trouble of comportment, the illness of young adolescents, the most precocious form that is manifested by serious behavior disorders: the “madness” in the most banal sense of the term).
- Simple schizophrenia (the most complete form of schizophrenia where there are the most symptoms).

For Freud, it is simple schizophrenia that remains the worst. It is characterized by an absence of an investment of what that this is; the subject is not interested in anything more. Or Freud sees there a typical example of the narcissistic individual, a lack of and total absence of investment in the external world. For his part, Szondi made a choice: he eliminated hebephrenic and simple schizophrenia. This is justified; one will see soon why.

The right-left opposition of the drive scheme leads back to the contribution of classical psychiatry (vectors Sch-C) and the clearly Freudian contribution (vectors S-P): “the neuroses are the negative of the perversions.” A neurosis presupposes a fundamental conflict between the sexual drives and the self-preservation drives of the ego. For Freud, the drives of self-preservation (auto-preservation) and the drives of the ego are the same things. When it concerns the psychoses, it goes to differentiate them. So long as it remains in the field of neuroses; it does not differentiate them.

In Freud’s world, everything proceeds by twos. His drive theory shows a field where everything is a confrontation; the drives are always in a relationship of dialectical forces.

Szondi appears in relation to Freud at the opposite extreme on this last point; he takes account of the drives and reassembles them in a full system that is complete (that is his postulate). Szondi starts with the intention of founding his doctrine of drives at the beginning with a nomenclature; his ambition is to isolate the root drives and to make an exhaustive reassembly in order to erect a structure and a system. It is a matter more or less of remaking the psychiatric nosology. For him, there is no mental illness; mental illnesses are the drive illnesses. Since the drives feed the life of all individuals, why not look at them from the side of pathology: a certain number of mental illnesses will be the prototype of

certain drive illnesses. The sadistic drive, for example, become strong to such a degree that it inundates the mental field and exhausts all the psychic fields.

His system sets up four great groups of drive illnesses that are put up in four vectors. It makes a jump from psychiatric to drives. Even as there is a field of perversions, there is a field of paroxysmal illnesses. The whole system rests on a principle of generalized bipolarity—the dualistic principle. Thus the ego is systolic in k (the ego is enclosed in strict limits) and diastolic in p (expansive ego).

In Szondi, there is an entanglement of multiple oppositions at different levels; each element maintains relations with all the others. That which produces the illness is a hypertonia of an element by relationship to the others. Health is equilibrium of different elements.

We have then:

- 4 vectors
- 8 needs
- 16 tendencies.

There are several levels of reading, but the ontological seems basic. Thus, the m+ corresponds to the first psychic reaction; that is to say, that of the infant who comes from birth and who has hooked himself to the mother while being struck dumb from seizing the “lost object.” That goes then in the sense of a fusional tension, a search in order to find again the indistinction of the self and the other, to experience the primary pleasure. That is the primary need of clinging that one meets exacerbated in drug addicts and alcoholics.

Following this comes d- that consists of remaining attached in the manner in which one has been attached; this is then the conservative reaction “par excellence,” the repetitive reaction.

After that, the identification with the depressed in the d+ sign is a search for something that permits one to replace the lost object.

Following this, m- introduces the autonomy by the rupture of the contact; it is the individualistic reaction. We no more have the need of finding an exterior satisfaction; the entering into autoeroticism is possible.

The entry into the sexual vector confronts us with the factors h and s. The factor h constitutes Eros; that is to say, the reunion of what has been separated. It is a return meeting, the finding again of the similar to oneself.

In s, it is thanatos guiding it; that is to say, destruction and aggression. If we use the label homosexual in order to identify this vector, we will consider that this one has been

hyperinvested by maternal love—love that is not oral since it contains a part of the seduction. [Seduction is one of the primal fantasies of Freud's system.] The homosexual searches to love a being that resembles him and that he is going to love as his mother loved him; it concerns then an amorous identification with calling up the primary amorous relation between the mother and her son. The  $h^+$  constant is that which goes to attempt to find again this kind of lost paradise in order to recreate a couple on the spectral [mirror] mode.

Szondi invokes the myth of androgyny in Plato in order to justify this. The reaction  $h^+$  is the mythic need to find again, and then there is the difference between the man and the woman. Thus the hermaphrodite realizes in his body this union of the two sexes. It is then there in  $h^+$  this tendency to be the two, of the being before the separation into two sexes. The need of being the most loved is expressed most easily in the jealous infant; this puts us in the realm of infantile love.

The possession and wish to master the object will come with  $s^+$  that loves resistance if it remains tense; that remains all the time in the erotic mastery ("a man loves only a woman that resists him").

But above all, the infant learns primary masochism in  $s^-$ ; that is to say, the eroticism of suffering that is involved also in the sense of the preservation of life; it is than an obliged passivity, the refusal to be aggressive. There is a putting aside of all aggressive tendencies with the refusal to be aggressive and to encapsulate it. There is a kind of obligation of eroticism of the passivity; the crippled in their muscles are very often  $s^-$ . They are the subjects who submit actively and who leave the aggression to the other.

Finally, the  $h^-$  becomes the defense against the need of love; it is rather the subject who gives love instead of demanding it. We are in the areas of devotion (the subjects devoted and trapped by this devotion end up by evacuating this question in  $h^0$ ) and love in a dimension more collective as in social relations (desexualized homosexual relations).

Leaving the sexual vector coincides with the entry into the area of the Law. Szondi along with the original Jews are very aware of the Biblical tradition as manifested by recourse to the myths of Able and Cain. Cain is a jealous murderer who could not bear a rival for the love of the father and the test indicates that in the rejection of the photos of epileptics: the reaction  $e^-$ .

Opposed to it, the gentle Able corresponds with the affinity for epileptics with the reaction of  $e^+$  that corresponds to a subject who gives himself up for a sacrifice and who lets himself be killed. Jesus Christ is an example of  $e^+$ . Another facet of  $e^+$  can be illustrated with Moses, the primordial civilizer, who imposes the interdiction against murder. In Moses, we have at first a murderer who afterwards imposes the law of the interdiction of murder.

The factor "e" is also inscribed in the vector of surprise: that which surprises is the tendency to be taken aback by the murderous affect. Suddenly, the subject—taken by surprise—encounters the interdiction. The  $e^-$  is the will to do away with an obstacle. In "e" it is the murderous person who speaks. The vector P is also that of the crisis.

The hysteric is submerged by a need to say, "I love you" without saying it. This is clinical for the declaration of permanent love. The hy+ corresponds to a tempest of affects with a discourse that flowers and with the exhibitionist tendency. This need of being transparent is the infant in us.

The hy- struggles against this exhibitionistic tendency by modesty, the fear that something of one's self being expressed spontaneously. They are the people who have difficulty stating their feelings; they fear "scandal." They respect the common ways things are done.

Finally, the e+ is a reaction of someone who has transferred his rage into its opposite; he is the champion of the law: "It is necessary to be good; it is the law." It is a matter of the metabolism of rage, of envy, and of rivalry. They are not necessarily guilty.

The problem of murder brings closer the epileptic to the obsessional. This last is characterized by the disengagement in relationship to the question of affect.

Finally, the prototypical illnesses of the ego are the schizophrenics. In Sch, this is the relationship of the self to self; in choosing the photos, we establish a certain relation:

**CONTACT:** It is the original relationship of the subject who is not yet one. It is the area where it is not the essential of being situated so much as of the subject's relationship to an object. Here, it is a matter of relationship to the world; the world is in the ego, and the I is in the world. The world is not before the ego; it is in the ego.

**SEXUAL:** It is the relationship to the other as a sexual object

**AFFECTS:** It is the relationship as being checked, inaccessible, having the problem: I have a relationship to the law. The other is the one who imposes that by mediation of the law.

**EGO:** It is the relationship to self by means of a great other; we take a position by relationship to the problematic of the ego that is for establishing a relationship to self.

When Freud speaks of the opposition of the sexual drives to the drives of the ego, that means that we are with the ego in its self-conservation mode, the continuity of itself. The neurotic sees its sexual drives as dangerous because they put in question the integrity of his ego. The anxiety of the neurotic can be explained by this lost of continuity. I do not change; I remain myself, but if I let myself be drawn by my sexual desires, I would not be able to recognize myself. One can only recognize oneself by relationship to an image, an ideal image. The ego is in relationship with the ideal images of the ego. The schizophrenic does not recognize himself anymore; he has lost his self-conservation; he has lost "himself"; he is no more what he was before.

The time process of vector Sch of development is the loss of this notion of even itself. There is there a notion of obtaining the image that I have elaborated. The psychotic will be someone who, essentially, can not obtain this anymore and who has even lost this notion.

The primal fantasy (for the vector) gives account of the origin of the sexual desire; the primal fantasies are the mythology of desire.

In the contact vector, it is the fantasy of the return to the maternal breast, the ideal of lost paradise, the total absence of tension. It is the generator equally of anxiety; it is also the prison for that which arouses desire and also that which evokes anxiety.

In the sexual vector, it is the fantasy of seduction that is the selective moment where the other (the desire) becomes the essential object. In  $h+ s-$ , it hopes to renew the primary experience, that of the primary seduction despite the fact of complaining incessantly. They do not know how to leave this position because the nostalgia of the first moment is stronger than everything else.

$h- s+$  is the identification with the seducer: he keeps at a distance the need of being loved, but he puts the other in the position that he himself knew the first time when he was in the passive position [ $h+ s+$ ], which is the position of being loved but that is being counterbalanced by a certain amount of activity in the search for being loved.

The paroxysmal vector is in relation with the primal scene, for this is a matter of the first seduction: this is pleasing to a voyeur. It puts one in the scene where there is the telescoping of two sexualities: the infantile, immature sexuality and the adult sexuality. The notion of exclusion is fundamental. The primitive scene once assimilated one time and relived makes one relive the feeling of injustice. The factor  $e-$  is the subject who states that that is insupportable and intolerable.

The  $hy+$  chooses to flirt with the power (= the hysteric position) where the hysteric is the seducer and puts on the charm. He puts himself in it in order to try to change the law in order not to be refused from entering into it.

The  $hy-$  is a reaction of presence: "One must not do similar things."

With  $e+$ , "It is very well as it is; it is necessary to have hierarchies." They are champions of the order; they submit and respect authority.

$e- hy+$  is the overthrow of tyrants while that  $e+ hy-$  is the adoption of a submissive attitude.

The vector of the ego is characterized by the fantasy of castration. In Szondi the position of the ego is after the castration. It is a fantasy very close to the primal scene. With the fantasy of castration, we try to find our position: "Who am I, myself, in all that?" We are lead back to the question of identity. The fashion where one gets out of a difficulty at this level constitutes a relationship with one's identity. How am I going to enter into a new

relationship to the world? If we take the example of the boy who realizes the difference between the sexes, he discovers the fantasy of castration, and from that, he is thrown toward a saving identification: the father. "The ego is the same as the other."

p- is the origin of identification through participation and projection. I project my omnipotence; the p- works in the sense of projection that makes the other to exist. Thus, p- situates the omnipotence to the exterior of the self into a Great Other: in making this Great Other to exist, I participate. It is a position of terror but also of absolute confidence.

p+ is the position of auto-sufficiency and of one's own omnipotence. He takes himself for the other and puts himself on the level with the Great Other: identification omnipotent.

With k+, we are in the area of having and then of the possessor of a power equal to that of the other: cannibalistic identification. It appropriates to itself the origin of the power: capitalistic Ego that accumulates a maximum of signs of effective power = magic omnipotence. It is the search of an effect in reality by means of magic practices—compare to formal intelligence.

k+ p0 is the attempt to master reality by means of a formula. It is the identification in having; I appropriate an object for myself. The introjection always rests on a representation, on an image: I have power, I have protection. It is the position of the perverse in its form of fetishism. The fetish is all that which permits me to believe in my own power. I have the illusion that I have a kind of control and that I have omnipotence by means of an object that is the fetish. This last serves overall my not being impotent.

The fetisher puts the accent on something material in order to maintain his omnipotence. The perverse has a need of his scene, and k+ is putting into form something that has a reassuring effect. In the clinic for the perversion, when a perverse person consults us, this happens principally when he has lost his power.

With k-, we are in disimagination, the devaluing of the world of belief, the position of anti-fantastic, anti-dream. It is negation, the denial of omnipotence of one's desire. It is a position very solid at the end of the latency period. To be reasonable means not to take sides with one's fantasies. It is to convert to a new religion [rationalism].

The k+ are themselves their own fetish, their own statue; they compare all to themselves: it is to have all and to know all. k+ p- is the subject who believes in an exterior omnipotence that he wishes to appropriate by a magic means.

p+ is a position that only appears experimentally with adolescence. The formation of the ideal is confirmed only in adolescence; the person makes himself a vision of the world. There is an affirmation of his identity by means of this auto-position that is original (the human model is at the beginning, but it requires a life in order to arrive there) and primitive. It is the investment in one's own thought; it is identifying oneself with a thought that he considers as personal while that p- has no ideas of his own; he goes to ask another to think in his place.

Finally, with  $k-p^+$ , this is a subject who corners the omnipotence in being but who refuses to take himself for the genius that he thinks himself to be. He does not spare himself self-criticism. This is the language of realism. It is the position of one who can become depressive.

## **The Mediator Factors**

### **[These are the means; the directors are the goals.]**

Each vector possessed a problematic center; for example, the contact vector is to be in phase with the environment, to be in contact with all that which surrounds one, to find the good rhythm and to be in good harmony as in musical harmony. The factor “d” sets the fashion of it. It is necessary to find a good note in order to find harmony. The director factor gives the general direction of the most fundamental wish of which it is a question in the vector.

In the sexual vector, it is the “h” that is the director and it is the need of love which directs all the movements that could intervene in the vector in question.

In “e,” it is the need of justice while in “p” it is the need of identity.

The opposition between the director and mediators is the opposition between the end and the means. Who wants the end [the goal] desires the means, but it is not always evident, for there are people who wish the end but do not ask themselves the question of the means. When there is a zero in a mediator factor, that means that the question of means is not raised. That could mean also that one does not know how to work for it, for the subject expresses the desires, but when one asks him what he is going to do to realize that, he does not know how he does. He does not know the mode of working for it.

What is it that is mediated? It is the desire itself and that which is the finality of the desire in question. A means is necessary in order to realize the desire. According to the Freudian theory, the means is always an object, and there are four terms to a drive:

- a) the source in the body
- b) the goal which is satisfaction
- c) the force (the drive)
- d) the object because it is the means to the satisfaction, without which, there is no satisfaction.

Mediation has always to be seen with the object. The most objective are the mediators d, s, hy, and k. It is a matter each time of a different object. In k, the object is the image of the body. In d, the object is that which permits the management of sensation. In s, the object is the body. Thus, in the sexual vector, the body is taken as the object for the conquest of the exterior object ( $s^+$ ), or then it returns back to its own body that is invested narcissistically ( $s^-$ ).



## The Structural Problem in Fate Analysis [Schicksalsanalyse]

The analysis and ordering of the drives constitute the major discovery of Leopold Szondi. His drive scheme has presided well over the construction and putting into form of the test with theoretical elaborations derived from the test's experimentation.

Constructed on the base of the great clinical entities of classical psychiatry operates, according to Jacques Schotte, "the passage from classes to categories."

The classes are those of an original nostological graphic regrouping at the intersection of the works of:

- Kraepelin and Bleuler by means of the opposition between the cyclophrenics (C) and the schizophrenics (Sch);
- and of Freud since he was concerned with the close relationship between the sexual perversions (S) and the neurotics defined as "the negative of perversion" of which the paradigm is hysteria redefined here as paroxysmal affection (P).

As to the categories, they are those of human existence taken in an anthropo-psychiatric from that, conforming to the principle of a crystal, can be seen in the pathological forms of human existence as the "royal road" that leads to the comprehension of normal psychological functioning. Man is then considered as a being in becoming (the ontogenetically point of view) whose development is submitted to a collection of laws (structural point of view) that are constant and universal.

Szondi agrees explicitly with the fundamental opinion of Freud when he stated notably:

"We know for a long time that we ought to expect to meet the same complexes and the same conflicts in the ill as in healthy and normal people. Now we are even accustomed to suppose in all civilized persons a certain dose of repression of perverse tendencies, of anal eroticism, homosexuality and others, and, as well, maternal and paternal complexes, and other complexes. Just in the same way as in an elementary analysis of an organic body, we could find certainly the elements of oxygen, hydrogen, nitrogen, and a little sulfur. That which distinguishes one from another of the organic bodies is the quantitative proportion of these elements and the constitution of the connections that are established among them. It is not then the existence of these complexes and conflicts in the normal and neurotic persons. Rather it the question of knowing if these elements have become pathological and in that case what mechanisms are then in operation."

The decisive act of Szondi, to which Freud had refused and no other person had accomplished, would have been the enumerating of the drives, of arranging them into his own system, of enclosing them and of stating that this arrangement comprised a structure.

[Following is from the translation of Mélon's course by the Szondi Forum:

A structure which is precisely the one making the human being to function as an animated person, not by immutable instincts, like the animal, but by a play of drives of which the outcome is unpredictable. By this making man not only determined by nature but also by a play of drives of which the outcome is unpredictable. By this making man not only determined by nature but also by laws which guide his fate. Laws, it has to be said, which are of an extreme complexity in so far, as Nietzsche said, Man is “the animal which is not yet defined” (das noch nicht festgestellte Tier), in the meaning of a not yet, and never to be, defined specie.]

It is the delimitation of the enumeration of drive factors and vectors and their presentation in the test's protocol sheet that gives to the drive schema its structural character. Henceforth, each factor, each vector, each constituent of the sheet will be defined in relationship to each other:

“Nothing has anymore an autonomous existence; all is remade in and by the networks of meaningful relations: at last we leave the approach in which the mental diseases are considered to be ‘partes extra partes’ with the intention to set up a single structure in which the ensemble recuts them instead of regrouping them.”

From being put in a table, each constituent receives besides its own significance, a value from its position in relationship to the others.

That leads to one speaking of “drive positions” in the Kleinien sense of the term rather than the tendency or drive reactions as Szondi gives.

When Szondi produced his drive system, he distinguished four of them that he judged to be fundamental. They are:

- the Contact drive (vector C)
- the Sexual drive (vector S)
- the affect drive called Paroxysmal (vector P)
- the Ego drive (vector Sch: schizophrenia)

The drives, as Freud had already stated, are not identifiable in themselves. Nevertheless, one recognizes them by means of the affects, mental images, actions, or words that constitute a discipline at the heart of an analysis.

These representations of a thing and the associated words with extreme manifestations demonstrate that one or/and another of the drives are shut off from the totality or were censored to make a good relationship to each other. It is the degree of the claims of the drives that unbalance the global structure and, in making an exaggerated gushing forth, cause their being revealed individually.

For example, the need for being revenged or the inverse of it of being repaired in order to redeem oneself by one's merits could be needs so strong that they orient all the destiny of a subject, make sometimes the greatness of this destiny but also sometimes its misery, making one sick or mad and an infernal person for himself and for others.

If we envision the four great drives reconstituted into four vectors, we can state that:

- The troubles of contact are the troubles of humor [mood, disposition, temper] that we call thymopsychopathologies represented in the extreme by mania and depression.

The two factors constituents of this vector are m and d that are the initials of mania and depression. Thus, the troubles associated with contact are the troubles of mood. In effect, the contact expresses the problematic tied to our relationship with the ambience.

These are troubles of our fundamental relationship to the environmental world: troubles of harmony to the rhythm of life (in the musical sense of the term Stimmung [tune]) and troubles of rapport with the ambience. A bad mood is a mood out of tune.

- The sexual troubles are the perversions. The prototypical representatives of perversion are the homosexual and the sadist.

The perverse unbalance is produced when all of life is dominated by the desire to possess fully the sexual object when the enjoyment, in an almost judicial meaning of the term, become the only goal or the supreme goal.

That which dominates the problematic of this vector is the relationship to the object.

- The paroxysmal troubles are the troubles of neurotics. Szondi's approach to these troubles was above all as a state of crisis more or less permanent.

The prototypes of this approach of the neurotics are for Szondi no more that of the obsessional and hysteric as is the case with Freud but the epileptic and hysteric. They react violently to the Oedipal crisis while making precisely these "crises."

For Szondi, the neurotic troubles, in a strict sense, are those that intervene in life from affects and that manifest themselves noisily by crises and by paroxysms from which is derived the concept of paroxysmality.

What produces these affects?

It is not the relation to the object or to ambience but the surprising and unmanageable conflicts with the principle of the Law, and the two great fundamental interdictions are the interdiction against murder of the father and that against incest; in other words, the Oedipal problems.

- Finally, the troubles of the ego are those which concern the ontogenesis of the ego's self construction and self-preservation. After the relation to ambience, the ego itself structured by its relationship to the object, the ego itself organized by the relationship with interdiction, we then come to the relation with itself.

Negatively, the destruction of the relation of the subject to itself leads to extreme forms of troubles of identity met in psychoses and, more specifically, in schizophrenia of which the two prototypes are those of catatonia and paranoia.

Four great drives organize four great relational fields (ambience, object, law and one's self that fit one in the others. These four stages of the psyche are supported by four frameworks: the primal fantasies.

## **The Structural Viewpoint and the Reference to the Primal Fantasies**

Merit belongs to Jean Mélon for having pointed out what makes the structure in Szondi scheme and in Freud's and in establishing the homology between the Szondian vectors and the primal fantasies of the Freudians.

[The following are paragraphs from the translation by the Szondi Forum:

Seen from a structural perspective Szondi has never doubted that his drive scheme, with its eight factors regrouped in four vectors, build up a system or a structure. In other words, a whole which was something more than a mere sum of its elements. These elements, like the language phonemes, the musical notes or the atoms in Chemistry, don't define themselves and don't receive any determination, except by the relations they establish with all the other elements of the system, which even when genetic nevertheless is not at random.

But Szondi has never been really concerned to justify the structural quality he had ascribed to his schema, nor to consider it necessary to explain the way he had borrowed the drive concept from Freud. Szondi had the qualities and flaws specific to intuitive geniuses. When he was asked: Why four vectors and eight drive factors, he just answered, "Show me some other and we'll see." In such games, he always won. During the time the speaker recovered his vocal cords, Szondi had already arrived at another matter, mostly casually with an irresistible Jewish humor, entirely discouraging the collocutor to come back to these epistemological questions which seemed to be so manifest idle and unworthy to Szondi.

This is the weak spot of his theoretical approach. As the theory is not epistemologically grounded, its systematization seems to be unwarranted if not completely fanciful. If we add to this the still more fanciful character of the "genetropic" theory, it shouldn't seem surprising that Szondi got (found) little success in the scientific world, although he had not any other ideal except that of being a scientist.

It is a fact that Freud has always avoided defining too precisely the concept of drive, by joking about it (invoking its "grandiose uncertainty"), which he refused to account for and

which he likewise rejected any attempt of systematization, suspected a priori of “philosophism.” He was content with the sharp but loose summaries opposing ego drives to sexual ones, object libido to ego, life instincts to the death ones.

We think we have pointed out the structural aspects of both Szondi and Freud by establishing the factual homology between the Szondian vectors and Freudian primal fantasies.]

It is in the final discussion of the Wolfman case that Freud has defined most precisely what is understood by the primal fantasies here assimilated to inborn “phylogenetic schema”, to “categories”—in the Kantian meaning of the term—of the primal thinking (unconscious) and to the animal instinct. In Freud, this is to make the function the equivalent of animal instinct. This is certainly not the drive but the primal fantasies as that of “prescience” (preparation for understanding):

“...the first is relative to the phylogenetic schemas that the infant brings at birth (the primal fantasies), schemas that, similar to the philosophical “categories,” have the role of “classifying” the further sensory experience that life brings to the child. The Oedipal complex, which includes the relations between the child and his parents, is one of them; in fact, it is the best known example.

[This is taken from the translation from the Szondi Forum:

The second problem is not very far away from the first; however, it is much more important. If we consider the four year old child’s behavior in presence of the reactivated primal scene (the dream about wolves as a moment of the emergence of the castration fantasy and of the anxiety provoking the hysterical phobia in little Serge). And, likewise, if we think of the even more simple reactions (defecation as stirring the anal excitation) of the one year old child in presence of this scene, then we can hardly give up the idea that something like a previous knowledge in the child is activated.

We absolutely can’t imagine of what such a “knowledge” consists; we have at this point only one but excellent analogy: the instinctive knowledge of animals.

If the human being also possesses an instinctive patrimony of this type, we may not be puzzled that there is no reason to be surprised that this patrimony especially refers to the sexual life processes, although it is not limited to these alone. This unconscious patrimony would form the core of the unconscious, a kind of primitive mental activity, destined to be subsequently set aside and later be recovered by human reason, when reason will be acquired. Nevertheless, often, and maybe in respect to all of us, this instinctive patrimony keeps the power to draw to itself the higher mental processes.

Repression would be a return to this instinctual stage and in such a way man would, with his aptitude to neurosis, pay the price for his great new achievement; by this he witnesses moreover the fact that neuroses depend and are made possible by the earlier instinctual stages.

The important role of the trauma occurring in the early years of childhood would be to furnish to unconsciousness a material that will preserve it from wearing out during the further evolution.

The primal fantasies, as a “core of the unconsciousness” and as inductors of a precomprehension—to which corresponds the theories of infantile sexuality—of what occurs to the little man, defined as a subject of/to the drives, are the organizers of the human wishes, as these wishes did have their roots precisely in the fantasies.

As Laplanche and Pontalis have significantly found, the primal fantasies have the task to account for the origin as well as the sudden emergence of the first constitutive elements of the human wish as they offer at the same time a matrix and give a form by means of putting one in the scene where the positions of subject and object are not given in advance.

The final lines of their article raises the problem of why and how:

“But the fantasy is not the object of the wish, it is a scene. Indeed in the fantasy, the subject doesn’t aim at the object or its sign; he appears taking part in the scene. He doesn’t represent the wished object, but he is represented as taking part in the play.

However without that, in the most elementary fantasy form, a fixed place could be ascribed to him (hence the danger, in the analytical therapy, to make such an interpretation).

The consequences: by always placing himself in the fantasy, the subject can be there in an unsubjectivated form, which means in the syntax itself of that specific sequence. On the other hand, as the wish is not a direct (pure) emergence of the drive, but is articulated in the phrase of the fantasy, and it is here we find the selection place of the most primitive defensive mechanisms: turning round against the subject’s own self, reversal into the opposite, projection, negation. These mechanisms are even inextinguishable bound to the fantasy’s primary function—the setting up of the desired scene if it is true that the wish itself appears as forbidden, that the conflict itself is an original conflict.

As for to know what the significance is of the “setting up of the show” and to decide, the analyst should not rely any longer neither on the mere resources of his own science nor even those of the myth. He should moreover become a philosopher.”]

### **Trilogy: Real, Imaginary, Symbolic**

Envision the trilogy: castration, privation, and frustration.

1. Frustration is imaginary, but its object is real. One always dreams of a complete satisfaction, which is the satisfaction of the desire for fusion that is the drive of death: the level of zero excitation. In frustration, the symbolic is not involved. It remains prisoner of the opposition between the real and the imaginary. Satisfaction is

always imaginary from where it confronts the real object: “this type could not be involved in a frigid woman. Show me the object with such a high satisfaction worthy of the name.”

2. Privation is real but its object is symbolic. One is deprived of his civic rights. I can no longer vote, I am deprived of this right, and I do not have the right. I am deprived of the incestuous satisfaction. The object of my deprivation is symbolic. The values are truly symbolic. Then, here, the privation has to do with values. To be deprived of a diploma is not to be deprived of the right to practice it. It is a demand: why do I not have this right? It is a matter of mutual, social recognition (= diploma).
3. Castration is symbolic but the object is imaginary. The object here is the phallus. The omnipotence is from having or/and being the phallus that symbolizes this omnipotence. The one who is suffering from this but does not share any part: this is a significant without being signified applied to omnipotence. The creature is in the castration. His object, which he will never have; the castration is close to annihilation. Now we are in the symbolic, or if there is no creation than the symbolic since the creation is a matter of limits. So much so that the castration is not symbolic, one does not go into that. The phallic object is a work.

	Real	Imaginary	Symbolic
Castration		Object	X
Privation	X		Object
Frustration	Object	X	

[Following is from the translation by Szondi Forum:

If we refer to Lacanian trilogy of Symbolic, Imaginary, and Real, we can say that:

- the Real, impossible to be known as such, is represented by the drive; that
- the Imaginary is made up of the subject’s idiosyncratic series of fantasies, “the connecting and transitional ideas” and that
- the Symbolic is the whole, the structure of the rules (laws) guiding the psychical reality function of which the primal fantasies, as organizing schemas of the wish, represent in a certain way the matrix.

It is also easy to see that which is in question in the sexual vector of Szondi is the question of the relation to the body as an object of seduction and enjoyment. The fantasy of seduction consists of entry into the scene of the seducing object with the sexual positions of the seduced (s-) and the seducer (s+). h+ s- is the position of a subject who has need that one be seduced; there is an appeal for the seduction, “Seduce me” before making an appeal to masochism. That this is passive is logical since one asks the Other to initiate the event. It is a seductive position also in the degree to which there is an appeal to be seduced by the Other.

The paroxysmal vector confronts the subject with the Law, the major interdictions of incest and parricide, and the primal scene representing the place of the impossible encounter between two incompatible sexualities: the infantile sexuality and the adult sexuality. All at once, the subject who has been introduced to sexuality in the S vector finds himself excluded in the P vector.

What does the primal scene consist of fundamentally?

The infant discovers the adult sexuality in the primal scene when in the fantasy of seduction, the infant is taken into the sexuality of the other and he does not take account of the difference between large and small. He is involved in a sexuality that he does not see as something that will be strange to him. On the contrary, the primal scene erects this distance that suddenly becomes something that forces him to the awareness that he can not be a part of the fantasy there. It is the encounter with adult sexuality from which the infant is excluded. In this perspective, the position of the P vector yields the first reaction before this exclusion: it is the reaction of rage and of violence with the wish to kill everyone.

The parents are making noise; one looks for quiet, but finally, fundamentally, that which is insupportable is the revelation that what is happening is that one is not invited. The problem of the primal scene is at one time entering into it and leaving it. The affect that is generated by the primal scene is rage. That is what the infant expresses in relation to the exclusion from what the infant is aware that the parents are in the room nearby and that they never leave the infants tranquil. He screams, he cries, he seeks also to get into the bed of his parents, and the parents do not let him do it!

There are a whole series of troubles of the infant that is explained by the reaction of the infant faced with the primal scene. For example, the urethral and coprophagia infants are truly means of enraging one and also of interrupting the primal scene by all kinds of manifestations. There is also a panorama of especially physical symptoms that can be viewed as the sphincter's expression, and that is explained as the functions of rage when faced with the primal scene.

The vector of the ego poses the question of differentiated identification between to be and to have that revolves around the decisive question of the difference of the sexes by means of fantasy and the theory of castration.

As to the Contact vector, it is put in relation with the original fantasy of regression into the womb of the mother, a fantasy that Freud had always hesitated to insert in the series of original fantasies because he saw in it a kind of mythic transformation idealizing the fantasy of the primal scene.

The putting into relationship of the Szondian vectors and the primal fantasies permits the consideration of them from a topographical point of view, as the places and scenes of a topic, of a trauma or of a complex, of an anxiety, of the priority of a differentiated drive, of a wish, and of a drive fate, each of them being set up with relative specificity:



[The following is an insert from the Szondi Forum translation:

One sees there how the Szondi diagram makes possible to gather in a coherent way and to format a series of concepts whose homogeneity is thus underlined, but which, with Freud and others, generally arise to the state “disjecta membra,” for example in the series of the primal fantasies, modes of the anguish, drive destinies, etc. With each of the Szondi vectors a particular field of psychic operation with its own problem corresponds, in particular with regard to:

- the report/ratio with the body,
- the relation subject-object,
- the grammatical position of the person,
- a certain type of aggressive aiming, etc.

The passage from one field to another is carried out through a channel where each time must be worked out a well-defined type of dialectical conflict. The following table gives a diagrammatic representation of it.

**Tables**

PSYCHIC ACTIVITY VECTOR	Type subject- Object Relationship	Type of Specific Aggression	Place of Body	Pronominal Category	Original Fantasy
FUSIONNAL VECTOR (pre-Objectal, pre- narcissistic) -- Dialectic problem: ANAL SEPARA- TION (depressive)	No object Nor subject in the proper sense ---	Refusal of the mother (or of the space of the family, as global environment) ---	The body as the place of sensations	The indefinite “IT” (the German “Es”)	Return to the mother’s womb
MIRROR VECTOR Seduction problem/sado- masochistic Dialectics (perverse)	Subject and object corresponds	Murder of the double (the brother)	The body as an objectified totality	The third person “HE”	Seduction
Transgression VECTOR (objectal, oedipal) Problem with “the Law”/ dialectics (HYSTERIC) the “forbidden” and the “desire”	The subject (desiring) is distinct from the (desired) object	The murder of the Tyrant (father of the hoard)	The body as forbidden or desired	The second person “YOU” (vocative form)	Primal Scene (coitus of the parents)
SUBJECTIVE VECTOR (secondary narcissism)  Problems with CASTRATION/Dialec- tics of “to be” and “to have”	The subject confronts himself	Destruction of the self	The body as representation (the “Ego” as the heir of the body)	The first person “I” (the subject of the word)	Castration

End of inserted material from Szondi Forum translation]

	C	S	P	Sch
Determinant	Source	Object	Pressure	Goal
Original Fantasy	Uterine regression	Seduction by the adult	Primal scene	Castration
Complex (Lacan)	Weaning	Intrusion	Oedipal	Castration
Wish	Satisfaction	Enjoyment	Beatitude	Happiness
Trauma	Separation	Loss of object	Exclusion	Non sensation
Question	Origin of life	Origin of desire	Differences of generations	Differences of sexes
Principle	Constancy	Pleasure	Reality	Nirvana
State of ego	Reality ego at the beginning	Primitive pleasure ego	Definite reality ego	Purified pleasure ego
Instance	IT	Ego Ideal [image of body]	Superego	Ideal of the ego [the superego Image]
Pronoun	It, They	He	You (vocative form)	I [first person]
Representing of the drive	affect of choice	Representation of choice	Affect of the word	Representation of the word
Perception	Sensation	Hallucination	Attention	Thought
Motor activity	Vitality	Activity	Virility	Creative
Concept technique	Repetition	Transfer	Surprise	<u>Perlaboration</u>
Destiny	Return into the opposite	Orientation toward one's own person	Repression	Sublimation

## DRIVES AND SIGNIFICANT VERBS

	CONTACT	SEXUEL	PAROXYSMAL	EGO
Unitendance	o + Take - o Retain + o Search o - Loosen	+ o Demand o - Submit o + Dominate - o Give	- o Boil o + Flirt o - Blame + o Legislate	o - Believe + o Imagine - o Deny o + Know
Cleavage diagonal	- + Maintain + - Change	+ - Languish - + Conquer	- + Explode + - Justify	+ - Hallucinate - + Rationalize
Cleavage horizontal	++ Hook onto - - Unhook from	++ Copulate - - Link together	- - Swallow ++ Exalt	- - Conform ++ Transform
Cleavage vertical	± o Possess o ± Invest	o ± Seduce ± o Chose	o ± Coax ± o Contest	± o Doubt o ± Exist
Cleavage total	± ± Sense o o Smooth	± ± Desire o o Sleep	± ± Prove o o Purge	± ± Verify o o Wander
Tritendance	± + Do - ± Slacken + ± Err ± - Innovate	+ ± Drag ± - Sigh ± + Propose - ± Dispose	- ± Extinguish ± + Impress ± - Implode + ± Convert	± - Be Delirious + ± Personalize - ± Depersonalize ± + Realize

To each of the Szondian factors corresponds a particular field of psychic functioning with its own problematic. Notably that which concerns the relation to the body, the subject-object relation, the grammatical position of the person, a certain type of aggressive aim, etc.

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The passage from one field to the other is realized by means of a connection where must be elaborated each time a well-defined type of dialectical conflict.

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## The Ontogenetic Viewpoint and the Drive Circuit Theory

In 1975, Jacques Schotte had proposed to generalize the four vectors of Szondi's schema of the notion of the drive circuit that Szondi had introduced only for the Sch vector.

This notion of the circuit by Szondi is in connection to two ideas: one part is that normality or the mentally healthy are tied to a certain mobility of the drive life in opposition to the petrification in certain cleavages or in certain rigid structures that characterize the pathologic. The other part is the notion that evokes the idea of an order of growing complexity among the different functions of the ego.

[From the translation by the Szondi Forum:

The circuit proposed by Szondi is the following: from 1. (p-) to 2. (p+) to 3. (k+) and to 4. (k-).

This circuit, with the shape of a question mark, raised a problem.

According to Szondi, it is actualized through the habitual development of an analytical or psychotherapeutical cure where it is supposed that "every psychical content is successively tackled in the life of the Ego according to the hierarchical order of the so-called defense functions...."

The content would emerge first in the form of projection (p-) as if coming from the outside; then it would become conscious (p+), permitting it to assimilate the mental image. Afterwards the introjection of a part of the contents assimilated by consciousness would take place (k+); for the last, the non-introjected contents would be repressed (k-).

For instance, if someone experiences a homosexual attraction, first he experiences it as if this feeling is aroused by a homosexual object from the outside. Thus, he identifies in a projective way—the Kleinians call this "projective identification"—his own homosexual tendencies. Put in other words, he feels the original experience in a projective way (p-).

In a second phase, if one follows Szondi's view, he gets aware (p+) of his own homosexual desire.

In the third phase, he has to decide (k: "the Ego which takes a position": "Das Stellungnehmende Ich"). He will introject (k+) certain specific characteristics ("Einzigste Züge") (the expression comes from Freud) particular to the homosexual object, and, at the same time, other ones will be rejected (k-) by negation (Verneinung), repression (Verdrängung) or rejection (Verrurteilung).

When making this type of circuit, Szondi invokes textually the development of the analytical cure, more rational than classical. The subject actualizes his own wish fantasies in the transference relation, which corresponds in fact to an activity of "projective identification"

(p-). Afterwards, ideally, he “identifies” his wish by getting aware of it (p+), then works it through, divides the parts (puts apart something and conserves another part). He introjects or incorporates it (k+) or represses it, or if he can (k-) mourns the rest.

Such a schema can very well reflect the apparent global development of the analytical cure, but stands in contrast with the empirically provided genetical or developmental data. The tendency of becoming conscious of a desire (p+) only appears secondarily to the negative tendency (k-). In other words, one always says no before saying yes. And that the yes is never truly a yes unless it follows a no. As the philosophers have also stated: “Omnis negatio est affirmatio.”

[From the translation by the Szondi Forum:

From a genetical point of view, at least concerning our culture, the rational-denying tendency (k-) emerges more and more firmly in the latency period (from 6 to 10 years). The awareness of the wish (p+: das Wunschbewusstwerden) gets a certain importance only in the late adolescence period.

On the other hand, there are good reasons that ego ontogenesis takes place according to the schema proposed by Susan Deri:

1. (0 -) The indistinction between the ego and the other (until one year).
2. (+ -) the magical-autistical omnipotence (pre-oedipian period).
3. (+/- -) the turbulence phase (oedipian age)
4. (- -) the latency period
5. (- 0) the start of adolescence
6. (- +) Adolescence.

First, the subject discovers him or herself in a fellow creature or in his or her own image in the mirror. This corresponds to projective identification mechanism (Sch 0 -). Afterwards, he introjects this image (k+) to make it the core of his or her own ideal ego (Sch + -), a body-court endowed with a magic omnipotence.

Thus emerges the primary narcissism—strictly sensual—by the privileged cathexis of the object-ego, produced on the basis of a reflected image, (which is so well illustrated by the Narcissus myth).

This primary narcissistic imago that is the result of a process of seduction, creating in the subject the illusion that he himself is the center of the world and the exclusive object of the desire of the other. In other words, this means to be the object—the phallus—that is missing in the other.

This imago will necessarily suffer a deflation under the double impact of the revelation of the difference between generations—“You are not yet anywhere!”—and between sexes” “You miss something, or there is something everybody misses and thus you too could become deprived of it or lose it.”

The reaction (k-), with its functions negation and repression, is in contrast to the affirmation and introjection of (k+), initiates and makes sure the process of transformation in the paradoxical meaning of neutralizing (*Aufhebung*). In other words by a mutation where the repression of the old state does not imply its total destruction (pure and simple) but on the contrary assures its maintenance under the form of a new species.

The *Aufhebung*/Neutralization fulfills the double function of replacing the primary narcissism by the means of self-criticism/ the birth of the super-ego/ and at the same time preserves the same narcissism, by means of a negation of the injuries suffered by the first ideal ego (Sch + -, + 0). Together with the transfer of the primary narcissistic libido to the secondary court of the ego ideal (p+) that the subject “projects” in front of himself as the heir of the lost narcissism of his childhood when he was for himself his own ideal.

[Following is a translation from the Szondi Forum:

This remark is very important because it emphasizes how the genetic point of view is subordinated to the structural point of view that contains it, following the principle of the ontico-ontologic reversibility.

This means that from:

- the ontologic point of view, following the order of being (to be), the position p+ is placed at the origin of the circuit, while from
- the ontic point of view, following the order of the state (becoming), p+ is placed at the terminal stage of the development and of the circuit of the ego. This gives a sense to “Goethe’s adage: “Become what you are!”. The final identification (secondary) with the father replaces the primary, original identification.

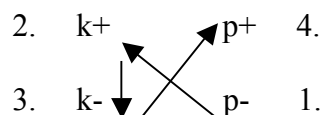
By that we understand that in the ontic order (development), due to the fact of the prematurity and of the neoteny that specifically characterizes the human being, the identification process begins and has its roots in the primary projection (p-).

This primary projection consists in placing the ideal of the omnipotence of the ego into another, concrete exterior, invested with this omnipotence. Then, the person “participates” with the other (p-) as Freud shows in his “Collective Psychology and Ego Analysis.” The other might be incarnated, as in the examples of Freud, by the chief, the hypnotiser, the love object but also by the mother.

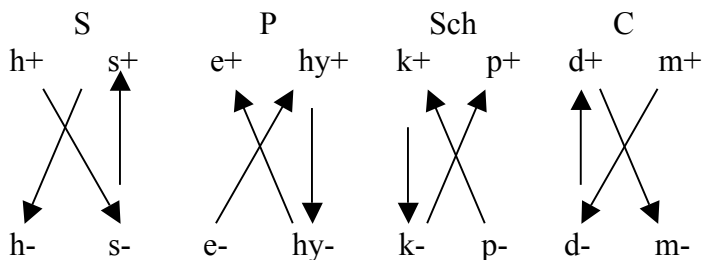
The introjection (k+) consists in including the whole or only a part of the ideal love object with which the subject participates (Sch + -).

The negation and repression (k-) operates in the name of a superior agency: the Superego-Ideal of the ego (Sch - +). It leads to the desexualization and to the mourning of the primary object, having as a corollary, the transfer of the libido to outside objects and the abandonment of the primary narcissism (body-related) to the benefit of the secondary narcissism (spiritual).

Hence, we get an ego circuit in the form of an eight-reversed shape:



Schotte proposes to generalize this view of the circuit to the other four drive vectors:



At the interior of each vector, an order of succession is introduced:

- departure in position 1: h+, e-, p-, m+
- followed by position 2: s-, hy+, k+, d-
- then by position 3: s+, hy-, k-, d+
- arriving at position 4: h-, e+, p+, m-

The positions 2 and 3 (s- becomes s+) are in opposition of signs as also positions 1 and 4 (h+ becomes h-).

The first point is that in memorizing the four factors comprised in each of the drive positions, we know the logic of the shift of each factor, which is that of the drive positions.

The second point is that two factors of the four in each vector are found in the middle of the two others. Thus, in order to pass from 1 to 4 (from h+ to h-, for example), we must pass by the positions 2 and 3 (from s- to s+). The middle positions mediate those of the extremities.

There thus exists the director factors (m, h, e, p) by which the internal dialectic is mediated by the mediator factors (d, s, hy, k). The passage from the first to the last position of the circuit is made by the intermediary of the factors that serve as mediators.



The third point is that the circuits introduce a temporal dimension, progressing in the reading of the schema and the positions. The reading can thus be progressive or genetic. This reading gives to each reaction a statue of evolutionary progress according to the logic of the circuits.

The relations that the vectors maintain among themselves in the schema are homologous to the relations that are maintained between the positions in the interior of the vector. This is the last point to stress.

Let us be clear. The general order of the vectors is 1 for the contact vector, 2 for the sexual vector, 3 for the paroxysmal vector, and 4 for the ego vector.

Then, the reaction  $k+$ , in position 2 in the circuit of the ego, has to be viewed with the sexual vector in position 2 in the general order. The position  $k+$  is a primary narcissistic reaction and the sexual vector is the trait of narcissistic problematic. Another example is that the reaction  $d+$  (position 3) is a realistic reaction where the individual quits his ancient objects, grieves, and goes from there in a realistic search for new objects instead of being faithful to the ancient objects. Or the paroxysmal vector (position 3) is concerned above all by the investment in reality by means of the problematic of the law.

[Following is a translation form the Szondi Forum:

This double level of the circuits allows the introduction of the 16 drive positions into a table with two entrances, which present them

- in series, for example ( C:  $m+$   $d-$   $d+$   $m-$ ) and
- on the level 1-4; for example, level 1  $m+$   $h+$   $e-$   $p-$ , evoking something analogous to the periodical table of the elements conceived by Mendeleev:

	Position 1	Position 2	Position 3	Position 4
C	$m+$	$d-$	$d+$	$m-$
S	$h+$	$s-$	$s+$	$h-$
P	$e-$	$hy+$	$hy-$	$e+$
Sch	$p-$	$k+$	$k-$	$p+$

Let us now describe very briefly the logic of the different levels represented by the columns of the table, for which we suppose that they will be found disposed in an order of growing complexity.

### **Position (level) 1 and the Contact Vector: $m+$ , $h+$ , $e-$ , $p-$**

Level 1 concerns an essentially dependent subject from all points of view subject of what happens in its environment; consequently, it is susceptible to being easily frustrated if

the people and things surrounding it do not respond attentively. We can speak here of an intolerance to frustration.

In the order of development, this is the first stage, where it is a matter of a relation to the world where exists a subject faced to the world. The relation is heterocentric towards the center of gravity that the ambience constitutes. This is so exactly because the individual is incapable of being autocentric and of not having his own center of gravity. He is laid hold of by the forces present in his milieu.

The person takes on the color of the milieu as a chameleon does. Here is not narcissism, not the law, and still less the coherence in his own word. The prototype in pathology is illustrated by drug addicts. The form of the ego is porous, its limits fluid. These are often the individuals swimming in fusional relationships. These are the subjects the most frustrating for the psychotherapeutic work. The therapeutic boundaries often transgressed by lack of internal attitude in relation to the other and the inherent frustrations with the psychotherapeutic work are often beyond real possibilities.

They live in an eternal present not by will but by lack of solid temporal representations. They collect together in a group identity little differentiated because their deficient narcissism prevents them from entering into identification with a group with a leader. It is all more the organization of a tribe that maintains itself finally with satisfying most easily the requirements of each. Their group identity will be easily “anti something,” for they are essentially humans that react.

The “we” characterize this stage.

The leaving of this level supposes the possibility of holding back from his real life an image of self that resists the sensorial consummation, the consuming stage by relation to the world of sensation that regulate it. In order to take a direct image, it is necessary to construct in them a “basket with fried foods by first extracting them from the oil before they are carbonized.”

It is odd to state that all the drug addicts undergo a deterioration of their teeth as a result of the catabolism of hard drugs. If their teeth are the most solid of the body and constitutes a narcissistic foundation, this is clinical evidence that merits this digression.

### **Position (level) 2 and the Sexual Vector: d-, s-, hy+, k+**

The second level of the circuits corresponds to a moment of autoerotic returning back into fantasy: it is a mirror-like imaginative moment. In this sense, it marks a first tendency toward autonomy compared to the preceding positions.

If on the first level the idea of the environment, or milieu, prevailed, on the second level appears the notion of the object, in particular the body perceived as an objective totality, isolated from the background, in the visual field. This underlines the imaginary dimension of

the category of the object because with the object, it is a matter above all of the investment of an image: the image of the narcissistic body.

In the order of development, it is the second stage: “the basket of fried foods functioning.”

The individual loves himself sufficiently in order to erect in himself a trace of himself. This is a retentional stage; a character is constituted. From the world of sensations what is going to be stressed is that which is going to reinforce a representation of the self that resists the fluctuations of the milieu.

This is the autocentric stage: the center of libidinal gravity is in the self and that is done to the detriment of those in the world. A significant constellation (one’s self) attracts to itself libido; one calls this the capitalistic retraction of libido. The mother attracts this configuration of the libido most often. This is primary narcissism. The individual enjoys being what he is and always wishes for more of this enjoyment.

This stage fundamentally fixes choices: there is a fixation, a retention and putting into form. One should not be surprised that the ego of this stage (k+) is that of a work made in the process of creation.

In pathology, the perverse and catatonia schizophrenias are the prototypes. They try to fix the omnipotence of their imaginary creations in a catatonic pose or in a perverse scenario. The stake is avoiding meeting castration that is in sum a limit applied to their desire. In order to avoid castration, one stops time before “the catastrophe” a little as Narcissus did when he avoided the disturbance of the water that reflected his image. “One no longer budges in order to remain in his fascination with his own observing.”

The danger that threaten these people is of not being able to fix things and of falling back into the flux of the world that will carry away their identity, their mirror-like image. At this moment, the psychotic derivatives are all close by. For this reason, a catatonia (k+!!) is a form of cure for paranoia (p-!!) since at least something of the person resists when faced with the world.

The representations of good times that exist are taken from a collection of “good narcissistic moments.” This then is a repetitive time that has nothing to do with the permanent nature of time. That implies that the feeling of their impermanence threatens them like a sword of Damocles. They want to battle against this feeling by overcompensating the fixation of things. The rigidity of their life becomes such that they transform themselves into a psychic (perverse) or physical (catatonic) statue.

This stage would be that of the “I,” the ego at first in a capital letter. [French has “Je” for “I,” and to be in capital letters would be “JE.”]

In order to go from here, a dialectical process must be put in place. Since the human being is incapable of representing to himself the permanence of things and especially his own

permanence and the threat of annihilation, it is necessary for him to construct a temporal representation closer to the nature of time. It is outside of himself that the individual goes to search for this “glue” in order to think about the continuity of time. It is a matter of the permanence of things such as gravity and the present renewal of the sun, etc. But all that does not function according to his desires. He takes account of the imposed physical laws as a necessary means in order to live in the world while being himself.

The law makes its entry into the narcissistic field via the desire to be permanent, a subtle “trap” that makes the narcissistic will the tool of the law. There it is the human spirit in its dialectical roots.

Since the respect for the law guarantees the permanence of its effects, to obey the parental law and the social law gives in return the feeling of one’s permanence. If the paternal law is the cause of my existence, obedience to this law preserves the cause of my existence. Thus shaped, the respect for the law is a psychic defense in the first place against annihilation of the continuity of oneself.

If one relocates the causality to the other from oneself, this preserves for this self the return of the narcissistic flame.

Another characteristic is that position 2 yields to the other the statute of an object, one of his imaginary scenario, a double of self that is pleasing in that it sends back the desired image. The access to position 3 opens up the possibility of giving a statute of the subject to this other: the other obeys to the causalities of which I am not the originator.

Finally, the positions 1 and 2 are the domains of the imaginary while that of positions 3 and 4 are the domains of the symbolic. If the symbolic is the mid level in relation to the imaginary and if the symbolic controls the images of our (imaginary) psyche, the access to states 3 and 4 permits taking a recoil by relationship to one’s self and institutes a critical distance suitable to manage one’s anxieties, affects, thoughts, etc.

### **Position (level) 3 and Vector P: d+, s+, hy-, k-:**

At level 3, the subject uproots himself from the self-complacency of position 2 under the impact of the law: privation, exclusion, and interdiction. The passage from 2 to 3 puts into play an operation of negation of investments of objects conceived in the second position where prevailed the fantasy dimension. The process of counter-investment, counter-party obliged by repression gives access to exterior objects; this time, they are others of reality. The third position is defined as the legalistic-realistic-rational position.

The law plays a stopper role between the self and self. This is a heterocentric stage where the center of gravity is external and is more powerful than the center of internal gravity. The libido flows back then towards the exterior. Concretely, the individual levels out his sensations and representations according to the sensorial norm of the group: “Here, that is not done...A good GI is a man who does not agree with the importance of sadness. If

you are not in agreement with that which you come to see, depart from it; it is like that and not otherwise, etc.”

At this stage, It is not a matter of “I limited, barred.” It is the accessible ego; it is a finite ego.

It goes without saying that the law protects the individual up to a certain point. A good standard at the same time gives the individual some support of his basic narcissism. When the law weakens the narcissism of the individual, it kills the motor of the being of the individual. The vector P guarantees the respect of the other, but the vector S guarantees the respect of self. In the expression “a human being,” there is the personal aspect in that the creature that must maintain itself in the term “being” and in the common aspect proper to the species in the term “human.”

A good standard or measure is dialectical; that is to say that two opposing forces hold the equilibrium of our identity and that of being human. Also, even if the vector of the law seems to come after the vector S, that does not mean that it is superior in the order of ontogenesis. To state that the law is superior to being, is to make an ideological choice. Between S and P is a dialectical relationship, neither of the two being superior to the other.

In order to enter into position 4, it is a matter of putting the law in its dialectical place after having put one’s narcissism in its place. Thus, to understand the dialectical play between the vectors S and P, it is necessary to comprehend how these vectors mediate the passage from the first position to the last position, number 4.

#### **Position (Level) 4 and Sch Vector: m-, h-, e+, p+**

Level 4 marks the entrée into the scene of the subject in the first person: a subject thinking, desiring, and using his own word. Level 4 is also potentially the level of sublimation and creation where the subject schemes to be free and responsible for his destiny conceived as a history to be made.

It is a “je” [“i”] in lower case; it is a self that acts in the name of an other.

The autonomy of the subject grows with each assumed drive position. In the fourth position, this is the time of maximum autonomy of the subject, an autonomy that takes a pathological (psychotic) cast if it is correlated with a break with the environment (m- : rupture of contact).

A striking formula would be to state that stage 4 is the stage of “auto-non-nomos”: autonomy but not in its own name but free in the name of an other. Not to name himself is a refusal of self-identification in his origin. It is a rupture of an absolute relationship with himself. The other mediates from there my relationship to myself.

This is an autocentric stage but in the name of an other. He has a narcissistic relationship with himself but limited by the word of an other and by the history of others.

This is essentially an identification with the primitive parent. This person obeys the law of this other but this law is not necessarily that of his culture or his epoch; rather it is the law of the human being who has traveled through the history of humanity. If an individual proclaims himself the incarnation of the law of mankind, he comes to incarnate in himself that which can not be incarnated. And that is an abuse of power. It is this kind of abuse that superheats the inscribed perversion in each of us since only perversion gives us the right of transgressing the law by the usurper.

We assist with this over-heating of the law in P, for which the usurper falls under from the general law of level Sch to the law of a human in level P, where the part is taken for the whole. The dialectic between S and P engenders from there a perverse over-heating in breaking the excessive domination of the P logic over the S logic. In other words, when the human (the group, the law, and the P vector) dominates being (the individual and his law in him, the S vector), the being transgresses the human. Inversely, the human can lead being towards the group (for example, the Puritans).

In Sch, it is then a matter of a spiritual ideal, an ideal that necessitates a representation of time fully operational in terms of an evolutionary process. One can not integrate human evolution without having a temporality that agrees with the importance of ancient and future facts.

The temporal representation of a subject in position 4 is fully effective: he does not know the result of the past and the source of the future; he is in a trajectory and a destiny that gives sense to his identity. He knows then that the will of an other is in him since he exists thanks to the other. And he knows that an other is in him thanks to his own will since it accepts the engendering of a human being and dedicates lots of energy to this. The notion of a trajectory permits the alignment on the same plane the past, the present, and the future without one or the other predominating.

In opposition, a subject  $k^+$ , who is outside of history, fixed in his image, will not give a future or a past in a T. A. T. test. He will commence with that which he sees according to the image of himself that he wishes to maintain and will avoid ascribing evolutionary time to this image, for that is a source of change and then of anxiety. A subject  $p^+$  on a TAT will give a history with a future and a past, for that is inscribed in him.

The pathology of this is deduced from the degree of the identification with the primitive parent. If this identification is excessive, as in our culture, one takes oneself for God. If that is insufficient, one falls back into the impasses of S and P vectors. These impasses are kind of prisons since the rigidity of the perverse mode prevents one from living and makes one be enslaved to the law also.

As in all things, it is a good standard that excels; it is the middle way, as the Buddha states, that guarantees not of being the most strong but of lasting the longest time in life.

[The following is from the Szondi Forum's translation: page 5+ of Part 1b:

## Positions and the Fate of the Drive

The theory of the circuits make us think there is an affinity between the drive positions—and their reactions—which have in each vector an identical rank. The question is to know what these positions have in common:

	C	S	P	Sch
1	m+	h+	e-	p-
2	d-	s-	hy+	k+
3	d+	s+	hy-	k-
4	m-	h-	e+	p+

One can say, for instance, that e- is the contactual-thymical position of the vector P, that k- is the neurotic-adaptive-realistic-lawful position of the Sch, etc. But we must be able to grasp what best characterizes these quartets.

Jean Mélon suggested to put them in relation to the fate of the drive as put forth by Freud in “Drives and Fate of the Drives” (Tribe und Tribschicksale) without developing the subject any more.

It is well known that Freud had planned, editing his “Metapsychology,” to tackle a series of topics, especially the ones concerning projection and sublimation, but finally he dealt only with the problem of repression and its basic relation to unconsciousness.

He directed the issue of narcissism to the question of melancholy. There is no doubt that, in his first article—“Drives and the Drive Fates”—he had the intention to tackle the most difficult topics, those of projection, close to the “Reversal into the opposite,” and narcissism that had to do with the “turning round upon own self” and that which has to do with sublimation. But finally, loyal to his habitual caution, he doesn’t tackle anything but what he knew well: neurosis, repression, and unconsciousness, paying also attention to that which destroys the narcissism: melancholy.

It is one of the excellent virtues of the Szondian system to allow us to work out consequently a series of concepts, which Freud had only sketched slightly.

He limited himself to suggest that they were probably a part of a homogeneous conceptual series but without self explaining or justifying the meanings of such regroupings.

However, this does not hinder that it just there where Freud’s genius appears in a genuine state, that he brings together, that what somehow is related to each other (zusammenhangt), an ensemble.

We have seen that this was the case with the primal fantasies.

One can attempt to do the same, at least heuristically, in connection with the fate of the drives. Therefore, we will assume that is a certain affinity between the position:

- C and “Reversal into the opposite” (Die Verkehrung ins Gegenteil)
- S and the “turning upon the subject’s one self” (Die Wendung gegen die eigene Person)
- P and “repression” (Die Verdrängung)
- Sch and “sublimation” (Die Sublimierung)

The first positions are the ones, as we already stated, where:

- the subject is most dependent on the environment, where the need for a container, a cover, a prop-up, a support, a “choke-breaker,” etc. is the major need. We may invoke here the notions introduced by Michael Balint of “Primary Love” and “Basic Fault,” or even Edmund Bergler’s “Basic Neurosis” (oral) in order to understand the problem in question.
- the need to cling (m+), the need for an exclusive love (h+), the rage (e-) due to frustration, and the projection (p-) as the most economical defense, called into play in any situation of an extreme despondency (Hilflosigkeit). Distress is just what menaces the subject if the supporting object, named so well by Szondi “Haltobjekt” is going to disappear.

“Reversal into opposite” refers most of all to the thymic reversal of mood (euphoria versus depression, m versus d) but more fundamental is the *Reversal of love into hate*. In any case, this is suggested by the framework of Freud’s article (“Pulsions et destins...”). The *defense by hate* dominates the most rudimentary psychological function of the psyche, which is characterized by a weak autonomy and a weak differentiation of the ego.

The second positions correspond, according to the meaning we give to our translation of “Wendung gegen...,” as a “turning” of the libido to a “location” in the subject’s own person, that is to the “narcissistical” turn-about, as Freud described it in “An Introduction to Narcissism” (Pour introduire le narcissisme, 1914), a turning which Lacan has idealized in his “mirror stage.”

- The subject adopts *a conservative auto-eretical position* (d-), strongly marked by *anal retentionism*, infatuated at the same time with his own double—a reflected image—reproduced in the primal seduction scene (s-); he remains fixed to this scene, attempts to reproduce it despite the interdictions which try to hinder him.
- He shows off to and against everything (Geltungsdrang), is compulsively pushed to make a show of himself (hy+: “Sich-zur-Schau-Stellen”) presenting himself as a “personage” (k+); in the Latin meaning of the Latin “Persona” that means “mask.” This specific mask has the role to perpetuate the image of a glorious body, as an object quite sufficient for himself and at the same time as the missing object—the “phallus”—for the other.



The heretical “positions” of the catatonic, although they have become rare nowadays (while they had been very frequent before), perfectly illustrate the subject’s compulsion to show himself as his own statue (k+).

The emphasis put on the bodily narcissism, still protected against castration, one finds as the core of melancholy, and of perversions (especially masochist and fetishist ones).

This is also true for the specific character features as far as they are based on a traumatical-scar, but also, to a certain extent, for sublimation, in so far as it has the intention to create objects of which perfection is assumed to be in tune with the original perfection of the specular [mirror-like] imago (l’imago speculaire).

The third positions have to do with

- repression, on condition to understand it as an operation to navigate the narcissistic specular imago—by definition imaginary—and totally to turn away from everything that is imaginary, by investing especially the *materiality reality* (d+), by directing the libido in the direction of domination of the external objects by the ego (s+).
- Keeping under control the erotic emotions by rejecting any kind of sentimentalism judged to be ridiculous (hy-) and largely favoring the perception of external reality that becomes the standard of the entire reality (k-): (facts of life). This position might be qualified equally as realistic, lawful, rational, or “fatalistic.”
- It is the position that we call neurotic-normal, which prevails totally in the latency period and which, afterwards, because of a certain regression (the turning from m- to m+) is characteristic for the general population. Because this is the general disposition accepted by the mass media, it is enough to turn on the T. V. to get an idea what it is about.

The fourth positions have connection with sublimation, as it involves:

- a kind of detachment from the environment (m-), a desexualization with a “transference of passion” (h-), a kind of need for “reparation,” as correctly seen by Mélanie Klein (e+), and the transposition of primary narcissism upon the secondary narcissistic agency of the ego ideal (p+).

Sublimation as it is proved so frequently in the clinic, is close to psychosis, in so far as the desexualization and the withdrawal of object libido involves always risks to end in the abyss (void) of psychosis, which from this point of view may be defined according to Michael Foucault, as an “absence of creative activity” (“absence d’oeuvre”).

## Several Typical Tables:

Jean Mélon suggested calculating the proportions of the four types of drive positions. This would allow to be formed an idea of their quantitative distribution, to “assess” the prevalence of each of them and to make, based on this, an original typology even taking into account the idea of the fate of the drive.

According to whether one or another of the first, second, third, or fourth types of drive positions is relatively prevailing over the other ones, we can describe several cases of simple figures corresponding to clinic descriptions, easy to identify and structurally organized in a relatively sharp and highly differentiated way from one another:

1. The ideally well-balanced table, where all the positions are in equal proportions:  
**1 2 3 4.**
2. the extremely unbalanced tables:
  - a. **1>2>3>4:** Where the extreme dependence on the environmental objects easily causes swinging of mood and troubles of behavior (thymo-psychopathies).
  - b. **1 2 3 4:** Where the narcissistic claim is extreme, leading either to perverse behavior, or lacks all respects for limits, especially the sexual ones; violent intrusion being the rule. It is a case of hysterical “madness.”
  - c. **1 2 3 4:** Where legalism, realism, and rationality are constantly invoked, causing the classic picture of obsessional “character neurosis.”
  - d. **1 2 3 4:** Where we meet the typical schizoid position, as one can see, especially in adolescence, in “hang ups” “flipping out” and in the case of many patients with mental anorexia.
3. The most frequent neurotic-normal picture including the following positions:
  - a. **1 2 3 4:** Characteristics for “adapted” persons, in the meaning of having a common socialization, which means combining acceptance of moral interdictions (hy-), respect for reality (k-), active cathexis of the environmental objects in their material, concrete dimension (d+, s+), affective dependence in respect to supporting objects (m+), a strong need to be loved (h+), an intolerance to frustration with a tendency to rage (e-), and a prevalence of collective ideals (p-) for personal developmental ideals, in the spiritual or moral meaning of the term.
  - b. **1 2 3 4:** Characteristic of persons who sublimate and where the desexualization (h- s-) together with a retreat from the world (d- m-) are compensated by the narcissistic need to create (k+ p+) and the passionate exaltation of the affects (e+ hy+).

- c. 1 2 3 4: A conjuncture less common of obsessional persons where the isolation between thought and affects has as a consequence to “mentalise” all problems. Especially those which have to do with reality control (k+/-), with the possession of objects (s+/-), investment in things in general (d+/-), and the expression of affects (hy+/-).

## Interpretation

The Szondi test is the most structured of all three great clinical tests habitually utilized the clinical psychodynamics orientation of adults. Following are the decreasing order of structuralization of the tests:

1. the Szondi test
2. the Rorschach
3. the T.A.T.

Note that the Exner version of the Rorschach is characterized by the reassembled structure of concepts; it is not a system in a strong sense. The term “integrated” in the U.S.A. signifies to gather together; in Europe, the same term signifies to make a synthesis.

We could compare the complexity of the Szondi test with the initiation stage of a labyrinth. The going through a labyrinth to attain the light where the candidate is to give proof of order and clarity to go through its own complexity. The initiation rests on the following principle: the quality of the interior path is the condition in order to find the path through the complexity of the world. This is then the weak theoretical recipe in order to guide oneself in the maze of Szondian reactions.

Nevertheless, our pedagogical options follow some guides.

The first resides in the spirit of this course. By numerous repetitions this course places landmarks in order always to give the same face to the concepts but to give a variety of expressions to this face.

The procedural analysis and spiritual approach permits tracing the most general contours of the protocols. In this case, we try to situate the developmental stages with the work in each individual.

The psychoanalytical and psychodynamic candidates utilize the classical conceptual hinges in order to recenter the analysis.

The intercultural approach and psychoanthropologic analysis supplies nuances of the sometimes too brutal assertions concerning one or another reaction.

Finally, the deciphering piece by piece of the clinical puzzle by the Szondian mathematics forces us to enter into the required precision for the atypical cases.

There is always a response possible when one interprets. That is not a problem. As Bertrand Russell indicated, coherence is not sufficient in that several systems can be simultaneously coherent to each other without always having agreement among them. We think that the interpretation is solely responsible for its analysis and its vision of the world

that it transmits to one's patient. The test is not only a tool; it is its utilization that makes its value or noxiousness. The apprenticeship in learning the test does not guarantee the ideology which we follow will be neutral and scientific and that we will not be deceived about the utilization that can be made of the test with the aid of knowledge acquired at a university.

Then, for this first venture, we counsel the student to get an overview before descending too much into the details of the test. Since our approach is holistic—the part reflects the whole—it is much better to approach the territory by knowing the general contours. For example, the concern to calculate the drive positions in order to establish an idea of the area the individual is injured. It is there that one lingers the longest.

The second guide is situated in the logic of Szondi. The informative tool permits us to obtain rapidly deep and precise information over the majority of levels of interpretation. Its utilization is not easy, but it becomes more so with practice. Practically, all the quantitative indexes are calculated automatically; it is the same thing for the drive positions.

We work to make accessible better this tool thanks to the index box of aids and of automatic commands.... This is a true tool of research in psychopathology that constantly evolves. Those who know the Excel logic can even modify the form of this tool in their own way since it is an application of Excel.

Finally, the third guide is simply the time and the experience to acquire the tread of the test by contact with the test. The richness of the test unravels for us in the degree that we use it.

In each chapter, we have reassembled the sensible theoretical notions in relation to the interpretation. This is not exhaustive.

## **General Commentaries**

The Szondi test can be applied from the age of 4 years. We adapt the instructions by asking the infants to say which persons they would like to take a walk with and with whom they would not.

The first session is different from all the others as is the case in psychoanalysis. People go along with their packet of pictures; all goes well the first time; even if there is nothing to it, all goes well. At the second session, the defenses are organized. A first session is never comparable to the following ones.

The Szondi test is a system that is more than its parts. It is necessary to think about things in their totality and to try to seize the global position that permits one to state that this is a totality. The totality is in all, and each element of the system leads back to all the others as happens in a language.

The ego is not necessarily referential for all the other positions. A supercharged factor can orient the ego in its course. We give as an example a paranoid judge in the chapter

dedicated to the ego where the k- lets itself be seized by e-!! . This example underlines that the strongest drive often orients the others.

The k- here is interpreted “under” the factor e-!! and not “above” the e-!! . The priority is given to e-. It is a matter of justifying a murderous position in the name of reality. What happens in the ego is not first in relationship to the other vectors. It does not have a priority by principle. That could be reversed and, at any given moment, the ego takes priority and influences the other vectors. Only in a clinic are we permitted to make an approximate opinion regarding this; otherwise, we give a certain arbitrary interpretation; there is no other means to do otherwise.

Since it is the ego that chooses the photos, all the positions can be considered as positions of the ego. One has thus the relationship of the ego to a contact (to the environment), to the sexual, and to affectivity. From custom, one puts the ego in parentheses for clarity of language. The term “ego” is reserved for vector Sch, but is a particular ego since it is the ego in relationship to itself—it is typically human contrary to an animal that does not have this relationship.

Anyone who does not have a problem in the contact with the sphere of the ego is free of conflict in this area.

We could interpret the Szondi test under the function of the theory of the circuits by commencing with the contact vector followed by the sexual vector and the paroxysmal vector and terminating with the ego vector.

A good interpretation can only be global (synthetic). We attempt to be sure to integrate more or less when we interpret a multitude of signs, and we create an interpretation that attempts to take in the totality of signs. The analogy with the medical technique of the electrocardiogram is a wise choice: several angles of view take in the same object, and a convergence of views results in a more precise portrait.

With the Szondi test, we start from the principle that we are confronted with some kinds of atoms that have intrinsic properties that differentiate them from all the others, but then any position has only meaning in relationship to all the others. Thus each position takes its meaning according to which of the other positions lack their respective differentiation. For example, all the possible meanings for p- and k+ will be confronted by all the other factors. For a given subject, what can one say? The significance that one attributes to such and such a reaction will be a function of the totality of the chart of vectors and factors. If k+ is associated with an h+ and m+, that is not at all the same thing as k+ associated with h- and m-. In fact, this is not fundamentally different; the essential significance remains always valuable, but one gives another dimension with k+.

A k- associated with p- is not interpreted in the same manner as if it were associated with a p+. A k- p+ is that which one says to oneself: “I must do such things in the name of my ideal” but it refers to my own ideal. On the contrary, k- p- states: “One must do like that because that is the way things are.” The p- does not pose the question on the level of its own

person; it is not its own opinion; the truth is with the exterior, and it is represented by the exterior authorities in place.

These observations permit one to nuance the method of the forms of existence. Szondi had the idea of transforming the classical entities into so many forms of existence: for example, the sexual existence where the sexual drive plays the major role. We have the forms of sexual, paroxysmal, ego and contact existences. There are always structural organizations that are always dangerous to interpret in pathological terms, for there are always the normal correspondents to the pathological. Moreover, several forms of existence can be skipped. From all this, one's resorting to the method of the forms of existences is secondary and serves to give one ideas more than guaranteeing a diagnosis. Thus, be careful.

## A Few Biases

There are numerous accentuations and/or ambivalences created by many zero reactions since there are only 24 photos for the first part of the test. This artificial vacancy of the other factors is a skewing. It is necessary then not to give a priority to the interpretation of this type of zero reactions.

Concretely, 3 ambivalencies of the type 3/2 for a profile yields 3 times 5 photos = 15 photos of 24. There remain 9 for all the rest.

The inverse is found at the background plan [the E.K.P., not the Th.K.P. background profile] is stuffed with zero reactions. If a vector is empty with the foreground plan, its background plan [the E.K.P.: the Experimental Complementary Profile] will show strongly accentuations or ambivalences. Sometimes, it is difficult to take account of these biases.

## The General Reactions

The sign + wishes to state that one identifies positively with the tendency but also that this tendency is not satisfied. If I find the sadists to be very sympathetic for example, that does not mean that I am sadistic. That can mean that for the moment I have a need to master my object of love or of desire and that the tension is strong. A s+!! would not state that it is a matter of someone who is dangerous and who is going to assault you at the first opportunity. That can be that this is a matter of a person who is tense about the conquest of the object for all sorts of reasons that come from it or from the exterior world. This person lives this tension dynamically in the sense that it is not satisfied; it plays a dynamic role in the totality of the psychic functions.

In fact, the reactions + or – are the whole reactions that are part of the root factors. The root factor is the dynamic factor in the vector. The root factors are those that are not discharged. From the moment where there is a tension that is not discharged; this tension plays a dynamic role so long as it is not discharged.

The factors the most charged orient the interpretation directly.

I remember Szondi interpreting some tests, and basically, he began always by interpreting the charged parts. This gives a first estimation, for the charged reactions constantly play a role that Szondi calls dynamic. He calls them the root factors. These tense factors that do not give symptomatic reactions are those that play the greatest dynamic role. That is explained by the psychoanalytic theory of neuroses: that which is repressed is also that which puts pressure on the individual in an unconscious manner and orients all its dynamic drives. Generally, these factors that do not find the possibilities of satisfaction in reality create pressure in one's breast from the dynamic drive.

A charged factor signifies a generally unmeasured candidate. The subject is frustrated in his demand (example: of love with h+) and that is very strong; consequently, the subject can be very difficult to be satisfied in reality because the existing situations are extreme. In the same theory of the drive, there is not any object that can permit satisfaction. Why? The hypothesis is that any subject is not satisfying in the eyes of the subject: persons can not satisfy this demand that is inextinguishable.

For example, a charge in the sexual vector situates the problematic above all in the corporeal area.

The reactions 0 and +/- are the symptomatic reactions. The reaction +/- signifies the presence of a problematic that is generally conscious for the subject.

We could add also the notion of vectorial tropism that is the sum of the positive or negative choices in a vector in the foreground plan. The tropism indicates whether this vector is a preoccupation or not for the subject. In effect, we have for a total for the foreground plan of 24. These choices could be distributed over 4 vectors; then, for a vector we expect an average of 6 choices (24/4). If we have 7 choices in C, it is more than 6; thus, the contract vector is charged to the level of tropism. Contact is from there a preoccupation for the subject.

If there are ten profiles, it is sufficient to multiply by ten all of them in order to obtain the same evaluation stamped over ten profiles.

We could observe some sequences as these for example:

1. k+: investment in fantasy: valorization of one's self
2. k0: passage to an action
3. k-: destruction of fantasy; moment where it is impotent
4. k-!: suicidal tendency.

The reaction "+" indicates that the subject is identified with the envisioned tendency according to the number of photos. It presents a weak tension (two photos) or a strong



tension ( $>3$ ) in the factor. The reaction “-“ indicates a putting it at a distance and a rejection of the tendency.

Accentuation expresses the dissatisfaction with the need and the incapacity to relieve it. For example,  $h+!!$  is found in the period of latency, for there is not the possibility of fully satisfying the need for love. In adolescence, the  $h+!!$  tends to disappear because there is a search for an object at this age. With  $h-!$ , we envision a subject who keeps himself at a distance to this need; it is a position of refusal. The turning into its opposite is forecast in the case of too strong accentuations.

The reaction “0” expresses the satisfaction of the need that is tied to a diminution of tension. In fact, two interpretations of “0” are possible: if it is a matter of a discharge or if it is a matter of extension of the need. The discharge is to be envisioned when it follows a charged reaction. From numerous reactions “0” one is oriented toward a passage to a symptomatic act (means of privileged discharge) such that one observes in the psychopathic or the psychosomatic (little mentalization and discharge in the body). But it is necessary not to forget the possibility that a constant “0” can be the evacuation of the problematic in question in the factor. It is the clinician who decides the interpretative option.

The reaction “+/-“ is a tension in “+” and “-“. Clinically, that is translated by an attempt of making this mental, and this reaction is opposed to “0”. The “+/-“ is the absence of choice because of the continual oscillation and constitutes a brake: it is the thought of the thing that is opposed to acting the thing.

A tendency that is accentuated denotes a frustration. There is always a motor effect to be considered in all frustrations where that becomes dynamic in the economy of the personality. This observation also permits us to suggest that any tendency not be interpreted in isolation.

An accentuation of the reaction always signifies a risk of an overflow into the other senses.

It is necessary not to hesitate to perceive the raw choices especially the reactions “0”, for these can be issues of a relation  $1/0$  or  $1/1$  (the “0” absolute). In the same way, a  $d+$  can be obtained with a proportion of  $2/0$  or with, for example, a proportion of  $3/1$ . The difference between the two is that the proportion  $3/1$  is said to be charged by relation to the other.

## The Reversals

The most interesting sign in the test is always the reversal into its opposite. This sign is always a problem. The reversal into its opposite is the most frequent in the factor “e” in the body of the general population. One can comprehend this: it is the most labile factor.  $e+$  implies a self-control that is an auto-gestation of the law.  $e+$  is a reaction that one meets in all neurotics, and the problem is one’s culpability.

The hy-!! sends up back indirectly to a pressing hy+ in potentially that expresses the right to love: "One does not have the right to prevent me from it."

The reversals from + into – or the reverse allows us to state that there is a rejection of a tendency by another. If this oscillates, then the problematic of the factor is active more than the other. Here are a few examples:

The fact of the reversal from h+ into h- is reflective of a pathology of the homosexual type who would need to be more precise; it would be better to state an incertitude over the gender rather than to say homosexual because that is too vague. He does not know what gender he belongs to. He oscillates between the feminine and masculine poles. This would not be the case if one had a constant h+, for the need for tenderness is more feminine, but the fact of oscillation between a rejection of this tenderness (h+) indicates surely that there is a problem in this area.

The clinical view of homosexuality expresses clearly a true oscillation of h- and h+. When it is sovereign, it is above all that, and this gives the impression of being totally independent in its need for being loved. Then abruptly it is veiled in feathers and there is a passionate drama. The oscillation is extremely fast. The test is very striking. That explains the infidelity of homosexuals: the fact that they change partners three or four times a week. This is a manner of stating that they have nothing more to do than to fall into passionate deliriums and to run after someone.

Homosexuals are the most labile in relation to the analytical cure than the homosexuals who are most faithful. The "homos" are impenitent drag queens; there are always the gigantic passions that only last for the time of a moon. They are the passionates; everything is passionate and that is not an objection. The homosexual type who lives these passionate events for weeks shows the reversals from h+ into h-. There is a need for passion, but that is manifested by this reversal from h+ into h- because there are two manners of living out the passion. h+ states, "I wish that you love me" and h- states in a reverse mode, "I love you." In h-, I do not have the need that one loves me but rather that one lets oneself be loved by me; especially when it is accented. The h- is a passionate of this type. If one does not let oneself do that, it is a passionate state also; one does not respond with active passion.

Thus, in the case of the "homos," the factor h is very disturbed.

That which is very frequent and is well known among homosexuals is the alternation between passion and sublimation. Many "homos" invest in the culture and the arts. And the aesthetics investment is reflected most often in an accentuated h- as if there had a transfer to a beautiful object that at first was an object of their passion or eventually no matter what object as long as it be a beautiful thing.

The responses of the mirror in Rorschach test are not specific of a structure. One states that there is a narcissistic problem; the subject has a need of repeating himself in a mirror; he is in search of his own image. One can not say much more than that. This is not specific for any structure except that there are less of them in the neurotics in whom the problematic is

not essentially narcissistic. Here, the narcissistic problematic appears in the lability of h that indicates that there is a problem on the level of the image of the self and the image of the body.

The reversal of s+ into s- is a definite sign of sadomasochism.

The reversal of e+ into e- indicates a paroxysmal structure, and it is very frequent. Of all the factors, the e is the one that varies the most. Here, it is interesting to note whether there are discharges in e0 or if it passes from e+ to e- without passing by e0. This is not common, for the majority of people discharge, and that is translated clinically by means of angry crises, by the cries for a yes or a no, by the epileptic equivalents in the sense very common as migraines, eczema, stuttering, vertigos, faintings of all kinds.... All that which is breaking out in some manner in the body in the passages to acts of all kinds. The e while it is the most labile—not when it is stable—indicates that this is someone who is irascible but who, at the same time, can change positions very rapidly and make excuses quickly after being angry.

### **The Question of the Foreground Plan and the Background Plan [the Experimental Complementary Plan (E.K.P.), not the background, the theoretical plan [Th.K.P.], that is an opposite.]**

All the work of Szondi has been constructed on the foreground plan. He had introduced the background plan [E.K.P., not Th.K.P.] in the fifties then when he had already practically erected his work. He always recounted that it was an alcoholic Polish count who had suggested to him the value of using the four remaining photos. Then he began collecting the background plan, but it was never said to be a great matter; because of this, it is called the experimental background plan [E.K.P.]. Experimental in the sense where one does not know what that is; thus, we experiment in order to see what that will give us.

The foreground plan is that which is visible in the clinic, and the subject admits voluntarily that what one transmits from the foreground plan. The background plan is that which is most unconscious, often denied by the subject and that which he can not know by himself. And what he could not comprehend. Two options are then possible: [1] the background plan is that which corresponds to the past of the subject [perimeter profile] or [2] it is his future—that is, that it is always susceptible to happen in the foreground plan. Fortunately, in psychotherapy we see a progressive infiltration of the foreground plan into the background plan; it is a matter of the evolution of the psychic work.

In the clinic so often one has the impression that the background plan is more important than the foreground plan in order to comprehend the dynamics of the subject. Theoretically that is very difficult; what is the position of the four remaining photos?

I have for a long time defended the idea that the background plan in a young subject will be that which remains in reserve but that is going to appear in the foreground plan. We could also have a problematic of the foreground plan of the melancholic form with a background plan of the neurotic type. But this is a blow by blow that one can state that is happening in the clinic.

Very often, one has the reverse: a neurotic profile in the foreground plan and a perverse profile or psychotic in the background plan. There one must reason the reverse by stating that the subject has a neurotic organization, but the threat of the background plan is a danger of regression if one thinks of psychosis in terms of a regression by relation to a neurosis.

A simple method in order to confront the foreground plan with the background plan is to see if the background plan redoubles or not the foreground plan. If the foreground profile is identical to the background profile, there is very little chance that there will be a change.

Szondi said that the complementary background plan that is the inverse of the foreground plan constitutes a serious threat. One knows well that there are subjects with a neurotic façade while knowing that they are sometimes paranoiac. That risks a breaking out because that with the background plan one sees this paranoid structure, and that explains that these subjects have the events of a paranoid type all while remaining stabilized on the neurotic level.

The background plan is very important in many ways, but one can not generalize. Only the clinician can tell us the true state of the background plan for a given subject.

When the EKP confirms the VGP, this is not a good thing, for the subject often does not have resources from having always done the same thing.

My experience indicates to me that the background plan is that which is the most repressed, and then this is it that which threatens the most that comes back. In the moments of crisis, it is the background plan that speaks. The background plan often has a relation with the history of the subject. One repeats as well in the history the moment where this background plan would have a certain importance and that there is only a clinical approach that permits us to attain this historic dimension. One can not situate it a priori.

At the beginning, Szondi opposed the foreground plan with the theoretic background plan (Th.K.P.), which is exactly the inverse of the foreground plan. One can hypothesize that the theoretical structure driven back from the foreground plan hides always something more archaic than will be the foreground plan.

One is only worried when the subject has a psychotic foreground plan and a neurotic background plan: he “represses” his nervousness! All that Szondi has stated about this is also hazy and rests on some theories that have never been validated. All these ideas are those of Jung in part. If one has, for example, developed intuitive thought well, one has repressed rational thinking; that is the very image of Jung.

With similar models, one can say anything. Not that all that is false, but one can say anything that one wishes. This said, it is sometimes interesting when one has one’s beak in the water to take into consideration the theoretical background plan. This formula, the inverse of the foreground plan, indicates to us the traces of the inverse images.

An interesting idea of Jacques Schotte consists of seeing in the theoretical background plan (inverse of the foreground plan) the part the subject leaves to the other. These inverse reactions are those finally that the subject does not exploit, and thus is “for the other.” This other can be the psychologist. Thus, a subject p- can not think on his own; he leaves to the psychologist the p+: he expects from him a “professional” thought” a little as the faithful expect good words from the church.

When one has a difficult profile to analyze, often, in reproducing the theoretic background plan, the inverse of the foreground plan, one understands things much better. Thus, a tritendency (ex.: d+ m+/-) signifies that he lacks a position (in our example, this is d-): the subject forbids himself from having this position.

Szondi utilizes the theoretic background plan in order to take account of that which is hidden. It is necessary to be able to interpret in the negative: what is it that the subject can not occupy in this position? The drive menace will come in the other from the reaction excluded from the table sheet.

Take the example of the ego of the compulsive worker: k+/- p+. His ideal is to be put into practice; he searches to incarnate it. The k- comes to temper the absolute idealism [k+ p+]. These persons must limit themselves by this ideal and also by reality. Their project, idea, or plan must conform to the two; these are not the people who are reconciled each time with the work. But there is an absence of p-, for these subjects only have confidence in themselves and their thought: that is the narcissism. There is an identification with all that which is “thought.” They are subjects who do not have belief; they are difficult to influence; they only invest in their own project; from there, they work alone. The p- must be integrated in a project that goes beyond that; they must always do a work by means of an ideal that is not their own.

The k+/- p+ is then an isolated subject who does not communicate with the exterior. This is often compensated by the regressive tendencies on the level of contact: they love to be surrounded by others (“Mommy protects me).” And also, they present light drug addictions. They have a tendency to be released by them.

The threat comes from the excluded tendency (p-), that is to say persecutive paranoia. The compulsive worker has some essentially sublimated activities, and the danger is that the sublimation breaks down. This is a subject threatened narcissistically by the persecutive paranoia: they do not take account of the person.

For the k+/- p-, the excluded tendency is the p+ tendency. That which threatens them is megalomania. From this arise revolutions. “The man in the street” has a high probability of becoming enraged: “A good father of a Nazi family.”

## The Zero Reactions

The zero reactions on the contrary signify that the drive tension is resolved by the discharge in comportment, passage to an act, conversion hysteria, somatization...or even

by the intermediary of repression or of another defense mechanism that permits the evacuation of the tension at the same time as the problem that generates it.

The zero reaction implies that there is not any tension because the subject has discharged because the problem does not concern him; he pushes it aside; that can be perhaps the effect of repression. Repression with Freud is an unconscious process that tends to eliminate tension. Tension for Freud is always disagreeable. On the contrary, the fact of the diminution of tension goes in principle to the sense of pleasure: where there is a “0,” there is much pleasure one could say theoretically.

There are several possible significations of the zero reactions, which are:

- symptoms
- passage to an act or, in all cases, manifestations on the level of behavior that functions as an escape valve
- “masked ambivalence.” This is the case when there are ambivalences with the background plan [EKP]. The “0” with the foreground plan states in this case: “I do not wish to take a position” and the “+/-“ with the background plan states: “Since it is necessary that I make choices, this will be half and half, for I do not want to take a position.”

For example, the norm of  $h_0$  in the normal population is situated in the region of 7% to 8%. The signification of a high proportion of  $h_0$  such that it is elaborated in the thesis of Marianne Romus (breast cutter) is a fall from sexuality: “I am no more whole; I have no more need for that.”

In the clinic,  $h_0$   $s_0$  are subjects who express themselves without difficulty about their lack of sexual desire: “There is such a long time that I no more know what it is.”  $h_0$  signifies, on the other hand, any sexual desire. In fact, with  $h_0$ , one divines its presence that it is a weak level of desire whether that this be from the side of  $h_+$  or from the side of  $h_-$  (desire without tension in the sense of giving). This is a sexuality that has little dynamic.

From the side of factor  $e$ , the ventilation  $e_0$  orients toward the psychosomatic illnesses (“implosion”) or towards a crisis of rage (“explosion”) or the subjects set a value on it.

Prudence is necessary when you interpret the zero reactions. All do not have the value of passing into an act. In adolescents, for example, when we have many zero reactions, often, these are the subjects that make very lively fantasies, which is the equivalent of a passing into an act. There is an expression that designates very well the phenomena. It is the notion of “fantasizing action” (to fantasize action).

## The Logic of Excesses

The exacerbation of the third positions makes the subject to fall into the second positions in a certain fashion and thus into the perverse area. For example, the type that is all the time in his office with his peers; one is immersed in a group of 36 women and he cracks; he snaps his buttons; he is not perhaps a habitue. All the same, a fourth position that leans toward the maximum ends up at a strong potential first position.

It is the effect of a seesaw according to the law of extremes. That connects to the current truths that say that the extremes are touching each other, and that the one that is in megalomania is also in a state of persecution. When one goes to extremes, one goes into the inverse.

For example, the anal sadistic organization is obligatorily associated with excess, for it is marked by an accentuation in s+ and in k- (third positions). The logic of extremes lead us to an effect of rocking between the positions 3 into positions 2 from which imminent emergence of the perverse area associated with the excess of the third positions. Otherwise stated, the strong allegiance with the law makes the bed of the perverse area.

To go to the end of the third position is to obey the injunction: "The man will leave his father and his mother and will go elsewhere." This is the law of the Bible. It is necessary to find for oneself an object in the exterior and to go from incest; this is an anti-incestuous position. But, finally, if one goes to the extreme of this position, one takes the position toward the object in the manner that one falls back into a kind of cannibalism that leads us back to anterior positions. That is to say that the possession becomes mad and leads us back to a more archaic level. When something is accentuated, one strongly regresses.

## The Mediator Is a Function of the Director

In a vector, the consistent rule is to interpret a mediator factor as a function of a director factor.

s- is to be interpreted differently according to whether it is associated with an h+ or an h-

The reaction s- reinforces the tendency h+ with its passivity. h+ s- will have the tendency to be completely passive in relation with the object: a passive demand for love; the supply of libido must come from the other. h+ s- is always in expectation of reliance on the part of the other.

On the contrary, a s- associated with an h- gives a s- that participates with the active tendency of h-. It is a s- that will have for an effect an active tendency to sacrifice oneself. It is the totality of the profile that gives this interpretation of devotion. Then, with h-, the s- has the meaning of giving of self, the sacrifice of one's self. The object is invested but in the sense of sacrificing oneself for the object. One does not try to conquer it; one is conquered and one puts oneself at the object's service. s- has an active significance in that moment.

## **The Quantitative Indexes**

### **The Symptomatic Index: Sy%**

It measures the relation expressed in percents of the sum of symptomatic reactions (ambivalent and zero, +/- and 0) with the sum total of the factorial reactions. Normally, its value is between 20 and 30.

A low index (< 15) is the sign of great rigidity.

An elevated index is only interpreted in the sense of function of an index of acting.

### **The Tension Index**

This is the sum of the accentuations for each factor. It only has significance when combined with the other indexes.

### **The Index of Acting**

This index that Szondi called “quotient of tension of tendencies” and that designated the relation of the zero reactions over the ambivalent reactions.

The ambivalent reactions lead back to the subjective symptoms; the zero reactions to the objective symptoms. More precisely, the ambivalent reactions are indices of psychic work that gives primacy to thought at the expense of immediate discharge. They belong consequently to the secondary processes.

An ambivalent reaction can always be interpreted in the sense that the subject “makes a problem” of the question posed by the concerned tendency. For example, “m+/-“ signifies that the subject poses to himself the question of remaining or going, of maintaining the ties or cutting them, etc.

Habitually, the index of acting is between 1 and 3. When it is lower than 1, the intra-psychic conflict tends to be resolved in the area of mentality. When the index is elevated, the resolution of tensions is effected rather on the mode of acting or of conversion symptoms.

Acting is putting into action in the sense of passage to an act. The zero reactions lead us back to a discharge that can operate over several modes and then to the passage to an action or symptom.

The ambivalent reactions signify the inverse in that the subject retains to himself the discharge of the tension, but it is oriented toward putting into balance the two possibilities of tendencies (- or +) and demands to think about it. When the reactions “+/-“ are excessive, the subject makes a problem of the tendency.



The relation is easy to interpret: if the reactions “+/-“ are superior to the zero reactions, then one can say that the subject is oriented toward hesitation and doubt and thus an obsessional character. Inversely, if the relation leans toward the high and if it passes beyond the number 3, one is oriented toward the manifestations of the discharge type.

Normally, the index is situated between 1 and 3, and the average is equal to 2 in a normal population: there are a little more zeroes than ambivalent reactions. It is more frequent to have an index that descends—below 1—and in this case, one has a pathology dominated by thought. One finds again the classic opposition in the neurotics between hysteria (many “0” reactions and an elevated index) and the obsessional (many “+/-“ reactions and a low index). Hysteria is characterized by a facility to discharge, giving an index that is among 4 – 5 – 6. Hysteria does not react by the passage into an action but by the production of symptoms. The hysteric symptoms have in a certain degree the value of passage into an action. It is a substitute or the equivalent of an act that is not made but ends even on a discharge (the hysteric symptoms of conversion): a substitute of realization in the body.

The index of acting can be divided in periods if the profiles register it. We could envision from that sometimes an evolution in this area.

## **The Hard/Soft [Dur/Moll] Index**

The terms Hard/Soft [Dur/Moll] originate from the musical notations in German: Dur[Hard] for Major and Moll [Soft] for Minor. This is what is called the masculine/feminine index. It is calculated by making the division of the sum of “Hard” reactions by the sum of the “Soft” reactions, each being augmented by the accentuations “!” in the event they occur.

Each vectorial reaction is affected with a sign be it hard or soft; one marks a couple of reactions. If it is 1 / 1; they are equal; we have a score of 1. The more the masculine reactions are raised, the more the score increases above 1. The more the feminine reactions exceed the masculine, the more the number is below 1.

In order to obtain the sexual index, one divides the sum of the “Hard” reactions by the sum of the “Soft” reactions, each being increased by the accentuations “!” in the event that they accompany them.

The meaning of Soft [Moll]: the passive current of sexuality (s-), of the importance of ethical requirements (e+), and of the ideal of self (p+), thus the needs of remaining attached and dependent [d- m+]. All the k0 are soft. The feminine as it is envisioned by the index reflects less a constitutional factor than the result of a process that, by the intermediary of the castration complex, ends by feminizing the subject. That means to smooth one’s virile-aggressive tendencies for the benefit of “gentle” qualities that are classically feminine qualities.

The meaning of Hard [Dur]: all that are associated with s+ (sadistic, masculine), the reactions with e- because this is an aggressive position, k- and k+/- and finally m-.

These ideas are based on the cultural image of the period.

As a function of the genre of completed work, this index can be useful or not. For example, the type of writing and the Hard/Soft index have been compared, and the results were significant. The degree of activity of the individual was thus correlated between the writing and the index. In professional orientation, a person with a very feminine profile must not be oriented toward the professions that necessitate one to be aggressive and to impose oneself on others. In the thesis of Martine Stassart, we have seen that there was a complete sexual inversion in the hesitants; that is to say, all the boys are feminine and all the girls are masculine. That confirms a very vague impression with the knowledge that adolescents today show a sexual inversion in this period.

The relation “Hard/Soft” is normally 2:1 with a man and 1: 2 with a woman. Note that it is a matter here of an arbitrary ideal established by Szondi and that reflects nothing more than the conception that he made of masculinity and femininity ideals.

We give below the table that permits one to calculate the social and the sexual index. “D” signifies “Hard” and “+” socially positive. The others are thus forced to be “M” and “-“.

Table for the calculation of the social and the Hard/Soft index:

Réactions	S	P	Sch	C
0 0	+			+
0 ±		+		
0 +	D	D		D
0 -				D
± 0	D +	D +	D +	+
± ±		D +	D +	
± +	D +	D +	D +	+
± -	+	+	D +	D +
+ 0	D		D	D
+ ±		+		
+ +	D +	+		
+ -		+	D	D
- 0	D +	D	D +	D +
- ±	D +	D	+	D +
- +	D	D	+	+
- -	+	D	D +	D

## The Social Index:

The social index is an index of neuroticism for its value increases with the weight of reactions that indicates that the subject sublimates (h-) or allies himself harmoniously with the two currents of sexuality [h+ s+], submits himself to the ethical (e+) and moral (hy-) imperatives, accepts reality in the sense of reason (k-) and of the sense of self control (k+/-), and shows himself faithful and conservative (d-) in the relation to clinging to objects (m+) that constitute his environmental framework.

Neuroticism increases this index, for the raised values lead back to very neurotic subjects. On the contrary, delinquents show a social index very low, around 20 or less.

Accentuations (!) silence the social index in the degree where one can interpret them as the sign that an excess on the level of the claimed drives (h+!, s+!, d-!, d+!, m+!), of a generator of frustrations, or as is well known, of the manifestation of a radicalization of the mechanisms of defense (hy-!, k-!, p+!) that can tip the balance on the side of autocratic narcissism at the expense of the object libido.

One establishes the social index by allotting a + or – sign for each vectorial reaction according to whether it is in the sense of a positive or negative social attitude. The accentuations (!) are always on the side of the negative.

The index is obtained by the relation:

The normal value is situated between 40 and 50. An inferior index of 30 indicates the tendency of an anti or asocial type. If it rises above 50, the subject is abnormally socialized. Beyond 50%, the subject can be considered as neurotic in the sense of excessive submission to the requirements of adaptation, of respect of authority, of responsibility and of culpability.

Each vectorial reaction is allotted a + or – sign. There is a table (see the preceding table) in order to obtain this enumeration. The reactions h- not accentuated are always social +; h- as renunciation of libidinal aspirations always has a positive value from the social point of view on the condition that it is not exaggerated. Each time that there is an accentuation present in a social + vectorial reaction, one loses a point (one does not count it).

e+ is always positive; e+/- also. For Szondi, the sole fact of having an e+ orientation even if it is balanced by an e-, is always positive. hy- is less evident. k- and k+/- are always positive reactions (This is not 100% my opinion, but it is a convention one time for all).

With large groups, it is worth the trouble to make a social index.

## The Variability Index

This index measures the degree of global plasticity of a drive structure. One gives a point each time that that changes, and one makes the sum of following changes for the eight factors in the series of ten profiles. For 10 profiles, the norm is 10 – 25. In order to calculate

the scope, one considers a scope of 1 – 2.5 for each new profile. With a protocol of 5 profiles, that gives scope situated between 5 and 7.5.

Below 10, one figures on an excessive control, an abnormal rigidity. Beyond 30, one perceives that there is an inconstancy, a lack of control, be it a disorganization or a destruction. In fact, the variability of the psyche will be decoded according to the general context of the protocol.

I have had a patient for 16 or 17 years who does not vary in the test; it is all the time repeated; his psychic work is “arrested.” I have seen this mummification kept in tact during all these years. The profile is invariably the same. I have tested him recently, and it is exactly the same today as it was 20 years ago. He makes all the same choices with the same work. That is verified clinically in the total stability. Here is a profile:

h	s	e	hy	k	p	d	m
+!	±	-	-	-	±	-	+!

Note that he has the profile of ego Sch - +/- that Szondi considers as the profile of chronic depersonalization, and the subject states in his discussion: “I have not come to have a personality.” This is a just evaluation, for the k+ that is lacking in him makes it impossible for his identifying with a persona that is indispensable in having an identification. It is necessary to go beyond that, but it is necessary to pass by it. I wish to state that one is fixed when even at a moment one gives a persona. For him, one would state that he could not absolutely incarnate a persona. That is to state that there are people who do not budge.

## The Index of Disorganization

This is an index close to the index of variability but is more interesting. I myself have made a point of sharing the work I did with Ms. Timsit on the comparison of the Szondi test with the variation of the negative contingency [VCN]. The disturbances of the VCN are proportional to the gravity of the pathology (80% of schizophrenics have an abnormal VCN). In this era, we have had the impression that this VCN was a good reflection of the gnostic troubles that are ties to mental pathologies in general. It only expresses that there are normal subjects that have a VCN abnormal: me for example.

This index gives an idea of the intensity of the process of cleavage because it is calculated while taking into account for each factor any reversals of tendency.

Concretely, for each factor, one makes the revival of the reactions + or -. One establishes afterwards a relation with the denominator the total of these reactions (the + and the -), and to the numerator, one only puts the total of the minority reactions (the + or the -) while adding in that case the sum of the accentuations (!) with the exception of those that affect the ambivalent reactions (+/-). One makes a sum of the eight numerators and denominators. The quotient obtained is the index of disorganization of which the value is normally lower than .10; above that, it increases proportionally the degree of destruction.

It is highly abnormal to be in a positive position (ex.: d+) then of seeing a negative reaction (d-) in alteration in 10 profiles. This is a phenomenon that one meets with great frequency in psychosis, and that reflects the phenomena of cleavage in the sense where in psychosis, the personality is put in the sense from above to below.

There is more internal organization of the ego and the tendencies the most opposed can be manifested nearly simultaneously, and that corresponds to the signs well known for schizophrenics who have been described under the name of dys-tendencies. The schizophrenic dissociation is fundamental for this area where the subject is dissociated. On the level of the drive expression, the dissociation is manifested in the simultaneous emergence of contraries. The typical sign of discordance is the announcing of a very sad event while laughing. That is typical of the schizophrenic who has expression in disagreement with the idea content of his in the course of his expression.

The question of breaking into parts with Szondi is given by a general destruction/disorganization. The index of disorganization points to the Szondian concept of disorganization that has the sense of “reversal into the contrary” in Freud’s teachings. The turning around into the contrary is that which is the most archaic. For example, the reversal of love into hate or of passivity into activity. The more someone is disorganized the more the reversals into the contraries, the more risk is produced. That is evident in the psychotics, especially in the schizophrenics, where the phenomenon is the most apparent. When, in a vector, one of two reactions is all the time activated and the other does not function, we speak of cleavage.

I myself have perceived that this was an index that best correlated with the results of the VCN. As this gives us an idea of the general disorganization of the subject, I called this the “index of disorganization.” This is a weak index. Below 0.1, it is necessary to take account that one is faced with a self that easily becomes disorganized and that easily dissociates.

When 0.10 is passed, that would state metaphorically that one stirs the butter. A 0.30 in the ego means discomfort: one can not find metaphorically any more one's knick-knack.

The index of disorganization can also be calculated according to the period of regrouping the profiles. For example, participants at a weekend of group psychotherapy have been evaluated before and after the event. We have been able to confirm that a subject was more disorganized after the stage than before according to the index. The presence of a great number of unitendencies in them supports the confirmation of a much greater fragility.

## **The Drive Formula**

There are three types of factors: the symptomatic factors, the submanifest factors, and the root factors.

A factor is considered as symptomatic when, in a series of 10 profiles, the sum of the zero and ambivalent reactions are superior or equal to 5. A submanifest factor is between 4 and 3.

The root factors are those for which this sum is inferior to 3. The root factors, from the fact that they correspond to a drive tension held relatively constant, play a dynamic role in the psychic economy.

For M. Legrand, a factor is symptomatic when the sum of the 0 and +/- is equal or superior to 6. A factor is said to be submanifest or sublatent when the sum of the 0 and +/- is between 2 and 5. Finally, a factor is said to be a root one when this sum is equal to 1 or 0. This version of the drive formula is more precise; it is applied better to protocols rich in profiles. In the case of smaller protocols, the first version will undoubtedly be more appropriate.

These two versions put into evidence the fact that the principle of the drive formula rests on the idea of three categories and not on a slice of numbers.

In German, this is the "Triebformel."

This formula is interesting for the studies over a large group in order to see quickly the root factors—that is to say the non-symptomatic ones. These are the ones that remain not discharged since they are charged. These are called "roots" from the fact that this metaphor leads back to the idea of repression: the root means that it is below; it is hidden. If Szondi utilized this term, it is to bring back the idea that there are factors that push in an occult manner and that exercise a pressure that one does not see. There is the idea here of repression that is a hidden one and that is stocked with forces that exercise then an important dynamic action.

The factors the most dynamic are those for which there are no discharge.

The subject utilizes the symptomatic factors as safety valves in order to permit the accumulated tension elsewhere of escaping in some way.

On the submanifest level, we have a situation of factors that are relatively tense but that release themselves even when taken to the level of the possibility of discharge. The submanifest factors partly play the role of root factors and partly the role of escape valves.

The factors that always draw our attention the most are the root factors because it is there that we have a grasp of the unconscious dynamics of the subject.

There are people without symptomatic factors. The depressed have only habitually root factors and very little possibility of discharging them. One should not be surprised by the fact that the depressed person does not permit the possibility of discharge when he is strongly charged. He is so charged that he ends finally in collapsing. They are the subjects who hold themselves in the most and who do not permit themselves to think of their pathology nor of discharging it at the level toward the other. They have no satisfaction; all is held within.

I have left out the proportions of latency because that is not certain. Szondi has stated some interesting things on this subject, but they are very complex and rest on a conception partially personal of the pathology that is the subject of academic discussion. And that all remains in suspense. That would lead back to that which is most obscure in the theory of Szondi.

## The Pure Drive Positions

The “positions” resulting from the sum of the four factors are oriented according to a defined polarity (+ or -). The positions permit making four groups on the collection of the photos of the foreground plan. With a total of 24 photos, we define a theoretic average of 6 photos per position.

Imagine a subject 6 – 6 – 6 – 6, which is an average, a flat profile. This would be the ideal subject, but, in reality, this is rare kind of profile. From the point of a theoretic view, this is a subject normally balanced.

We have relatively frequent charts that one can consider as very unbalanced; these are the charts where one position largely dominates the others.

The drive excitation, where it can no more be treated, end with an enlargement with this impossibility of circulating in the circuit. We thus obtain a stasis. There are some things that accumulate and that can not find satisfaction. If there is a stasis at this level, we have a matter in the psychiatric area of illnesses. These illnesses are often treated by recourse to medications ( antidepressants, anxiety depressants, neuro-epileptics, and anti-epileptics).

### **Drive Position 1 Dominantes: m+, h+, e-, p-:**

A subject with the majority at level 1 (score of 15 to 19 over 24 for the foreground plan, for example) concerns a subject in contact, in the level of ambiance.

We could compare the first level with the principle of constancy. That stipulates the least eddies and possible tension. Freud spoke from time to time about this, but for him, this is a variant of the pleasure principle. He stated that the organism tended to homeostasis: all the psychic apparatus functions in order to reduce tensions in order to maintain the lowest tension possible. This is a matter of a subject that wishes to be lifted from a burden

### **Humor [Mood, Disposition]**

This is the humor level in the sense of humor, but we are all the time in a humor: we are in a good or a bad humor. A definition of humor is not simple, and we are incapable of stating what humor contains.

We make a distinction between humor and affects, a distinction that does not exist in psychoanalysis or in academic psychology in general. Psychiatry does know this well implicitly because the depressed and maniacs are illnesses of humor. Hysteria, on the contrary, suffers from affects. The manic-depressives suffer from troubles of humor but these are not affects. It is something more basic than an affect (it is in connection with the object relation). Humor is a fundamental manner of being in the world that is colored by all the influences that we submit to in participating in the world.



There are subjects who are from the point of view of humor very labile, and it is this humor that is touched in them. They are very sensitive to all the variations in the environment; the least thing can destabilize them. They do not have the means of existing because they do not have the means of differentiation. They are much too reactive in order to exist. It is necessary for them to reassemble members of their troop and to put them in the service of some project. Here, when we are perched over the exterior world and we are sensitive to all its influences, we are strongly in a distressful state. One has a crazy time in organizing oneself.

These are the subjects who are clinically very dependent, who have often a contained object that is not an object in the sense that one commonly understands in psychoanalysis, since it is not a libidinal object. This is an object that serves to support them. It is an object for propping up in the manner that Szondi stated: a holding object. That is to say, it is an object that permits sustaining one and supports one, thanks to which one is held upright. These subjects are the most serious cases. They are those that one encounters most frequently in psychiatric hospitals. In these hospitals, they are the people who could not live without a supporting environment. And finally, they find themselves in hospitals, and that is why, when they are there, it is so difficult for them to leave. In reviewing their diagnoses, all the subjects are very similar in that they have an absolute need to be contained, supported, surrounded, and if they are taken from their habitual surroundings, they break up.

All the reactions on the first level are reactions that increase with age. At 60, on average, this is the time when older persons with these psychological characteristics appear or become accentuated in a rapid manner. The sensitivity to the environment of old persons is well known: it is sufficient for little things to destabilize them.

Can one speak of a problem on the level of limits of the ego in all these people with a contact tendency? On the first level, the ego is very little elaborated since it is p- that dominates. If the ego is the container, the subject is capable of a certain independence. From this point of view, the ego is an agency that keeps its distance more and more from the environment. It is the autonomous court in an excellent way. The more the ego is elaborated, the more it is capable of having a distance from the world. The fact that the subject stagnates in the first position suggests a problem of the erecting of the ego and of its formation. These are the subjects about whom one states that they have a need of an auxiliary ego. This is another way of stating that they have a need of a container; in fact, the container is the auxiliary ego.

The autists are still on this side in my view. The autist—reckoning from the moment where he reaches this level—is no more an autist. In contact, he passes from fusion to rupture. From that point, he is receptive to the environment. He is no more completely an autist even if he makes a crisis following this modification. In this case, he is metaphorically perched over his environment and that is what one tries to obtain. The goal is similar to that of the therapists of autistic infants that lead them to this level; that is to say, to render them dependants of the environment because at that moment there is the possibility of a developmental process. Drive position 1 is truly the base of departure from which something can be developed; without this, there is nothing that can be developed. This is the preamble

to the relation to the other. The relation to the other is never as strong as when one is on level 1. Only, it is the other that is poorly differentiated, since this is an imprecise other that is not truly one who is the other: it is not the other that is opposed to the ego. It is the one who serves the ego.

The ego is more than a container. First this last precedes the ego and permits it to form. The one that is balanced is for the reason that, every day, one finds the same ambiance at one's job. We are not going to say that the ambiance at work serves one's ego. Instead, we speak of an auxiliary ego when we are concerned with someone who is very dependent in the sense where one must always ask advice from another. He can not decide. Here, the container is the environmental world; then, one can not speak of the ego.

In the footnotes, I made reference to an author like Balint because I like his work a lot, but he is not the only one who speaks on this. One could make a reference to Bowlby, to Winnicott, to Mélanie Klein.... They have each set forth this problem but with insights a little different. One finds on this level psychotics, borderline psychotics, neurotics, etc. But if one is a neurotic on this level, necessarily, it is a neurotic who has yielded to decomposition and in whom the neurotic defenses are the most efficacious.

The diagnosis that is borne the most often by this group of people is anaclitic depression. These are the people who let themselves fall, who return to their bed, who have need of having this support that becomes at a given moment the only important support. Necessarily, the people that we meet in hospitals are the people who have fallen, and one hopes that they will recover.

## **Drive Position 2 Dominates: d-, s-, hy+, k+:**

The second case is much more rare: it is the case of a subject largely d-, s-, hy+, and k+. For Szondi, this is the classic syndrome of melancholia or of a form of narcissistic depression where the subject turns back toward an image of himself. The one that he tries to find again is a lost image of himself. You see the difference between finding again a milieu and finding an image. That is not the same thing. Here, there is nostalgia for what one has been. There is there already an object since in the drive position 1 we could not speak of an object. We are in something of pre-object, the milieu, and the world that are not objects.

On the second level, that which pushes when speaking of drives is that which the subject can find again. This is the lost object that he had for himself in some way. That is realized in the melancholic chart or in a serious narcissistic depression—which is difficult to differentiate from the first but is much more autistic (+/- of infantile autism) in the sense where the subject is in his bubble metaphorically. He is cut off from the environment because he has an object that he has sunk into his memory, that he recovers his history, and that is himself.

In the Rorschach, these are not kinesthetics. The kinesthetic is not a sexual problem (relation of object); it is a problem mentally elaborated since it concerns the ego vector and the sexual vector. It invests the relation to the object. The object is to be taken in its general

sense: the people, work, etc. Whereas the kinesthetic is to make one's ideas budge, this is all different.

A subject that occupies all the second positions orients us to the fact of resuscitating something from the past and of maintaining unfailing something of the past.

Obsession with the body is typical of the second positions in as much as they are held. Clinically, these are very conflicted people in relation to the image of their bodies. It is the obsession of the body as form and as appearance. It would be better to say the obsession with the image, an image that one gives oneself.

These are the people very preoccupied with producing a form, but it would be better to say an image, for that is more telling. It is easier to incarnate a persona in his profession than any place else. Then, the people who invest very strongly in their profession can let us suggest also that this is the reason that it is there that they can find a form. The more one is obsessed by the body, the more one can also be obsessed by one's work.

The second positions have in common retention and the retention of something that manifests itself in a purer state than in the first positions. For example, in  $h^+$  the problematic is seduction;  $s^-$  is then the retention of the problematic of seduction. In  $d^-$ , there is the retention of the problem of hooking on or clinging in  $m^+$ . In  $k^+$ , it is the retention of that which has been projected in  $p^-$ . In  $hy^+$ , it is the retention of that which happened in the primary affective relation in  $e^-$ .

The second positions are in retention of the first positions. They wish to maintain the past. To be in the second is wish to revive the past: that is to wish to revive the past sensations.

Here, to have predominates clearly over to be. That is, being only exists by means of having and appearance (to have a large symbolic automobile and a symbolic cap and all the rest as a uniform). One of my clients was an officer, and he had begged me to come to his farewell ceremony as if to say that was important in his eyes. It was necessary that I go to see him in his last stunt. He said that his life was an unfathomable emptiness without his cap and uniform; he was no more anything ( $k^+ p_0$ ).

Here, it is narcissism in the perverse sense: the problematic of emptiness is a perverse problematic, for one has the impression that is based on nothing at all. Perverse in the sense where one clings to the image of one's self and where that there is nothing other than this image. It is perverse in the sense of Narcissus who looked at his image and for whom there was no other. The world disappeared; he had only one object that was his own object, but it was only the appearance that counts and that which one said of him.

The perverse is very close also to the schizoid: they have a regressive note between the two.

In my personal experience, I have had 4 or 5 patients of this type. Curiously and very significantly, there were at least three persons among them that I remember very well having repeated this syndrome. That which characterized them are the women who have left an imperishable memory: they were victims of sexual harassments.

In fact, I think that the people who practiced the sexual harassments were not aggressive persons; they were not the s+ whom we will discuss later. They are the people who require to be loved and to be recognized for that object that they are themselves in their own eyes. They are very frustrated from the fact that one does not regard them in the manner that they wish to be regarded. My personal conviction in the transference relationship with these subjects is that there was an extraordinary demand of being recognized, and, in all cases, they had had an enormous maternal neglect. I can say without risk of being mistaken that they had truly a narcissistic defect. Basically, it is that the primary narcissistic image in the eyes of the mother has been greatly devalued. In all these cases, there had been a physical trauma present in their history (tuberculosis with scars to the face, grave physical defect, etc.). The ideal narcissistic image had been gravely debased with the repetitive need of being gratified at this level and of receiving finally confirmation.

There was something perverse in this manner of wanting to be recognized as if they had not truly been submitted to this abuse. There was there a process that is as difficult to conceive that I would call a quest: a demand of denial in the other and that the other deny the narcissistic traumatism: "Tell me that nothing has happened." How? "In loving me." There is the requirement that the other be madly amorous, a demand of a demonstration of love. If I had acted in that sense, they would have demanded even more.

Not being able myself to practice this denial of their own narcissistic traumatism, there was a demand that is addressed to the other in the sense that the other must practice the denial. In fact, when one is amorous, one is in denial in a certain manner. Then, there is the requirement that the other be amorous and be blind: "I no more see that which is your trauma." This is foolishness, and then that can not succeed because there would always be a repeated demand again for denial.

They then complain often of not having maternal care; whether this be true or false, it is a complaint: "My mother is cold; that is not a mother." The absence of attention brings us back to the first level. Here it is not a question of care; it is one of narcissistic regard. In any case, one represses its representation basically because these are often the neurotics who have the fantasy of not having been nourished, etc. That does not correspond to anything in reality.

The subjects with the drive domination of position 2 do not respond well to analysis because we are in the process toward a permanent act. It is a sexual harassment that is pre-sexual in the sense where the difference of the sexes does not figure: it is neither heterosexual nor homosexual. In the cases that I have mentioned, in my opinion, they would not have changed anything. They are the people who form passionate relations with others.

## Drive Position 3 Dominates: d+, s+, hy-, k-:

The third positions are:

- s+: to dominate, to support his object, to invest in reality and in all that is in the order of control; the libido being oriented toward the possession of the object;
- hy-: moralistic position: the law is the law...one does not discuss that;
- k-: reality is reality;
- d+: life is hard; one must work.

Respect for principles is what makes good soldiers. This is very wide spread. The people who are “not problems” are like that.

They are prevented from dreaming. They are neurotic in the sense that they prevent themselves from having desires that are not adapted to the norm.

k- is the interdiction from having a narcissistic identification. They do not have k+ (= to put into form a desire). The k+ knows what is his desire. The perverse is k+, but, at other times, it is not a typically perverse reaction. Neurosis is the negative of perversion. The perverse has a representation all made to accomplish that which he desires: he repeats it always. The neurotic expects that one will tell him what is his desire (“What is it that I must do?”). One can not desire for him.

This constellation is frequently in the general population but little frequency in the clientele of psychologists, for they are the persons who do not fall ill.

The moralistic side (“I do my duty since I do what is necessary.”) assures a kind of narcissism at this level that is not joyous, but there is pride in accomplished duty typical of people in position 3. They put their point of honor with being within the rule. These people in position 3 have a mentality a little police-like: “Me, I do my work but is a matter that the others do theirs also.” There is always a club of some kind.

In dynamic terms, the third positions consist in being in a position of the ego that condemns or that takes conscience of reality. It is an ego on the side of the law and of rules and that says: “One can not do that. It is necessary to make an effort, to have courage, for life is difficult, but it is necessary to live, etc.” These are the people who have this will to do that which is necessary, but one can not say that they do it, but they would like to do it well.

I cite the example of alcoholics, for generally they belong to the third positions since they are always filled with good intentions about what concerns alcohol. They are very different from other drug addicts. Alcohol is used as for anti-anxiety, but they remain neurotic. The third positions are the positions of censure and of culpability. They are

positions of the superego, for the superego speaks and the ego responds that it will not do it anymore. And then that is terminated, and then it recommences.

In my experience, the subjects that have this hyper-legalistic profile are the people who most often have a character neurosis. They are intolerant people who impose a very narrow conception of the law. I remember a patient with ‘absolute’ s+, d+, hy-, and k- who has had problems with all his children because he was very critical with them. He has had a shock in return: he has created semi-psychopaths who have become delinquents as a reaction against the autocratic paternal character.

### **Drive Position 4 Dominates: m-, h-, e+, p+:**

These people are much more frequently in the clientele of psychologists. We could contrast them to the subjects who hyper-invest the first positions in the sense that the wish of those who invest the fourth positions is to be totally independent.

They are the subjects who often have psychotic episodes in which the psychosis can be understood in the classic sense: that is, an attempt to reconstruct the world in the course of it being lost. They are to such an extent outside of the world that, at a certain moment, they have a feeling that the world does not exist any more. And then at that moment appears the delirium formation that permits them to reconstruct the world.

What is their pathology? It is the pathology that one habitually qualifies as narcissism in the sense that they live in their isolated world. I have a patient who is nearly totally in the fourth positions except for m+; fortunately that permits her to remain clinging to what? To me. Yes, because I am the only stable object in his existence. I have seen her for 15 or 20 years. She has completely idealized me, and she claims that I am unique for my gender. To say to you at what point she can live for nothing is this: the only thing that counts in her universe is my photo. She has a photo of me that she has had enlarged into a poster. The photo is in her kitchen, and I am the center of her universe and that is sufficient for her. Except that, from time to time, it is necessary to have a new photo, and then I see her arrive at least one time a year with her camera, and she surreptitiously takes a photo. This is on the side of m+, but for all the rest, she is totally h-, e+, and p+.

What does she live for? Well, for nothing at all, from unemployment. And she writes—it is most droll—she writes about my life in a manner totally invented because I have never given her the least information that would permit her to write my biography. She is already at page 800. I have the right periodically to tell of my life. It is all given from a photo. That has nothing to see about my life. As she is “mad,” she would like very well that I publish it in my own name. Her profile is always the same. Then, I can say that she has a delirium permanently over me. She is fortunately inoffensive (except if she comes to publish). Momentarily, I have had fear that she were entering into waltzing into erotomania in the classic sense with the knowledge that in the outside world that that would happen when a small frustration occurs when the other does not respond.

The subjects who are in the fourth positions are the subjects who are in an ideal representation of themselves but also of the world. They can not live in the world because it is something too frightening for them to commit to go to exist in the exterior world. I think of several cases of students who constitute between 5 to 10% of my permanent clientele and who are people who have not come to complete their studies and thus they have not come themselves to confront reality. The principle of realization of something is not functioning. There is always an enormous hiatus between the representations that are grandiose and the work that is necessary to produce and that is shabby beside what they imagine. Then to go beyond the realization is impossible because it truly falls off in a catastrophic manner.

This is typical of subjects in position 4. They are in a world of grandiose representations. In position 1, one talks about a refusal of the project or idea to exist. Well, here, it is another case where the existing project or idea does not come to be put into form because to exist is to fall also. There are many reasons why one refuses to exist; it is only that one has a reason evidently.

## The Drive Positions: Details

I have introduced this notion of drive position from the idea that they have each time 4 reactions that are in a relation of similarity because if they are situated at the same circuit level in each vector, then we could associate them in a quantitative manner.

The sum of the reactions on the same level give a total that corresponds to the level/to the drive position envisioned. The calculation is made from the raw choices. One makes the sum of the raw choices (the number of photos) of each factor concerned for the level. In order to obtain the first level sum, one makes the sum of the number of photos for h+, m+, e-, and p-.

	C	S	P	Sch
1	m+	h+	e-	p-
2	d-	s-	hy+	k+
3	d+	s+	hy-	k-
4	m-	h-	e+	p+

## Horizontal Sense

In each vector, we have four positions that each follows the other. Each of these positions is in relation with a vector. The first position is in relation with C, the second with S, the third with P, and the fourth with Sch.

The first stage of the circuit is in relation with the vector of contact C. It is a primordial and pre-sexual. The most primitive and the least elaborated reactions in each vector are **m+** for contact, **h+** for the sexual, **e-** for affects, and **p-** for the ego.

The second positions are constituted of **d-** in C, **s-** in S, **hy+** in P, and **k+** in Sch.

The third positions are made of **d+** in C, **s+** in S, **hy-** in P, and **k-** in Sch.

Finally, the positions at the end of the circuit are **m-** in C, **h-** in S, **e+** in P, and **p+** in Sch.

There are affinities among the different positions.

The last positions: m- is a subject who has need of nothing, who does behave as if he were completely independent on the level of his relation to his immediate environment. h- is the subject that puts a distance in relation to its primitive wound of love and that tries to keep a distance from it. e+ is the subject that is given some principles and who, through them, becomes autonomous. And p+ is the one who thinks for oneself. The fourth positions are the positions that all tend toward auto-nomy in the etymological sense of the term which is the one who gives himself his own laws and who is auto-nomous in that he obeys his own laws for functioning.



Inversely, the first positions are entirely hetero-nomis which means the subject is dependent since he refers himself to something from the exterior. m+ has a need to cling [to hook onto]; h+ has the need to be loved; e- has to hurl itself against an obstacle and is enraged that something does not act as it ought to; and p- has a reference to an all-powerful exterior court.

The second positions are the positions of autonomy, but it is not the same autonomy as that of the fourth positions. The second positions are autonomous in the sense that the subject appropriates something from that which is worked out on the first level. One can invoke here the mechanism of introjection and extend it to the other vectors. For example, k+ is then the subject who appropriates the qualities that he has like a preamble constituted by means of representations that have been at first projected onto the exterior world. He appropriates these to himself. hy+, in its affects, is a subject that appropriates to himself the charming qualities of the object and who acts seductive and amorously as the object did to him.

s- is the position of a subject who, in the scene of seduction, adopted the passive position. As much as s+ has the wish to dominate the other, so does s- have the need that the other play the role of the object that seduces and eventually directs. d- is a position where one tries to retain something: a retentional position in relation to the sensations that he has already known and he wishes to evoke again.

Then, these are the positions nostalgic. d- and s- are auto-something positions without being autonomous in the sense of the fourth positions. This is the narcissistic position in the sense of investing in one's own image. It is the stage of the mirror and a fascination for one's own image. There is truly a visual retention of one's own image: one retains one's image in order that it will not escape our look, originating from the importance of the process of the fascination in order to fix a look.

One could say auto-erotic on the condition of thinking of auto-eroticism in its relation to narcissism: I invest in my own representation that I consider as the ideal representation that permits me to be satisfied with myself.

The most explicit reference at this level is the image of the body in the sense of primitive narcissism where one invests in an image of self. One could say that the second position is the most imaginative of all in the circuit because these positions are related to images: they tend to valorize all that which of the order of an image. It is imagination in the sense that Lacan has understood it; the ego is a court of imagination: the narcissistic image of self by means of the mirror stage is the center of his theory of the ego. This is the only condition by means of which one may speak of the ego as an imagination court.

Rising to the second positions shows the reinvestment of the image of the body and all that which has to do with the original narcissism.

The third positions are opposed to the imaginary and to fantasy. They are the realists and legalists in the sense that they obey a kind of categorical imperative. d+ is the subject

who says, “Go. One must go. It is necessary not to live in nostalgia. It is necessary to make an effort. Work is healthy. One must not lose control of oneself.” This is the eroticism of effort. It is necessary to push. It is anal also. s+ says that it is necessary not to expect the object to come to one; it is necessary to go towards the object and to go to conquer it. In hy-, it is necessary not to let go of one’s emotions. In k-, it is necessary to invest in the certain values. In all cases, at the level of the ego, k- is the realistic position in the sense of the reality principle: one must be converted to reality such that it is.

When Freud speaks of the reality principle, he evokes something like k-: it is necessary to recognize reality for what it is and to be contented with it. Freud has a position of the third positions type, as neurotic as one must say. In all cases, the third positions are neurotic ones.

## Vertical Sense

In each vector, we have each time a first, second, third, and fourth position. For the vector of contact, the first position is m+, the second is d-, the third is d+, and the fourth is m-. And so on for the other vectors as the table shows. All the first positions are the first positions of the circuits of each vector. Likewise for the second positions in relation to the circuit, etc.

## Vertical Sense: Example of the Ego Vector

This presenting of correspondences shows that in each vector there is a position in relationship to all the other vectors.

### **p-**

In the ego, p- as the first position is in relation with the first vector that is named contact. p- is the contact position of the ego. Contact in the sense that the p- subject only finds his identity in his relation to the other in the degree where he utilizes preferably the mechanism of projection. This is the mechanism that puts us in a direct relation with the other and where one projects oneself in the other. This is eminently a contact relation. The participation that is associated with projection gives us also an idea in reference to the concept of contact. Contact is by definition participative. The term contact must be understood in the most current usage.

### **k+**

k+ is the position of the ego that is the most sexual. It is the most difficult to comprehend. It is the introjective position. In what ways is introjection more sexual than the others are?

It is the position of affirmation and also of the judgment of existence: “I exist because I see myself in the mirror.” I make myself exist by means of an image, and I invest in this

image of me that is valuable to me.  $k^+$  is the position above all of a persona and of a persona that is given to be seen and that presents for myself this image that I wish that one recognize. It is the exhibitionist position: let us evoke the classic image of the catatonic who exhibits in a caricature manner.

What then is the question in  $k^+$ : it is the incarnation of the self in a persona and to produce oneself (compare: to produce oneself in a scene). In what way is it sexual? It is necessary to evoke a certain facet of the problematic of perversion.

The perverse is the one who plays with his persona. It is someone who moves forward masked and who plays. It is a playful position and that draws the other into this masquerade that always consists of a scene a little perverse. All perverse relations participate in a general manner of a masquerade.

$k^+$  is in the ego that which makes a little masquerade. This is not meant to be pejorative. It is even necessary to play one's role. Here, I am in the course of playing a role, and it necessary to play the best one possible. It is necessary that that be playful, for I draw you in also to play except that this is going to become horribly serious.

Szondi speaks in reference to  $k^+$  of the ego that opposes itself, and he evokes also the formation of the character of the subject of  $k^+$ . The  $k^+$  subjects are those that are preoccupied with giving form to something and of incarnating something, of introjecting but in the sense of nearly informing. But "inform" in the etymological sense of the term: to put in form something. The character of someone is that which gives one one's form. The subject  $k^+$  is understood in the sense of producing a form that gives one consistency. It is also the need for incarnating above all a persona. It is the people who are obsessed by the idea of a persona. What is the persona that I wish to create? What is it that I wish to have entered into my persona?

$k^+$  is also the perverse position "par excellence," but all the  $k^+$  subjects are not necessarily perverse.

The perverse is the subject that gives consistency to the imaginary. From this point of view, it can be considered as putting into a scene. He puts the things in place in order that things will happen in a certain fashion. He is the master of the ceremony; he sets the décor. The perverse scenario is indispensable in order to obtain the perverse satisfaction. All that goes in the same scene. There is nothing more conservative than a perverse person is, for it is always the same thing. It is necessary that the scenario be always the same since the perverse person is very attached to a certain form of satisfaction; he will not change any of it; it is always the same.

The  $k^+$  subject wants to make something to exist. It is a persona that he wishes to make exist since that has to be related to identity, but it is an identity of form. Another factor like  $e^+$  can be made part of his persona. In this case, it is a persona that wishes to make exist a certain law or certain order, or a certain manner of living that he probably wishes to impose

on others all while being very passive, for example, if he has s- accentuated. One would say that he has an e+ treatise in order to nourish his k+, but that he is blocked by his s-.

With k+, it is a matter of making sparkle a little something and of presenting it in such a manner that it be pleasant. And in doing that, one can say that this is a sexual position: all that which is of a sexual order must be impressive and must be seductive. The k+ is always occupied with producing an image that is sensitive, otherwise in all cases of retaining attention, of impressing, and all to the limits of fascination.

This playful side is necessary in order to present the merchandise and to render it attractive. This putting into aesthetic form by k+ is also creative “par excellence.” In all cases, in the process of creation, the function k+ is that which corresponds to putting into form. It is not the creative intention (in p- or in p+), but the process of putting it into form that corresponds to k+. It is not sufficient to have ideas or even of knowing more or less that which one wishes to say. It is necessary still to say it or to write it.

To put things in form is the function of k+. In fact, the first intention is of striking the attention of the other and of oneself also.

## **k-**

k- is a paroxysmal position. The hysteric and the epileptic are the subjects who react by crises, and they make their crises no matter what or no matter how. They enter into a crisis when they are confronted by a figure of the law. To react in a hysteric or epileptic manner is a surprising manner of reacting before something like an obstacle that takes them by surprise also.

One could say that the paroxysmal affections—hysteric and epileptic—are the affections where we are surprised because one arrives at a given moment in the natural course of things with a sense of satisfaction, but all the satisfactions are not permitted.

One day or another, we fall under an interdiction, a red flag makes us understand that one can no longer pass, and if one goes on, one receives a blow from a stick. This is a little like the position k-. It is the position of an obliged subject that must correct himself. It is also that which simmers in the other three positions (s+, d+, and hy-).

The subject has been surprised that he has gone beyond a limit and that one has remarked to him that he has gone too far and that he must not do similar things. The hysteric-epileptic reaction is a reaction where one gives tit for tat since being surprised himself, he has a surprising reaction: he falls into syncope, he falls into the reverse, etc. This is also a manner of protesting against this interdiction that signifies to him not passing beyond certain limits.

All the third positions are positions of control. We are no more on the side of play as in k+. k- is a corrective reaction from this point of view. It is a critical position in relation to the preceding position. k- goes in the sense of correction: one corrects the first spurt.

In the ego, k- is the position that one would call realistic in the sense of the principle of reality. That is to say that one cannot remain under the principle of pleasure and always act according to one's own pleasure. It is necessary also to respect the rules and to respect the forms. This is the position that one would characterize justly as the most legalistic in that this is the position of one conforming to the rules, the laws, and common usages. One would present a product in such a manner that it would conform to the required norms.

## **p+**

This is the position in the circuit of the ego that is the most ego-like in the sense that p+ never refers to anything other than himself. This is the paranoid reaction: p+ wishes to say that one finds the paranoiac sympathetic or the paranoiac is the one who makes reference only to himself. As Duc de Saint-Simon said, "I converse well with God and with myself. For the others, I regret it very much, but I cannot converse with them."

## **Horizontal Sense**

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### **First Position: m+, h+, e-, p-**

We could see without too much difficulty what is common about the first positions of each circuit. These positions have an affinity with the Contact vector.

If someone is found to be in position 1 in each vector, it is a matter of someone very primitive, very dependent, quickly frustrated, and quickly feeling persecuted. He will be all the time in a rage.

The turning around into the opposite is most primitive in the reversal from love to hate. That refers to humor and to manic-depression. Here, this is very raw as a reversal. The most contactual of the positions are the first: m+, h+, e-, p-. They have in common being close to need, and it is different from desire and demands. They are the closest to the somatic. They have the most to do with the soma.

It is a subject very dependent on the immediate environment, who reacts strongly to variations in the milieu, and whose humors are in some kind of rhythm with the ambiance. A subject in the weak contactual positions will be presumed not to react to the ambiance that does not change him because it is of no importance to him.

Humor is the acting motor at this level and it is very labile. Good humor is a sensation and not a representation or perception. This good humor is tied to a feeling of manic all-powerfulness: life is good; be happy. The feeling of good humor is in not imagining that any misfortune can happen to one. From the side of bad humor, it is like a bomb to these people (those who have not invested in an analytical perception or representations). The good humor refers to the blissful optimists: "Nothing will happen to me." They have the

sensation of manic all-powerfulness. To choose the photos of maniacs (m+), we allow ourselves to adhere to this theory: “Misfortune only happens to others.”

With these positions, the distinction between the outside and inside does not truly play out. Thus, m+ is “may that go well” with me and with others and may that one have a good day. The relation interior-exterior does not play a role.

If we refer to the body here, it is a body pre-mirror phase and pre-representational. We are at the level of the body of sensations.

In m+, we do not make reference to an image of any kind of the body. It is the body as a mass of sensations. The body is not the same as an object at this time. It is a source of sensations.

In the contact, being precise, we are in the area of the difference between auto [the self] and allo [the other]. Yet it is rather allo [the other] even then since one is taken over by the other all while knowing that the distinction between the self and the other is not truly playing out. It is necessary at first to have been an other in order to be able to be oneself. We are at first an other and thus allocentric. Here it is rather in a shaping by the other [l'alloplastique]: one has faith in the environment in order to obtain satisfaction. All the first positions are being taken over by what happens in their surroundings.

It is not rare for a subject to occupy essentially all these positions. We don't necessarily have a matter here of pathologies made for all of them, but that which is specific to all these subjects is the demand of total support. They are not necessarily disagreeable patients, but they give to you total confidence. They come to be disposed here as if they were your parcels: “Look, nothing is happening any more; I count on you in order to get me out of here.” It is in the psychiatric hospitals that this kind of patient is met with great frequency.

With all mixed pathologies, if you test the population of a psychiatric hospital, you will have in the majority all these positions. This is normal, for the people who end up in a psychiatric hospital are those who make up more people than one would wish, no matter the pathology that they present. They have fallen as low as they can go. The psychiatric hospital is truly the bottom of the basket, and it is there that we collect them. Then, one must not be astonished if these positions are encountered essentially there where the pathology is serious but serious to the point of involving some emergency measures. This is truly the occupied positions by the subjects who have need of aid and who cry for help. If one tests them, one will have confirmation of the fact that truly they have this need of being taken in charge.

The first positions make an appeal to find again the primary happiness that is impossible to attain. We—speaking beings—speak; consequently, we are the world. The ideal is to find again this lost world. The affect of this satisfaction is this impossible reality; the effect of this satisfaction is this impossibility of reality. This world can only be perceived by means of representation. These representations distance us from this reality by giving us

a representation of self (an image of self) that gives us an identity. One is grounded in this absolute world and grounded in the desire to return to the origin that is death. It is to exist no more, for the engine to represent, to speak, and to go back in order to conceptualize, one must be silent to let the flow of sensations to fill one's being and to swim in this material. The primary tendencies are also in a certain manner the refusal to exist. To exist is to be able to break with the maternal universe. The primary positions are characterized by great dependence on the milieu.

In positions 1 are the raw drive movements: one is much closer to the source of drives. When the drive excitation, from somatic beginnings, is not treated toward the height of the circuit and when there is an enlargement there without evolution in the circuit, one finds oneself before stages that are a primitive malaise and an anxiety where there is no satisfaction. At that moment, this becomes psychiatric pathology with the sick. We are at the limits of the psyche in the somatic with the body and medications. If  $m^+$  is very accentuated, we are on the level of somatic need.

That which characterizes the first level is that it is tied to the first drive manifestations. It is also the drive destiny of reversal into the opposite that is produced when the first level is heavily occupied. In this case, we modify the milieu and intervene with medical substances. Properly speaking, we are in the area of psychiatric treatment. We must expect abrupt changes of humor at the least break in relationship. When a little fatigued, the individual in the first position of a privileged manner can be charming and then become ignoble.

Here are the different possible therapeutical medicines:

- For the positions 1, we could utilize the antidepressants
- In 2, the neurological-epileptics
- in 3, the anxiety medications (the drugs) and the anti-epileptics medications [les antiepileptiques]

For the Contact subjects, there are the antidepressants that are envisioned. For the Ego vector, there are the neurological-leptics [les neuroleptiques]. For the P vector, it is a matter overall of anti-epileptics. For the S vector, there is no substance that can susceptibly overcome the need of love:  $h^+$ .

For the need of love ( $h^+$ ), the medication in this case is the medicine that is present in therapy with an amorous transference. There is the reversal into the opposite when there are lots of first positions. For those who stagnate at level 1, one can only treat them while acting on the environment or on the body since there is not yet anything of the psychic in the sense of an organized autonomy of the self.

The more the subject is in level 1, the more there are reversals into the contrary: they are euphoric than sad (dysphoric): that is to say that they are cyclic. There is a reversal at the least break in relationship; for example, if they are a little fatigued. They can be charming

and then ignoble. They will have good esteem for self and then feel persecuted if the reversal entails many of the first positions.

### **m+**

We are in the desire to find again the relation of total satisfaction from the environment. There is an appeal of the body for a satisfaction as full as possible without any limits or restrictions.

m+ is strongly the position the most contactual of contact since it is a matter of nothing other than the contact. This is the appetite for contact in all senses of the term at the time of the contact with the environment and with others. But it is also contact with one's self.

m+ is given by all the subjects prone to a deep need of being in the ambiance of the exterior world and of also being taken over by themselves (in the area of sensation). It is a matter of living to the maximum on the level of sensation and of pleasure of the senses in general.

Jacques Schotte proposed to utilize the verb "to take" in the intransitive sense [to be taken] in order to designate this need, this fundamental desire of m+. To take in the sense of to be taken by ice cream, to be taken by mayonnaise, the engine takes, being taken by something. The desire that that takes. That which is wished in m+ is "May that that takes." I go to a reunion, for example, and hope that it has ambiance. For myself, also, may that this be a good day and may that things be arranged well today. This desire m+ is very general but always in the sense that that goes and that that takes. Moreover, when I say that that goes, this is truly general (on the side of the object).

Jacques Schotte is very eager to designate the drives not in the perspective of a relation of the object but outside of all objects a priori. The best way of designating a drive movement is to designate it by a verb. The drive itself being action, it must be designated by verbs. It is a good exercise to try always to translate the thing in terms of verbs. If you say that m+ is "clinging," to cling presupposes to cling to something. Then, we are immediately taken over by the notion of an object. We then go to pose the question that one has a need to cling; afterwards we say to cling to what. It is necessary to make an effort that consists of disengaging this notion of an object. That will become too precise then: this orients the psychotherapy.

To orient immediately things in the sense of the object is to trap also the people in this kind of proposition: "You have need of clinging, but what is it that you lack?" Or there are some things lots more elementary, and if one utilizes the term "to take", one can say: "You have the impression that that does not take, that does not connect, and that that is not started." Then, from the point of view of free associations, you open up the vista, and you do not close the doors. One tries at the maximum to leave the widest vista possible in order to further the emergence of something. If the subject speaks of an object, it is he who does so; it is not we introducing this notion of the object.



Another formula that Jacques Schotte proposed for  $m^+$  is “to go and to come,” the going and coming. The fundamental need in the sphere of contact is that that goes and that comes. That is to say that there is a rhythm that never stops in principle. One understands immediately that, in making reference to this notion of going-and-coming (like the tide from morning to night, one is always in a certain manner in a going-and-coming), if that stops, you have a matter of specific troubles of humor [mood, disposition]. Depression can be characterized well, above all, without the notion of the object and without having lost anything at all. One is also simply depressed because there is no more any rhythm. There is no more of going-and-coming (one always has the wish to say that one is depressed because one has lost something). Then, to go immediately to the object is an error from this point of view. In all cases, one limits the possibilities of comprehending the troubles of humor that are much more fundamental than all relations to an object.

Etienne Dessoy reinterpreted the schema of the contact vector in order to constitute the cycle of ambiance. There are two axes: the fusional axis ( $m^+$ ) and the rupture axis ( $m^-$ ). That which is favored is the alternation from  $m^+$  and from  $m^-$ . This illustrates well the autistic problematic: the autist is outside of a relation to an object. He is in pure movement. It is an enormous progress if one comes to make the autist to enter into a system of relation to an object, but this is a little utopian because one can not do this at once. It is necessary at first to institute this movement of going-and-coming above all things. Etienne Dessoy says that the autist can not live in fusion or in a rupture. But there is nothing more frightening than fusion and rupture: he is sent from one terror to another. If one can reestablish this movement of going-and-coming, one leaves this ambiance of terror that seems to agitate the autist.

A very accentuated  $m^+$  is going to be developed by someone who is in an absolute distress, who is desperate that that takes, and who clings to no matter what from his despair.

$m^+$  refers us to what Freud evoked when he spoke of primitive distress: not being able to be supported by what exists.

In utilizing the term “support,” one can also very well use the term of prop or clinging. When one speaks of an anaclitic depression, what is it that one wishes to say. Anaclitic is lack of support. Then, one searches again for a support of any kind, no matter where and for the simplest support to be found, and that is, at bottom, one’s bed. From where then also is found a pathology of the anaclitic depression of trying to go as low as possible, a place where one is not able to fall any lower. Also this:  $m^+$  are people who are in their bed all day long and who no more know how to get up from it. In this case, the  $m^+$  is very accentuated. And this is also one of the signs of the most banal and the most common depression.

Very accentuated  $m^+$  will be the position of a subject who is very frustrated in the lack of elementary pleasure. They only know disagreeable sensation. The most disagreeable is without doubt that of feeling oneself completely lost and of not being able to cling to anything at all.

**h+**

h+ is the desire to be loved primarily for one's self. There is no fusion but a reunion with separation.

As a contactual position of the sexual vector, h+ refers us to this fundamental need to be loved and to be the most loved and to be at the center. This is the way that h+ is specifically sexual: it is a position to make all autocentric. It is the desire to be loved but in the most egotistical way possible: "All for me; nothing for the others." In h+, if one is not interested in me, I am horribly frustrated.

The global region of position 1 leads the subject to be dependent on his environment. The fact that h+ is the most autocentric signifies that, this area of dependence; the subject h+ puts himself back in the milieu in order to satisfy an autocentric love need. There is a hierarchy between two logic levels: the level "meta" of the area which is to say the "class" level and the "member of the class" level of the reaction h+.

As with m+, the position h+ is a position where the subject feels himself fundamentally dependent. In all cases, he is not auto-sufficient. He expects the things to be produced by themselves. The love in h+ is for the other to do the work. The h+ desire is that of being loved without having to do anything in order to obtain this love. It is a fundamental right. I must be the most loved.

h+ is the position of someone who is poorly loved and who feels himself abandoned by the entire world. This is very subjective; when one says truly that one loves him, but he goes on all the time to say that one does not love him.

**e-**

All that which comes to oppose the satisfaction of fundamental needs becomes a source of unhappiness, and that is translated nearly automatically into rage. The e- reaction is the affective reaction absolutely elementary. I have already stressed this, by the way, with Mélanie Klein. The primary affect is certainly an affect of fury and of rage, but a rage that has not yet found its object any more. I am furious. I have a rage that has no need of an object, and the rage will end by my clinging to one object or another at a given moment. This refers us to the reaction of an absolutely fundamental frustration.

This is the subject that reacts in producing the primary affect possible with all frustration no matter what kind of desire. It is intolerance to frustration of all kinds.

These are the fundamental affects: rage, envy, and vengeance, murder. The feeling of rejection is constant in e-. The feeling of being rejected is expressed by the subject, and this person is intolerant to frustration. Associated with p-, e- carries a projective rejection: "I am in a rage. I export it into the object that is hostile" (hostility readied for the other). The exterior world is viewed as hostile, frustrating, and intolerable.

**p-**

This is the primary function of the ego and is consistent with primary projection in the sense of clinging to a representation with an indescribable affect. p- is the need to put a representation over all that one can describe in order to be able to contain finally all the affects that are very disagreeable.

It is also the refusal to exist as a separated individual. It is a matter of an attempt to abolish all boundaries of the ego by projective-participation. It is a matter of jumping across all the boundaries of the ego.

**Second Position: d-, s-, hy+, k+:**

These are the most narcissistic of any of the vectors. What characterizes this level here is that the drive is invested in an object but not just any object. It is a matter of a hallucinatory object. All the positions on level 2 imply a loss. To go from that moment of loss, the psychic apparatus begins to function on an autoerotic mode. This implies the construction of a fantasy object (Freud speaks of hallucination of self). From this moment, we enter in an authentic psychic function with the construction of an image that permits a hallucinatory satisfaction.

There is an articulation toward one's own persona. The self that he is given is the self that he creates. When he becomes capable of perception, he becomes capable of hallucination. From this moment, we enter into an area where all is resolved into an auto-satisfaction. This is primary narcissism.

The functioning psyche of level 2 is analogous to the principle of pleasure of the kind that Freud explained. The access to reality implies an inhibition of hallucinatory satisfaction. Despite all that, we are far from the distress and the demand for support that characterized the saturation in position 1. Here in position 2 is a better function. The psychic apparatus permits self-satisfaction on the level of hallucination. At the end of the Oedipal period is the end of the satisfaction by the mode of the principle of pleasure. The second positions are the positions of sleep and of dream functioning. For example, certain types of hysterics will flee into the imaginary. Position 2 can be called autoerotic and indeed narcissistic.

The second positions are to be comprehended by opposition to the first since the question of the object is fundamental for the second positions. These positions have an affinity with the S vector. They are easily characterized by the function of fixation and retention: if the first positions situate us in the river of the world of sensations, then it is with the imaginary and the fantasies that bring back the merit of anchoring this level of being in order to resist this river of sensations and to not be carried away by them. It is then here the place of the birth of primary narcissism: the beautiful image of self that concentrates all one's libido and pulls it back from the world.

Finally, let us say that there is nothing better for fixing sensations than giving them a form.

This functioning is more elaborated. The drive, in lieu of turning toward itself, is invested in a hallucinatory object. At the beginning, the sexual drive engenders an autoerotic sexuality.

In the second series, there is always a loss. The subject has lost reality (the world of sensations that rejoins it to the maternal reality) but has gained something else. The psychic apparatus functions on the autoerotic mode with a fantastic object that is a substitute for the lost object. Satisfaction in autoeroticism with the production of imaginary objects are hallucinatory satisfactions. The libido is oriented towards one's own persona. This is the stage of primary narcissism.

The being that he is given is the one he creates: internal perception and then hallucination. The first perception is hallucinatory. All is resolved by an imaginary fantastic mode that is an auto-sufficient psychic functioning.

### **d-**

Szondi uses the verbs "to persevere" and "to stick" for d-. There is something more than being attached in the fact of to stick; it is to retain overall. What is it that is retained? It is that which has let itself be taken. d- is often according to Szondi placed under the term of fidelity but in the moral sense of the term. d- subjects are faithful, but they do not have any merit for being faithful. Simply put, the d- does not have any desire to change his mode of satisfaction. He is fixed and thus one can speak of fixation. In all cases, he is fixated on a mode of satisfaction that is one that has permitted him to get out of this reaction of distress.

Then, it is true that d- is the position of subjects who are faithful, but they are only faithful to a certain mode of satisfaction that can be lavished on them by a particular person and at that time. They want to stick to this person because it is with this person that they have found satisfaction.

This is the general significance one makes of d-. Another way of representing what is in question in d- is to make reference, as Szondi has done, to anality and to the sticky side of anality. That is from the anal character of conserving things, of not throwing away anything, of keeping everything. What does one keep and why?

Because what attaches us to these objects is a value of pleasure, we have found with them pleasure one day or another, and we do not keep them simply to accumulate objects but because we never know, as they say, if they could serve us again. And then, that will call up then the same sensations. For example, that one remembers that one wore these shoes at a certain time. One remembers with these shoes events that were precious to one. Present is the idea that if one loses the shoes, one would lose one's memories also.

Take for example the fans of Cloclo that make a cult of his image, his life history, and his possessions. They are 200% faithful to Cloclo; this is their connection to lived happiness,

and their imaginary compass in order to find again the happy time. Alexander! Alexandra! All the same, Cloclo, Abba, Woodstock. These are all the days that one can live again.

Of what does one speak concerning memory? There is there strongly an idea of representation. We are already in the area much developed and more evolved than that of pure sensation.

The m+ person is interested in the sensation here and now. On the level of d-, there is already a becoming-autonomous on the level of sensory or sensual satisfaction, for d- is capable of finding satisfaction by the evocation of memory that we all make in our dreams or each time that we daydream. One recalls the good moments, and that is d-.

Thus, d- is the rejection of the category of the exterior and all that is presented as new. The person does not search for anything in reality; he fabricates an object for himself.

With d- m0, there is an absolute rejection of all reality. We are in a satisfaction on an imaginary mode: memories, collectors, and old so-and-sos. These are modes of satisfactions close to hallucinatory revivals.

#### **s-**

This reaction makes us to advance more in a path in the relation to the object. This is the most sexual position of the sexual vector. Why? The most general significance is that s- is the position of a subject who has remained fixed to a scene in which one has lived the experience of seduction. The scene where that has finally happened, where the satisfaction h+—this desire to be loved—and being the favored object of the other has found all at once satisfaction. Love at first sight: “I have met the man of my life.” Boom! And s-, this is it: “I can no longer detach myself from him.”

That does not mean that I remain fixated on the same object, and I can find again someone of this kind still again. There is something here as in the songs of Brassens—writer of poetic songs. The s- subject again says one time: “I love you.” It is very nostalgic very often. This is the ambiance of many of the writer’s songs. One remembers a little flip of an umbrella, etc.

Here, the refusal of desire to go toward the exterior objects is operational. This looking back toward the narcissistic or autoerotic objects constitutes the mark of level 2. It is this refusal to be interested in a sexual object in order to turn back to one’s autoerotic self. This position coincides with the masochistic position that implies a total passivity: do not do anything to find again the sexual object in reality.

#### **hy+**

This is a matter of expressing erotic affects. We could situate hy+ thanks to the inverse reaction hy- that is the defense against exhibiting oneself, defense against making a sparkling show, and defense against making one’s own cinematic display.

hy+ is the subject who finds his satisfaction in putting on a scene. He reacts on the level of the expression of affects to something that he has seen in the first scene where the seduction occurred. In hy+, there is an active attempt (hy+ is also active) of identifying with the hysteric in the sense where the hysteric erotizes the relation. And it is more accurate to say erotize rather than sexualize. Hysterics do not sexualize the relation. The perverse are the ones who sexualize the relation.

In eroticism, there is something of the sexual that occurs in the hysteric scene, but we are already outside of the sexual. One is involved in leaving the pure sexual in order to enter into an amorous discourse. The hysteric is in love more than into sex, and that is what she tells you all the time.

hy+ is the exhibition of the oedipian fantasy of the subject. There is no modesty in expressing the feelings. This person is an infant at the age of Oedipal conflict who announces in open confidence to the world that he is going to marry his mother and to turn out his father.

### **k+**

This is the reaction of the ego that says “Yes” to its own construction. The hallucinatory object is produced. The ego is affirmed in the production of its narcissistic objects. There is valorization of the dream and of internal objects.

I refer to the scene of seduction, for it is fundamental in the second positions. In the scene of seduction, it happens by the most fortunate chance that I am propelled into the position of the one who seduces the other or, in all cases, I can imagine that myself. And I have nothing to do for that. This is a position all done passively: this is s-. That is solely all done; one is chosen and that happens.

Fundamentally, s- and d- are two passive positions while that hy+ and k+ are active in the sense that they are positives. All the positions are active in a certain manner. Only, hy+ is more active than s-.

What is it that is made in k+? It is the reproducing of the image of what happened in s-?

It is necessary to bring back the scene in images, to represent the scene, to reproduce a scene, and to reproduce oneself. To imagine oneself so that one has been able to be produced in that scene. This is relation to the other that is seducing. You find in the discussion of many of these people who, having lived an experience of seduction, will tell you, “But I did not know what the other found in me because he did not say it to me.” In many of these people who have lived traumatic sexual experiences in the sense that they have been seduced too precociously, the question that is always posed, “Yes, but what is it in me that has produced in the other the sexual act, or the approach, or the abuse?”

$k+$  is the position on the level of the ego where it is a matter of producing for one's self the image that would correspond the best to this seduction scene. There is thus a creation. I must represent myself in such a way as the object who has been able to seduce the other. From there,  $k+$  is clinically the perverse position "par excellence." It is perverse outside of all moral consideration. In what sense? In the scene the perverse reproduces in his scenario the scene of seduction in the active mode whereas he has lived it submissively and passively.

At bottom, all perversions can be considered as staging a scene of a perverse scenario that has once been lived passively. The perverse person produces himself as a persona, but he produces also a scenario in which he plays the central role.  $k+$  is the staging of the scene: there is the notion of a tableau that is played out on the level  $k+$ . It is necessary to produce a scenic tableau.

We can again evoke the catatonic who is produced as in a tableau. He is a tableau with himself all alone. This staging of a tableau is typical of the position  $k+$ , and it also typical also of staging all in a scene something perverse or of the sublime because  $k+$  is also the position of artistic creation. In creation, it is a matter of producing something that has lost its characteristics but has the qualities of a tableau or of an object, and, in all cases, of a form.

In a simplified formula, I will say that in  $hy+$ , it is a putting of an affect and an erotic affect in this scene that would not be there.  $hy+$  is certainly the most erotic of the second level. The second positions are the most difficult to understand.

There is something of the "seducer" in  $hy+$  in the sense that is a matter of pleasing above all and of seducing in the sense of presenting the merchandise in such a manner that it pleases and of presenting oneself as merchandise.

In  $hy$  as in  $k$ , we have a matter of the body. One is able to say that level 2 is the scopic level of the circuit in the preponderance of the looking. All the second positions but especially the last three [ $s-$ ,  $hy+$ ,  $k+$ ] are the positions that imply an eroticism on the level of the look. It is evident for  $hy+$ , for this is that of making a spectacle.  $s-$  says that one is seized by the look of the other, and  $k+$  is a manner of producing the scopic.

On sexuality, one can say also that it is entirely nourished by fantasy. Or that which is of the order of putting into form is very well fantasy. The specific mark of all fantasy is that it is sexual. The sexual is an appeal to fantastic representation all the time. All level 2 is in fantasy, and that is also very scopic because it is staging a scene, and that is very visual.

If position 1 is dominant, we are in distress, the abandonment of solutions for progress, and one expects all from the outside world. These are very fragile subjects who can not influence their drives.

On level 2, the psychic apparatus can substitute for the suffering. This is true up to the end of the Oedipal period, which is the end of the principle of pleasure. The second

positions are the positions of sleep. In the hysterics (and also in the psychotics) who flee into the imaginary. These are the autoerotic and narcissistic positions that have immediate satisfaction.

The second level puts us in the realm of sleep while the third level places us in awakening. The subject in level 3 is oriented toward the real exterior and the principle of reality. All the reactions are in this sense.

The passage from level 2 to 3 is the turning around of the look centered towards the interior toward the external. And that implies a putting fantasy at a distance. In other words, "Let us stop dreaming." It is necessary to turn one's look toward the exterior world and not remain fixed on the visions that are strongly a little too autistic.

The passage from level 2 to level 3 is the passage from the principle of pleasure, as described by Freud, to the principle of reality in the sense where Freud said that that which function according to the principle of pleasure finds its satisfaction in fantasy. It is that in Freud that wishes mean: pleasure = satisfaction in fantasy. The one who puts into operation the principle of reality renounces the satisfaction by fantasy and tries to find in reality an object that resembles more or less that which can give him the satisfaction in fantasy.

In level 2 we are in fantasy. It is also in the perverse, for the perverse do not leave their fantasies. They impose them on others.

## **Let Us Make a Little Synthesis**

The first level is outside of the opposition between outside and inside since the inside does not mean anything at that time. We are completely in the outside. Projection is the pure function of this position, and my view of projection is that it is the premier psychic creator mechanism of representation. The first representations are thus the representations of projection.

The second level produces this notion of turning back into fantasy or the returning (more precisely, orientation) on one's own persona. This is the narcissistic level "par excellence" where the principal object is the subject himself. The object is in the area of to have. That means that it is relation to the investment of the object in as much as the subject is in the area of to be, which means in relation with identification (level 4). To have an object is to possess it. To be is to be in relation with the object: one does not say to be an object. The question of to have interests levels 2 and 3.

One can speak here even of identification on level 2 in this orientation toward one's own persona. It is a matter of some kind of possession of his image and of appropriating his image for himself, and introjection must be understood in this manner.

Let us take narcissism where the stake consists of constructing a beautiful image of himself for himself. The ego  $k^+$  is founded on this beautiful image. In pathology, to confuse to have and to be corresponds to moving the  $p^+$  to the level of  $k^+$ . It is a matter in sum of a



subject who only lives for his image. He can not get beyond it. He incarnates it. His ego is no more than a relation to himself. He is trapped in the desire to make gel for one time forever his ego in this image. Or the essential fact resides in the lack of his own recoil from the mirror-like region: one sees himself in a mirror, and one forgets that it is a matter of a mirror; one wants to rejoin the image at all price. The image is a psychic process with a double edge, for an image can not deny itself. It exists or it does not exist.

The subject face in the mirror is in a relation to himself. It is a relation that exists between the look and the reflection sent back with this look, the object of the look. At all times, a completed ego is an ego characterized by a connection to this product. In effect, to the first product constituted by the look and the mirror is added another connection: the act of perceiving his image and the perception of this act. The possibility is given to a human being to perceive at this birthing of his own perception. In that resides intelligence. To be able to change his vision of his self and of the world is to work a change from level 2. The one who is in the image is in to have, and this individual can only work on the changes of level 1, which are those things inscribed in the area of the image that fascinates the ego.

The subject p+ introduces a connection to himself mediated by a beautiful image with his k+, but this is a subject who, in a much better way, takes his distance from this image. He knows that the image is in the area of to have. It is a beautiful image, BUT he is not this image. His being is in the place outside of this image, and this is what permits him much more flexibility vis-à-vis to have.

In order to introject an ideal image of self that is at the beginning bodily and a sublime image—the beautiful image of self—it is necessary:

- first to perceive it, and that is what the schizophrenic does not know to do: he does not perceive his image. To perceive is per-capere, per-capio = to take everything in. Perception leads us back truly to its etymological sense: it is the problem of the mirror and of the passage from the mirror: to go to take his image by means of the mirror and to appropriate it for himself. These are not ordinary mirrors. It is the eye of the other also as a mirror, and, finally, it is that which is most important. I find my image not so much in the mirror but as it is sent back to me by the look of the other. That which is important on level 2 is not the self-appropriation of an image but of an image that comes to us all the same from the exterior finally. It is the ideal image that is sent back to us from ourselves.
- Finally, it is necessary to invest and to put this image in the interior of one's self.

### **Third Positions: d+, s+, hy-, k-:**

These are the most realistic-legalistic positions of any of the vectors. The passage to the third level is easy enough to understand, for it is opposed to all the second positions. These third positions are that of awakening, and they function on the mode of the principle of reality. All the reactions of the third level are to be seen in these senses. These positions are the injunctions that come from the superego: “You must do this.”

These 3<sup>rd</sup> positions are the valorization of all the activities of the ego: valorization of perceptive activities and of action in opposition to the passivity that characterizes second positions. The 3<sup>rd</sup> positions are also those that deserve to be called legalistic. These positions proceed under the sense of obedience to the legalistic imperatives.

The passage from the second to the third level is considered in terms of opposition.

In the third level, it is a matter of turning one's back to narcissism and of reorienting the libido by turning it around toward the exterior (the second level consists of turning the libido toward the interior). All the third reactions are to be interpreted above all in regard to the function of the second positions. For example, d+ will be a position "anti" d-. To say that the third positions are at the same time legalistic and realistic is equivalent of saying that the Law imposes on us and turns us toward the exterior world. We find again the opposition that is posed in Freud between the principle of pleasure and the principle of reality. In Freud, these ideas are very moralistic. It is always a little nostalgic in him when he speaks of the unconscious as a natural reserve, but he says that finally the only true satisfaction is in reality and that one "must" find satisfaction there. There is incontestably a very legalistic side: "Go, Outside!" It is necessary not to lose sight of this aspect of his personality in the work of Freud.

The third positions are the realistic, the legalistic, and the willingness to obey the law. These are the positions that are seen in the sense of obedience and adherence to the legalistic imperatives. It is necessary to get up from bed; this is reality; one must not be foolish; one must be realistic; one must keep one's eyes looking out for holes in the road.

Thus, the third positions proclaim the principle of reality. They are the superego positions. One obeys the superego. This is the subject who adapts himself and who obeys all the "You must do!". Identification and acceptance of the superego and identification with the virile father are characteristics of these "hard" positions.

From the ontogenetic point of view, we are entering into the distance of the self to self in the third position. The normative and primary repression against the hallucinatory satisfaction is put into place and establishes the consciousness. The valorization of the conscious mind is from then on accentuated. This is the time of cognitive and scholarly approaches and of operational values.

The hinge between the levels 1 and 2 and levels 3 and 4 is the head ruler. The arrival at stage 3 introduces the problematic of the Law. What does that mean?

The law is a psychic process that consists in objectifying that which is subjective. That will no more depend on your humor or your good will. Thus, you will carry away the CDs with the mediation of the terms of payment according to their rules of price because this is not a subjective contract but an objective one between us. To make the subjective to enter into the objective, it is necessary to transform the self into an object. One's own thoughts become an object of thought, criticism, and evaluation. This is no more auto-referential. In

the same way, my manner of seeing things becomes an object of regard of another. A critical distance henceforth separates the subject from himself. He comports himself as an object and thus decreases oneself as a subject.

To obey the law is to separate oneself from oneself in order that one's relationship to oneself may be mediated by another subject than oneself. This is to objectify oneself in the eyes of the other. This state where one places oneself as an object on a higher level than self is the stage k-. This is the negation of the self in so much as I no more auto-validates my own desires and thoughts. Between myself and myself there is something that is not I, and I accept that.

Another facet of access to levels 3 and 4 is the passage from imaginary to symbolic. The symbolic is of the imaginary that regularizes the imaginary a little as the meaning of some keys of your PC (the text) is changed into other meanings (by managing of the program). The symbolic is on a superior logic level by relation to an all-simple imaginary. In order to enter the symbolic, the law is essential, for it alone introduces a critical distance capable of turning back the imaginary on itself.

These essential points illustrate the process of castration inherent in the law, but a castration is not the other. The castration is thus a question here of a protective stage of the psyche against itself and a spiritual door towards a thought that masters itself: access to p+.

### **d+**

This is a subject that goes from the dream and is awakened. He leaves the imaginary. His feet are on the ground. One willingly chooses the position to move toward reality (as in k-). In the depressed (d-), it is impossible to get up and impossible to awaken. One feels bad at the moment of awakening and one does not have the means of leaving one's bed. One gets out of bed even so, but it is a great effort. For depression, it is necessary for something overwhelming to awaken one. This is the sole criterion. It is not a wish to go to sleep, for it is necessary to awaken oneself.

d+ are those who find the depressed sympathetic. That means to say in sum total that the depressed will be the one who will have lost this interior treasure or in all cases someone for whom this treasure is no more fed by libido. One is depressed in the sense of d+ when one says to oneself: "Go. It is necessary to make an effort. It will be necessary to resign oneself to the fact that not everything will fall cooked into one's mouth. And that it is necessary to go to search for that in the exterior world." d+ is the depressive movement because there is no more this belief that things can be arranged by enchantment as if it is sufficient to think again on the good years and one's youth for everything to come out well. It is necessary to take account of the fact that all that has disappeared and that it is necessary to return into the actual world and find there one's good. d+ is a position of one very willing to follow the law. And it legalistic in that sense also.

**s+**

The subject s+ is sexuality oriented toward exterior objects.

s+ is opposed to s- as an active reaction that goes to complete this tendency to go toward the exterior world. Here, in s+, we add the notion of the object. It is a matter of turning oneself toward a concrete object, an object that gives to the “sadistic” drive the idea of taking or capturing. The sadistic is redefined in the Szondian clarification that the sadistic is the one who finds his pleasure in the mastery of the object. In the one who is concerned with the fantasy object, one does not have such need for mastery. It is given to us. Rather it is it that masters us. For the exterior object, it must always be conquered. It is necessary always to exercise pressure over it. That does not necessarily demand an effort but at least a going from oneself in all cases in order to go towards an exterior object that is not obligatorily a person. s+ is encountered in all those subjects who invest strongly in concrete activities and who implicate also an eroticism of the locomotive apparatus.

One would a priori oppose the s+ subjects to the s- ones, thinking of nothing but the muscular eroticism of the s+ subjects. All these people who have pleasure in manipulating objects and who find also pleasure in physical exercise have the tendency to give s+. Inversely, intellectuals are always s- because they find their pleasure from the moment where they are “in a zero degree of muscular tonus.” I am a little s+, for when I have the occasion to get up, I get up. I detest given a course sitting. I find that I master things better when I am standing or when I am walking.

**hy-**

hy- is the rejection of swaggering and boasting. It stops the creating of a show. It is modesty.

hy- is the reaction of the mastery of erotic affects. By opposition to hy+, hy- is to give the orders by the subject to himself to not manifest his affects in a labile manner, to be capable of retaining to himself also even in joy as well as pain, and to not burst into tears in order to get a yes or no.

hy- is a reaction that is typical of the period of latency. Just in this period is made the departure from the end of the Oedipus complex where the child is in hy+. So long as the child is in the Oedipus complex, the child expresses freely his affects, and he does not have much to retain from this point of view there.

Then, often, all at once that stops. We as children do not necessarily become wise infants, but we do not say what we think. We do not express any more our affects, and our parents are generally very sad when that happens. They find that the child has changed. He comes no more to give us kisses. That is ended. The direct expression of affect is done no more. During this period of latency, we will find also s+; s- is a bad sign during this period. It is rare to find s- in the period of latency. s+ is largely in the majority and is often very accentuated.

All the third reactions are the reactions of latency. In fact, if the primary repression is established, it is very well the latency period. We would be able to say that repression has already commenced before the end of the Oedipal period, but this end is the summit of primary repression. The primary repression is a difficult operation to conceptualize. The Lacaniens will say to us that it is language. I agree well that language initiates the process of repression because the naming of things is a manner of repressing the image, and thus the word is opposed to the image. To state that primary repression is the beginning of language and that that shares a part in the repression is true. In fact, the primary repression is the series of all the renunciations that are imposed on us. And that culminates in the moment where the Oedipus complex provisionally disappears and where one turns one's back on infancy. From then on, one is turned toward identifications and adult interests.

All the interests of the third level are typical of the changes that operate at the age of reason. One is turned almost normally or naturally toward the exterior world and toward the mastery of the external world. In this way there is an apprenticeship of the reading of the world.

s- is typical of intellectuals, but even when one learns to read, one does not become an intellectual for this reason. One does not eroticize thought. At the entrance into school, the children are more interested in the processes of mastery. These are very cognitive (mathematics, reading, etc.). There is competition that also is at play in order to go faster than one's neighbor. One does not invest in intelligence for that; that will come afterwards. As children, we invest in the instruments of intelligence before investing in intelligence itself.

### **k-**

k- is no longer investing in the principle of pleasure and is the primary refusal of hallucination. The activity of the ego is oriented towards investment in the real exterior and towards the discrimination of reality. And it is the valorization of action in opposition to k+ that is the affirmation of the hallucinatory satisfaction and the dominance of the dream.

k- is opposed to k+ in the sense where k- involves the renunciation of an omnipotence by thought (k+) and thus the prototype of magic thought: it is sufficient that I think in order for something to happen.

Let us review a little k+. The one who is in magic thinking nevertheless has need of a support in order to exercise his magic practice. All the sorcerers and even we when we abandon ourselves to the maneuvers of sorcery have a need of a prop or support. The sorcerer is going to make a little doll, and then, he is going to put needles in it. There is no magic without material support. This implies that one uses a material element to intervene. The element k+ is this material element. This concretion of desire that makes real the thought. When we make a caricature, we are in magic thinking. One has the impression of mastering something.

k- is the renouncement of this magic thinking: "That does not serve anything. One does not obtain anything like that." Finally, the loss of magic thinking is far from being negligible. There is a conversion to another type of thinking. The k- individual is converted to, let us say, rational thought, a mechanical thought.

It is necessary not to speak badly of magic thinking. For example, the artist is someone who uses magic thinking. When I make a work, I produce an object that is all the same efficacious because it awakens all kinds of ideas. And it is for that that I make it: in order to impress and in order to awaken sensations or ideas. The k+ is the artistic position "par excellence" where the realization of the work corresponds to a magic thought. The magic action must not be attributed uniquely to peoples belonging to other cultures than to those of "logos." We have need of it also. Each time we make a work where we must put our ideas into form, we have recourse to something that is of the order of magic thought. We will say in ordinary language that there is a manner of speaking that is magic. Justly, one remains rational, but one adds a little something that makes this to happen, and that is the seductive element of the area of the second position in order "to sell the merchandise."

Participation does not only imply that one uses magic thinking. This last is the prolongation of participative thought (k+ comes after p-). There where the thought is primitive, magic rules as master. The belief in spirits and forces of nature invites a calling upon external forces, and one asks them to act on our behalf. The magic thought produced with k+ plays out much more often than we think, and we finally very often put it in a work.

Participation makes us to be in the inside of the thing while in k+, we act on the thing; thus, we are already outside of the thing. This is not the same logic level. One does not participate any more from the moment one acts on the thing. To speak of the thing, we put ourselves out of the thing. There is a distancing that operates in putting into form of the thing.

There is a magic that is taken on in projective mentality: it is participative. But there is also a magic that is taken on in p+. When Karl Marx wrote the manifesto of the communist party, which is k+: it is a matter of moving the masses. He thought at first of his system (p+), and then one day, he said, "I am going to make a slogan: Proletariats of all countries, unite!" Doing that is k+. He has found the trick that is necessary to mobilize the masses. There are some people who never think that. They don't have any formula. They have the ideas, but how to translate that into reality is less evident. There is an idea of intentionality in k+ that is not in p+.

k- has a concern to be the closest to reality but for the purpose of adapting oneself to it. He does not dream to transform reality; he adapts himself to it. The reaction [k- p-] is to adapt oneself and to seek not to separate from reality. On the contrary, if I say, "Proletariats of all countries, unite!" I want to transform my reality. I want no more that it be as it is. It is to go and to advance!! With k+, it is the expression of ideas that is going to act on our perception in a manner of breaking the sensorial horizon. k+ creates a break in the continuum of the world, a fault is placed in the world such as it is. From there is born an

image of the world that is as a break in the continuity of the world, for the map is not the real territory.

When one says that k- is the renouncement of the omnipotence of thought, this is not necessarily true. This isn't so because what happens in k- is that one does not renounce the omnipotence of thought but instead displaces it. We never abandon the ambition to be omnipotent. It is the means that has changed. In k, we are in the means since k is the mediator of p.

Let us say that k- is a cognitive position, and that k+ is a psychoanalytic position. When one makes an interpretation, one does not give a damn that this be finally true or false. We want to make things budge. We are not going to try to use reason with our patient. We furnish the materials, and one gives a push of the thumb that permits him to free the obstacle. Now, the question of knowing if one is adapted or not to reality in making a similar choice is in all that secondary. When one is in action, one is in k+ from this point of view. One gives form to what has not yet arrived. To interpret is to give a form. It is to give weight especially to a thought.

Finally, the psychological art has need of the poetic function since this gives form to that which has not happened yet. The term "poesie" comes from the word "poiese" that signifies creation: to give a form to. For example, hematopoiese signifies "that which makes the goblins red." The psychoanalytical work seems to us to be a work of putting into form the anxieties, the states of soul, hopes, dreams, etc. It is to put some words onto things.

Scientific work bears the mark of k-. So be it! But a thought that necessitates the proof and the mastery of its object will be good but bad in proving to me that I will live yet tomorrow and that that I love is good, etc. How can one prove hope, love, life, joy, and the thought itself?

The majority of the time, the psychic life of people is not scientific, and yet it is very real and necessitates precise responses in order simply to live. To be in k- is not the panacea. That can make opaque the work on the psyche. k- is a stage, one of the four stages of the circuit of the ego, and if it is necessary to avoid in k+ of being trapped by one's image; in k-, let us avoid being trapped by the discourse of the other. This is a question of good sense and knowing that it is a matter of stages, and this can aid us to find a just middle way.

In k-, it is a renouncement of reference to k+. For example, if I refuse to interpret, I will never do more in k+ because I am going to always be in k-. And then, I go to say that this is not reality, and that reality is this or that. k- is very critical also because that it leads one back all the time to reality: "Ah, well now, not good, not like that, that is not right, keep your feet on the ground."

#### **Fourth Position: m-, h-, e+, p+:**

The first level has to do with the sensations and also with humor that often varies without one knowing very well why. That is the level of troubles of humor but also of

psychopathy. The second level is tied to perversion in the structural sense of the term. That is, that the perverse favor fantasy over reality.

The third level corresponds to the neurotic in the sense where Freud has defined it at the end of his work when he stated that the difference of the neurotic from the psychotic is that the psychotic rejects reality and replaces it. The neurotic adapts oneself to reality and is forced to make a compromise with reality. The reactions of the third level are the reactions where one submits to reality while trying not to submit to it. We never accept the law of reality, but we try evidently to extract benefits from it. We never accept the law unless it is in our interest. We convert ourselves to the law but with the hope that we are going to be able to extract possible benefits. The perverse think that submitting to the law will serve nothing. Only imbeciles would do that. The perverse are going to consider that the neurotics are always stupid.

The fourth level concerns a schizoid level of the ego that is very spiritual. Thus, these are the most schizoid positions of each vector. It is also solely the position of the sublimated subject. The sublimation involves a desexualization and identification. Sublimation is not possible without the mediation of identification with someone. It is necessary that there be at a given moment an identity motor that has permitted the process of sublimation.

This identification is with a narcissistic object on which one projects one's ideals and that one chooses as a model. This position involves identification with an ideal.

In pathology, this position concerns psychosis. Freud gave this definition that said that the psychotic is someone who does without an object. This is the psychotic ideal that is beyond the object.

Through relation to the object, we change at each level.

At the second level in  $k^+$ , one invests in internal objects. At the third level, one turns away from the internal object and then turns toward reality with the hope raised by Freud that it is better than remaining in internal reality. And then at the fourth level, one counterbalances all that. One says to oneself that that is not necessary. One can do without it. One has no need of an object.

Someone who will only be in the fourth drive position continually in each vector will be in a schizoid position with any object. There will not be any investment in the object. He will be inspired by his own ideal. That will be a spiritual subject.

On the 4<sup>th</sup> level is a sublimating subject who is pivoted on desexualization and identification.

In order to find a path to this stage, it is necessary to transform the partial drives (perverse satisfaction) toward being acceptable transpositions and toward being accepting of non-sexual satisfactions. All this has a high social and cultural valence: sublimation with identification with a musician grandfather, for example. It requires an identity model since



p+ functions according to the ideal of the ego. This is a non-sexual identification with a narcissistic object and an object on which one projects one's ideals and that one chooses as a model.

These fourth positions make an appeal to a desexualization and an identification with beings that incarnate their ideals. These fourth positions are all idealists.

Why does the Sch vector follow the vector of the Law? Why is the acquisition of the law anterior to the possibility of being in a schema?

One possible response consists in understanding that the putting into place a design or schema rests on a discipline that is a collection of created rules in order to bring about an idea. In school, the education schema rests on a collection of rules said to be educative and that orients the school activities towards the accomplishment of a project of apprenticeship with a knowledgeable person.

The law is a tool in order to organize the accomplishment of a goal. It maintains the coherence and continuity in order to avoid the frittering away or abandonment of the project. Habitually, we evaluate the capacities of a subject to accomplish his scheme or idea implicitly as a function of his capacity to submit to a law. Discipline organizes the stages as a function of time. It is the springboard toward a temporality of a historic type where the past, the present, and the future act in order to form a totality that is the project.

The law is the realistic skeleton sustaining the idea of being. It is that which gives the direction when one advances toward the unknown. Thus, the absence of discipline does not hold the cord tight enough. It does not strike a good note. As well, too much discipline holds the cord in a too tight manner where it will end in breaking.

### **m-**

m- is the total unhooking: "Reality and the environment—I can do without them. I can function on my own batteries." m- is correlative with p+. Note, however, that in the clinic, one rarely meets p+ associated with m-. The majority of the people who are of p+ make a return into m+ in a compensatory manner. It is too painful being so proud of self.

Here is the asceticism (breaking of contact with the other). It is a clearing option. It is the attempt to surmount the need of contact and of situating oneself far from dependence on the environment. The ideal of m- is a mental anorexia. We note a lightness with hypomania in the pleasure to live through the triumph over the body of its need.

In m-, there is an active pessimism. They are not the very foolish; they feel themselves mortal. This reaction implies an attempt to surmount the state of need and of living "from love and fresh water." This is a reaction that one finds in ascetics and mental anorexics. The anorexic is an immaterial being. An ideal of lightness that is not far from evoking a kind of mania and a pleasure of living in euphoria. It is the will to live without need and to live in the "ether."

**p+**

p+ is the final position of all the circuit. It is the fourth position of the fourth circuit. One does not know how to go much further according to the Szondian schema. In p+, we are in a pure relationship to ourselves in which there is nothing else than the relation to self. This is evidently the definition of madness, but it is also the definition of a certain sagacity. The extremes are touching. p+ is the psychotic position in all the senses of the term, both pejorative and laudatory. In p+, not having any other relationship than with oneself, one is tranquil. There is no more conflict. One is made reconciled with the condition that one has a good relationship with one's self.

In a pejorative reading, the subject only loves himself. It has this ideal of an authentic personal destiny and an ideal philosophy. He wishes to be free of high struggles, to agree with himself, and to develop his being as perfect as possible. For Kierkegaard, subjectivity is the truth. To be nothing is to not to be authentic. For Lacan, p+!! leads back to the full and true word that is sufficient in itself. Such a subject will say, "Alone I have come into the world, and with myself I will leave it."

There is a theoretic reconciliation that is made with one's self: the relation between psychosis and sublimation. The psychotic being detached from all the terrestrial and even supra-terrestrial investments is a sovereign free individual. All the libidinal weight that is tied to the attachment to the object disappears. The one who enters into this destiny takes risks: the risk of losing complete contact with reality because he loses contact with sensation. Losing the object, he also loses sensation. That is the major risk that happens to a psychotic.

The sublimating person succeeds there where the psychotic fails. They are very close. There are innumerable clinical examples of people engaged in a sublimating destiny who are all the time flirting with psychosis. In the artistic milieu or the milieu of thinkers, it is not surprising for this vacillation from one given moment to another. These people who are going to and returning from psychosis do exist. One recognizes that they are sometimes mad and then that they function again normally. Rare are the artists who have not had psychotic moments. It is nearly inevitable for the fact of being in pure thought makes them run risks.

Psychosis in the sense of schizophrenia is all the same an illness very western. The question of knowing if schizophrenia exists in other cultures is an old one to which it is very difficult to respond. Certain people say that no, it is not possible to become schizophrenic in a "primitive" population. They are all schizophrenic in a certain manner from our point of view, but that is false at their level. But for us, when they come into our sphere, we consider them as "deranged" since they are into animistic thinking and they believe in spirits, etc., as do schizophrenics. For them, it is normal. They are correct in a certain fashion.

The fourth level corresponds to a development in the extreme of the principle of individuation. All along the circuit, the subject always advances by an additional step in the sense of individuation. Psychosis is an illness of identity above all. It is an illness of identity. Since the psychotic is the one who falls into the psychosis, the process of

individuation succeeds so well that he is nothing other than an individual. His ties to the world are broken.

The problem of identity is posed on all the levels. Identity is only attained when the subject is in relationship to himself, not necessarily closed off, but he has consciousness of being confronted with himself and not with anything of the other. The neurotic all the time makes reference to the other. Why are our clients neurotic? Because they have need of us, and therefore they all the time ask us for advice. The work of psychotherapy is being hassled from morning to night by foolish questions such as what would you do in that situation? It is necessary to make the neurotic to move on to level 4. One is not going to say to him: "Listen, when you will be in a relationship to yourself that will permit you to be situated as an individual, you will be cured." He does not comprehend that one would want to say that; nevertheless, that is the true matter there.

How does he behave himself as the psychotic does in all this course of development in order to arrive at the fourth level? This seems to me to be difficult to consider.

The definition of the psychotic that I give here is restrictive. It is not necessary to include all the psychotics in this definition. It is a certain form of psychotic. In short, this is the original psychosis. It is the pure psychosis that one can define as such. If one puts the psychosis in relationship to culture, one can understand why in a culture such as ours one can become more easily psychotic than in another culture. That is because there is here this requirement of a development without brakes, and that implies that there is no limit to development. Then nearly everywhere else, one stops development because one takes well into account that this is dangerous. In our culture, there is someone who climbs up and climbs up and then one day, boom, one falls! Why? Because there are no more steps beyond. The person puts his foot into the void and then a burst of wind! He has fallen.

### **Spiritual Approach of p+**

The I of k+ is an I founded on the image of self while that which is set down in the p+ is a reflective I since reflection is optimal for level 4. It is necessary to be firmly installed in position 4 in order to come back to oneself. In the circuit of the ego, we pass by k- before arriving at p+. That signifies that the negation of self registered in k- is the stage that precedes the relation to self and constitutes in it the ontogenetic condition. In the evolutionary course of the development of thought, it is necessary to have integrated negation of self in order to be detached from self and thus have the possibility of making a return to self in order to enter into a relation with one's self.

The other is the principle form of negation of self in the sense where the other is the one who is not the ego and, however, is the one the closest to the ego. The integration of negation of self is made by the integration of the other in self. It is thus that the position p+ of relation to one's self that permits in one's essence a filiation with the other allowed by the passage through k-. This filiation is absent in k+ where we are only ourselves in as much as the image of self faces the world. In k+ is an I-ego that cannot deny itself without disappearing as the image is under the principle of two dimensions that can not deny itself

without disappearing, for it is a plane without perspective. This third position permits us to be able to deny ourselves without disappearing. This then is a historic I in p+ joined to an origin and entered into the continuity of time and in filiation with the primitive Father (those who have preceded us, the culture, and our anthropological model). All that is absent from the I in k+. It is an I without history and therefore without a future.

There is an other set down in p+ but not in k+. In k+, there is an auto-constitution of self by ejection of the other who does not correspond to that which is our desire. In k+, one will only introject from the other that which is made part of self. There is no introjection of that which we deny frontally; in k+, this happens in the sense of one wearing a wig.

p+ commands negation. p+ is the transcendental I of Kant. k+ is, in the sense of Lacan, the little other. It is the image of self that comes from the other, but that being has been "eaten" completely by the ego and has no more trace of the other. It is part of the other that becomes the self. There is a loss of the quality of the difference of the introjected object. This is the fundamental alienation of the stage of the mirror. I invest in the little other who becomes me. In p+, there is also an alienation. It is the great other, but this time this other guards this difference facing me. Thus, in k+, it is an other very different from that in p+.

When I evoke Kant in p+, this is pure thought. It is the theory of ideas. Ideas do not correspond to images. Ideas do not correspond to anything in the exterior world. An idea is more than a representation. It is a womb that makes representations. There can only be representation from an idea that is there as the prime immobile mover that one would say that permits representations to emerge.

p+ is the idea of I. It is a pure idea. p+ (the idea of his own I) is sovereign in relation to k+ (image of self). The three indispensable ideas in order to think well in as much as I and that are present well before Kant, who took them from elsewhere, are: God, the world, and I. The idea of God does not correspond to any object. There is not a God object. This is a pure idea. In what way has an idea precedence over an image? If I adhere to the idea of God, I can get beyond objects. This is the independence that is the qualitative criterion of evolution. This is difficult to comprehend at once, but the idea of the world is another thing other than objects. The world precedes objects. In order to have objects, it is necessary at first to have the world.

The idea does not lead one back to an object. The idea is that which is beyond the object. Where does the object stop? It stops when one leaves the third level. There is no more of the object. The libido of the object follows movement. Without being definitive, we would be able to sustain the idea in stating that the second level is the level of images, the third is that of values, and the fourth, that of ideas.

## **h-**

We are beyond the object. The object is no longer necessary. h- is the most typical reaction of sublimation. It is as if the amorous passion were reversed or transformed into a passion of no-matter-what kind: one is passionate for another thing.

The subject holds himself very far from sexual satisfaction. This is “pure” love, platonic love, and the gift of self.

**e+**

As the ethical idea, e+ is the passing beyond primordial violence. That does not mean that one can say that violence disappears, but it is put into service of an ideal. Again, between the idea and the ideal, there are not many differences. The ideal is beyond the object. It has nothing to do with objects finally.

If I am consumed by the e+ tendency, I will become a man of Goodness, and then that is all. I do good. I am supported by my idea of goodness. This is also an idea. The only thing that preoccupies me is the knowledge that something is good or bad. I will always choose the good. I always go in the sense of the good, and I am militant for the good. The good is not an object; it is an idea.

The e+ subject wishes to go beyond the established moral order. He wishes to produce a personal ethical ideal. Socrates refused to obey the laws of the city in the name of a superior ideal. The ethical requirement (e+) is superior to the moral requirement (hy-).

## **1 – 3 Dominant**

**1 2 3 4**

All the reactions of level 1 have in a sense a certain fragility in relationship to the immediate environment. It produces a feeling of malaise, of revolt, of generalized frustration. Then all that is counterbalanced by the third position that is very strong. This third position comes to bring equilibrium to this first position where there is great dependence and where one is dependent, frustrated, revolting against something, and raging.

The compensation of the third positions comes from the fact that they are ruled by the will: “It is necessary to do something. Be strong. Master reality, and, above all, be adaptive.” k- is the position of subjects who, probably, help themselves with the tool of knowledge in order to compensate for all their frustrations. In all cases, they do not have the melancholic tendency. k- is rather a manic position of omnipotence by a certain mastery of reality that gives the impression that one truly masters reality by one’s learning.

## **Anxiety Level 1 and 3**

This is not a neurotic subject in the classical sense of the term, but one’s anxiety is great even for a neurotic type. Thus, there must be simply the fear of not fitting the norm and of being recalled to the order of things. One is too legalistic in order not to be a little anxious. One is nevertheless very anxious to have a good reputation and concerned about

how others look upon one. With the anxiety of the third positions is associated the anxiety of the first positions that is the fear of loss of exterior support. All that is mixed together

The fear of being considered bad is especially true for level 3, but that mixes very easily with the fear of being let go by the others that is from level 1: I lose the support of the collective. The anxiety of level 1 is the anxiety of feeling his security as no more being assured. It is the fear that the environment will default on him.

This association is certainly the most frequent in the general population. That is to say the association of dependence and counter-dependence where it is a matter of developing all the positions that are in the sense of control of reality and of being controlled by reality. It is realistic. It is necessary to take things as they are. It is especially necessary not to dream. To dream belong to the second positions that are the positions where one abandons oneself to imagination.

### Dominants 1-3 as the Mask of a Chronic Depression

The dominants 1-3 are met in the majority of people who have the majority of the time a neurotic organization. They defend themselves against their imaginary and narcissistic position by hyper-adaptation. They are hyper-realistic. They declare themselves as having their feet on the ground: "One knows that is what is wished of me."

Being given the importance of the first positions, one can say that in the hyper-investment of 3<sup>rd</sup> positions, these persons defend themselves all the same against something of the depressive because of the fact of having m+, h+, e-, and p-. These are all the same the reactions that one meets in the chronic depressed. With aging, one evolves toward chronic depression that is manifested on the somatic mode as the ravages of the body maintain the depression. It is incontestable, for that position is an aggravation that is manifested in the majority of people by the accentuation of the first positions.

The general interpretation is global. That means that these are subjects who defend themselves in the most common manner against a depressive danger in developing their cognitive functions and their function of mastering reality. They give themselves a push in the back in order not to discourage themselves. It seems that the specificity of each subject is founded on this global portrait. These are the people who wish not to let go. And then the investment of knowledge participates, for example, in this energetic anti-depressive position. Knowledge is an assurance in all hazards against degradation. One can always accumulate knowledge.

## C Vector

This is the vector of the relation to the world in which I am included. This contact with the world is organized in an alternating cycle of connection and disconnection. Too much connection is sensorial inundation. Too little connection is uprooting: the drying up of exchanges between the world and me. It is a matter here of an essential interface that conditions all the others since the first flood of energy between self and the world depends on the good management of our contact.

We experience the modalities of contact with the world by means of our humor (disposition, mood). This region is too close to the body and to materiality in order for us to be able to turn it into mental matters. That evades us for the simple reason that we can not seize it by thought. The distinction between the outside and inside is too weak in order for use to be able to have a sufficiently discriminating criterion. Humor in our relation to the world is a little like roots of a tree in the nourishing earth. These are the places where our view does not permit thought to enter.

However, this very narrow affinity between humor and contact can be indicated to us by means of our sensations as to what kind of relation to the world is evoked.

Humor leads back the German term “Stimmung” [tune]. When one asks anyone how are you, one says: “stimmt es?” [Are you O.K.? Literally, “Are you in tune?”] There is the idea of fitting, echoing “Das stimmt” [the tune]. That sounds well (Compare to the notion of harmony in an orchestra). And when things are not well: “Verstimmt” [out of tune].

Thymia [affectivity] comes from the Greek “thymos” that leads back to the manner of being there. Phorie [to bear, to carry] (also dysphoria [hard to bear]) comes from the Greek “forein” that has the idea of carrying or bearing. This contact has to do with harmony and agreement and the fact of things going well (“I’m O.K.”) (“All goes well.”). This is something in the order of feeling. The term “contact” risks inducing an error: “to be in contact with.” In order to be in contact with, it is necessary at first to be in contact with one’s self. This is something that the schizophrenic does not know anymore how to do.

That which is fundamental here is the primordial accord of being with the world: the notion of Dasein, of being-there. We are always there; that is, we experience the sensations of that which surrounds us. Good contact is being in tune and in a good rhythm (not too fast and not too slow).

One finds in Szondi’s work the idea that which is the most primitive in the sense of development is the question of humor. That happens to all of us to be good or bad from the point of view of humor. One does not know how to explain why this flows as it does.

The most primitive reaction in the order of development is observable when we come into the world. From birth, the first reflexes are the reflexes of eagerly gripping or of suction. The first tendency (m+) is interpreted at first by Szondi as being in relation to the primitive reflex of eagerly gripping.

It is Imre Hermann who made the pioneering work in ethnology. Szondi was current in these researches and transposed the primate into the human individual. Hermann distinguished four great tendencies that are at the foundation of the variations of humor. To cling is the first (m+) and to unhook or break off clinging is the last (m-).

Since orality is the first libidinal stage, we have evident affinities between orality and contact with the condition of including what one habitually understands by the oral stage.

The oral personality is the one that one can call the fusional personality. This means to make one's self as one body with the other and not to support any separation. It is very oral not to be able to bear that the other be different and that one must talk with him. As a baby, one fuses necessarily with one. The fusional need is satisfied with the clinging, and if it is not satisfied, that poses a problem.

Normally, orality encompasses much more than mouth eroticism. Orality concerns above all clinging onto rather than the eroticism of the mouth orifice. The oral personality does not necessarily have the desire to eat. On this subject exists an article "The Oral Personality" by Grumberger in his book on the narcissism in Payot.

Freud has spoken on orality as being the first libidinal stage. That which Szondi adds to Freud is that in orality that which is fundamental is not so much the fact of eroticism of the mouth but much more the need to cling to. The need of clinging is much more oral in its structure.

However, an individual can express the need of clinging without being structured in this need. That leads us to differentiate a simple fusional contact from an organization of the fusional ego.

Simple fusional contact is m+ without p-. This simple fusion at the contactual level is illustrated, for example, in the course of a meal after several glasses of wine. My m+ is going to diminish because I am fusing with the others. This is not the fusion at the level of the ego with loss of its limits; it is in contact. One is in the ambiance, and that is what I call fusion in contact: it is the feeling of being in harmony with the others.

In order to speak of the fusional ego, it is necessary to have p- plus m+.

## **The Circuit of Contact**

The Szondian analysis of the area of contact puts into action that which we call troubles of humor. This is the first stage of the circuit. At each stage of the circuit, there will be a new element that will introduce the idea of higher complexity.



**m+**

The first level is characterized by the distress of the one who is lost like a baby that comes from birth and who, in a manner all reflexive, searches to hold on to something.

We are in this orality that consists of getting a hold on something and to make oneself a whole with the others. m+ is characterized by this need to be in the group.

Here is a very revealing example. It has been 20 years that I have worked with a student at Louvain. She had been in a group of psychotics at the clinic of La Borde in France. This was a group of a dozen people who were called a group for speaking. The psychotics were invited to go to speak. That was a quasi obligation to speak else the psychotic had a tendency to be isolated.

They were tested in a blind test. There were two subjects who were very accentuated m+. Who were these m+ who had such a need of the group. These were the two monitors. All the schizophrenics were m-. The psychotherapists were m+. These were the therapists who had need of the group, and the schizophrenics who had only one wish: to decamp. That demonstrates very well the need to be in a group. It is the need of these therapists and not at all the need of these patients.

Thus, one would be able to speak in respect to m+ as the group drive. It is the need to make oneself part of the mass.

In m+, the mother is the object that permits the infant to be held. The holding and handling, primordial support; all that constitutes the need to hold on to something and this gives security. This is the need for the dependence that is found in drug addicts. The mother is not an object of perception. She is the container of sensation.

In m+, we have the notion of a "haltobject" [holding object in German] (halten: to hold, to detail). This is the figure of the mother in as much as she is the object that permits the infant to be held. This is the one that holds one to keep one from falling (compare Winnicott and holding: to hold). This object leads us back to the notion of support and maintenance: the need of holding and hooking onto something that holds us upright. This is the need of dependence by relation to a primordial object: the breast. In fact, we are outside of the notion of an object, for we are not in the area of perception but in that of sensation. The tendency m+ is without doubt the least concerned with an object: m+ tends to satisfy itself with any thing that is truly not an object since the person is not truly a subject.

Drug addicts very often present accentuated m+. Their need is only satisfied when they drug themselves. Alcoholics in a state of inebriation are going to give m0, but immediately after they will go back into m+. When one tests alcoholics, we test them at the moment of their withdrawal. Then their m+ is necessarily very elevated because of their deficiency.

Often, drug addicts present the strongest tensions in the contact area as d-! m+!. This is truly the state of the need of drug addicts who aspire to find again satisfaction. There is only one good satisfaction for the drug addict: to recover a state of addiction. This is the typical example of a state of need where there is no object. The drug is an object without being it in the sense where it is a trick in order to attain a state where there is no object. Among the drug addicts d-! m+! is the tendency to introduce the object (the drug) as a means to attain satisfaction. This is the searching for sensation and not an object.

What does it mean when the maniacs are chosen as sympathetic in the Szondi test? The maniacs are the ones who laugh thunderously the most in the test. The maniac's laughter is a gross one, a laughter that bursts forth. The true maniacs are rather m-. I will say that the one who has this faculty of being able to laugh with a thunderous laugh has no need of identifying oneself with maniacs. One can say that m+ is: "I would like to be manic. Ah! If I would be able to be like that." The healthiness that bursts forth and faring from health, that is what maniacs evoke.

In m+, we are in the hyper-vitality at the summit of pleasure on this side of sexual joyousness. This is a pregenital explosion. m+ is the need for being in good ambience, of melting into the group, and disappearing into the festivities. The manic is on the side of the festival. To be in the festival is the need for hyper-syntonia [super harmonious state]. We find ourselves in the sphere of humor. It is the harmony, to be of good humor, the need to be in tune with the rest.

Jacques Schotte considered m+ as to hold on or rather to take in the intransitive sense of the term; that means to make an abstraction of the category of the object: "That takes; the motor takes, the cement takes; the ambience takes." It is the taking. That takes. d0 m+ signifies that I have a need that that takes a little no matter what. It is necessary that that takes. Hence, that does not truly have to do with an object. And d- no more limits it, for in the vector of contact, the object is contingent; it can be no- matter-what. We will see in the following stage—in the sexual vector—that the object evolves and becomes unique in some fashion.

This tendency m+ is strong in all subjects who are unhappy, and it is in all those who come to see us; otherwise, they would not be there. You are going to always find m+ accentuated. It is not astonishing that m+ accentuated is nearly the rule in our population of neurotics, but I will say that among us all the people are sick from one cause or another.

In all hospitals, and it matters little why the people are there, you always find m+ accentuated. Basically, anyone who is ill—whether that be psychic or somatic—will have the tendency to give m+ accentuated because one shows him [the maniacs] that he is no more like someone like that in good health. One sees the maniac and, then, there is a nostalgia for full health, and that is always a sign that one is sick in some way or that one feels sick without being it necessarily.

The dialectic optic of the Szondi test permits us to consider the reversals there where the extremes are touching.

m+!!! makes one to fear an unhooking or breaking off because of the least frustration. They are nevertheless avid that they hold on. m-!! is rare, the beginning of mania, a massive rejection of the environment with an excessive agitation, independence and omnipotence, hyper-independence in relation to the ambiance of reality. m- is also encountered at the beginning of psychosis.

In the contact vector, the reversal of d+ m- into d- m+ signifies a touch of manic-depressive. This is dissociation on the level of humor. This signifies the area of manic-depressive.

The fact of not having problems in a vector constitutes nevertheless a problem. If you read Susan Deri, when she speaks of contact, she says that a certain tension in contact is necessary in order to stimulate a social life. That is a purely empirical statement and is correct. The people who do not have any tension in the contact area necessarily do not have problems in their social life, but they have a poor social view because they do not have the necessary frustration in order to submit to the demands of contact. A certain tension in the contact area is necessary in order to maintain a minimum social appetite: the need to cling onto, of going toward the exterior world, and being dependent on it. A minimum frustration is a good thing in the contact vector.

The mediator of factor m is the d factor. A mediator is between the extreme positions of the circuit: between m+ and m-; these are the two positions of d factors: at first is d- that evolves into the following d+.

### **d-**

The factor d introduces something different for relationship to factor m. With this d factor, the notion of the object becomes a notion more important dynamically. The object plays out much more here than on level m. In level m, the idea of holding onto evokes the idea of holding onto an object, but it is more basic, for when things go badly, one clings to no-matter what.

Basically, the manic is someone for whom the object is not of much importance. He changes objects easily, and then he passes easily from one object to another. This is the person that you can observe among the maniacs in the clinic. The maniac passes from one person to another and does not remain with a particular person in contrast to the depressed who do not budge. Comparing the maniac to the depressive, one sees an enormous difference.

Thus, the notion of an object is not very specific for the maniacs. The swimmer clings to the first buoy it passes, no matter whether that it is good when one is in distress.

With the factor d comes the problematic of depression, and then the notion of the object becomes more important. The depressed in the theory of psychoanalysis is in relation to the loss of the object. That is to say that the object that brought to us previous satisfaction

no matter what this object was. One has had pleasure with this object, and then one loses it. This is not necessarily an object of love. It is an object that brought us satisfaction.

d- and d+ are two forms of different depressions. d- is in nostalgia, and d+ is in the search for something new. Clinically, the sensation of depression is expressed subjectively stronger in d+ than in d-.

The tendency d- is the tendency to stick and to remain hooked onto something. To stick evokes anality. One says of someone that he is sticking because he has no means of detaching himself from it. This is not holding onto. It is to remain holding on but to something that is lost or in all cases that could be lost. One has a fear of losing. The fact of remaining faithful to the old satisfactions indicates the fear of losing something. The factor d is in relation to anality.

There is a little nuance between m+, which is the tendency to hold on to something, and d-, which is the tendency to remain fixed to a certain form of clinging and holding onto. m+ clings to no-matter what. d- is much more specific about what it holds onto.

Alcoholics give d- very accentuated. In fact, d- appears in subjects who are in nostalgia for something that, for them, can be lost. The discussion of d- stipulates that things are not as they were before. Moreover, these are the reproaches that you make about d-subjects. If you live with a d-, he will tell you that things are no more as before. They are the worriers. They will keep you in this discussion.

That may not indicate his object is lost. Perhaps it is always there, and the d- has not very much the desire to change the object, but he finds that it is no more as it was before. For the other persons, this is not funny. His complaint is that of someone who would very well find again something that he has known and eventually with the same person.

A constant of d- accentuated gives us a depressive modality of a contact very nostalgic. It is the perseverance in the attachment to a lost universe. The subject d- is in the position of people who do not change. The idea of changing can not even germinate in their head. When d- is accentuated, they are allergic to the idea of change. The least thing that changes is a drama. Nothing must be budged. They are conservators of death.

In order to go from this retention, the passage to d+ is imposed. d+ indicates that there is an attempt to overcome the lack for something that one does not possess yet. It is the search for something that could take the place of a previous lack.

## **d+**

d+ is a reaction where one identifies oneself positively with the depressed. That poses a problem: what is it that can be said about finding the depressed sympathetic? The one who chooses the depressed as sympathetic is the one who, from a certain fashion, identifies himself with them and thus who has a sort of empathy with the depressed in the sense where one affirms by that something. The message d+ expresses to himself is a realistic discourse:

“Bless me, this is no more as before! Oh well, too bad! It is necessary to go along with that and thus it will be necessary I be content with what I have.” This is nevertheless what a d+ responds to a d-: “This is no more as before. Very well, I can take nothing more from it. You have to take things as they come. That is true. It is like that.”

The discourse about d+ is about strong willed people. If I were to address myself, it would be: “Give yourself a kick in the butt and move on.” If I were to address others, I would tell them the same thing. This is a position of resignation but a positive one in the sense where it is necessary to surmount a loss.

That which one says to the depressed is a d+ discourse. It is necessary to find another. It is necessary to do something: “Do something. Take a vacation. Do no-matter what but do not remain in that state.”

In fact, one can be depressed in two ways. There is the nostalgic depression where one holds onto the idea of something that is lost. And there is also the depression of someone who wishes to get out of it and who makes an effort to do so. When you have someone who is in position d- and who changes into d+, it says in d-: “I am not leaving here in any fashion. That would cause me too much pain.” Then he says in d+: “Wrong, very well. That is not funny, but it is necessary to do something.”

Therefore, the one who would wish well to hold on is in an uncertain humor one would be able to say. He waits for the moment of a ray of sunshine and the time that things will get better. A d- is much less evident since it requires of him something very particular. He knows well that he does not have anything, and he know very well that he could. Thus, he reclaims it. d+, in general, is of a bad humor because to make an effort is never agreeable. Then, the d+ is certainly the one who is in the worst humor. But for the d+, this is an energetic bad humor, and they are the worriers also because they are always pushing forward, but where do they go? They do not know where.

The thief is most often correlated with d+. The true thieves are d+. The thief has a need to recuperate that which has been lost. The theft is habitually understood as recuperation. The stolen object is always a substitute for something that was lost. Erzesten [Ersetzen] in German is to replace, and ersatz in French signifies something that is lost. That agrees very well to qualify the position d+ as a position where it is a matter of replacing something lacking by something as a substitute, no matter what. When one is into substitutes, one goes from one substitute to another. One never finds a good one. The quest for the new is also the quest for the object of replacement. We have a signification of d+ that is, in a manner of speaking, the need of d+ is to find a substitute that will never be like the original beautiful object, the one that has been lost. Erzast was passed into the French language when one used synthetic rubber in the place of natural rubber.

### **m-**

The most independent position in the whole group is m-. That indicates that one sends waltzing all values and that one has no need of holding on: “I do not wish to hold on and I

have no desire for anything. In all cases, I do not want to indulge in nostalgia.” m- cuts off. Its ideal is to be the least dependent possible on whatever exists. This is a rare reaction in our population.

On the contrary, m- is the typical reaction of primitive populations. It is cultural in the sense where one must suffer alone. One must be able to live in the most precarious conditions; if there is nothing more, then that is not serious. And from where is this birth of m- in the people who belong to this type of culture. Also, the rural people have more tendency to give m- than those living in cities do. Rural people have a frugal culture. It is necessary to live on nothing. One must arise at five o'clock in the morning. If the harvest is bad, that is not going to stop them. Their m- is a cultural product.

For us, if the television breaks down, how terrible! If one can no more eat meat because of bad cows, how terrible! The more one is “civilized,” the more in all ways one becomes dependent on the system.

Therefore, m- is the tendency to unhook from things, to be unhooked, to make oneself free, and to become independent. This is what the anorexic tendency expresses. At the period of latency, m- appears: the infant is disposed of in order to acquire culture. The need for immediate satisfaction becomes weak. At the period of latency, we have d+ m-. This is the first tendency with sublimation. This means that one has a non-libidinal interest.

Among anorexics, we confirm a frequent oscillation between m+ (foreground plan) and m- (the background plan: the Experimental plan, not the theoretical background).

The reaction d- m- is a strange reaction where one “holds on” (Here, this is d- that is faithful to the “loss” in m-) to that which has been lost.

m- considers that the world does not agree with him. He wishes to leave and to go elsewhere. He does not present the tendency to regression nor nostalgia for the primary ambience. This is encountered in the antisocial. Also, d- m- is a sign of independence, of asceticism. He is someone who has found the means to live without need. d+/- m+/- wishes to change his family and professional environment. His dream is for all to begin again at zero.

### **m+/-**

A m+/- frequently signifies a major problem in contact, and, therefore, there is automatically a depressive tonality in the particular humor. In effect, to be in all the same positions at the same time in contact indicates that this is a matter of a person who is confronted all the time with the immediate world and is conscious about this. This is truly a suffering that is caused by being so positioned in relation to the daily ambience of his world. He does not feel well and it is not possible to be well with a similar contact. It leads him back to the same question all the time. He never breaks off contact, but it is never harmonious. That does not flow from the source. If there is so much a weight and

ambivalence in the contact, that would say that he is absolutely not permitted to regress (there is not a tendency to drug himself).

Szondi has always considered m+/- as a sign of unhappiness and to have a foot in self and another outside. This truly is not funny.

## **d0**

d0 is a reaction of quietude. There is not much tension in this factor. These people are not in a search for an object that will come to complete their lack. And they are no more regretful about anything that they will not have anymore. d0 is the reaction that one finds habitually in subjects who do not pose the question of what to do. They are in action or, in all cases, they have an activity that sufficiently satisfying in order that they will have no need to complain about it.

## **d0 m0**

This is someone who has completely regressed (turns back to self and is no longer enterprising, etc.). This is the person that gives this profile of d0 m0. This profile is also that of a pronounced alcoholic drunk who no more has contact and has completely regressed. He is “full.” When he is in his alcoholic state, he has no more a lack. The d0 indicates that the question of an object is not presented. It is well known that alcohol improves contact. All the tension of the type m+ disappears.

d0 m0 signifies that the subject is fully in contact. This is the contact of a person who is asleep. There is no contact in the act of sleeping. Experimentally, the fact of sleeping becomes translated by d0 m0. Szondi gave an example for the profile of bar loafers, the people who are all the time at the bar and who are permanently in the satisfaction of contact: one offers a round and one chats—the whole day passes like that and one does not leave it. One can approach this constellation without being an alcoholic.

The clinic provides a subject with very easy contact. He sings for example. This is a manner of creating an ambiance. This is a facile contact that one can have with people who talk immediately. They are the people who act very familiar at the corner of the street or at a grocery store. Socially, they are the people who know lots about people and who one uses to have lotteries and to organize little suppers left and right. They are always those who are occupied in going to restaurants in order to have lower prices, etc. They arrive while singing everywhere and all goes well. They are bons vivants.

From the point of view of psychotherapy, they do not necessarily change. There is not any distance that is erected.

They take to you as if you were a familiar among all the people that they cite. I am reputed to know all these people very well. There is something that make this feeling of being a “one” with me and that is characterized by the orality under the fusional aspect.

**d0 m+**

The reaction d0 m+, from the classical viewpoint, is the need to hold onto that is not excessively strong but which is nevertheless present. Let us say that it can probably be easily satisfied. What is it that indicates that this need to hold onto is satisfied without too much difficulty? Well, it is the rapid diminution in the global charge in contact and also the fact that the tension in m+ nearly completely disappears.

Clinically, that can correspond to a feeling of abandonment. The fact that the tension in m+ is generally weak and that can be shown in an instant clinically by the complaints such as “I am always alone. I have no friends. I can count on no one.” This is someone thus that we could say a priori that he has a facile contact, in all cases, that functions this way. If he gives easily the reactions zero, that indicates that the satisfaction of contact is in some ideal kind. There is no tension.

**d0 m+!**

We show courage for that sends back that to a need of clinging but also to a fear and a distress: This is the reaction: “There is no aid there. S.O.S. But no one responds.” This reveals the distress. This is perdition; someone cries and no one responds. This is anxiety at a pure state. Not to have support as someone who is tied up and who finds nothing to untie one’s self. The anxiety of abandonment is carried to its acme. One is no longer able to cling to anything.

In the emptiness of factor d (d0), the problem does not exist anymore. This is pure distress. The problem of the object is not raised. In a moment where it is necessary to cling again to no-matter what, one would say that the object is no-matter-what and then it is not an object: “A branch of a tree, for example, when one falls from a tree.” This is not an object; it is a grabbing, to hold oneself to anything. One can retranslate this as fear of being abandoned and fear of solitude. It is important to evoke the intensity of the distress a little as an image of an abandoned infant in its crib.

The reaction d0 m+! reveals an excessive attachment and a fear of losing support. The frustration is implicit (absence or lack of pleasure) on the level of reality. It is a lack of satisfaction and the fear of losing one’s entourage, one’s habitual environment. These are the people anxious if something does not function in a familiar way in their world even if these people are in good health.

m+! is interpreted in the sense of oral regression. This is characteristic of a civilization where the more progress advances, the more frustration increases and the more m+ is accentuated. It is necessary to conclude from this that we are all frustrated from elementary satisfactions. The separation has been too precocious. This is typical of the west population where we observe a pathology of frustration and the lack of satisfaction.

The reaction to the frustration and lack of satisfaction is an inexhaustible nostalgia for infancy. For neurotic subjects, not being able to obtain genital satisfactions, the possibility of



a regression to the oral level will be that much easier. These are the subjects who complain of being depressed. Regression is of an anaclitic type. This is an ordinary pathology: a little alcoholism, a little morbid hunger, a little smoking. There is a need of ambiance and the impossibility of bearing solitude (TV: an easy pleasure). And “That is not well.” Orality is easily manifested by the need to talk.  $m+$  does not bear separation, and it clings to its habits.

## **Question of Contact and the Pregenital**

There is a very simple way of conceptualizing the question of contact in relationship to the pregenital: orality for  $m$  and anality for  $d$ .

$m+$  is a classic position among all the drug addicts. From what is a lack is situated in the factor  $m$ . Orality is to take in the sense of a regression. Also if we invoke the fantasy of the return to the breast, that is not to suckle but to find oneself again in the enveloping milieu, to be in the breast, so to speak. This is to be in harmony with the world, and it is at first to be in harmony with one's self.

To be enclosed and to be content: alcohol easily permits one to find again this sensation of being full in the sense where one floats. There is euphoria also. All the drugs provoke a sensation of euphoria. All the drug addicts search for the flash and the sensation of a total pleasure without end. For them, basically, all the pleasure consists in modulating in some way the satisfaction and the lack. It is a way of managing the lack since the drug suppresses the sensation of lack and is that which creates it.

There are two aspects of anality. Szondi spoke of retentive anality in  $d-$  and anality of accumulation:  $d+$ .  $d+$  is to accumulate objects but not solely. It is also to go in search of new sensations. The people who travel a lot are  $d+$ . They go from country to country until they have made a world tour. It is necessary that they be travelling everywhere.  $d-$  is the inverse: they are fixed to a mode of satisfaction that is always the same. They always go to the same place and to the same restaurant with the same meal in order to find again the same sensation as before.

In relation to orality, anality leans more to being specific about objects. In orality, to a degree all can be agreeable. One grabs no-matter-what a little like an infant at a certain age who eats no matter what. One must watch them because they will grab with their hands anything and bring it to their mouths. In anality, there is much more being specific. It is not no-matter-what object. They invest in objects that are suitable to them and that have value for them. The notion of value is much more important in factor  $d$  than in factor  $m$ .

## **Oedipus and Contact**

The revival of the Oedipus complex is manifested essentially by the reversal in the vector of contact. It is the positioning of  $d- m+$  that very largely dominates in adolescence, and is a position of turning back and of regression. One would consider that with adolescence that which is produced is an evolution on the level of the ego but one that is accompanied by a regression on the level of contact. Szondi speak of  $d- m+$  as “incestuous

ties.” He adds “in love as in hate.” d- m+ works in the sense of the reinstitution of the primitive tie to the parents, that which feeds the desire of the subject, and that which maintains its nostalgia. It is the desire to find again the satisfaction that occurred originally. It is in this sense that it is necessary to evoke the incestuous character of the tie. That is to say that one is not to attain the separation from papa and mama. One has remained; one does not break the cord.

Szondi is not wrong to speak of the incestuous tie in the sense where it is a matter of finding again the original satisfaction. Only this can not be found again. Thus, it can only be by means of a fantasy of a return to the maternal breast. It is the realization of the incestuous desire in the pure state. It is not incest in the sense of a sexual Oedipal relation. It is the wish to be in the mother, to be a part of the mother. It is a myth. It is the paradise lost.

This reaction, very strong in adolescence, is maintained during all of life. This abandonment of the position of independence that one acquires in the period of latency and that the primitives come to maintain disappears in us. Once this is generalized, this is annoying to the interpreter.

We could situate d+ as the mark of the nomad since the need to always search for an object that is not there, that it is necessary to go to search, that it is far away, and that this is a permanent tension. Whatever one must be is done in order to find again a given unity from the beginning that is no more.

In d+ m-, the d+ is conditioned by the m-. For example, the Touareq, nomads of the Sahara, is from the beginning an m-, a free man who is not attached to anything. The condition for remaining free is to not to be attached and to be all the time moving.

The relation to the earth follows closely the relation to Oedipus. d- m+, the incestuous tie, leads back to sedentariness while that d+ m-, the distancing of relation to the family clan, orients one toward nomadism. There are two faces of Oedipus (d+ m- and d- m+). In fact, Oedipus, once that he is recognized as guilty of incest, becomes a wanderer (d+ m-). He never stops. There are no more ties for him. It is not a question of his settling down from his wandering.

d- m+ are those who are settled in some place and who do not budge anymore. To a degree we come back to a fantasy even if this fantasy is materialized. For example, I construct my house in order to live there up to the end of my days. This is d- m+. I reconstitute the cocoon, and one can say that the house is my womb. This is incestuous in the sense that that evokes the fantasy retrospectively of an inseparable union with the original mother. Evidently, we have lost the original mother, but we can always erect a fantasy that is very concrete. The subjects d+ m- are not necessarily nomads. They can find a substitute in a group.

The vector of contact is the most oedipal. It is this level that the oedipian configuration is lived in a manner of being in the world and the manner thus of resolving his oedipal complex is tied in the contact.

d- m+ works in the sense of fusion. Contact shows the development of a fusional need in all neurotics because the dominant feeling of neurotics is frustration and solitude.

Oedipus as Freud has conceived it is characteristic of the nuclear family. In the extensive family, typical of traditional [primitive] societies, the bonds between papa, mama, and the infants are all made differently. At first, one is not raised by his mother; one is raised by the grandmother, an aunt, and a nurturer. Even if the tie is very close at the beginning between the mother and the infant, the separation is very brutal, and once done, that is definitive. At 2 or 3 years maximum, the infant is taken in charge by his elder brother or his elder sister who becomes a maternal equivalent. The relation with the mother has no more the close quality. And this is impossible in our society basically because of the contradiction in Oedipus is that one is very close and, at the same time, very distant.

I would say also that traditional societies are organized unconsciously in order to prevent Oedipian regressions. The bonds between parents and infants are very conventional. There is not a question of doing things as in our world. At the beginning, there is warmth, but once that it is cut, it is cut. There is a coldness in the relations that appears and never comes back as before. It is the group that takes the stage, and one makes from there oneself part of a large family. We are all brothers, cousins, etc. And one is made part of the tribe. This is much more important than the relation to the mother or father is.

For the father and the mother there is a distant respect that in not in our society where, on the contrary, the parents are not very respected. But inversely, we are holding on to them, we depend on them, we do not know how to separate from them since there is less respect but a great dependence. In traditional societies, the dependence is strictly regulated by rules. There is no question of coming the next day to have a bowl of soup. No, that is finished; go back to your own home.

The Oedipus complex starts from the fourth year.

The reaction m+ is very widespread in all ages except during the period of latency, and it is found little in primitives. Adolescence revives the Oedipus complex, and d- m+ reappears. This reaction is accentuated in old people and acts always in the sense of things found again and of old satisfactions.

During the period of latency, it is the reaction m- that dominates. The reaction m+ reappears massively during the period of puberty (to find the object; that, to find it again). Also, up to the end of the Oedipus period, the individual holds on (m+). At the end of the Oedipus period, he withdraws (m-). m- is situated in the period where the infant is readily disposed to take in all cultural knowledge and experience. This is a period where he is less desirous of immediate satisfaction. This is the tendency to detach and to make oneself free. It is to become independent and to wish one's self to be free.

d+ m- characterizes the period of latency. This is the first tendency of sublimation: to have all sorts of interests that do not directly have a libidinal character. This is the period where one can offer substitutes to the infant.

With adolescence, we observe the return in force of the Oedipus complex with d- m+. This position persists from puberty to old age where it is finding again old satisfactions.

## **The Problematic C**

In C, the goal of m+ is well-being, finding oneself well, cool. Each person has his manner of being well (to sleep, to speak, to be full, to eat: each has his choice). m- has chosen the ascetic position: "I don't have need of anything." (Compare the anorexia mentality.) "The less I have of anything, the better it is." "I feel well because I do not depend on anything." Well-being itself is an absolute. There are two absolutes: that of m+ that is in fullness and that of m-, the complete ascetic who has no need of anything.

## **The Question of Mediator**

In the Contact vector, the mediator of factor "m" resides in factor "d." Well-being can happen from a kind of drug that is necessary to make well-being to be found. The drug taker has need of his drug. This is the prototype of the person who is in the need (m+) but who has need of something in order to maintain this state. One can not deny the necessity there is always a means in order to obtain the state that is expected. The finality is the principle of absolute pleasure, the well-being, the tranquility, etc. The question of the means in order to arrive there is posed in d.

The object begins to be sketched in the passage from orality to anality. The evacuations of the bowels will be the first transactional object, an object that permits a differentiation between an object and a subject.

The factor d implies the intervention of the transactional object. The reaction d- acts in the sense of anality while that of m+ is the positive oral need: to eat, to swallow, and to take. The factor d is the anal object, the first exchange with the mother. It takes part of the body, and the infant can detach itself from it. The verbs "retain" or "expulsion" characterize this stage: d- = retention and d+ = egotistic tendency, to make the bowel evacuations; this is my object. This tendency to accumulate objects permits one to consider money as a derivative of evacuation of the bowels.

Let us take people who have security as their goal in life. They are fearful. m+ is often the position of these people who consider security as a value in itself. They are fearful of being placed in insecurity: they are economical, they save, they lay by things, etc. This is the problematic in d. Misers no longer know why they accumulate money. This becomes an obsession. In their obsession, there is an idea of an object: it is an object that has become primordial. Why is this a part of the conquest of objects? Why this buying up and securing? Because that they consider themselves as the means in order to attain a finality.

That  $m+$  accentuated ( $- +!$  or  $0 +!$ ) is specific to Liège [a province in Belgium]. That implies a regression. The subjects  $d- m+!$  have the tendency to consider the other as their envelope, their container, their support. The other is an anaclitic object on which one can rest—one can say a paternal one, mother or father is of little matter—a kind of combined Kleinien parent. However, the accentuations in  $m+$  signify a tension and a frustration at this level as if the need of enveloping regression were not satisfactory.

Factor  $d$  indicates that we are in a loss. It is necessary to depart from the principle that loss is inevitable no matter what one does. With mania (factor  $m$ ), there is a kind of success of the process of denial of the loss. We would be able to state that the manic hallucinates non-loss, but everyone experiences loss. Loss is given as the base of departure, and factors  $m$  and  $d$  represent the modalities of defense when faced with loss. The maniac by relation to the loss will be as the perverse in relation to castration.

With  $d+$ , the loss is completed and intensely lived.  $d+$  as fundamentally a depressive reaction corresponds to the after effect of the loss. The reaction  $d+ m-$  is the position of a subject that, by relation to this loss of the world, adopts an energetic attitude. The Touaregs, nomads of the Sahara Dessert, are typically  $d+ m-$ . They never remain in the same place, they have a closed society, and they energetically refuse all kinds of being fixed in one place and being sedentary. They say to themselves: “We will remain ourselves as long as one will not put us in a reservation.” The nomads will become minorities. The majority of these people have the tendency to regress and to gather themselves together against others, and that is  $d+ m-$ .

With  $d-$ , there is a negation as seen as a denial of loss. The reaction  $d- m+$  is analogous to the perverse position; only here we are not at the level of the problem of castration but on the level of separation from the fundamental container of the maternal body. Let us pay attention that this is not the mother as object. It is the familial womb, a closed world experienced as totally sufficient. From the sole fact of coming into the world, that world of the womb is forever already lost. We are already in the loss. There is something true about the traumatism of birth. One can state it in all kinds of manner as Heidegger with his idea of his being thrown into the world. We are at one time in the world and thrown into the world. That implies that we could not be in the world without being thrown into it.

“The search of” in  $d+$  implies that one is put into a search for something that would be able to replace that which is lost. There is the notion of replacement in  $d+$ . That which is depressive is the idea that that will never be as it was before. That which is done is done. When someone is dead, this person is dead and will never come back. The person who chooses the depressives as sympathetic indicates his agreement with those who act out the loss. This is a realistic position of considering that that which is lost is lost.  $d-$  is the will to mask the loss. They can know it well, but they make a calculation that it is necessary for them not to feel the loss.

In  $d+$ , there is a cult of the object that one can hold. This is a cataloged and objectified object. While in  $d-$ , the object is not of a definite contour. Psychoanalysts and psychologists

are most often d-, for they do not stop from returning all the time to the same things that they investigate deeply.

Thus, the knowledge in so far as the object reflects a desire of the anal type in the sense of a tangible object permits an enterprise: this course became an object of 150 pages in the bibliography on three shelves. d+!! is the sign of an excessive investment in material values.

d+ appears in an accumulator—that is to say, a collector: “He never has enough. It is necessary always to add to it.” This is what leads Jean Mélon to distinguish two types of collectors:

1. The engaged collector who is always on the search for the piece that he lacks (d+). There is always something to be accumulated.
2. The sentimental collector who is attached to his objects (d-).

d+ indicates that that this attachment of d- is no longer sufficient. It is necessary to have something more concrete. The passage d- to d+ is to be understood as the passage from the imaginary to reality. Susan Deri explains very well that the d- subjects are attached to sentimental values and that the d+ subjects are attached to material values since it is necessary for them to be concrete and solid. There is no question of being contented with the dream or of thinking in d+. That implies a suffering from this point of view since there is a feeling of loss of the object and one feels there the necessity of finding it to be a replacement and of going on a search for it in reality.

d+ conjoined with s- indicates a suffering since we have there the drive contradiction between an élan for the quest of a real object and the passive, retentional, and imaginary position of s-.

Distributed contact [d+ m+] shows us a subject all the time in quest of new sensations, notably in the sexual domain where is manifested a need for immediate discharge. This is not necessarily structured in the sexual domain. It is sexuality with an imperious demand that must be carried out immediately. This is therefore a matter of exhausting the sexual sensations that please the subject. This toxic-manic sexuality is accompanied by a psychopathic comportment in the sense where the rules of pleasure are prevalent. This is the case of “records” of flirting during the popular parties by adolescents: “I have made 15 in two days.”

Completely different is d-. d- m0 is the reaction of pure nostalgia. It is to hold on. It is someone who looks at his album of photos of previous times. This is a fixation to the past, no matter when. This is to be maintained.

d- expresses the following idea: “I am on the path that I have chosen. There is no necessity to change.” He is conservative. d- is a position of reverie, a little nostalgic where

one is content to revive the memory and to revive the lost satisfaction but without experiencing the need of going concretely to search for the object.

d+ acts in the sense of change. d+ has often the sense of a search for a more concrete satisfaction while d- is content with sentimental and fantasy satisfactions. d- are often sentimentalists, holding to their past and to their memories. They never throw anything away while the d+ is a hunter. New things are necessary for him. d+ purchase things; the d- do not; he keeps things. It is necessary for him not to marry to a great d+; this will lead to one being ruined! But a great d- is so monotonous! The best is to be d0, for they are the easier forms of contact. They are not tempted to turn back to the past or of throwing himself into the future. They are content to be living in the present.

### **The Question of Loss**

The vector of contact is fundamentally the vector of feeling and sensation. d+ m- leads back to this need to move and to find sensation in movement. On the contrary, d- m+ signifies finding sensation in immobility. The ordinary depressed does not stir; he sits in his armchair; he resists moving. In d+, this will be to move in order not to rest in place and to be active. The idea of movement in d+ will be based on non- regression. One may not remain in place since it is necessary to advance. To be mobilized in order to counter this idea of lack and of absence and to struggle against this sensation of the unreal [sideration = the stars] tied to the representation of death and of the fatal stopping.

Movement will characterize a libido that does not return to its source. The second narcissistic positions are fixed. They maintain things as they are. The more that remains fixed, the more there are chances to satisfy the fantasy of the return to the maternal womb. The fixity of things makes possible the time of arrest and of the return to the source whereas that movement is the mark of non-return. In "Paris-Texas," this is the type who walks away, who comes back, and who leaves again at the end of the film, especially from not resting, up to the time of sending away his son to meet his mother again.

The modalities d+ and d- are two reactions in relation to the loss that is given at the departure: one is more imaginary [d-] while the other [d+] is more realistic; one is more fixed [d-] while the other [d+] is more active. In what ways do Africans have more affinity with d+ than with d- ? Because there is a clear interdiction against regression, the separation is marked by a period in an obvious manner. There is an invitation to plunge oneself into the group; one no longer participates with the family and the tie with the mother. One makes one's entry into the group. The separation is marked this way.

The regression of hyper-developed Western humankind is not at the service of the group but at the service of his own psyche; that is the foundation for neurosis. The reaction d- m+ in the western individual is the most specific mark of the neurotic. When Freud speaks on the topic of regression, what he wishes to say is that one finds his satisfaction in another place than external reality. The reaction d- m+ is that where one would call an artificial paradise that is a manner of regressing toward lost, pregenital, and old pleasures but also toward another place that one can designate by the metaphor of the womb of the mother.

When Freud says that the essence of the neurotic is the regression into the world of fantasy, this is translated in the Szondi test by  $d- m+$ . The one who is in this fantasy also regresses to the level of sensation since one finds one's sensations in the fantastic immersion. One is not anymore going to find them in the exterior world.

The photos of the series “d” are photos of melancholics, and the reaction of sympathy and of affinity with them is the melancholic dynamic that is a dynamic of retention. The melancholy breaks out at the moment where one realizes the loss. The reaction ‘+’ in d signifies that I have an identity with someone who has a somber humor if one contrasts it to the maniacs who are “Ho, Ho, Ho” and are jolly fellows. I come into an affinity with the drive process evoked by the series of faces of depressives. These are those who underline that this process is the work in me of one manner or another—all depending on the rest of the drives—of duration and of intensity.

$d+$  is in all cases a consequential reaction to a feeling of loss or of lack. The depressed defines himself as the one who suffers from a loss of something. He suffers from a loss, but that is not necessarily confirmed; he has not resolved it yet. He has acted on it, but this is an ongoing work: he has not either gone beyond it or accepted it; otherwise, he would not be depressed; he defends himself from it without always denying it.

What defense can one speak about in depression? We are able to say that the depressed no more acts to defend himself, which means that he fully lives the sensation of loss. Yes, this is true, but there are hyperactive depressives who defend themselves justly by hyperactivity ( $d+$ ). This defense coincides with a positive affinity for the faces of melancholics (positive choices in d). One recognizes oneself as depressed in the sense where one recognizes oneself as someone as having formerly suffered a loss that demands work by one concerning the emptiness left by the lost object.

The depressed “ $d+$ ” is active (let one not exaggerate anything any more). This means that he searches effectively to overcome his lack in an effective manner. He envisions concretely overcoming the lack. For example, a man loses a woman, and all the time while remaining depressed, he searches for a new companion. He searches for a substitute for the lost object. I remember 2 or 3 patients who are all three depressed and who are on the search for a satisfying object (of a man of principle). They make little advertisements for the evening; they take dates by telephone, and that never stops. And despite the fact that they are afraid, they continue. There is perseverance in this search and in these active proceedings that are laborious.

Therefore, the  $d+$  does not accept loss of any kind. This is a little like the melancholic in whom there is an emptiness and who goes on to fill it up. One does not accept that this be empty.

In fact, my impression (shared by their near relatives) is that so long as they are in the melancholic frame of mind, they will never find anyone because there have something rebutting in their expression of sadness, and truly that is not engaging.



The depressed 'd-' does not have this kind of profound sadness that the d+ does, and in a certain manner, the d- comes to surmount his depression and deny it. Evidently, there is a return of repression. Nevertheless, they do not get out of the depression. In d-, we find them better to defend themselves than d+. d+ does not defend against the depression. He lives it fully, and one may not speak of a defense in the neurotic sense of the term ("Gone. Good. That is nothing."). There is not a negation of the depressive feeling. There is an affirmation of the depressive feeling and an active search for an object of replacement.

The difference between an ordinary depression and a specifically melancholic depression is that in the melancholic, the lost object is an object constituted of self (the object has been the subject of the ego), a narcissistic object, and an object necessary to the constitution of one's ego. There is an identification, for this is an object having an identifying form since that can be another thing than a person.

I have already cited the example of French colonels (not the generals) who committed suicide (a bullet to the head) when France lost the war in 1940. This is a melancholic reaction: France is vanquished. It is no more as it, or they as well, was before. They can no more look themselves in the mirror. They have lost the war; they shoot themselves. Suicide is typical of the melancholic.

In a population with ordinary depression, the factor d is often empty in the foreground plan, and this will be the symptomatic reaction of depression when the background plan [EKP plan] shows strong oscillations between d+ and d-: d+!! that follows d-!!. This is typical of the depressive dynamic. d- accentuated is "I will spend nothing; I will keep everything." With d+: "I lack everything; I will take no-matter-what in order to overcome this emptiness." Afterwards, I will rue it because I have lost all again. I have put my fortune in buying a coat, for example, and the next day, I don't have it anymore, and then one waits for the following month to do the same foolishness. This ambivalence d-/d+ is typical of the depressed.

### **The Fantasy of the C Vector**

Freud discusses the fantasy of the return to the maternal breast at the end of his commentary on the man with the wolves. He stated that the fantasy of rebirth presents the part about the return into the womb of the mother. Rebirth consists in going from the womb and again coming back into the world. It is a fantasy that comes to the place of the fantasy of the primal scene as if the fantasy of the return into the maternal womb achieves the wish that can not be realized in the primal scene. The return into the maternal womb always implies the triangle. That means the father since there is always the idea that the infant in the womb of the mother receives a visit from the father. This then is the primal scene reformulated on the fantasy mode that permits the infant's participation in the scene and of being as before birth. That is to say inside. That is opposed to the exclusion that is signified for the infant in the primal scene. The fantasy of the return into the maternal womb comes "to re-equalize" this deception originated from this primal scene.

## The Organizers of Spitz

Let us envision the organizers of R. Spitz:

1. the smile
2. the anxiety of 8th month
3. the stage of no

The circuit of contact would correspond to the stage of the smile as given by Spitz. The smile is a kind of automatic call for immediate and unconditional harmony. The one who smiles calls up the response of the other. The infant of 3-4 months can not prevent himself from smiling before someone who smiles at him. This will be something inscribed in  $m+$ . This is to be in perfect harmony with others.

With the anxiety of 8<sup>th</sup> month, the infant sees the difference between the figure of the mother and that of the stranger. There, the infant holds on anxiously to his mother, and all happens as if the mother were the only reassuring object possible. This is also the time when the mother begins to exist as an object. It is the time when the mother is perceived as a total object (according to Mélanie Klein) and when this object is differentiated from another. There is anxious holding on, but it is especially the fear of the stranger that dominates.

The infant is capable of perceiving and recognizing a form, an image differentiated by its relationship to a background (discrimination of figure – background). The mother is perceived as a total object different from others. At the eight month, the fear of the stranger and the evasion before all strange faces translates into this differentiation in action.

If this predisposed anxiety did not exist, one falls back to the psychosomatics of the allergic type where there is no difference between the mother and who is not the mother. Those who do not differentiate do not have the anxiety of the 8<sup>th</sup> month, for the psychosomatics, all the objects have valence; they fuse with them.

If there is not anxiety about the stranger and if all the objects have the same value, there is no difference between the sympathetic ones and antipathetic ones. Thus, we think that the taking into account symbolic castration and then the separation from being with the mother could weaken the psychosomatic symptoms.

The reaction  $d-$  could correspond to this stage of the 8<sup>th</sup> month. This reaction is above all a reaction of evasion before all objects that are not the mother, and they stick to the mother. This reaction is also refusing to invest in another thing that was not invested into up till then. The reaction of anxiety works in the sense of reinforcing of a primary relation with the mother.  $m+$  is a fusional relation, and  $d-$  is the perception of something that is not familiar and against which the reaction of rejection is produced. The infant holds on to all that is familiar and to all that is well known. With  $d-$ , the perception that is to be taken into account is the perception of something that is not familiar. Rejection and anxious evasion

characterizes this fear of all that is not familiar. This is conservative since it is holding on to that which is familiar. The stranger comes with the arrival of perception.

With d+ will be the intervention of the stage of no into the contact. This is the first will of the infant that is opposed to the mother. One passes from absolute dependence to a total independence. The infant wishes to detach himself and to make the other to understand that all that one gives to him is not satisfying, and he refuses the ancient satisfactions.

The rupture with the old world of values is situated in m-. This is the position of a subject who wishes to break out of the cocoon and who unhooks or breaks off in an active manner from all that which existed up to then. m- is going to dominate during the period of latency.

The infant who says no to his mother and executes the rejection of the mother is executing m-. At the stage of no, the infant rejects this image: this object to which he was actively holding onto previously. The “no to the mother” can be situated in d+ m-: one abandons the old object in order to begin with the search of another object (the stranger becomes interesting, and the familiar becomes encumbering).

This is the stage of the primary affirmation of independence. This is the will of independence of the infant who says no to the mother. This is also the mark of dissatisfaction in the area of objects.

The third organizer also concerns the S vector and its corollary in the ego that is k+. The stage of opposition by no is a negation of seeing that which is not self. It is k+ that orchestrates this stage. The negation envisioned here is not a negation of self but a negation that says no to the thing by which its integration would break the fragile union of the ego in the course of birth. This is that which is found at the center of the anxiety before a stranger.

## Psychopathy

There is a diagonal cleavage in the contact: d- m+!! or d+ m-. This is the illness: this is the one who has need of being ill and who is attracted by the state of illness. He makes himself sick and finds the means of going beyond the states of total distress and of resurrection.

Drug addicts are difficult to cure because they are attracted by illness. They plunge into this state that is to make a change. The pleasure is extremely intense after the suffering. They search at all cost the sensations; there is not truly an object. For Szondi, psychopathy is the fundamental absolute of pleasure; there is nothing else that counts.

The other form of psychopathy is d+ m-. This is a delinquent or antisocial form of psychopathy. He finds his pleasure in the search for danger; he plays with society. This is the typical profile of imprisoned delinquents. The characteristic of d+ m- psychopathy is the disappearance of the central reactions with the emptiness of hy0 and in k0: absence of the ethical-moral censures.

The reaction k0 leads back to mocking of reality, not taking a position, and being outside of reality. This is neither the principle of pleasure or the principle of reality. That happens lightly in the psyche. These are the people who search for sensations in adventures: the Paris-Dakar, the races, etc. These are the individuals who each time have need of something new. They are the ones who go to extremes.

Balint opposes the ocnophiles (ocno : to hold onto), d- m+, to the philobate that means the one who loves empty spaces and who loves movement, d+ m-, such as mountain climbers and acrobats.

hy0 is the absence of a moral censor but is also exhibitionism (or then it is the satisfaction of exhibitionism). This is characteristic of amoral subjects: the problem of exhibitionism is evacuated: "I don't care whether my behavior is adapted or not."

The psychopath is a little the negative of the obsessional (lots of ambivalence). There are multiple discharges on different levels. The profile of the psychopath is full of zeroes: "0 0" or "-! 0" in opposition to the obsessional who presents a panache of ambivalent reactions. The psychopath goes from charge to discharge.

The profile of alcoholics in the in-between critical stage of lack is m+! and k-! (self-critical); on the other hand, in the phase where alcohol is consumed, this is the stage k0 p0: the ego is broken up.

## S Vector

### The Problematic S

The category of the object is not essential in contact: when one walks in the woods, the woods are not an object; when one drinks wine, the wine is not an object...one drinks in order to modify something that is of the category of humor or mood..."Beer is lacking here!" For example, a d- regrets above all the loss of a certain sensation that he no longer knows: "Before, one sang; now, one does not sing anymore; before one walked in the woods; there were not so many autos in the streets; that can not be as now, etc." This something is in the category of sensation, but that is not an object. One can see well the difference.

It is correct that the entrance into the S vector organizes the psyche and its representations in view of accomplishing the object phase. The object becomes the great mediator between self and the world. The decisive step that is accomplished here is the coming into play of representations and especially images. The world of sensations traced in C is placed under the layer of the world of thought and its tools.

Sexual desire is attached to an image of an object that does not exist. This object is not the same that was lost. It does not exist since the sexuality is fundamentally a matter of representations and of images since the illusion is to believe that there is a sexual object. There is no sexual object; there are only images of sexual objects. One searches for something that is lost, but this is a manner of speaking because this is a problem of representation. In going from the world of things, one yields to the world of representations, and once that one is in the world of representations, the things have disappeared. This is irreconcilable. That which one can find again is sensations. The sensation is not symbolized, and the sexuality is a matter of representations, therefore it is attached necessarily to images. Sexuality follows the images. One speaks of objects, but they are above all images.

In the sexual, there is a point of origin, the primal scene, the zero number of the evolution of sexuality while there is not a point of origin in the world of sensations. There is no zero in the world of sensations, for it is there all the time. We could find again all the primary sensations of a baby in contact while that the return to the first sexual experience is barred. There are only substitutes: the images.

I am not in the process of saying that there is no sexual object. But I state that the fundamental object of desire, the one there, does not exist since one can reach it only by means of representations that are never more than derivatives. The representation of the object is always only a displacement in relationship to an object that finally does not exist. Sexuality must be incarnated at the given moment. That only happens in the sense of a hallucinatory satisfaction if this is not incarnated. Primitive sexual desire leads to, as in the dream, to a hallucinatory satisfaction. That is to say that the desire creates an object there where there is none at all.

We are also going to construct for ourselves not so much an object but a special structure: an object very invested with our love, a narcissistic object above all the other objects: the subject of the ego. It is a matter in sum, as we have remarked previously, of an image of self, the beautiful image.

The psyche puts into place a super object that permits our libido to assemble around a center of internal gravity in order to be able to confront the enormous flux that runs through the world and that would be able to carry our form into dissolution. To exist becomes a fight for one's own coherence when faced with the coherence of the created things: that which is coherent in itself resists and preserves its own form.

This is an elective moment where is constituted the ego. For the first time, the infant sees itself as an image and as an object in the sense of a form that is setting the boundaries in relation to a background. The ego begins to exist as an object. The individual invests himself narcissistically in his image. In order to do this, it is necessary that the mother has narcissistically invested in the ego. The libido of the infant is attracted by the libido of the mother.

Afterwards, the Ego will always be in the course of limiting its sexual aspirations that, if they take too powerful a position, will end by taking over all the positions as do the perversions where the Ego is put at the service of sexuality.

In the sexual vector, we are in the scopic drive. That which is primary is the eye. The jubilant infant in a scopic relation is tied to the narcissistic self-investment of the object that one is himself.

Afterwards, the psyche acts to mediate his relation to the world by means of "ambassadors," a multitude of objects more or less connected again to the narcissistic object, emperor and subject of ego, the beautiful image of self. In order to render effective these mediators for relation to the world, it is necessary to invest them with libido. But, as always, it is a matter of dosage. To give too much to objects is to retract energy from the ego and vice-versa.

The psyche advances timidly toward objects. At first, it constructs objects with its own image; we say that this is narcissistic. It is easier to negotiate with the one who resembles most one's self. Thus, the first phase concerning putting into place the objects is a phase following a homogeneous logic: to generate objects that are similar.

It is in the S vector that becomes the responsibility of starting the homogeneous organization. To make the site feasible, the psyche stops time and puts a bubble over itself: all is put into place in order to fix the forms; one constructs the definite in S. This temporal illusion permits the making of statures of representations that will create an office of references for future developments. This is the time of the existence that one puts over eternity.

The pathology resulting from excesses and the effects of the structure in S brings us into the domain of perversions. The perverse is the person who gives himself as priority the investing in his own image while cloning narcissistic objects sensibly reinforcing his coherence. All that which can brake the flow of libido into his ego is rejected: the law, limits, sacrifice of self, etc.

The perversion bears implicitly a libidinal avidity for self. These are the fervent disciples of existence. They love birth and rebirth again and again in this joyous fantasy that consists of emerging outside of the world. This is from the creative emergence into a pure state. From that, we understand better its force and its tenacity to struggle in order to preserve its narcissism.

In what way is this pathological? Because it is not necessary to confuse the creative act and the incarnated creation. Once created, the being must last and then obey the laws of living and non-living matter. Here intervene the processes of limits that defend against the energetic excesses that rule the flow of energy in functioning in the whole. To give privilege to an organ is to not take into consideration the whole. To privilege is the law of the self and to threaten the law of the others. The world has diversity and multiplicity. To accept its limits is to accept that another than one's self can exist outside of one's self. There is in the world the heterogeneous logic that organizes the world in all its diversity. And the psyche knows that well itself since it possesses a body constituted of millions of different cells.

But, overall, let us not forget the essential side: time. The perverse pathology is above all a pathology of time or rather temporal representations. The nature of continuous and inseparable time is perverted into historic blocks not connected to each other in the perverse organization. The perverse subject shares in the catatonic logic. This subject is a human form that organizes its coherence while preventing its structuralization by time that modifies its form. We call that a rigid structure. "It does not budge."

This falsification of time gives the illusion of a pseudo-mastery. As far and as to the degree that time is going to proceed, the attempts to arrest time are going to miscarry more and more one after the other. The pathological risk has two facets. The first is the flight forward into petrification of self and the world: the subject makes rigid his scenarios more and more in order to give the impression that he can resist time. In doing that, this person strongly reduces his universe to poverty. The second facet is more brutal: the narcissism of this person does not resist time, and his beautiful image collapses. In a blow, it loses its principle motor without having any alternative. The risk then is of seeing this person "complete the work of time" while pushing it to its end more quickly than foreseen: that is the end of the "beautiful epoch," "the times have changed," and "there is nothing more to bring about, and then they can disappear."

The perversion resides in the fact of taking a part of a global process in order to make this part the goal of the global process. This is a logical confusion between two levels. On the level of time, that consists of giving privilege to a part of time (an epoch, our twenties, etc.) and to make of it the "true" time that was then. Acting like this is like putting a bubble of time over one's self: time is at the service of desire when that the desire should comply to

time. The one or the thing that dethrones time from its position of change and assimilates it to a period of life must be ready to pay a price for this: if that time is stopped, that is the end of the person there.

Let us take up the process stage by stage.

We begin at first by constructing our unity with the homogeneous logic in order to put borders up against the multiplicity of the world and its heterogeneity that confronts our unity with that of others. It will be in vector P to organize this confrontation, for its problematic consists of introjecting the law of the others.

The person who refuses to enter into this problematic of the law falls into what we call the perverse pathology. This is not from the point of a moralistic viewpoint. This is a pathology that threatens this person in the sense that the perverse person risks seeing his beautiful scenarios shamed and his defenses exhausted. And that will lead straight into the flux of the world: he loses his form, is depersonalized, and becomes disintegrated. Because he refuses to offer his hand towards the other, the other will not be there in order to offer his and to pull him out of this flux. And even if this is the case, the perverse person will not necessarily have confidence in this offered hand.

Normally, the complete traversing of the cycle of the sexual vector prepares the person to encounter the law, which means to enter into the problematic of P vector. It is thus that the last position of the sexual vector is h-, a position that is characterized by a sexual libido turned toward the gift of self and of sacrifice. The libido is turned from the body in order to invest in something more abstract such as the social body, the aesthetic cultural values, etc.

### **The Mediator**

Through where is it necessary to pass in order to realize love? By the body evidently. The factor s permits the introduction of the body as mediator of love. Thus, the mediator of love is the prototype of the sadomasochistic relation finally. This means that the possession of the body of the other that becomes the mediator. If one is not made to enter into this dialectic, this person is blocked completely. From there, one has all the clientele of sexuality. These are the people who are sick from the side of h and others from the side of s.

Therefore, the means of love is the relation to the body: it is difficult to speak of love without speaking of the body, where then one is completely in pure h. For example, one speaks of love in making an abstraction of the body: "I wish that one would love me but without that one especially would touch me." The h- will say, I have a wish to be loved, but it is unfortunately necessary to go by means of the body, and that does not interest me."

There are those who evacuate the dimension h, and for whom love has nothing to say: "That which exists is the sexual relation. That is all. Do not come to me to speak of anything else!" The pure s says, "One surrenders, and then that is all there is." That does not enter into a dialectic. Sexuality is split. There is only the relation to the body that counts. At that moment, one can say that it is a matter of something perverse from making



the means take its independence is relation to the end and that it is the possession of the means that counts. The rest does not have any importance. One can say the same of any of the vectors.

## **Fantasy**

If one evokes the fantasy of seduction for the sexual vector, s- is the position of a subject that demands that the other seduce him: "Seduce me. Do whatever is necessary to light up desire in me for it." It is the other who must take the trouble to seduce. There is an appeal in that sense. This is an interpretation that one can always make: it has many values. The demand of s- is: "Do whatever is necessary that I be seduced. It is not I that is going to do the work. Dazzle me."

## **Difference Between Contact and Relation**

In contact, there is no object. We do not invest in a relation. We invest in the contact itself. To say that there is not a problem of contact is to say that the current flows. To make contact is something that lots of people do, but it is not necessarily a relation when one says that it is superficial. Contact is a surface. Relation, when in it, is more profound. There exists an object to invest in beyond the contact.

In the sexual vector, the differentiation between two terms and two objects starts. It is no longer a matter of the same mother in the contact. It is no more of a mother-womb but of a mother-mother. There is no more of this aspiration for fusion in m+ but rather the tendency to make a duo and to enter into a privileged and elective relation. It is the need to make a couple with another. It is the need for exclusive tenderness also. We are in the area of the demand for primordial love.

For example, s- does not let itself take to contact, and one does not take with it any more. From when he had contact (m+), the relation does not take; it escapes (s-).

With Jacques Schotte, drive is movement, and movement corresponds to a verb. In S, it is to advance – to draw back. This is especially for the factor s that presumes a (sexual) object. One goes toward the object in s+, and one draws back from the object in s-. To draw back is to defend oneself against that which is aggressive on the level of relation to an object. To draw back is to invest in the looking, for if one advances, one sees no more. To draw back is to institute the primacy of vision. In h+ s-!, there is a permanent drawing back. This is a relation to an object that is essentially scopic and dominated by vision. It attracts the others and does not let itself be taken. This is the position "outside-seizing."

That introduces the problem of seduction. To advance suppresses the look [the vision, the view]. To draw back restores the look (s-): to see and to give oneself to seeing, to have distance and to draw back.

In C, it is to go – to come. It is the going-and-coming, the rhythm ( the ebb and flow of tides, etc). There is no object. The subject goes, the subject comes.

## The h Factor

### Difference Between m+ and h+

The need to hold onto, the need “to belong to,” is often confused with the need for being loved. There is nevertheless something completely different between the two that can be verified in the clinic. In effect, one can perfectly have m+ accentuated with h- (gift of self). This is far from being rare.

In the subjects who are moderately neurotic, we note a regression in the C vector. The reaction d- m+ is the reaction clearly the most frequent in the neurotic population. My own statistics show that this reaction is extremely frequent, up to 85% of cases, and often, this reaction is stable. Of a compensatory manner in relation to the neurotic, these are the people who regress most often unconsciously into a fantasy of a lost paradise but who are, in the unconscious, very strongly attached to ambiance and to the world of infancy as one would say.

Among d- m+, there are none who are similar. Each in his own fashion finds again the climate of infancy. In h+, one finds again something of infancy. One wishes well to find again this love by which one benefited when one was the center of the world.

That which fundamentally distinguishes h+ from m+ is that what counts above all in m+ is to find again sensation. In m+, sensation is the need. It is not astonishing that m+ is found with such intensity in all the drug addicts because the drug addict is above all dominated by sensation. The object is of no importance. That which is necessary to him is sensation. He is all the time lacking sensation.

Outside of the psychiatric clinics, h+ is a reaction presented in a very moderated manner. In my clinical population, I have very rarely encountered it, and when I did, they were the people seriously neglected from the narcissistic point of view. The implicit complaint was that one did not love them. All the symptomatology is centered on the unsatisfied demand of love. h+ accentuated is the subject for whom one can do no-matter-what and the person will find that that was not enough. One can take all kinds of trouble for them. One can bring them presents all day long and go see them three times a day. But they will always repeat to you that: “No. No one loves me.” One makes you understand this in one way or another. h+!: One does not love me.

It is not surprising that these people are found in psychiatric hospitals because if no one loves them, it is because they are not lovable. They are found in a place where are found all the poorly-loved. In the psychiatric clinic, one can find 80% of subjects who are h+ accentuated. That which is certain is that the frustration on the level of the demand for love that is insatiable, and there is not means to maintain it easily.

h+ is the mark of love, and therefore this is the complaint: “No one loves me.” m+ is instead: “I am not well here. It is cold. One would not be able to close the windows. That

which one eats is bad here. The food is filthy.” The complaint of m+ is not of the same kind as that of h+. m+ accuses the environment.

Nevertheless, if the world of sensations is the target of m+, also that means that sexual sensations can be a target. Sexuality belongs to sensations. There are sexual drug addicts of a certain kind. One can not specify the object of sensation. There are people for whom sex is a drug. If so, this is m+. Szondi spoke of sexual psychopathy with this situation because the object is not of any importance. The sexuality is necessarily of an inferior level. It is of m+ accentuated, often alternating with m-, because one breaks down immediately.

There is a sexuality of pleasure (area of contact with no specific object) as there is a sexuality of love (area of relation where there exists a precise sexual object). These are not the same things.

In h+, it is not a pleasure that one seeks; it is to be loved. I expect that one would love me. It is necessary to have all attentions on me. The pleasure is not so much that is searched for in h+. With h+, I wish proofs of love. It is necessary to have signs of love. In m+, the pleasure is in the screwing; that is not what h+ searches for. m+ searches to be well, and this is not specific. If it works out well, that is so much the better. While with h+, this is specific; it is the need for love that dominates.

In h+, the search is not for a true sexual satisfaction. What is required is a more narcissistic satisfaction in the sense: “I have the need to be an object of privileged selection by the other because if that is not the case, then I will collapse. If the other does not return to me his love, that is a catastrophe.” The pleasure is made an accessory to that. The pleasure does not enter into play.

Szondi is a little confused. The photos ‘h’ are of hermaphrodites. However, the ‘h’ is going to become the representative of homosexuality. In fact, the confusion is raised to the ontogenetic level, for ‘h’ is the one who on the psycho-drive level corresponds to a kind of primitive bisexuality. And that is what is operating in the test.

In ‘h’, we have the strongest drive, one which pushes us to unite with a part of us that is lost. The h person is the one who has nostalgia for this primary bisexual union. h+ is the fundamental desire to make a body with the object and that is central in S.

When the h photos are chosen excessively (h+!!), there is a lack of an object, a hole, a wound of love. h is the factor of Eros, who pushes toward a reunion with that which has been separated. This most fundamental desire is generated by a lack. The original definition of homosexuality is always nourished by nostalgia for the first object or the object of love that has been determined in infancy. This is very often the mother, the maternal womb. One could say that the lost object is always derived from the womb.

In h, the person has been so much loved by his mother that he is inconsolable. He establishes this reunion with the object by a meditative mode (classic schema of primary homosexuality). It is a matter of reconstituting a couple: “One has found it for good, for

always.” This is a pressing need to find again the other, the only one who can overcome the lack. h comes back to the desire for reunion. That which opposes it is the desire for separation extolled by sadism: s factor.

With the troubles of the drives properly called sexual, there is the prevalence of the object. With that, there is something issued from another ob-jectus dimension. The object appears as if something is thrown ahead, before self ([thrown object]). Because it is in front, one is separated from it (with the difference of the world from which one is never separated; one is all the time inside). There is no means of dissolving into the object (to be in the music of Beethoven is contact). The object is always outside of us. There is a rupture that is of several orders.

One speaks of the category of the object (Rene Spitz situates the birth of the object toward the 8<sup>th</sup> month). The object is only discovered in the anxiety of its loss: it is the anxiety of separation; one is always separated from the object. It is impossible not to admit that the rupture between the object and self does not exist: suffering is tied to this separation with the rupture being evident. That which is fundamental in order to comprehend the sexual is the impossible need to satisfy this desire. This is a lack that absolutely can not be overcome. The ultimate finality of the desire is to abolish the distance that is with the object (that is limited from the point of view of the form that is detached in relation to a background). The perception itself creates the limit: to perceive is already to lose. That for which one is so intoxicated is that when one stands aloof from a relation to the object, one falls back into contact [the realm of sensations].

The foundation of the desire is incestuous, as desire to abolish and to break limits. This is what makes the tension of desire.

At the level of S vector what is interesting for interpretation is that of designating the relation to the object with the terms “centrifugal” and “centripetal.” The desire of the centripetal object is the desire that the object comes to me (to be the object of desire of the other). One can be the cherished object of his mama, and one can be the only one in the world (the lovers are the only ones in the world...there is this illusion). h is the tendency centripetal that wishes that the other realize his incestuous desire concerning me.

The position h+ s0 is the least evolved: that of the little baby who demands his titty and who cries if one does not give in to his demand. The demand to the object is always infantile.

With an h+!! and a s0, Szondi speaks of infantile rawness. The person acts as an infant. That means in a raw manner each time that it is frustrated. With a profile like that, for sure, one can say that this is someone who is very susceptible and therefore the least wound of love is going to be badly experienced. One can not ignore them, or one does not say “Good day”; otherwise, the day is spoiled. This kind of reaction where one is vexed all the time is bad for one’s sociability in general: it is necessary to be able to bite down on his piece of tobacco, metaphorically speaking. h- is someone who bites easily on his piece of tobacco, and sometimes too much, so much in fact that there is no more of the piece.

**h+**

This is the erotic primary tendency for reunion. This is also the myth of Androgyne, which is about the two sexes united. In h+, we have the reunion of two separated pieces.

In the S vector, the distinction between two objects is operative. We are in a relation with two terms. The relation is typically dyadic; the group is excluded. This is visible in the case histories of subjects at this stage. The protagonists of the story recounted are very often by two; the relational model is dyadic. Often, when the group is present, it is a bad figure.

In S, it is a matter of separated objects, the mother and the subject. This is made permanent and is definite separation. From where is the need to make a couple that is expressed in h+ found? It is in “the leaving” of the C vector.

This h+ is a need for personal love. h+ is the demand for exclusive love of the infant. h+ is very “pre-“, little evolved (pre-object, pre-subject). This need to make a couple with another is expressed by a demand for tenderness. It is the demand for insatiable love of the infant. The sensuality is omnipresent, but the need of reunion does not go up to fusion.

The reaction h+ is found in the infant and is combated afterwards in adolescence where more often one finds h-.

The root of h+ is “that one give me my body.” h+ is centripetal. The need to be loved brings along passivity and the return of the libido to one’s self.

h+ accentuated could be translated as a hypertrophy of the investment in one’s own body in as much as it is a narcissistic object. But h+ accentuated is also found in those subjects who are neglectful from the point of view that in them there is an interdiction against investing in the body.

If m+ is a tendency that works in the sense of a maximum need for sensations, h+ concerns momentary carnal torpor and sensual identification with another being. Sensuality is primary here. If there is a need of reunion in h+, this need works more in the sense of reunion than fusion. The tendency h+ is centripetal—narcissistic: to be the unique object of the other; h+ is totally guided in the sense of this demand. In h+, we are in the primary erotic tendency that leads back to the reunion of two pieces unfortunately separated.

h+ is an accentuated reaction in infants: an insatiable demand for love that contrasts to the adolescent with a frequent h- and a refusal of sexuality. h- works in the sense of sublimation. It takes an opposite position to this demand of love in h+ and in h- is a gift, the humanitarian tendency, and love in a desexualized manner.

h+ is a specifically sexual desire, a desire to be loved as an object who alone counts for the other. This is the one who is in amorous distress. The one who is satisfied will rather give h0. h+ is the demand for exclusive love: his majesty the baby. One does not develop any activity in regard to the external object; this is like one’s own breathing.

The cleavage  $h^+$   $s^-$  is the narcissistic axis at the sexual level. This the most sexual of the sexual vector.

### **$h^-$**

The searched-for satisfaction is always sexual as regards its source. It is not that in respect to its goal, but this has to do with the nature of satisfaction.  $h^-$  supposes that the change of the goal is acquired in all cases for a certain time. It is acquired in the case of sublimation. It is an activity that brings desexualized satisfactions (the object of sublimation is never a sexual object. Compare to a work of art). In  $S$ , the object that is lost will never be found again. The one who makes the tension of desire that is much more bearable is the one who works the displacement of the goal and the object.

One loves very well the  $h^-$  subjects. These people have made the sacrifice of love. They appear as strong people who are very effective. They are ready to renounce many things. One knows that one can count on them. They never complain. They only ask that one pay them just enough, etc. All the kinds of demands are never those of demands of love. Those—there are not many like them—never want to make demands of any one.

$h^-$   $s^+$  signals that the tendency  $h^+$  is repudiated. With  $h^-$ , as with the other factors, there is not one interpretation that applies in all situations. It is necessary to take account of the assemblage of profiles.  $h^-$  is a comfortable position in relation to  $h^+$  that is a position of someone who is in a lack of an object and of love.  $h^-$  is the position of someone who keeps at a distance from this kind of suffering.  $h^-$  subjects are those who have the need where the desire of the object had yielded to a transformation. Nevertheless, the desire is incestuous by definition in its fundamental meaning.

This evolution would only be made by displacement: there are no other solutions than the operation of displacements and made more economically. The suffering will abate so much better when there will be a change of object in order to avoid the frustration so much stronger than if one remains close to the incestuous object (compare: The sufficiently good distance in order to make this be bearable [Winnicott]).

The displacement of the object is in  $s^+$  while that  $h^-$  refers to the change of the goal of the sexual drive.

The reaction  $h^-$  is sporadic but frequent in the cultivated population, that is to say, the people sufficiently assimilated by the culture. In deprived milieus, its frequency is weak. Our own culture must respond to a certain level of “civilization” in order for  $h^-$  to appear. This seems to not be happening with the rich and the powerful.

$h^-$  is a reaction that increases at the beginning of adolescence and that is maintained frequently in adolescents up to 17-18 years of age and that, sometimes, continues though all of life. With adolescence,  $h^-$  is a defensive reaction. These are the adolescents who present

themselves as indifferent to things of love: “Me, I am above all that. I have no need of that.”” This is an adolescent restricted and gloomy. That disappears with age.

Sublimation implies a constant h- that does not change. There are vacillating sublimations in those subjects who sublimate for six months and, afterwards, do not sublimate any more for the following six months. For more, it is necessary for the subject to have a general profile of sublimation. Sublimation implies a certain constancy of h-, and it is necessary that it not be accentuated. If there is sublimation and then a surging h+, this indicates a fragile sublimation.

When there is an alternation between h+ and h-, this signifies that the subject is very vulnerable from that side. The subject has from there a wound from love: “One does not love me any more. One no more takes notice of me.” From here, he goes to barricade himself in h- in that sense.

This h- reaction, if it is tied to this defensive retreat in relation to the desire of being the object of love for this other, is going to disappear progressively. And the subject comes back to an h+ position. When the h- position is a stable and definite position, this has another significance: it is a successful sublimation.

In order to have sublimation, it is necessary to have desexualization. We all have some sublimating tendencies without which one would not be able to live. There are some people for whom sublimation is a form of life; Szondi calls it a form of existence. That means that it takes precedence over all the others. These are the people who invest in culture and the arts and who make of it the principal axis of their existence. They invest there more than in all the rest.

The profile of these people is the inverse of that of the man of the street. The desexualization is interpreted essentially by h-, for this is a form of desexualization in the sense where the demand of love is displaced and where the subject who in the passion—sadly—is going to transfer his passion.

To speak of the transfer of passion for sublimation is just in the sense that the transfer is an operation of reversing. However, the term “transfer” is not truly agreeable. It is necessary to speak of a reversing of passion. A passion that is sexual at the beginning ceases from being it completely. Thus, all the subjects who invest in cultural activities and who are centered on culture have a stable position in h- s-. That does not mean to say that the person does not have a lack of love and that he has no desire to possess the object. That means to say that the sublimation has to be seen with desexualization. And with Szondi, one understands better that what one wishes to say that because that is to abandon the two positions h+ s+ but especially h+.

The principal mark of sublimation when sublimation becomes a fundamental axis of existence is the principle abandonment of the position h+. The h+ need is the need to be loved but as an object. And therefore that leads back to a narcissistic level par excellence

where one wishes to be in the eyes of the other not only the most loved (because there are 36 ways of love) but also the most beautiful.

The  $h+$  position is frequently in the jealous ones. The jealous person is always the one who is jealous because the other is more beautiful and she is because she is an object of desire. And in fact because she would be at the place of being the most beautiful. When one says the most beautiful, the grandest, the strongest, one always begins with the most beautiful, and this is correct. The wish to be beautiful is certainly it. There is nothing more sadistic than to say to someone that one is ugly. It is a condition of pure sadism: "You are ugly. You are dull!" While underlining all that which the person has that is disgraceful, one achieves sadism.

Finally,  $h- s-$  is an aesthetically positive position. The notion ceases to be attached to the body when it was  $h+ s+$ , where beauty is situated on the plane of the body.

The foundation of sublimation is the transfer of the aesthetic dissatisfaction for the body onto something that is not the body. That transfer has to be viewed with form for sure. That derives from the first form that is the corporal form. But the notion of beauty is transferred to the level of an object that is not at all sexual.

That which one always finds in these subjects with the sublimating dimension is important. It is a certain valorization of the aesthetic. One can do some things for the beauty of the gesture. There is a certain notion of doing something beautiful that is very important in order to comprehend that which is of the order of sublimation. Sublimation has nothing, in my view, to be referred to with the good. To do good has nothing to be seen with sublimation. This is not because that you are a hospital nurse at the Red Cross that you sublimate. Sublimation is a strong tool to have as social aids, but these are not the people who sublimate.

Sublimation is the interest for beauty more than for good.

The demand for love takes place in the gift of self. We are here in the conditions that permit sublimation. Contrary to the demand for love, the gift of love constitutes the humanitarian tendency. This is to love in the Platonic fashion. The aesthetic side appears.  $h-$  is a separation rather than a union, a negation of the body and the corporeal, a mistrust of sensuality. The  $h-$  subjects develop a certain negation of the body and of primary sexuality.  $h-$  is a reaction that one finds in the anorexic mentalities.

Accentuations in  $h-$  reveal a rejected sexuality that goes beyond sublimation. In fact, of those who have 4, 5, 6 antipathetic choices in the  $h$  factor, there is an imbalance. That is to say that to go beyond  $h-$  ( $h-!$ ,  $h-!!$ ,  $h-!!!$ ) is not an indication of sublimation.

## Meanings of $h_0$

For  $h_0$ , does it follow with another thing? Or is it constant? If it is constant, the need for love is satisfied. It does not play any part. It is not an actual or good question if there is



no more an investment in love. One meets this in those with cancer. If one's own body is injured, there is no interest in investing in love. If one has been disfigured or one has lost his arm or leg, there is no longer interest in these things of love.

When one has a zero in S vector, one has clinically an extinction of sexuality: desexualization eventually occurs by evacuation.  $h_0 s_0$  says that there is no libido for the object; there is no more libido in order to invest in any object.

### **$h+/-$**

In  $h$  is the question of love. An  $h+/-$  asks oneself about love: "Who is it that I love?" Could it be that a choice of love is in the offering: "Am I going to involve myself?" or "Do I take this up or not?"

The question  $h+/-$  is presented in people who are all the time in the course of asking themselves if they are to go and see their aunt the next day or if they are going to walk along the bogs of a mountain. Am I thinking of myself ( $h+$ ) or of others ( $h-$ )? The reaction  $h-$  causes a sacrifice of some kind.  $h-$  is the gift of self. In all cases, the demand for love is put in balance with the need to give. Am I occupied with myself or am I occupied with the other?

$h+/-$  is found in people who pose for themselves the question about knowing if it is worth the trouble to dedicate their life to love and to make love a value.

## **The s Factor**

Passion can be encountered in all the vectors, but the true passion concerns the sexual vector and in particular the sadomasochistic axis. Passionate love implies, in my opinion, that the axis be hyper-tense, and then that the passionate relation be a sadomasochistic one even if it is not sadomasochism in the ordinary sense of the term. Sadism is the passion explained by the will for total possession of the other. This need of completely dominating the other and of having the person at one's mercy makes up part of the passion. And the inverse of this is the need to give oneself totally to the other. Whether this is  $s-$  or  $s+$ , we have in these two cases the extremes of passion in the current sense.

It is necessary to be alert to avoid the caricature image of the sadomasochist who pulls out the nails of an infant in order to make it cry or the one who takes pleasure in being tortured and flagellating one's self.

Clinically, sadomasochism is characterized by the passionate relationship to the other and a need of domination that can go either in the sense of dominating or of being dominated: "I wish to be at the mercy of the other" as says the masochist in the film History of O. Otherwise stated, "Do with me whatever you wish." And also to oblige the other to exercise a kind of omnipotence at the level of the body. In effect, do not forget that in the foreground is the presence of the body in this case. The fact of killing is from this a manner of having a definite power over the body of the other.

The masochistic murderer is a person desiring to escape the hold of the other and is a person also no longer being able to bear humiliation. It is necessary not to go too far with a masochist. This person can not bear that one pass beyond the limits; it is better not to exploit with excessive ways. One can well accept the domination of the other and be debased, but it is necessary not to trample one because the person can become furious.

This theme of the masochist fantasy can appear in the Rorschach test. It is not surprising to me to find perverse signs in the Rorschach: "a beast that devours one." This is a manner of expression in the Rorschach that permits one to say that there is a perverse note there. The blood that runs, for example, or the pleasure taken at the horror over all. The perverse take this pleasure. This is not because that we have a morbid response in the Rorschach or that this is necessarily psychotic or very depressive. That can be also perverse; it is a manner of how the subject expresses it. One does not give sufficient attention if one only notes the contents of the morbid character without taking account of the attitude of what the subject expresses as sensation of the moment when he expresses it. These are the clinical notations taken during the drawing up of the events that intervene. In Rorschach, the sadistic side can also be noted in the course of filling in the gaps.

With the TAT test, this perverse side can also appear. With board 8, it is the lads in the course of opening up about it in a lively manner, and the subject says that about it while smiling; he is truly pleased with this story.

Szondi finds that the sadomasochist is asocial. It is true that the people with s ambivalent have difficult relations, notably in their being a couple. Well, here, sadomasochism does not mean sadomasochism in black leather of the kind depicted in television. No, this is sadomasochism in the sense where this is someone who does not ever know how to situate one's self in the relation or in being dominant or not from one side or the other. This is a relation of a balance scale. The s+/- has a stable relation with the object, but, in general, a relation characterized by the fact that one is made enraged from morning to evening. They form relatively stable couples, but they do not stop squabbling on the whole.

Normally, in an optimistic view, the sadistic person does not kill, for he has need that his object functions. Habitually, the sadistic person makes the pleasure last, without gaps. The sadist is not out to murder the person; he wishes to dominate him. The sadist has need of his object. If it disappears, the sadistic tendency flames out for lack of an object.

If we synthesize the s factor, we will say that:

- In s+, we have:
- the investment of relations of power
  - the investment in the locomotive apparatus
  - the will for tangible forces and for results
  - the will for competition

- In s-, we have:
- the rejection of relations of power
  - the investment in abstract thought
  - being speculative
  - being outside of competition

### **s-**

The diagonal cleavage, the strongest in the sexual vector, is h+ s-: I feel myself badly loved and I expect from the other that he will do something in order to give back to me what I have lost. The complaint of h+ s- is waiting for one to come to him to say that one loves him. The other must do all the work.

We are able to evoke a massive repression of all aggression. Empirically, the very accentuated s- are often very aggressive people, but who are overwhelmed and who greatly fear letting their aggressiveness to expand—aggressiveness in the sense of exercising a hold over the other.

The other interpretation combines the conjunction of s- with hy+ (the one who exhibits). This combination is a very passive demand for love, a demand also that the other takes the governing role. To say that the person is masochistic is to push the choices on the side of perversion. And that is not evident. This is so since there is no accentuated s- that points out that one is a masochist.

Eventually, s- can go in the sense of sacrificing oneself for the other and not exercising a hold over him but of putting oneself in service of him. Accentuated s- is the position of willing slaves. Do with me what you wish. I am obliging and will do drudgery labor. This s- can go up to a kind of perversion where one never finds one's pleasure except that one be exploited. One can think that his finding his satisfaction in a gift of self excessive. It is necessary to see the client, for he can also wish to say, "I do not go from my bed anymore; I expect one will come and search for me." He searches no more to have a hold over anyone except to render service for him.

Another possibility for s- to envision is a masochistic mode of functioning. Associated with d+ will indicate there is a search for another mode of satisfaction, and if that is a matter of suffering, we are in complete masochism. He abandons all kinds of action, and that which is eroticized is all that which is of the passive order. We see that he submits and his own misery will be the one authority. He has a need to submit.

The significance of s- is very complicated because its interpretation depends on the general context. It is impossible to give a satisfactory definition of s-. Most often, the s-subject is a subject who does not wish to assume the s+ position, who refuses to enter into

this position, and who, therefore, refuses to dominate the object for good or bad reasons. These s- people are not necessarily pleasant ones.

Susan Deri says that all the people who erotize thought—the thinkers—are nearly always s-. On the contrary, the people who erotize muscular activity or even certain types of thinking that implies a kind of action in thought are s+. Engineers are s+ because that they think in function of an action, and they are all the time involved in calculating in order to see what is necessary in order to exercise a domination over things. A s- engineer is one that it would be better not to engage because he is a dreamer and his bridges risk collapsing. It is much better to engage a s+. This opposition between eroticization of action and eroticization of thought is also often verified in one's practice.

h0 s- is the one who says, "I can shift for myself in my suffering." One easily thinks in the clinic of subjects difficult to "cure." They are complacent in their illness. It is difficult to get them out of it. This is a negative therapeutic reaction that is narcissistic.

We are here in masochism in a caricature manner. This masochism is a refusal to identify with the sadistic. As much as s+ is active, s- is passive.

With h- s-, the subject maintains stepping aside from sexuality. He sublimates or there is no investment in it. This association metabolizes the sexual drive: we pass from a corporeal body to a more abstract and more aesthetic object.

The excess in s-! is a sign of a refusal of all aggression.

In a man, h+ s- is a "perverse" tendency. It is the need to be loved as a mother by her infants, and this is associated with a rage in regard to his woman because she dethrones him from this function of a maternal identification. This is a man abnormally passive. He is in the position of a sexual inversion. He has the need of being loved. This is very narcissistic from the point of view of relation to the object. He has need of being reinforced in his primary narcissism. These men are often homosexuals.

The s- signifies the refusal of identification with the sadistic and does not necessarily involve masochism. s- is also the refusal of all aggression and the refusal to invest in sexual objects. h- s- is the profile of a subject who holds himself away from sexuality, who sublimates in the best of cases. If there is any investment in the body in as such as an erogenous zone, there is a passive tendency.

With h+ (egocentricity) and s- (passivity), culturally, we are in the passive, feminine sexuality. All is made passive. And one expects the other to take the first step. With h+ s+, this is the most common tendency. This is the need to be cajoled and the need of investing in an exterior object.

If one does not develop any activity in the sense of an exterior object, instead of living so much in the realm of speculative narcissism, then we are in the s- position. All libido is

captured in the ego. This is what is implied in the passive s- position. The passage to s+ can be understood as the passage from d- to d+.

### s+

The choice of s+ indicates the sadistic person who wishes to exercise an absolute power over the other. The deep desire of the sadist, the sadistic enjoyment, is the suffering of the other in which he finds his own sorrow (somasochistic: masochism at first, the eroticized suffering that I have known at first).

s+ is to find again in the other something that one has experienced also. That is to be abandoned in the crib. s- is the masochist who says, "Leave me. Abandon me." The s- wishes to cultivate this abandonment and to eroticize it (typical of the unfortunate amorousness). s- is kind of resignation (h+ is impossible): "I comply with my suffering." This is a nostalgic position...something can be a source of pleasure (one remembers his love events). s+ is to dominate, and in the course of exercising his power, he will attempt to go beyond his own masochism.

s+ is the investment of the locomotive system. s+ wishes to say that the libido is oriented toward the mastery of objects or of the exterior world in general.

The sadistic person does not destroy. He is rarely an assassin. He holds very strongly to his object. Life has need of sadism in order to sustain itself. Life permits the orientation of desire of the object toward the exterior. That invites us often to interpret an accentuated s+ in terms of a desire to live and to exist if the context of the text permits us.

The love of the object, the investment in the object, and the object orientation of the libido requires s+, which is going from self, tending to take the object, and putting one's hand outward in order to join as much as possible.

s+ is not a position to be interpreted in the sense of making one to suffer even if sometimes this is a good interpretation. Rather, it is more fundamentally the desire to have influence and to have ascent over the object (reaction of the seducer). This is a certain form of seduction sustained by the desire of possessing the object. This is a centrifugal position by relation to self and to the object that is himself. The object of my libido is outside of me. In h, it is I who is the object. There is something much more active in s+ than in h+.

s+ people are those who utilize tools. This is a matter of affirming the power of the body in one or another way. That can be his intelligence also, from the point of view of technique. The question is how to make things budge. They eroticize this movement that one imprints on objects. s+ eroticizes the body and especially that which permits them to control—that is to say, the musculature—they love to feel muscular power in their body. Let us not forget that the anal stage is characterized by the growing ascendancy over the world thanks to the control of the sphincters and the muscles of the body (to take, to manipulate, to throw objects, to seize, etc.). And let us well take note that the anal stage starts fully the relation to the object.

The tense s+ indicates a frustration in the relation to the object in the sense that there exists the feeling that the object has escaped one. s+ has the need to dominate the object and to have the sensation of possessing it. And if the need of possessing and of dominating the object is not satisfied, the tension is going to climb in the s+. There are some interpretations of s+ that could be interpreted in the sense that is not sexual. Then as with h+, this is always a wound of love that is in question. In s+, this is not necessarily the case. s+ is a reaction that we encounter in the subjects that have need of exercising domination not necessarily over another person and not necessarily in the realm of an amorous relation.

s+ is the need of mastery of things and of mastery of things in a tangible manner and an eroticization of all that which is of the order of domination.

The s+ reaction is centrifugal. The libido is not directed toward one's self. This is a subject who takes; he does not ask anything from the other. It is here that the tendency to destroy can be exercised, for s+ expresses the demand by force and of energy. In all cases, the object is preserved since it participates in the scenario of the subject. s+ develops the centrifugal tendency toward the exterior, and therefore this reaction acts in the sense of a great objectivity. It is also thanatos. There is a certain interest for the object that is destructive. In order that the libido pushes to tie itself to an object, there must go with it an aggressive force.

For example, a study was made at Louvain in order to compare psychologists to pedagogues. These last are always s+, and the psychologists are s-. The pedagogue wishes to impose his manner of seeing things on one whereas the psychologist does not. In the end, this determines which reaction occurs. All the psychologists who have a psychotherapeutic vocation, even if they are s+ initially, end up becoming s-. They can not do their profession as such with s+. One ends by tipping over into s-. If one is s+ in this profession, one is, in my view, extremely frustrated because one is in a position where one does not have power over the object. And, on the contrary, the technique itself consists in giving the power to the object. It is an illusion, but we are not directive. One does not get anger over this because things do not go at a rhythm that one wishes.

There is a quasi necessity if one wishes to find pleasure in this profession of shifting toward the s- side. Indeed, this is a profession a little masochistic. This is a profession where there is not any interest with being s+ since one will become somatic because one will be frustrated in one's need to dominate.

s+ always has significance in a relation that one has with the other. It is the significance to dominate. If I speak of the non-sexual significance of s+, that is because that will intervene in the relations that are desexualized. Thus, with the pedagogue, one can not say that he has a sexual relation with his students, but his tendency of s+, and it is necessary for him to function like that.

I remember having the following recollection about the gendarme candidates—guardsmen, men of arms, not police—in the city of Louvain. Contrary to the

image of s+ expected, they were all s- accentuated. Not one single s+ was found. In fact, they are the people who had the need to obey, and what they liked was to be commanded. They are the guardsmen in order to make themselves hammer-like: "And forward, one, two." Their motivations were "I wish to be educated to be hard. I do not wish to make a job of being a coward." That goes to show that they have a true need that will transform them inside. It is in that way that one educates them. One makes of them s+ at the end in order to carry out their job. This is the inverse of a psychoanalyst who begins in s+ and ends in s-.

s+ is in the sexual vector, the position that corresponds to the paroxysmal vector (vector in taking on reality). And s+ is directed toward the possession of the object, and this time in the paroxysmal area the object is real. One gives reality to an object when one makes an object sexual. I have said that the sexual object in itself does not exist, but, at a given moment, it is incarnated, and then the desire is no more turned toward the past and toward the found objects but toward the conquest. And s+ introduces us to the future: I do not have it, but I will find it.

In the population cited by Szondi, s+ grows strong toward the end of life. To occupy the s+ position at this age is a little interesting, for one has the advantage to be meditative in so far as one ages. If the s+ increases, that means to say that there is a frustration from that side and that there is a loss of mastery over objects: "I do not wish to lose my memory." To maintain control over things is the source of the panic that comes when one does not remember. There is no more an advantage when one ages to go towards s-.

Not to remember is illustrated with "I did not put my hand out." Therefore, I no longer dominate in a certain fashion. His name escapes me. The loss of one's cognitive faculties can be marked at the level of frustration in the factor s: "That name did not come back to me in my mind; therefore, I lose power." I am no longer master of this person because his name and other matters escape me. This is a haunting obsession in many people who grow old.

## **Sexual Immaturity**

In the sexual vector, there are the infantile positions. There is not much sexual tension: h0 s+ and h+ s0.

h+ s0 is translated by "It is necessary that one love me" and h0 s+ by "One must fall under my control. I must be irresistible."

h+ s0 is a passive subject with the need for seduction: "Seduce me." The position h+ s0 is the least evolved. This is that of a little baby who demands his titty and who cries if one does not give him what he demands. The demand addressed to the object is always infantile.

I have a well-known respected patient to whom I have given the Szondi test during several past weeks. He is always h+ s0, and that contrasts with the rest of the profile that is marked by someone evolved (e+, hy-, k+/-, p+, d-, and m+). This patient has a coarseness at this level: he arrives, sits in the chair, and says, "All is well, doctor, only it is necessary for

me to have a little pacifier.” That corresponds exactly to his sexual position  $h+ s0$ . He says that flatly, and he continues, “It is unfortunate that you do not find that this is unusual.” In life, it is like that also. He is known as a jolly fellow, skirt chaser, and party fellow.

We have here a dissonance between the ambition of the ego and the sexual immaturity: a sexual immaturity with an elaborated ego. This opposition is a little banal because, customarily, people with a developed ego have an elaborated sexuality (+/- instead of a unitendency profile of  $h0 s+$  or  $h+ s0$  that is always a sign of weak elaboration). We have an ego sincerely concerned with advancing, with realizing great progress, and with the understanding associated with an affection-sexual hypo-development. This is surprising because one rarely finds a combination of extremes so strong. One would say a superego that is developed only cavalierly, very responsible for itself and that is cut off from its libidinal sources and the libidinal level. This is truly very infantile. A hyper-developed ego is typical of the problematic obsessional. The ego is developed at the expense of the genital evolution; therefore, that which follows are the pregenital tendencies. This is a little as if the obsessional had put all his money in the development of the ego and yet he is anemic on the libidinal level.

The obsessional side could explain his sexual immaturity. This immaturity will not be a basic immaturity, but the consequence of a very strong pregenital regression. This is not an infantilism at the beginning. It is a kind of genital wearing away that is the consequence of the obsessional organization. The obsessional struggles against the oedipian murder. The sexuality falls back into a form of infantilism as this is often the case with the obsessional who is weak. The pregenital regression is always stronger in the obsessional than the hysteric.

In the sexual vector, the hysterics are always twisted in some way. The profile of ordinary sexuality is rare. The fact that that deviates from the norm is an argument in favor of hysteria (ex:  $h+ s+/-$ ). The fluctuation in the  $hy$  as that of the passage into  $hy+$  shows a great mobility in the affects. In the characteristic hysteric, we have this kind of fluctuation in the area of the vector of affects.

With an evolved ego and an immature sexuality, the Rorschach can show the pregenital, for nothing begins on the genital level without a very structured side of the ego. If there is an immaturity fundamentally, even if the ego is well developed, even when the immaturity is going to appear on the Rorschach because it is made for showing that, in order to make the archaic drives appear, it is its concern to awaken the archaic fantasies. It is for this reason that it is a little premature to make from it a cognitive test from the fact that this is not its goal. It has been constructed for a deep dynamic exploration.

In fact, sexuality is very little developed when the reactions are unitendency ( $+ 0, 0 +, 0 -$ ). The subject does not support the tension in this area, but that does not mean to say that he has sexual relations in the duration of the day. There ought to be displacement, oral equivalents for example. His sexuality is weak and does not occur with this structure, with this tension, and with this complexity. And therefore probably it is very pregenital.



From the side of extremes, the sexual shows  $h+/- s+/-$ , and this is a sign of bisexuality, and the generalized ambivalence of this vector becomes in the client a sexuality that can not take form. Very often, sexuality is of little interest. The inverse  $h0 s0$  will be asexual, without a sexual life, which does not interest him.

## **Narcissism and Drive Pulling Apart**

Freud officially introduced narcissism in 1914 (Vinci et Schreber, 1911) in the sense of loving one's self and of investing libido in self. Freud arrived at narcissism on the basis of the psychoses and homosexuality at the same time.

The pulling apart, or disintegration, is evident in the paranoiac. This is shown by the fact that the subject captures for himself all the libido, and the aggressive-destructive drives are set free, and the subject finds himself confronted with an aggression that he can not master and an aggression that the paranoiac projects onto the other.

For Freud, the origin is narcissistic: in the paranoiac, the object of love has regressed toward homosexuality, and at this level, an insoluble conflict surges forth that makes it that one can not have love for the object (with the difference of homosexuality).

The intermingling implies that the drives are fused (harmony of factor  $h$  and  $s$  in the sexual vector, for example). At the genital stage, the partial drives fuse into genital love. From there is the distinction between the preliminary pleasures and end pleasure; the preliminary pleasures are not perverse because they permit the final goal. If the perverse tendencies remain independent, the subject will realize perhaps the sexual act on the perverse mode: the sexual object (to be attained to permit the pleasure) is no more an object of love.

The intermingling is put in relation with narcissism. Freud made the hypothesis that at the beginning, one could not make the distinction between love and hate, from which he described as a preambivalent stage. Ambivalence appears when the amorous and hate currents are present with the difference that M. Klein put hate at the beginning (drive of death, paranoid anxiety, destruction of self).

At the beginning, all is mixed. From the moment where the ego appears, that changes. Freud never made precise the moment where the ego could be considered as such. Lacan introduced the stage of the mirror already introduced by Freud with the infant with the top toy where the mirror is present. We have the impression that at that moment, the infant had an ego. The proof is that he makes himself appear and disappear in the mirror. There is also the object symbolized: he can represent the mother then when she was not there. This is the type of example where the disintegration appears. He expels his mother (away) in order afterwards to make her reappear (here). At the beginning, the infant is pre-ambivalent because he doesn't have the notion of the absence of his mother: when she is absent, he hallucinates; then she is not absent.

Freud always puts the ego in relation with ability to move. The ego is that which permits access to the consciousness and mobility. The ego is an organ of control. It controls

the perceptions and the movement of muscles. In the play with the toy top, the infant does not hallucinate. He takes consciousness of the absence of the mother. When one hallucinates, one can not take awareness of things. The infant realizes with muscular movement his capacity of controlling excitation and of manipulating the world by means of play. There is the ego at that moment. One can only speak of the ego when there are activities of the ego: to take awareness and to act. In the hysteric, there are holes in the consciousness and troubles from the side of muscle movement. In the one who is delirious, his consciousness is fouled up. His activity of consciousness is essentially delirious and hallucinatory.

Narcissism: the ego is constituted by capturing for itself the entire libido. This is a moment of development where the ego invests in itself in capturing the libido that until then came from the exterior. The homosexual is ravished with the love of the mother who is as much detested as a sexual object. There is a fixation on a fantastic mother. One will not miss this if one observes his actual relation with his mother. For the spoilt, shitty, and arch-narcissistic infant, all is due him. He does not give anything. He is not in an exchange (these are the “dirty” egoists. Compare the egoism as a libidinal complement of narcissism). From the moment one takes all the love for self, there is a disintegration (compare the monstrous egoist who will be ready to destroy the rest of the world in order to save his own skin).

The importance that Lacan has given to narcissism is very great. He extrapolates from there to the stage of the mirror. This is the commencement of the suicidal tendency when the infant makes himself disappear from the mirror. In a nutshell, this is what is fundamental in suicide where one expels an image of self, but that is not sufficient to define suicide.

There is the hate of the image of the narcissistic self, and that is that which is constituted in us as the melancholic stage that exists in everyone in the world. This is the part of the self that has not been differentiated by relation to the other. All the identification process consists of putting oneself at a distance from this fundamental melancholy stage, the part of self that is not differentiated from the image of the other.

The infant confuses himself with his mother. There is identification with the toy top and identification with the mother. “Away then”: he is manic (dominates the object). “Here then”: he is melancholic (submits to the shadow of the object). This alteration manic-depressive is mastered by play. The repetition permits one to pass beyond the melancholy stage as if it is necessary in ending with this identification; otherwise, there is confusion between self and the other (infants who do not play are disturbed).

The stages of Spitz are more interesting than the stage of the mirror (that one does necessarily observe). One can find them back in the clinic. Spitz had the beginning of the birth of the ego with that of the object. The ego exists problematically from the 8<sup>th</sup> month where the subject—who is not yet all one—takes account that the mother is a different object from one. About 8 months, the infant experiences the first true anxiety from loss of object: he holds onto his mother because he makes out the difference between his mother and others (objects). There is also the difference between the ego and the object, another object (the

mother), another thing than the ego. If I have the notion of the object, I also have the notion of the ego—which is to say that I am also an object.

That said, there are people who do not come to objectify themselves. The psychoanalytic process is nothing other than an objectification of self (That is why that it is not amusing there). This is a systematic work of introspection that is not permitted (one does not know if one is delirious or not in introspection).

The main allergics, the asthmatics, act as if they did not know the anxiety of 8<sup>th</sup> month: the objects are experienced as being made part of themselves. They are the fusional objects (differentiated from the fusional moment of orgasm). The drug makes a fusion. They lose themselves (the photographic flash effect is an effect of fusion with the dissolution of the ego). One can extend fusion to many things. The allergic will be someone who does not support the representation of an object that one could lose. That which characterizes the main allergic is that he has the tendency to blend all the objects (that can become a material object).

Allergics have both at the same time very good contacts and difficult ones. They do not support separation. They break off in a very violent fashion (intolerance of separation often makes them very distinguishable). The allergic tries to conjure away the disintegration. They do not wish to know ambivalence or to defend themselves from the cleavage. The paranoiac is the caricature form of the disintegrated relation. One has his friends and his enemies. One cuts the world into two. It is always necessary to make an effort to get beyond his own paranoia. The Christian religion is anti-paranoia (“Love your neighbor as you love yourself”).

If one is depressed, that is disintegration or pulling apart (“I want to be happy, but I am not happy.”). The depressed can not overcome the first disintegration. He is inhabited by a hate that is poisoning. He does not come to overcome this primordial disintegration. If there is a blending, he is happy.

The maniac (who does not comprehend why he is in a hospital because all is well with him) incarnates the primary fusional desire:  $m+!$  is the tendency to find again and to return toward the state where there is no ambivalence, neither hate nor “All is well.” You are well. One is well.”

The S vector is the vector of narcissism. That is to say, it is the moment where the subject is invested as an object of love. In  $h$ ,  $h+ =$  “I would like very well to find again that state where I was the center of the world.”  $h+$  goes back to the homosexual tendency that exists in everyone. His level is a narcissistic level. In  $h+$ , there is the desire to be loved “as I imagine that I would have due to be loved.” (This is imaginary.) The homosexual logic is a homogeneous logic: the origin of self, a world in his image, a world in which he is the center.

For Szondi,  $h/s$  goes back to Eros/Thanatos: this is correct, but that can not be limited to the S vector. One will find it again in the drive schema. It is in this particular field that is constituted the rupture between love and hate.

To speak of narcissism permits one to envision the perversions in a dynamic manner. There are different definitions of perversion. The infant is a polymorphous pervert who finds his pleasure in his body and in no-matter-what part of his body. The perverse give privilege to the partial currents. Freud gave a definition completely different at the end of his life: the perverse does not support castration from which comes a cleavage. This is a dimension that Freud did not favor. When one is confronted in the clinic with perversion, one finds it there in everyone. In the actual literature, the perverse level is defined as the destructive level (Anglo-Saxon literature). Before, one said that someone has a perverse character when he was destructive (destruction of the object).

That which characterized the perverse is that he uses an object in order to surmount disintegration: there where the neurotic becomes depressed because he discovers that he is bad or crappy. The perverse has to discover his victim, and he will make him "die." This is his manner of managing his destruction. This is a way of managing the disintegration in considering the object as an object that permits managing the drives of destruction; that is to say sadism. The perverse is fundamentally the sadist.

Masochism is never dangerous; it is a fixation. One becomes perverse in order to escape one's masochism that one ends by instituting it in the other: one begins not to be a masochist and afterwards one installs the masochism in the other. We are all masochists, and the perverse have much good joy in finding victims: if one does not defend oneself, one always risks being had by a perverse person. Masochism is also a manner of managing destruction and keeping it in one's self.

When Freud spoke of the negative therapeutic reaction, it is the consequence of guilt that one does not permit oneself to bear well (this is true for the neurotic organizations). That which makes the reaction negative is the masochistic foundation: to prefer "to lie in one's shit." To leave and to go towards others demands an activity and a mobilization toward something. Masochists prefer to remain and to do nothing and to continue to be gloomy rather than uprooting themselves from a fundamental passivity. Normally, the masochist is beyond the period of latency: one can discover that, at that period, those who have not evolved well if the person does not take pleasure in activity.

We are in a culture where it is considered bad not to comport oneself as guilty. To be sick is assimilated with expiation. It is also banal to fall sick in order to be assured of being loved: "If I am cured, one will not come to see me any more." The superego is much more crushing in the Jew or protestant than in the Catholic (an optimistic religion in which it is sufficient to repent at the last moment; a religion of the vine: where the vineyard stops, the protestants begin).

## P Vector

This vector concerns the problematic characterized by the field of neurosis. Epilepsy and hysteria in constituting the two poles for the psychological fields present the particularity shown by means of crises: that is to say, successive charges and discharges. In order to be complete, there is a place for putting the obsessional neurotic. All obsessional neuroses are developed from the hysteric level. The obsessional neurotic is located between the P vector and the Sch vector (especially the k factor) with this intersection.

### The Problematic P

The genius of Leopold Szondi was in introducing into his schema a disorder that he considered as belonging to a drive (already that was no more the case in his period): non-organic epilepsy.

The evolution of a process in terms of crisis characterizes this vector. Let us question the concept of paroxysmal in order to show the cause of the problematic.

The initial “P” signifies Paroxysmal (outburst, inundation of affects). Szondi redefined the original manner of neurosis. For him, the neurotic pivotal center is a matter of affects above all. These affects organize the psyche according to an energetic process of charge and discharge. Another essential given is that the affect issues from a reaction to something. In the progress of an individual, something that is not him (the other) makes a barrier that stirs up a demonstration of affects. This “reaction to” stirs up a libidinal organization in terms of attack since the continuous flow of desire is ruptured.

Beyond a certain threshold, the energy stirred up by the reaction is discharged. As the affect is conditioned by the desire, we are able to be precise that it is the desire of the subject that is blocked from the exterior (reality), and it reacts by the affects following the intervention of reality.

In order that there be a blockage, two things are necessary: the tension (of the desire) preexists and an external blockage that is imposed at the time of the blocking. Faced with this confrontation, the psyche reacts. It is going to negotiate this obstacle. The evolutionary progress by means of the P vector will lead the subject to metabolize this confrontation between the inside and outside, thus creating an interface between the imagination of the subject and reality (comprised of the imagination of the others). The positive evolution results in the entrance of the subject into the symbolic (reflexive recoil by relation to his affects), a compromise (the common field with all—that is to say, the laws), and the putting into place a conceptual architecture that permits the evolution toward the ethical and moral censors signifying to the affects that they must submit themselves to logic and superior courts (“You do not kill at all. You respect your father and mother.” etc.).

As it was with the S vector, the evolution across a vector is shown by a progress toward the abstract and toward logically superior values. In S, we are passed from the body to the aesthetic and to the cultural. In P, we pass from raw affect to moral and ethical values.

The essential here is the notion of limits. This is the law.

In the paroxysmal vector, the meeting of the obstacle and the interdiction is opposed to the realization of satisfaction: all that which comes to make an obstacle to satisfaction. This meeting is metabolized in such a manner that the categorical imperative comes to put an end to this paroxysmal tendency. This is the best way of dominating oneself in order not to be dominated: "You must." The motor in the P vector is the vector of evolved desire, of a desire that will not be purely sexual in the sense of attaining an object that does not exist and that is uniquely nourished by wild, imaginary notions. In the P vector there is a fight in view of obtaining the satisfaction from an object that is real.

De Wallens tells us that in the P vector, it is a matter of confronting the Law represented by the father and his substitutes. The father is an object of implacable hate by an insurgent and by the other an object of admiration and respect (object of love).

In P, one passes from the maternal universe that is found in S and in C to a threshold that introduces one to the paternal universe. This is also the passage from the superiority of the imagination to the erection of the superiority of the symbolic. The symbolic being the imagination instituted by the group in view to controlling the imagination of the individual. This is reference to the social third. The relational model in dyads gives way to a model of relations where the law of the group is always in the forefront.

The P vector cross-examines the attitude of a subject when faced with power. This is always ambiguous. In S, the subject slides toward the transgression of power in order to institute the self by itself. And Michel Foucault tells us that the power to say no and the pleasure of it are the productive streams of knowledge. While in P, the subject effaces himself to the norm of the group up to making himself equal to others according to the cultural axes of the time.

In P, the figure of Cain [e- hy+] is not only the murder of the father with e-. But also Eros with hy+. This is the desire to possess alone the father. From there is the ambiguity of holding together the hateful resentment, the murder, and the claim of love with regard to the father.

It is to be noted finally that the collapse of the problematic of the P vector leads the subject to isolate himself in the maternal universe without recourse to the symbolic court. This fact is essential, for only the symbolic court can protect the subject from his own imagination.

### **Crisis and Neurosis**

It is an old adage that is demonstrated again by Hippocrates ("e is to the man as hy is to the woman.") Many epileptics have a hysteric symptomatology. For Charcot, hysteria-epilepsy is an illness in itself (much later, he changed his opinion and separated the two).

For Szondi, that which characterizes the neurotic is the crisis in the sense where all neurosis corresponds to a state of crisis.

The neurotic conflict is characterized by a state of crisis: one is neurotic when one does not make a decision when one is cornered in a jam. How can one get out of a jam? By a long and interminable work on oneself (analytical cure) or truly by breaking some attitudes. But one then does not have the right anymore to make crises of nerves above all. The flamboyant manifestations of hysteria disappear.

Which represents the e factor and which the hy factor? Two subjects confronted with situations of crises, two subjects mobilized by affects. The raw, hard affects that demand to explode in the epileptic...the raging, violent affects up to the brink of murder (which is not a sadistic but an epileptic matter). There are two times more suicides in the epileptics than in the normal population. The desire to destroy the other is involved here. The epileptic is someone who can not bear that one puts one's self across his proposed course.

The paroxysmal direction in the Rorschach gives responses of the type "tornado," "angry," and "volcanic eruptions." They are explosions and steam. There is an anal direction also: that farts. The epileptic disposition in the Rorschach is found in the themes of pasting and an increase of kinesthetics (of the object, for example).

Oedipus is the model of the epileptic when he arrives at the fork of the road without knowing that the other driver is his father. Oedipus becomes red with rage and kills everyone. This is a frontal opposition with someone who blocks his path. Oedipus as the epileptic hero.

hy is the erotic rebel. The epileptic can not bear an injustice. In hy, it is the same thing on the level of opposition ("You stirred from where I had put you.") in an erotic relation to the object (compare to the murderous rage of the epileptic). One becomes hysterical when one is in an erotic or amorous relation to an object and when the other says "No." Then the hysteric makes his crisis (What you do is not just). The epileptic is intransigent (all or nothing). There is also violence in the hysteric. The hysteric is tender. She does violence to you, but it is a tender violence. She reclaims her part of love ("Why is it that you can but do not?"). The hysteric does not comprehend why that is refused when that is permitted with the other: the frustration comes from the fact of the interdiction.

The term "vector" underlines a geometric notion: the conjunction of two things: a force and a direction. In P, this is the paroxysmal vector; it is affects: one is affected, and one can affect the other. The force is in the affect, and the direction is situated on a continuum whose two poles are the self and the other. The hysteric is mastered in this game of playing with affects; he is victim of his affects as the epileptic is also outflanked by his affects. The neurotic is someone who has affects as his primary characteristic. Clinically, when we as doctors are confronted with a neurotic, what is it that they bring to us? Their affects. They suffer from being affected (in illness of grief from love or from injustice). It is different with a schizophrenic, for his problem is not the affect, it is defending himself from an absence of affects. He is cut off from his humor (not from contact). He no longer has affects (except for narcissistic affects).

In P, Szondi spoke of the drive of surprise. One becomes neurotic by surprise. One falls into neurosis because one is surprised: a shock that makes it so that what was will never be as it was before (One can no longer go into the bed of papa or mama). The affect is something that one does not comprehend; the affect is always surprising. The first affect always comes by surprise. In order to understand the youth of a neurotic, when one tries to remember it, the true remembering is the surprise as to what one was not truly prepared. We are disturbed; one enters into a state of crisis in which one can not get out of it in that it will have passed on (Compare to social crises). There are hysterical states that last a long time; others are brief.

### **The Mediator**

The question of the mediator in the vector is in  $hy$ , and the finality in the problematic of factor  $e$ . What is the finality in  $e$ ? For  $e^-$ , "I can not bear any contradictions or opposition. All authority is insupportable for me. I want to do whatever pleases me."  $e^-$  does not bear any obstacle that is imposed by the legal authority. To the maximum, all that which bars the path is insupportable to him.  $e^+$  is the inverse position: that is to say, that it is necessary to know to limit one's self. Blockage is necessary. The law is necessary.  $e^+$  becomes the man of the law, the one who says that castration is necessary. Lacan is a kind of "Pope" in this area of castration.

$hy$  is the means of expressing this aspiration [of  $e$ ], be it total liberty ( $hy^+$ ) or be it total order ( $hy^-$ ) that imposes that each be limited. In hysteria, it is expressed in all his being by means of his body. Hysterics are known for having sexual problems. That is because the body is deviant. I indicated in S that the body is the means of love: in fact, with the hysterics this body is deviated toward another finality. The body is utilized in the non-sexual sense in order to express something else: to express a claim for liberty or for justice. That which the hysterics claim above all is a right. Hysterics are at the service of justice, and always are in revolt against an order of things.

Hysterics are also very well anarchists who stand up against power from the  $e^-$  side as well as the benevolence of the Red Cross from the  $e^+$  side. Of these two sides, it is a matter of the same thing, be it to redress the wrong acts of suffering humanity or be it, on the contrary, to say that one should chop off their heads. The hysteric is there to manifest this claim for justice and plays the role of the claimant and expresses it. In any case, this is a possible definition among others for hysteria.

The perverse is the one for whom the domination of the body is the only thing that counts. For the hysteric that which counts is the manifestation of the revolt. It is in the revolt, but there is more reason for this than that. What is it that agitates him basically? He is incapable of telling you despite that he is all the time on the scene that entails making his stint to defend his cause that is not necessarily his own. If one asks him what cause he defends, the hysteric does not know how to respond. The finality of the conflict is emptied, repressed, etc.



## The Circuit of Affects

At the time of projection, the primary affect is rage tied with distress. Rage is going to be the motor for the first representations that are of the projective order. That which is represented by means of the primary representations is this affect of rage. From where then comes this idea that dominates all the system of M. Klein with the schizo-paranoid position? It is the idea that the primary representations are representations of the bad. This notion of "bad" is introduced by M. Klein. One will not find it in Freud's work.

Mélanie Klein is much more perceptive toward the direction "e" of the functioning of affects than to the direction "hy." Freud then is much more attracted by that which is of the order of "hy." All that explains also the differences between the authors who are tied to their proper sensibility.

The malice and spite are projected, and then the primary representations are the terrifying representations because that which is projected onto the figure of the mother is something extremely aggressive in the sense of injuring the object, destroying it, and doing bad things. M. Klein speaks of primitive sadism, but, in my opinion, she is wrong because it is not sadism that is in question but the affects of rage. She speaks of rage also, but she confuses sadism and rage. The infant at this age is not sadistic; the baby in distress is in a rage.

Afterwards, there are affects more erotic that are going to appear. One can already say that the response by the smile to something is a little hysteric in the sense where one can make a pretty little smile, and the infant responds immediately to this demand. Then comes a moment where all infants are hysterics in the sense of charmers. They come to give little kisses; they demand them in return, and, then, poof, that is stopped.

The primary affects are nourished by rage. Then, progressively, there is going to be manifested erotic affects. After that, then, comes a moment where there is a necessity imposed by exterior authority to stop this circuit. Then, at one time or the other, one makes us to understand that one can no longer act in this manner of expressing one's affects freely.

The circuit of affects makes it début in e- hy+, which is the exhibition of the hate: "I am going to kill you!" While the inverse is in e+ hy-, which is that which follows the murder: after having killed the father, says Freud, they weep over him and elevate him on the altar. The dead father has become the father symbolically representing the Law. The true separation is played out in the paroxysmal vector and not in that of the contact vector. The separation is inclusive in the reversal of the murderous hate into respect for the dead from which comes the cult of one's ancestors.

We all are truly separated when we have reached the position of murder. The fundamental anxiety here resides in the return of the repressed or more exactly the return of the murderous drive.

In all advanced cures, the moment of murder is a crucial stage since it is to go from there that separation can be made. The cure in its essence consists in making the journey of affects in order to no longer be in a rage against one's parents, and this is unconscious nine times out of ten. We will live in the rage, and we progress toward the idea of accepting this drive in us in order to live in acceptance of the knowledge that, from this point of view, we are murderers.

Identification follows the murder. In effect, in as much as the question of murder is not resolved, identification is crippled. Normally, the passing beyond the question of murder terminates in reconciliation. Identification is always paradoxical, for it occurs when one permits the person to be an other, to have been that which he is, or to be what he is. For relation to parents, a time that they are accepted as they are, it is no longer a problem because finally we do admit that they are as they are. They are not to be otherwise; they are not to have been made otherwise.

When you hear a subject say that he would very well like to have his mother to change, that is a sign that nothing has been resolved. Since to change the other is impossible; there is not any chance that that will happen.

The murder proceeds from a transgression that must be accomplished in the sense where it is necessary even to kill the other, to take on the death of the other. It is difficult to speak of it without living it, for the desire for killing is probably that which is the most repressed.

The murder drive not only exists because the other does not give us what we expect from him. But also the other becomes from there an obstacle to satisfaction, and rage pushes to eliminate that which does not permit the obtaining of that which we want.

If we come back to the circuits, from the point of the developmental view, we could consider the ontogenesis of affects in the paroxysmal vector. That the first affect be an affect of fury, of rage, is incontestable. The primary affects expressed by the infant are the affects of fury. They cry from leaving the maternal womb, and this is a good thing, for those who do not cry are off to a poor start.

It is necessary to defend against according a pejorative significance to all of these positions. From the point of view of development, one has the tendency to consider that the last position is the most evolved and is meliorative in relation to all the others that precede it.

The primary affects are the affects of rage or in all cases of extreme frustration where that which is expressed is something like the rage or the fury, all of a primitive level.

The second stage is the expression of erotic affects. Afterwards, a repression of affects intervenes. This is the moral position, the obligation for reserve. The look of the other and its representations are introjected. The subject begins to manage his affects by the intervention of an inherited court from the other in order to make his affects conform to the social organization.

The fourth and last stage is situated in e+, which is the interiorization of the principle of the law and identification with the law takes place. The subject becomes autonomous in his relation to the law. He obeys henceforth his internal court. This evolution is proper for our culture.

### **Impact of Our Culture on Affects**

hy- corresponds to the negative tendency of hysteria. The hysteric could be defined as someone who struggles permanently against the expression of his erotic affects. hy- is the negative position in relation to the expression of his affects that tend to establish a relation of charm with the other.

The one who is in hy+ lets it be understood that it is not possible that one be disputed. We must be necessarily on good terms. This is what positive hysteric tends to induce in the other. The negative hysteric is the one who keeps his distance in relation to his own affects and also puts distance in relation to others.

There are considerable differences from one culture to another. The tendency hy- is more and more practically unilaterally prevalent in our culture. I rarely see subjects who give the reaction hy+. hy- is the dominant tendency in our patient population even to the point of excess. One apparently sees more and more accentuations in hy-. Since that this accentuated hy- reaction was in the first publications of Szondi a reaction typically neurotic, and since he considered that this was always pathological, it is necessary then to consider that half of the population is pathological, for this is the reaction that one encounters in half of the people of a certain age.

In primitive populations, you do not have this overwhelming superiority of hy-. You have a mixture, and, most frequently, it is hy0 because they discharge their affects. They utilize the safety valve hy. They manifest directly their affects whether they are affects of rage, of anger, or even erotic affects. They express them directly. hy-, in them, is very rarely accentuated.

Thus, it is an effect of their culture that encourages the affective manifestations, and then in our culture, there is rather the tendency in education of the child to control his affects. He controls them so well that they unleash bad psychologies that are caused by this impossibility to manifest affects. Think of the psychosomatics. They are very often constipated from this point of view. One very well feels that there is an intense affective boiling behind the facade, but it is padlocked.

### **Difference Between Ethics and Morality**

The paroxysmal drive is tied to a relation to the law. The selected entities (epilepsy and hysteria) are the affections that are manifested in the manner of a crisis. The factor 'e' has an ethical inclination while that the factory 'hy' has a moral inclination.

Szondi makes the distinction between a moral position and an ethical one. Moral is a position of acceptance of the authority that is imposed from the outside. An ethical position implies that there is a reflexive examination of the moral position and then the subject gives validity to or not to his own moral position, that is to say, conforming to the law that is the same for all. This is the position  $e^+$ . This is the tendency that appears at the end of the transversing of the circuit.

The difference between a simply moral position that works in the sense of a submission to the common law and an ethical position is that with the ethical one, there is an interiorization of the same principle of the law that is questioned about its foundations.

$e^+$  is someone who accepts the principle of the law and who makes it his all the while sometimes authorizing transgressions. Therefore,  $e^+$  is a position independent of relation to the principle of the law. From the side of “intercultural education,” it is very significant that position [ $e^+ hy^-$ ] is a position that one never practically encounters in the primitive populations and that, on the contrary, this is the dominant position of our culture.

$e^+ hy^-$  works in the sense of an ideal culture of autonomy; therefore, it is a matter of directing oneself, of introjecting the principle of the law, and of being relatively autonomous in relation to the law while all the time respecting it but from a personal point of view. All that signifies the  $e^+$  position.

In a primitive culture, there is an interdiction against introjecting the law. Their culture considers that that it would be too dangerous if the people allowed themselves each to have a personal position in relation to the law. The law endures and must remain exterior to one: one refers oneself to an exterior authority. One can not claim for oneself the principle of the law. That principle remains exterior to the subject and is transcendent to it. One cannot be permitted to be one’s own master from this point of view.

In our culture, we are much more moral than primitive cultures and even perhaps that we are even less because we have this independence in relation to the common law. It is that the primitive is not authorized to make the law customarily. The fourth position is a position of autonomy.

If we combine the two factors  $hy^-$ , that is to say, the moral censor with the conformism that it implies, with  $k^-$ , that is to say, the legalistic-realistic censor, we obtain an association that is the mark of western civilization—one does not say “civilized”—in its urban modality. It is finally  $hy^-$  and  $k^-$  that differentiates the western populations from the traditional populations.

If we come back to the profile cited traditional from the other cultures, the  $hy$  is variable, but we have more of  $hy^+$  than of  $hy^-$ . The reason for this I interpret as a reaction of compensation in relation to all that which must be repressed with tradition. It is not an internal repression as we know as repression, which is something that has become quite unconscious. Repression does not play in such a way in a traditional population because the relation to a repressive authority—the superego, let us say—that does not exist. We are

always confronted with very strict rules, the taboos that are instituted and that are without cessation recalled by the tradition and placed in honor in each ceremony.

Here, in western culture, all that does not exist anymore. One does not have respect for authority. One drags the ministers of government before attorneys. It is impossible to find a similar confrontation in a traditional society. This is unthinkable or else there is revolution. One is thrown out and is replaced by another.

The cult of ancestors is also a variable that permits the differentiation of these two populations from one another. In primitive cultures, the cult of ancestors is centered on p- while in our western culture, the cult of ancestors is centered in the paroxysmal vector, that is to say, the murder in e- and the reparation in e+. We could bring closer the Freudian concept of the superego to the concept of the unreasonable demands of ancestors according to Szondi (the term superego does not appear in Szondi's work). That adds to an intuition of Freud how that the superego is always the superego of ancestors, which is a tradition interiorized. In us, this has become completely unconscious. That is not made part of the conscious life of western people whereas in a traditional culture, there are all the time references made to ancestors. They are not dead. They have not been murdered whereas in our culture the murder of the father is typical.

African subjects are often frustrated, and, in a certain manner, they are infantilized. They are very quickly adults, but from our point of view, their relation to authority is infantile. All occurs a little as if one had the right to speak, and, therefore, the hy+ function functions as an escape valve. This observation permits us to confirm that in the traditional culture the people are more demonstrative in the area of affects. We, in western culture, are more reserved and more hypocritical also. Szondi speaks of the moral censor and of modesty. All that is true, but hy- also submits to rules and to good mores. This is conformism. The prevalence of hy- is a characteristic of the urban population.

## Hysteria

The hysteric has a partiality for the somatic, and therefore invests in somatic symptoms in order to give a psychic over-determination to them and thus gives a meaning to the symptoms.

This affection is leading one astray and surprising in part by the impossibility to foresee the character of its evolution but also by the polymorphism of its symptomatology.

The great hysteria and hysteria-epilepsy were considered as strongly similar. There is a somatic partiality to make one speak of the body each time that it can not or must not express its desire. That which characterizes hysteria is that it expresses its unconscious conflicts by varied (somatic) symptoms. Also, that which the symptom incarnates is the expression of the unconscious desire. The conversion permits the dissipation of the anxious tension that issues from a conflict. One suffers from remembrance.

The demand for love is situated in the Oedipian rivalry, and the hysteric wants to valorize his rights. He always repeats that in his reality.

The remedies for the anxiety are:

- repression
- sadistic-anal regression
- somatic symptom

In the hysteric symptom we have the same syntax as that in a dream, which demands an interpretation. The hysteric symptom appeals to the relation with the other (an appeal by which he shakes the indifference or mistrust of the other). It is a matter of a conflict with the central part of sexuality. The male hysteric represses the feminine side, and the female hysteric represses the masculine side. There is no comprehension of the hysteric without taking into account this unconscious conflict. It is necessary for the restoring of this conflict by means of the neurotic transference. The putting into action will be more on the side of perversion, or the symptom is a mini passage to the act. It is in this sense that hysteria is a pseudo-perverse reaction. In fact, the symptom is situated between action and saying it. The theoretical is the power to say it. The inter-subjective can only be resolved in the inter-subjective relation.

### Hysteria and Epilepsy Faced with the Fantasy of the Primal Scene

To go from the primal scene or to go from the murder of the parents is almost the same thing: it is to accept the other. It is to accept the primal scene and to accept not having a part in it. The reaction e+ hy- is the guilty reaction of someone who, being excluded, is guilty of being excluded and finds that normal. This is a typically Oedipian reaction. Oedipus in the tragedy is someone who is excluded and tears out his eyes. The whole world tries to prevent this self-punishment, but he punishes himself; he exiles himself. This reaction e+ hy- is very Oedipian. This is the position of guilt. Oedipus exiled himself even when the others wished him to stay. For him, he felt abominably guilty. He became a wanderer.

hy- is the position of a subject who does not wish to confess anything. It is the position of a subject who leaves the scene. This is a typical hysteric position, for the one, by means of his symptoms, indicates a simulation of coitus and of the primal scene where the hysteric plays the two roles—the official version that Freud attributes to the great hysteric crisis. This is finally the last interpretation that Freud gave for hysteria in an article in 1908. He spoke of hysteric bisexuality, and there he gave his definitive version of hysteria. Thus, the hysteric is run through with bisexuality, and he farouchely denies his desire to be both sexes. He identifies himself then with two parents at the same time.

That which sustains the crisis of the hysteric is a claim in the direction of adult sexuality but with a regression that is made by means of the great crisis itself. The hysteric is at the same time man and woman and plays, mimes coitus. This interpretation is in Freud's

last article on hysteria, and he does not speak of it afterwards. It is a classic case from which he has interpreted the great crisis in this sense. Therefore, the key to the enigma that is at the foundation of hysteria is the claim of being the two parents, of having the two, and especially of being in the scene. All the symptomatology of the great crisis manifests this desire and its realization by a nearly hallucinatory mode.

Evidently, one can produce a symptom of this type where one must dissimulate one's desire. He manifests his desire by means of his symptom that is apparently unreadable and incomprehensible.

In my clientele, I have only encountered one time this kind of problematic ties to hy-  
!! This is very rare. This is a patient of whom I knew the husband very well. He is a friend of mine. The hitch is that I did not know that this was his wife. It is only by cross-examination that I learned of this cunning. Having in treatment his wife, I had difficulty in seeing my friend. The interpretation stemmed from the source: she had separated us. I had a difficult time to make him understand that if she is always in therapy with me without anything really practically happening, this was because she wanted to be a barrier.

And it is true that my relations with this friend were stopped up to this point since I had this woman in therapy. In any case, there is coldness in the relationship. That is typically hysteric. Without doubt, she imagined a primitive homosexual scene between her husband and me. I do not see any other reason; it is impossible to make her understand that. She comes undisturbed each week, and there is not any work that is done. The only reason for her presence is to prevent me from seeing my friend. It is unnecessary to doubt that the hysteric tries all the time to separate his parents because in order to have both of them, it is necessary to separate them.

To separate and to reunite, the hysteric is an artist in this matter.

Therefore, a desire to have the two parents. But all this problematic is transposed in terms of identification. Thus, that which sustains his hysteria, is her marked bisexuality in the sexual vector. She is at one time the one who seduces and the one who is seduced. She occupies all the positions, but she does not want to show them.

### Hysteria and Somatization

The question always of actuality is: Is there a continuum between hysteria of conversion and somatization? Sometimes yes, sometimes no, but the somatization tends progressively to do away with hysteria of conversion that is becoming relatively rare. The excellent hysteric of conversion makes itself rare, but on the contrary somatization is so much more frequent that the people do not even mention it any more.

I have some patients who have stomach ulcers, and they do not even speak about them. Sometimes, that is not made part of the things that they complain about. hy- is the manifestation in the area of the test for this crushing of the expression of affects. That works well with medical science that rather than encouraging the expression of affects gives the

medications that mechanically cure these things. With medications, people bear much better the somatic illnesses than before.

From a synthetic manner, we could say that the hysteric has problems with the expression of tender, amorous affects while that the obsessional has problems with the expression of destructive, aggressive affects.

### Hysteric Psychosis

This label permits making relative the unexpected delirious and acute flair-ups while avoiding putting the label “psychotic” on a paroxysmal structure not psychotic.

In the problematic hysteric fundamentally where certain factors entail a rupture with reality, we could have a delirium of systematic behavior: paranoiac elements of grandeur and erotic and religious themes. The reestablishment is rapid after the break of contact with reality. The delirious hysteric appears to be characterized by a relative adaptability. The patient is able after the attack to speak with a certain distance about his delirium and its contents. The beginning of his delirium is very abrupt. This psychosis is episodic and can lead to an integral reestablishment at a therapeutic level.

The comprehension of this phenomena can proceed according to two models (after Freud):

1-> Attack

2-> Flight

These two models correspond to certain characteristics of their life: anxiety in relation to certain contents, and the joy and the pleasure with being in the delirium, living these hallucinations, and having a victory in combat.

The delirium is always a sign of inundation, a relative check of repression. The conscious scene is invaded by intolerable contents as far as the repressed.

The model of flight recovers from other aspects of the delirium. Before the unbearability of reality and before a continuous or sudden deception in the relational life, it is as if that provoked a rupture of the ego in relationship to reality. From there, a delirium is erected in this breach and appears to deny it.

Therapy envisions a clarity: a true psychotherapy can not begin in a hysteric crisis. But that must not mean that one leaves the patient “alone.” It is necessary to put oneself in relation with the patient in the sense of a good human one. It is a relation of listening in order to put one’s antennas into position. From time to time, the patient speaks spontaneously of his condition and of his sadness. In relation to the delirious contents, one abstains from all interpretation. The meetings must be frequent but short. If one follows this process, one arrives at a period of transition: the patient becomes more critical of himself.



One can aid him to make precise his points, and one can begin to put the elements of his history in relation to his delirium. Then, a classical psychoanalytical process can begin. The crisis supposes the opposition of contraries. Thus, there can be paroxysms of joy and of suffering. One often images the high and the low.

This approach to the psychotic flare-up of the hysteric can be generalized to all the paroxysms. In fact, they can only save themselves from the paranoid mode of accusing others and in feeling persecuted so much that we as physicians have the tendency at first to class them on the side of the projective paranoids. They are this, but this is secondary to the paroxysmal problematic.

To go beyond the ambivalence, the subject has raw reactions. He advances in a sense since in another way; there is a returning into the contrary, a defense mode that is the most primitive and the most catastrophic because it can effectively destroy in 30 seconds that which has taken 3 months to erect. Let us understand that it is paroxysmal; it is not psychotic. The difference between the paroxysms and the psychotics—let us say, the schizophrenics—is that the schizophrenics evolve toward defective states while that the paroxysms remain the same with themselves. They make crises; that is all. They break up the bazaar, and then the next day, that passes.

From the moment that there is a reversal into the opposite, there are also troubles of humor (manic-depressive aspect). One attends to this then evidently. The rupture of contact is necessary in order that he be manic-depressive. It is necessary to know that the epileptics can have pseudo-psychotic episodes. They become confused, and they make their way!

There are lots of epileptics in the psychiatric hospitals, and, after 3 or 4 days, one asks oneself what are they doing there. They are epileptics nine times out of ten. When they arrive, they are in frightful states: they break everything, they are persecuted, they have hallucinations, and then that all stops. Then, there are the crises. A true psychotic is different. It is chronic; the delirium is permanent; it does not stop after 15 days. This is even then a simple criterion to make a distinction between the paroxysms and the legitimate schizophrenics: in a case that evolves by a crisis and in another case that is irreversible or that stagnates or that does not evolve any more but always has a defective aspect.

There are also organic epileptics (4 or 5% of the population of epileptics) who have a brain malady and who get worse. But this is a minority.

## hy+

hy+ is the seduction of the hysteric type. This seduction consists of a claim of a right. The two interdictions that dominate are for the boy the interdiction from having the mother and that of killing the father. The hy question will be: “Why is it that one can not make an exception for me?” The hysteric ignores one not being able to do it; that is “unjust.” The epileptic and the hysteric both say that this is unjust.

The coupling e- hy+ signifies the tendency to a claim directed against the one who is deemed to hold the law and the power. The hy+ occurring on the forefront of the scene is claiming equally his need for love. He is an exhibitionist. While that the hy- does not permit himself this license. He has the reaction of shame and modesty. He is the one who keeps himself calm and who struggles against his exhibitionistic tendency. There are then two types of hysterics: the one who is not troubled by expressing his affects (hy+) and the one who is encountered in the clinical forms of hysteria (hy-). In the latter, there is a struggle against the exhibition of his amorous desire, and he ends by falling ill.

With hy+, there is a romantic tendency to embellish things. The discourse of hy- is one of deception. The caricature of hy+ would be that of Julio Iglesias, the syrupy one who sings little songs. hy- asks how one can do similar things by deception. hy- is the one who represses erotic affects. hy- is a modest position. In relation to erotic affects in general, hy+ expresses his exaltation. hy- is going to express the repression of positive affects. That does not mean that one does not express any affect but that one expresses negative affects. For example, those who express disgust. hy- will express affects but affects of deception, rage, and fury.

It is necessary not to believe that hy- is the complete blockage of affects. hy- is a defense against the expression of erotic affects [e- hy+] as the profile of a murderer is even when in a certain way is an erotic position despite the fact that this is a proclamation of passionate rage. e- hy+ is the position of the passionate murderer at the moment where he is going to do the act. Despite all that, it is very erotic: to kill his object of love because one is jealous or from similar things. This is a proof of love so much that the one who does not kill in this case is the one who considers that that is not worth the trouble.

The one who is not erotic is the one who cuts off the relation. All that which happens in the sense of the exultation of the relationship is erotic.

hy- will be a reactionary formation that takes a counter step to the expression of positive affects that exist even when she has a deep desire to live an amorous life like those that she finds in her magazines. On the first page, one sees all the amorous lives in vogue. It is "Ah, that I could be like that!" But unfortunately, that will not happen. All that one finds in these magazines exalts the erotic reveries. And then we go back to the area of hy, and then that which is given as fodder to the people is the putting forth a scene of a successful erotic life. This is very infantile.

Szondi says in regard to hy- that this person takes a refuge in fantasy. That is to say that the hy+ person will have the tendency to incarnate his amorous fantasies. hy+ has the wish to live them out in reality whereas the hy- is willing contented to live them out on the plane of fantasy and thus will feast with rose-colored glasses on novels. He lives the love of others.

hy+ will also be in the sense of showing himself in order to see that he exists.

## hy and the Image of the Body

The statement: “He is poorly clad, badly dressed. His hair is unkempt. He smells bad” etc. characterizes seduction in relation to the body. This is significant because it is very physical as a defense. That carries also over to the physical characteristics of the other (his order, his look, etc.) and all that falls back on the hysteric. When she does not comprehend very well why the relation falls off, she is disturbed by his physical characteristics (his hair, his coat, etc.). We place that as well on the level of to show-to hide that is always present in the hysteric. The problems hy includes in this dimension of the exterior aspect. “What is there about my look that does not work?”

In order to come back to hy-, we could take up again the fear of ‘what one will say about that.’ A small number of hy-‘s will be interpreted in the sense of a human aspect. Then, one does not say and one does not show no matter what. If the hy- becomes a constant and if this constant is accentuated, as is the case here, one advances from a fear and falls into an anxiety of being unveiled. Szondi spoke about this hy- as the anxiety of a sensitive relation. This is a term put into fashion by Kretchmer who has written a book in which he called this type of person, the sensitive paranoid. This is a diagnosis that one no longer uses but that corresponds to a very frequent clinical reality. These are the people who are complaining—this is not paranoia—and then the principle complaint is that one discovers that they are this or that or even that they have had a relation with X or Y. Then, the fear that one knows. Paranoia implies much more than the fear of being unveiled. This fear of being discovered agrees well with hy- accentuated.

hy+ is the pleasure of exposing himself. This is exhibition. He finds his pleasure in the fact of showing himself and of showing eventually things that are not to be shown, of boasting about things that one does not normally boast about. hy+ is a little swaggering. hy- adopts the exactly inverse position: “if one never knows....”

This can be illustrated by the question of herpes that can take on an enormous exaggeration because it is an illness that, being contagious by sex, is little compatible with morality. Herpes is also like the hysteric finally: one sees it and then one does see it. This makes herpes to appear and to disappear. The big problem is that if it spreads, everyone will know that; this is where the fear comes in. I insist for the unveiling side because that is made part of hy. There is also the aspect of self-punishment and the censure aspect. hy- accentuated is all that together: the fear of being discovered. And this is also because one will automatically be punished and one ought to carry the fault. It is always a matter of sexual error. hy- very accentuated is all that together: the fear of being discovered, and that is also because that one will automatically be punished and one will bear the fault. There is then a strong unconscious sexual guilt and the conscious dynamic is the fear that one will know.

If in the sexual or paroxysmal vectors, the charge is important, for these are the sexual drives and all that which has to do with prohibitions. We will find ourselves before the problematic S-P above all, and that orients us to the neurotic area characterized by the conflict between the unsatisfied sexual exigencies and the interdictions and censure. The

impossibility of finding the sexual object of satisfaction and the fear of being punished finally.

### hy+ Seduction and s+ Seduction

Seduction is the positive hysteric tendency. The hysteric seduction is more sophisticated than the s+ seduction. The hysteric seduces in order to claim a right. s+ seduces in order to execute the rape of the object.

In S, there are no interdiction laws. It is in the P vector that they arise. The interdiction from possessing the mother and of killing the father takes place. hy+ is a transgression tendency: "Can not one make an exception for me since no one is better than the others?"

The hysteric in the expression of his affects aims at seducing. There are sorts of ways to seduce. One can say that the hysteric seduction does not resemble the s+ seduction. The s+ seduction aims at truly dominating the object and one can evoke the personality of Don Juan. He, certainly not a hysteric, is the one who has the need to dominate, of making one suffer, and of abandoning one. This, then, is rather s+. Moreover, Szondi designated the pure s+ as the cooing tormentor. This is a little Don Juan who seduces in the sadistic manner.

The hysteric is never sadistic. His seduction is of another type. The hysteric does not tend to dominate the object so much as to charm it. hy is the tendency to seduce by charm, and that is what the positive hysteric always searches to do. Basically, the hysteric wishes to please and not so much to seduce. The seduction is not as much the matter with the hysteric. His concern is to please, to enchant, to charm, and that is the hy+ tendency in the test. hy- is the inverse tendency: to defend himself against this spontaneous tendency to charm the other.

### **hy-**

hy- shows that our subject submits to the exterior norms, and when hy- becomes too accentuated that means that the subject represses too strongly his exhibitionistic tendencies. There is the fear that the repressed makes a return in the exhibitionistic mode, for hy-! is the direct repression of erotic affects.

hy- is the reaction of modesty, of shame, and of specifically sexual culpability. The shame comes from the fact that one has made a sparkle or show for nothing and that one has put oneself forward for nothing. The passage from hy+ to hy- is a typical reaction at the end of the Oedipal period. It is the definite burial of the declaration of love. This is a shamed subject who is guilty of his old Oedipian wishes.

This hysteric negative tendency does not permit this exhibitionistic license. Shame and modesty is on the watch for this. The person remains tranquil and reserved. She struggles against an exhibitionistic tendency thanks to the moral censor exercised with hy-.

If the hy+ subject is not troubled to express his affects, the hy- subject must contain his affects. In this case, hy- favors hysterical conversion or anxiety or the subject struggles against his exhibition from which he falls ill. The reaction hy- is plainly neurotic while that hy+ is situated in the perverse area that can or can not be organized.

### hy-!!

hy-!! possesses several possible significations:

- \* fear of transgression
- \* fear of the look of the other
- \* blocking at the level of emotions
- \* possible fall into hy+.

With hy-!!, the risk exists of a return of the repressed. In the subjects who give the exterior impression of being always very controlled, that ruins the evening when they return to themselves: they are accustomed to scenes at home. hy- accentuated becomes more and more frequent in the population. The most general interpretation is situated in the repression pressured from emotional expression. We speak of repression of affects and of repression of representations (of words). The repression of affects favors the psychosomatic disorders: this is the old theory of Alexander.

Repression above all bears on representations, and the goal of repression is to maintain the repression of affects. The ultimate goal of repression is of preventing the affect of normal expansion. This is the retention of affects (sexual, hate, etc.) that are the most pathogenic. This is what demands a great expenditure of energy. If one represses representations, that does not require such great work.

hy-!! sends us back clinically to a very strong devaluing of that which is an erotic affect and then that passes into the discussion that is of the kind of mistrust towards relation with others, for example.

### e0 hy-

This constellation is the customary position encountered among subjects in crisis (no matter what kind). Nine times out of ten, the crisis is of a hysteric origin. That which is evacuated by means of the symptom in e0 is all the mass of raging affects (anger, rancor, jealousy, envy, etc.), and e0 comes to nothing.

### e0 hy+/-

This is the “whining hysteric,” that cries. This is a position of compromise where the subject expresses his complaint without expressing it since he going to groan, and he is going

to whine in the fashion of one remaining mid-road and of not truly expressing his claim. One expresses it but in the retention of it.

## Epilepsy

Epilepsy is an organic disease for Freud with the same designation as any other organic illness.

The interpretation that Freud gave for epilepsy, and that which he said applied to Dostoevsky, leads back to a relation with the father very ambivalent of body to body where what is basic is the murderous tendency that is indicated by e- in the test. Dostoevsky is a good example of the hysteric epileptic but also an epileptic filled with reaction formations. In all cases, he manifests the two poles of epilepsy as in the Karamazov brothers: There is the assassin and the man being right, the saint.

The epileptics of the test are in an inter-critical stage. The epileptic oscillates between the demonic and the angelic (he dreams of a universal fraternity).

A critical date is 1930, the time that the electric encephalogram appeared. Until then, all the treatises of psychiatry mentioned epilepsy and reserved an important place for it. After 1930, there is less and less information in these treatises. As to the hysteric-epilepsy of Charcot, that has totally evaporated. Today, we observe a final cleavage between epilepsy that appears as an organic illness and hysteria, a 'pseudo-psychic-illness.' The last great work that treats epilepsy is the work of Henri Hey: *Études psychiatriques*. This was the great man of French psychiatry. He has shown the organic origin of epilepsy, but he has searched also to understand the lives of these subjects.

The epileptic presents himself as a follower, tight-laced, and sticking. He has these stereotypes. He is focused on the good. Epileptics have the need to experience this massive discharge (compare to cosmic coitus of the ancients...and even the orgasm is considered as a petite epileptic attack). Freud did not agree in any sense a priori with the grand mal epileptic, which he did not hesitate to designate for hysteria. Freud spoke of affective epilepsy that he qualified as pseudo-epilepsy.

Must epilepsy not be recognized as a convulsion? But what is transmitted by it? Three things, according to Freud, the triple desire of:

- killing the father
- punishing oneself for crime by the epileptic crisis
- satisfying one's masochism.

In Szondian terms, Dostoevsky will have passed from open revolt [e- hy+] (figure of Cain) to the idealization of the father [e+ hy+]. This writer had interested other psychoanalysts who lead with the idea that the crisis is a sensory-motor orgasm that is

actualized at the expense of genital satisfaction. Epilepsy will be a more diffuse, generalized orgasm but not truly genital.

For Szondi, the sense of the crisis is of primary importance. This is a reaction of a defense against a mortal danger that ends with appearing to be dead. He thinks of the chameleon or other animals that have this death reflex. The difference between the animal and a human is that the animal presents this defense against an exterior danger while a human defends himself in order to protect himself from an interior danger. The murderous or incestuous tendency tends to accumulate up to the paroxysm and then discharges itself in the form of a crisis on the mode of surprise with the goal of affecting the other. The crisis always has a value of a message. The content of the message is the awakening of certain affects in the individual to which the message is destined.

We make a distinction between an epilepsy of the night (more epileptic) and an epilepsy of the day (more hysteria-epilepsy, for the public is present).

Szondi notes that “affect” derives from the Latin “affigerer”: to put into such disposition, to affect, to excite. The same verb can be used in two different senses: that for punishment and that for recompense.

The specificity of the P vector is to affront the subject with the law. The subject is confronted with the father with whom one experiences hate, admiration, a deep respect, and love. The father pulls toward his person the need for love and of the recognition of which the little person expected that he would be drained off as he was by the mother.

Szondi has incarnated the hysteric-epileptic in the person of Cain. He is the one who has mastery of the earth, a homicidal tendency, and, at the level of libido, he doesn't aim at first to possess. That which he wishes is the possession of the father for himself alone: e-hy+ = amalgam of murder (e-) and of love (hy+).

In the fields of the P Vector is the time that the father is acquired. There is a need of recognition quasi unconditional. Cain only enters into his rage when he feels his esteem wronged. He was the great worker who esteemed himself the most meritorious. He expected that one would give him the most love (the first place in the father's love). The drama of Cain is that he is mistaken of the Law. The law that ruled the existence of Cain is the law that rules the dual relation with the mother: “Be all to me, and I will be all to you.” This is the law of anal exchange and of the sadistic-masochistic relation between the mother and the infant. In opposition, the law that God put in place in recompensing Abel with his praises is the law of the group, non-dyadic, where justly that which deserves the most merit is the sacrifice of self.

But the other does not respond to the demand of Cain. What is the desire of the other? The other desires that Cain liberate himself from this giving, giving in order to be free, the freedom to be himself. That which God made Cain to understand is the uprooting from the law that he had submitted himself to in order to permit him to yield to another law: the freedom that God possesses. But Cain failed his test, and his liberty became an error, a

wandering. To this crucial question of the desire of the other, one could respond: God has wished that man be free although He knew before hand that man was not capable of bearing this burden of freedom and of the desire for what this freedom opened. The tragedy of Cain is that he refused the conditions of his own freedom that God offered.

Epilepsy stirs up ostracism, reprobation, and rejection. The ostracism is much more radical yet for epilepsy than for hysteria. In 1930, Hans Berger and the installation of the electric encephalogram made epilepsy "to explode." At the end of 1990, epilepsy had completely disappeared in the D.S.M. III. One affirms the cleavage between epilepsy, a cerebral organic illness reserved for neurology, and, on the other side, hysteria, an illness or pseudo-psychic illness that appeared in everyone. There was no more the classification of epilepsy: all is based purely and simply on the E. E. G.

The existential axis of the epileptic is to destroy all obstacles to the realization of one's satisfaction. The epileptic also became a clinical phenomena of conversion in the case where the murderous drive is all blocked from being discharged. It is always the father who is aimed at by the destructive drive. In 1930, Freud spoke of the desire to kill the father. He is supported by his study of Dostoevsky. For the Szondians, Dostoevsky places before us the open revolt against the father [e- hy+].

For Szondi, the crisis has a sense that is not determined in the later phase as Freud believed. According to Kretchmer, all epileptic crises are an archaic defense against a mortal danger. It is a matter of making a death reflex. This reflex of appearing to be dead has a hysteric coloration. The reflex of changing of color (chameleon) works in this sense and also the same thing for a tempest of movement. The hysteric appears with an agitation in place. For man, it is a matter of an interior danger; for the animal, the danger is exterior.

The e and hy factors are two descendants of Oedipus with the murderous affects for epilepsy and the incestuous affects for the hysteric. The term "affect" comes from the Latin "affectera" that signifies "to put in such a disposition," to excite, to modify, to overwhelm, to punish, and to recompense.

Repression is mixed in with these problems, and there is an accumulation of these tendencies up to paroxysm that leads to the discharge in the form of a crisis, which is a paroxysm and surprise. But what is the goal? To affect the subject himself and the other. This is less true with the epileptic than with the hysteric.

There is a difference between the epilepsy of the night that is more epileptic and epilepsy of the day that is hysteria-epilepsy because it is visible. The hysteria is produced in a public place. The epileptic does not make a crisis no matter where. The spatial and temporal context of the crisis is strongly significant just as the precipitating factors. A precise case history will slow down the precipitating events that are starting to turn up most often that the subject is unaware of. The surprise from proving the association between the precipitating factors and the crisis often demands a work of making conscious what is far from being evident.



Habitually the explosive people are apathetic (softened and moderated) in the inter-critical stages.

The control of this explosiveness can be a formation of compromise consistent with moving all the time and of being all the time in activity. These people are not truly among the epileptics who explode by an episode and then who fall back into apathy. These are rather those in perpetual movement. They work all the time. This is a drug to them.

In the area of Rorschach, the epileptics show a sinking into the mire of precepts among them; that is to say that the precepts have a tendency to stick together among them. This difficulty to separate the concepts reflects the epileptic tendency to make everything stick together. That results from a reactionary formation against the tendency to make everything to explode. We thus have the alteration to break—to repair.

The tendency to have things stick together will be stronger when the positions 1 and 2 dominate and will be less strong when positions 3 and 4 rule. The tempering effect of the presence of positions 3 and 4 is explained by the fact that these positions preserve better the unity of the subject than positions 1 and 2.

### **The Murder of the Father**

The murder of the father only intervenes at the time of Oedipus. The murder of the father—I do not know very well where is it necessary to place it. Classically, this is a matter of affects at first. If it is necessary to situate it somewhere in the schema, it is on the side of e- that one is going to put it. It is at first an affect. The idea of the murder of the father is generated by the fact that he is an obstacle that, suddenly, rises up in the way of the realization of a desire. The father is not an object of hate because he comes to interpose himself. There is a father and a father. The father evoked by means of the primary identification is a father that is made preambivalent and with whom one does not yet have the occasion to enter into a conflict with.

**e-**

e- is the negative epileptic tendency. The epileptic oscillates between the demonic and the angelic. e- is the raging epileptic who has the homicidal tendency, a murderous tendency. This is the most mortifying reaction. It is the desire for undifferentiated murder. It is the most frequent reaction in the people who kill and in the suicides. We are in rage, anger, and fury tied to a notion of injustice that ends in a crisis that breaks out in a vivid way and in an exemplar manner in the great epileptic crisis. e+ is the inverse formation against the murderous tendency.

The e- tendency is interpreted as the reaction of revolt, of rebellion, of anger, of rage, and of fury, all the affects of hate. s+ does not have a relationship with hate. It has a relation to domination: one can be dominant without being filled with hate. “I wish to exercise power” is not a sign of hate necessarily. The exercise of this for the good of the people, for example. Mélanie Klein did not distinguish the difference between sadism and violence. For

her, it is the same thing. When she speaks of original sadism, in my opinion, she does not speak of s+ but of e-. That is to say the frustrated infant who does not have the breast and who enters into a rage. This is not aggression in the sense of s+. It is powerlessness. e- is always the sign of powerlessness and of a rage that is given birth from this impotence to be able to realize his desire at a given moment.

The premier tendency in terms of development is the negative epileptic reaction. This is a tendency to rage against obstacles. It is the most destructive tendency and the most humiliating. This tendency is found in killers and suicides. We are plunged into rage, anger, and fury following an injustice. It is a matter of discharging aggression in a single vivid stroke. e- comprehends the raging, the rancorous, resentful, and envious for revenge. An e-individual is angry.

The typical suicide profile will be e- k-! m-.

This is a person who finds himself bullied in his satisfaction. This is like the infant who has the breast removed. This is the uprooting from the lost paradise. e- is the tendency to murder the father. In evoking the person of Cain, one is a little on the side of the hysteric. Cain wanted to obtain the love of the father for himself alone: I want you to love me. Make an exception for me.

The raw epileptic is badly formed. He is a coarse brute who does not understand anything and has nothing to say: "It is like that. Why is it that I killed someone? I know nothing of it. One has told me of the killing. I have killed. So be it." He does not explain anything himself.

The traditional population is too often characterized by a function having recourse to scapegoating that results in the simultaneous presence in their unique personality of the factors e- and p-. This regulatory role of discharging the hate and of maintaining the social order states its internal cohesion and supports the presence of an external "predator" localized to the exterior thanks to p-.

The e- reaction of fury against the enemy is projected on an exterior enemy. There is a cleavage between the exterior representative of the law: there are the good and the bad. That can be reversed. It suffices to have little things for the good to become the bad and the reverse. That is predisposed with a strong regime, for the rullers have a call to be strong.

The fragility of democracy is that which makes it to exist are that the relation of the law in interiorized and that the subjects are autonomous. The places where there is no autonomy in relation to the court of law, one can not see very well how a democracy can function. For that implies that everyone participates. Everyone is made his own legislature and submits to his own interior law.

In our culture, one hopes much that the individual has interiorized the law, and then that gives one confidence up to a certain point that one is not obliged to account for it permanently (except for the declaration of the contributions). We are not all the time

summoned by the authorities. There are only the cases where we are caught in open violation of the law that we ought to justify before the authorities. From this point of view, we have a much greater autonomy.

From the point of view of a proceeding analysis, e- permits the conservation of the unity while evacuating the bad object. I refresh my unity while situating the bad object to the exterior. Thus, I feel myself good (m+) and immediately the mother is put there. Then, I cry and I rage because I am frustrated by what I have ejected to preserve my unity.

#### Association of e- with e0

Faced with the dissatisfaction that is tied to the immaturity of the demand, if the subject reacts with e-!, one orients the interpretation in the sense of someone who fumes with anger. If he passes from e0 to e-!, we see there also a very important sign of immaturity because that can indicate that he fumes in anger during a certain time and then “Boom!” he bursts forth, he cries, he slams the door in a crisis, etc. Evidently, this is no more complicated than that, for the presence of the strong censor hy- can contain the expansiveness of the subject.

The subject with this profile (e0 and e-!) presents behavioral outbursts, and the hy-reaction makes it shameful. They are ashamed of letting themselves go to these excessive behaviors. This is most frequent, with this strong hy- censor. It is possible that not expressing his feelings, he psychosomatizes them. That ought to turn up in a sharp manner (migraines, pains, liver crises, accelerated heart beats, unbearable fatigue, etc.). These are the paroxysmal manifestations be they behavioral or psychosomatic ones. Such a hy- censor favors clearly the somatization of e-!.

#### Sadistic Aggression and Epileptic Violence

Again, the Szondi system permits us to make the difference between what is of the order of sadistic aggression and of epileptic violence. They are different. s+ and e- can both of them appear as aggressive. In s+, this is an active aggression while that in e- reaction is a reactive response. There is a difference between an activity and a reactivity. e- is a reaction, a position that appears as a reaction against something that is to say one is submitted to an unpleasant situation. Then, one reacts with anger and fury. In s+, the same aggression eventually does not correspond at all to the same psychodynamic mechanisms.

#### e- hy-

This is a difficult and painful reaction in the paroxysmal vector. One is constrained to silence his bad disposition, this anger tied to circumstances. This is the creator of anxiety. Szondi employed the terms close to the clinical. He proposed “interior panic.” He made the reaction of non-eidetic anxiety—that without representation. The term interior panic can be understood from the association of a pressure and of a break. That is to say a rising of rage in e-, a rising of fury that is not exteriorized. If it had the tendency to exteriorize itself, we would have e- hy+.

The rising of the rage is braked by the reaction hy-, justifying the term of interior panic. The rising of destruction aggression is not agreeable contrary to the s+ aggression that can be since we exercise there a taking with pleasure to exercise it. Ordinary language expresses it currently: "I suppress my anger." "I let it grow inside." Or "I have a nervous inside." When you hear, "I am nervous inside," you can retranslate that into e- hy-.

Said differently, this is a person who does not permit himself to express his dominant affects of rancor and resentment: a desire constantly that enrages him and puts him in a state of panic.

#### e- hy+

The reaction e- hy+ is found in 4% of the population as well in the West as in Africa. The murderous reaction par excellence is not more frequent in African populations in relation to the Belgium ones.

e- hy+ says, "This is unjust." This is a claim for that which one has been deprived and an opposition against the one who exercises the law of power. There is an absence of modesty. hy+ makes things sparkle; it is exhibitionist. In fact, e- hy+ is the revendication position. This is a subject that feels unjustly deceived and poorly loved.

#### e+

This is the reaction of reparation, the will to do good, and to repair. e+ is the one who assumes his wickedness and his initial violence and who searches to overcome his murderous tendencies in repairing and in taking the opposite path. Szondi invoked the personage of Moses. This is then the position of a subject who struggles against his own murderous tendencies. This is the man of ethics and of the law that does not exclude a certain violence.

At the inverse of e-, the polarity e+ is protective for the subject himself. This is a reaction formation, a counter force, and a counter formation. He has organized his anger in an ethical system that permits him to evade the returning against him of his own destructiveness. There are more suicides in e- than in e+. Nevertheless, the other is not so much a protector; an e+ can destroy in the name of his ethical system. This is much more organized and sometimes more efficacious, etc.

#### Difference Between e- and e+

Jean Mélon and Philippe Lekeuche have compared the subjects e+ to the subjects e-. In the subjects e-, there is no difference between hertero- and auto-destruction. They have noted that e- is more often the positions of suicides.

The e- reaction is a reaction of anger and of powerlessness before an obstacle against which one would wish to revolt against. This is a pre-paroxysmal reaction in the sense where one accumulates the hate. There is a stasis tied to a situation of an impossible revolt.

This is lived in a difficult and painful manner. We will find e- in pregnant women close to delivery. This will be tied to the situation of the pregnant woman close to delivery who is in a situation of constraint. Mobility is reduced in relation to the external necessity. One can no longer move.

e- is someone who is confronted with a rising brutality of rage. Then this rage, very often, is going to be turned against the subject himself. If the factors of control and of censor are in play, the e- subject's rage is going to return against himself.

On the contrary, the e+ are rarely auto-aggressive and are clearly more hetero-aggressive. The fact of giving the e+ sign in someone is a tendency of mastery of violent affects. That which he masters essentially is the turning of the violence against himself and not necessarily against the other. e+ as champion of the law is rather hetero-aggressive. That is to say that he imposes the law on others. This is an hetero-aggression that is not going to be manifested in a violent manner. He will eventually become a dictator.

e+ are easy to be made to feel guilty because they have the tendency to willingly recognize their culpability and their wrongs. e- do not bear criticisms. They are easily knocked down.

A cleavage e+ hy- is someone who controls but does not want to say that he is someone who is a lamb: he fears making destruction or havoc if it is in the name of the lamb. In e+, there is not an integration of the law. I call it the interiorization of the law. They have a law, but it is not necessarily the law that protects. That can be a law of which I am served in order to impose my will also because I think that the law is like that and must be like that.

The people who exercise a moral power effectively are nearly always e+. Therefore, e+ hy- is a neurotic cleavage, but it is not to be forgotten that the people can be led to begin murderous acts. e+ hy- is not a certificate for a good life and morals. It can be more dangerous because I think that this is like that as it must be.

Ethics can be pushed to the extreme (e+!!), and it becomes a form of intolerance.

There is also hate in e+ as in e- except only the degree of structuralization in e+ has more pressure. There is in the reparation in e+ something of a moral domination over the subject. In psychotherapy, it is easier to work with the subjects e+ hy- than with the e-, for these are all the time involved with revolting against something. They are permanently angry, and they do not take conscious awareness of this. It is very difficult to work with an e- that stagnates in his e-.

Therefore, the difference between e+ and e- is little like that of the relation of p+ to p-, something is turned back on himself and looks at himself at a distance and that happens even on the level of affects. e+ has superiority. That does not mean to say that he is better than e-. e+ has distance. He can take consciousness of his e- and integrate it in the sense of putting the e- in the service of e+ and therefore exercise a certain violence over others in the name of a superior ethic.

This is what happens in each vector: m- in relation to m+; h- in relation to h+; e+ in relation to e-; p+ in relation to p-. Thus, there is only the h- that can take consciousness of his dimension h+. The h+ is completely into his trip; he can not be consciousness of it. A p+ will be a p- who is able to see his p-. The p+ has consciousness of his p- in principle because the p+ struggles all the time against his projective tendency (p-).

### The Religious Person

The hypothesis of Szondi stipulates that a religious person is above all someone who is excited by the question of murder. He reacts by making reaction formations for it and becoming a peaceful person who preaches goodness. That which is the drive work behind it is violence. The religious person is above all characterized by violence. The religious are violent. The wars of religion are those that launch the most extraordinary violences. Everywhere where religion becomes the ferment of social dissonances, which break out more than elsewhere, one fights more harshly for one's religion.

e+ can be comprehended as all that which is going along with the encounter of the primitive, murderous tendency. e+ returns us back to the desire to make good, which is the term that Szondi uses most frequently: "Good maken volen." "The will to make good": this is the literal translation but that, in German, signifies to repair, reparation. This is the same term that you will find in Mélanie Klein when she speaks of reparation. Her first articles are articles written in German; afterwards, she wrote in English, and that became "reparation." One no more understands from where that came.

Szondi takes up again the term of reparation, and, clearly, one can say that e+ precipitates this need to repair. Szondi goes on to speak of ethical conscience. He makes a difference between ethical and moral. The moral is situated rather on the side hy.

The reaction e+! reveals a strong need for reparation. We suspect an important unconscious culpability in e+!!.

### e+ hy-

e+ hy- is a moralizer who imposes his rules on others. This is a subject in a moral and ethical position and a civilized person who has a sharp sense of who is good. But e+! hy-! makes one to suspect that the subject is not on the "right path." This reaction is too strong; there is something constraining. All accentuated reactions can always be suspected of its contrary; thus, m+!! can detach one's self very easily (apparition of m-).

The reaction e+ hy- is very frequent in the western population and it is interpreted in the sense of interiorizing the relation to authority, a process that Freud designated precisely as being the court of the superego. In a traditional population, the authority remains external. One does not have the right of instituting a trustee of any authority. The law is represented by the patriarch, where there is an interdiction against interiorizing the authority, and from this point of view, the people are not autonomous in a traditional culture. They can not be

their own judge in ethical and moral matters, etc. They must all the time refer to their elders. Thus, the reaction  $e+ hy-$  is not very often encountered in the traditional populations.

In  $e+ hy-$ , culpability is translated by the feeling of debt. Who has an enormous debt could never pay it; this person is found in a position of anti-revolt against the father; he does not know what to do. This is a paralysis of someone who is forbidden to raise the least protestation; therefore, there is no more revolt. The more the position  $e+ hy-$  dominates, the more there is acceptance of the law. With  $e+$ , "All is well. My mother is a saint, and my father is a great man." That which restrains his own possible evolution is a feeling of enormous debt: "I can never do that to my mother."

### $e+ hy+$

The subject  $e+ hy+$  is rather rare, and this reaction is designated by Szondi as that of "affect flood." That is to say, a torrent of affect. These are the people who inundate others with their affects. They are in an affective effusion. I have a patient like that who makes declarations of love for me all the time without being too encroaching. The subjects  $e+ hy+$  are all the time in an expansion of affects. They are all the time in some sort of amorous excesses. They make declarations. This is positive hysteria.

$e+ hy+$  is a typical hysteric reaction. These are the people who make their own cinema, that is to say, good hysterics. The hysteric makes use of  $e+$ ; the hysteric presents himself as good. This is a subject who wants to incarnate the Law in the ideal sense of the term.

This reaction  $e+ hy+$  has become also rare, and the people are not sick. They are well because they are not neurotic; they have the pleasure of embracing everyone. That gives the impression of being excessive, and it is for that that these are the people that one willingly says that they are hysterics. There is also the voyeur side in the hysteric and the exhibitionist side, and, therefore, that is blocked in  $hy-$ . In fact,  $hy+$  is the exhibitionistic reaction not in the perverse sense but in the sense of being in a scene and making a cinema or show.

The association  $e+ hy+$  gives the uninhibited hysteric who likes to make things sparkle. These are the people who make too much of things. This is someone who takes in everything and who is fascinated by everything.

With  $e+ hy+$ , we find ourselves faced with a subject who wants to incarnate the Law in the ideal sense of the term. These are the subjects who are never truly in agreement with the superior laws.  $e+$  is to the paroxysmal level what the  $p+$  is at the level of the ego. That is to say absolute conviction of being right (the fourth positions are autonomous).  $e+$  at the ethical level indicates a reforming subject who estimates that the world is not going well. The hysteric is always animated by good intentions.  $e+ hy+$  is a profuse talking hysteric, the one who presents himself as being much better than others.

$e+ hy+/-$  goes in the same sense but more as an intention; they have the desire but they do not dare to do it. The question is posed of doing it or not. If the  $hy+/-$  is constant, the

question of the expression of affects is posed consciously by the subject: "What is it that I can express openly? Is that what I am to do or not?"

**e+/-**

This reaction is always one as tormented because this is the position of someone who does not know if he is right or not. Is it that I have the right to do something or not? This is the question that is posed in e+/- . Is it that I am legitimate to find myself in this position? If one relates it to the primary scene, this is "guilty or not guilty." The position e0 indicates that this question is evacuated by means of his symptom.

## **The Paroxysmal Aspects in the Other Vectors**

The m+! in the paroxysmal, epileptic subjects leads back to the character of stickiness in these subjects. In this case, m+! can be interpreted as a reaction of defense against the loss of support the other constitutes. m+ interpreted in the sense of hooking on and oriented toward the idea that this is a manner of clutching eagerly in order to escape from this destructive tendency that is not controlled. Then, there is this tendency to fuse. That gives an account of a sign well known in epileptics with wanting to bind everything together, to agglutinate everything together similar to the paintings of Van Gogh where all sticks together; the objects are stuck one to each other. This manner of making all stick together will be a reaction formation against the inverse tendency to make everything break apart.

The completely paroxysmal ego (k+/- p-) shows a permanent conflict between the k+ p- (realization of grandiose aspirations of the ego) that is braked by the k- p-. This situation is unstable. This reaction is typical of subjects constantly attacked from the interior by the drive, and they try to adapt themselves to it. This is typical of infants at the moment where they begin to obey: they are in permanent agitated movement. The hyperkinetic infant is one who struggles in order to adapt, and the more he adapts, the more he is agitated.

The one who is epileptic in s has massive investment in the factor s, be that s- or s+ is of no importance. The majority of epileptics give s+, but there are also those who give s-; the importance is the charge in factor s. This given is empirical: they do not discharge their factor s; they discharge in e but not in s.

d+ in the epileptic area is less easy. Classically, the association d+ p- is the search for the persecutor.

The reaction e+ is the corollary of p+ in the area of affects. p+ esteems that his thought is not to be taken lightly. He has the absolute conviction that he is right. This can lead up to a delirium of grandeur. With e+, from the point of view of ethics, this is a reformer subject; for him, things are not going well. That is found in the great hysterics. These subjects are always animated with good intentions: e+ hy+.



## Neurotic, Obsessional Comportment

We detect it with the association  $k+/- p0$  or 2 – 3 ambivalences in the collection of profiles. Ambivalence is a conflict lived subjectively where the positive reaction signifies the opening toward and the negative signifies the rejection. The reaction  $+/-$  is the malaise, the hesitation, and the doubt. This is the obsessional ambivalence, the permanent doubt.

The typical trait is the presence of ambivalence in the  $k$  factor.

The obsessional is a perfectionist in his work. He does not advance, and he has recourse to magic ( $k+$ ). This is the desire for all-powerfulness in order to have an absolute control over reality. His ambition is the mastery of the whole of reality:  $k+ p0$  is the chronic reaction of the obsessional.

Scientific ambition is the modern correspondent of the primitive who is given to magic thinking. This is a will for power that manifests itself in an abstract creation from a knowledge of the world. It is a matter of finding the formula that permits the explanation of everything: the mastery of the world.

Phobics overcome castration by super-investing in the functions of the ego. They have there a partial defect of the ego (this is the phobia), but the phobic holds on to the super-investment of the ego despite everything. They are “perfect” from the fact that they know how to manage their phobic defect. This perfection of the ego is translated by Szondi by the  $k+/-$ : the authoritative master. As the libido is turned back considerably toward the ego, the sexual architecture remains in great part underevolved, that is to say of the pregenital type.

## Sch Vector

Since it is the ego that chooses the photos, all the positions can be considered as those of the ego. One has also the relation of the ego to contact (to the environment), to the sexual, and to the affective. Customarily, one puts the ego in parentheses in order to clarify the language. The term “ego” is reserved for the Sch vector, but it a particular ego since it is the relation of the ego to itself—that which is typically human contrary to the animal that does not have this relationship. The ego integrates all the rest a little.

Szondi thought of the ego in reference to the psychoses, in particular to schizophrenia. This choice is intuitive and made for the catatonic and the paranoid (oide: which is similar to), the prototypical representatives of schizophrenia.

Sch concerns all that which has to do with the relation of the self to self. The ego is above all a relation. At the beginning of his Traité du désespoir, Søren Kierkegaard wrote that the ego is the relation of a relation: relation of the self to self.

What is it that distinguishes a paranoid from a catatonic? The paranoid is essentially sick from thought (paranoia: who thinks on the side) and all the paranoid pathology is a pathology of thought. From its side, the catatonic presents symptoms essentially on the muscular level.

This is the opposition between two types of troubles:

- the one that affects thought (factor p)
- and the other affecting all the locomotive system, and, therefore, comportment (factor k)

## Schizophrenia, Philosophy and Art

In an area non-pathological, factor k engenders putting into form things from the world, and factor p considers the world under the angle of global thought. Between the pathology of the ego and the couple philosophy/art, there is only a question of degree.

Schizophrenia and philosophy are, according to Freud, nearly the same. In Totem and Taboo, Freud said that art is to hysteria what religion is to the obsessional neurotic and what philosophy is to paranoia. For Freud, art is not hysteric nor religion the obsessional by principle. Philosophy is the normal form of paranoia. Paranoia is a morbid form of a manner of philosophic thinking, that is to say, systematic thinking. The paranoid is characterized by this systematic side. He interprets everything all as a function of a postulate that is not defensible to be confirmed.

Since there has been philosophy, let us say, since the Greeks, the pre-Socratics were occupied with the all. They recovered the world as a totality. Then came Socrates, Plato, and Aristotle. The ambition of the philosophers since its origin is always to recover the all.

This is an ambition that has never come to its end. But one can not condemn this desire that is the philosophic desire par excellence to comprehend all or in all cases to totalize the ensemble of human experience.

Freud brought art and hysteria closer because hysteria is a form of art: hysterics have something to say and to show, and they make it, in general, with the necessary decorum in order that they retain attention. The hysteric is of the order of a spectacle.

To make a work is always to produce something that is put into form. One can reconcile science and art. The Greeks did not make this difference. They employed the same term for designating science and art, that is to say, technic. From there came the word technique, but it lost its sense of meaning. Technic, for the Greeks, is that which is at the principle of the work whether it be scientific, artistic, or philosophic and that this be a work of thought or not was of little matter. Basically, the Greeks did not make any difference as we do between all these forms of art. Philosophy was an art, science also, and art with the sense where we understand it, that is to say, very restrictive (music, painting, sculpture, the novel, poetry, etc.) also. All that is participated from the same movement.

There is a kind of homology between the work of art and the ego at the level of structure. The ego is constructed like a work of art. And inversely, a work of art is constructed in the manner of the ego. Szondi called the ego “the bridge over opposites.” According to the compelled-destiny, the ego is only a drive, that is to say, nature, and (from the other side of the fault) according to the second destiny, the ego exists by means of choice of destiny. The choice is that which permits another kind of existence.

## The Problematic of Sch Vector

The vector of the ego is the fourth and last vector. We are in a relation with the self. Factor k is in the area of having, and factor p in that of being. To have is a particular case of being.

These two poles have been theorized by Lacan in the dialectic of To Be and of To Have. This is what is found already in the germ in Freud’s work where he made the distinction between subject and object. Freud spoke of the subject ego and of the object ego, but he did not develop this.

Schizophrenia is an illness properly human. It is only met in the human. If there exists a catatonic behavior in the animal, it is not devised in relationship to itself. In order to function, the human must be split into two...in order to speak and to think at the same time.

## The Schizophrenic Process

The schizophrenic has lost the relation to himself. He has lost contact; he is no more in the world; he knows no more what is the world. We—we are in the world, and it is for that that we are living beings. The world is different from an object. The world is indefinable: the world is in me, one is the world, and one is made part of the world.

For Freud, the schizophrenic is someone that has abandoned his investments in objects. (Compare: the delirium of the end of the world: the more nothing exists, the more I am no more since there is no longer a world: this is the loss of contact). This is also what Freud defines as psychosis: The ego is sick; it does not recognize itself anymore; it no longer knows what it is.

We are in being, and being is everything. The ego has something to do with that, and Szondi introduces the notion of all-powerfulness in order to comprehend the question of the ego in reference to the pathology of the ego that is that of the schizophrenic. That could be theorized from this notion of all-powerfulness.

According to Szondi, the fundamental will of man is a will of absolute power. It is the p factor that orchestrates this will of power: power projected into the other in p-, and power issuing from the self in p+. The reaction p+ is the position of the paranoiac in the megalomaniac dimension in the way that p- is the position of the paranoiac in the persecution dimension.

The schizophrenic from our point of view is the one who is a root power since his ego has split. It functions but in a split manner. That which sustains the schizophrenic in its existence is the notion of all-powerfulness, that of thoughts, that of identity. In his delirium, the schizophrenic oscillates between all-powerfulness of being and all-powerfulness of having.

There is an ego from the moment where there is an activity of psychic representation. The ego begins to function from the time there is psychic representation. This is the work of the ego: the work of representation.

Szondi postulates a will of power in its origins, and this power we find again rightly in annihilation representation. An ego much more evolved represents all-powerfulness.

Szondi centered all his demonstrations on the notion of power and all-powerfulness. The schizophrenic can not bear impotence. All that which is limited and all that which comes to limit power is something intolerable.

Szondi maintained—and Freud did not speak of it—that all the problematic of the ego is a problematic that must be thought of in function of this notion of all-powerfulness in going from the idea, at the beginning, that the ego is totally impotent. It acquired then progressively a certain sensation of power. The idea of all-powerfulness dominates the functioning of the ego according to Szondi.

If we make reference to the original fantasy of castration, the castration as a matter of the limitation of all-powerfulness leads back to the sexual all-powerfulness. And it is also there that one can make the connection between that which is of the order of the ego and the sexual representations that are associated there. At the beginning, the all-powerfulness is something that has nothing to do with sex since that has to do with all the annihilation

representations for the subject. And, then, progressively, the notion of power is going to be associated with that of sexual power. Already, from  $k+$ , the notion of sexuality intervenes in the architecture of the ego.

### **To Be and Not to Be**

On the level of Sch, the problematic is that of to be or not to be. In order to be, it is necessary to exist.  $p$  is the factor of to be, and Szondi says that  $k$  is the factor of to have. But we can retranslate the  $k$  factor as the factor of existence in the sense that if one does not even exist, the question of to be is not even posed. The one who exists poses for himself the question of to be: "Why do I exist?" One can pose for oneself this question at any time. "Why are we here?" Here, we are in an activity that concerns above all the ego.

If we are more in the  $C$  vector, we are in the National Forest, in dancing. We are not here in the course of taxing our minds with posing of questions that are necessarily abstract questions but are even when they have to do with very concrete things. Therefore,  $k$  is the mediator of being. To have is the mediator of to be. One can not have being without having. It is necessary to pass through to have in order to be able to be.

### **To Have or Not to Have**

The  $k+$  reaction is "to have" something that comes to complete or to perfect my being since it is a matter of identity. To have plays out in all the vectors.  $s+$  is to have a partner or an object and to put one's hand over it (to possess it).  $d+$  is to have objects. But  $k+$  is to have that which comes to cover up a lack with being. This is a matter of the realization of one's own proper identity with having.

The motor of identification is a lack with being. Only the absolute paranoiac pretends to have compensated for his lack with being. The ideal must be incarnated. One can not be without having. Is it required to be a woman through having the infant object? No. Only if there are many women who experience the absence of an infant have the impossibility of being a woman. From this, there is a confusion between being and having. The question of the object is all made contingent. One such woman feels herself to be a woman if she has an infant; another if she gets some profession; another if she marries, etc.

The impression of having bungled one's life if one does not have an infant is the neurotic mark that the internal object (the infant that one images) takes primacy over reality. With analysis, in many cases, there is not truly the desire for an infant. This is a kind of fixed idea: "It is necessary to have an infant." Neurosis is an illness of civilization. Thus, for the woman the form that the neurosis takes most often is the lack with being: the baby. What can be said to guard against this neurosis then? It is no more to situate the lack with being at this level and to try to sublimate finally by finding one's realization in another thing than in the making of the millionth brat on the surface of the earth.

Why is there this drive for a brat? For Freud, the infant is an equivalent phallus, and, therefore, the desire for an infant only exists in the woman who wants to recuperate the

missing object. In the man, also, the desire for an infant is a phallic desire, but it is not a situation on the level of to have. It is in to be that plays out: to have a descendant. This is a desire 'p' (p+) in the man while in the woman, it is a desire 'k' (k+). In the man, it is a p+, that is to say, identification with the primal father who wishes to reign over the tribe. This is an identification with the father and not with the infant (which is not to be the father), and this identification is a matter of 'p.' This is not a matter of 'k.' From the point of view of sublimation of desire, it is much easier to sublimate from the side of 'p' than from the side 'k.' Moreover, when one focuses on a cure, one says, "My father" and the people who enter into religion realize a paternal identification. They do not have need of having infants.

A well-anchored p+ becomes a position that it is worth better not to abandon. A tough p+ is a kind of mother-infant relation in the conceptual realm. To let go, the p+ design becomes a little like letting go an infant. The k+ is not the motor of sublimation, but it is indispensable in order to sublimate in the sense that it acts in extending of the hallucinatory realization of the object of desire. When the k+ is set aside from the hallucinatory roots, it produces again some new objects. k+ is the creative position par excellence at the level of form, of putting into form, and of the creation of forms. And one can not easily envision a sublimation process that does not correspond to creation of a form (musical, sculptural, literary, etc.).

All creation is creation of form. The k+ of procreation in the woman is to give form to an imaginary being. One speaks of pro-creation, that is to say, that this is not a creation but that it is all the same one with it. In p+, it is less the form than the connection to the origin and maintenance of the bond. p+ is the ambition to create, the motor force, but the forms of this desire depend on k+.

We are in a culture where one is forced to forge a personal identity for oneself. In traditional cultures, all the subjects are p-, that is to say, that they find their identification in their ancestors and in a God. They participate with a superior identification, and they do not have need for developing a personal identification that is even forbidden in a certain way.

Traditional cultures are extensions of grand nature. They are also k+ sometimes. In fact, this is not because you are made part of the great all that you could nevertheless not produce. You must continue. You have a mission of putting the world into form and of creating new forms all the time. k+, that is at the service of p+ or p-, is always producing new forms while that factor p is more on the watch to maintain a relation to the origin. This is more historic, the kind of creation that is more into continuity than into form. p+ is the continuation in the spirit. p+ is centered on the personal character, but p+ can not emerge from where there is the notion of the personal in the sense where all persons are singular and unique.

k+ makes the body an image. The body becomes more abstract. It is detached from its anchorage in the sense of touch.

## Relation to the All-Powerfulness

The p- paranoiac or paranoid is the subject who projects his all-powerfulness onto the other. In the impossibility where the human individual finds himself at the beginning containing within himself and containing that is most dolorous to know his affects of rage are destructive. Well, he then projects his affects on a figure that becomes all-powerful for it. So even the first all-powerfulness is certainly a bad all-powerfulness.

It is only after one has flattered the other, that one is going to make a good all-powerfulness. p- is the position of a subject who projects a fantasy of all-powerfulness and who has a need of situating the all-powerfulness to the exterior of himself that then becomes a primitive position that is a persecution position.

This persecution position is what Mélanie Klein described by means of the projective identification that at the beginning is a bad identification, that is to say, evil and destructive.

Afterwards, this bad all-powerfulness can be turned back into its contrary, and it becomes a good all-powerfulness. Then, p- becomes the participative position. This is a term that Szondi borrowed from Lévy Brull, an ethnologist at the beginning of the century. Szondi spoke of participation and, indifferently, of projection. They work as a pair. One projects on that with which one participates.

One sees this in primitives where there is an absolute prevalence of p-. This is the sole position. One never finds the position p+. In the same way that the primitive is forbidden from interiorizing the principle of the law, he is interdicted also from appropriating the principle of being. To be can only be transcendent; therefore, the world is constituted of all-powerful spirits with which the subject participates. He is in communication with the spirits, and, from this point of view, Freud does not hesitate to assimilate the schizophrenic to the primitive. This is true up to a certain point. The participative-projective position is also the believing position: "I believe that there is an exterior power."

We could immediately evoke p+ that works in the sense of the appropriateness of this all-powerfulness. So much so that p+ is the position of subjects who value themselves as equals of God.

The position p+ is a position of independence in relation to an exterior transcendence. p+ is the position of transcendental "I" that affirms one's self as transcendence. p+ is the subject who identifies himself with his own reason. This is the "rational" position par excellence. Szondi spoke of the spiritual position, but I will say that the ambition of p+ is to be a subject for himself and for only recognizing his own reason as the supreme court. He becomes by that the transcendental subject in the sense of Descartes: "cogito ergo sum." I am in the degree where I think, and the only thought that is the true thought is that which proceeds from me. Accordingly, all the other thoughts are the thoughts that are not worth the trouble to be retained by the subject.

This position that appears at the end of the Enlightenment, at the end of the 18<sup>th</sup> – beginning of the 19<sup>th</sup> century, becomes the dominant position in thought and in the representation that man has of himself. All that which is participative-projective, which works in the sense of the projection of all-powerfulness on a beyond-this-world divinity, therefore God, is finished in any way for the modern subject. He identifies himself with reason, and he becomes from there an independent subject. Incontestably, this is the position that expands. p+ in fact is completely absent in primitive societies, and p+ tends to grow with the level of culture of the population being given that our culture is based on the cult of reason.

This rationalistic position is typical of our culture and of advanced positions of culture. That makes two centuries that that has lasted, and probably it did not arrive earlier. That does not mean to say that one does not find p+ subjects in the primitive societies but only in an astonishing way: there the sorcerers are p+.

The sorcerer is only p+ when he is a sorcerer or else he is it not at all. Besides, the sorcerer is viewed by the tribe as a stranger and like someone who has rightly a personal thought and who has this capacity to be in communication with the spirits because he is their equal. He can discuss equal to equal with the spirits, but all the same this is someone for whom one has enormous distrust, for the possessor of this autonomous thought is viewed by the ensemble of the group as someone who can be destructive.

Is it that the p+ people are destructive? No evidently, but since they think in an independent manner, they are all the same subjects who are persecuted when there is a return towards totalitarian regimes because they interdict one thinking for oneself. All the intellectuals have a tendency to give p+ necessarily. Old people give it also, for, in a primitive society, the old person is the only one who has the right to think but not all of them. It is necessary that they claim for themselves the right with the word. This is an ideal that one attains when one is at the border of death, for one is in communication with the spirits.

In our culture, p+ only develops from the period of adolescence. Adolescence as a psychological phenomenon is also the age of life that only exists in our western culture whereas puberty is universal. The adolescent is at an age when our culture invites one to differentiate oneself and to be opposing. One reproaches the adolescent for this countering position, but he is invited to do so all the time. This need for this position is made part of our western civilization. It is encouraged by the culture because that goes in the sense of the autonomy of the individual.

The p factor indeed takes one back to thought. p- is heteronymous in reference to the truth. The believer says that he does not know what is the truth; it does not belong to him; it is a matter of superior powers. On the contrary, the p+ subject considers truth is an ideal that must be his and that one can only think truthfully except what one thinks for oneself.



## Myth and Logos

We are in a culture of logos in opposition to archaic cultures that are the cultures of myth. The subject  $k+ p-$  is a subject of myth; that is to say that he finds his reason for being in myth. The subject  $k+ p-$  is the one to realize as a concrete incarnation of that which the myth proposes to him. In primitive tribes, all the members are considered as elements of the totem of the tribe. They each represent an organ of the totem. One finds that again in a pack of wolf cubs.

Logos is not reason at first. It is a matter rather of the word at first. Cicero said, "Ratio, oratio, et proportio." That is to say, the word, discourse, and good proportion." The question is knowing how one acts in a mythological system where identification has a completely other regulation in a logo-centric system where myth is no longer our common reference. Our ideal is logos—the word—and "ratio, oratio et proportio." That is to be able to comprehend by means of dialogue.

The Greeks spoke of logos as being at the same time a separator and unifier: to analyze (division) and synthesis (to put back together). Myth does not permit this dialectic, for the myth is a synthesis from the start: all is in the myth; it is a totality that is given from the beginning. All mythic organization does not support being divided. Logos taken as analysis and synthesis does not give a totality in the sense of being indivisible. It is a totality that all the time entails making and unmaking. The enterprise of synthesis always prepares a new analysis. This is the course of science and that of the majority. Nothing is ever acquired and one advances, and then each time one believes that one has found something, then one demolishes it and recommences.

This is the idea of progress that is fundamental in that. In a primitive society, the problem resides in the fact of preventing progress because that is going to destroy everything. There is a little progress from generation to generation, but the essential is that nothing changes. In the logo-centric system, it is the reverse: all must change all the time.

It is the sophists who invented logos; that is to say that they are the people who say that one can say no-matter-what and that the only thing that counts is saying it well. Thus, logos is presented as an ideal, but it is also a lure since one can say anything. This is the doctrine of the sophists: everything is of value; no value is superior to another; the principle is to be able to defend one's position, and there we find ourselves back to the means. The art of defending no-matter-what argument appears by means of rhetoric.

The reaction  $k- p+$  is a reaction of a sophist. It is also the reaction of the rational individual. But it is above all the reaction of a subject who defends his opinion and then is going to defend it by no-matter-what means. The individual who functions in myth is opposed to the one who is positioned in logos. These two are irrevocable enemies. In effect, the sophist destroys myth, and that which counts is the subject who speaks. That leads us to Descartes: I think, therefore, I am (the only thing I know is that I am a thinking being).

The position  $k^- p^+$  is a Cartesian position; that is to say, a position of doubt or rather it is one who comes to doubt. Descartes said, "I doubt everything."  $k^- p^+$  is truly the one who does not believe anymore. The one who is in the mythic position believes oneself.  $k^+ p^-$  has an absolute need to believe in order to exist. If I adopt the inverse position, I adopt the Cartesian position: I think that perhaps it is true; perhaps it is false; I decide that the thing that I know is that I think; therefore, I am.

"I think" =  $p^+$ . The passage from  $k^+ p^-$  to  $k^- p^+$  is made the day when one says to oneself about basically all the people there and all that they say, what is it in the name of that which they say? Why is it that I myself can not say something in my own name?  $k^- p^+$  is the claim of his word in himself against an imposed word; I believe in myself in as much that I give a response.  $p^+$  is a transcendental position: "I dominate the world." If we discuss all this here on the university campus in order "to advance," that is The Dominant Position; we are not going to pray! Each considers his right to thought and to the word. One always believes one can not escape to his belief. We all adhere to a system more or less, but the system itself is imposed on us. One does not have the means to leave it.

In a culture like ours, let us say from logos (oration, the word, etc.). This position is the ideal that is imposed on each of us. From there, you must make a memory; you must speak in your own name, all the while in citing the others. This is good proportion [proportio] here. It is not sufficient to make an oration; it is necessary to make statistics. And then, it is necessary all the same that this be balanced [ratio], that is to say rational. It is not necessary to say any thing significant. But it is an obligation, therefore, not to make a choice. One is, so to speak, obliged to function like that. If one does not do that, one is outside the system; therefore, it is a constraint.

An individual can not be creative if he does not occupy all the positions. The position  $k^- p^+$  is the position that one meets the most in neuroses because it participates with that which one has tried to cut away from: this ambition is, at the same time, the obligation to be one's self and to be free from anything that is this mythic universe with which we do not participate any more.

The believers no longer exist. They no longer have the means to have faith today. Faith is no longer being sustained by the system; the people no more believe in it. Finally, if the people say, "Me. I believe," in fact, they do not believe. That is to say, that this is a rational proceeding in the sense of Pascal who said, "I make the wager that there is something rather than nothing." But, in fact, Pascal arrived at no more believing since he decided that he was going to believe, but he did not believe any more. He is the first, the example even of the subject who does not take into account that he does not have the means of believing; that is finished; one does not believe at all. But there are still some people who believe very well, but they always participate completely.

I do not an apology for the reaction  $k^- p^+$ . I find that this is a typically neurotic reaction. There is an inhibition, but what is it that one can say is inhibited?

Let us come back to the question of being and to the question of all proposed for p+; the Szondian formula of p+ is “to be all.” This is exactly at the level of the individual, the counterpart of p-, that is to say, to make oneself part of the all, but the all is not me. The all is outside of me, and I only feel well if I participate with the all, and that is the religious position. It is for this reason that I say that there is no longer a means for believing because one is not part of the religious universe, and science is not a substitute for religion. Science does not unite; rather it divides us. There is nothing more divisive than science; it divides the whole world. This is a profoundly individualistic ideal even if, finally, it is one’s own ideal.

The ambition is in p+, and the means in k-, that is to say, the verification. From time to time, one is k+ also, one does not let oneself go. p+, “to be all,” is that which characterizes the ideal of our culture; that is to say, it suffices to be one’s self, independent, autonomous. This is a paradox, for how can there still be formed a communication when the ideology pushes to maximum individuation. This is the problem that preoccupied Durkheim who said, “I do not see how one is going to make a return to the kind of perfection that the primitive societies arrived at” because there each has his place.

It was a little prophetic in Durkheim saying that one is going toward a total anarchy there because soon no one knows what he serves or what place he occupies. Necessarily, and for that matter, one has arrived there; one is in full crisis; that is to say that more people do not know what they do or where they are.

In a primitive system, there was not this problem. One’s place is designated in advance, and all is well so long as the system holds. If the system breaks up, that is a catastrophe because nothing is more uprooting than that. We—we are all the same capable of functioning in a system that is not one because we demand each to be a system to each of us all alone: it is to be all, to be bound to be all.

One can not imagine that in a primitive society because they are all the same. There is a structure of society but not in the individuals. He is not one of them. He is made part of a structure that is beyond him. The term the structure of a personality is typical of a society such as ours: “One is going to analyze his structure.” This is good proof that we have become totalities and that we function as such.

## Circuit of the Ego

The C vector is the one of relation to the world, one in which I am included. With S, the body and the other are eroticized and separation has taken place. With P, the relation to the law is instituted. Once assimilated to the problematic of the law, the subject constructs in Sch the relation to self—the most abstract of all—in order to make a living virtuality.

The circuit of vectors is found in the midst of the factors of the ego. I must make mine (k+) the desire of the other (p-); then, I can deny (k-) in order to be able to put in place my own plan of life (p+):

$$p- \rightarrow k+ \rightarrow k- \rightarrow p+$$

p +/- does not know where to situate one's self.

All begins by a first projection. The infant constitutes the object on the mode of projection. Then, introjection of this all-powerfulness by the operation of k+ brings about the introjection of values attributed to the other. Following this is putting into place negation by the stage k-: it is necessary to open up to reality. Szondi speaks of negation as a renouncement of imagination in order to enter into reality. k- is the conversion to reality and to finally pass to the principle of reality.

Finally, the p+ reaction comes to lock up the circuit. This is the human function par excellence, the censor by the spirit, the spiritual censor. All is integrated into a unity, and all is tied back to the origin by the filiation with the Father (both the father and the mother: the logos creator) of origins: our anthropos [human], our God.

To begin everything, projection is constituted on the mode of representations. That which the subject projects are fundamentally affects.

The infant begins by suffering and experiencing an affect of rage and represents it by giving a container for the representation at first by the bad, wicked mother who can destroy. That is then turned into the contrary, and this bad mother becomes good. That is a second operation. Let us now give details of this first stage.

### **Moving Off into p-**

The first process that intervenes in the construction of the ego is the mechanism of projection in the sense of Mélanie Klein where projection is the first form of representation. To project is to make to pass from the interior to the exterior.

But, at the beginning, the interior is not truly constituted; we are in pure exteriority. Then, projection was this mechanism all made primary that permits that the representations take form in the primordial exterior.

These representations serve then for the material in order to end up with a first form of interior reality that is constituted by introjections of these first projected representations in the sense of being experienced as imposed from the exterior...but we have already passed onto the second stage.

The perception of the body at the beginning is projected, but there also we are going too far, for we are already in the representation of the body proper. That means to say one has already yielded to a total representation of the image of the body. There are perceptions and representations that precede this constitution of the image of the body.

It is necessary to construct a model that permits one to comprehend this functioning all done primitively by the psychic apparatus.

That which I call “primary projection” is the primary representations that permit being tied to an affect. An affect is something that precedes the representation. Freud said that the psychic apparatus is constructed from memory traces of satisfaction, and, therefore, the infant in distress is sustained by a good experience and by the material support of the maternal breast.

Let us look at a baby: it is hungry and it cries. And rightly, it hallucinates the breast, and that will be the first representation: the hallucinated breast. According to Mélanie Klein, this first representation is certainly not a good representation but a bad one. She is not incorrect to consider that this is already a progress toward mastery of the excitation by being able to tie together a necessarily sad affect (the first affects are affects of displeasure; pleasure only comes later) to a hallucination (a representation).

Therefore, that which follows a bad hallucination is a good one. One finds again the Kleinian schema of the good and bad object. It is a matter of a bad representation in the sense where it is associated with a disagreeable affect, and one can even add that this representation is bad not only because it is dolorous but also because it is experienced as destructive.

For the Kleinians, ‘bad’ means always to say evil. This is a breast that attacks, that destroys, that does bad things, that is aggressive in the sense of wanting to kill the other. It is destructive. This is a breast that has a bad taste. The bad apparatus also is as terrible as it is necessary to conjure up. And therefore the good representations are necessary to make an equilibrium again.

If the mother does not come to the aid of the infant, there will always be only bad representations. The good representations correspond more to the final reality. But it is necessary to start from the hypothesis that the primary representation is fundamentally bad in the sense of being destructive.

p- is an undifferentiated stage; there is projection. Let us admit that the first sensations are painful ones and that which is characterized painful is experienced as destructive. And rightly I believe that Mélanie Klein is correct that it is not only painful but is destructive. Then, if the mother is sufficiently good, there is a system of constructive representation where in all cases is non-destructive and that is put in place and becomes an equilibrium for the noxious representations.

That is all the system of projections where the correction of the bad projections end by producing good projections as one can say, but this is the work of the other if we do not have the possibility of doing it spontaneously. It is in this sense that the Freudian system of hallucination of the breast is critical because it is not at all evident that we are able in our own way to construct this image of the good breast. Probably that is true. The experiences of hospitals lead us to think that it is not possible and that is necessary to have an exterior support in order that this good image or anti-destructive one can be constructed.

At the beginning, there is not emptiness that is projected; it is an affect. Therefore, that which takes place from the interior is sensation at first. It is much better to say sensation since it is of sadness that it is a matter of affect. That which is more fundamental solely for the baby but for everyone is sensation, and the sensation of absolute distress or rightly of insurmountable sadness or of impotence. This is the intolerable thing par excellence.

In the mirror, I can say that which I am is what I see. And, secondarily, to that is a matter of the mirror in order to take one's distance. Evidently, in the mirror, we have a matter of a thing that is of the order of representation or of the sense of a gestalt. In projection, it is the other that is the image of that which I am. Therefore, the mirror functions, but it is not recognized as such. In order for the mirror to function, it is necessary to have a projective element; it is necessary that I be able to recognize myself and that I project this myself into this image that is mine.

In evoking the stage of the mirror of Lacan, that which functions at the level of the stage of the mirror is a double mechanism of projection and introjection. Projection is not sufficient because, if there were only that, I would not recognize myself in the image. This image, I appropriate it for myself, and that is  $k+$ . I introject, and that becomes the nucleus of me. Therefore, my image becomes the nucleus around which is going to be crystallized the rest. This is the most primitive nucleus of the ego. But it is necessary that there be at first an activity of representation; otherwise, I will never arrive at the idea that the image that I discover in the mirror has anything to do with me.

Once that the image of the ego is constituted, we are always in a phase of development where the child does not make a distinction between himself and the other, and, therefore, by consequence, he experiences the good mother as part of himself.

Primary projection contributes to the constitution of the image of the other since I participate; that means that at the beginning, I do not have an image of myself. I only have an image of a totality in which I am grounded. We are here in a symbiotic universe where the ego only exists in the other and by the other.

Is there an ego at this level? Yes. The proof is in that one can always return afterwards to this type of functioning of the ego where projections play out fully in a pure and simple manner. In this case, this is secondary projection, which is a manner of returning to a mode of functioning of the ego where there is only an other but an other with whom one participates, and consequently the ego feels itself very strongly to exist there. This is an ego that is uniquely run through with sensations. This is the ego of the mystic that is an ego of sensation. That means that it only has sensations. Think of Saint Therese: it is the ecstasy, and it is an ecstatic ego that is outside itself but that participates with the other.

Each time that we have mystical experiences, we pass again into a mode of pure projection and pure participative functioning. The fact of accepting being hypnotized implies that one rids oneself of all the rest of the ego functions and that one does not function except by the projection function. I project on the other all-powerfulness, and I put my life in the other's hands.

The mechanism of projection has positive sides. It is necessary to have confidence in order to project. It is necessary to have faith.  $p-$  is the function of believing.  $p-$  implies belief and belief in the other.  $p+$  also implies belief but belief in one's self. This is in each case, a belief in a powerful other or a powerful self, something of strength.

If I am a supporter of the Standard, and I go on a Friday evening to the stadium, during an hour and a half, I am in full participation. That means that between the Standard and me, there is no longer any difference. The proof: if the Standard wins, the people go crazy; if it loses, they also become crazy but in another sense. One is outside of one's self. This is truly the case for saying it. These experiences of pure projection we encounter all the time. We—we do not take account of ourselves; all the rest of the functions are left in parentheses ( $k+$ ,  $k-$ , and  $p+$ ). It is not necessarily a difficult thing fortunately in order to leave this state except in those subjects who function permanently in the projective mode.

### **The Entry into the Scene of $k+$**

The second stage of the circuit of the ego is represented by  $k+$ . In  $k+$ , the subject appropriates qualities of identity that he has at first projected on a figure exterior to him. The operation of introjection is given to  $k+$ . Introjection is the operation that follows projection. There is a primary projection that consists in making exist exterior to self representations containing something. Containers at first of affects that are otherwise unable to be represented and are unsustainable. In the paranoiac, this is a projection of that which is already there.

To think is all the activity of representation, and the ego is above all a representative court; it is a manufacturer of representations. It is not unique there, but it is certainly the primary operation: to construct representations on the model of projection.

"Paranoid" is more primitive than "schizo-paranoid," for the schizo-paranoid implies already that one makes a choice in the interior of primary projections and that we cut into two categories the primary representations. The operation "schizo" is made in a second time.

Therefore, one is going to make one's own a series of these representations constituted on the mode of projection, and one appropriates them.

From the primary representations,  $k+$  is an operation that consists of introjection, of making his own, and of appropriating the qualities at first projected onto the exterior world.

Again, in the primitive populations, there are two types of reactions in the ego. They are  $k+$   $p-$  and  $k0$   $p-$ .  $k0$   $p-$  is the one who does not make function his introjective function. He is in absolute being and in a mystic position in relation to the spirits.  $k+$   $p-$  implies that there is, by relation to these projections that are incarnated in the spirits, a need of appropriating the power of the spirits.  $k+$   $p-$  is the position of a more active subject than the purely projective subject.  $k+$  adds to  $p-$  his desire to appropriate something of this power.

One can evoke the analogy that Freud established in relation to the primitive, the schizophrenic, and the child in Totem and Taboo. This position  $k+ p-$  exists in all little children and implies that there is a magic identification with an object of identification. The child at a certain age is identified magically with certain animals. The child does not doubt that he can identify himself magically with all-powerful people. There are subjects who remain very infantile their whole life and who function on this magic mode and who take themselves for Superman.

The introprojective identification is to project the all-powerfulness, and then one is identified with this all-powerfulness, and one takes oneself for the one who incarnates this all-powerfulness. Basically, this is the totemic identification in primitives: black eagle, cunning bison, etc. All these people incarnate these qualities, and by means of their totemic name, they magically identify with an animal.

The symbolic function intervenes, but it is different from that which plays out in a society such as ours where the function of language is different: you are an eagle, and therefore I am an eagle. It is sufficient to say it with the aid of rites. It is symbolic all the same.

Is it that there is a transition by the intermediary of the symbol when "I am an eagle"? Yes. The eagle is a symbol, and everyone is in agreement that it is symbolic in the sense where that is made part of the very organization of culture. The child plays with identifying himself with things. Here in modern culture one does not play; there is rightly not the notion of play.

It is necessary not to liken the symbol to negation. There is the symbolic without the function of negation. The function of negation plays out in  $k-$ . In our theory of the symbol, the symbolic makes for the intervention of negation. But is it that there is the symbolic on the side of negation (we speak of  $k+$ )? I think that it is necessary to say "yes" because there is language even if the language is utilized in its magic or poetic function. In fact, that function is comically handicapped in our functioning with us since we have the tendency to say that we hold the keys to the symbolic. The keys do not operate very well. The primitive key is a kind of passkey that opens all the locks. Our keys are so specialized that we can only open some locks.

Symbolic proper to negation is very restrictive in relation to a more general symbolic. There is an evolution of the symbolic function in the function of culture, an evolution that is more and more rational. Totemism is a symbolic system. It is a system of communication and of the recognition where each is identified in relation to a common rule. It is symbolic here since it is that which has unanimous agreement. It is the very principle of organization at one time of the group and the principle of identification of each subject. Without its common rules, the operation  $k+$  is imaginary and non-symbolic since it only concerns a single subject. There is no negation to make the individual equal to the group.

That which differentiates our thought from primitive thought and that Freud emphasized in Totem and Taboo is that the primitive, without being uniquely in his axis of



thought, favors magic thought.  $k^+$  works in the sense of this all-powerfulness of thought that comes back to magic thought: I think, therefore, that suffices. Such a one must die. The sorcerer works with his figurines and the person is dead. If the other lives always, this is no more than a phantom of some kind because he has been killed, and for the author of the “murder” that is a fact.

The failures of this second stage concern the failures of the totalized image of myself. We return there to a schizophrenic pathology entirely typical. The anxiety of falling into pieces (understood here that this is experienced as such by the schizophrenic who looks in the mirror and who sees that he is made of pieces that do not hold together) is the same example of the check of introjection of the image of the body and of a body that holds together and makes a unity.

All that Lacan has been able to say concerning the Jubilee Assumption (The Virgin Mary ascending bodily into heaven) and this process if miscarried is the terror before the breaking up of the image of the body and, therefore, the loss of identity and of the loss of the possibility of developing ultimately an identity. This is the anxiety of schizophrenia: basically the loss of the very foundation that permits one to construct an identity.

Also, the subject having the tendency to decompose on the schizophrenic mode would be rightly to invest in the image of himself in  $k^+$ , and that will brake the process of breaking into pieces.  $k^+$  brakes the  $p^-$ ; catatonic schizophrenia brakes paranoid schizophrenia.

The static temporality of the image frozen in a statue (Compare: the catatonic) permits making grounded the falling-down psychotic. The caricature image of the catatonic, who is no more visible today (except artificial catatonia under neuroleptic type haldol) but which was very frequent earlier is situated in the typical catatonic symptom that is to maintain a frightening pose for a long time and often with a certain irony. One can think that there is a tendency to produce a statue of himself and of becoming his own statue. Stalin, in putting his statue everywhere, exhibited a schizophrenic symptom of the catatonic type and made himself represented like that in several public places.

### **The Brake $k^-$**

Inhibition is the characteristic for designating the  $k^-$  position. Hemmung (inhibition) is understood in the Freudian sense and in a metapsychologic sense. That is to say, that in order to perceive the object in the exterior reality, it is necessary to inhibit the hallucinatory activity. And the hallucinatory activity implies belief: “I believe, therefore, I hallucinate.” If I believe, I am going to end up hallucinating (Compare spiritualism, the trance, the hypnotic state).

The one who puts one’s self in this situation is inhibited in the sense when one refuses to be in this state of influence where the hallucinatory capacity is freed. It is necessary to understand autistically in this sense, that is to say, to have a thought that is founded on belief and that obtains when the belief is sufficiently strong to hallucinate that which I believe. It suffices to plunge oneself into the ambience. Hemmung is the refusal to enter into the

hallucinatory process. This explains that k- p+ is the position of the individual of logos, that is to say, the rational individual who bases his conduct on reason. k- is a realistic position in the sense of Saint-Thomas: I believe because that I see; one shows me it, and then I believe it. In k-, I only have confidence in my perceptions. This is the ego that perceives in the strict sense of the term. To perceive implies that one does not hallucinate.

When one does work in research, one is all the time in the process of hallucinating. Then, one is obliged to do an anti-hallucinatory work; otherwise, one lets oneself be carried away, and one is trapped. The danger exists all the time. The Szondian system: one must believe in it in order to enter it. For Szondi, the loss of the faculty of belief is the evil of this century: the world goes badly because the people do not know how to believe. Creation is the fact that one lets oneself be carried away by something that is not of the order of p+. The root of creation is found necessarily in p- and then in the adhesion to that which we come to by the channel of intuition. That implies that one believes it and that one lets oneself be infiltrated by an idea that can be absurd but to which one adheres even if it be little. "I believe that." It is necessary to do that.

The one who is k- p+ is not going to budge. He is too realistic, too scientific in order that one could do that, too much a verifier, too precautionary in order to create. Szondi was ambivalent in k and p. The very creative people have double ambivalence in the ego. They bring back all the time a thing in question; they let themselves be infiltrated by no-matter-what, but they are constrained at the same time. These are those who believe in it and then who inhibit and then send back and who are working in all these senses. There is there a kind of culture of perpetual movement that makes this going back all the time.

Hemmung means also to say that one is held, blocked, and stopped because it is very correct to stop the hallucination; otherwise, one is autistic. But if one adopts the exactly inverse position that is of adhering only to that which is absolutely sure and certain, then one does not advance. One is not permitted to innovate. There is nothing to do: creative thought implies a paradox because in order to create, it is absolutely necessary to go beyond there since it is necessary to abandon this position and at the same time to reestablish it. There is all the time a balance that must be operated.

It is not astonishing that, in the population that consults the mental professionals, k- p+ are the most frequent. That means that the ordinary neurotics are the people who suffer inhibition. They lack fantasy. One willingly says to them, "Let yourself go." These are the people who are perfectly integrated into the system. It is not false to say that they are sick from civilization. In fact, they adhere strongly to that which is imposed on us, that is to say, to this ideal of clear and distinct thought, the Cartesian ideal. This is a very castrating ideal from the point of view that it does not permit any fantasy and that it is a purist scientific ideal. The ravages of this ideal are immense because it is a true castration on the level of thought.

k- p+ is the position most widespread in civilized people in our culture because they adhere to this ideology of the individual in the sense where it is necessary to become someone: "You must. It is necessary to go to school. If you fail a year, the world will

collapse," etc. Even if it is true that this is a position of progress, it is paradoxically very inhibiting because it imposes an ideal that in all counts is inaccessible.

### **The Arrival into p+**

The best term for designating the p+ function is that that Freud has introduced with the notion of the ideal of the ego. The ideal of the ego such that Freud defined it is something that the subject projects and we find it again the projection in the ideal of the ego. p+ is only the inversed face of p-. In p+, one also projects something.

In the definition that Freud gives for the ideal of the ego is that that the subject projects to bring forth from himself as a substitute for the lost narcissism of his infancy.

The importance within this is the notion of projecting by bringing forward himself (to throw in front of self). Projection and making of ideas and projects are also close. The ideal of the ego is the receptacle of the ideas, schemes, and plans of the individual and the ideas of the realization of self. It is necessary to understand p+ in a scheme of "grandiose" realization of self. The reaction p+ is the container where the point of fixation of that who is not yet and who ought to be.

In Freud, the ideal of the ego is always associated with the notion of the superego, but that has a moral connotation that the ideal of the ego does not have because it something that is not necessarily moral.

Above all, the ideal of the ego is narcissistic. It is all that I am not and that I would like to be. It is a narcissism in becoming.

There is a notion of infinity that does not imply all-powerfulness. For example, science does not have an end: if my ambition is scientific, I know very well that this ambition will never be satisfied because there are no limits; science is unlimited. The knowledge of today will be put into question tomorrow, and then I am in a unlimited process.

Thus, the ideal of the ego in p+ is what I am called to be.

### **The Circuit of the Ego According to Susan Deri**

1. 0 - : Projection is played out in full. The subject constitutes for himself a world of projections. The circuit begins in p- (Sch 0 p-), that is to say, the first psychic activity consists in producing representations. To project means, above all, to project representations, and, then, to constitute the world of representations.
2. + - : Introjection of that which has been projected. The second stage (k+ p-) consists of recuperating, of making to reenter into the interior that which has been projected to the exterior. One makes a world of internal representations from a first elaboration that is external. To project does not mean necessarily that one creates something. How to constitute the image of the mother?

Through projection, the mother exists evidently in external reality, but the infant projects on her images, and the real mother becomes an imaginary mother solely made from projections that are evacuated onto this real person.

Then, this image of the mother that is multiple (there are many projections) is introjected. All these projections are done all the time and without stopping (all one's life in fact). One finds something sympathetic, and then one introjects and begins to make it a part of one's interior world and one makes that permanent. At the beginning of life, these are the mechanisms that play out almost exclusively. They are alone to be played out. This mechanism of projection-introjection is the composition of the psychic reality that is renewed incessantly up to the establishment of the kernel ( $k+$ ) of the representation of the other that is going to become the primitive crystal on which is going to accumulate the image of the ego. Basically, the image of the ego is always composed from the image of the other.

Finally, the image that one has of one's self is likewise an image that comes to one from the other. This is all that one has to say to us about we who make what is our own image that is composed like that by introjection along the style of "You are gentle. You are evil. You are rotten, etc." All that ends by establishing a conglomerate of introjections up to the moment where that is precipitated in  $k+$ . Then, this  $k+$  becomes the motor of the ego of the subject who tends to identify with this ensemble of introjects that have at first been projections. And it is—in the genetic perspective—the autistic age because this is the age where the child identifies totally with that which has been introjected. "He takes himself for that." Lacan said the same thing about the stage of the mirror. The infant takes himself for his image. There is the idea of all-powerfulness then because his first introjections are accompanied by a feeling of unlimitedness. One is Superman; one is capable to do everything; one can become a lion, an elephant, and an eagle. Besides, the children play like that; they take themselves for what they wish; they identify themselves very easily with powerful heroes. All the televised series are made to feed that.

+/- - :  $k-$  comes to correct this tableau of  $k+$   $p-$ ; it comes to limit this capacity of introjection. It is a realistic reaction involving the rational and legalistic functioning in order to lead the subject back to reason and reality and in order to limit this narcissistic expansionism. It is necessary not to take oneself for this all-powerful being that one wishes to be and that corresponds to the primary introjected images. Susan Deri explains  $k-$  very well.

$k-$  corrects the autistic all-powerfulness.  $k-$  corresponds very well to the moment where one tries to impose a certain discipline on the child. The primitive autistic all-powerfulness is continually countered by the reaction of self-limitation ( $k-$ ). Clinically, this is the age of agitation in the child towards 2 years. It is necessary to follow them everywhere; otherwise, catastrophes will happen. This is a terrible age, for it is necessary to follow them all the

time. Szondi made this profile epileptic par excellence, for, by analogy, the epileptic is also someone who struggles permanently against a kind of narcissistic all-powerfulness, which he tries to keep from bursting out.

- +/- 0: This is typically the profile of the compulsive obsessional who feels obliged to make a tour around the house 10 times. There is a displacement; the obsessional is incapable of saying why he does that. He tries to control a need of exercising an action, but he does not know how.
- 0 : This is the triumph of repression. The subject has arrived at the complete mastery of his energetic drive potential. This is the position of the mastery of his desires and of his drives. The subject has submitted to the imperatives of reality, of morality, and principally of reason. The p0 indicates that he no more knows why he does that. He does not pose the question of why it is necessary to keep himself calm or of why it is necessary to repress.

At a certain moment appears the p+ reaction that indicates to us that the subject is in the process of fabricating an ideal person. This person is going to transform his desire, to supply a marked person, and to become the ideal motor that makes him to act and to desire. The great difference between p+ and p- resides in the p+ in the fact that this is a subject attached to an ideal that he considers as personal and that he wants personally (even if it is shared by many people in the world). He will say, "This is my ideal" while that the p- has entirely the tendency to put himself at the service of the ideal.

A p- is able to say: "I want to accomplish the desire of the other in order to give him pleasure." "It is for you that I do this; it is not for me." When one says, "It is for you that I do this," that can easily turn into persecution because, when one is loved, that means there is fusion ("This child will be tied to it."). Then, 2 years afterwards, "It is because of you that this dirty trick has happened." Therefore, one rightly sees how p- can be at one time the gage of a great love and of a great persecution.

With p+, we are in the shelter of this kind of turning around because the p+, if it is firm, means that the subject adheres to his own desire and that this desire turns eventually against him. He accepts it; he is not going to accuse the one that is the misadventure that has happened to him. "I have wanted it. This is rightly made for my apple; this was my desire; I will persevere." A very strong p+ can be dangerous for others (He never renounces.) while that for the subject himself, this is a sign of force. A p+ very fixed to his project or idea and to his desire is opposed and against all; even if the world must die for it, he will go until the end.

The one who adheres to his p+ proclaims the completely personal character of his desire. "I—I want it, and if you do not, there is the door. You can leave." [My way or the highway.] It is the other who is obliged to put himself into p- then and of adhering to the desire. The position left to the other is p- ("You must participate in order to arrive at what will happen."). p+ people are therefore more strong in general in relation to their desire than

the p0 and especially the p- (yet the p- can have a strong desire in the participative sense: “I do that out of love for you”).

## The p Factor

Szondi compares the functioning of the ego to that of the heart: systole when it contracts and diastole when it expands. When one is in diastole, one can say that one opens oneself, and then in order to live one must put oneself in systole because if it only stays open, that means death. Life is a rhythm, and, therefore, implies that one comes to make the two movements alternatively.

Diastole characterizes the p factor: it is the expansion of the ego according to Szondi, but one could also say correctly to be open in the sense p- as it is in the sense p+. If one corrects the terms of Szondi, there are two ways of expanding and of expanding the ego: one the mode p- and on the mode p+.

If we evoke the opposition ego/world yet still ego/the other since we are in being (p factor), that gives: I am the world or I am the Other.

According to whether you put the accent on the subject or the predicate, that changes evidently. If you put the accent on the other: I am the Other; you are in p-, that is to say that the Other is all for you. I am the Other in the sense where I participate with this Other. If the accent is on the I: I am the Other; there you are in p+ in the sense where the Other is I. All the power that has been projected into the Other is taken back for the self. And there you can invoke all the ontogenesis, for we began everything in projection; all commences through that. One is lost in the Other, and the primitive all-powerfulness of the infant is a participative-projective all-powerfulness: the infant is all-powerful because that he has the notion of making himself part of the Other. In fact, the notion of making oneself part of the Other does not exist when he makes himself part of the Other: he participates with the Other. While that here one is on the level of the representation of self. And how does one represent one's self?

Maldiney says that the ego can only be nature; one could say that; it is the natural ego in the sense where there is the notion of separation; it is not the notion of the Other. But if there could be this notion, one could say: I am the Other since I participate.

For example, to be a fanatic of the Standard up to the point where one is so wrapped up by the match that there is nothing of the other that exists. Therefore, I am the Standard; one is a lunatic in those moments. At a more evolved level, the participative ego is the mystic ego, that is to say, the one who has consciousness of being separated but who mystically makes oneself part of something else. The relation to the Other becomes participative, and it is in this relation that I find the essential of my identity. This is very strong, for this is not only a matter of representation; all of the subject is taken into a movement of participation. If I make body with my homeland or with any cause, I am absorbed by this cause that, finally, becomes my cause, and I identify with this cause. These are the motors of creativity. Maldiney says that it is impossible to create if one is not seized

or if one is not possessed, for it is a matter of a quasi-possession at that level. If there is not a sufficient tension in either p- (desire to participate with) or in p+, there is not the possibility to create.

In p+, I put the accent on the “I am the other.” I affirm myself as all-powerful all the while knowing that I am not so that way. There is only an absolute psychotic who is going to fall into the trap of all-powerfulness and who could not bear that this all-powerfulness endure the least rupture. When Maldiney says that the ego is ruptured, basically this is the psychotic who can not bear it; he is ruptured. And therefore, he covers up the fault with his desire. Eventually, a delirium of grandeur permits him to annul the fault. But he is dead from that way there, for the one who makes the positive side of the rupture is the one who permits correct functioning. If there were no fault, that would not function. The rupture of the ego is there and this is part of destiny-choice, and the choice is the condition of liberty.

In Maldiney, the opposition that he answers to Szondi is the opposition between constraint and choice. This is not between constraint and liberty because that liberty--that which conditions the very possibility of being free--is that one evidently has a choice. If one did not have choice, one could not speak of liberty. Liberty implies that choice is possible. The sole truly human factor, properly human in the Szondi system, is the p factor. Because you do not have the possible equivalent of the paranoid in a living being who is not human. The manic-depressive exists in animals, the perversions also, hysteria and epilepsy, and the catatonic also, but the paranoid not so.

Animals are not human simply because animals do not have the means of making language and they do not have language in the sense of this possibility of language that is another thing than a language. For humans, it is something that is creative; one can make of it whatever one wishes. For humans, language is what one specifies it to be. Aristotle said: “What is a human?” It is a living being who has language, logos. The p factor is identified with logos in the sense where it is that which characterizes by the most specific manner the human species itself. The animal does not have logos.

That does not mean to say that the animal is not organized, but that there are societies that can not develop themselves. In us, society changes all the time. The proof is that one must all the time ask oneself what one wishes to say.

p+ is the human possibility par excellence, but it is one evidently that opens up to madness because p+ is the one who is ambitious to be all or all to be. The point of view of absolute p+ is a solipsistic point of view, that is to say that what I think is true and is in me alone. I fill up the world. That materializes the megalomaniac paranoiac. It is there also that which Freud makes ironical in its relationship to philosophies. They have a little something of the paranoiac because that “I, say I, I have always wanted to be philosophical, but I have resisted being soaked in that bath. Philosophers, said Freud, are much quicker than I who take the slow path.” That does not prevent there being even then a philosophic spirit in Freud; otherwise, he would not have been able to make what he made. Philosophy is a normal form of paranoia. Paranoia is the morbid form of a manner of philosophic thinking, that is to say systematic.

The paranoid is characterized by a systematic side. He interprets everything as a function of a postulate that is confirmed to be indefensible. Since there has been philosophy, that is to say since the Greeks—the pre-Socratics have occupied themselves with the all—philosophers have seized again the world as a totality. The ambition of philosophy since its origins is always to seize again the all.

This capacity of extraordinary analysis that one finds in Freud is only possible because he has a system. But his system is not evident. Szondi is someone who immediately frightens people who have an anti-philosophic spirit. It is too systematic; therefore, it is paranoiac. In Freud, it is very systematic also finally; only one does not see it.

All that which makes a system in Freud are the original fantasies, the drive destinies, etc. In fact, Freud never presents it as a system; however, it is all the same since it functions as analysis. It is because his system is well oiled and because it is perfectly harmonious that he could do as he did. Besides, how to comprehend that Freud could have produced a similar work if he did not have in him a systematic grip of things? Analysis is only possible by a system.

### **The p- Reaction**

Szondi retained projection for p-, but he added immediately participation, and, in fact, in Szondi, each time that you find the term projection, you will find nearly always coupled to it the term of participation. Therefore, he speaks of participative projection or of projective participation.

Participation is simpler to understand. For example, in order to comprehend h+, it is necessary to imagine that those who love most fundamentally with amorous desire, sexuality of the subject, are those who find again the lost object. And h+, for Szondi in fact is the factor of Eros; it is unique in that sense. Eros is the reunion of that which has been separated. By consequence, the tendency p- is to be interpreted in this sense. That is to say in the sense of an attempt of the ego to find again something from which it has been separated from the beginning.

In trying to define the ego, without too much deceiving of oneself, one could say that the ego is something that is distinguished from another thing. And that poses the question of the other and of one's self. Then what is one trying to rejoin by means of p-?

That leads back to a desire of the ego not to be separated from the world but to be in participation with the soul of the world. Primitive mentality is characterized by the "non-distinction between that which is I and that which is not I." Nothing can happen by accident; that is not possible; there is no true accident. All is "programmed." There is always a will, a spirit, a power with which I participate. If something turns out bad, it is going to be necessary to invoke a being of some kind who will cast a spell on one.



The sense of projection is that there is a projection of this need finally of all-powerfulness.

That which dominates fundamentally the desire of the ego is a desire for all-powerfulness. Why? Let us say because rightly it is that which one has lost. One always desires that which one has lost. The most original position of the ego is that which basically animates it, and that is to recuperate the all-powerfulness. And one is always also desiring to recover the all-powerfulness when one is impotent and when one feels lost in existence. Then, the need to participate emerges with something that makes it rightly that one is not so much separated from the rest of the world.

p- is the most profound tendency of the ego, that without which one could not understand the other functions of the ego but which one can not itself explain itself. In fact, it is an ego that does not exist as such; the infant at this stage is not separated from the rest of the world; he makes a body with the rest of the world.

We all have lost this cosmic feeling of belonging to the world. Already here, you can understand a large sector of pathology but also of normality, for the p- position remains the majority in our population.

From the side of normal people, the p- subject does not have the will to be singular and original. We think of monks and the religious who refuse to have a personal thought. The wind comes always from elsewhere. It is necessary to disassociate from the need to think. They do not have the will to have a personal opinion. It is the one who has need for a subject who supposedly knows. The p+ know what they want. The p- have a need that the other be the one to talk.

p- is a subject who does not assume himself to be an autonomous subject but reconciles himself to the other, gets rid of his pretensions, and projects the all-powerfulness on the figure of the other. The subject projects, and the projection is a dis-identification. To say this differently, introjection supposes a will of investing in the self [k+ p-] while that pure projection makes the individual to function without this option [k0 p-].

k0 p- is the position where excess leads to paranoia of the projective type and the delirium of persecution. In effect, p- consists in projecting to the exterior of self the intolerable contents of self. Here, it is the projection of that which is intolerable but also his aspirations of grandeur over to an idealized other. The association "d+ p-" is called according to Szondi "the search for a persecutor."

Participation is that which aims the mechanism of projection. To project with the wish to remain and to go to the side of the other in order to participate. To attribute to the other qualities and defects, and we could/would no more separate them from us. In the negative mode, this is paranoia and persecution: one can not separate from the persecutor. Participation ties a bond with the other.

The key is the incarnation of the aspirations to grandeur of “little” humans, the grandeur of the chief with whom they participate.  $p^-$  is the opposite of  $p^+$ .  $p^-$  is a reaction that has a negative sense; the subject gets rid of that which could constitute his own power and attributes it to the other: all-powerfulness be it good or be it bad.

The participative ego indicates that this ego is constituted from a participation with another ego. No one escapes from that; one begins by participating with another ego before developing one's own ego. After this, this new ego continues to constitute itself by rejecting the other ego or by introjection. Rejection consists of this: I do not wish to recognize in me something that I project to the exterior.

To project does not necessarily imply that one gets rid of something from one's self. If I project, for example, on someone an image or an affect, I do not reject it from me so much. When one falls amorous, one projects also. What is it that one projects? It is his own ideal that one projects on the other. Even Freud utilized this term in order to speak of the amorous state that is a projective state since I project my own ideal on the other.

The participative reaction  $p^-$  recounts the etymological sense of the word religion, for religare signifies “to bind again” and implies to participate with a transcendent court.  $p^+$  for his part considers himself as a transcendental individual; he incarnates this in himself. The  $p^-$  situates the transcendence outside of himself.

The oceanic feeling implies something of the mystic, and it is above all a position of the ego, that is to say fusion of the ego with that which is not the ego, with the world. In  $d_0 m^+$ , we have the same position but in the immediacy of feeling; this is not at the level of representation; it is in sensation.

Mysticism is different, for it can imply a contact of the type  $m^-$ . Mysticism is not in the sensorial; that implies something much more active, of producing of a world with which one fuses. The mystic orgasm is an orgasm of the ego; it is not sexual.

The religious individual has a participative position (picture in drive position 1), and he has a sensibility on the question of good and evil, the ethic of “You do not kill at all.” It is the interdiction against killing that is the foundation of religion and is also true in Szondi and Freud's work. Moses founded monotheism on the interdiction against murder. In the traditional African religions, there is no interdiction against murder. This is an acquirement from the Jewish religion that is the first to put this interdiction at the center of religious imperatives.

The solution the least unsatisfying in order to explain the ensemble of these constellations is the idea that the individual development is going evidently in the sense of setting up a distance in relation to a profile of the participative ego is towards  $k^- p^+$ . The participative collective is replaced by an ideal that can only be personal and that must be respectful of the ideas imposed by reason and reality; that involves a regression by compensation. The profile of the individual development can be assimilated with a neurotic process in this sense that one submits oneself to all sorts of constraining rules and that one

introjects the superego. Therefore, one becomes an individual apart from the totality at the price of a renunciation. One sacrifices all with self-development. By a dialectical process, the dialectic of regression, the fantasy of regression into the maternal womb is the compensatory fantasy in which one finds refuge in some way in order to mitigate with the extreme austerity of a program that is imposed by an individualistic civilization.

p- is given by nearly 50% of the population. This is not a pejorative position in itself. It indicates that the one who gives p- has a need of participation with all that is happening. That means to say that his ego is not sufficient for himself. He is not self-sufficient.

To go from the p- position is a little close to denying participation with the divinity: God understood as the who is beyond us and to whom we aspire. Evidently, all the religions say that what we lack is God. Evidently, it is the all-powerfulness that is generally projected into God (or in the gods if one is more primitive).

p- is the position of modesty. One could say that it is the position of micro-maniacal in opposition to megalomaniacal (inflative position). p- is going to be found in a multitude of things, and, in a normal population, that means to say that one has this need to participate with the other and this need to be reattached to something that represents all-powerfulness and that is not self and to make oneself a part of in order "to be in." This is what is most important: to make oneself a part of. Then since there is a projective element in this, that poses a problem, for what is it that is projected? That which one projects always is all-powerfulness, but is something of the unrepresentable. All that happens as if one had known that; one has lost it, and then one aspires to find it again.

One says that all begins in projection. Yes, we agree. This is the position that Mélanie Klein stands by with the paranoid-schizoid stage and then the depressive stage. That agrees well with the Szondian schema. For her, all begins with projection, and she is right. Note that Freud said it also. But she, at first, affirms that practically at birth, and even perhaps before, we are in projection. I, I am not Kleinien, for I believe that she puts things a little too soon, for she supposes already a functional ego at the beginning, something that Freud always refused. For him, the ego is a court that does not exist at the beginning; it is developed, and one can speak of it at a certain moment: the moment of the stage of narcissism.

For Mélanie Klein, what is it that one projects? It is impotence; fundamentally that which is projected is the badness. That is another significance of p- that one can retain as valuable. She made this part of an ensemble of possible significations of p-, that is to say that they are not to be connected.

And when do we make the ego to begin? It is the time when there is the first psychic operation—if one makes the ego the siege of psychic operations even the most elementary ones. To suck one's thumb, to pull one's hair, to eat, to drink, etc. These are not psychic operations. A psychic operation implies a work on sensations and affects and a work that produces a representation.

Therefore, p-, one could say that is the first psychic operation, which is going to consist in creating representations that permit the elaboration of intolerable sensations. We could define this position projective-participative as an entirely original position of the ego in the sense where one would say no more here than that it tries to recuperate the all-powerfulness. No, one will say that it tries to get out of the marasmus [wasting away]. In order to get out of certain states that one can not live without, there is a necessity of functioning psychically thanks to a psychic apparatus.

The dream is a paradigmatic example of psychic work. The first psychic representations according to Mélanie Klein are charged with containing the drive of death (there also she puts the drive of death entirely at the beginning). In fact, let us say that this is not certainly the representation of death (in all ways, there, that does not exist) but something that has to be seen with a kind of primordial thing that one can not live without. The baby abandoned in his crib is one of these situations. What is it that happens in these moments? At best, we are persecuted. Then, to fabricate these bad objects or terrifying representations and to hallucinate in a “negative” manner (bad, evil) is a psychic work that contains something.

These fabrications of bad representations permit supporting better the situation, for the anxiety can then be carried back to a representation. The worst being the living of the anxiety, a kind of primordial disarray, distress. One has need in these moments of believing or imagining that one has a persecutor, for example. We do not have need of being primitive for that. From that one does not bear it; it works all alone; the process is engaged.

We could say also that p- works in the sense of an agreeable hallucination. Despite that, it is probable that the primary representations are disagreeable. We could think that the pleasure principle does not delay to enter into the dance in order to put it into place and to obtain with creating agreeable memory traces (as Freud said, with the face of the mother, etc.) of favorable and good representations that thwart the bad representations.

Well, there, we have already the first psychic functioning that sends us back to this primordial cleavage between good and bad and, therefore, to the theory of good and bad internal objects. The Kleiniens are very open to two sides on that: it is necessary to reconstitute the good object. One has the impression of finding again the Middle Ages where it brings back a dragon and finds again Saint-Michael who finally comes to save us. The analyst being rightly this kind of chevalier who is attacking the dragon. All that is of a phantasmagoria. Projection is neither good nor bad. It would not be necessary to understand it in the sense of persecution. Even though that which I evoke is a persecution, but then all is made originally: nothing happens; I invent a representation in which I find a cause and where I put the cause of my malaise, and then suddenly everything is better.

That which is lost is the participation with the mother in the sense that if, at the beginning the mother is made all good, that will not happen. If one never knows this suffering, this abandonment, and, then, one would not even have the need to project. That sends us back to the notion of by-means-of-excitation. This is the process by which Freud

designated the primitive mother before the psychic apparatus is developed and that it became necessary in order to treat the excitation of the internal tension.

This other notion permits clarifying p-. In effect, that which is lost is the infantile all-powerfulness, but this can not exist because there is this contending mother about whom the infant does not have the notion that she is exterior to him. He sees her as being made part of himself, this original mother as the function to prevent the excitation from being produced. It is impossible evidently, but that permits us to understand these phenomenon as autism. The autist is someone who does not have an ego; the psychic apparatus does not function. An autist who is persecuted has already made 50% of the way, for it is in the persecution that he is going to function psychically. It is for this reason that it is necessary to rejoice in this case: he begins to utilize his ego.

The question of the difference between infantile psychosis and autism points out this aspect. In infantile psychosis, there is an ego, that is to say, that there are hallucinations and that there are deliriums and therefore representations of the world. That which is psychotic or autistic is not even capable of doing that. He does not speak, nor recount his history. He is balanced; he functions in the ambience, that is to say to find again the by-means-of-excitation. Since he does not have an ego, one puts him in ambience that serves him for an accessory ego.

The subject is found in the position k0 p-. Szondi calls that total participation or total projection. This is a subject who has the fundamental need, at a given moment, to participate with something. That does not mean to say that he is going delirious or that he is going to hallucinate, not necessarily, but he has this need to make himself part of something. k0 p- is the reaction recognized in primitive populations of a very frequent kind: 60 to 80%; therefore, it is nearly everyone. On the contrary, in our populations, it is approximately 7 to 8% of the population.

Understand this well: I wish to say that the primitive is never seen as separated. He has the same notion as we of the ego. He is always in participation with something. One with this certain manner assures him of a great strength. When one asks a Zaïrois if he does not feel alone in Belgium so far from his parents, he bursts out laughing and pulls out a little family photo for all responses. He could have pulled out an amulet of some kind. That would have been the same thing. He participates and is never alone. It is not the geographic distance that will make him homesick for his country. While with us, it suffices little for us to be homesick. Let us think of the Liégeois, people in a part of Belgium, who are incapable of leaving their home areas.

Therefore, the p- reaction is participation, a position of a subject who does not assume himself to be an autonomous object but who reconciles himself with the other. He projects the all-powerfulness on another figure. Szondi speaks of participation. If the subject projects, it is to abolish the frontier between the ego and the other. Projection works in the sense of dis-identification (Compare: the delirium of persecution). The p- are the subjects who reject as antipathetic the portraits of paranoiacs. In this position, it is a matter of projecting to the exterior of self into a different being the contents intolerable for the subject

himself. It is also the projection of the grandeur that is transposed into another who is then idealized. The projection acts in as much in the sense of positive idealization as in the sense of a projection-ejection of that which one does not wish to keep in one's self.

Participation is that which aims the mechanism of projection. From the moment where the ego has been projected into the other, it is to stick to him and to participate in him. From this fact, one can no more be separated from it. Negative example: the projection of the persecuted paranoiac who can not rid himself of his persecutor. By the hostility, the paranoiac renews also the tie with the other. He recuperates then a lost relation with an old object. Positive example: the leader is nothing other than the incarnation by projection of the grandeur. In order to aggrandize ourselves, we find a God with whom we participate. *p-* is not always projection in the negative sense of the term but also positive from the manner of constituting the ideal object with which we can participate. *p-* is always the opposite of *p+*; it acts in the sense of dis-identification—losing one's identification—in an other.

Participation means that one makes oneself part of the all. Besides to participate in the etymological sense means '*pars capere*,' that is to say, 'to take his part of.' One has one's part of an all, but one makes part of the all, and the idea of an individual who is separated from the all—that is properly Western. The idea that one must develop one's self in order to acquire one's own personality, individuality, singularity; that is a typical Western ideal. In a traditional culture, this kind of thinking is prohibited. Besides, in a manner of speaking, the people avoid saying "I," even in order to greet anyone. They say "son or daughter of such a man or woman."

When someone must express an opinion, he expresses it in such a manner that his opinion is perceived to be shared by everyone: "One says that" but it is not I who say it. If access to "I" is forbidden in a traditional culture, it is all for avoiding that the individual take the "I" for himself in a certain manner.

In our culture, there is an inverse obligation that is to speak in one's own name. All that which one says must have been in a certain manner metabolized, interiorized, introjected, worked over, elaborated, etc. in order to make it a personal work.

In the population described by Brigitte Herman, *p+* only appears in the old men, and this one is authorized to say "I" while that the others are not, that is to say that the *p-* individual is not authorized to say "I." The old men have an age necessarily respectable where one can finally say "I." To be an old man implies that one is in direct communication with the ancestors since one is already nearly dead; one already has a step in the other world. That means that the one who is in *p+* is in another world in some manner; he is not in the common world of mortals. The *p-* reaction implies that one participates with the common thought; in all cases, we are perceived to have all the same opinion on no matter what subject.

The old man says "I" when he is nearly dead, and one begs him to say "I." The old man is sensed to have accumulated his sagemess, and he has lived such a long time that necessarily he has been protected by the spirits. Therefore, he communicates with the

beyond; besides, his word is more often ritualized as for example when he speaks at the foot of the oldest tree in the village. There is the place where the spirits of the ancestors have their residence. His word is inscribed in a setting where the dead is presented more so from his experience of accumulated life. The p factor has also this function of confronting us with the dead differently than in the e factor where we are confronted with murder. Here, in p, it is the dead in the sense where this is the extreme limit and at the same time it is an opening into infinity. The dead can be displaced; the p+ is a way of making one to accept death and of passing beyond it.

We others, we have access to knowledge without passing through the account books of the dead while that, for us, knowledge necessitates an account book where the dead are first. It is true that the dead are not truly dead in us. They remain living. Besides, they appear at the corner of streets; they do not imagine that they are truly dead; they continue to communicate with us.

The relation to knowledge is fundamentally different between us and the primitives. As for and to the degree that the culture is Occidentalized, the intermediaries (the mediators) between the individual and knowledge disappear. Therefore, we can have at our home banks of information (CD-ROM) and of more and more encyclopedias and more and more specialized knowledge through access to an ocean of information thanks to the network through the internet. That permits an American fan of Duran-Duran of transmitting all the information on his collection to a Belgium fan without that the conditions of their physical meeting practically not ever being possible (that is to say a living oral transmission of a very specialized knowledge).

Knowledge is brought more and more closer to the individual in us while that it is more and more separated as we move toward traditional societies (to know also that the net of power follows more and more as one is closer to the network of information). With its limit, a p+ logic tends toward one's possessing knowledge all alone of "the knowledge of the world." Also, the access to knowledge is the information that constructs a society (the women with schooling or not, for example, make a society different); therefore, access to knowledge has value for the root of society. p+ is a factor of identity and also of knowledge for that communicates these things, a little as Descartes, who said, "I think, therefore, I am." It is true that to be has something to do with thought; it is because that I think that I am.

Knowledge and thought are two different things. It is not because that one knows things that one thinks. There are people who know lots of crafts but who never think anything. There are those who have no practical knowledge of anything but who think all the time. p+ is lots more on the side of thinking, and thinking is something that leads back to the being characteristic of the subject. This is what makes the grandeur or the madness of man; the animal can not become mad since he only has concrete and pragmatic thought; the animal does not think itself.

The bulimics of knowledge have replaced one's participation with another; they have the cult of knowledge. Knowledge becomes a kind of religion—to know all—and, therefore, they do not stop studying and accumulating diplomas. There is a displacement here, the

fundamental tendency to participate and to introject (k+ comes to complete p-). The all-powerfulness is displaced in the sense that if I project the all-powerfulness onto knowledge; this is p-. p+ is fundamentally not a relation to knowledge but to thought. This is different; I identify myself with my own thinking, but I do not identify myself with what I know. For example, I know how to cultivate tomatoes, but that is not made part of my identity. Knowledge is another thing if, for example, I am a specialist of spatial navigation; I do not find my identity as an astronaut. One will arrive at saying that the p- people are those who refuse knowledge and the p+ are those who valorize it: no, that is not possible.

There is nevertheless a cultural phenomenon in the Moroccans, for example, where access to books is strongly devalued while that the oral tradition is overvalued. These are the channels of knowledge with weak output; there is not a structuralization of information in the sense of an amplification in relationship to knowledge. These people remain suspended in a present time and with an oral tradition.

Thus, the oral tradition favors participation since access to knowledge occurs necessarily orally. In a society where the oral transmission is primary, one is strongly in participation since everyone listens to the same histories and one creates a world by means of this oral transmission. There is also a creative aspect in this constant renewal of the popular mythology. Writing from this point of view permits the individual to subtract himself from the tradition. If one wishes to oppose the oral with writing, one situates writing on the side of k- p+, but especially on the k- side. Empirically, k- appears in children who go to school and does not appear in those who do not go there.

We could think that k- is tied to this mutation that makes the access to past reality by writing and by the apprenticeship of a scholarly, bookish culture. The access to knowledge conditioned thenceforth in return a culture under multiple facets. The standard of access to knowledge by means of the aged, the dead, and ritual are terrible brakes for the evolution of a culture in another sense.

In all the first researches effected with the Szondi test, one is shown that the musicians were k+ and the modeling, or plastic, artists still more so than the writers with k-. The writer is into a representation of things that tend toward abstraction. The poet is someone who tries to return with a sonorous image of a pure representation. k+ always has something more sensuous than k-, which is devitalizing. Let us not forget that k- consists of an apprenticeship of rules.

A child left to himself for his plastic expression and who still makes (very expressive) drawings continues to make this kind of drawing as long as he is k+. But once he arrives at school, he learns the rules of perspective and how to make the lines straight. Finally, the child does not anymore know how to draw, and he loses very quickly his capacity to create. The drawing of the child dies from the time that he learns the rules of representation. Then, at that moment, he becomes k-, that is to say the reality will be from that time on represented by means of the rules regarding perspective, dimensions, etc. Therefore, he is converted to reality but this is made from respect of the rules of representation. Likewise, when one



learns to write, that supposes that one submits oneself to some rules; one can not write phonetically. The k- reaction is the respect for the rules.

In a traditional culture, these types of rules do not play out, and the people continue to have a world of representations that is dominated by fantasy, fable, and mythology. It is a fantastic universe. The universe of p+ is not fantastic; it is a rational universe. This is not to say that the p+ subjects do not have fantasies but that they give nevertheless priority to rationality over pure phantasmagoria. That which is opposed to mythological thinking is rational thinking even though reason can itself rejoin the mythological, it can not have there a perversion of reason.

The p+ subject is a rational person who unites into a whole. This is not a rational person who cuts out (k-). One of the pertinent oppositions that one can introduce in order to make the difference between p- and p+ is the traditional opposition in philosophy that is made in ancient Greece between mythos and logos. Already Cicero said that with the Greeks, one had passed from mythos to logos. Mythos is that which feeds a traditional civilization; everyone believes in the mythology and that is what makes one form a united group. With the triumph of logos, they have there individuals who refer themselves to reason. The sophist philosophy practice logos and that makes the sophist proceed by reasoning, deduction, and syllogism; thus, he can demonstrate no-matter-what ("When one can have reason, one is always right.").

Logos is universal. Myth is not; it changes; it belongs to a group. Logos appears with all humans while that myth belongs to each culture. In p+, there is a paradox in this sense that the p+ subject wants for himself at one time to be totally singular and totally universal. The p- subject does not wish himself to be singular at all; he participates in his culture; he has no wish to be differentiated from the others except in the handling of arrows and spears (or very precise points). It is his k+ that differentiates it, for the k+ is operative; it is therefore in the accoutrements that operate the differentiation between the p- individuals. They want to develop the specific qualities; one will be a great potter; another will be a specialist in the tanning of hides; but all have a collective p- identity.

Even though the p- wants himself to have absolute solidarity of identity with his group, he wants himself also to be different from all the other groups. There is not any universality ambition in the p-; there is a claim of singularity, but it is for the group. For example, I am an Apache, and I am not a Black-Foot. A p+ will say simply: "I, I am a man, and there is not any difference between me and other men." Therefore, there is always a paradox in identity. This explains the rivalry always so vivid of the ethnic groups among themselves in Africa.

The k- p- reaction is contradictory. In us, this reaction signifies that one adopts for himself the rules that organize the social life and that one learns in school. The k- is lots more in service of p+ than in service of p-. In that, there is a compromise because k- is the instrument of p+ finally. This last wishes to go toward universality, to be a man with the entire part since the ideal of p+ is: "I am a man." But as all the other men, there is this claim to be a universal man. The k- is the means of arriving there in order to attain the

universality. The k- position is the scientific position par excellence. Science describes things as they believe they are; science aims at certitude by means of a certain type of measure. By means of k-, one does not search for the truth, which is for k- above all the correctness of the rule and the good formula. It is in that that is the means of realizing the universal thought. Scientific thinking in principle must end with a common agreement among all.

According to the schema of Mélanie Klein, the traditional populations will be more schizo-paranoid (e- p-) while that the Western populations will be more depressive.

The k factor concerns the power over the object. Thus, another difference between k+ and k- resides in the fact that k+ is situated on the side of magic and k- on the side of technique. Magic proceeds by an all-powerfulness obeying its own rules; the magician invents his rules and he guards them in secrecy, all while aiming at the same goal (to exercise a power over things); technique, on the contrary, functions according to the learned rules and, in principle, are known by everyone.

In order to sum up, the opposition between p- and p+ is the opposition between mythos and logos. The opposition between k+ and k- is the opposition between magic and technique. Technique is characteristic of a scientific civilization while that magic is characteristic of a mythological civilization.

The k- p- reaction is a compromise, for k- wishes to say that one accepts reality, the rules, and the techniques. But there is a need to continue to live on the participative mode for the p- has in the need to make oneself a part of the all that surrounds one. This is not a submission; it is an adhesion; let us say that it is disciplined.

The k+ p- is less disciplined; he adapts himself to that with which it participates. The African, for example, always says, "Yes. I agree." And then, finally, he never does what one asks him to do.

With us, k- p- was very frequent formerly (it was there 50 years), but it is less and less actually. This association concerns some people converted to a certain form of rationality, that is to say that they do not believe in the all-powerfulness of thought, even if they are superstitious (everyone can be a little of that); there is a fundamental realism. If one does not admit a certain number of realities, one does not participate with the common thinking. And p- comes to erect something of this need "of making oneself part of." And therefore one is going to say of k- p- that this is someone like everyone that is met in the people who can appear externally as conformists but who have above all the need (aspect p-) of finding their identity with whatever is a subordinate adjunct.

In an intellectual population, one is not going to find many people like that, and even if they go to see a football match from time to time, they are not going to define themselves as supporters of the Standard, for, for them, that is all made an accessory. In the p+, there is this double aspiration to the individual singularity and to universality. Finally, there is a paradox in p- and another in p+:

- in p-, he wishes to make himself part of the group but wishes to be different from the other groups (It is the group as such that supports his identity) who is fundamentally here: “Is it that I have need of to make myself part of a group in order to have an identity?” If yes, I am p-. If I do not have need of a group and if even the group blocks my aspiration to identity, then I am p+.
- in p+, he wishes to be himself or herself but in harmony with the world. He appears as a strong individualist because he refuses to adhere to a group rather than to an other. To adhere to a group would say that one is no more in the universality. If I define myself as Lacanian in opposition to Jungians, for example, that would mean that there is no more universal thinking. In that there would be one who is more right than another; no, for me, I put them back to back; I have nothing to do with all that.

But p+ is an ideal that one does not truly ever attain while that with p-, one can attain it because that the sensation of “to make part of” is very concrete. p+ is a little utopian from this point of view.

This individualistic ideology, for the better or the worse, that is ours makes, all the same, forces that are developed in the inverse sense to give an equilibrium to this tendency to solitude and to extreme individualism. It is d- m+ that comes to institute an equilibrium, for, in the immediate relation to the world, the subject again becomes very participative. He has a need to participate concretely in order not to feel alone in the world finally because that is that which impels the dominant ideology in us.

It is thus that the form of contact of the city (d- m+) is more regressive than the form of contact of the country (d+ m-).

p- is the position of persecution; he does not wish/ he refuses the law to be singular and original. He discharges himself from this obligation of being it onto an other. He refuses to have a personal thought: “One says that.” The truth always comes from elsewhere. He gets rid of the need to think, to know, and to have an opinion for himself. It is he who has a need of a subject supposed to know. In the daily clinic, the p+ all know what they wish; they are capable of speaking of themselves apart from themselves. p- has the need that the other be the one to talk: “It is you who know.” They are fairly “hard” to analyze.

### **The p+ Reaction**

The last stage of the ego is the secondary narcissistic position.

p+ is someone who gives himself a personal ideal. This is one who has ambition of realizing himself by means of a project of life. This is a self-affirmation of one's self (sometimes megalomania), but it is also the condition for an authenticity of the self.

The illustration of p+ is “the universal person who has comprehended everything and explained everything.” Here the occidental individual is at the summit of civilization. We are in a civilization that pushes toward schizophrenia. Primitive civilizations are civilizations of contact. We, in the world of culture and in actual values, have the narcissistic values of the ideal type of ego: it is a matter of realizing oneself personally and of having a personal morality. The pathology is no longer the same as it was in a half century ago. Now, these are the narcissistic pathologies in an extreme.

With excess, p+ is the position of the paranoiac in its megalomaniac dimension. We are in absolute narcissism; the p+ does not love anyone; he only loves himself. This is the position of the absolute subject who is opposed in a grandiose fashion to the rest of the world: “I am everything.” The paranoiac is characterized also by the opposition between the ego and the other. p+ signifies that I identify myself with this image of all-powerfulness (Compare President Schreber). But the megalomania is necessary as the position of the creative individual.

He is opposed grandiosely to the rest of the world: “I am everything” (in the account book of being). I identify myself with the image of all-powerfulness. It is introjection in being; it is a matter of identifying myself with a grandiose figure. In pathology, p+ is represented by President Schreber when he remade the world.

Szondi called p+ the spiritual position, the breath, the spouting source; it is a position that leads back to identification with the imaginary primitive father. p+ is the creation of an ideal of the ego to the self.

The ego must be developed without ending in negation; it is necessary to have a positive final action; it is necessary to erect the positive, narcissistic-good-condition position. It is a choice. And p+ is a secondary narcissistic position.

### Identification with the Primitive Father

p+, one can say that it is the aspiration to be all, but what is it when one says wishes to be all? If you try to give a figure to this being all, then, we come back to Freud in order to say that p+ is to identify with the father of origins.

In The Ego and the Id in 1923, Freud said this very important phrase in order to comprehend his work: “Behind the ideal of the ego is hidden the first and the most important of all identifications that is direct and immediate above all choices of objects, the identification with the primitive Father.”

It is this court that sustains the ideal of the ego. This ideal of the ego exists; it preexists with the individual; it is not situated in time. It is the ideal of parents; it is the ideal of grandparents; it is the ideal of culture; there is a model of man in each culture that sustains finally this notion of the ideal of the ego that is the optimal identification with which one can end. But the father of origins, in all cases in a culture such as ours that is monotheistic is the creator, is God.

The creator, God, who has created the heavens and the earth, Who is the origin of all things. In some sort, the creator who is situated in  $p^+$  is equal to God in a certain manner. At least, one is not mad for all that; it is like the formula of Aristotle; art and the ambition for art is to create as nature does and to create also as well as nature does. When one makes art, one is equal with the creator; it is to create as well as God does in some way.

### **The $p_0$ and $p^+/-$ Reactions**

$p_0$  is the tendency to evacuate from the field of consciousness the taking of the consciousness by desires. It is an emptying at the level of  $p^+$  or  $p^-$  that leads us back finally to the question of the desire of being: What is it that I wish to be?  $p_0$  implies that one does not pose the question or that one does not pose it anymore. It indicates that the subject does not pose the question of his identity in being that is the desire to be recognized in his being as someone: I have the wish that one recognize me as the one who.... That can be a  $p^+$  desire or a  $p^-$  one. That which is common is to return to this desire to be recognized. In  $p^-$ , it is to be made recognized as belonging to something, as being made part of a group for example: I wish that one recognize me as psychologist, as Christian, as Marxist, ... a making one part of something. In  $p^+$ , it is much more personal; I wish to be recognized in my singularity for what I am in my own eyes.

If  $p_0$  is on all the lines of the scoring sheet, one can think that the subject tends to evacuate this question. Why? Without doubt because that it is too sad, that it is too difficult, and that this question of who am I must not be raised. Negation or repression also concerns this question: I do not wish to pose this question; I wish to know nothing of it.

Clinically, if it is a symptom that corresponds to a satisfaction of something, how is that manifested ( $p_0$  as discharge)? So often,  $p_0$  is a reaction that one meets in the subjects who talk all the time about others, who can not talk about themselves, and who talk of others. One ought to be able to say to them when speaking of others, that they speak about themselves. God knows this is so frequent! There are the people who never speak about themselves but who, immediately, talk of one such and of another. One could say that they are like doorkeepers. To speak all the time of others corresponds so well to  $p_0$ . To say it differently, the problems of others preoccupy them enormously and to talk about others is a kind of defaming a whole gallery of individuals while posing the question "Who is that?" and while trying to obtain the identity of the other. To speak of others is a kind of way of not talking about oneself or then of talking about oneself by means of others. "One says that" and it asks itself what is real or not in that one.

$p_0$  has the habitual significance with Szondi when he says, "Evacuation of the consciousness of desires from the field of consciousness." In my opinion, that is translated by the fact that the person speaks and that he thinks all the time but is not delirious (One could envision that he is delirious permanently in  $p_0$ ). One's  $p_0$  can say that one is assailed permanently by all kinds of ideas; for example, the violence increased in the streets from that one has seen the police be aggressive to the homeless and a dog to bite someone. One is all the time occupied in one's thinking but that is to say that one welcomes the events such that

they are produced in the exterior scene in the world in order to feed one's thinking. I think of a formula of Freud: the events play the same role for the paranoiac that the somatic pleasure and the pleasure with words and in the witty thought in the hysteric. Thus, the people who make ingenious thoughts accept favorably the words that come; they are possessed by a word in order to make a clever thought. The cleverness of thought implies that one has a certain pleasure with words and that one plays easily with words.

Hysteria has a state of being pleased through relation to the body; therefore, it involves favorably all that which comes from the body and, in fact, the symptoms. For the paranoiac in the large sense of the term, there is this state of being pleased vis-à-vis events. It is a p0 in the sense of a discharge, that is to say that events stimulate him; one lets its evacuation (p0) by them. Without saying that the subject is delirious, all that which happens around him is a matter for thinking. In fact, the person does not think much; rather it is the contrary of thought in that he separates himself from the need to think.

p0 is, from a general viewpoint, the fact of letting the field of consciousness free in order to accept that which is happening; therefore, one can no longer think; one no longer thinks in his own person. Also, about someone who looks at TV all day, one could say that this is p0, that is to say, that he accepts all the events of the world but that he thinks of nothing. Besides, in general, one looks at TV when one is fatigued and when one no longer has a desire to think. This is symptomatic because that one accepts no-matter-what and one lets his spirit be gorged with all kinds of images and information but one does not think any more; one is interested there even when otherwise one would fall asleep.

The reaction p0 is the evacuation of the question of a decision; there where I could have a question, I decide that there is not one there. The simplest way of resolving a problem is to suppress the problem. If there is no solution, there is no problem!

The case of p0 in the foreground plan associated with a p+/- in the background plan [EKP] would suggest a total absence of choice (half – half for the forced choice of the background plan) and would correspond to an unsolvable problem. The problematic of the subject could be: Is it truly my desire or really is it the desire of the other? Is it that I am myself or really that I am alienated in this that I do?

It is for that that p+/- is always a position very difficult to live under because that the question that is posed is: "Is it my life; for what is my life?" Or correctly is it that I am that here in order to accomplish the destiny of an other, the destiny that one imposes on me. I do not know if it is I or if it is the other that directs me. With the consciousness of the problem--if it is with the foreground plan--for these people to directly pose the problem: I have not asked to go to school; I have not asked to become a doctor, a professor, or all that which one wants of me. It is my father or my mother who has decided for me; I have not asked to have children, etc.

For the p0 person who evacuates the question from the senses, there is not a question; the people who pose some questions for themselves are rotten people. p- is the one who prefers to consider that things are thus because that can not be otherwise; the question of

meaning comes from the exterior. All the great metaphysical questions are resolved by their religion in p-; the response provided by the desire of the other; therefore, I do not pose the question of my desire; why pose these questions since they are already resolved since always. This inversion that operates is explained by the fact that a p- can be positive (All is by the grace of God) but that can be very negative also (The world is a vale of tears, a dose of mud, etc.), that is to say that one feels persecuted for being in the world.

Often, the people who are p- say first one and then another; that depends on how they wake up. In the morning, they find that all is abominable and in the evening all goes very well; they have changed position. The p- position is the first position of the circuit, that is to say the thymic, humor, mood position and that explains that his satisfaction can be sometimes very good or sometimes very bad. About whoever gives p-, one can not know what is his contentment on the thymic or mood level.

When we envision p0 as a discharge, it is a matter of an alternation “charge p+! – discharge p0”: if p+ corresponds to my ambition to realize such and such a thing, the discharge p0 appears at the moment when this ambition is attained and then when recharged, it starts again in p+. The day of the test, the students fall into p0 or p- because that they are persecuted. Once the ambition is satisfied, the subject climbs up a notch; the p+ feeds the p+.

p0 is to be taken as a discharge when there is an oscillation between “+/-“ and “+”.

In p0, the form that can be taken is that desire is cut loose from identifications. This wavering of identifications can be manifested in the EKP (inverse theoretic of the foreground plan) by means of the passage from p+ to p- and p+/- . The question is evacuated; it is must not be posed to oneself. For Lacan, desire is the desire of the other. It is always the other who desires in us. Desire is always discovered in the exterior: one goes to excite our desires at the exterior; then one makes them one’s own. “I am the other.” “I wish to be the other who desires.” It is the other who desires (p-). “I am an other” (formula of Rimbaud). One begins always by being an other. The infant speaks of himself with the third person; then passes to “tu” when he acquires the moral conscience (“You [tu] must not do that.”)

In p+, it is I who desire. When there is a fluctuation between p+ and p-, one does not know any longer of what it is a matter of...someone who desires for it, in it...one knows no more it. The battle against the desire of the other is banal; that is never lacking in analysis.

The oscillation between p+ and p- in the background plan [EKP] is fairly banal. It is more serious when this oscillation occurs unexpectedly with the foreground plan. With the background plan, one understands the reason for why it is manifested with the foreground plan: with p0, “I do not know from where my desires come” (to be alienated in his desire). One does not adhere to one’s own desire. One lets it loose or attributes it to an other: “I do not know why I do that.” It is a problematic from which one does not escape; one is inhabited by the desire of the other. The psychoanalytic cure is the combat in order to assume his desire in the first person (“Now, it is I.”), but there is in that someone who does not do anymore anything and who is going to guard the sheep in the mountains (p-).

There is a necessary alienation at the beginning; it is necessary at first to be an other before becoming one's self.

The question of knowing in what measure one can or can not affirm oneself in the first person is all the time evacuated with the feeling of not belonging (p-!) and of being directed by another thing: "I am in a rut...I am obliged to do that...I can not change; otherwise, I will be derailed."

It will be better that one says, "I work because I love well the work" rather than saying, "I work for you." This attributes to the other one's desire in a persecution mode.

The profile of the ego  $k+ p+/-$  poses problems of acute sexual identification, that is to say that he has the need of introjecting the ambivalence in p. There is here an introjection of castration. That appears absurd to say that; it is as if castration were valorized. There is an idealization of castration. The individual places himself below; that is a paradox.

In any case, to cultivate the question of Hamlet "To be or not to be" or to introject is not to take a position. It involves a bisexual position without truly making a choice. With  $k+ p+/-$ , it is a matter of introjection of a kind of position "goat/cabbage," "half sweet, half sour," I am everything and I am nothing, I am everywhere at one time and I am nowhere. Clinically, these people live this question in a sad manner. The question of identity is all the time posed and reposed at all levels. It is uniquely sexual. It is also the question of the sense of life, the human question par excellence. From where did I come or where is it that I am or where is it that I go? The sense of his destiny is what! Therefore, if one is in ambivalence at this level, one is in a wandering, and this wandering is in some way revendicated in  $k+ p+/-$ ; they are the people who make wandering their own ideal, "To wander is human."

## The k Factor

The k factor introduces the passage from to be to to have.

To be is to be for thinking; it is in relation with all-powerfulness; it is in relation with the question of the subject.

To have is in relation with the question of the object. One can not be without to have, that is to say that if we do not acquire the qualities that permit us to attain a certain identity that is an ideal being, that is a failure.

The k factor adds to the p factor material efficacy. It is an operative thought; it is the abstract being tied to a concrete being. In p, we are in pure thought; in k, we are in a thought that must exercise its effects in reality. The passage from  $k+$  to  $k-$  is typical of our culture where the position  $k+$  is practically nonexistent except in a small number of individuals.

The best fashion of opposing  $k+$  to  $k-$  is to evoke the opposition between magic thought and mechanical or rational thought.  $k-$  is in the mechanic; he does not believe in



effect at a distance and especially not in the efficacy of thought that is not passed through a mechanic causality. k- do not find the catatonics sympathetic; they are the “stupids” because they are in this kind of hallucination where it is sufficient to imagine that things exist in order that they exist. A k- point of view is not to take his dreams for reality.

The k- position is essentially realistic and rational in the sense of realism, a rationalism strongly infiltrated by structure or mechanisms. We are lead back to Descartes who did not believe in anything other than which had a mechanical causality; all the other causalities were eliminated. k- believes in the efficacy of science.

The question of k- is not for a thing to be truly correct; it is the question of being in conformity to reason. If p+ represents the exigency of reason, k- is at the service of reason. For example, with the Nazis, if the Jews are all “degenerates,” it is necessary “to exterminate” them all. k- is the rational, cold killer. k- always invokes reality, but it is a subjective reality evidently. In face of a k+, we feel an irritation that is the inverse of the one that one feels before a k- because that the k+ says, “Yes, it is that, but that could be the opposite.” While that k- says, “It is like that.” Even if one objects that that could be the inverse, he responds “No. It is like that”; therefore, one does not discuss it; the thing is understood.

It is typical to see that k- appears with a certain mode of transmission of knowledge. In the primitives, k- only appears in subjects who have been to school and where they have been taken by thinking both rational and structured that is a principle of science. k- is a positivist position; I only believe that which is efficacious and that which has demonstrated effectively its efficacy.

Knowledge has taken the place of magic thinking and gives the impression that we have a power over things. From there, these subjects are amateurs of encyclopedias and of CD-ROMs, but they do not apprehend anything.

k- has there certainly a pleasure in accumulating information, in knowing the most possible; this is an illusion that rejoins it to the illusion of magic thinking. That which finally and fairly brings closer k+ and k- is that the fact of knowledge of things over something gives the illusion that one possesses the things. k+ thinks that his magic practices permit him to dominate the world. In k-, the domination of the world is involved with science, that is to say, with knowledge. The k- position is the scientific position par excellence that is anti-magic and that valorizes the accumulation of information.

In our culture, science is cumulative; all that is not cumulative is not scientific. I, I am not scientific; I am not cumulative; finally, I accumulate well some little empiric but fundamental information; this is not cumulative knowledge; it is a knowledge that questions rather the fundamentals of knowledge.

Presently, I evoke the narrow relation between projective participation and introjection [k+ p-] where one introjects that which one has projected into the other and from there one appropriates for oneself the power of the other. In the inverse cleavage k- p+, one associates

the negation of magic thinking and the position of a subject who thinks for himself and who claims autonomy for his thinking.

The symbolism of I-who-think utilizes negation as a tool because that to think in an autonomous manner is to differentiate from that which is exterior to myself. Therefore, in order to identify this thing that is not I, I utilize the symbol of negation. Freud said on negation that the unconscious does not recognize itself in I-am-not-this. Therefore, it is a matter of recognizing something that is of the order of introjection since our primary identifications are introjectives.

One could say that  $k^+ p^-$  is the operation that constitutes the unconscious.

In our culture, these primary identifications are repressed. We are, therefore, in the position of subject  $k^- p^+$ . We dissociate ourselves from this part and become obscure to ourselves. This is not the case with the primitive who has an unconscious also, but he is made all in harmony with his projections and introjections.

On the contrary, in order to recognize our unconscious position, that can only be made by means of the symbol of negation, that is to say, "I am not amorous toward my mother." for example. "What are these stories of stupidities as that one would want to kill one's father? Finally, that is not possible!" It is that which we constitute for ourselves as subject by exclusion of what constitutes the nucleus of the unconscious.

This exclusion organizes access to the principle of reality. This operation is opposed to the operation of  $k^+$ .  $k^-$  operates by repression and disimagination. All the traits that we introject are imaginary; this is the constitution of the imaginary world.  $k^-$  will be directed against this imaginary construction.  $k^-$  runs counter to a grandiose imaginary ego;  $k^-$  tends to limit itself to the function of anti-hallucination of itself. It devalues these elements, these introjected objects. It takes a counter position from the megalomania of  $k^+$ . Szondi speaks also of an iconoclastic ego that destroys its own idols.  $k^-$  is an ego that nullifies narcissism. It is the ego of reality that struggles against the mode of satisfaction working according to the pleasure principle (hallucinatory).

$k^-$  is an ego in service of reality that tears down those pretensions of primitive grandeur. If  $k^+$  returns to primary narcissism,  $k^-$  leads back to opposition and is a pulling-down function.

$k^+$  gives preference to a level of realization of desire and of a desire that works in the sense of the image of the body or of the ego. The ideal image of self as subject is an image in  $k^+$ . It is a fantasy image above all, and, therefore, the subject  $k^+$  invests in his narcissistic image such that it is gathered into an image that is part of a dream or hallucination.

The  $k^-$  subject does not permit this image to pass into reality, and it then is someone who does not authorize oneself to let pass an image of itself that is an image very sexualized. According to Freud, repression is realized by a counter-investment of exterior reality, that is to say the one who represses helps oneself in order to repress by a hyper-investment in

external reality at the expense of the interior fantastic reality. In order to struggle against the realization of the fantasy image, one invests in an exterior reality that comes to counter this possibility of realization of the image of the dream or hallucination. That implies that k- is a reaction where one cultivates deception and where one is disturbed by this image that one can not realize on the hallucinatory mode. From where comes one of the aspects of the pathology of k-; it is the critic or self-critic.

k- will be in the sense of the critic (critic bearing on the aspect of the body if charged in S). k- is an attitude that is disparaging from this point of view. It is necessary to understand that k- is applicable as well to the other as to the self. This is a subject who spends his life being on the watch for all the defects and all the physical disappointments of others: they are a little distorted; they walk peculiarly; their nose is a little too much to the left, etc. For himself, he is a true martyr because he spends his life on the watch for all the signs that could show aging for example. He is all the time involved in looking at himself and raising questions for himself about his appearance. Therefore, the k- hyper-invest reality, notably in the sense of measuring. For example, not stopping from weighing himself on the quarter hour by quarter hour with sophisticated scales in order to have a precise weight. k- show themselves also like that in this need to verify reality all the time.

There is one who does not have the need of this referring to measures because one's reference is one's interior image, and one does not have the need of using tape measures in order to see where one is; that does not interest one at all. While that in k-, there is always an extreme attention to information of external reality that is a verification by objective criteria of a state which would not be objective. The image of the body is not truly a pure objective fact mastered with scales and tape measures. The control is in his k- that tries to control his k+ by giving prevalence to external reality.

k- is "No," the negative tendency of the ego, the inverse of k+. k- is the refusal of acceptance of qualities. k- is the reaction of the neurotic ego and the reaction of a subject who says no to his desires and sends them back into the unconscious. k- is the adaptive reaction to reality. k- p- is the adaptive position par excellence.

In the circuit, the passage from introjection to negation signifies that we are going from affirmation, and, when one speaks of introjection, that implies an affirmation.

Negation divides; it separates. What is it that is separated? Negation necessarily bears on that which has been affirmed previously. And in negation, there is a progress because the subject disengages himself from an illusion seen from a primordial hallucination.

If we take up the example of a mirror identification [the subject sees himself in front of himself as before a mirror], the fact of saying "That, that is I" and of introjecting this image of self; this is beneficial and indispensable. But in a subsequent time, it is necessary to be able to also distance oneself from it and of distinguishing oneself from it and being able to say, "No, that is not I." A little like with my photo, it is not I, and each time that one presents me an image of myself, I have the tendency to say, "No, that is not I."

This is a work that is necessary in order to take a certain distance in relationship to this one, at the beginning, functioning as an image of the body. Said differently, this is only an image. If one takes oneself for one's image, one will be lost in this image. Finally, this primordial being lost in the image is necessary, and it is necessary to pass through this stage. But in a third time (k- as the third position in the circuit), there is a negation of the image that is necessary in order that the process of identification can follow its course.

In Szondi, we will find very evocative terms on the subject of the ego of type k-: negation, disimagination, and iconoclasm. Dis-imagination is to separate oneself from the image. It adds that the negative ego is an iconoclastic ego: iconos = image and claste = to destroy, to break.

That aids us to understand what is in question in this passage from k+ to k-. The history of the Christian religion shows us the quarrel of the iconoclasts is the interdiction of representing God and his Saints: no images. The supreme being can not be represented. It is like the protestants at the moment of the reformation who emptied the churches of all representations. It is not necessary that where God is present that there be images of God. Why? Because it is necessary to leave Him in his indetermination.

The fact of giving oneself imaged representations of God Who represents Himself the power is a manner of returning to a form of religious magic. The thing that is denounced by the protestants and the iconoclasts is the magic usage of divine power. Rightly, k+ leads us back to some kind of magic. Magic because that by the intervention of the image of the thing, one hopes to appropriate the power of the thing or have power over the thing. This is "the trap" of k+. It is that the image is only an image that gives the certain illusion of being the thing itself. All magic procedures function on the basis of a representation. But God is not a representation; it is a movement. From there, the interdiction of imprisoning God in an image. God must remain a pure idea, and therefore it is necessary not to appropriate it for oneself.

What is denounced in k+ from a theological point is the magic appropriation of the divine power by means of imaged representations.

I think about an anecdote where one of my daughters found herself at the side of one of her African friends and asked him if he did not feel alone being far from his family. Then, he pulled out a photo of his family, and he responded that he is not alone: "They are with me in my heart." Everyone should function like that evidently. It is magic: since I have the photo with me, they are with me. If one destroys his photo, that is dangerous for the one who destroys the photo because it is as if one assassinated his family. It is not dangerous for him, for he will always find rightly another photo. If I lose my amulet, that is not serious; I will find another one for it. From the k+ objects one finds from them what one wants; they are replaceable.

In the people who are successful in their suicide, one of the most frequent signs is the oscillation between k+ and k-. This reversal from k+ to k- is typical in the ego of suicides.

What is it that one does when one commits suicide? One destroys an image of self fundamentally, and then one passes from k+—that is to say of an all-powerful image, and, therefore, one hopes that it will give one power over things—to a kind of k- despair that attacks itself with this image.

In the case of a woman that is to give birth, the accentuated k- tendency is truly toxic for the infant. With a mother who evolves like that, it would be better that one take her infant and that one give it to someone close (grandmother, nurse, etc.) because otherwise she is going to kill it.

k- is a realistic reaction with a pessimistic sense. The passage into k-! is disturbing. This k-! signifies that she can not; the narcissistic relation to the object is lived on the negative mode (This infant is worth nothing...It does not profit anyone). A mother who does not have a spontaneous libidinal investment, if she does not have any more narcissistic satisfaction by the product, can not narcissistically continue to invest in this infant.

The narcissistic investment in the baby is hallucinatory (It is magnificent even if it is dreadful...the babies are all wrinkled). She is not proud of what she has produced (k-!). In k is posed the question of realization of identifications ambitions (p): one invests (k+) narcissistically in that which one realizes or rightly one disparages (k-) without disinvesting.

The general significance of k- is the narcissistic devalorization of that which one has made and of that by which one exists (one's works). It is a very critical reaction. k-! wishes then to say, "I do not know how to set about it; I am not capable." She is very negativistic in relation to herself, the mother; she is negative in the maternal function: "In reality, I do not know anything I would do well." It is important that the mother think that she is the only one able truly to take care of the baby.

Accentuated k- is the reaction of self-destruction, and the infant is made part of the mother. In destroying the infant, the mother destroys herself. The infant is all the same an object that remains for a long time an extension of the mother. This is normal, and it is necessary that it be like that.

The T.A.T. could clarify all that by the negativism that always appears there.

If we constitute ourselves by means of an image of self, when one kills oneself, after all, one is always only destroying an image. The suicide from that point of view is a despairing person in relation to an all-powerful person who is constituted all one's life from representations of the type k+.

Here again, we verify an interesting notation by Szondi because he associates k+ not to a person but to the Latin term "persona" that signifies mask like the masks that one wears in theaters. Persona is translated by character as when one says of someone: "That is a character" or even role in "He plays his role." that is to say that he plays with his image. It is also that which has to do with the character. The character is that which is fixed as an individual at a given moment. Basically, when one says of someone that this is

characteristic, it is often that the persona carries over to the person, and he utilizes his persona as a relational mediator.

This is not bad for stuttering comedians, and they stop stuttering when they are on the stage, when they put on their mask. Stuttering occurs when k- intervenes. If he can resituate himself in k+ and then identify with his character, he will not stutter anymore. If one could speak in the name of the character, one would never stutter. This is because that if I question myself as a character, I will stutter. When I begin to stutter, when I question myself in what I say, then I am no longer made sure of what the character is recounting. I am in contradiction in the name of going beyond something. One puts the character in doubt and evidently one begins to stutter.

This is typical of Lacanians. At first, they are in admiration before the great master (p-). They do not understand that which he says; they also do not comprehend anything; these are words as incantations. They are all in a probation period where one is in admiration of the master, and then one introjects (k+), and what does one do? One says the same thing as he; one has become a persona. It is necessary that they cross a little into k-. Once that we are in mysticism, we will not leave it. Unconditional admiration for the master is catastrophic because that blocks one's evolution and that affects one there, and then that makes a tribe and then that rejoins to primitive functioning.

If we remain in k+, we would not be able to advance. We would be prisoners of an image, of a persona. All the dogmatisms are in the area of k+, that is to say of not putting into question a certain image made into a law of the truth, of the word, etc.

The k- work is a work of critiquing all that is a dogmatic image. The k+ leader makes his disciples k- in order to prevent them from thinking. k+ is the negation of k- and the reverse. The leader utilizes the k- vis-à-vis the others but not vis-à-vis himself.

k- is the purification of the ego by the no-ego. It is the neurotic ego that says no to his desires and sends them back into the unconscious. It is adaptation to reality. It is here that the ego arms itself in order to create the basis of its unity and also to be able to confront the upwelling drives.

All the wisdom of k-, of the negation of self, consists in living the non-satisfaction of drives for a certain time with the goal of better managing all the drives at the same time. In order to master the drive, it is necessary to hide it all the while the fascination (the dazzling of me when faced with the drive) for this drive that is present. The ego is crippled, that is to say permeable with a boundary like that of a sponge.

In the circuit of the ego, the choice of putting k- after k+ and before p+ is a philosophic choice viewed spiritually. It is to agree according to the ancestral image of all the spiritual initiations; it is a homage to the spirit of the father of origins. To sacrifice one's word and one's desires on the altar of the Father is to enter into a filiation with the father of origins in p+. What one knows of the k- stage is that it has nothing to do with the deceptive flourish of magicians; it is a true initiation into the symbolic universe. It is a second birth:

after the birth by the mother comes the second birth by the father. The one is corporal; the other is abstract, but both are necessary in order to engender a body and a spirit capable of pursuing the long road of humanity. The birth by the body guarantees power (primary narcissism), but the subject is continually threatened by the excess of one's own forces. The birth by the father guarantees the mastery of one's own forces by reference to a grand Other. This is a dialectic program in three times:

- the first: the thesis, stage of unlimited power, all-powerfulness.
- the second: the antithesis, stage of negation, impotence without any appeal,
- the third: the synthesis, the fruit of the first and the second, the dialectic between the brake and the accelerator. The middle way of the ancients.

Let us sum up. The traits that we introject in  $k^+$  are from the area of the imaginary.  $k^+$  is a center of construction of the imaginary ego. The center starts from this megalomaniac side, that is to say, it inflates itself with all possible qualities: a center of the grandiose, imaginary ego. Then, it is necessary to limit oneself in this hallucinatory inflation. It is thus that there is a devalorization of introjected objects by an iconoclastic ego. The iconoclastic ego breaks these images, those that the imagination has constructed (imaginary = to manufacture with images).

The “breaking” ego is an anti-narcissistic ego that struggles against its infantile aspirations. It is the ego that adapts itself to reality and that struggles against its own tendencies to submit to the pleasure principle.

The ego under the sign of  $k^+$  is not at the service of reality; it is the stage of primary narcissism and the self-investment in an ideal image of self highly valorized on a narcissistic composition. For the ego under the sign of  $k^-$ , it is a pressing-down function from the narcissistic point of view since the libido leaves the ego in order to invest in reality.

### **The $k^+$ Reaction**

The second stage in the circuit of the ego after being part of a primary, original position. It is a genetic circuit. In  $p^-$ , we have a matter of mental operations of level 1, that is to say the functioning of the most elementary psychic apparatus. The 2<sup>nd</sup> stage passes into  $k^+$  and concerns then more elaborate psychic operations.

The term introjection indicates to us that it is an operation that consists in making to pass to the interior, and projection is to make pass to the exterior. Therefore, introjection supposes that one interiorizes something. But what? What is it that is interiorized and that is going to permit the construction of a primary form, a nucleus, that is to say, that which gives existence to the ego in an ontogenetic perspective?

Projection participates with to be while that introjection participates with to have. Introjection is a matter of a mechanism that is characterized by the election of particular

elements that the subject is going to appropriate for itself. It is not a matter of an absolute identification in totality but of an identification that operates by separated traits. The identification carries over a particular trait. The identification does not make itself by a single step but operates by an accumulation of successive traits. This introjection has an effect of modifying the character of a subject. Identification by introjection necessitates a container, that is to say a framework of the constituted ego.

One erects all the time a totality. The ego exists from the moment where there is some psychic work. From where does it come otherwise? As Freud said, at the beginning the ego does not exist. He adds that that which is primary is autoeroticism. In autoeroticism, there is evidently psychic activity if one admits that it is different from the autoeroticism of the autistic who oscillates and who does not make anything of the other.

Let us define autoeroticism as a self-sufficient satisfaction thanks to a representation that brings it pleasure. There is no autoeroticism without fantasies; autoeroticism is nourished by fantasies. When Freud said that autoeroticism exists from the beginning, he made allusion to what which is evoked appropriately for the theory of dreams: the infant hallucinates the breast when his mother does not come immediately. That is primary autoeroticism, but there is no ego in the strong sense of the term.

That which is going to constitute the ego is a new mental operation that is going to produce the ego as representation of itself. Only, ego of an other as the other will say, and therefore there is not an ego that constructs itself a representation of self uniquely. Even Lacan would have well wished that that happened; for him, Lacan equals Lacan; it is self-genesis. This is classic of Lacan.

Let us come back to  $k^+$ , and, really, that explains Lacan: it is the fascination of self by self from which the stage of the mirror that is a major contribution of Lacan. This stage puts things back in place in relation to the theory of narcissism. In Freud, when he introduced narcissism (in 1914 with "Narcissism: an Introduction.") in his article, that which fundamentally made up all his theory. Up to then all that which had always been produced as the theory explaining neurosis was the conflict between the ego (the self-conservation drives of the ego) and the sexual drives. Then he added this stone into the pool, that is to say that the ego nourished itself from the sexual drives that it turned around for its own profit.

The Freudian conception of narcissism rests on the idea of the circulation of libido, of energy that, at the beginning, goes toward the exterior; then, it makes a return toward self, and this constitutes the narcissism. The ego is, according to Freud, an emanation of the body, a projection from the surface of the body.

Narcissism is therefore all a matter of circulation of energy, of libido. Therefore, the ego must at first be all that while being more than that. It must make itself autonomous, and this is only possible if it is sufficiently fed by narcissistic libido.

In  $k^+$ , it is the ego that says no in opposition. There is a period in infants where they are systematically opposing but by a narcissistic need. Whatever that the parents say, they



will say no, for the pleasure of saying it. To find a pleasure in opposition is of a narcissistic construction.

How is this operation carried out? We know nothing about it. At a given moment, the infant taking itself as an object of love by itself can be separated for a first time. Afterwards, Freud says that the ego comports itself as a protoplasmic ameba. It is there that appears this notion of the ego that is compared to an ameba. Up until then, the conception was based on the nerves schema where that flows and that circulates in one direction and then another. That works well for the neuroses but not for the psychoses. It is from his investigation of the psychoses that he searches to pierce the functioning of a psychotic. He elaborates from there a transitory conclusion that postulates that the psychotics are entirely returned to the stage of narcissism. All the libido that was directed toward objects is returned completely into the ego.

We could imagine the circuit: the libido begins with autoeroticism then one passes to narcissism that is an operation truly of capitalizing (He takes all for himself). "A solid egoism is a gauge of good health...only it is necessary to love if one does not wish to fall sick." That explains that one leaves narcissism despite all; one ends by bursting as the frog that wanted to be an ox. At a given moment, boom! That bursts and one does not find anything anymore. That is a way of envisioning psychosis that is not that of Freud. Finally, comes the choice of object.

From the moment where there is some ego and where the ego attracts toward itself all the libido that was before directed toward an object who was not truly an object (the mother), one can say that the ego is the first object. It is besides that which Lacan underlined, who did not stop repeating that the ego is above all imaginary. He was right. It is a definition that is inclusive in the definition even of narcissism since Narcissus is the one who fell in love with his own image.

Curiously, Freud never spoke of the myth of Narcissus, never the least allusion to Narcissus. It is interesting as a negative hallucination in relation to Freud who did not see Narcissus. Freud did not make an entry into this kind of concept in his theory. On the contrary, Lacan put forth thoroughly on his speech stump and declared that the ego is nothing other than the remains of all the imaginary identifications of the subject. From there, we have a definition of the ego much more agreeable since it is a collection of images. But that is not Freudian.

Freud left things in an artistic flow, and he practically did not speak of the representation of the ego. The ego is not something that represents itself to itself. It is a court, but he never spoke of the image the court could have of itself. It is a court period; that is all. But in order for it to function, it requires this reserve of narcissistic libido. Afterwards, once become richer, the ego is going to be able to make little gifts for this or for that and then begins to love.

Freud is very pessimistic from this point of view: for him, the ego never comports itself with regard to objects like the ameba vis-à-vis the pseudopods that it emits. One

always deludes oneself according to him, for when one grows to love and when one offers one's hand, one retakes afterwards that which one gives (retraction of the pseudopodia). One offers one's hand then one puts it back in one's pocket: quid for that which is given? This is excessive in Freud. He is too categorical when he says that the ego comports itself vis-à-vis one's objects as an animal vis-à-vis its pseudopods.

Who is it that is introjected? That could be all that that you finally want for as much as introjection is considered as the operation that permits that which Freud has evoked in narcissism, that is to say, the concentration of libido in the ego. Libido can only concentrate itself in the ego because there are some introjections. Finally, the ego makes itself with the image of the other, and one takes up again the image of Freud: "In the ego, there is the Id." Then with narcissism it is as if the ego said to the Id that it has become itself and that it no more has need of the exterior world or more need of exterior support. It addresses itself and says to itself: "You love me well, Yes?" Now then, you love me?" But one does not speak to oneself. That means to say that I am well as you wish that I be.

Narcissism, let us say first, rests on the some nuclei in order for this narcissistic libido to be able to attach itself. For Lacan, the nucleus is the image of the ego; it is the stage of the mirror. The individual precipitates himself in his image, and that is made evidently from poetry. The stage of the mirror according to Lacan can be utilized here as a model in order to comprehend introjection. It requires necessarily that there is a kind of projective activity for the image in the mirror. It is like a hallucination; it is not all made the same because there is an image, but it is an image that does not exist.

If I wish to seize this image, I will not do it. There is also the pathology of the mirror that appears with the schizophrenic. What is a schizophrenic? It is the one who tries to take back his image in the mirror. Nothing makes one schizophrenic when one can look at oneself in the mirror and when one does not have a wish to go in search of oneself beyond the mirror. It is even then that one is not schizophrenic. Then, you are O.K. for you never go beyond the mirror.

The object that is missing and pertinent of what I speak about the primary mother placed in p- (the father, God, etc.), the object that is missing in k, one could say that it is that. It is this image of me. This image of me that I cannot seize again and that is seized again finally when the infant sees his image in the mirror, he returns to himself. Lacan said in fact that this image cannot be constituted without the support of someone other than the one who contemplates the image. We could find again the same thing in the story of Narcissus since Narcissus discovered himself handsome because that one told him that. If one had never said that, he would never have discovered that. Suddenly, he is turned upside down; he does not know any longer how to detach himself from his image. He has been seduced. Henceforth, one is sent back to the seduction. That is for articulation with the S vector.

That which feeds k+ is all the same also the desire to be loved or to love oneself. What is this object that is lost in k and that one tries to find again? It is the image of self such that it had been loved and idolized by the parents. The k+ subject, at bottom, is the one who wishes to seize again this image and to possess it truly. This is evidently impossible.

He does not have the possibility of going to search for his image behind the mirror because there is nothing there. But one cannot say that there is nothing because everyone can see this image. To have—one wishes well but one cannot.

k+ is vanity and p+ is pride. It is always vanity to say, “I have it. It belongs to me. Look at my beautiful car.” While that pride has to do with being, one is not proud because that one possesses things; one is proud of what one is. p+ is an ambitious and proud position; it is a useful and necessary pride. Those who do not have it lack something in themselves. And k+ is vain and that is so even when one can recognize one’s vanities. While that the k- criticizes himself and therefore is modest: “I have nothing. It is not good that which I have.” He is never content with what he has or with what he has made. He criticizes himself in the name of his ideal and of his pride because k- is at the service of p+.

In p- vision is not necessary. With hallucination, one does not have a need to be visual. There is always a representation but this is not fundamental. Here, if we concentrate on the notion of the image, the question of seeing becomes important and fundamental, and the question of the object is also a matter of seeing and of having. The story of Narcissus is very telling. He did not know how to detach himself from his image. He could see it and have it and he is murdered by it. Therefore, in order to understand things at the root, in k+, if we make abstractions of this reference to the image, it is necessary to see there an operation of capitalistic recuperation of the narcissistic libido. From that then there are already all kinds of possible interpretations of k+.

What is a catatonic? It is a subject putting on a spectacle and who remains for hours holding the same painful physical pose after several minutes. He possesses a prodigious strength to hold the position without budging three following days. The catatonic phenomenon is truly the madness to attempt to find again the image of self and of incarnating it in a definite manner. This pathology has disappeared by the decapitation of the normal evolving process of a psychosis with the neuro-elipetics and without doubt in association with cultural phenomena. We plunge them into an artificial catatonia in preventing them any kind of going through the catatonic phase of psychoses.

Szondi is the only one to have thought the thing through, that is to say, the relation between the paranoid state and the catatonic state. He claims rightly that catatonia is a form of cure for paranoia because the paranoia is at the stage p-. p- is surrounded by a world of representations. It is in a delirium or hallucination, it doesn’t matter which, but it creates itself a new world. The catatonic recuperates for himself in some manner this lost energy in the projection on exterior images, and that gives the psychodynamic explanation of the catatonic caricature such that it has existed previously.

Catatonia has a hysteric side. It is at a hysteric level that catatonia happens. It is for that that is a form of cure of the psychosis because the delirious psychotic who becomes catatonic, and, well, one can say that he becomes hysteric in the sense where he puts on a spectacle. Evidently, he puts on a spectacle for himself with the difference from the hysteric who is in relation with the other. The catatonic himself tries to find himself again by means

of his posture. The common point is situated on the level of what one can be observed externally.

The insulin provoked comas have permitted the cure of catatonics. Formerly, we have cured some schizophrenics with these cures, and today one does not cure them any more because actually one has prevented them from creating their schizophrenia. It is a little problematic to say that, but if the psychotic is made chronic, it is because he is prevented in some manner in his process. The neuro-epileptics are utilized, but they have disadvantages.

k+, by means of this image of catatonia, is a copier of an attitude. Szondi evoked the notion of persona. This term means to say in Latin, at first, the mask. The subject has lost his ego; he is no longer a person.

k+, if we come back to this notion of a kernel that permits the crystallization of narcissistic libido that is going finally to feed the ego, and rightly, this nucleus can be of different orders. The catatonic, for example, by means of the catatonic pose poses himself; he makes a pose of himself. In this same symptom of the catatonic, one can comprehend the sense of what he wishes to say: I pose. That implies the idea also of imposing also a character, and that sends us back to the notion of persona, that is to say, the mask that is more real in some way than the person.

Primitives are never as real for themselves as when they wear a mask; otherwise, they lack something if they do not have their masks. Therefore, in certain circumstances, if one does not have a mask, one is nothing. To use the psycho-anthropology of masks is very simple: all the masks are all the possible figures that could confer an identity to someone. From this is the infinite multitude of masks. All can become a mask because no-matter-what image that is represented by an eminent quality can be represented by means of a mask.

Thus, from the term persona is derived the term character [personnage] as one says, "That is a character" in a pejorative or meliorative sense. Chirac is a character and a little catatonic! Catatonia disappeared with the invention of photography. We understand better what function it has: it is a function of fixation. From a certain manner, it is a reducer but from another; it is very positive. Szondi offers all kinds of illustrations of this k+ position. He says at first that is the ego that is opposing and that says "Shit!" It is the stage of no in the infant. That presumes that he has introjected something that permits him to say no (for k-negation that proceeds from the inverse of introjection, that is to say, ejection outside of self). In order to say no, it is necessary to have introjected; otherwise, one cannot. The no that we are going to find here is evidently not k-; that is another no than this one. In fact, it is no in the sense where it is a distinctive operation that permits the subject to pose himself. Rightly, one finds again this notion of pose in opposition. That introduces us also to the notion of the object, that is to say to throw something in front of self and to constitute oneself as an object.

The simplest way of comprehending that which k+ means is to say to oneself that one is k+ each time that one constructs himself a character or role. From a certain way, the character is something that one can artificially contrive. One is in the domain of artifice. Besides, it is necessary to see the positive side of character or role; it is the one that permits

that formula of Szondi that says that the catatonia is a cure for paranoia. One understands that well because the paranoid is a person; he has not come to constitute himself as a character. If he had done that, he would be catatonic and he would have freed himself from the first stage.

Why does that not stop there? Because that we are not characters. Besides, one does not say to be a character or role; one says to have a character or role more than to be a character or role. It is something that is of the order of to have. Let us remain with this symbolic notion of the mask, of a character or role, from the one who poses himself in representing himself in a certain light and who gives himself to be viewed, etc. This has all a hysteric aspect (to take a pose, to pose), but these are not hysterics; they cultivate their character or role (Compare: Chirac who has not changed for 25 years).

Basically, we are here in an axis that Szondi called intro-projective ( $k+ p-$ ) and that is equivalent to what M. Klein called the schizo-paranoid stage; it is the same thing. The schizo is in progress in comparison to the paranoid in the sense where he separates himself, schizo, that is to say, to cut into two.

The one who is in  $k+$  affirms his autonomy of a certain manner thanks to his character or role. To go back to the primitives—in their societies, you have two kinds of individuals: the Sch 0 – and the Sch + -. I conjecture that the Sch + - imposes on Sch 0 – despite the fact that I have never been able to verify this hypothesis. They participate all in the same all but in this all, there are some who impose on the others or who have the will to impose themselves. From this, in a primitive culture, the role of masks is extremely important and one must play some roles. They spend their lives with that without stopping; it is very ritualistic; they have this notion of incarnating a character. That is done in a magic manner, and  $k+$ , for Szondi, is the magic position. If one does not make reference to magic, one cannot truly understand the  $k+$  function.

And certainly, in magic, we find again all-powerfulness. Thinking is all-powerful thinking: it suffices that I think that one such must die in order that it is thus without any other formality. It always requires also a material support when one practices magic thinking. This is very important: there are no sorcerers without their pins. That makes part of this concreteness.

$k+$  is the function of fixation: a  $k+$  subject is a subject with fixed ideas.  $k-$  characterizes a conscience that loses his ideas; these are the ones who slide along and do not leave any traces.

$k+$  is “Yes, I take.” To have all is what characterizes this subject. It is a kind of autocratic tendency around his own ego. It is constructed by introjection; he introjects some qualities that he borrows from the other.  $k+$  is to borrow it; he captures for himself qualities and makes them his. The ego is consolidated by an assemblage of qualities in order to create a kind of enclosed totality that is sufficient to himself.  $k+$  tends to consider reality at a distance from the fact that it is more creative than  $k-$  who obeys reality. We are with  $k+$  in the original creation that adds something to reality. In the domain of science notably, the

need to formalize, to have a formula for everything and to seize the formula that permits to know all is typical of k+: I hold the world by means of a formula.

In k+, the taste for formalization is dominant. These are the mathematicians, for example, who have need of formalizing, of having all, of possessing the formula for comprehending the world.

### The Developmental Aspect of k+

k+ signifies a pregenital characteristic ego, for example, of perversion. The ego is concentrated on the “clusters of parts,” the introjected objects, images, etc.

This “partial” aspect of k+ is a first developmental characteristic since the presence of the k+ ego signifies a functioning in “clusters of parts” from which the lack of inherent unity with this type of ego, of the problems of incoherence, and of inundation of the psyche by strong drives that could unexpectedly occur without encountering any obstacles.

Concretely, a protocol presenting a k+ ego will be analyzed in taking account of a lack of unity of the psyche. This weakness of the ego is revealed clinically by the frequent drive “bursting out.” All drives can overflow a k+ ego. That points to the idea that the k+ ego is too concentrated on an aspect to be diverted from other drives. Those can in their turn enter into breaking into it in an ego not prepared to juggle the drive outbreaks by a process of global unity. This “partial” ego will not confront the drive while adopting an integrated position. It will rather have the tendency to reinforce its borders in order to escape seizure by the drive. All that reinforces the power of the remote drive.

This is to say, that is necessary to beware of this k+ discourse that has a tendency “to know that which it makes.” Let us remember that when a drive that is not piped by the ego in view of a global unity (first genital stage) will be more inclined to overflow a little like a river that overflows from elsewhere when nothing has been anticipated in order to channel it. In this case, you will find again then this drive a little elsewhere.

We will come back a little later to these aspects.

### Developmental Analysis of k+ and p+

In the second positions, the object of the drive is the subject himself. These are the positions of the sexual vector; the subject takes himself for an object in order for the object as much as for the structure of the ego as a whole as for an object of love for the drive. “I love myself.” It is the “I” of k+ that differs from the “I” of p+.

In k+, it is an “I” founded on an image; it is not the “I” that thinks in the first person. k+ is the subject that is not the same as the Other; there is a distance between them. “The Other” I have lost it since it is in front of me.” It is different. Participation is terminated. It is the ego of the stage of the mirror of Lacan in as much as the image—the structure—of the

self. And this image is invested by the drive as Narcissus was in his reflection; it is primary narcissism in the degree where “I am going to love narcissistically my image.”

Said differently, in pathology we could find again this in those people who are going to invest in their image. For clothing, one can lay on decorations. These are the people who have those images. It is “the pimp who drives a large car,” an image that he can exhibit to others in order to show signs of his phallic power. “I am that which I have, that which I can show.” It is in the having that this happens; it is not in being.  $p+$  is more on the level of thinking since “ $p$ ” is paranoia and is a thinker.

Therefore, there is an “I” in  $k+$  at first as structure and then as a perceptive totality. We put the primary narcissism in  $k+$ , and, there, it is a character or role. The secondary narcissism resides in  $p+$ , and it is a person. Therefore, the character is a role in the sense of persona of a mask and all the relation that the subject can have with it is not rightly a relation necessarily reflective or introspective of truth in relationship to self. There it is rather the story of  $p+$ . With  $k+$ , it is rather the subject, in the narcissistic pathology, that nourishes an image of appearance and who identifies himself with a look. There is always something fragile and fractured.

With the origin, psycho-genetically,  $k+$  is “I see my image, and this image appears to me. It is I, and I love myself.”

The thinking centered on the self starting off in opposition to something ( $k+$ ) and then it ends in entering into affirmation ( $p+$ ) of something. The quantitative jump came from an “I” existing “in opposition to” but that is not intrinsically defined by a relation to himself (more  $k+$  therefore) and who will end up an “I” of the  $p+$  type intrinsically defined by a reflexive relation to one’s self and not defined by relation to another thing. The “I” in opposition to ( $k+$ ) is qualitatively different from an “I” in affirmation of self ( $p+$ ). That which explains the qualitative jump of a searcher who distances himself from the known and afterwards from an affirmation of a self in creation.

A useful metaphor is the position of a traveler on a train. Seated with his back to the locomotive, the traveler knows that he progresses by seeing the countryside pushed farther away from him (attitude of progress by opposition to). While that the traveler seated faced to the progressing locomotive in seeing the countryside come toward him (attitude of progress by affirmation of).

The “I” of the character or role in  $k+$  is an “I” that is not in a filiation by opposition to the “I” of  $p+$  that is in a filiation and in a history since there is an identification with the primitive father. Therefore, the “I” of  $k+$  is a virtual, non-historic “I.” Being in history begins with the paroxysmal vector of affects. These are the third positions. The  $k+$ ’s originate in its image where there is no trace of the Other in its reflection. The  $p+$ ’s originate in an identification with the primitive father, the Other is written in the reflection. There is a passage from an absolute relation with one’s self (not with the Other in the self) to a relative relation with one’s self by mediation by an identification with the Other. Between these two stages, there is  $k-$ , the negation of self. It is logic in the sense that only the

negation of self can break an absolute relation to one's self. The annihilation comes to make a dialectic of the absolute.

The heart of Szondi could be written in these terms: the absolute has become relative to one's self by the experience of nothingness in order finally to be written in the history of humanity thanks to the identification with the primitive father.

It is rightly the inscription of the Other in self that can reintroduce history, not of history if all is originated in a relation to self.  $k^-$  as realistic-legalistic and the identification to the primitive father in  $p^+$  reintroduce the connection permitting the history to be written.

Before, it is without history in C and in S; in  $k^+$  there is no filiation.  $k^+$  is a position of arrest and the second position with a repetitive temporality in development, for there is no identification with an Other. There is a bubble over self at the level of an "I" that looks at itself, and this image is sexually invested to the detriment of the Other. Libido being limited from the energetic point of view, the narcissistic libido grows at the detriment of the libido of the object. "The more I invest narcissistically, the less I have libido for objects, and the inverse."

Therefore,  $k^+$  is in relation with the character and the role and primary narcissism.  $p^+$  is in relationship with the person and secondary narcissism.

### The Catatonic and the Perverse

If we refer the premier ego,  $k^+$ , to the catatonic experience such as one could observe formerly in catatonics, they experiment with the rawest condition this aspiration of the ego to constitute itself by means of an image of the body represented at the spectacular level [the mirror stage].

The catatonic in his non-negativistic moment is someone who tends to exist under a purely spectacular form that he maintains in a firm manner. One could say that the catatonic produces his body as a work of art but not at all in the sense of exhibitionism or of the hysteric or something similar. But one has the feeling that all the energy of the catatonic is held within in the sense of producing a body that he has under a form of quasi law.

One can only explain it as the tendency to find again an image of the body that is a little like that of Narcissus as found in myth. Narcissus was absolutely bound not to budge in order not to lose his image, for the least movement made him to lose his image on the surface of the water. He must absolutely not budge because if he budges, his image has the tendency to disappear.

There is in the catatonic this immobilization of the image in a kind of instantaneousness that one ought not absolutely to budge any more. It is true that the catatonic arrests movement. There is a kind of arrest over the image in the catatonic.



In the sense that  $k^+$  is the perverse function par excellence: what is it that is the common denominator with the position of the catatonic and with that of the perverse?

It is that, in both cases, there is an arrest over an image.

### *Catatonic*

One could say about the catatonic that he tries desperately to recover his ego by means of an image of the body that is stiffened a little as if, from a mythic manner, he wished indefinitely to preserve his mirror [spéculaire] image, but he makes an error.

The catatonic pauses over his own image and, then, tries to incarnate the mirror [spéculaire] ego. The absolute ordinary  $k^+$  is to give form to the ego by means of a posture. It is that which permits the rotating of self around some part, the rotating of self in a grasping of self.

### *Perverse*

That which characterizes perversion is of the same manner as in the catatonic. That there is in it this attempt to jell the image of the body and to materialize it. One finds again the same thing in the perverse but in another area that is also a stopping over an image. The example model type is fetishism.

In the man with the wolves, the scene with Groucha, who is typical and exemplary from this point of view, is going to become the fetish scene of the man with the wolves. He discovers Groucha in the position of the mother during the primary scene. That which is typical in the scene with Groucha is that it is a kind of cliché that is going to become an indispensable fetish scene in order to sustain his future sexual activity. His desire can not be awakened any more except with the sight of a woman who polishes the floor or who washes linen. But it will be necessary that he has a bucket, a dance; therefore, if all the conditions are not reassembled and if all the elements are not present, the threat of castration is not averted and, by consequence, he can not mobilize this virility.

In sum, what makes one perverse? That which is important to consider is that the one who is perverse resuscitates a scene that preceded historically or chronologically the moment where the threat of castration takes form. Therefore, it is a scene where he is not yet threatened. It is a kind of moment where one still believes that that could not happen.

### **To Guard Omnipotence**

The perverse relive the same scene. One often believes it is an exciting scene, and it is not exciting in itself. It becomes exciting because it is a reassuring scene since in the imagination it precedes the moment of catastrophe. All was yet possible in those moments and then from there the world collapsed.

In fact, the one who is perverse repeats in his scenarios that are always extremely stereotypical (that must be exactly the same scene that must be repeated indefinitely). It is the moment where he did not have the idea of castration. He could not image that a similar thing could happen. Therefore, one resuscitates the moment just before the discovery. It is typical of the fetishist since the classic interpretation of the fetish states that the fetish is the denied object that one perceives before making the discovery of the difference of the sexes. So that the fetishist is typically masculine.

k+ works in the sense of fixing a scene that maintains omnipotence. It is a commemorative scene; it is the last moment when one believed in it still. k+ is also this function there.

All the cited examples have all something in common and that is to save all-powerfulness by means of a law as the catatonic does by means of the perverse scenario and of a sublimated manner in a work of art. For the work of art shares, all the same, a desire for all-powerfulness, the original all-powerfulness of incestuous desire.

### **The k- Reaction**

k- is a position that is anti-creative in the sense where it is destructive of forms. Moreover, in order to comprehend k-, Szondi situated it in other two terms that he used: negation, denial, and disimagination.

To disimagine is to suppress images and to make a void on the side of images. The k-ego is an iconoclastic ego. That which is of the order of representation—the iconoclast is the one who destroys the icons; therefore, the iconoclasts are those who are unable to bear that one can give a human figure to God and represent Him by icons. Consequently, it is a sacrilege to give a form to being. It is also that which opposes the Catholics and protestants to one another.

To enter into k- is to leave k+. We leave the principle of pleasure in order to enter into the principle of reality. Imagination gives its place to reality. The sacrifice of self is established to the detriment of the narcissistic position. We pass from introjection to negation of self.

One passes from an oppositional no to a self-critical no. The oppositional no of k+ (“No! I can no longer function like that even if two-thirds of the planet does so.”), the one in opposition to something, is different from the no of k- that criticizes and that negates (“That which I recount is make-believe. Do not pay attention.”), that is to say, the one who denies his own discourse. The oppositional no is formed in reaction against something. The self-critical no deconstructs—tears down.

It is in this position that the Ego breaks its image of self created by its imagination and annihilates the mirror [spéculaire] relation to its self. It is from there, in the image of the Other that the k- individual is going in search for his image of himself in reality. k- institutes

a mirror relation with the Other: "It that you I see? You have the appearance of someone in rags? One does not speak like that among the Duponts! Get rid of this music of dogs! Do you hear the aberrations that you form? And you are delirious!"

It is the "sensorial eraser" that effaces the imaginary dimension inscribed in the image of self and that cleans it of its illusive nature or ameliorates while removing that which is not agreeable. In this last situation, it is rather a  $k+/-$  that is concerned where the two tendencies act in concert.

### The k- Position and Society

$k-$  will also be a utilization of all its senses indirectly to the service of the usual. Also, in order to gain unfairly the same thing as the others, it is necessary to have conforming senses in order to win this thing. In seizing our perceptions, it is all the same necessary to possess a frame or grill for reading of our senses in order to situate them on the same base line as that of the other people.

Moreover, it is not totally having this collective grill, to invest and to maintain it in one and according one a certain primacy permitting easy adaptation. This expresses the idea that the more this collective grill is invested in, the less we demand of ourselves the effort to agree with others and to make the grill make us automatic to permit our attention to be spared an exhausting mental concentration. Its investment is realized to the detriment of our own grill of personal reading.  $k-$  in braking our imagination sufficiently in order to be leveled with the representative norms being used in our own culture. The  $k-$  adaptation poses a limit to our taking in personal form of our senses:  $k-$  denies the  $k+$  function.

It is sufficient to go to live several days among a radically different culture from ours to feel the weight of sensorial agreement. In the smallest measure that we insert ourselves in a group that has its own codes requires at the beginning lots of our attention in order to grasp the manner of how this group functions, its view of work is to be accomplished, and the little subtle things form the common sensorial baggage. It is this sensorial work of leveling of our perceptive senses in relation to that of the other that we presume in  $k-$ .

We are led finally after fatiguing long years with this rhythm at least to take account of the specific sensorial signals with our vision of the world. The pressure exercised on us being the weight of the look of the Other upon our image of self.

The access to this common representation is fortified and enriched all the more when our sensorial form is put into agreement with this representation; that is to say, accentuated in our putting into sensorial form that which goes toward the sense of the Other and weakens that which separates us from others.

Very accentuated  $k-$  is a suicidal or murderous reaction. That means that the thing is in some way judged, and the judgment must be accomplished in reality.  $k-$  is always at the service of reality and of the other since it is the other who establishes this reality (parents, education).  $k-$  is a position of decision;  $k+$  floats in indecision. In  $k-$ , one cuts short; there is

no possibility for two voices while that k+ maintains this possibility. k+ is a position of the Sophist.

A k- can be interpreted “under” the influence of factor e-!!, not “over” e-!!. The priority is given to e- because of the strong drive charge. It is a matter of justifying a murderous position in the name of reality. That which happens in the ego is not primary by relation to the other vectors; it is not a priority of principle. That could be reversed and, at any given moment, the ego takes priority and influences the other vectors. Only the clinic permits us to make an approximate opinion on that; otherwise, we are delivered to a certain arbitrariness in our interpretation; there is not other means of doing otherwise.

The justification of hate (e-!!) by a position of the “realistic” ego (k-) introduces us to the problematic of the paranoid who executes justice.

The paranoid who executes justice is the one who finds oneself all made justified to kill the tyrant, and Oedipus is of this order. He is perfectly in his right in striking the tyrant. His k- p+ ego says to us: “I am right (p+). It is rational and necessary to do that.” That appears logical (k-). We are in the logic of the murderous paranoid: “I can not do otherwise. Everything drives me towards that.” k- does not necessarily protect. Also, if the subject decides that the world must be destroyed in the name of reason, he will destroy it. His p+ is emptied by actually carrying out the deed, and the ego becomes k- p0.

### Developmental Analysis of k-

In the inherited destruction by excess, the Greeks saw the action of Nemesis. The excess inflicted by the nature of things sustained the energy capable of leading it back to just limits. This energy, the Greeks have called Nemesis.

The feeling for nemesis is in the one who determines and appreciates the nature of things without indulgence and, finding them badly done, condemns this distribution, to appeal another. The spirit animated by the feeling for nemesis understands that the order of the world is in question and that the going beyond the limits is going to release a force that reduces the committed excess.

To contain that which must be contained: this is completely the problem of limits. To contain is not necessarily to repress or to restrain: it is to include in a vaster reality. That calls up a dialectical process that can be described as a view that surveys the open field with the experience of discovering there the elements by which is connected, even in their opposition, the extremities of this field.

The word dialectic (dia, by means of) finds again here the significance that the Greeks have given it: to search for the truth by the opposition of points of view and by personal dialogues to survey the distance between these points of view. Also, the limitation rests on the threshold that consists in not going into excess. This being understood as the preponderance of a force through relationship with the other, both being tied by their dialectical nature.

It happens that the image arrests the vision and captures the intelligence, instead of promoting it (the trap of  $k^+$ ). In  $k^+$ , the image is dressed up in the absolute and becomes an idol. The myths of nations, of the race, of indefinite progress, and of revolution prove their power through history. Myth is a deceptive discourse in the degree where, to search to concentrate the attention on a certain image, it frees this image from its limitation and draws back also the power of growing into a superior synthesis.

Man completely appears as a road, a fork between two worlds, a nub of relations. The most necessary act is for him the most difficult: to realize his unity. He can not conceive without the multiplicity that is extremely opposed. One and multiple: such is revealed to his own eyes in each of us. But it is the “images of self” so much absolute that they do not suffer any comparison with others working up to denying its own negation.

A subject must circulate in these two positions; otherwise, his  $k^+$  will draw one towards a form of absolute relation with oneself that will fall back into the arms of Nemesis, in this event, a self-destruction situated in  $k^-$  and to the degree of the imprinting of it by  $k^+$ .

From this plurality, the dialectic releases the organizing principle, the limit, proper to unify this one, from one’s single movement, who slides into the unlimited. One exhausts the real to the exact degree to which one subtracts it with his dialectic nature.

If we depart from the desire of mastery of a subject over our internal world to arrive at an extreme, our encompassing vision must be able to transcend our desire of mastery. This vision must allow the antithesis of self: a radical otherness. Stating this differently, to deny without abolishing, to integrate oneself in something vaster than one’s self. Concretely, the subject relaxes the pressure and enters into a *laissez-faire* or *let-one-act* [*laisser-agir*] propitious to introjecting that which permits a synthesis. Therefore, the desire of mastery with the excess of enclosing the spirit in one facet while shutting up the other facet.

Also, it appears that faced with the desire for absolute power of a human being, nature responds by the desire of annihilation that has its source in the same unconscious root. This will be a principle of equilibrium thanks to two antithetical forces that lead the individual to succumb to the journey to emptiness that can become a journey to an abyss. This will be understood as a “signal,” a flash of insight that it is time to rejoin the others. Go beyond this headland and there is no longer equilibrium; there is excess there and a counter-nature.

If nature has inscribed most deeply in us the relation to the Other and at the same time to our body, our origin, we think that “our nature” can not suffer a process that tends to deny in an absolute manner this relation to the Other. It is, it appears to us, that which we read in the main point in the myth of Narcissus. The formula of this logic one time amplified and carried to its paroxysmal would become: “All admittance to all-powerfulness calls up an admittance to annihilation in a proportional degree to the all-powerfulness.” In order to take up the formula of Henri Michaux, we evolve toward a system endowed with an autonomous power of ridiculing the absolute system.

## Unitendency Ego

An ego made up of unitendency reactions is an ego weakly constructed and does not have a sufficient barrier. This ego is favorable to letting itself be taken not actually by eruptions (compare to a paroxysmal) but with rather impulsiveness. This is not paroxysmal. It is the ego that gives itself up all completely to the drive, and the presence of a  $k0\ p0$  announces immediately its appearance. We treat here the weakness of the architecture of the ego and of its relation with the power of the drives that eliminates the time of its passing into action.

With a very strong drive, the ego is not sufficiently structured in order to work or to restrain this tendency.

In this area, another case to figure is the regular presence of a  $k+ p0$  ego for example. The  $k+$  reaction signals an ego oriented toward partial objects; there is a lack of unity, not genital primacy, a relation with static and brief time, and a libidinal, heterogeneous constellation. In this context, a very strong drive is going “to carry away” the ego in its movement. The lack of unity and therefore the lack of capacity of the ego to lead the different drives and not to be able to confront the excess of a drive.

Concretely, a  $k+$  ego, especially with  $p0$ , permits the excessive drive to inundate the mental lack of unity for restraining it. Such a subject will be carried away by the excess of the drive a little like a village that is carried away by the floods of the river that occur unexpectedly without any warning.

Clinically, the manifestation of the excess of the drive will be stronger and will encounter less resistance on the part of the ego of the subject. For example, a neurotic subject  $[e+ hy-]$  will often have the feeling of guilt, but his ego  $[k- p+]$  on the watch for this guilt is viable and restrained by the ensemble of the psychism. This subject knows that his guilt is an “old story” in his life.

A  $k+ p0$  subject does not wait for this inundation since the seeking for unity has not made the error of setting aside the process of the law and castration and the genital primacy that permits writing the complete trajectory of time in his history. When surprised by a strong culpability pressure  $[e+! hy-!]$ , this subject will not confront it. These pressures although not regular are more devastating, for they do not meet any obstacles to their outburst.

Another example. The association of very accentuated  $h-$  with very accentuated  $s+$  shows an extraordinary need to exercise power and to exercise an absolute domination. The accentuations signify the intense side and very assuredly the frustration in proceeding in it (It will never dominate like the other). The subject is essentially  $k0\ p+$ . He defines himself therefore totally with this will of power. He wishes to exercise well an absolute domination, but he has not attained it.  $k0\ p+$  is typical of subjects who do not think themselves wrong. He is right; he could not do otherwise; it is like that; he is insensible to all kinds of criticisms. He has his reason;  $p+ =$  “I am totally identified with my way of thinking. It is my opinion,

and I share it.” He says this to the other. This is paranoid in the megalomaniac sense. That is to say that I am fully in agreement with myself in my manner of acting and thinking.

With  $k_0 p+!!!$ , we are confronted with someone permanently possessed by this manner of thinking and by ideas of grandeur but without any realization, for  $k_0$  is someone who has not moved into action and who does not criticize his projects or ideas and who is not tied to reality. Moreover, the accentuation in  $p+$  expresses the desire that all is possible. The ideas clash and are muddled in his head, and, at the end, there is indecision. This thirst for excessive liberty is translated finally by the “lost unrecognized genius,” a subject assured of his power but then one never sees a trace of it.

$p+$  associated with  $k+$  is truly someone who never puts himself in question and who is always in agreement with himself and is sure of what he thinks. He imposes his opinions, but does not remain there; he is going up to being a dictator over the other.

Often, faced with a generally depressive disposition, the subject tends to take refuge in a megalomaniac imagination [ $k_0 p+$ ]. This is the same thing that one speaks of as an ideal of a grandiose ego.

The passage from  $Sch + 0$  to  $Sch 0 +!$  is the sign of a fragile narcissism that does not know too well how to restore one’s façade.

With  $k+/- p+$ , we have a matter of a worker possessed by an ideal and who has passion for incarnating it.  $k_0 p+$ : the person guards the ideal in himself and without anything else.  $k+ p+$ : he tries to realize it with taking account of reality. He makes real a project conforming to the principle of pleasure.  $k+/- p+$ : he is always animated by a grandiose idea, but he is going to experiment and to work; he is someone who criticizes himself all the time. This leads to a good searcher or explorer.  $k- p+$ : is always self-critical; he proves that he is wrong even if he is right—a permanent self-devalorization. He is a negative person and presents himself as someone who is without value. This is not a position propitious for research.

Another example. The ego with a prevalence of  $k+/- p_0$  is the obsessional ego, the ego that makes a problem of realizing his project or ideas concretely and the realization of his idea of existence. These are the subjects who hesitate in their choices; they doubt not themselves but others. They do not take a position. The paradox is that their taking a position is not to take a position of any kind. The choice is with the other since those who do not choose and who make an absence of choice a kind of general policy. We are going to come back to this a little later.

## Reversals in the Ego

To pass from  $k-!$  to  $k+!$  is a sign that all pathology is accentuated. A maniac does not reverse thus in the ego. It is rather psychotic because of the rapidity of passage from  $k+!$  to  $k-!$ . The maniacs are more stable.

This oscillation can evoke something of a maniac-depressive and also that can evoke something of the catatonic. A maniac does not reverse as roughly in the ego. Here, it is a rapid reversal in the positions. The oscillation in k gives a discordance: it invests itself basically in something, and then is the destruction of the whole. The reinvestment from k+ to k- is the reversal from yes to no.

To go from p+ to p- is the trajectory of all schizophrenia; in psychosis, there are megalomania moments and then there is no more psychosis or megalomania; this becomes regressive and larval.

## **Price of Consciousness and Knowledge**

p- is the one who does not wish to know and who denies the unconscious from the one who wishes to know nothing. This is the reassuring collective.

p+ is the need to take awareness of the unconscious desire: to be hyper-conscious and to nourish oneself from one's unconscious. These are the ones who demand analysis and who wish to enlarge their consciousness.

With the presence of k- that signifies the absence of development of a fantasy life and with the association of hy-, we have organ neurosis. All that which is not metabolized by the consciousness passes into the body. With hy+, that excludes somatization. k- hy- are the positions most dominated by the superego. This association is also found again in the essentially depressed. In the psychosomatic, the h+ is very accentuated, but the psychosomatic does not agree with the importance of the body while that the psychotic has a psychic body that can be hypertrophied.

One's p+ is the ambition to know oneself and the desire to know one's desire. A k0 p+ subject is carried away by this fantasy and becomes all-powerful. This is a bisexual fantasy.

The presence of k- is the sign of repression, that is to say it is an intellectual operation that refuses to take into account the ensemble of his drive life. He says no to his desires and denies them. k- p- says that "This desire I recognize in the other, and I deny it in myself." The desire is not recognized in the individual himself but well in the exterior. Moreover, according to him, "The others are very dependent (m +) but not I." His desire for reparation is also denied.

With k-, this subject does not wish to know what is his desire: "Tell me what is happening in me." There is a resistance to admit that such desire is the origin of a series of things. If k+ is present, it makes surge a perverse dimension that says "yes" to his fantasies and to his desires. It is a good prognosis with the presence of k- and k+, for k- with the foreground plan and background plan [EKP] is a very bad prognosis for therapy with negation at its azimuth.



The  $k^+$  signifies a stubborn person. In the Rorschach, we have associated to  $k^+$  an elevation of Dd and a maximum of sexual responses.  $k^+$  is the function of illusion and the perverse position.  $k^+$  puts something there where there is nothing. We note the valorization of the sexual power, the performance, and the power over the object. Mastery is rather of the obsessional type.

## Several Figures

### The Paroxysmal Ego

$k+/- p-$  is the position of a subject troubled by relation to that which it can not control in himself and who always ends finally by adopting the  $k-$  position.

Szondi calls the  $k+/- p-$  ego: the paroxysmal ego. It is a subject who is possessed ( $p-$ ) by some representations that are not his and that he has at first projected into the exterior world and then he has the tendency to consider that that is reality.  $k^+$  indicates that he truly thinks like that. He will be mad in a certain manner, and he struggles against the possession by the  $p-$  and by the detour of a strange thought. If we had  $k^+ p-$ , we would have the autistic profile in the sense where the subject appropriates for himself or recuperates the all-powerfulness that he has projected to the exterior; therefore, he effectively becomes autistic.

From the moment where I institute the  $k-$ , I prevent this all-powerfulness from living in me or taking root. And I put it in question and I adopt the  $k-$  position of adaptation to reality. He does not indulge himself; he has some movements a little as a revolt against this forced adaptation, and his revolt can be read in the  $e$  factor.

### The $k^+ p+/-$ Ego

When this ego  $k^+ p+/-$  appears with a certain frequency, this ego signifies the problems of acute sexual identification, that is to say, there is the need to introject the ambivalence in  $p$ . In all cases, to cultivate the question of Hamlet "To be or not to be" where the one introjecting does not take a position. This is to be understood as a bisexual position without truly making a choice. With  $k^+ p+/-$ , it is a matter of the introjection of a kind of position "goat-cabbage" [cheyre-choutiste] or "half fig, half raisin." I am all and I am nothing; I am everywhere and I am nowhere. Clinically, these people live this question in a sad manner. The question of identity is all the time posed and reposed at all levels. It is not uniquely sexual in the  $p$ . It is also the question of the sense of life, the human question par excellence. From where did I come? Or where am I or where am I going? The meaning of my destiny! Therefore, if one is ambivalent at this level or in this error and this error is in some manner claimed in  $k^+ p+/-$ , these are the people who make their own ideal to error, "To err is human."

### Sch + - and the Absence of Questioning One's Self

Szondi speaks of  $k^+ p-$  as the autistic tendency, but there are people with  $k^+ p-$  who are perfectly adapted and who do not appear as autistic if one did not know better. Their

manner of conceiving themselves and of conceiving the world has something autistic in it. They are the people who do not question themselves. They adhere to their beliefs in an absolute manner. In general, this is compatible with a normal life. It is not necessary to state that k+ p- is psychotic; that would be dangerous.

Let us say that a k+ p- subject is a subject who never puts himself into question. He is convinced that which he believes is the truth without having any doubt. It is a very frequent position in primitive populations where one is a believer; everyone is a believer, and the people believe in their all-powerfulness because this all-powerfulness does not belong to them. It is given to them by spirits, but they are made part of the spirits.

In us, there is not the sense that we desire to be possessed by a spirit. Among primitives, it is normal since the spirit represents all-powerfulness. One hopes that one is going to be seized by spirits and that one is going to be able at the same time to appropriate the strength of the spirit. That is all done normally from the hope to be seized by the spirit.

This is a very archaic ideal. It is not very elaborated. It remains close to very primitive images. The primitive wants to have mega-force. In children, this is very common. It is a very corporeal ideal: to develop a maximum of forces essentially on a physical level. His ideal can be an ideal of material or physical power. That coincides well with this image of a great worker who is great because he has knocked out lots of work—a kind of Hercules—his ideal will be to this kind. “The work of Hercules.”

The mirror response in the Rorschach could be in relation with the profile of the ego k+ p-. The subjects k+ p- and the subjects k- p+ pose for themselves both the question of the relation to themselves, but the mirror responses in the Rorschach, in my opinion, are not very specific to any kind of structure. One finds them again also in the ruined schizophrenics as in the subjects who have a fairly ordinary narcissistic problematic.

The basic significance of the mirror responses here is that someone who has this k+ p- need of a power that is part of the exterior world and that he wishes to possess and to make his. It is quasi inevitable that he comes to pose to himself the question of the image of self: can I seize my own image and possess it myself? Basically, k+ p- is to make oneself bodily with oneself at the level of one's image.

### **The Sch +/- 0 and the Sch 0 +/- Positions**

The Sch +/- 0 position is a position of mastery of a subject that controls himself well, an obsessional, someone who has a grasp over reality and who finds his narcissistic satisfaction in mastery of self and the world. It is therefore a very comfortable position. The subject fastens himself into the reality comprising his own reality and finds a very firm anchorage. To give form to his life, the meaning of his life is emptied. The question consists in giving form to his desires.

While that the Sch 0 +/- position is a catastrophe and a loss of reality (k0), the subject does not position himself any more at this level, and, from the point of view of identity, he

does not know anymore to what breast to devote himself to. This is the abandoned/castrated and the ego separated between extreme positions. He does not know if his project or ideas are meant to be his own idea or project or if that must be the project or idea of the other. The subject does not know any more to what to make reference in order to situate himself. This is a subject outside of reality in the degree to which he makes an appeal to an other: is it coming from him or is it another reality? The question is: who am I? What is my desire? Or what is my situation? What am I to do? The desire of the other is primordial.

The obsessional is in narcissistic tension; he does not have the need of anyone; he does not pose the question (p0) of what that is. That which counts is his continued activity. This is typical of the Sch +/- 0 subjects. They are tense about their ideas and projects, but they do not pose the question of the meaning of their project or idea; it is on the fight; it is autonomy. On the contrary, the Sch 0 +/- subjects expect that the tension appears. They are knocked off their perch, and it is necessary to push them off.

The k factor is situated in the problematic of form that includes being in form. If k0, I no longer have form. k0 p+/- means to say that I am in an appeal for form and that it comes from elsewhere. They are in the undifferentiated. There is an appeal to the other in order that they can find again a form or the form.

The profile of the masculine ego par excellence is k+/- p0. The feminine ego par excellence is k0 p+/-.

The p+/- is the position of a subject who is unaware of who he is and who makes for himself a problem of his identity and who doubts his own identity. He poses for himself all the time the question of his own value: "Am I worth something or is it that I am worth nothing? Am I someone or a person?" That is p+/- . "What do we value? We are actually a little thing." This is typical of the discourse of an ambivalent p.

A k+/- is a subject who defines himself from the point of view of his identity by means of what he has realized concretely and by means of his works. For example, he is defined by his profession and by his possessions: "I am the General President Director of..." That is what makes Szondi say that the ambivalent k is a position more masculine because one's identity is defined by means, not of being, but from having and from power.

k+ is "I want." And k- is "I do not want." The question posed by the ambivalent is "What do I want and what do I not want?" He leaves aside the question of knowing who he is or who he is not. It is more bracing to pose for himself the question: "What is it that I want and what is it that I do not want?" than to pose the question "Who am I?", and who never receives a true response.

To define his identity from what he has done, from what he has, and from what one possesses: "I have such and such a title." "Who are you?" "I am a doctor or such." He defines himself by his diploma, etc. All that is factor k.

“Who are you?” “I am the son of Antoine.” Here it is rather the p factor. That does not want to say the great thing. I am in dependency. It is not I who have made Antoine; it is Antoine who has made me.

k is very concrete; p is more abstract. Without connection to the question of to have, the question of to be is blurred. We can introduce the Phallus in that if one wants and if one does not make reference to the body, identity effectively becomes problematic. I define myself also by my relation to my body. k+ and k- is “in to have or not” as said to the other while that p+ and p- is “to be or not to be.” From the side of Hamlet, to be or not to be, and from the side of Hemmingway, to have or not to have.

The homosexual woman is characterized by this k+/-: “To have or not to have.” The problem for this type of homosexual woman is to have or not to have something that is a phallic equivalent.

Classically, the homosexual woman will be rather the h- s+ or h- s+/- . This is the one who corresponds to the type of homosexual woman who realizes herself in her profession. In this case, it is the sexual inversion in a woman. This is the type whom one finds in the forms of homosexual existence Number 10 (F).

### **The Emptying of the Ego**

The fainting away of the ego [k0 p0] can follow from there being a tension and then the ego emptying itself. One speaks of absence. It is a way of not being there in as far as the ego goes (described in Flaubert, who was himself an epileptic). He remains resting, seated for entire hours close to a window, or even when one talks to him, he does not respond more when spoken to again. Or Flaubert does not bear anyone, either he is making crises of rage or is in his absences.

With such an ego, one can say that it becomes absent suddenly; that creates problems. Before concluding with an interpretation of the depersonalization type, for example, it is sometimes good to go to a simpler interpretation. Thus, a profile dated January 2<sup>nd</sup> helped our interpretation, for the individual gave off vapors of alcohol from reveling. He had not yet come out of his bout of drinking; it was purely circumstantial.

On the contrary, an emptying of the ego associated with d- m0 following an exact inverse profile of d+ m+/- can orient us onto other tracks. He had plunged into the loss of contact and depression (m+/-). We have therefore a depressive tendency on the foundation of depersonalization.

One finds among psychopaths a patient who gives Sch 0 0 all the time and who does not pose the question of an ego; he eliminates it. Therefore, the censure by the ego does not play a role.

## Censors

Szondi evokes the four censors:

in e+, the ethic censor

in hy-, the moral censor

in k-, the realistic-rational censor

in p+, the spiritual censor.

By censor, we understand that there are things that are against the spirit. There is a transgression against the spirit. For example, the sin against the ethical is not being faithful to one's own values and betraying them. The ethical is personal and the moral is collective. The one who has ethics is referred necessarily to some personal values and to that which has a personal stamp.

e+ is a personal ideal in the sense of reparation, to do good, and to struggle for justice. The caricature is the defender of the weak and the oppressed.

hy- has to do with morals, that is to say the rules that everyone must accept and that are common to all. The personal stamp intervenes less frequently. hy- is the adhesion to common values.

The factors hy and k, in different areas, lead back to the same notion of acceptance of the common reality. hy at the level of moral values and k at the level of adaptation, that is to say of things that one must not do because it is immoral but because that is not done because it is idiotic. For example, if one must drive on the right, one does not go on the left. It is a question of respect of the code. If one does otherwise, that is a catastrophe.

k- is the acceptance of reality such as it is and therefore necessary. k- holds realistic discourses: "Good. It is not necessary to ponder. Things are as they are. It is necessary to adapt to them...." hy- says the same thing but in the area of morals.

In p+, the spiritual values also have something very personal even if they could be shared with others as ethics elsewhere. That proceeds from a personal position that I have chosen.

There is something original in the p+ and e+ positions. I make reference to my own conception of good, of evil, and also of the spirit in the sense of that which gives meaning to my existence (it is thus that it is necessary to understand the spirit: that which gives meaning to existence). It is the spirit as a transcendent principle. p+ is the transcendental ego in the sense of Kant, the I. Transcendental idealism is that. It is the most human position, that is to say, the individual who speaks in his own name and who says, "Me, I." It is not necessary to forget that this is paranoiac.

Paranoia is the pathologic form of personification and of the first person. When the first person invades everything, one has the paranoiac, that is to say that there is only the first person who counts. Paranoia lives in the first person and can not live the other persons (not the personal 'you,' 'he' nor 'one'). It is unlivable since that he can not put himself in the place of the other; he is entirely himself; I = I.

The absence of censors will be perceived differently according to the global level of the psychic work of the person. The sense of the association of hy0 and k0 is a weak moral issuing from a weak ego. The factors of censor exist, but the censor jumps easily and ends with a weak censor. Alcoholics utilize alcohol in order to sabotage the censors. hy- and k- are to support the impact of the superego and the tyranny of duty, and that is exhausting. Thus, with a censor function by bouts, there is little of the self-criticism and little of the interiorization of principles. hy0 and k0 are pathological marks of the psychopath, but it is not automatic. This association is more frequent in them than in the normal population.

The abandoning of the censors in hy and k facilitate regression.

### **Examples of Alcoholics**

Alcohol facilitates the functioning of a structure already there. The ego infused with alcohol in order to function as it wants according to its natural bent. Alcohol does not destroy the ego; it is the ego that utilizes alcohol for its own designs. One of the principles of the cure is to favor the expression of affects. It is a matter of turning aside the malaise from outside the alcoholic trajectory in order that it is discussed in the field of discourse. It is by the intervening of a permissive atmosphere that abandons the censors that is proposed in the cure.

Pleasure is to play with tension. Their pleasure with them will be to utilize the abandoned hy in the play of "One can. One can not." The abandonment of the censors can also be turned aside for its therapeutic ending while being utilized as a source of pleasure. Or the m+ maintains them in a permanent frustration that brakes the cure. The basis of the frustration could be organized or not managed and that destroys the rest in a bad sense. From this the deviance and the abandonment of the censors in hy and k as a source of pleasure that only demands a little thing. In this sense, alcohol feeds the hysteric factor: "I exist. I make a spectacle. I put myself in front in a scene in order to exist." In conclusion from a global portrait, there is an absence of holding back, a noisy-person side and enfant terrible due to the lability in hy and k. They upset everyone, but to them this is good.

### **Other Examples**

Often, the vacated hy0 k0 (evacuation of the moral and realistic censors) makes us to be obliged to intervene. Someone who does not take a position in the central factors is necessarily a person who obliges the other to intervene since the censors no longer function in them. Therefore, one is "obliged" to lock up and to "restrain" him since he does not restrain himself. This is a psychopathic person. This is someone who leaves to others the

care for managing him and who is not occupied with it himself. He is not very dangerous for others, but for himself is very dangerous. Accordingly, it is “a bird for the cat.” He does not restrain himself in anything; therefore, forcibly, one is obliged to intervene, that is to say, to make function the two censors that do not function in him. Whether one wishes it or not, one is going to be obliged for making moral decisions and sounding bells for him in order to put before his eyes his gaps. One is going to make a moral psychiatry and take charge of him completely.

The emptying of  $h_y$  and  $k$  can be presented as more related to daily “existence.” Thus, a young adolescent of a Moroccan family presented the reaction  $h_{y0}$  and  $k_0$ . The problem is embedded in her crisis of identity as the intended wife in an environment where this identification rested on very weak valorizations.

How can this young Moroccan girl make a claim to rules and to moral and realistic censors when these rules only give her an identity that entreats her to disappear in such a woman’s role? She is searching for another milieu. It is necessary to place her there. One is very obliged to do it. The family does not have any other plan for her to be other than this one. There is perhaps a project. It is necessary to give her a milieu to fit her desire. This is the main point to capture.

Psychotherapy would serve nothing here. It is necessary for an environment more propitious and non-repressive in order to give her the support that is lacking for her. It is a social problem with an individual plan. I do not see what one can do for her even if one sees her every day. There is lacking in her a fundamental support, that is to say some identifications that are lacking in an individual relation. The individual psychotherapeutic relation functions when one already has some identifications. Therefore, it is necessary at first to find a milieu where that can blossom. It is necessary to repeat several points. Her delinquency is a good thing since that would permit her to be taken from her family. She is in self-abandonment; it is necessary to confine her. This kind of delinquent is a manner of saving herself, and the eventual successes are a manner of leaving her environment.

The fact of having omitted the two censors  $h_y$  and  $k$  is encountered also in the positive process of creation. The vacating of the censors in a measured and intermittent manner opens the mental field to percepts that break the repetition. In this case, an abandonment of censors is operated most often in a  $p^+$  area that orchestrates the libidinal movements.

## The Periodic Reading of the Circuits

		C		S		P		Sch	
		d	m	h	s	e	hy	k	p
I	1	0	+	+	0	-	0	0	-
	2	-	+	+	-	-	+	+	-
	3	+	+	+	+	-	-	-	-
	4	±	+	+	±	-	±	±	-
		0	±	±	0	±	0	0	±
II	1	-	0	0	-	0	+	+	0
	2	-	+	+	-	-	+	+	-
	3	-	-	-	-	+	+	+	+
	4	-	±	±	-	±	+	+	±
		±	0	0	±	0	±	±	0
III	1	+	0	0	+	0	-	-	0
	2	+	+	+	+	-	-	-	-
	3	+	-	-	+	+	-	-	+
	4	+	±	±	+	±	-	-	±
		±	0	0	±	0	±	±	0
IV	1	0	-	-	0	+	0	0	+
	2	-	-	-	-	+	+	+	+
	3	+	-	-	+	+	-	-	+
	4	±	-	-	±	+	±	±	+
		0	±	±	0	±	0	0	±

This difficult-to-approach table consists in positioning the types of reactions by the evolution degree according to four stages or periods and, in midst of the same stage, according to four moments or stages.

The Roman numerals (I, II, III, and IV) organize the table according to the four drive positions. You will notice that the reactions proper to each drive positions are constant (they



are put in boldface). Amidst each drive stage or position, you have four moments, that is to say four levels of growing complexity that end by a tritendency (that which is the most evolved in relation to a unitendency). Sometimes, it is a negative reaction in the second position, sometimes in the third position; that depends on the circuit: for the contact circuit, the second reaction in d is d-; on the contrary, in the ego, the second, it is a + for the k factor.

The interest in this table resides in its analytic pertinence. Let us suppose that over six profiles, you verify in the ego vector the reactions of the second (second moment). We deduce that in the ego is found a problematic that concerns the drive position 2. Also, in the relation to one's self (vector of the ego), is found a problematic of the narcissistic type, that is to say tied to the body, with the image of self. Concretely, you could have this kind of case where a woman has lived an incestuous relationship.

Another example, in the sexual vector, you have a group [une quirelle] of third moments. We deduce from this that in the relationship to the body image, we observe a realistic will or yet a moralistic concern made to break into the image of the body.

The major difficulty with this table resides in the fact that one does not always know if the observed reaction is at such or such level. For example, in the contact area, the reaction d- m+ can appear at level I, moment 2 or at level II, moment 2.

Logically, we possess some "tricks" in order to rise from the ambiguity to more than 80%, but that remains still a difficult tool to manage. This is the kind of approach that gives the best of itself with the difficult cases where it is hard to examine thoroughly.

To rightly illustrate this, here is the significance of a collection of constellations of the contact vector.

### **The Periodic Circuit in the Contact Vector**

**C 0 + :** m+ is the first position of contact. When this position is dominant (m+ is the most frequent and the most stable while that the factor d is under variation; this last is then modulating), we have a matter of someone who finds himself well there or he is in harmony with his environment. There is a little tension, that is to say that he is moderately clinging to his house for example. Also, I live in myself since forever, and I am relatively well; I say relatively, for if I were truly feeling well, I would be C 0 0: my house becomes a kind of uterus where I am in full dissolution.

This is immediate contact; the infant who takes the breast. He has an object (d0 means that there is no lack) and a need to hook himself onto someone or something. The question of finding an object of replacement is not posed. In the periodic circuit, the first phase is d0 m+ then follows d- m+.

In order to pass to C - +, it is necessary that the situation be complicated and that a problem arises that imposes the activation of the position d-. Thus, I am feeling

well about myself, but something appears and says that it is rotten here. I had never imagined similar things and one of my children raise the stakes to this bad note.

C - + : My reaction is to say that no, all is very well and I am as I have always been. I do not wish to change. The d- accentuates the m+. I take consciousness that I am in myself and that I wish to change nothing. The d- is the conservative reaction par excellence. Afterwards, I am going to sleep and, the next day, I will awake after a bad dream.

The reaction d- m+ implies a much greater psychic work than the reaction d0 m+ where it is sufficient to offer one's hand in order to get the pear. d- m+ indicates that the subject is hooked to the one who clings to him. There is an attempt to retain the object and not the release it. There is a reinforcement of the clinging onto from the moment where d- appears. For d- m+, Szondi speaks of the incestuous tie, but it is not necessary to exaggerate. He also speaks of fidelity. This is not a fidelity from the ethical viewpoint; it is a fidelity in the sense where one does not know to unhook one's self. d- m+ implies that there is a fear of losing the object and of losing contact with the object. That is met in the subjects who can not bear to be alone. It is necessary all the time that there be someone present. d- implies also that the object can be lost. Basically, in d0 m+, everything happens as if the subject did not doubt that the object would always be present.

I speak in terms of an object, but this is not necessary, for it is reserved for the sexual vector, but it is difficult to do without it. That which the subject tries to maintain above all is a state and in order to do this, it is necessary in spite of the object. m+ is the need to be well and of being in a good ambiance that is comprised in himself: "I feel well. I desire to be well and have a need for immediate happiness." d- indicates that there is a little anxiety that appears.

The d+ indicates that the object has been lost for good and that the subject is off in search of a replacement object. Basically, the notion of replacing the object is what is important here. The one who gives d- remains attached to a situation; he wishes to remain where he is. d- m+ is a reaction very sedentary that is widespread in the Liégeoise population.

C + + : I imagine that I change. d+ is the new. One is going to Ikea and one is going to change. From there, the m+ takes another sense. It is the d+ that becomes the dominant reaction. I hook myself (m+) to the new with d+. I am no more hooked to the old site (I, 3); I am hooked to this new solution (III, 2). I, 3 is, one can perhaps go to Ikea; only I remain even so attached to my house. I imagine simply that one could change it.

d+ m+ indicates that one wants to keep the same satisfaction but that one wishes well to find a new means of obtaining the satisfaction.

In the case where  $m^+$  is dominant, the mediator in position 2 ( $d^-$ ) seals  $m^+$  while that in position 3 ( $d^+$ ), it opens  $m^+$ . This is valid for the other vectors. An association “2 1”  $d^- m^+$  gives a “super 1” (super  $m^+$ ). My  $m^+$  is dominant, and I realize that I am faithful to my  $m^+$  ( $d^-$  makes faithful  $m^+$ ). On the contrary, if  $d^-$  is dominant, the director factor (factor  $m$  in C) comes to reinforce 1 ( $m^+$ ) and to be unforced in position 4 ( $m^-$ ). I do not wish to change ( $d^-$ ) and I stick to this idea ( $m^+$ ) in despair of a result; therefore, this is a forced clinging that is based on the will not to change ( $d^-$ ).

**C +/- +:** The fourth position is that where I do not know very well that which I am going to do. This becomes truly a problem since I can no longer get away from it. Does one change or not while remaining, even when sticking to my habitual environment because that I am going to change and finally do change the color of the walls. This will be much more serious if one says to me: What a filthy country; it is time to emigrate. It is absolutely necessary to leave. One can no longer remain here; one is stifled.

$d^+/- m^+$  implies that the subject poses for himself a question at this level: Do I stick to what I have already or leave with the chance to find something else. The circuit moves forward in the sense of detachment and of rupture and in the sense of independence.  $m^-$  being the position of subjects who cut the contact. They wish to be free of all ties of dependence. This is the need of being totally free of attachments.

$m^+$  is the first position because the first drive need is the need to hook oneself onto the other. The unhooking only comes at the end. One is at first in symbiosis. It is very slowly that separation is produced. In the ontogenetic perspective,  $m^-$  is typically the position that the child adopts in the period of latency. A tipping around 6-7 years is made by practically all the children (80%) into  $m^-$  up to the time that puberty commences. We have a reversal and afterwards one goes back to  $m^+$ . This reversal in two senses is practically universal in our population. It is rare to see an adolescent who gives  $m^-$ . In the primitives, they are  $m^-$  all along the line because that is the position that they attain at the period of latency. They keep it indefinitely.

This will be typical of a primitive society blocking the development at the period of latency. That makes the individuals very independent in a certain manner and very resistant to frustration and to not having any tendency to regress in the oral sense of the term. The most flagrant sign of adolescence is the return of the Oedipus complex. It is in the vector of contact that it necessary to see it. That there is a return of the Oedipus complex at adolescence is secured. But if one must specify what is to be understood by that is that it leads to a reversal from  $m^-$  into  $m^+$ , and that implies that which is reactive; it is the fantasy of the return to the womb.

**C 0 +/- :** In order to leave this phase, we must undergo necessarily a crisis. This is the catastrophe. The critical positions are, in general, 0 +/- and +/- 0. Theoretically, the defense is passing into position 2, that is to say a constant d-.

**C - 0 :** Whatever happens, one will not change anything. One can say all that one wishes. I myself remain attached. I am in my excrement, and I will remain there. There. No one will make me change. The urine, the excrement—that agrees with me well. This is very pregenital.

Then, one is attacked.

**C - + :** This is the 2<sup>nd</sup> stage of the 2<sup>nd</sup> position of the circuit. I hook myself onto someone or something. I affirm that the environment in which I live is the best that one can find and that the others are not content and well and that they can screw themselves. I myself find that my environment is my true ideal. This is much more affirmative than I, 2. The II, 2 is much stronger than I, 2. The m+ comes to reinforce d-.

**C - - :** I come no more to maintain this position [d- m+] that consists in saying that this is the best of worlds ( m- takes the force from d-). I say to myself that, yes, it is true that this is the best, but I remain there even though I say the same thing but that becomes much more sorrowful. I know that this is really wretched but I remain there. This is the position of an actively desperate person who well knows that things are going badly but even so remains.

**C - +/- :** The previous position become problematical. Frankly, there is a problem. And then again unexpectedly arrives a crisis.

**C +/- 0 :** We are in a time of crisis.

**C + 0 :** One passes into d+ that is the search for another thing at no matter what cost. All is going to change; rather nothing than to be as before. Tomorrow, all will be new. All the old will disappear. Never again will you see what you see today, etc.

**C + + :** ...And one hooks oneself there. You are going to see; that is going to be formidable. This is the political discourse: all is going to change. Tomorrow, one is going to tear down things for free. You can believe me.

**C + - :** One will change even if, agreed, nothing has success. This is the discourse of Chirac, from the French authority: Yes, it is true that things are going much worse than before, but one will continue on. One is floundering; one has decided that one is going toward the chasm.

**C + +/- :** Yes, it is necessary to change. That is agreed, but what is it that one is going to do? One does not know to what one is going to hook oneself to. This is the depressive reaction par excellence, for Szondi, that is to say that it is necessary to change but, frankly, one does not believe it any more. One does not believe any more that this will be idyllic. But there is in this position C + +/- a little somewhat “suicidal” and a little like Hitler at the end. The ambivalence in m is going to add the fact that one no longer has confidence in the change. The adherence to d+ vacillates. The factor m make the factor d vacillate and moreover one is going to pass in m- to the following stage.

In this third position, it is the will to change that is constant.

**C +/- 0** is a sign of crisis.

**C 0 - :** This is the finish; one has arrived at the end. It is the year 2000 less 954 days; after, it is finished. From all ways, the world has terminated. History is terminated. One can no more hope; all is rotten. This is not a reason to stop living since this is a hypomanic reaction. All is terminated; all goes very well. He has no more need to preoccupy himself from the result since it is ended. The world of representations is rotten. There is nothing more. One falls into the world of sensation. I don't have need for ambience; I function well all alone; I have need of nothing; I make ambience myself. The Buddhist monk in his cave or even the person with his walkman; I sing all alone. From C 0 -, one does not ever see it; this is very cultured today. On the contrary, formerly, they were the people who sang for themselves. They did not have need of external support. m- can have a good social contact, but he sees himself as fundamentally independent. I feel very well at the University of Liège, but if tomorrow it burned completely, I would flee; I have no need of that; one will go elsewhere.

Let us recapitulate. m+ means to say that I am in my house; I am surrounded by it; I am sustained by it; I am supported by it. With d-, I cling to it, and with d+, I have a desire to change, but I am always in quest of something that is in a prolonging of m+. Then suddenly in m-, I say to myself that there is no need of all that. That is not necessary. I don't have need of leaning on whatever that is; it is useless. On what to lean on? Therefore, I am totally free and independent. I am freed from the whole world. This is typical of mental anorexics (C 0 -), finished, no need of anyone and no need to eat. This is a position of liberation from all those on whom one depends. Man is an extremely dependent being. He is born in that condition; he develops from there. To realize at a given moment that it is possible to live independently provokes pathologically the manic state, but one can be a tranquil maniac; I can live for nothing.

**C - - :** This is to maintain (d-) this state of independence. Take the case of a mendicant for whom one proposes a bath and he refuses, for he does not

want to depend on warm water, gas, and all the tricks that cost so much.  
No thanks. You can keep it.

**C + - :** One begins to sense something burning because there is the idea that it necessary all the same to change something in the situation and that it is impossible to live indefinitely like that. The d+ is always a problematic because it introduces the idea of change. To live in the state of total liberty becomes unsatisfactory and then comes the search for something else.

**C +/- - :** All becomes problematic: should I search for something else or should I maintain the previous situation?

**C 0 +/- :** This signifies the crisis and, in general, one returns into C 0 +, that is to say the need of returning to a sustaining and enveloping environment.

Notice that if the two first positions of factor d (0 and -) reinforce the m factor, the two last positions (+ and +/-) destabilize it. If the mediator in position 2 (d-) reinforces the m+, then for the vector of the ego, the k+ (position 2) reinforces the p- (position 1) that becomes a “super p” more powerful than a p- associated with a k- since I reinforce the p- in introjecting it in k+. If the k0 p- is a mystic and in-communion individual, k+ p- implies that I reinforce this participation in introjection, for example, by means of a constituted religion or in founding a religion. There are people who are vaguely religious and than there are those who reinforce this tendency in introjecting it.

## Drive Destinies

Freud evoked four drive destinies. We can try to associate the four destinies with the four levels of the test of Szondi. Freud did not speak of the two first destinies, but one understands well that the second destiny is narcissism in the sense of investing in one's own body. He did speak of repression and of sublimation.

We have:

1. The turning into the contrary: And Freud did not say that this is the turning into the contrary. He did not make it precise whether the turning of love into hate or that of sadism into masochism or even that of exhibitionism into voyeurism. These are not all to be made contraries; these are also complementaries.

The turning into the contrary above all concerns humor [mood, disposition]: One is in good humor and then, one tips into bad humor and very often, one does not know why. The vacillation occurs in a single instance. The pathological translation of this phenomenon is well known. This is the manic-depressive turning where we find again the factor d and m as paradigms and where the turning is made in a moment. It is also surprising in several minutes. The connection with the drives of life and death is hardly adequate, for the manic phenomenon is characterized by breaking connections. These are the partial drives that cease to enter into the symphony and that each act for its own benefit.

Therefore, the manic outburst does not mean at all in the sense of the drive of life since it is parceling out that dominates at this level. To say that this is the drive of life, it is necessary to be prudent; this is a caricature of the drive of life, but it is not the drive of life. One would not risk being fooled if one puts life and death in relation to the phenomena of connecting and unconnecting. There where the drive of death works fundamentally is in schizophrenia because that leads to an absence of a possible synthesis. One is in total unconnectedness. In the Szondi test at the experimental level, in the schizophrenics there is barely the destruction sufficiently strong so that one is hardly capable of making any diagnosis. When it is a matter of a serious schizophrenic who has lost even the psychotic structure (they have still a psychotic structure that maintains things in a certain order). Those there give the reactions that make us incapable to make a diagnosis when one examines them from one aspect to another.

These vacillations are tied the extreme dependence in relation to the sustaining exterior object. They are totally dependent on what Szondi called the "haltobject": halten signifies to hold on. It is the object one holds onto and that they hold on, that is to say who makes that one is held, that one has for holding onto. From where comes the pathological idea sustained by the loss of

the holding onto that one observes in drug addicts. They no more have holding on in their particular state. In the psychopathic pathologies, there is no more an object to which one can hold, and therefore one does not know any more to hold on. "They are holding on badly."

2. The orientation toward/ with the meeting of one's own person: This is a changing of direction; it is not a turning into the contrary. It is the narcissistic orientation of the libido on one's own person.
3. Repression: Freud gives two definitions of repression. All his concepts are neither meliorative nor pejorative, and repression is neither good nor bad. It is another mechanism of defense. He speaks also of primary repression as much as a mythic operation as it is a constitutive mechanism of the unconscious.

Primary repression is the operation that consists of putting into the interior—that which has been constituted on the second level—and making it pass into a kind of natural reserve that is going to become unconscious. Afterwards, there is repression properly speaking that is always a secondary repression that presupposes a first operation of primary repression. If repression is the third destiny, it is by operation on this narcissistic nucleus. It is a constitutive opposition that preserves it also.

Repression consists in distancing its relation to these internal objects and, in all cases, in relation to all that which is going to constitute this internal reality, the reality of fantasies constituting the hard nucleus of the unconscious. When Freud speaks of the unconscious as a kind of natural reserve where our desires are preserved in a savage state, this is the positive definition of the unconscious. It has not only that but also terrors and quite a number of disagreeable things; otherwise, one would not defend oneself against that. In Szondi, one can also consider things from two points of view. For example, d- has good memories, but there are also bad ones. k+ can also be good in the triumphant perverse person who finds again the vigor of his original fantasy and the reverse in melancholy. It is necessary always to interpret each reaction positively or negatively.

It is necessary to keep introjection for k+, for that is always correct. The question is of knowing about what bears the introjections. That is another matter. It is obvious that the perverse do not introject the same thing as the melancholic; they are two things made entirely different, but the mechanism is the same.

4. Sublimation is a concept so vague that one comes back to several different senses. In the common meaning, it is a matter of desexualization but so is repression. It is also the desexualization of the drive that is purged of its desires and that has sent them into the unconscious. We are going to devote a section to this.



## Sublimation

The people who sublimate are those who are humanized from the point of view of the spirit and who function according to the spirit. That which is necessary in order to enter this category is the one who presents the  $p+$  reaction associated with the reaction  $k+/-$ , and, elsewhere, of presenting the negative reactions in the sexual vector.

The humanized subject according to our culture is the subject who pursues a personal ideal ( $p+$ ) and who is all the same in agreement with the ideals of society.

Psychosis in our culture corresponds to an identification without sharing with the most eminent figure. Therefore, the psychotic will be the subject who makes an immediate leap into the  $p+$  position and who there believes one could have access to, in a single moment, to this all-powerful ideal. We agree with Freud when he said that the man of the wolves identified himself with his father and with the castrating father when he hallucinated the cut finger. There,  $p+$  could have the sense of the great castrator. That indicates to us also that  $p+$  can permit us to make the difference between that which is of the order of a grandiose imaginary or symbolic identification. The fact of giving  $p+$  does not indicate to us a subject that is carried away by a fantasy or that he symbolizes. If the global profile is in equilibrium, one will have the tendency to say that he is rather in the process of symbolization instead of being inspired by a fantasy of all-powerfulness.

Szondi indicates in his table that  $Sch++$  is made part of the reactions that can be taken into account in order to evoke the sublimating subject, but, all the same, this is not the reactions that are held as typical. The reactions of most testees with this subject are  $Sch+/-+/-$  or  $Sch+/-+$ . Szondi gives preference to this position of quadruple Ego. He says that this position is extremely uncomfortable but that it is the position of integration. This valorization of one such reaction only exists for the vector of the Ego. In the other vectors, the fact of being completely ambivalent is always a sign of malaise, of uncertainty, and of indecision potentially pathologic. For example, the fact of being quadrivalent in the sexual vector signifies that one is made completely incapable of positioning oneself in relation to the object; one is lost.

Therefore, the quatritendency is a reaction on a high level only in the Ego. A completely integrated Ego is also an Ego that walks up the edge of the abyss, that lets oneself be transversed by all kinds of contradictions, and that sees his contradictions of an intense manner without ever excluding one position rather than another. We could take the quatritendant subject in the Ego as trying to mentalize everything and be at the same time in belief and in reason, be at the same time in a religious position in relation to problems of identifications and at the same time have a rational position that wishes also to do a work no matter of what kind, and who is very critical in relation to his production, etc. This is someone who makes a problem of all that is of the order of identification and of realization of self.

The quartritendancy in the Ego—when it maintains itself in a moment of time—is a position that one meets especially in the creators or in the intellectual domain. For example, there is a difference between the creative intellectual Sch +/- +/- and artists who often are Sch ++. In the creative intellectual enterprise, there is a necessity that k- function while with the artist, it is not indispensable. That which is fundamental is k+ in the sense that one must create forms. Or, k+ is the forming position par excellence of putting into form and putting into an image. All the arts lead us back to this fundamental objective of the artist who is the creator of forms.

The creativity of a child is a pure formal bursting forth of colors where all is harmonious; it is not to be imitative. That risks being destroyed as early as the age of 5-7 years, and, in all cases, when the children arrive at primary school. If they do not try to struggle against the inverse tendency, they abandon this primary creativity that can be put into relation to k+. From the time that we introduce the notion of perspective, for example, in drawing, we introduce a reference to reality, to the notion of space, etc.

Another important criterion in the sexual vector that one can speak of sublimation is the abandonment of the h+ and s+ positions. Sublimation does not consist in the fact that the sexuality is abandoned. The h- s- subjects are not “clinically” subjects with a sexuality. They no longer have the strain of sexuality; in fact, they have a disinvestment of that which is of a primary sexual manner, that is to say, the need of being the beautiful object of the other. In h+, Szondi speaks of the need in h+ of being loved, but I think that that is too vague. Subjects presenting a great frustration in h+ allow us to confirm that they have the feeling of not being aesthetically adequate. Their fundamental complaint is of not being the beautiful object of the other.

The fact of being loved for one’s gentleness is of not of any importance, and if one is intelligent, that is sometimes a little more interesting, but if there is a graduation in frustration, incontestably, the first thing concerns the aesthetic aspect. That is true. It is universal. This narcissism of the beautiful object is fundamental. Moreover, the stage of the mirror is also an aesthetic matter. If one is identified with his image in the mirror, it is because that it is resplendent and seductive. And that leads us back to the form. h+ leads us back to the desire of being loved, but no matter how, we have the need of being devoted to as a star as we have often been in the cradle. Unfortunate are those who have not know that!

Also, in this perspective, we understand that h- preserves as content this aesthetic dimension. h- becomes the desire to be no longer the beautiful object of the other but of “making” beauty. This is the position that one meets always in subjects who have an aesthetic interest. The etymology of the word aesthetic “aesth sis” means sensible, that is sensation. Good. There is the notion of form; that is incontestable, and that is fundamental in order to understand the sexual vector. All sexuality has to do with form. That which is seductive is the form, and sexuality is a matter of seduction. But there is also sensation—that is not uniquely a matter of form—that is a matter of sensation. Sensation is present in the notion of the beautiful, a form that awakens sensations that one speaks of in the sense of Kant, who said that a beautiful object that gives pleasure to our senses and that by its form gives pleasure to our senses.

The “making” of beauty is Sch. In h- it is to be sensible of beauty. It is the aesthetic sensibility that does not imply creation. If I go into a museum, I am not the creator, but everyone does not go into museums. The one who makes beauty is very sensible to beauty, but we could be sensible to beauty without being creative. h- (without accentuations) is not only to be sensible to beauty but to invest in it as such, having truly aesthetic interests. Often, subjects who have accentuations in h- are all lacking in the aesthetic sensibility, but they utilize that as a defense. The accentuated h- reaction is encountered in young subjects. It is rare that this reaction will be maintained with time. In those, it is often a defense against the inverse position.

Very accentuated h- is met in homosexuals where they have at the same time a great sensibility to all that is of the order of h and a vulnerability in the amorous relation. And the h- is a nearly desperate attempt in this case of reinvesting in another thing that is in the same field but that preserves them from frustration.

Szondi made s- a supplementary requirement for sublimation. In the case of a global profile of a humanist individual, this factor implies that the subject has counter-invested also his possessing the object. The relation to the object takes on a more contemplative allure. s- implies that the subject no more invests in the possession of the object as such. Moreover, we understand very well that, in sublimation, there is not any active investment in any objects. There is an investment in a sublimating activity itself. There is no more necessity to conquer an object in order to obtain satisfaction.

In other texts, Szondi spoke of h- s+ as the sadistic civilizing sublimation. Missionaries, the colonists—all people like that have h- s+. They bring civilization, but, in fact, they impose it. This h- s+ is found in women who have exactly the same project concerning the man that they consider as not yet human; therefore, it is necessary to educate them, etc.

In sublimation, at the level of the sexual vector, we have h- s-, that is to say, a horizontal cleavage. h- implies the renouncement of this need of infantile love as well as the mastery of this demand. There is then a desexualization in h- s- as well as putting aside the immediate sexual aspirations in h- with the renouncement of aggression in s-.

The desexualization is global: it carries as much onto the demand for love as onto the need for possessing the object. This figure of the sexual vector must be connected with having positives (predominance of + reactions) in the positions in the ego.

- 1- The ego k+/- p+/- that maintains all the tendencies of the ego; the total ego that tries not to lose at all anything from the ego.
- 2- The ego k+/- p+.
- 3- The ego k+ p+ that opposes the ego k- p- of the adapted man who renounces his narcissism. k+ p+ invests in his ego in the sense of p+ (ideal

of the ego: dedicated to his existence with a personal project, idea, or plan).  $p^+$  is auto-transformation, an elevation, in all.  $k^+$  means in the sense of the will to power, a will to transform reality. There is a connotation more realistic: someone who wishes to transform his reality and not only to adapt to it.  $k^+$  depends very strongly on its association with  $p^+$ .  $k^+ p^+$  wishes to say that one is concerned with a subject for whom the ideal of the ego is important and who wishes to realize his idea in a concrete manner.

These subjects are therefore very narcissistic at the level of the ego with the problem of the proximity between sublimation and psychosis. The psychotic in effect disinvests in objects ( $h^- s^-$ ), but attention to the sexual tendencies has not disappeared for long.

This process of making positives in Sch and the intimacy with psychosis indicates that there is a refusal of reality. Intelligent artists rebel against reality and wish to transform it. They are close to the psychotics, and they substitute another reality.  $p^+$  signifies in pathology the megalomania psychotic, but  $p^+$  is also the motor of change in a normal situation. The psychotic fails there where the genius succeeds. The genius is hypertropic of the ego that realizes his megalomania in reality (refusal of the world such as it is.).

In order to discern a sublimated profile, the vectors S and Sch suffice.

The association with  $m^+$  gives a socially integrated sublimation; that tempers  $k^+ p^+$ . On the contrary, the presence of  $m^-$  signifies that we are more concerned with the solitary genius. This is an asocial form that does not temper the narcissistic ego. Associated with  $e^- hy^+$ ,  $m^-$  is the murderous reaction that with  $k^+ p^+$  gives a sublimated revolt, the sublimation recuperating the murderous tendencies.

In creators, sublimation and perversion are often neighbors. Sublimation is very close to perversion since the utilized energy to create is the perverse pregenital sexual energy but which loses its sexual character in the sublimation process by means of the realization in whatever kind of work. It would be utopian to think that there are people who would be perfectly sublimated. Often, they pass from one to the other. Proust was perverse and that did not prevent him from writing a great novel. The artistic milieu is garnished with the perverse.

It is not necessary to understand perversion in the moral sense; perversion does not have the capacity to yield to the genital. Freud has straightened out these ideas in his proposition that up to then perversion was always considered under the moral angle: perverse = degenerate, dangerous individual, etc. No one is totally exempt from perversion; it is a quantity question finally.

One passes all this for a moment all the same where the question of castration is not posed. And, then, the subjects who have the important second positions are preoccupied by the fact of finding again a complete body (the specular [mirror image], entire body) that is sufficient to itself and that is a totality for whom nothing is lacking. The problematic of castration leads to the manic or to the danger of losing something. The second positions are

sometimes nostalgic, that is to say that one remembers a time where this problematic did not exist ("The bad had not yet entered the world," etc.). Or well then there is a strong desire to realize, for example, by means of a perverse scenario the abolition of castration (fetishism) and the denial of castration. But this is at last hallucinatory. A scene permits the denial of the idea that it could lack something.

In all work of any kind (not only in art) is realized this desire for perfection on the mode of sublimation. This is perfectly successful; nothing is lacking; moreover, a work of art merits this term when it gives the illusion that perfection is possible. It is the same motor that animates the perverse and the individual who sublimates to produce an object without flaws and perfect all while knowing that it is impossible and it is because of this that there is a denial. One attains from there this bursting forth that is as much of the perverse as that of the creator who does not last and from this it is necessary to begin again. This perfection is only an illusion. In the meantime, one has made something all the same.

### **The Frequency Curve According to Age**

Let us look at the frequency curve of the intensity of reactions of different types as a function of age according to Szondi. This graphic has been made in order to study the differences of the intensity of reactions in children up to just before adolescence and to the age of 16 years. There are enormous differences between a child of 9 years and an adolescent of 16 years at any rate with us and with Szondi.

The graphics have been made on the first statistics that had been generated by Szondi in 1937 on the Hungarian population with a thousand Hungarian subjects of all ages. These curves reflect for us the frequency of the different reactions as a function of age.

In these curves, I have indicated the numbers. For example, for  $m^+$  is written "55"; that would mean that at this age, the reaction  $m^+$  represent 55% of the observable reactions. This is the Hungarian population of 1937. This is not comparable to our population; nevertheless, that which is always viable in the curves is that their general attraction in function of ages of life does not truly change. Other populations (Spanish, Italian) confirm this allure of the curves of frequency.

On the contrary, the frequencies are not the same. The Spanish have much more  $m^+$  than the Hungarians, and the Liégeois certainly have more  $m^+$  than the Spanish. That which is important is the curve for the ages is the same.

For our subjects of 60 – 70 years, I have traced two lines for the two borders of age of this population as I have made for the subjects between 9 and 16 years. You can see that, for the  $m^+$  reaction, it increases with age. It is the lowest in the period of latency because that all the children give  $m^-$ ; if they give  $m^+$ , it is that they are neurotic. This is an indubitable sign. Normally, it becomes  $m^-$  at that time; moreover, it is the time where one is the most active. One utilizes this potential "manic" in order to cultivate this disposition that is normal at that age.

Afterwards,  $m+$  is very important to the end of adolescence. Likewise, from 50 years, it has the tendency to grow from the side of  $m+$ , and that is, in our culture, very easy to comprehend. We are in a culture where the subject who ages is felt to increase more and more early. The pre-pensioners are certainly growing in  $m+$  because they have lost the habitual object to cling to. They no longer know what to do; therefore, they cling to no matter what.

Therefore, that that would be a sign of morbidity at this level is easy to understand. There is a distress that is tied to the fact that they no longer know what to do; one no longer knows to what to cling. One had some activities; one had every day to see his work companions at the office and the secretary, and then, one day, poof! No more. Then, the  $m+$  undergoes an automatic increase.

More important, it is the 'd' because if you look at the curve of ages,  $d+$  remains almost constant in the curve for life. Unfortunately, it is a characteristic that is only proper to the Hungarian population since it has been shown the Italian and Spanish populations that one knows, the  $d-$  tendency is much more important than  $d+$ , which is not the case with the Hungarian population. At the age of 60 – 70 years, there are 40% of  $d+$  in the Hungarians and only 20% of  $d-$ . In our population, I believe that that must be reversed: at least 40% for  $d-$  and  $d+$  much rarer.

$h+$  is a majority reaction in small children and that is maintained in the curve of frequency. It is a very strong reaction in 4-5-6 years. The child demands marks of affection all the time. One says to them that one loves them; one gives them praises. The parents also moreover at this age give praises after praises; everyone makes praises.

At adolescent, in our countries,  $h+$  falls. This is general in the Orient. This is the fall from  $h+$  at adolescence that must be interpreted in the sense of a fear of sexual contact that is typical of adolescence at the beginning of adolescence. A kind of terror of contact. It is this horror of touching, the  $h-$  of adolescence. It is "Do not touch me. Bah!" It is going, most often, to disappear all gently. This terror of contact has to be seen with the demand for love that becomes terrifying.

That  $h+$  increases with age there is no doubt. It is an insensible rise even if it diminishes a little in the Hungarian population in 60-70 years, but that recommences very strongly afterwards. Effectively, the work on the aged (compare the memoir of Sabine Goffart) shows a high frequency of  $h+$ . At 80-90 years, that is the dominant reaction.

$h+$  increases also with age because there is a frustration at this level, that is to say the possibilities of gratification at any rate one can imagine is made rare.

The reaction  $h-$  can also have several meanings.  $h-$  is a reaction that increases at the beginning of adolescence and that is maintained as frequently in adolescents up to 17-18 years and that, sometimes, continues all one's life.

In the population of Szondi,  $s^+$  grows strong toward the end of life. If  $s^+$  increases; that means that there is a frustration from that area and that there is a loss of mastery of objects: "I do not want to lose my memory." This keeps a grip on things.

$e^-$  increases with age. It translates the fact that there are people who are revolting against the fact that they are aging. That is an unacceptable thing. The increase of  $e^-$  in our society explains notably by the contingent factors like the anticipated retreat, the fact of being considered as losing very quickly its added value. That there is a revolt against the fact of aging, in our culture, is general and nearly inevitable.

## Processional Analysis

The basis for the processional analysis consists in the trajectory of the springs of human thought. We give to this vectorization of humanity the name of the trajectory of the look.

The first stage is characterized by undifferentiation. One does see a difference and nothing is to be remarked about; it is like that. We are inside of the look; we make body with it from the point of no longer something that shocks. All is normal, for the world is like that. The background and the form coincide.

The second stage starts differentiation. A form begins to detach itself from the background without all the time being autonomous. To detach from the background supposes a break of the flux between the form and the background. The world being the primordial background; the form is emancipated from the world by the shaking of the sensory medium that lets enter the information of the world into us.

This disturbance is not total or accordingly it is not a stopping, for we are beings necessitating a constant flux of energy between the world and us. This disturbance is selective; it gives priority to certain sensory channels and certain sensations. The criterion for selection is the function of the relation between the form and the background. It is a question of making the contrast of the form in relationship to the background. And this contrast varies with the type of form and the type of background.

That which concerns the human form is the background that is constituted by the world and the other human forms. To be emancipated from such a background is to forge an image of a sensorial self that retains its form. To have and to constitute itself necessitate a retention, that is to say a fixation accompanied by an investment in that which is retained, a memory in sum.

The retention of certain sensorial information is called a perception. Per-capere [to capture], to take by means of. To seize in a fixed form the sensorial information—here is a psychic work that places the plural-cellular human outside of the flux of the world.

The eye that fixes is the eye that sees and that fixes its look is a photographic eye. It is like photography when it looks with its camera to seize the world.

Let us be very clear. The flux of the world is an uninterrupted succession of sensorial information that makes a world that is not dissociated. To capture a part of this flux is to retain it and give a “meta” [midway, intermediary] regulation. This is the organized sensation at the price of a kind of kidnapping that stops the flux of the world. A brain that is fed by a single type of information is a brain oriented and directed. It is in a phase of differentiation. To stop the world and to make a choice; that is to differentiate.

Therefore, from one side the uninterrupted flow of the world and from the other side the unique image, mechanism of stopping par excellence. Here are the two poles of a



process of being in the world: total with undifferentiation and selective with differentiation. The motor for passing from one to the other is the capacity to retain or to let to be seized.

Let us come back to our photography, for it is the prototypical example of this function of seizing. What is the idea that has permitted the invention of photography? What is the psychological principle at work in the spirit of the human being who has brought one to this point of proceeding?

Let us survey the film. We see a material backing for the photons. In letting it be exposed to light, this support captures everything up to the point of saturation, and then one can no longer discern anything, that is to say that a precise form is swimming in a multitude of other forms constituting a totality that one calls background. Inversely, in filtering the flux of photons very precisely, we avoid saturating this backing [the negative], and we have a chance of seeing a form detach itself from the background.

The operation that consists in fixing the film is the narcissistic principle in action. Of what does this consist? It is necessary to fasten the exchanges between the world and the film in order to prevent the frame from capturing other photons. Without entering into technical details, the procedure consists of fixing the sensible molecules with light in order to render them insensible to light, that is to say in some way in order to render them narcissistically and sufficient to one's selves.

Once fixed, the photographic backing [the negative] protects the image that one can reproduce on other mediums. One enters into a homogeneous logic, which is to say to fabricate the same, the similar.

The more the backing is made sensitive, the more the will for fixating with the world ought to be operational. A narcissistic principle that is deficient leads to the backings yielding to external modifications that render the seizing risky. In that case, the world is imposed on one. On the contrary, an excessive narcissistic principle permits a seizing but to the detriment of the exchanges with the world since only an image will be retained. Let us recall that our organism depends on the good maintenance of our exchanges with the world.

In order to clear our eye of an image and to give back to the film a sensitivity and to permit another seizing, we have a function that "breaks" the images, the iconoclastic function: this is the third stage.

The invention closest to this function and that permits the eye to pierce the vision of appearances and to see beyond the images on the first level is the x-ray. The utilization of x-rays can serve to illustrate this principle of negation.

That which is seen thanks to x-rays is the cleaned-up images. The eye can avoid the seizure of appearances and search to prevent that appearances saturate "its film." In psychology, it is the realistic function that consists in mistrusting appearances, to think about tomorrow and the non-visible consequences. What is more intense for a child than to stuff himself with chocolate. There it is the eye that only sees the chocolate. On the contrary the

eye of his mama sees by means of the chocolate; she sees the digestion of the chocolate in the bulge of her offspring.

The eye of the mama is farseeing in the sense where it makes a kind of look over the world and is still accessible to other things that will seize it in course of time. For the child, his eye is trapped by the sensorial seizure that procures the chocolate; the look focuses on the chocolate. The more the look focuses on its object, the more this object exercises a hold over the mentality with the source of this eye. In order to escape this influence, the eye of the mama sees that the eye of her child does not manage the consumption, and she stops that. She introduces into the psychism of her child a principle of negation and of a law that makes objective that which is subjective: "Do not eat too much chocolate. That is not good. You are going to be sick." For that which one can not manage, it is necessary not to see. This is called going away from a look; no longer to be in the inside of the look.

In the example of the chocolate, this is easy to understand, but to make someone who sees with his anger that his eye does not see it that way. How to get out of the anger?

Good experiences with cognitive-behaviorists point out this phenomenon elegantly. They have remarked that the depressed recognize the negative precepts more quickly than the positive. With a tachistoscope, an image of marriage will be recognized with a reaction time more slowly than an image of burial.

Let us examine the intermediate. From one side, a unique thought that monopolizes thought; from the other side, a sequence interrupts the image that does not leave a trace. Let us take an intermediary example: the cinema.

At the cinema is a succession of images framed in a process oriented by a collective unity: the scenario.

What is the position of the person who have been impressed by a film from the point of view of his memory, from speaking of it, and from imitating certain heard words or certain seen scenes? The person identifies himself, that is to say he keeps a sensorial trace and focuses his attention according to this trace.

From the other side, there is this person who has not considered that this film is worth the trouble of being interested in it. It is only a film and a sorry film. The person does not keep a susceptible memory for modifying his manner of seeing.

The intermediary consists in posing some questions. This is only a film! Yes, but what a film! The realistic and imaginary functions are confounded in this no-man's land where one does not know if one must keep the image or let it vanish with time.

These are the feelings, the emotions, and our experiences that are going to stick or not these images in us. In order to come back to the operation that consists in fixing the film, our affects most often serve in order to decide this question: the mobilization of affects impregnate our perception and engage memorization. Whether the trace be conscious or

unconscious, it exists and influences us. In the case of an unconscious trace, it is necessary to make it conscious in order to be able to “break” it by the realistic function. To make conscious a precept is to make conscious the affects that have surged and gathered this concept in us.

From all that, the eye is the source of the choice of keeping or of letting it disappear. The eye that is conscious of the work of its look is a responsible eye: this is the eye of the fourth stage.

The eye inscribed the perception in time, for it is obedient to a collection of rules that transcend the present instant. It is an eye oriented toward a goal and that submits the objects of its look—the look itself—to a “meta” [intermediate] look: the look of the look. It is therefore the eye that decided that which is to be seen and that which is not to be seen.

A person arrives at this stage is going to give preference to a mode of seizing of a chosen world in knowledge of cause. It is obedient to a trajectory, and its form is detached basically with rupturing the ties to the world.

This proposition gives me a clear formula: the sensorial is made to be guided by the representational and vice versa. Simply, in order to change and to change that which one understands, that which you see, etc.

This metaphysic introduction situates the area in which the comprehension of Szondi seems coherent, practical, and non-dogmatic. In effect, it is necessary to be able to enter and to leave from one’s own look, all the while knowing with what program one obeys in order to aid the people to enter or to leave their own look and to make them to know the freedom of choosing their own course.

We have here a challenging thought, from Léopold Szondi, for we believe that we render homage while insisting on the fact that the essence of analysis of destiny consists above all in constructing one’s own destiny as the one who comes back to decide what will be the look that we bear toward ourselves, the world, the future, etc.

## The Temporal Analysis

### Introduction

One of the aspects of analytic work is to permit a subject to reconstitute his life history. That means that on arriving for a consultation, the history of the subject has some holes and discontinuities that is a matter of reconnecting to the whole story.

Why is it important to make a history of the subject?

The sense of history recreates the continuity, the coherence, and the unity among the diverse experiences of an individual. That necessitates a representation of time that can respond to this demand. It is the analytic work that favors such a representation. Many people prefer to forget, to spoil, and to be numb about such or such parts of their life. The more the conflicts have been intense, the more the representation of time has yielded to ravages in order to conform to the defense mechanisms.

The therapeutic interest of the sense of the history intervenes when it is a matter of envisioning the choices. Let us take the example of the melancholic. His present will never arrive since it has already passed. The subject k+ submits to his mental life as if it could never change. For a subject more psychopathic, what is the good of envisioning the future since his relation to time is situated in the instantaneous? From the side of the neurotic crises, the time of the subject is subjugated to the time of the other and the group. Who can say that he envisions the process of therapeutic changes if his own time is not aligned with the reality of time?

In changing the psychic stage, we think that the temporal representation is modified. The relation to time evolves without cease in the function of the drive processes activated by circumstances. Such will be well advised when from his self-criticism of saying that he has become more narcissistic or more neurotic, but will it tell you that his relation to time varies to his psychic state?

Henri Maldiney (Penser l'homme et la folie, ed. Jérôme Million, Grenoble, 1991) is going to permit us to clarify better these very abstract concepts.

The relation to time derived from representations is cemented by the affects. It is inscribed in the language and permits agreement with our experiences in order to be able to communicate. Several expressions are going to put us on the right track:

“to be delivered to the past”

“to be stuck in the past”

“to be cut off from the future”

“no longer to see the future before us”

“the present has nothing more to say to us”

“the present is completely empty.”

The depressive tonality colors the lived time. On our good days we do not see time passing, and, in the evening, the day appears to be very short. On our bad days, time drags. We constantly look at the time, and, in the evening, the day appears to us to be very long.

We are going to think about the understanding of troubles affecting the intentional structure of temporality.

### Immanent Time and Transcendent Time

Temporality is a structure of existence like transcendence. Its disjoining signals a check of something. Transcendence signifies that it is a relation to time that always leads us back to something that will come after the present moment, that does not stop, and that will always go beyond us. We are going to illustrate the different relations to time with the given ends of psychopathology.

Mania eludes the continuity of time entirely like the melancholic. The flight of ideas in mania does not consist of jumping under the intermediaries but of raising oneself with a jump. This leap into the air corresponds to a festive climate that detaches one's illness from daily experience, constrained with distances and intermediaries.

With the melancholic in relation to mania, with a leap opposite to a fall, and with the volatility sinking, the defect is the same: a heavy and sticky attention concentrated on one's object, and this excludes it and excludes one from one's environment. Reduced to an object of focused attention, each fact is separated from the historic horizon under which the value of an event is in reciprocal exchange with it, always in the instant, of all the others.

Let us distinguish the difference between two forms of temporality according to Hönigswald: immanent time with life and the transcendent time with life. We share with others and things transcendent time. Immanent time with our life is personal. It is a tension of dimensional duration constituted for me. According to Erwing Strauss, when transcendent time is measured with the duration or with the environmental changes, the measure of immanent time with living is the development of the personal. Those things that are shown in the retrospective view are the levels of personal development traveling through transcendent time. Transcendent time passes while the time of the person grows.

Time grows with the history of the person. My time is oriented historically while that transcendent time lacks this character. To grow with history signifies that it is a cumulative time; the new events are accumulated in us like an arrow of time (our history) that integrates the events in all our experiences of life. Transcendent time is not cumulative; it passes from past to the present; each instant is transcended, passed by another instant. Immanent time

with living sticks the present to the past experience and calls on the future in order to continue the line of time; it is oriented historically.

In fatigue and depression, immanent time with living ceases to grow. The development of individual history is blocked. The ego is overtaken in its capacity of anticipation and of advancing itself into the future. This incapacity does not concern the representation of time but the temporality of existence. It does not consist in an impotence to represent itself in a future time: it is impotent to exist in the time of the opening. The opening in which there is no future.

In depression and in melancholy immanent time with living is slowed, braked, and blocked. With this blockage disappears the possibility of exercising living in the living in a course toward the future.

For the “initiated,” we could consider the relations to time by means of the linguistic forms of time. This is simply to illustrate differently our proposition. In French, we have the present of pure incident (“Je pars.” [I leave.]) and a present that depicts an incident achieved while fading (“Il neige.” [It snows.]). The infinitive is in pure occurrence; the present participle an incident fading (from where comes the substantive “le passant” [the passing]) and the past participle are in pure passing away (as one says: “le passé” [passed]). But there does not exist a fading present.

And the depressive present realizes precisely this linguistic monstrosity: a present of pure fading or decline, with arriving and since always arrived. Present without being transported beyond time, that interdicts the genesis of the three groups [*extases*] of time (past, present, and future). This temporality has its corollary in spatiality of the depressive whose existence is a retreat into self.

Let us insist on this discretely guided postulate that says that time and space form a totality. To affect the structure of time leads to affecting the structure of space. We have thus two existential thermometers to brush over the spatial-temporal horizon of the subject. Mania eludes the limits of time. We observe that the maniac eludes the limits of territories. He goes wherever he feels like. The depressive lives in a repetition; his space is the most possibly closed. The examples are not lacking with which to make connections.

### Identity and Space-Time

Let us take the example of the Jewish people. In its history, its relation to space is continual movement, and its relation to time is very historic. Now, let us take the Liègeois, who have a relation to territorial space that is very fixed with the “spirit of principality,” and a bloodless relation to time, that is to say to make a history with few dips and surges and here and there bursts of folklore. We are far from the full continuity of the history of the Jewish people. The Wallon [speakers of an old dialect in northern France and Belgium] people have a historic problem; they lose their memory and are overtaken by the illness of established people: resignation. We are far from the temporal motor that goes to the future in full consciousness of a trajectory that is accomplished without stopping.

From our relation to space-time, we construct our identity. The Jewish identity is in quest of itself and of its center of origin by means of transcendent time. It is an identity above all temporal where the relation to space and to territory is secondary. The Wallon identity is above all territorial and spatial. Where I am is my territory. I defend my ideas as if I would defend my territory. It is an enclosed space, a close identity that stifles one. The temporal, historic dimension of the Wallon people is often foreclosed from its present: this is therefore a people who lack a trajectory. A people without a trajectory is a people constructed on a lame identity: we have the repetitions, dates, anniversaries, commemorations, but we do not have a representation made in the cement of historic continuity. It is therefore a discontinuous identity that lacks coherence and that is too exhausted to unite the men and women with a common goal. The most typical trait resides in the slogan of the year 1998: "Force the future." We are well before a future that presents itself as an obstacle and a barrier to "force." The water of the river no longer runs; it always stagnates as long as our historic sense is constructed on discontinuous temporal blocks. Processes and events only become significant events by their ordination with the interior history of life. My time is historically oriented.

It is the p+ position that sews events with the thread of time. To stop the sewing comes back to a self-fascination for a particular epoch. To be this is to fall into a bubble and one is turning around; one is passed by events. And one has the impression that it is necessary to put oneself back with the other; this is an arrest of our temporality. This last case is observed in the people where the American reference dictates his temporality.

Normally, it is our society that takes charge of the p+ function of our history, for the people who only have the time that are allowed. The temporal position of a society is "meta" [intermediate] in relation to the individuals' temporality. The history of a people encompasses the history of an individual. Culture has for its function the piecing together the historic course in order to permit the individual to insert his presence and to make himself readable.

A society that makes a difficulty over "its p+" is a society that is condemned to live in a bubble and that will come to live according to the temporality of another people. In the second case, the absence of an oriented historic global project is the signature of this temporal defect. This is what happens when a people no longer have an identity.

### Our Decisions Decide the Trajectory of Time

The perpetuity of time rests on the arising from the present. The existence of a melancholic is a continual redoubling of its previous self. The insistence on the past is substituted for existence and does not leave to the present any other existence than that of the exclamations of complaints.

"If I had not done that...I would not be there."

"If I had not proposed this excursion, I would not be there in it."

The “there” is an impersonal moment. All the possibilities of his being in the world are included in the “there” of his complaint. “In happening with” is to happen without one ever being a part of it.

This time is a present without a past that realizes this paradox of arriving without departing. This is with a present growing from a non-temporal base that begins time. Without the past, this time has no future. One arrives without being a part and from the side of the future one remains on the threshold.

“If I had not proposed this trip, I would not be there in it.”

With this “there,” where each time it arrives “in,” the complaint begins again. And the liberating cry establishes again the telling of the loss that rests with him and that at the same time leads back to the same “there” from which the cry is raised.

The circularity of the complaint expresses strictly the temporal structure of melancholy existence. The present only opens toward the future with the opening of a renewal of himself at the place of origin. Time is no longer an expansion; it is a stationary state of time that does not make time any more.

“I would not be there in it...for eternity.”

This eternity is only the preservation of the present in one’s self. This present only opens to one’s indefinite repetition because correctly time no longer arrives. The present of the complaint is an enclosed present.

An enclosed present is a present expressed with a hypothetical future (I would no longer be indulgent if I were stronger) that is announced in the perspective of the past. The sick person is confronted with an act of his, in the past, that decides his history.

The moment of the decision is important. The decision constitutes the accomplishment of the path from which one does not come back in arriving. As master in the moment, I am not master of the moment: I am engaged irreversibly without any possible return. Thus is made the passage from liberty to the destiny for everyone. This passage is one of irreversibility of the decision in accomplishment with an irreversibility of an accomplished fact. To choose is to renounce. The present of the decision is an origin-present, the foundation of time.

The melancholic has replaced the present from the decision by a present turned toward a closed past. His present is always past; his past is always present.

The melancholic’s making of time only consists in the retention (see the logic of the two positions) when that authentic present allows a tightening and retention. Here the retention is exclusive. The melancholic is deprived of even the power to accumulate. The presence in the world of the melancholic is a presence in checking of himself. The



inadequacy of time of the melancholic compared with the time open to the future for the majority of people leads to a lack of communication with the others and with the things that are of an unreal feeling. That gives him an impotence to feel.

Therefore the melancholic can not free himself simply like a depressive, from his past, but it doesn't matter what event or for the event as only an event. He does not arrive at taking on the time of the world, which is that of others and of things.

In putting himself with this empty universality and indifference, the melancholic relinquished his decision: he makes himself a dead spirit. He agrees with his own annihilation that he deplores.

### Chrono-genesis and Chrono-thesis

That which is the cause of immanent time of living, my time, is the very deployment of time and not its articulation and the order of its moments. Said differently, it is the chrono-genesis, the genesis of time, and not its distinction in epochs (chrono-thesis). Therefore, before speaking of the orientation toward the future or of the future, it is necessary to speak of the temporality implied in the very process of living (chrono-genesis) from this tension of duration that constitutes its internal incidence. This is the constitutive dimension that makes from a word a word.

Otherwise said, the capacity to go forward and not to look all the time behind depends on our capacity to accept fully the new events in order to change and no longer to repeat the same history. The word is an action that makes the new to grow: And God created the Word.... To repeat the same thing is to make the chrono-thesis. One commemorates the past; one dedicates the past to a cult. The present is a string of dates what revisits the past. We are here far from chrono-genesis. That consists of utilizing the present time as a tool in order to construct the new and in order to clear away the dust of the past. One rests upon the irreversibility of the present in order to believe in change and in order to struggle against the irreversibility of the past. With equal weapons, one can gain.

Here again, our psychopathological pictures are going to help us understand. The impotence of the melancholic to enter into resonance with the time of the world, to really integrate into the basic events of the self-genesis of self, and to express and to point out the sense of his complaint.

In that which concerns mania, the flight of ideas could suggest to us a perpetual renewal. But this renewal is an appearance; it lacks the moment of reality. The maniac lives in a world without resistance where everything is accessible, where nothing creates a problem, where he knows all before hand, where things are immediately carried to his hand, immediately, and where everything happens in the simple here-and-now.

In fact, he is never close to the other or things and never no longer close to self. It is impossible to take in flagrant delirium being present. In this festive climate proper to the maniac, that of the imaginary flight, the immediate replaces the near-by and the

instantaneous the present. The maniac in effect does not have a real present. Far from proceeding to the future, his impulses are so much conjuring acts directed against all that which could happen, against all possibility of happening, and against even the possibility of happening. The optimistic play of the maniac covers in reality the negation that properly characterizes him and that makes, as said by Léopold Szondi, that the maniac is close to death. If there is no manic present, it is because that the form of manic existence is not the emergence of a constitutive transformation.

The manic existence is all in rigid tension. It always bursts forth—in advance—a present that never arrives. The ego is recognized and seized by a future without reaching any project directed by it.

The three stages of time (present, past, and future) are each the place and the bond of articulation of the two others, of the kind that if one is defective, all are defective: each of the time frames is a check.

This check is situated for the maniac (as also for the melancholic) in the chrono-thesis, that is to say in the operation with separate times and constituted of epochs of time. On the contrary, for the schizophrenics, the check is situated in the chrono-genesis, that is to say the construction of the thread of time. The maniac accepts the occurrence of the event but does not associate it to a history while that the schizophrenic no longer have even the possibility of accepting the event, that is to say that his being no longer resonates with the events of the world. The genesis of time as met in the world is stopped.

Movement is not determined by the closeness of certain local and temporal positions to being in space and time, but, inversely, the organic movement engenders its spatial-temporal figure. The movement of the organism is not developed in space and time: it is the organism that leads space and time. Our body is an autonomous space that can move or stop itself. It is the same thing with time. One can make it advance or make it recoil or even to stop.

The presence of time implies the genesis of the present. The present is the point-source and the point of the breaking up of time. Its genesis is only made with the constitutive transformations of existence and more precisely of self. In a crisis, the self is placed between disappearing into a tearing apart or of a rebirth into a leap ahead: at the price of a transformation that consists of “becoming the other.” There where the transformation does not occur is to be in a crisis, enclosed in the narrow field of a crisis, and to cease to be open to the event. No one shows this better than the schizophrenic.

### Schizophrenia and Time

That which characterizes his daily existence is the absolute deficiency of continuity. The schizophrenic no longer has an existence capable of unfolding in history because he is dedicated to the instantaneous. From one moment to another, he does not have time proper. It is a matter essentially of a dissociation of the temporal schema. The actions of the schizophrenic follow one another without following one another in an incessant break of

being in the world. His time is imposed in blocks and each of these separated and sudden instances. The world is no longer turning; the temporal course of the world is no longer a journey.

Through that is understood how a static temporality can slow down an involuntary temporality such as that of schizophrenic psychosis in the paranoid area. A patient of Roland Kuhn tried in his delirium to “reunite the beginning and the end”; he tried it in and during this delirium. An immutability of a time that can not unite the breaks of experience. It opposes a static time where the periodic repetition introduces a certain order (we will see a little further along the difference between cyclic time and static time).

Delirium is a defense that tried to modify the temporal parameters of vacillating identity. It is for this reason that we think that the catatonic schizophrenic is a form of cure for the paranoid schizophrenic: k+ brakes the decaying of p-!!. The static effect coils up around itself the split times in order to better reconstitute this quality of master of his own time that characterizes the subject.

That which is closing is the space; the repetition is with time: the two structure the same space-time that permits the patient to unite the beginning and the end. This circular movement, this spatial-temporal bubble, does not admit any rupture. It is always and everywhere at the time of departure and arrival without one being able to oppose a “there” with a “here,” a “much later” to a “now.”

The cyclic time is introduced in the clinic in the form of rituals, of processions, and of unchanging scenarios where a disturbance starts up a profound anxiety of depersonalization. The repetition with the identifying with static time replaces the transforming genesis of the present. It excludes the becoming-the-other, and with that the receptivity to the event. This processional rite of closing up is with bringing closer the schizophrenic mannerism.

The mannerism is the pose that the modeler must keep. He must never let go with any transgression of limits where is inscribed ritually the form of his body. One calls mannered a man who poses while adopting the manner of a persona that is only kept up by his own projections. The schizophrenic mannerism consists of making himself an actor of his own persona and identifying himself with this actor. Entwined with the scheme of immanence, the presence circles indefinitely between two poles of which each is the image of the other. Transcendence, dimension-constituting existence, declines into ambivalence.

Summed up in one sentence, we will say that:

“In order to escape to the pure instantaneous of his ruptures, the schizophrenic existence attempts to give himself a static time where the repetition replaces the transforming genesis of the present.”

In guise of synthesis, the maniac is all in rigid tensions (disfunctioning of the chronothesis). The melancholic is all into retentions (ditto with the maniac) and the schizophrenic is struck in its capacity of elaborating the thread of time (disfunctioning of the chrono-

genesis), all is made of instances like so many breaks. Only the catatonia permits the schizophrenic to escape to this decadence of his existence while practicing the static time. Finally, it confirms that if the melancholic pushed too far the closing up of the present, he arrives at the same stage as the schizophrenic, that is to say that he disturbs his chronogenesis. At once, he can no longer accept events or even accept himself as far as an evolving process.

In psychopathy, the temporal format of the subject is rudimentary. It is without doubt one of the reasons that render them so little suitable for psychotherapeutic work. As Piaget said, the milieu only matters in the degree authorized by the level attained by the individual.

## **The Four Temporalities**

With Szondi, we evoke the four types of temporality:

- The cyclic temporality, (Vector C)
- The static temporality, (Vector S)
- The critical temporality, (Vector P)
- The processional temporality, (Vector Sch).

There are four types of temporality, that is to say four manners of living time.

## **The Cyclic Time Is the Time of Humor [Mood, Disposition]**

The eternal present is the contact; there is not a reaction that is more in the moment than  $m^+$  since it is immediacy. The  $d_0 m^+$  subject is the most perched on the instant that passes into the sense of being there at all moments, a little like one being in the action. The individual is in the world and in the rhythm of the world. Time is cyclic like the seasons, an eternal renewal. The individual is carried by the natural cycles, one time to the heights, and one time to the depths. That moves; that is all. There is not a temporal trajectory there and no history, just some moments. The memorization of cyclic time is rudimentary since the form that one is does not attempt basically to emancipate itself. Why make the effort from there to retain a precise form of self? That goes, that comes, the world turns and I with it.

If  $d_0 m^+$  lives in the moment, on the contrary,  $d- m^+$  is a nostalgic position where the need for security is made to be felt.  $d^+$  is a condition of change since it opens up to the search for other things. The 'd' factor given in  $d-$  is retention and therefore a memory of satisfaction. We are at the frontier between the cyclic time and the static time.

## The Static Time of the Sexual

The static, or repetitive, time is the sexual time. This is what we know of the perverse organization that always lives to repeat the same scene—a scene that must be reproduced in order that the sexuality can be attained.

The sexual vector declines into the past. Sexuality tends to find again the lost object; it is the search for the object: to find the object is to find it again as Freud stated: one always searches for an image of an object that is anterior finally. Sexuality is nostalgic by definition: “You are that that I have waited for.” Sexuality comes from the past. There is the desire to find again something that was lost. The object has been lost in the sexual; there had occurred a unique experience; one had that there, and one will search without ever finding it; we will only have substitutes.

More precisely, static time is the fact of erecting something and of putting erection into it. It is static in the sense where periodically it is necessary to erect anew and to arrange the drapery. A living memory is awakened; one lights again the flame.

Static is tied to a “statue” and to a “state.” That which makes a state requires construction and putting into place. The  $k^+$  reaction makes a bubble of time with an imaginary, fantastic scenario.  $k^+$  is that which erects itself and that is identified with a statue.

This is the time of the Phoenix; one lights again the flame. This is not an arrested time. It is a death and a resurrection. Static in Greek comes from “istamai”; I hold myself upright; one puts the chair right end up at the table. No more is made this gesture of holding upright [dresser]<sup>1</sup> the thing in order to make it exist. This is rightly the traumatization of the perverse, this impotence to uphold the thing unexpectedly occurring with aging when there is a loss of power. That leads to some narcissistic depressions stemming from the loss of bodily integrity (loss of hair, teeth falling out, etc.)

Let us insist on the  $k^+$  reaction, for it is prototypical of static time. We will find it in the catatonic, the perverse, the melancholic, and the autist.

$k^+$  is fascinated by the partial object. This reaction explains a state of the psyche characterized by the lack of unity: the ego can be contaminated and be overrun by all drives so strong as to surge outside of its course. The result is that the ego is so invaded by this part of the totality that it considers it henceforth as being the totality.

This attitude of  $k^+$  is transmitted to a time in a bubble over itself. The  $k^+$  temporality is enunciated in closed terms. Since  $k^+$  makes the denial of negation of self, we could expect that nothing outside of one could happen to one. From this idea arises the idea that the  $k^+$  ego makes things and time congeal in crystallizing the flux of the world on a narcissus level.

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<sup>1</sup> A formula around the verb dresser [to erect, to prepare] allows one to distinguish the perverse field from the neurotic field: the perverse erects while preparing; on the contrary, the neurotic is prepared.

One of the most arduous resistances in psychotherapy consists rightly in this phenomenon of a temporal bubble. If you have a patient who has made a bubble of his temporality, all that which you would say resembles a little close to this: “Blab, blab, blab.” In effect, all your discussions rest on a temporality that is based on the evolution of a process. If your patient is not in the same temporal format as you, the signified of your discussion is without effect since your discussion becomes a pure significant, of words in sum.

The creation of a bubble rests on the fascination for the object. Placed at the origin of the bubble, that is to say central. The fascination is an ego being dumbstruck that provokes that which one calls in psychoanalysis the phenomenon of repetition: the “targeted” ego on the object like a streaking disk.

### Factors for Entering a Bubble

An object becomes central when it is placed completely at the beginning of development as in the case of the parental object. Love and hate clearly put the parents in the place of the central object.

The entering into a bubble is favored by the impact of the first representation. Imagine the impact of first love. The first time where we are intimately confronted with something unknown, we do not have a representation in order to meet it; only our affects allow us to meet it the first time. The first time we are always disconcerted because we are not prepared to receive this event. The first time is always more intense and stronger so that this time is deeply inscribed in us and becomes a reference for the other times. This first time becomes a central object for all subsequent similar experiences.

The first time creates a central experience that is going to create a bubble of time over itself. In order to confront the other time, the first experience will always be in the background. We postulate the idea that the first time creates a bubble of time in order to constitute a reference. We could no more escape the seizure of the first time than we could escape the seizure of the temporality of the first time. It serves as a model for us.

Concretely, we often think back on this first time, the time of the first time always exists in us. It is the effect of the bubble of time. It constitutes in us a memory that is automatic and places this first time above all the others.

### Illustration

When you read a book, you are absorbed by the reading; all your attention is concentrated in the reading. You create thus a central object for your attention. In fact, you create a temporal bubble that disconnects you from the consciousness of time that passes: “You are in your book.” One often says, “To read to pass the time.” In fact, to pass the time means to not take account of the time passing. One arrives in this state in concentrating on a central object.

In love, the unconscious sensation of the temporal bubble is often a criterion of the authenticity of one's love. The more the love is strong, the more the person loved is central for one and the more the bubble is strong and the more the sensation of eternity is felt. If I love the person for life, it is that I love her! One does not above all think about what will happen with time.... However, the moment will come where it is better to have one eye on the one loved and the other on the time that is passing; that is more evolutionary.

Another typical example of a temporal bubble is met with strong men. This is a matter of these solid and enterprising men.

One day following a cardiac incident, one is knocked off one's feet and after that nothing is ever going to be as before. These men become depressed; they have arrived at the point of not going forth; they seem to have lost something fundamental. What has happened to them?

These men probably live according to an image of themselves and count much on their own strength. All that is summed up in the idea that these men gravitate around an image of themselves that constitutes a central object and an object of their intimate and regular attention. This narcissistic image (because it refers to the self) or central object creates an effect of an insidious temporal bubble. After the cardiac incident, the loss of optimal capacities corresponds to a loss of the central object.

The effect of the temporal bubble has had the consequence of enclosing them little by little, day after day, in this temporality where all is possible. If, in the aftermath of the incident, they do not leave this bubble, they will come to feel imperceptible that "the beautiful epoch" is finished. One step more and they can even interpret the loss of their beautiful image as the end of an epoch and the end of a life especially in that this kind of cardiac accident pops up at an age where the definition of entering into old age is inevitable and happens to each of us. There is melancholia in the air.

These men must imperatively put their soul in the hands of a transcendent moment capable of putting back to zero their temporal counter and capable of leaving this bubble that draws them to death like a black hole in space draws to itself light and never lets it escape. There is only one thing wrong with a temporal prison; it transforms one into a zombie.

Very often, this transcendent moment is from the spring of spirituality: God, Life, Nature, Buddha, etc. All that transcends us and is made for this. These are made for us to avoid entering into our own self-fascination for whatever this be. To leave a temporal bubble is to align oneself with a transcendent and historic temporality resting on an identification with a mystic Father much more powerful than all that our culture offers us. This kind of transcendent representation has been created to endure and to aid us to go up to our full potential.

From there, our tie to the beautiful object becomes void. Secondary narcissism takes over from primary narcissism. It is no more the image that counts; it is the historic

perspective of our being: that which we are to become and that which brings us to the human beings of the future.

Liberty consists in not entering an impasse and not taking too long the unconscious choice of stopping. Such is the principle rule of the Play of Creation. One can pilot one's ship, but it is necessary always to look to the stars in order to go in the right direction.

### The Psychologist Faced with a Bubble

One easily notices a temporal bubble from the repeated observations of the present of the subject.

There are two great model forms of present time:

- The present following changes; it is a present non-repetitive that evolves or evokes.
- And there is the present that continually repeats itself. In this case, you have a situation of a temporal bubble.

The zone for breaking up this bubble rests on the capacity of the psychologist to permit the subject of analysis his own attention. The analyst shows that the bubble rests on an exaggerated attention to an object. This fixation and this fascination of the ego for a central object is the nucleus of the temporal short-circuit. If you permit the subject to free his attention from this central object, you will break up this bubble. Let us recall that the senses make a lever for the representation and vice versa.

The logical order that operates in this case is to put back in place some logical levels. The confusion between two levels of logic is symptomatic. Concretely, the subject has established at an intermediate level (system level, totality level) an element that makes a part for the whole.

Very often, it is the narcissistic unity of the subject that rules this bubble in order to preserve his integrity. Therefore, if you fixate a part of your life in order to have repetitions, you place this part in place instead of an evolutionary process. From this premise springs the confirmation that a bubble will be more frequent in a subject with a fragile identity since with this narcissistic fixation the subject is threatened with falling toward the bottom.

Thus, to break this bubble, one comes back finally to disengaging the object and the feeling that "sticks" the object to the ego. One of the consequences is the loss of the amorous savor. In effect, the disengagement of the object rests on the struggle against the affect that maintains the object in the central position. That is obtained by the investments in the fourth positions that favor the most autonomy of the subject in relation to the object.

### The Temporality of the k Factor: a Theoretic Essay

Let us state our repeated items.



The k factor is centered on a partial object that has the characteristic of being central.

The k factor has the characteristic of fixing representations.

In k+, the exterior (the world and its opportunities) is fixed on the interior (one's self); this is the narcissistic fixation.

In k-, the interior is realigned and is fixed on the exterior. The difference here between pure projection and k- is that the k- subject is fixed according to precise representations. We are far from the hesitations proper to the logic of the first drive positions. This is the reason why the k- subject feels this dependence on the exterior world as a personal sacrifice and as a negation of the self.

Since the central object is introjected into the self (internal fixation), this is narcissistic fixation. We have a personal temporality in a bubble or in an arrest.

In a caricature manner, the perverse (k+) only takes account of its own temporality and dictates this to the other while that the neurotic (k-) can only act according to the temporality of the other and it has a need of it in order to function.

Let us now consider the case where I keep to my temporality but where this is fettered by the other. Imagine that I must make many choices today but that I absolutely fail to go and to make these errands. Quickly, quickly, I must make my errands and arrive with the boxes; that is delayed, and I do not proceed. I think about it; I am unnerved, and I see time pass and I am falling behind. In fact, it is a matter of a shock of temporality. My temporality is blocked by that of the other (the new cashier who does not let me go out). It is here that we observe assuredly a rising of affect. This is the signature of an arrest of one's temporality. There is a secret bond between time and affects, but we do not know about this any more. This is what we observe in the critical time where the affects surge and dominate the scene.

A k- subject will not have this temporal shock, for his temporality is aligned automatically with that of others. He resigns himself, adapts himself, and prepares his excuses for his lateness. He is gentle with the cashier and encourages her to take her own time, etc. In all cases, there is not a temporal shock so long as this subject does not claim his own temporality.

There are also the cases where we clearly introject the temporality of another. A typical example of the introjection of the temporality of the other is shown by the amorous: "When do you wish to go there, my love? "When you wish, my dear." This is what happens with the melancholic who has introjected to such an extent the temporality of something other when this something disappeared. He has lost everything; he can no longer find again his own temporality. This is as much as to say that he no longer has a temporality capable of carrying the present. In this case, we could say that the temporality of the object has beaten down one's temporality.

With the temporalities of S and P vectors, time is put in suspense be it in the form of a bubble in  $k^+$  or be it under the form of an arrest or waiting with the  $k^-$  factor. It is this last temporality that we are going to envision now.

### **The Critical Time of Affects**

That which follows with this type of time is the critical time: at this moment one does not know where things are going to go. This is the moment where things are going to be decided. This is the moment where the affection (compare the affects) arrives with its paroxysm that the things are going to be judged. An affection that is signaled by some crises is an affection that poses the question of good and bad. Factors  $e$  and  $hy$  have the particularity of manifesting themselves by means of crises. This is a subjective fashion of living human time.

The crisis is the fact of a particular psychic structure that is met with something of the paroxysmal for Szondi. It is a baffling and surprising affection. It has an unforeseen character of its evolution. We observe a clinical polymorphism, that is to say different forms.

The critical time is a hope that can be without an obstacle or with an obstacle. The hope is the hope of an old desire, for example. The hope has been arrested in its history following a surging of a desire that has never been achieved. The hysteric is in hope of this seduction that has “seized” it. In order to move this temporal stasis, the therapy hunts out the sense of history; the person lies on the couch and recounts his history.

The P vector is the vector of affects. Or the feeling tied to the ego. The P vector imposes the ordeal of something that is strange. It is a matter of shock and of a constraint. Under the blow of feeling, the ego is repulsed. The shock is deduced from this inhibition of the ego under the blow of feeling. “When I had seen it, that made such a shock that I have still not recovered from it.” The ego feels itself so pushed toward something unknown and without consciousness of what pushes it or of any feeling concerning the object of the drive (drive = that which pushes).

This is a push toward otherness. Or the vector of affects is correctly concerned with the first plan for this problematic of otherness: morality, the group and its laws, etc. The subject confronted with the other feels some affects that end by inhibiting one’s ego—from which comes the shock and the surprise as temporality of the P vector. This critical temporality translates the encounter of the temporality with the other. On one’s own path defined by one’s own time surges via the feeling of a presence of the other that arrests one’s own time and submits it to a critical state.

The critical state consists of feeling that one’s own temporality is blocked by that of the other. The libidinal flux organized by one’s own temporality is going to stagnate and to be deliberately immobilized in preparation for another start: it is the charge that will occasion a discharge. Thus, the critical temporality is the meeting of two temporalities—one’s own

and that of the other—whose impact blocks the activity of the ego under the aegis of a feeling.

When the ego takes back thereupon the feeling, the temporality becomes continuous and is expressed in terms of a process having its own inertia: it is the processional time of the vector of the ego. Only, in order to take back the above, the ego must make an appeal to its history, that is to say in fact that it existed before the feeling engendered the crisis. The feeling blocked the time, and the ego is unblocked in trying to limit the occurrence of the feeling as the expression of a passage of a fall into the continuity of its history. A logical jump is accomplished, permitting the retaking of the course of time beyond the encounter with the time of the other. In order to do that, the ego must associate the feeling with the representations that permit it to find again its continuity. All the associative work on the affects allows the ego to find again the sense of its history. Since the critical time is a blocked time and not connected to the personal history, the passing beyond this stage will consist in reconstructing the separated parts, the representations of words with the representation of things. All the art of therapeutic “discourse” rests on this associative principle in order to lead well to the reconstruction of the unity of the ego.

### **The Processional Temporality (Sch)**

To be added afterwards is the time of the Sch vector where the things are perpetually in becoming. The affections are developed in such a manner that the things are never developed no longer as before (compare the psychotic). Things are continually in becoming, in evolution, or complexity. Psychosis is a processional affection. With each time, the subject is never as before. He will never become as he was before.

Processional time is a representation of time that integrates the castration principle. This is the time that gives the idea that all is irreversible even in the world of concepts. Arrest and limit of all-powerfulness is inscribed in the representation of time.

If we situate the project [plan, idea] in the vector of the ego, the project will fall into the anterior future since the project can only be realized in the future but it has been conceived in the past. For example, the ideal falls into the anterior future, that is to say that I am not yet that which I must be. The day where the project is realized, we no longer have a project. When one leaves  $p^+$ , one leaves the anterior future. Remember that  $p^+$  returns to the future.

The true nature of time is to be in an intermediate [méta] position in relationship to different epochs. That puts a stop to a period of life being enclosed time in a temporal block. We have seen that the  $k^+$  temporality perverts time in this manner: a part of time becomes the totality of time lived. “That is no longer the beautiful epoch. From then, my time is ended. That is no longer my epoch.” It is therefore perverse in the sense where the part takes precedence over the whole.

It is the  $p^+$  reaction that returns the function for taking our representation out of this fixed impasse. Its intermediate position permits us to relaunch the historic course of our life.

Thus, faced with the  $k^+$  despairing,  $p^+$  puts things in place while saying that before this period, there were others and that there would be others after this period. The sense of history depends intimately on the intermediate position of  $p^+$  in relation to the course of time. Only the  $p^+$  position has the power to start again from a temporal impasse. It is for that reason that the psychotherapeutic work consists in making emerge the  $p^+$  of the subject.

The absence of  $p^+$  allows, for example, with a  $k^+$  for one to take this intermediate position. From there,  $k^+$  will act as if the chosen period were the global time that  $k^+$  created in eternity.... This logical confusion between the part and the whole is difficult to repair. Only an attentive individual with  $p^+$  approach to time will be able to reveal this false logic.

Habitually, a  $p^+$  emits a discourse most often historic; a  $k^+$ , on the contrary, will speak of himself as an anti-historic condition. It is the T.A.T. that points out these aspects with the most acuity. A  $k^+$  subject will omit applying the required face to the images; he will not have the before and the after; he will only have it in a total present.

A  $p_0$  leaves the question of time to the  $k$  factor, the one that divides time in historic blocks: time is not continuous. The  $k$  factor envisions time under the form of dates and of benchmarks above all. A  $p^+$  will envision time in terms of the arrow of time.

A  $p^+$  will say, "Why live?" This is the sense of the historic totality in movement. A  $p_0$  leaves the question to factor  $k$  who says, "How to live?" The  $k$  factor is preoccupied with the question of the means of substance above all.

## Conclusion

The work of the ego is a work of association and of connection.

Time is in its nature a continual process where all the elements without exception are connected.

The activity of the ego is apparently thus the activity of time. The psychopathologic key of relation to time consists in decoding the relation to time as the index of the activity of the ego. That which is valuable for time is for space also. An ego altered in its functions proceeds with conflicts that will alter its relation to time and space. The key in this will be a much greater discontinuity. All the pathological figures are possible but the master words are discontinuity and incoherence, briefly a lack of unity.

Finally, the psychotherapeutic work is based essentially on the taking up again of the psychic continuity. The water finds again the path to the river....

In the ego is found originally a tendency to fill up infinity. This is the capacity of the spirit to unite into a whole and to give form to the more vast extents as well as in the little infinity as in the great infinity. Quantitative physics and astrophysics are in this about the moment of the two poles, and that is what concerns science.

This tendency contradicts the particular object with the whole. From another side, the ego has for finality the seizing the particular object in the multitude in order to give it a precise form. In fact, the two exist mutually. Where there is only one direction, there is not any direction. In reality, the filling up of infinity and the return to one's self, expansion and reflection are one and the same act. The two coincide under the shield of a common direction of which the most important property consists in being dialectical.

Without time, that is to say without becoming that, the human will never be a determined being. His personality will exist well virtually but not in action. I become in as much that something happens. Something happens to me in as much as I become.

It is to the ego that comes back the dialectical work that consists in reuniting the contraries. When a drive is freed, it perturbs the ego and is sabotaged itself, for it transgresses the order of the world, an order by essence dialectical. Nothing is inscribed in the duration that is not dialectical.

Our clinical tests can put into evidence all the temporal subtleties. The kinesthetic interpretations of the Rorschach are the mark of a stable motricity. Those who have a drive [motrice] stability are those who are capable of integrating their temporal phases in a history. A human being has the integration of his own being when all the regions of time are presenting one by the means of the other and that is articulated among them at all given moments, whose project made, with each change, the present of a presence that is in him.

A drive instability has for a corollary the incapacity to realize a presence of self by means of one's own time, that is to say of being constituted in history. Temporality is a fundamental act, a dimensional articulation of the presence.

We will testify through the point of view of processional analysis. If the relation to time depends on the activity of the ego and if the activity of ego is correlated with our sensorial information (the sensorial makes a lever for the representational), we could enunciate this:

All voluntary or in-the-sensorial-field rupture introduces a sensorial discontinuity that provokes from a certain threshold the arrest of the  $p+$  function, and therefore the unexpected is a bubble ( $k+$ ) that is a temporal arrest with the rising of affect (conflict of  $k+$  with  $k-$ ) and that is an alienation of our temporality by that of the other ( $k-$ ).

A voluntary rupture exists when we decide to give ourselves to reading and where one is cut off from the environment. The feeling of being on vacation is explained by the journey that breaks the sensorial continuity of our daily life. One does not think of the job; one avoids connecting our life on vacation with the sensorial life of daily life. One has a desire to give up one's habits, etc. The result is that the time of vacations has the inimitable taste of being outside of time.

## Rorschach – Szondi

We are going to broad-brush rapidly the psychodynamic of the Szondian architecture in order afterwards to establish the bridges with the concepts of Rorschach.

### The Four Relations and Their Trajectory

- Relation to the preobjectal world: vector C. Source of the psychism before the establishment of primary narcissism. Contact or loss of being-there exemplified in mania-depression.
- Relation to the body: vector S. The body proper as the primary libidinal autocentric edifice after the fusion with the Other. Object body seized in a fantasy-making scenario exemplified by the perversions.
- Relation to the law: vector P. The confrontation with the law or desire of the Other forces the narcissism into the ordeal of the anti-fantastic position. Epilepsy and hysteria as configurations centered on this problematic of interdicted desire.
- Relation to self: vector Sch. The correct distance between “self and self” in order to think about one’s self and to think the thinking thing. Schizophrenia and paranoia as extremes of this distancing.

Trajectory: from fusion with the other (1<sup>st</sup> stage) emerges an operation of capitalistic withdrawal of the libido that forms the body proper as an object of love (2<sup>nd</sup> stage). Then, the confrontation with the law of the Other obliges the moderation of the narcissistic all-powerfulness (3<sup>rd</sup> stage) in order to address the question of one’s own being by means of a relation to self with the thinking thing (4<sup>th</sup> stage).

### Director Factors and Mediator Factors

The d factor is the mediator of factor m: in order to pass from m+ to m-, the subject must work out the positions d- and then d+. In the cycle of contact, the passage from contact (m+) to the rupture of contact (m-) is made by the problematic of the hooking on [clinging] (d-) and unhooking (d+).

The s factor is the mediator of factor h. The desire for love (h) is mediated by the body (s).

The hy factor is the mediator of factor e. The passage from e- (rejection of the law) to e+ (introjection of the law) is made by the passage of a showing of the libidinal desire (hy+) to the repression of this desire (hy-). The acquisition of this ethical position in self (e+) is made by the introjection of the moralistic position (hy-). The question of the right to desire (e) is mediated by the right to enjoy (hy). Said differently, the full acquisition of the

problematic of vector P rests on the interiorization of the interdiction against murder and of the Oedipal interdiction.

The factor k is the mediator of factor p. The question of to be in p is mediated by the question of to have in k. For p, the passage goes from p- (I am the Other.) to p+ (I am the Other), that is to say from projection to inflation. This passage is mediated by catatonia that, at the first time, goes to fix firmly an image of self in a “statue” posture: k+ or withdrawal of its libido in the relation to the object. k+ pulls back with p- the power of the other in order to give to itself the all-powerfulness. Then, the catatonia in its negative moment breaks all the images and plunges into its annihilation: k- or the destruction of its fantasy-making all-powerfulness.

Thus, the p- reaction is a projection that passes to introjection in k+ and then to negation in k- in order to end in the inflation in p+. The k factor is the factor of to have, that is to say the incarnation of being in its possessions whether this be the body or other things.

The paranoid is engaged in the ideational way, on the paths frayed by the afflicted hallucinations. The catatonic, on the contrary, gives preference to the motor response. The first is grandiose thought, but to the side (para-noia); the second is armed with its musculature as a formidable armor, but it puts it outside combat (cata-tonia). It is not necessary at all times to assimilate too quickly the act with k and thought with p: the catatonic does not think less than the paranoid, but he thinks of other things. All the effort of the paranoid is tended toward the thought of self: he tries desperately to forge for himself an image of self (p+) that holds a place for the container of his drives. The thought of the catatonic is moreover solicited by the object of desire from which the wish (k+) mobilizes in him a power of aggression such that he must immediately destroy (k-) or block and also his equipment to think, and his apparatus to seize, that is, his intellect, his senses, his muscles. From these two vectors (k and p) result in an interaction opening the possibility of activity of thought.

## The Number of Responses

The more a subject is invested (p+) and the more an object is invested (k+), the more he gives responses in the Rorschach. There is a fall in the production in the negatives (k-) because there is a contraction of the perceptive fields caused by repression and its avatars. The same fall occurs in the projectives (p-), but here the object disinvestment is more profound, for there is overall a fundamental inaptitude with the work of liaison, association, and representation.

## The Percentage of Form Responses (F%)

Elevated with k- and with p-. In effect, the individuals who fight their drive demands whether by repressing (k-) or by projecting (p-) use preferably a mode of perception purely formal because this is most apt to keep far away the aspirations of the Id. A subject cannot create or let himself express his affects when he is limiting them by containing them. In

frequency, the function of containing is exercised by the narcissistically invested ego, which we liken to p+.

The intervention of k+ increases the form responses, but it appears that they give more than all the other “object” responses. They have a predilection for all that is inanimate, gelled, concrete, objective, seizable. If the interpretation of k+ as the function of investment in the partial object is pertinent, we can think that the association of formalism and objectivism that characterize these subjects is in relation to their attempt of mastery, the partial object, and the anxiety that inevitably provoke the desire for introjection. Introjection endeavors to freeze the object. By a kind of effect of diffusion, it puts itself into a state of hibernation (melancholia), of coldness (perversion), of indifference (creative), or of petrification (autism).

## The Percentage of Good Forms (F+%)

Dropping from the intervention of k+ and dropping when these are disorganized subjects (index of disorganization and of variability elevated).

k+ corresponds to the investment of the object and with its creation conforms to the desires of the Id. The ego is in the service of the Id in k+. k+ corresponds to the function of illusion and that is in that sense that we interpret the fall of perceptive acuity. The principle of pleasure triumphs over the principle of reality.

## The Modes of Apprehension

Dominance of G primaries [“W,” not “G,” in America; W = whole; G = Ganz in German for whole] in the k- and the p-. This is a matter of a mechanism of rudimentary defense to maintain the subject at a distance from all kinds of personal engagement.

In the p-, we observe the G primitive primaries as well as DG [DG = Detail-Ganz (Whole) = a detail in the figure suggests the whole figure]. We could see here a manifestation of the tendency to generalize and to perceive “pars pro toto” [parts for the whole]. This “primitivism” of the projectives is not surprising.

The intervention of p+ greatly increases the proportion of G and makes appear a great number of G primaries [G primaries = W primaries = instant organization into a whole] combined. From a single moment, in a single operation of thought, the inflative perceives the task as all structured. There is there a particular mode of the functioning of the spirit, which one could qualify from an a priori synthesis, characterized by a subject who is asserting and is giving at once an image (gestalt) of the world that, for being idiosyncratic, is not less communicable. This production often has a poetic and metaphoric quality. It can only occur by an effect of all or nothing. There exists an analogous relation between the mode of production of G primary superior and the process of formation of the image of the complete body that surges also from a single moment in the movement of jubilant assumption of the I.



The G secondaries combined superiors [G secondaries = W additive organization where one perceives details separately, adds them together piecemeal, and then sums them up into a whole] are characteristic of the intronegatives (k+/-). Here, the G is constructed more from clear differences, often making to intervene the white details and perspective. The subjects who give this type of response often have a dominant obsessional component.

It is remarkable that the Sch +/- 0 subjects, and they alone, are characterized by a type of apprehension particularly rich, combining harmoniously G, D [D = detail], dd [dd = detail of a detail], and Dbl [Dbl = blurred detail]. Their G, reduced in number but superior in quality, reveals their need of the power of analysis also far as possible up to identifying the least detail and to their care afterwards to reassemble all into a coherent and exhaustive synthesis. They hold to inventorying everything and to not leaving anything out. Their reverence for the global view can be called synthesis a posteriori.

The Sch +/- + subjects often realize a happy combination of G primaries and secondaries of a superior level. In this sense, they personify a little the synthesis hoped by Bachelard between the poet and the man of science.

It is interesting to note that the time factor that plays an essential role in k does not happen in p. More exactly, k is the place of analysis, of deconstruction, and of reconstruction, operations that require time. In p, the synthesis is instantaneous or it is not. The (metaphoric) condensation that presides with the elaboration of G primaries superiors is a punctual phenomena while that the (metonymic) displacement that is made to happen from G to D or to dd in order to afterwards come back to a G of another order postulates necessarily the unrolling of a temporal process.

The k+/- (intronegatives) subjects are characterized by a type of apprehension D in relation to the privileged attention that they give to concrete reality.

This apprehension of D in relation to the privileged attention that they give to concrete reality is much lower in the autists (Sch + -); that is well understood as a reason for their disinterest for reality.

It is equally greatly weak in the k- (the negatives), in particular the Sch - - (the adaptives). In these subjects, the "investment" in "reality" that is notably expressed by a F%, a F+%, and an elevated Ban% [Ban = banality, common = P in America for popular responses] constitutes a defensive counter-investment at the service of the mistrust of psychic reality.

That is why a mode of rich perception, combining some D and some G of superior quality, require not only the capacity of the proof of reality (k-) but yet demand, and especially, that the perceived object be libidinal invested (k+). Ambivalent k reunites these two qualities.

We attribute the increase of dd in the k+ subjects (especially Sch +/- 0) with the particular taste for that that has "passed through" or is "detached." In this is manifested their

very powerful investment in the partial object and/or the reaction formations of a generally anal coloration, directed against this type of investment.

The amputated G is encountered especially in the Sch +/- 0 or the Sch - 0. We are tempted to see here the effect of a work of exclusion or isolation of the prominent object, characterized by the k- function that essentially aims at circumventing the anxiety of castration.

The Dbl [D = detail; bl = blurred] are also more numerous in the k+ than in the p+. We see there a conformation of the interpretation of Dbl as signs of affirmation of self and of the forced [sthénique] reaction before this need. The subject who is capable of giving some Dbl indicates his will to surmount the problem of need with the plan of to be (p+) as with the plan of to have (k+).

## **The Banalities [Popular Responses (P) in America]**

The percentage of Ban confirms the adaptive character of Sch - - (Ban% elevated) and, in opposition, the hyper-originality tied to Sch + + (Ban% low). Adaptation is a mechanism of defense extremely widespread in which we see a mixture of hypo-mania and of “hypo-paranoia” that is to say a combination of two very primitive mechanisms, denial and projection in service of the radical mistrust of internal reality.

Appropriate for the subjects who have a Ban% particularly elevated like the Sch - - subjects, Bohm evokes the flight before depression in terms that characterize very well the adaptive subject.

There is in these a flight into banality. As much as possible, these subjects are dismissive of their own personality and are conforming to the standard of life of the greatest number. They wish to be blended into the masses in order not to be confronted with impotence and with anxiety that inevitably plunges them into solitude. The individual ceases to be himself. He adheres completely to the cultural models that society proposes for him.

“All the world thinks the same thing, and I think, I am, and I see as all the world” is the formula that characterizes the majority of the adaptive Sch - - subjects. This formula corresponds to the mechanism of “reduplicative projection” that Marty and his collaborators have described in the subjects deprived of the fantasy-making life.

## **The Absence of Ban 3, 5, and 8**

### **The Absence of the Human Banality with PL. 3**

Its absence can point out:

- a persistence of the shock to red
- a sexual shock (genital organ of people)
- the dislocated aspect of the blot.

The absence of Ban 3 is found especially in the autists and the subjects Sch + 0 (stupor before the emptiness of the PL.).

The subjects k- and particularly the Sch - - ones are shocked also by reason of the sexual shock and of their inaptitude to be identified with a sexual role.

p+ and especially Sch 0 + excel by reason of their faculty to elaborate a G primary of quality and of easily representing an image of a body in movement.

### **The Absence of Ban 5**

Its absence has three origins (Brown):

- the desire of concretizing of megalomaniacal ambitions
- the shock with black
- some schizoid tendencies

The autists are shocked undoubtedly for the reason of the third factor.

The p+ are shocked also for the reason of the first factor in spite of the Sch + + subjects' exceptionally refusal of this banality.

There are the Sch - - subjects who succeed the best to give this banality: they practically are never lacking the responses “butterfly” and “bat,” sometimes with an accent of triumph.

### **The Absence of Ban 8**

Undoubted deduction with the intervention of color.

There are not significant differences except that more k+ subjects refuse less often this banality than the others undoubtedly thanks to their faculty to isolate.

## **Animal Responses and Human Responses**

The increase of A% signifies that the thinking is diverted from its primordial function that is from the drive to think. It is from there, that it is utilized defensively with “banal” or “operative” ends.

This characteristic is found in the negatives (k-) and the participatives (p-), that is to say, subjects who defend themselves from their drive movements while clinging defensively to “reality.”

Rorschach had seen equally well that “the elevation of the % of animals and the number of kinesthetics are in general inversely proportional.” The same remark can be for

the human responses. In effect, the diagram in relation to the frequency of human figures is a mirror image of that to the animal responses. For another part, the frequency of the human responses is exactly similar to that of the kinesthetics. For us, the question of their significance is analogous to that of the great kinesthetics.

## **The Refusals**

These can proceed from three principle factors:

- a weakness of the symbolic function as is the case in the projectives (p-)
- the repression that enter into play that an intolerable perception risks being awoken by the blots
- the negativism, non neurotic variant of repression

The two last mechanisms are in relation to k-!.

Thus, the subjects who present the profile Sch – 0 (close to k-!) have a clear tendency to persevere in the refusal. If it shows an opinionated resistance, it is very well tied to repression!

The amplitude of negativism or the degree of tension in k- (!, !!, !!!) is not proportional with the perseverance in the refusal. In fact, an elevated number is found in subjects who develop a maniac or hypo-maniac symptomatology that entails an elevation of the number of responses and a disappearance of the refusal.

## **The Kinesthetics [K responses (perception of movement); M (movement) responses in America]**

The capacity for producing kinesthetic responses manifestly points out the functions k+/- and p+.

In k+/-, the subject introjects (and isolates at the same time) the coveted object and the interdiction (the defense) that strikes it. We see unrolling there the process that begins with the constitution of internal reality and of the fantasy that sustains it by means of a succession of dialectical moments: investment of desire (k+), anxiety and recoil before the desire (k-), renouncement and valorization of the defense (k+/-).

In k+/-, there is there, essentially, an attempt to solve, by isolation and temporization, the problematic raised by the coveting of the partial object. With this problematic is tied the constitution of the internal reality and the origin of fantasy. This is explained by the positive correlation between k+/- and the production of K responses.

The conflict that we mean to evoke finds its paradigm in the anal ambivalence between the opposition and the submission to the demand of the Other.

The introjection of the conflict around the partial object takes into account, according to us, the characteristic tendency of  $k+/-$  to give the three types of kinesthetics: bending [flexion] (submission, moral masochism), extension (opposition, desire for autonomy), and static (indecision).

The other important factor to consider is  $p+$ . The anxiety of castration that is born from the envy of the partial object ( $k-$ ) can also involve a regression from To Have into To Be. That is to say, it is a narcissistic falling back in the sense of the return to a primary identification with an object complete, perfect, total, and lacking in nothing.

This is a hysteric solution: the object libido is reconverted into narcissistic libido. The total body is eroticized to the detriment of the genital region. A phallic identification is developed and nourished by the fantasy of a glorious bisexuality.

The movements of dance connote this displacement. In the dance, in effect, the erection is unleashed and affects the body in its totality. That is why, according to us, the kinesthetics of the dance are the best indices of an identification with the phallus, total object par excellence, to the difference with the penis, a partial object.

We especially find the kinesthetics of the dance in these subjects:

Sch - +: they repress their envy of the penis ( $k-$ ) and compensate for it in identifying themselves imaginatively with the phallus ( $p+$ ).

Sch +/- +: the obsessional solutions ( $k+/-$ ) coincide with the hysteric solution ( $p+$ ).

Sch - 0: (for explanation see down further)

The inflatives, even if they excel with producing one or two K, do not persevere much farther along on this path. The intervention of the  $k+$  factor assures the sustaining of this effort. Szondi saw in  $k+$  the function of will, of obstinacy, and of stubbornness. When the function  $p+$  is associated with  $k+$ , the global productivity (R) increased a lot, with at least quantity.

The intronegatives ( $k+/-$ ) succeed with the best performance because of their capacity for introjection, in their permitting the delaying of the affective-motor discharge, and in authorizing them to distill the energy grudgingly in order to put it at the disposal of thinking. The  $k+/-$  reaction where it is produced always has this significance of inhibition of discharge.

The subjects who have an index of action ( $0 / +/-$ ) inferior to 1.5 have a symptomatology more subjective (ideational) than objective (comportment or somatic). Inversely, the subjects presenting a ratio superior to 2.5 develop more objective symptoms

(hysteric, psychopath, hypomaniacs, psychosomatics), that is to say that they manifest a weakness to contain the immediate affective-motor discharge.

If the ratio is low ( $<1.5$ ), one must then expect an increased production of kinesthetic responses.

The static kinesthetics are presented with a uniform manner in the projective subjects (p-) and the adaptive subjects (Sch - -). These static kinesthetics are not counterbalanced by the other types of kinesthetics. These subjects are therefore the paltry producers of K, but, even more, these are the most static and are revealed as symptomatic of a fantasy-making inhibition. The same subjects do not produce more of minor k than of K. That which constitutes another sign of their psychological misery. Among them equally, the ratio K/k is largely inferior with the totality testifying to their immaturity.

The orientation in extension or flexion of the kinesthetics is explained by also taking into account the orientation in + or - in the s factor.

If the Sch - + and - 0 manifest such a tendency to produce a majority of kinesthetics of extension, that nearly always is the reason that they inhibit (k-) their sadistic drives (s+) or at least their erotic-genetic muscular aggression—that which is the rule in the hysteric.

The Sch +/- 0, +/- +, 0 +, ++ and 0 -, on the contrary, who give a maximum of kinesthetics of flexion often present the reaction s-. This can reveal the turning around of aggressiveness into passivity, masochism, and offering or sublimation.

For in as much as it is legitimate to give a worthwhile opinion on these rare phenomena, we affirm that:

- the confabulate Ks are given principally by the subjects who combine the two positive reactions k and p (Sch +/- + and Sch ++). These are the compulsive producers; they produce from zeal; they put themselves into their work. Their increased productivity is taxed by a diminution of quality.
- The peak in K observed in the Sch - 0 group is tied to the manic composition of the subjects in question.
- The Ks with a double meaning will be characteristic of the p subjects, and, as such, symptomatic not of an ambivalence of the obsessional type but of ambivalence of the possessed.
- The kinetic descriptions are proper to the subjects who enforce the containment of their inflative tendencies (Sch - + and Sch +/- +) in their giving a form (p+) but who are shocked in this endeavor because they are flooded by the too-powerful drive movements. In these cases, in effect, one generally finds a notable hypertension (s+! or s-!; h-! or h+!) in the sexual vector.

- The shackled K although little analyzed permits underlining an accentuated p+ tendency. Otherwise stated, the subject searches for refuge in his project of being when he feels himself blocked in reality [k 0 p+!!].

In summary, the capacity for producing the kinesthetic responses is essentially tied to two factors:

k+/- : inhibition of the discharge, temporization, and interiorization (anal mastery).

p+ : production of a unified and globally eroticized body (narcissistic confirmation of self).

There exists moreover an intrinsic bond between the two factors in the degree where the arrival of a differentiated ego (and therefore of an image of a constituted self) postulates the elaboration of an interior reality recognized as distinct from external reality.

## The Type of Intimate Resonance

The contracted [le coarté] defend themselves from thinking and act in conformity with their own desire while that the dilated adopt a position less negative with regard to the drive demands. The contracted say no; the dilated say yes.

Two types of individuals are distinguished clearly according to whether they affirm their power to be (p+) or to have (k+) or whether that they deny it.

The projective subjects (p-) are those who get rid of their power to be and “project” it on the Other, perceived in return as omnipotent. They do not have consciousness of their own desire and of the internal origin. The desire can only be originated from outside; otherwise stated, there is not for them any other desire than that of “the desire of the Other.” As to the negatives (k-), they say no to the (partial) object that they keep themselves from having.

In the adaptives (Sch - -), there is a combination of two modes of defense that consists in saying no (k-) and in devalorizing a first objective desire (p-). A typical sign of this attitude is given by the individuals who make fun of anything sexual; they objectify (p-) and are mocking of it (k-).

A certain number of Sch + 0 subjects (pure introjection) are situated among the contracted. We have already discussed the question regarding F%. Let us note that Szondi regarded k+ as retraction of the ego: the ego subtracts itself from the “passion” to be in order to concentrate “coldly” on “the object-to-be-seized.”

If the extratensives [les extratensifs] are not very numerous with the projectives; this is undoubtedly a reason for their depressive passivity that is in relation to the absence of investment in one's self (lacking p+).

The pure extratensives are met especially in the group of autists and in the destructive subjects. In these cases, the production of color responses not compensated by the kinesthetics are charged to an extreme by not being inhibited, and that leaves the field free for spontaneous expression of the most primitive drive urges. These subjects do not produce any kind of organized responses (F+% very low, absence of K, pure Cs). They are for the most part deteriorated schizophrenics.

The other category of subjects who are purely extratensives is represented by Sch – 0 (pure repression). That is deduced from the classic theory of repression. According to Freud, repression (k-) bears on the representation of desire and makes it to fall into the unconscious. From this fact, that produces a disassociation between the affect and the representation. This is the quantum of disassociated affect the surges forth in the Rorschach under the form of color responses not equalized by the movement responses. These subjects, who defend themselves from affect, are nearly always manifest hysterics.

One will note with interest that in the Sch – 0 subjects, the ratio  $K / k$  is inverse to the profit of the non human kinesthetics (0.6). If we consider this inversion as a sign of libidinal regression associated with a regression of the ego that deprives fantasy from its economic function, the fantasies in relation to the minor kinesthetics do not permit the dialectical arrangement of the (neurotic) conflict but expresses only the drive of increasing kind or under an infantile disguise. We observe there an association of two signs that characterize a type of neurotic organization—original hysteria—dominated by a tendency that pushes the subject to act rather as a reminder.

Introversion is characteristic of subjects who invest in interior reality (k+/-) and their own image (p+).

## The Color Responses

These are difficult to correlate with Szondi.

Moreover, the affects in the P vector are situated at a more fundamental level than that one attains with the color responses that are produced at the periphery of the psychic apparatus.

On the contrary, there are forms of existence for us on this aspect. A type “color from right” [couleur de droite] signifies hyperactivity to the color and is met preferentially in the forms of existence where the mobilization of affects plays a major role: form 13 (epileptic form) and form 14 (hysteric form).

## Blurred and Light-Dark [Estompage et Clair-Obscur]

The color response according to Binder is the expression of peripheral and reactional affects while that the E and Clob responses express rather the profound dispositions of humor that imbue in a global manner the being of the subject.



The E responses, especially when it is a matter of good forms and perspective is implicated, reveal a fine sensibility and a controlled plasticity of affects associated with a reflective moderation. The E subjects are also reserved while that the C are carried away. When the blurred [estompage] responses are associated with introversion, they are often the sign of an affective insecurity and of a great feeling vulnerability. Following whether the E responses have a dark or light tonality, they express a certain quality of contact, depressive-anxiousness in the first case and tender-affable in the second.

The Clob responses are of a nature more dysphoric [phore = carrying; dys = bad, abnormal]. They connote an attempt of mastery of anxiety by the activity of the conscience without recourse to repression. The intuition of Binder has proposed that the Clob is that of responses corresponding to the self, that is to say to the primitive self issued from the primary object relations. There exists a narrow relation between K and Clob. If the K and the Clob are common to the same subjects, that which is expressed on the mode of representation for the K and on the mode of affect for the Clob is the same process of differentiation of the Ego in relation to the Other. And the Ego ends in introjecting of the Other and with the interiorization of the primitive conflict.

From a schematic manner, one could say that the Clob expresses the dysphoric feelings that awake in the subject the representation of his destructivity while that the K betray his attempt of triumph over his overbearing affects and ties them creatively to a kinesthetic percept.

The Clob response is a signal of anxiety produced by an ego that feels itself torn by intense destructive forces. In this sense, it always is a matter, even in the case of the pure Clob, of a positive reaction. Of two schizophrenics, for example, affronted with the same anxiety of breaking up, the one who gives the Clob have better changes of victoriously resisting that the one who does not give it. But the risk of suicide is greater in this case.

Our studies make stand out the narrow parallelism between the Clob and the K.

The Clob are significantly more numerous in the introjectives (k+) than in the inflatives (p+).

The subjects who live closer to their drives, using neither negation nor projection, are at the same time the more creative and the more anxious. More precisely, their ego produces more anxiety by reason of the proximity of the destructive movements (for the drive carries also well the forces of life as well as the forces of death). It is interesting to note that the subjects who give the greater proportion of Clob are the Sch ++.

Inflation, which corresponds to a movement of assumption [to raise up to heaven] of the I such that Freud has represented it by the example of the play with the bobbin, permits the triumph of anxiety. This anxiety is born from the separation from the object at the price of maintaining in consciousness of the representation of feelings of destructive aggression engendered by the absence of the object. To play with the bobbin, the symbol of the absent mother, and with the phenomena or with his own image in the mirror is to give the means to

vanquish the anxiety of death sustained by the emptiness. But it is at the same time recognition that is given to a representation of it. To produce the Clob responses is to start a signal of anxiety in a manner to prevent the destructive aggression that threatens the subject occupied with being separated (p+).

That is why the projectives (p-) who are incapable of tolerating and of representing the absence, practically never give the Clob response.

The introjectives (k+) are situated in another genetic moment. If p+ corresponds to the movement of the constitution of the complete object and of the I that closes the oral phase from one part or with the phallic exaltation in another part. k +/- designates rather the interiorization of the conflict of ambivalence proper to the anal phase and is centered on the combat for the possession of the partial object. Here the Clob signal is supposed to warn the subject against an outbreak of a murderous aggression directed against the father, presumed holder of the privilege of possessing this object so much coveted.

The E responses are the most specific for the inflatives (p+). The subject who is separated and who has overcome the anxiety of the absence is not less unhappy or nostalgic. He dreams of reunions, but he fears that if he returns to the object, he will lose there the illusion of a perfect totality that he has constituted for himself. Also, his loves are strong but reserved, passionate but distant, more narcissistic than objectal and more imaginary than real. The E responses are characteristic of platonic loves. The p+ subject is all at the same time Echo and Narcissus and Ophelia and Hamlet, the languishing nostalgia and the suffering haughtiness.

In the reverse, the participatives (p-), who nourish the unconscious fantasy of always being comprised in the Other, do not have any notion of distance and do not give consequently the blurred [estompage] response.

It is interesting to note that the perspective responses, whose significance is to put at a distance, is close to that of the E responses, and is encountered principally in the introjectives who defend themselves precisely by the flight before too close contact (obsessionals, phobics).

## **Sex, Blood, Anatomy**

### **Sex**

It is striking to verify that the subjects who give, by far, the most sexual responses are the introjectives (k+, k+/-). They are, properly speaking, the “obsessed,” dominated by the quest for the partial object. In them are those who have the greatest interest for “things.”—and The Thing—interest derived from their deep need for seizing all “of the seen and at hand [manucum],” that end, in the sublimated individuals, in epistemology-*philia* [love of science and knowledge as related to the human spirit]

In inverse of the k+ who are the “obsessed,” the p+ are rather the “possessed,” animated by the passion of the making themselves total again in their Being. The k+ are fascinated by the partial object. They attempt to fill up their lack in the area of To Have, while searching indefinitely to seize the sex of the other (the little a of Lacan) while that the p+ are under the influence of the total object (the great A of Lacan).

If the image of the body relates essentially to the area of To Be, the sex, on the contrary, raises up more the question of To Have. This is why one finds in the introjectives (k+) eight times less speculative responses than in the inflatives (p+), but two times more sexual responses. They also have a type of apprehension Dd clearly characterized and showing a propensity to give the “objects” responses and anal contents, signs of their interest for all that is concrete and good to manipulate.

The projectives (p-) rarely give sexual responses. When they give them, they see only the feminine sex, and this “horrific” vision provokes nearly immediately the irruption of the anxiety of breaking into pieces and the emergence of the fusional desire.

The negatives (k-) give equally very few sexual responses. This is explained if one admits that the sexual representations are par excellence those that submit to the action of repression.

## **Blood**

Response presented in 10% of normal subjects and in 15% of the mentally ill especially the phobics and the schizophrenics.

Its maximum frequency is tied to p+. That is to put it into relation with the often intense anxiety of castration that characterizes the inflatives.

## **The Human Detail (Hd) Responses**

The close significance to the blood responses, the human detail responses are also typical of phobics and schizophrenics. In this case, the ratio H / Hd is often inferior to the unity. They are tied to the anxiety of castration and to defenses put into play by the ego in order to ward it off: phobic displacement, breaking up schizophrenia, obsessional isolation.

## **The Anatomy Responses**

Very frequently and often associated with some bad forms. The preoccupations concerning the body proper, to the interior of its cover as well as to the exterior (for the anatomic responses are often disguised sexual responses), are without doubt the thing the most commonly widespread in the world. It is necessary to search elsewhere, in the H and K responses notably, for the key from where comes this uneasiness centered on the body.

The anatomy positions responses will often be given as typical of the schizophrenic. They signify in effect the incapacity to structure the image of the body. But in fact, these

responses often appear in the adaptives (Sch - -) and their homologue by cleavage, the “absolute narcissists” (Sch + +).

The subjects who give the anatomy positions are those for whom their body escapes, be it because they wish to give outlet to all their drives (Sch + +)—that which is impossible—and because this would be all too utopian. In the two cases, the body is that which resists. It is the rock on which the desire of absolute all-powerfulness comes necessarily to stumble against. These subjects are the perverse (Sch + +) and the psychosomatics (Sch - -).

## **Destruction, Mutilation, Birth**

### **Destruction / Mutilation**

The ratio of destructive contents / contents amputated are clearly superior to the unity in the projectives and is inversed in the introjectives. It is neighbor of the unity in the inflatives.

Anxiety is not of the same nature in k and in p.

In p, the subject fears the loss of his feeling of existence as an individual endowed by his own identification. If p+ corresponds to a fantasy of being complete, the anxiety brought along with it then is the fantasy of being amputated—in the case where p+ is the sign of a defensive phallicism (in the hysteria neurotic)—or is the fantasy of a collapse pure and simple in the case where the megalomaniac identification camouflages the feeling of not existing (in the schizophrenic). Also one finds in p+ a mélange of destructive contents and mutilated ones.

The projective practically never gives the destructive contents, that which corresponds to his fantasy of a broken-into-pieces subject, without unity, and reduced to an aggregate of atoms. His “democratic” perception of the world is a projection reflection of his interior disorder that any form (the p+ need) does not come to organize.

On the k vector, it all goes differently. The stake is no more the same. It is here a matter of procuring for oneself the partial object, or of renouncing it there, or even yet of protecting it when one believes to possess it. In all cases, the danger is more localized. It also does not put the subject fundamentally in peril.

The affirmatives (Sch + +) hold first place for the one who has the frequency of responses with destructive contents. However, in these, one notes a less equal frequency of (re)constructive contents. These subjects have an acute sense of destructiveness, but, for the most part, they fight it with animosity. It is among these individuals that are recruited the creative artists that Anton Ehrenzweig said very rightly that they affront victoriously their paranoid and depressive anxieties while that the psychotic is submerged by them.

## **The Birth Responses**

Although rare, the birth responses are significantly absent in the negatives who do not have the concern to “remake” themselves. They are only preoccupied with (unconsciously) struggling against their (unconscious) desire for the (partial) object in the degree where this does not stop from stimulating their anxiety of castration.

## **Mirror, Fusion, Breaking-into-pieces**

“I am an other.” Rimbaud

Salomon situated the reflection responses at the end of the oral phase. Those who give these responses have a fragile narcissism. Their limits of the body, in the sense of Federn, are poorly assured from the fact of a primitive neglect from the external libidinal support of a maternal origin.

In the neurotics, the mirror responses are the sign of strong narcissistic fixations that constitute the formidable defenses against the establishment of a therapeutic transference.

In the psychotic, we could consider them as a positive sign, since they reveal an attempt of libidinally investing the frontiers of the ego.

The mirror responses are situated on the trajectory that goes from p- to p+, where is constituted the image of the body proper. Lacan has precisely created the term of the stage of the mirror in order to designate this process that ends with establishing the primary identity of the subject. On this side, there are only pieces of a body whose scattered members can only be reassembled by the love of the other.

It is remarkable that the subjects who gives the mirror responses, the fusional responses, and broken-into-pieces responses or who present a shock at the broken-up-pieces are nearly all on the vector p. The fusion (p-) with the Other (- Himself) and the speculative contemplation (p+) of Himself (- Other) represent the shortest path in view to escape the anxiety of breaking up into pieces.

## **Sexual Inversion, Bisexuality, Masks**

“All that is profound loves to mask itself.” Nietzsche

### **Sexual Inversion with PL. III**

It consists, for the subject, to attribute to the persons a sex complementary to his own. A frequent phenomenon: nearly 19% of the subjects present it. It can raise again several mechanisms.

In the neurotic, it is a manner of managing the anxiety of castration while dissimulating his true sexual identity. If I am a woman, I have nothing more to lose, thinks the man; and the woman from her side: if I am a man, I have nothing to envy in anyone.

In the psychotic, the inversion signifies an incapacity and not a refusal, that which is the case of the perverse—of recognizing the difference of the sexes, the incapacity that is entailed with the confusion of the sexes. The response “a man and a woman,” which introduces a difference there where it is not objectively perceptible, is a sign of such confusion. This response is rare, but is revealing of strong paranoid projective tendencies (p-) (this trait is equally frequent in the perverse Sch + 0, + +).

On the contrary, the response “a man or a woman” and, with emphasis [*a fortiori*], “a person with two sexes, a hermaphrodite or an androgyny” is evidently symptomatic of a bisexual composition and as such, quasi specific to the inflative subjects (p+). The bisexual fantasy corresponds to a defensive phallic identification since it necessarily implies the recognition of the difference of the sexes. It is a sign of a recoil before the anxiety of castration that opens up an attempt of making oneself complete inspired by the myth of the androgyny.

The creative subjects are distinguished in the Rorschach according to W. Myden by: the emergence of the primary processes, original responses, sexual ambivalence, a great number of K, C, E, Clob, and a lowering of F%. These characteristics are those that are correlated with p+. The creativity is itself tied to a need for (re)totalization- at all stages: to repair the being, to re(bi)sexualize the body, to (re)make one's self. Repression essentially limits the expression of the primary processes and the bisexuality. The creative individual is the one who does not fall under the blows of repression. We can see that the entry into play of k- makes quasi disappearance of the responses with a bisexual content. As to the projectives, they never give this type of response. They rid themselves of the two sexes; they belong, as says Green, to a “neuter genre.”

The subjects who present the Sch - +/- profile as Szondi appropriately spoke of as “negation of castration” have the tendency to give a sexual inverse response.

## Masks

There seems to exist a correlation between “sexual inversion” understood in the sense evoked above and the production of mask responses.

For Kuhn, there are three types of mask responses. Type I, which corresponds to the mask responses perceived in a G, will be indicative of the paranoid tendencies. Type II (D, dd) signifies a phobic component, and type III (entirely transvestite people) of the exhibitionistic tendencies. Kuhn asserts that the types I and II are never encountered simultaneously in the same protocol.

For us, all the mask responses have the same significance. They indicate a dissimulating tendency that concurs with the preserving from injury of that which the subject

esteems to have the most value, his life and his sex. To wear a mask, as sported by the invert, is to provide oneself against the fear of being stripped of his most precious goods, that weighs on that which reveals his identity and his desire and that which comes back to the same.

Ulysses is the one who called himself a person (persona = mask) and who saved thus his life. This is also the sole hero who realized his desires because that he had known to dissimulate them.

## **Abstractions**

According to Bohm, abstractions are encountered essentially in the obsessionals and the schizoids (more often than with the schizophrenics) where the all-powerfulness of thinking plays an important role. They are especially marked in the inflatives and particularly in the inhibited (Sch - +), and it is in this group that is found the majority of subjects to have given the “literate” responses.

This taste for abstraction is in relationship to the hypertrophy of the inflative function and the imperious need of preserving the fantasy of an intact totality. The arbitrariness of the sign comes to fulfill this function. The promotion of abstract significance permits the rejection (k-) of unsatisfactory reality and the taking refuge into an imaginary one nourished by absolute idealism (p+).

If we compare the “negatives” (Sch 0 -, - -) to those in which this type of response is absent with “inflatives” with whom it is frequent, we can apply to them the remark of J. B. Pontalis.

In these cases, the liaison is absolutely necessary. First case: it is at all cost to maintain the bond (in the double sense of relation and of shackling [It is this that connotes Sch - -]) with the object. The anxiety of separation is prevalent. Second case: it is the assurance that the bonds between the representations are never interrupted and that must be guaranteed, masking the anxiety of emptiness. The breaking off of the liaison calls up immediately new connections. One can make the hypothesis that, according to the two opposed modalities, the work of grieving for the primordial object has not been effected (k+ need): too much representative activity signifies continuously the loss of the object, while reproducing its absence in a renunciation without life and in an altering without end.

This is what happens when p+ loses its functional role: the representative activity is cut off from reality; it turns to emptiness; it no longer is good except to nourish a fantasy of omnipotence; it degenerates into ratiocination.

## Criticism, Self-Criticism

To complain is to accuse. Criticism of one's self and criticism of the object often go in pairs. These phenomena are concentrated in a remarkable fashion in the negatives; they are therefore tied to the k- function.

This is a sign among others that k- wishes to say NO, no to the object and no to itself, which constitutes itself, in a certain manner, in the movement of refusal. There is in this a double play of criticizing and of self-criticizing, an association of a rupture ("I do not wish to play with you because I am not like you," and a demand ("Love me for my weakness; I am so beastly....") expressed at a regressive level. These subjects have moreover a very weak productivity and an activity of representation close to nil.

There are these individuals, evoked above by Pontalis, who have an absolute need of maintaining with the object a concrete bond, in the double sense of relation and of shackling. These are the "negatives" that Nietzsche and Max Scheler have painted in designating them as men of resentment.

The impotence ("Not really, I can not do that") connotes the same phenomenon of refusal disguised from entering into the game, more or less. The fact that this characterization is typical of "organics" does not contradict this opinion. In order to be "organic," it is not necessary only to have a cerebral injury. It is necessary still to cultivate the negativism to a point sufficient in order to give this diagnosis to the clinician.

## The Shocks

The subjects who have recourse preferentially to repression (Sch – 0) have, globally, more shock than the others.

Sexual shock is particularly vivid in the "inhibited" (Sch - +).

The shock of breaking into pieces has been evoked above.



## Melancholia

S	P	Sch	C
+ -!!	- +	+ -	+ ±

1. Introjection in k+ of a narcissistic object of identification that is lost. It is not an object of libidinal investment; it is an object of identification. For example, in 1940, France capitulated and one saw some generals commit suicide: France is a grandiose narcissistic object different from a libidinal object. If they killed themselves, this is not done to make them a melancholiac. The narcissistic object of identification must be sufficiently elaborated in order to be representative, that is to say a group, an institution, a nation.
2. It is an object with which one has a fundamentally ambivalent relation. From one side, it is made to live in us; it is an ideal. From another side, it is heavy to carry because it is demanding and that costs us. There is something very passive in melancholia.
3. The passivity of melancholia is seen in s-!!. This narcissistic object subjugates; it is adored from the fact that it is not possible to seize it; it is desexualized: one does not make love with France.
4. The reactions in P: e- hy+ (the profile of Cain). There is a discourse of this type: "I am not good at anything." But this discourse is addressed to another from where there is no culpability (+/- of e+). With melancholia, when I speak of me, I speak of the other. There is a confusion between me and the other. This relation is so constraining that it ends by disappearing one. Finally, there is taken into account that there is nothing at all for this object: the melancholia breaks down; the adoration gives way to a destructive rage (e- hy+).
5. It is the appearance of d+ that makes one to become melancholic: it must go from a regressive position. Introjection is impossible. The fury and ambivalence appear. The suffering is in d+. This is the effort to get out of it, but it is not possible to leave it. d+ is in drive position 1 – 2, and it can only catch a glimpse of an eventual leaving.

The melancholy nucleus, from the most classic manner, is constituted by the murderous paranoiac position. One is melancholic because that one is a murderer.

Melancholia illustrates well the accentuated s-. The melancholic is someone extremely aggressive and who is possessed by the idea of killing the other. But he turns back this aggression against himself, and finally, the melancholic is put outside of the fight, and this is explained on the level of the test by the much greater accentuation of s- that expresses truly being outside of the fight. To be incapable of exercising the least action that could open up any kind of capture of the object.

The melancholia form of dynamic is a regression into passivity, a relation to the other of a projective-participative type. Otherwise stated, the subject only exists for the other. Melancholy is a form of perversion that slides toward psychosis.

The theory of melancholia permits us to say that the subject introjects the lost object in  $k+$ , or as Freud tells us, this lost object is not just any object. It is the other that permits us to exist. The other as a narcissistic support. The other is lost. One introjects it and that becomes a problem. The accentuated  $s-$  associated with a  $k+$  can introduce the melancholic problematic.

The astute genius of Freud has consisted in finding that the reproaches of the melancholic that are addressed to himself as self-reproaches are in fact reproaches addressed to the other. The other was "the same as he." This was his production of value [faire-valoir] for him up to then, his other self that was so much his narcissistic ideal.

The melancholic is someone who has lost his narcissistic object, the most important object for him because it was the support of his identity. The difference from what happens in grieving is that the subject can not disinvest this object, and as Freud says, "The shadow of the object falls over the ego."

All the discourse of the melancholic is apparently a discourse that is addressed to himself. He makes the self-reproaches, but in fact he accuses someone else. Only, the melancholic accuses by means of himself the bad object that at first had been a good object and he himself becomes bad. He introjects a bad object.

Melancholia is a complete waste. They feel bad; the melancholic is something repugnant. When they say that they are shit, that is true because they release an appalling odor. They let themselves go in an atrocious manner.

It is a matter of a narcissistic problematic in relation to a narcissistic object that is lost and it becomes identical to the object such that he wishes to expel.

Therefore, it is necessary to admit that one can be neurotic and have some psychotic moments as a melancholic moment for example. The psychotic moment is noticed when the ego has lost its two legs; it no longer can hold itself standing.

With the Rorschach, the very sinking contents orient us toward an identity crisis of the type of a psychotic crisis of the melancholic genre. The motor of the psychotic crisis beings an enormous narcissistic wound, seeing that the image of self is deficient. In this case, it is not a neurotic grief. Here, that which is lost is the ego.

In our society where enterprise is greatly present, one can suppose that a rupture with one's employer is serious, for this relation to the employer is often narcissistic. From the moment where the employed expulses this object, it is expulsing himself, and this is the melancholic process. He is no longer nothing; he has become truly a piece of rubbish.

A relation to a homosexual object even if it is narcissistic is not as regressive as that in the melancholic process.

### **Great Other and little other**

There is a difference between the great Other and the narcissistic ideal other. The little other in Lacan is the primary narcissism and the great Other is heir of the little other. The great Other is the Superego. The great Other is represented at the level of the Law in the P vector. On the contrary, in melancholia, the other narcissistic ideal is not this relation to the Law and to the great Other. The difference is correctly on this side, in the image in the mirror, the appeal to self.

With the melancholia, that which is lost is that which nourishes the narcissism of the subject. It is the narcissistic object par excellence. Now, the narcissistic object, what can that be?

For a subject, the great Other could be his mama with his Catholic education or his employer. This is the narcissistic reference in the sense that permits being consistent narcissistically. This is a court.

In Lacan, the little other is the mirror self. In melancholia, the great Other can be the little other if the subject has not evolved. The little other becomes the great Other. There is confusion. Normally, the great Other is the one that assures the narcissistic base at the end of the course.

In melancholia, the problematic is in the relationship with the self and then in the relationship with the little other. The great Other does not intervene in so much as a final court as normally it ought to do. There can be a perversion of the final court that becomes again a narcissistic court.

In melancholia, it is fundamentally the question of the great Other who has lost this function as third mediator. For the fanatic Muslims, the great Other is not a third mediator; it is the one that assures their narcissism and permits them to do the criminal outrages and become kamikazes. They are inflated to the maximum thanks to this great Other. A child that bathes in religion will have quickly understood that he can not give himself for love unless he does this in the area of religion. The great Other varies according to the cultures. In principle, it is the third court, but this third court becomes the model for identification, the absolute Father.

If the great Other loses its symbolic character and if it returns again to its primary imaginary qualities, then it functions as a melancholic object. It remains the great Other, but it is no more symbolic. It becomes an imaginary court. God can be taken either as a mediating court or as an imaginary court.

The mother who says to her child, "You can not lie; otherwise, you will make the little Jesus cry" makes little Jesus function as a third court. But if the little Jesus becomes my

narcissistic object, this is no longer a third court. One could have a masochistic identification with Christ, for example, as in the case of the Man with wolves. He identified himself with Christ, but this is no longer a third court. That becomes a narcissistic support.

Melancholia appears the day where I spit out the little Jesus as foundation of my narcissism (that is to say, the little other). In order to spit Him out, it is necessary to have swallowed Him. If one has not swallowed a third court; one has not swallowed this machinery [*ces trucs*].

Therefore, I identify myself with Christ, His arms nailed to the cross. This is generally masochistic since I am revolted against that. But it is that that makes my narcissism; without that, I am no longer nothing at all, and therefore I spit Him out, and at that moment, I fall into melancholia if I had nothing of the other. If the subject collapses into melancholia, it is that he had not had the structural function of the part of the third court.

The problematic to swallow--to spit out is suggested by the oscillation  $k+$  with  $k-$ :  $k+$  for to swallow and  $k-$  for to spit out. One is in a problematic of a cannibalistic identification: I eat the other or well I spit him out. The importance is that this lost object was fundamental, for the shock in return is powerful. It functions as a Phallus, that is to say as significant for being against the threat of annihilation.

We are in the situations where it becomes very difficult to make the difference between the ideal ego (little other) and the ideal of the ego (great Other) because they are confounded. The ideal of the ego can become the ideal ego when it is incarnated at a given moment.

The great Other is that which gives a sense to life. It is the giver of symbol and, therefore, it is by means of it that things make sense. In the relationship to the little other, there is no sense. It constitutes me as a primary narcissistic image. The prototype of the little other is my brother. It is the same on the generic level, at the level of genre, that is to say, a lady bug would not be my little other; I would not identify with a ladybug. The little other is the same as I, but on the level of my corporal image essentially.

The great Other is charged with symbol. This is that which gives a meaning and that makes me say "I" and to affirm myself and to be a being that speaks and that gives a sense to one's words. The little other is not necessary; one can be silent with the little other. The great Other is that which gives identity.

All the confusion comes from the fact that when one invokes the great Other as symbolic father, that is the same thing, evidently. This is a purely symbolic court, but that never functions like that. It is also a narcissistic court. It is therefore a third court that defines, that structures and that is at the same time that which is generator of meaning and of value taken consistently. It is all the same a court that permits the nourishment of narcissism.

The characteristic of alcoholics and drug addicts is the failure of the symbolic father.

## The Institution of the Father

The preceding considerations lead us to pose once for all the basis of that which we call the third symbolic or yet the absolute Reference. The absolute Reference is rooted in the mythic Father and not in the concrete father. This last only acts as mediator of the relation to the mythic Father. The essential is of understanding that the Law depends on the uniquely mythic Father, for the concrete father only lays it out to the degree where he acts in the name of the mythic Father.

We will base ourselves on the novel of Pierre Legendre "Le crime du Caporal Lortie" that appeared in Fayard in 1989 in order to establish our ideas.

The idea of the Father is at the time the matter of inter-generations, families, or properly subjective stakes, and the ultimate object of judicial rulings.

The institution of the subject happens by the belief in the Father. Any concrete father is not the master of the interdiction or the legislation that contains the interdiction. He exercises an office with the purposes of mediating and rending viable the relation of his child to the absolute Reference, that is to say, to the principle of Law and Reason.

No one is at the same level as the position of the father. One enters into paternity by the renunciation to suspend his own demand to be the child when faced with his newborn child: the father yields his place of the child to his child. It is a matter of a symbolic change of places between generations.

In the concreteness of the familial situation, one perceives well what the notion of the father implies, in his principle, a rivalry between two sons, that is to say, between a son entering into the office of father and the newly arrived son. Stated otherwise, a forcing of plants to bloom prematurely is a task, institutional to the highest degree. The subversion of the office of the father signifies the coming of a private despotism, destroyers of the legitimate effects induced by the function with regard to children. The paternal despotism signifies in it the occurrence that the father has never renounced his unconditional demand to be a child and that this Father of the incarnated horde who does not know the interdiction is to himself subjectively as a child, a child in a brutal state, that is to say, non-humanized by a symbolic limit, built upon the representation of the mythic Father.

That which the Father is in the legal position to give is the limit. The demand of the child includes a demand of limits and by his position of living in space. A father must limit himself with his son. That has nothing of the contractual. The bond is question is to situation himself as the axis that ties the son to the absolute Reference via the mediating court of the father.

The question of murder is at the heart of the problematic father-son. It is resolved by the price paid to the founding Reference. This paid price is a renouncement of all-powerfulness of the absolute: in psychoanalysis: the symbolic of all subjective; it is the mark of the father.

In the Bible, Abraham is the husband of a sterile woman having had a child by the grace of God. But his God demands the sacrifice of this unique child in His name. What does that mean?

The divine intervention is a significant parable to the man who is only father by the intervention of his refusal to prolong himself narcissistically in his descendent. To consent to sacrifice his only child is to renounce the pursuing his own destiny in him. His obedience to the mythic Father and to the absolute Reference made Abraham the father of all the believers.

### **Difference Between Imaginary and Symbolic**

The great Other or the symbolic Father, or the dead Father, or God—that comes all the same in prolonging of a great imaginary Other. This is at first the all-powerful imaginary father. All is in Totem and Taboo. It is the murder of the father that makes the symbolic court to arrive. So long as there is no murder of the father, the sons are in league against the father in a paranoid-homosexual alliance says Freud.

To fall back into paranoia is not to maintain the third court. It is a resexualization also of the relation to the imaginary father. There is a confusion between the imaginary father and the symbolic father. In the same way the symbolic father plunges its roots in the imaginary father; thus one could say that it derived from there. This is the same father except that at a given moment, because that one kills him and that one has made from him an exceptional being, he acquires a symbolic all-powerfulness by the result that he has ceased to be imaginary.

From the same way that one passes from the imaginary to the symbolic, one can pass back again from the symbolic to the imaginary. The idea that there has to be an absolute separation between the two is a little theoretical if that is communicated. s-!! shows the fear of the intervention of the symbolic father and a way of defending and protecting oneself. This is coming back into the same relation in a problematic more melancholic than paranoiac because it can not accede to this symbolic father and to this function of the third.

We are led to make this distinction between the symbolic father and the imaginary father. The symbolic father is the symbol of the Law. This is the dead father where there is a completely changed nature from the moment where he is dead, killed by the son.

The imaginary father is the one representing the imaginary all-powerfulness, that is to say, the one who has all the rights and who is above the laws. The dead father is an abstraction; there does not exist a dead father. The imaginary father is not an abstraction, but one imagines him as despotic, only obeying at his good pleasure. He is the tyrant, the despot.

The “little a” [a = autre = other = little other] for Lacan is very sexual. It is the same but essentially at the level of the image of the body; the ideal of the little other [petit autre]

will be my twin, the one who is the same as I. One can consider that that the true twin is the absolute “little” a [other].

The great Other is always an other than I. That can not be I. It is someone on whom I project something. That functions at the departure in projection. It is the one who can permit me everything.

The castrating father is at first an imaginary father. How does one pass from the imaginary castrating father to the symbolic father? It is evident that the castrating symbolic father does not cut off anything at all; therefore, one can say that it is the imaginary father in the sense where he is produced by the imagination and that he is endowed with a symbolic function that rules the field of imagination.

The castration is at first a fantasy. The imaginary father is the narcissistic all-powerfulness, the narcissistic ideal. The castrating delimiting function is symbolic. It is not necessary to place the limit at the level of symbol for the castration.

The imaginary father is a castrator in the sense where he can do anything. He can tear out one's eyes and teeth. When one sees him appear, it is much better to flee the area. But all that is imaginary; the castration is imaginary. It is the imagination that renders him capable of everything and that renders him all-powerful.

What is it that essentially changes in the turning back from the symbolic to the imaginary? The symbolic is limiting; it permits a barter exchange, and in order to have an exchange, it is necessary to recognize limits, those involved in the situation, that which one has and that which one does not have. This is an abstract operation that regularizes that which is happening in the imagination, a mediating [*méta*] operation that rules the function of the imagination.

In order to comprehend the passage from the imaginary to the symbolic, we have Santa Claus. All believe in Santa Claus except for adults who all the same make themselves pass for him and who fit up as him up to a certain age in order that the child will believe in him. It is an anxiety for the parents the day where the children no longer believe in Santa Claus because the adult himself relives the wound that he experienced the day when he learned that Santa Claus did not exist. That which sustains Santa Claus is the Santa Claus institution; everyone knows that he does not exist, but one maintains, all the same, the institution. The one who does not act Santa Claus for his children is a renegade; this is missing an elementary rule.

There are people who refuse the symbolic like that in saying that about Santa Claus are idiots. Very surely everyone knows it well that it is idiotic, but this does not prevent everyone to continue to celebrate Santa Claus. Those who do not celebrate are the crack-brained; they do not support the imaginary, and it is necessary to support the imaginary. The one who says, “There is no longer the symbolic,” and very well, he throws Santa Claus out the window. That ends it. One no longer talks about him. He will no longer have anything

more of it other than the symbolic, and, well, this has become dictatorships. This is Marxism; all has become symbolic.

The imaginary must be understood because it is that that makes us to live in name of reputation! The symbolic has never aided a person. It uses the title of the third court in order to make the limit between that which is imaginary and what is not.

The imaginary father is capable of good and bad. He can with his all-powerfulness destroy, castrate, break into pieces as he can give a unimaginable [imparable] firmness. The symbolic father is a castrator in the sense of delimiting and working out the differences as the differences of the sexes. This is constructive in the sense where he delimits and orders. He prevents the destruction and violence in the imaginary.

The symbolic father places himself between the imaginary and the imaginary, that is to say, he maintains a distance from the imaginary in relationship to himself, permitting the management of forces of the individual from such a manner that the totality of the mentality is not swallowed up by its own forces. The more a desire requires something in his imagination, the more this symbolic function will be badly experienced; on the contrary, if this desire is flexible, the symbolic function can better arrange the satisfaction of this desire. The symbolic permits the imaginary to become a little more flexible as the dough of a cake that has been kneaded for a long time.

The place of impression of the symbolic is the imaginary like a plow over a field. The symbolic never suppresses the imaginary; on the contrary, it restarts it. The power of the imaginary father only exists because there is not a symbolic father there. In effect, if there were a symbolic father there, he would prevent the imaginary father from being all-powerful. The power of the imaginary father is the absence of the symbolic father from directly opposing him.

With lack of a symbolic father, we are completely in anxiety. This is an equal of the father who does not have the same effect. In paranoia, the imaginary father comes back with an anxiety for the lack of a symbolic father. The symbolic court does not function.

Momentarily, we could have a check of the symbolization and therefore flounder completely in the imaginary. Imagine that you are walking in a forest and that a broken branch caused you a bleeding wound. A subject with his imagination would not put a break on his anxieties; he would fear and cry, not being able to reflect, his mind poisoned by his own images without being able to strangle them. On the contrary, a subject smitten with the symbolic would try to keep calm, to reflect, to look for a house and a route. He goes to regulate his imagination in order that it will be optimal in order to get out of this bad situation.

The absence of the symbolic father and the ineffectuality of the symbolic is marked in the test from the moment where we have a functioning sufficiently elaborated that passes from levels 1 and 2. The sill is situated from the third positions; it is from there that the effect of the symbolic is played.



It is useless to make a separation too sharp between the imaginary and the symbolic; the symbolic is a regulator of the imaginary. If there were no imaginary, there would be no symbolic. The symbolic is nourished by the imaginary; it works a transformation.

The symbolic is interesting in its regulating function. Castration in its imaginary realm is more devastating than the symbolic castration that is more regulating.

A regression into the imaginary enlivens a double impact in the representations that emerge:

- we find ourselves faced again with a very great power of the imaginary in it positive or negative (for example: the end of the world or the creation of the world). This is the side of the plunge into the imaginary.
- we lose the possibility of regulating and of managing the flood of the power that inundates our representations. This is the side of the absence of the symbolic.

From this double impact is born an amplification nearly exponential of our fantasy capabilities that empowers the ego to manage the drive forces. It is a little as if one left viewing television in company of a friend in order to find oneself all alone in an immense auditorium of a movie house equipped with the best equipment in order to plunge the individual into a film of the horror genre: Alien 1.

Therefore, it is necessary especially not to suppress the symbolic father. That which is serious is that when the symbolic court again becomes imaginary; that makes all possible. Therefore, that which has been symbolized becomes again imaginary. For example, that is what happens in paranoia. It is necessary always to call to mind that the symbolic can be easily perverted and become again imaginary.

For example, Pope John-Paul II did not assume his role of mediator. He took himself for the Pope. And there were some people who walked. He incarnated so well the symbolic father that that became an imaginary father. This is a Pope who took himself for the Pope. He is not at the service of the institution; he incarnated the institution. All the people who incarnate an institution pervert all that which is of the order of the symbolic.

No one has the right of incarnating an institution.

## **Melancholia: Considerations on the Loss of the Object**

It is necessary for the representation that the object be represented at the psychic level in order to take the place of the loss of the object in reality. Without representation—we are at the heart of the imaginary (reference to the Lacanian trilogy)—there is no symbolization of the loss.

The tendency to introject the object and to blend with it (“the shadow of the object falls on the ego” Freud) is typically melancholic. In the melancholic discourse, one does not come any longer to make the difference between the object and the subject. When the subject says, “I am the worst of individuals,” in fact he accuses the other; he has introjected the bad object. This explains that the melancholic is someone with which one can not talk to; there is no one more bottled up than a melancholic (ditto for the maniac).

In the melancholic, the denial carries over to the loss of the object—a narcissistic object—a kind of producing an exploitive value [*faire-valoir*] of the subject (compare the generals who committed suicide when they had lost the war).

In the perverse masochists or the fetishist who express a cult of the lost object, the loss does not carry over onto the same object as with the melancholic. The melancholic object is a narcissistic object that is valuable for the ego: “Without this object, I am lost. I can no longer live.” In perversion, the loss carries over to another thing. All these reactions operate in the sense of denial rather than another form of denial [*dénégation*]. Denial is like a mental operation that operates in the sense of not accepting reality such as it is.

De Gaulle identified himself with France. This is a p+ and not a k+, for who has lost a battle has not lost the war (for the melancholic, all is lost). That is opposed to negation that conserves. Denial conserves something that is definitely lost in reality: denial of the loss and denial of reality.

Negation is typical of the neurotic who say: “Me, I am not this or that” but he is; he denies what is...the relations with the object are maintained in fantasy. The loss is consumed by the one who resorts to denial, with the difference for the neurotic where his relation to the object is so strong that he can not lose it.

When there is denial, the relation to the object is wretched: the denial says, “No.” One evolves toward the maniacal-depressive and towards a narcissistic ambivalence fundamentally murderous (one can never live without the other).

There is a correlation of denial with the fact of compelling reality and from there with the necessity of acting in reality. In the grieving, “I continue to talk to him and to act as if he were not dead.”

In perversion, when one speaks of denial, that which is disavowed is the belief in the fantasy of castration with all that that implies. The translation of the terms of Freud is poor. Lacan researched into the Freudian terms: *Verleugnung* [disavowal, renunciation] → *Reniement* [disowns].

Those who practice *Verleugnung* are the renegades who no more practice the religion of castration. The perverse rebel against this religion founded on the belief that the evil is the castrator. The neurotic denies the castration; the perverse affirm it. He says, “Yes, it's true, but it is disgusting.” He denies [*renie*] this religion and comports himself as a renegade. The

perverse cannot abandon a source of pleasure that is like a fetish. He cannot renounce this source of pleasure.

## Melancholia and Depression in Contact

The theory that Szondi made of melancholic depressions is taken from Freud. The pathognomonic of melancholia is the predominance of  $k+$ . This tableau centered on  $k+$ ,  $s-$ , and  $d+$  must be considered as the inaugural phase of melancholia that corresponds in the sense of the  $k+$  reaction. This process is reacting to the loss of the narcissistic object. On the contrary, the object lost in neurosis is a non-narcissistic object.

$k+$  signifies this immense loss that is experienced as a complete catastrophe, for this object is the one without whom I can not consider myself as living; it is a question of life or death for the subject. The mechanism of introjection corresponds to a mechanism of cannibalism and that implies a murder. This object that one cannot possess is at the same time adored and hated.

This melancholic tableau is completed by  $e-hy+$ . Freud was the first to put in evidence the fact that the melancholic accused the other (by means of himself): It is the hate and exhibition of this hate, but the mechanism is reversed. The ego identifies itself completely with the object, with this other that is the narcissistic object. There is therefore a strong ambivalence; this narcissistic love is turned into hate.

The  $s-$  works in the same sense.  $k+$  and  $s-$  are part of the same supporting drive position: to turn back on self and masochism.  $s-$  signifies the incapacity or the refusal to direct its libido toward any exterior object. It is impossible for a militant masochist to invest in an exterior object.

The most typical syndrome of melancholia is the  $d+$  position associated with  $m+/-$ :  $d+$   $m+/-$ . This is a difficult position: to cling on or not to cling on.

The humor is depressive because of the ambivalence, for the subjects do not know if they ought to leave or to remain or to preserve or to break their ties with the object.  $d+$  is rather liberation and change. It searches to escape the dilemma that it lives out on the level of  $m$  factor.  $d+!$  indicates that something is not happening.

The need to die reflects nothing other than that of running after something unknown. The moment of suicide in the melancholic does not happen during the depressive phase but when the melancholic feels better; that is then that he commits suicide. There is a passage from  $k+$  to  $k-$ . It is this passage that reveals the suicidal moment; it is at the moment when things are transformed that the suicide is manifested. He triumphs in killing himself; the triumphs over this other. HE kills the other in himself, and this making it to disappear with him if this object is the subject of the ego.

The chronically depressed complain of their lack of pleasure in existence ( $m+!$ ). This is typical of the depressed. It is the  $d0$ , that is to say the emptying of factor 'd,' but with the

background plan [EKP], there is a very rapid reversal from d+ into d-. There is then a very great ambivalence no more in factor 'm' but in factor 'd. That signifies the great need for change, and then immediately afterwards we have a great refusal for change. This is the great lability of the chronically depressed.

We observe an absence of drive movement with the foreground plan; these movements are only observed in the background plan [EKP]. The background plan sends back something much more of the intentional rather than the observable.

## Mania

S	P	Sch	C
+ +!		-! (-)	o -

Mania is the complete reversal of melancholia.

1. s+! : This is the anti-passivity. We verify the investment of all the objects that are in its path.
2. k-! : it opposes itself to k+. This is a position anti-introjective. The tendency to assimilate the lost object is replaced by its ejection. k-! is an all-powerfulness in the sense where the subject institutes itself as self-sufficient, that is to say, that it issues a decree against this need of introjecting in order to constitute itself as void of it. The k+ is also an all-powerfulness, but by appropriation of the power of the other.
3. d0 m- : One ejects the object in order to resolve the ambivalence: "I no longer have need of that. I am past that. I find my energy in myself." This is the prolonging of the anti-introjection in contact.

That starts an unleashing of energy. When one does not sleep, one becomes easily manic. We are going to go back over the melancholic problematic in order to clarify certain theoretical concepts.

Mania is an illness of the ego [k-!! p0] and of contact [d0 m-].

It is at the moment where mania is installed that one observes the rupture of contact. Mania can only be comprehended in reference to melancholia. It seems that we have here an opposition between the ego and the Superego. The Superego is made then the agency of the narcissistic object (for Freud, the Superego and the ideal of the ego are equivalents).

There is a repression in k-. The subject k- p+ puts his ego at the service of the Superego—ideal of the ego. In melancholia, the ego is tread down by the Superego. The position of the suicidal melancholic is that of the acute manic phase (reference to the figure of the imaginary all-powerful father who tyrannizes his entourage). In the manic, we note an

explosion of vitality that marks the victory over the Superego. That which is insupportable in him is this treading down side (it sneers).

The manic prosthesis consists in persevering without posing for oneself the question: to what does that serve? The manic does things that he cannot stop. For Szondi, the manic is “Not to be able to stop doing something about which he feels good, in part to fill up the emptiness, but which does not serve any purpose.” The maniac denies this hole in his being. This is a problem of identity, something that is deficient at the narcissistic level. That is read in h: h+!! is a great appeal for recognition of self, an image of a damaged body, a hole that must be filled with a manic prosthesis. That gives some maniacs knowledge of a narcissistic hemorrhage raised up by the anxiety of the loss tied to growing old. In place of having a depressive reaction, they have a manic reaction. With knowledge, nothing is lost. They invest more in the activity of knowing than in knowledge.

It is not rare to see some good students lean toward schizophrenia. In them, so much as the manic prosthesis compensates for the narcissistic faults; that happens. They are not invested in knowledge; they try to maintain an all-powerfulness. When they crash, they crack their brain: this is a schizophrenic phase.

Boucher found those on the Rorschach with Dbl can be an indice of this all-powerfulness, that is to say, not to bear the emptiness. The subject is solicited by the lacuna and is organized from it: “He is lacuna-centered.”

Thus, the investment of knowledge during the aging comes to save on a maniac mode a loss of quickness, a fall from all-powerfulness, to fill up the lacks. Briefly, to repair a narcissistic neglect. The maniac side is a functioning with emptiness: not being able to do anything other than that. There is an eroticism of knowledge: the intellectual machinery is playing the place of the other. The source is sexual, but the result is no longer that.

If that has a social value, it is in the area of sublimation. If not for social values, this is not sublimation; it is for the pleasure of accumulating knowledge. The social value comes from the fact of recovering things in another way in order to see them differently.

It can be said better that mania is in the place of obsession. Obsession does not act; it is passive. The idea is imposed, and one is passive while that the maniac acts: here, they are rushing at 100 mph into knowledge.

k-! and m+! are found in the majority of alcoholics: “I will not drink anymore.” They are always as culpable of drinking, and they drink in order to defend themselves from it. Their culpability is authentic. Their intention of drinking no more is founded; only it is projected into the future. They often decide that this is the last time that they drink. There is a little of that in that position that is: “I will never do it anymore.” It is in k-! in the sense that one must understand it: “I am sorry. I detest myself. I ought to have remained there....” k-! says, “Let me die.” And m+! says “Help. Help.”

The maniac criterion consists in a surcharge in the S vector associated with an accented k-.

The infantile aspect, the oral avidity, the euphoria, and the intimate relation with the ambience are not necessarily maniac. It is maniac like all children are, that is to say, that they move all the time and this is normal at this age. Thus, the hyper-kinesthetic syndrome is that the accentuation of the normal state of the child. Normally, the child is all the time in contact. It is a matter of not confusing it with the maniac organization. The maniac is very rigid in relation to the other; he cuts the contact; he is in his ambience with himself. We are always at variance in relation to a maniac. The maniac subjects have their own ambience, but they cut off contact (m-).

Mania is the inverse of melancholia. Mania acts from an identification with a grandiose Other, but is also an ambivalent relation. Mania presents a triumphant ego in relation to the great Other while that in melancholia, the ego is tread down in relation to the great Other.

It is necessary not to confuse a m+ maniacality having the affinities for the first positions and a maniac ego in the psychiatric sense: k-! p- also with s+! and d- m-.

## Depressions

Freud spoke very little about depression except in his first writings. He oriented this on melancholia that is a psychotic depression. Freud is responsible for having put the accent on melancholia and after him, all the psychoanalytic theory tends to interpret depression as a function of melancholia. And that does not work because it is evident that for a melancholia depression, there are 25 depressed who are never melancholic. Ordinary depression is very frequent while melancholic depression is very rare because it is a narcissistic illness. Ordinary depression is not narcissistic; it is beyond that of narcissism; it is a matter of contact. In fact, the depressed is someone who has lost contact and who is no more in movement, who is not in the present; he is not inscribed [embriller] there.

When Freud speaks of loss of the object in depression, whether that he makes reference to melancholia where it is a narcissistic object or that he makes reference to neurotic depression where there is a loss of an object, that is to say, the loss of an object of love.

But there are many depressions where there is not a loss of object and where one vainly searches for the loss of the object. Where is the lost object? There are none in these cases. For example, the depression of vacations in certain people signifies that these people have not yet entered into the rhythm of the vacation. They have not come to a change; they are in a rhythm, and then, all at once, it is necessary for a change of rhythm. And that is not done. As Winnicott said, it is normal to be depressed except during vacations; this is true because that that is a sign of good health. That means to say that one can pass from one activity to another, but there are some people who are depressed because they cannot make this transition. It is as foolish as that.

Depression is often associated with regression, but that idea also needs some nuances. A regression can appear as a false depression. An apparent depression can mask a regressive state and a depression not entailing a regressive state. The need for regression can be a primary for depression. When one applies to a need for regression a diagnosis of depression, that can mean that one lacks a vital élan and that one is deadened. Habitually, one distinguishes neurotic depression, essentially, (early depression independently over the structure) and psychotic depression—melancholia.

## Rhythm

The problem with depression is that one has to think of depression always separately from the more serious, that is to say, melancholia. Melancholia as the loss of the narcissistic object, that is to say, that which constitutes the ego. In neurotic depression, we lose an object that is an object of love, but unconscious. In the essential depression, we lose the vital élan. What is it that one can lose except that it be an object? It is well the rhythm.

This is true when we are depressed. We are no more in phase; one is no more in step; one is aside from his states. And that is close to normal depression that, when it is accentuated, gives the depressive conditions that one does not arrange any part and that are moreover those that react better to antidepressants.

A neurotic depressed does not react very well to anti-depressants. In the melancholic, yes, because that there is a total disrhythmia. One must surely act on this rhythmic component. We do not know that which is the rhythm except in the depression that this is constant, and that this is a disturbance of the rhythm.

I am of the opinion that anti-depressants are useless when there is not an inversion of rhythm. The inversion of the 24 night/day rhythm is the cardinal symptom of depression, that is to say, the impossibility of getting up in the morning, the difficult starting with the amelioration that intervenes at the end of the day. Inversion of the rhythm for the depressed is felt so much that the person cannot go to sleep. There is trouble sleeping; they do not fall asleep; all is put head over heels.

This inversion of the rhythm in depression is fundamental. With the DSM criteria, 50% of the population is depressed, for who has not had a little loss of esteem of self, a little lost from culpability, and a little of this and a little of that? With similar criteria, one easily gives a diagnosis of depression. True depression is lots less frequent than one says it is today.

## Szondi and the African Culture

There exist considerable psychopathological differences in the function of cultures. Let us say that which Szondi has shown in western European countries or a small amount in North America, the populations are scarcely different. Tests with the MMPI or with the Rorschach on two sides of the Atlantic are almost identical. There are not great problems of communication.

On the contrary, as soon as one addresses the non-western populations, not only do we lack information because there are few valuable investigations, but also we are reduced to several rudimentary considerations. The primitive populations, especially African, are considered as having developed the hysteria pole of neurosis. We arrive at the same grounds as that, and the more one goes toward the south, the more the hysteric pathology becomes habitual, and the more one goes toward the north, the more one becomes obsessional. One comes back on this to a psychology of Montesquieu that states that all the national characters were in relationship with the climate. This is not at all false but finally...it is all the same badly formed.

There are also studies made in Africa that have studied depression. One has shown that the Africans are depressed no more than other individuals and that melancholia was particularly rarely ever seen or was non-existent in Africa—in all cases, the forms of melancholia such as we know it in us, that is to say, dominated by self-reproaches, the deliriums of unworthiness, etc. The self-accusation is something all make according to the Judaic-Christian West.

Today, I am going to review the researches made in the last 20 years on the non-western populations. It is interesting for us to warn of a danger, that is, to carry these diagnoses to the Africans. In effect, the Africans have nearly all the same profile. With this profile, you risk interpreting it as paranoid schizophrenia or as melancholia or to see an epileptic criminal, but these are Africans.

Then, in this case, what is this still worth? I only think that one can say of it that it is not worth anything, but the fact of attracting attention to these cultural characteristics is important in order to avoid monumental errors. I remember one case where a Turkish woman had killed her husband. As she did not speak French, the Szondi Test had been used. I had found a profile as typical of the little civilized populations and heard that this woman came directly “from her mountains.” Let us say that the term “traditional culture” is too vague. I will say primitive; that is simpler in saying that is badly viewed; I do not like to say “archaic.” For this woman, I had put as the diagnosis “exemplar criminal”? I am very troubled too late to have made a similar diagnosis, but it is a diagnosis that one could make for all the primitives. They all have a profile of a criminal. I will come back to this.

Szondi himself had gathered in the fifties important material by the intermediary of a certain Doctor Perci, who worked in Gabon and of whom one has recognized the finding: he was the director of public health in French Equatorial Africa in the fifties. He had a certain power, was interested in the Szondi Test, and was the first to have had the idea of testing the



Africans of Gabon while taken care only to test the Africans who lived in the bush. They had therefore not yielded too much to the western influence. In fact, other works have shown that when the Africans are touched by western civilization, that they are still worse. The “savage, primitive” side of Africans stands out yet more evident—by reaction no doubt.

All the subjects of primitive populations resemble each other in an extraordinary manner. In our population, we are not accustomed to encounter such homogeneity at the level of the profiles. Globally, the general profile, structurally is the same in all the individuals. How to explain this uniformity of the psycho-drive profile of all the individuals whatever be the sex or whatever be the age. It is astonishing to see from 7 to 77 years that they are all similar. This “mono-psychism” has been repeated for a very long time. One of the first who underlined this fact was Durkheim. The material was never for psychologists; it had always been for sociologists. Undoubtedly, these last are more sensible to this kind of thing. The psychologist, by atavism, will be supportive to repeat the differences among the individuals. Evidently, when one tries to repeat differences, one always repeats them. If one is sensible, on the contrary, to all that is very common in a population, and correctly, one leans on the side of the sociologists. In effect, the sociologists are more attracted by that which characterizes a culture in general rather than by the distinctive traits for the different individuals.

The profile of the criminal is rare in our population, and therefore that has a certain value in our population to say that the subject has criminal tendencies. Effectively, in criminals that one finds in prison, this is a constellation that one finds very often. But in a primitive population, is that worth much to say something significant? In Szondi, the murderous tendency is called the “Murder E” triad:

e-          p-          m-

The “E” means to say that it has the form of a reversed “e” and that is in relation with e-, p-, and m-. This triad is characteristic of the murderous tendency. The murdered is someone who can not control the violent affects and in all cases who accumulates them and who takes pleasure making the sauce to froth up. I saw for an hour a subject who said that when he entered into a restaurant, he saw immediately that one looked at him and that he was going to find this person, and he posed the question of why this look. The majority of people who surround him have not looked at him and he had a feeling of calm when that he had struck them.

Therefore, the need to accumulate hate is in e-, but this is projected immediately with p- (“Why do they look at me like that; you want sometime from me.” He is immediately in projection, and m- is the brawl, the rupture of contact with closed fists.

If we come back to our primitives, the first studies were made by Szondi in the fifties with the Africans. He notes that in these subjects that the diagnosis that one is given there is made in an automatic manner, and that is paranoia schizophrenia. In effect, there is a mixture of the projective paranoid, that is to say classically the diagonal cleavage of the type “+ -“ in all the vectors:

S		P		Sch		C	
+	-	+	-	+	-	+	-

The above is not completely accurate because, for example, the reaction + - in the paroxysmal vector is never repeated in the primitive populations. All the studies made consequently have shown that this profile only appears in 1 to 2% of the population of the primitive culture that gives this profile e+ hy-. This is interesting because that, in our population, the reaction e+ hy- is, on the contrary, the most frequent reaction. In all cases, hy- is a very frequent reaction in our population; it attains 75 to 80% of frequency. So it is my opinion that the reaction that corresponds to that which Freud has called the Superego late in his work (in 1923 in The Ego and the Id). From there, he is going to accord much importance to the notion of the Superego, and notably Freud developed the notion of the Superego with progress in culture.

Freud stated that there was an analogy among the schizophrenic, the child, and the primitive. According to him, it is necessary only to speak of the Superego when the relation to authority has been completely interiorized. So the term of interiorization only is applied to the notion of the Superego; he reserves this term for the Superego. Thus, it is not very Freudian to say that the relations of the object have been interiorized, for Freud reserved this term to designate the process "to make reenter into the interior" uniquely for this relation to authority. What is it that differentiates primitive cultures from our culture? I believe that it is the same thing even if it is a little daring to say that we have a Superego and the others do not have one. Freud said also that women do not have one; in all cases, however, the Superego is less rigorous.

e+ is the fact of having an acute sense of transgression, the fault tied to the desire of murder; and hy- is the submission to the rules. All that does not exist in primitive populations. In these populations, we will be tempted to think that it is the inverse reaction that dominates, that is to say P - +, which is the exhibition of the murderous tendencies. And this inverse reaction is not more frequent finally in the primitive populations than in our population. From a general manner, when you test an important population, you obtain nearly always 3 to 4% of P - +. 4% is close to the proportion of P - + in our population, but it is not greater than in the primitive population. That means to say that "the spontaneous tendency to murder" is not greater in the primitives than in us.

Then, what is it that differentiates them? I invoke immediately the disposition to hysteria among the primitive populations. You will see that from a closer look. The primitive gives very few ambivalent reactions, but in the P vector, there are a lot of them. That means that this is psychically a mobilizer and that makes it the object of a psychic work. That is to say, the +/- reactions as blockage, arrest, inhibition of discharge and the work of thought over that which is stopped and that which is not put into action. Thus, it is the P vector that is not put into action in the primitive. There is a questioning all the time over the production of tender affects in hy and the brutal affects in e.

In the primitive, we could say that all the psychic work is concentrated on the work over the affects. Since the P vector is also the paroxysmal vector, the vector of expressiveness, we observe also a great focalization on the modalities of expression of affects. That is not astonishing at all when we make reference to the classic figure of the African all the time in the course of playing of affects, a position where he excels better than us. With our stiffness tendency, P + -, we have lost this plasticity of affect. There where they have this play of affects; in us, there is something like a kind of impassable mask where one expresses nothing at all in accord with the condemnation of all affective manifestations.

The **global profile of the primitive** gives:

h	s	e	hy	k	p	d	m
+ !		variable*		o +	- (!)	+	- (!)

\*In P, this is variable. The accent is put on the fact that the murderous reactions are not more frequent than in us, but that the hyper-control tied to the interiorized and strong Superego are non-existent. Moreover, we have to confirm a very great suppleness in the modulation of that which concerns the paroxysmal vector.

Szondi was not astonished when examining the protocols of primitives that they were especially m-. In general, the Africans living in our countries only give m+ when they are ill; they have already been strongly contaminated by our regressive tendencies. What does m- signify?

Szondi stated that the response that m- is tied to in the primitive populations is to the horror of incest. What signified the fact of putting the vector of contact with the incestuous drives? It is necessary to recall with regard to the C vector the fantasy of regression into the womb of the mother. For my part, I have found a germ of response by analogy. In our population m- is a reaction as rare as it is frequent in the primitives. Therefore, we have a profile exactly the inverse of the primitives. We are d- m+ in a great majority with an accentuated m+. In our population, m- is encountered in the slice of the ages from 7 to 10 years, that is to say, the period of latency.

At the period of latency, m- is the reaction habitually found in all cases. During this period, the child is only interesting from the cognitive point of view because this is the age where all the cognitive faculties are, as it were, activated but, on the contrary, on the plan of psychic dynamism. This is a period of great tranquility put to the profit of education and also to establish the child's basics. One is never as good a student as from the age of 7 to 10 years. Afterwards we are again worked over by our demons, and that makes us fall.

In adolescence, that which flares up again is the d- m+ reaction. I say "flares up again" because that I imagine that d- m+ was the reaction that one finds at the time of the Oedipal conflict. I know nothing of it. It is necessary to examine children of the age of the Oedipal conflict in order to see at what moment they fall into the period of latency and what happens at that time? With Szondi, it is possible to follow them on this course nearly day by day. I have had occasion to see this in my little girl who is 6 years old. It is all the same

extraordinary the transformations that operate at this age. This was still a downright annoyance, and then, suddenly, she became quiet as a mouse, nearly in a week, a radical transformation. Manifestly, there was considerable identification poise.

She became quiet as a mouse, but that means also that there was probably this m- that was instituted. There are very few authors who have explored this. Fortunately, there is Winnicott for that because he spoke of things on the period of latency that are probably unsurpassed and that one had never said before him. These are observations of someone who knows about it because that he has experience with these things. According to Winnicott, that which is typical of the period of latency is that the child disengages completely from the interior reality and turns toward external reality. He employs moreover the term psychic hypomania. Children of this period of latency are not hypomaniacs; they are all the same calm, but there is a psychic hypomania in the sense of the spirit of rising energy and of being interested in everything. We can capture their attention and make it divert onto anything.

Therefore, m- indicates that the subject holds himself at a distance from the interior reality—let us say from his internal objects. Basically, to return to the internal objects, it is necessary to return toward the Oedipal period, and that also means in the sense of regression into the fantasy of the return into the womb of the mother.

Finally, Freud said that the neurotic is someone frustrated in external reality and who detaches from the exterior objects and regresses toward fantasy and imaginary life. The reaction d- m+ is the reaction of “normal” regression in a population with a dominance of neurotics. This is at the level that Szondi made concrete as this return toward the past and toward the objects of the world of childhood and the return toward something that recalls the infantile loves, something seductive.

The fact that in the primitive this tendency [d- m+] does not exist is a fact that can be objectified with the aid of the Szondi Test. And that one is able to state that they have effectively—as Szondi says—a taboo of incest that is much stronger than in us. This taboo of incest must also be interpreted in the sense where the incestuous fantasies in the primitive are much more conscious than in us where they are completely unconscious. The primitives make the object effectively from a multitude of taboos. One must say that incest is strongly dispersed in the primitive mentality.

For example, the most incestuous animal for a primitive is the dog because it goes to thrust its nose everywhere, and from this fact, it is considered as an incestuous animal from the fact that it has no notion of limits. When your dog passes the fence of a neighbor is a crime that can be very serious in a primitive culture, and that practically equals an incestuous crime: the fact of letting his dog wander. And if it goes toward the house of a neighbor, then, it is necessary to make reparation because one has committed incest.

Etymologically, the word incest comes from in-castus that means “that which is not chaste,” and the one who is not chaste is the one who does not respect limits. Primitives have a very clear notion finally of that which is incest. If one understands the notion of

incest, that sends one back to this idea of not knowing limits and of overstepping them without perceiving it as a dog does.

The most satisfactory response, in my opinion, in order to explain that the primitives are all m- will be the following. In as much as the culture continues to be impregnated by the rites of passage, what is it fundamentally in their rites and what is it that remains of these rites of passage in a primitive culture? Two things.

Primarily, by means of the rites of passage, the subject must yield to his own proper sex; a woman must become a woman; a man must become a man. There is no question of vegetating into a bisexuality. Those who remain in that state have a particular stature, for those who do not come to enter into their sex are reserved a small place on the side. That means that they have failed the passage.

Secondly, this acceding to one's proper sex always implies for the two sexes the renouncement of the maternal universe, and all the rites of passage put that in concrete evidence: this is a massive rejection of all that is to be seen with the maternal universe. Otherwise said, for the primitive, to return into the womb of the mother or in all cases under the skirts of his mother—that is truly the worst of things that can happen—for that means that one will not become an adult.

Freud situated progress in our culture in the sense of the neurotic and the Superego and of repression—all that being intimately connected—for, for Freud, one could not progress without becoming more and more neurotic because one renounces more and more. Yes, but this renouncement is accompanied by an unconscious regression and that which is the mark of our generalized regression is the return into the d- m+ position. This is a very frequent position in the neurotic; this is his regressive mark. And d- m+ signifies the return into the world of childhood or return in all cases to a certain world that bears the mark of the infantile.

Progress is in Sch. Someone who arrives in p+ nearly automatically regresses in the vector of contact; this is nearly inevitable. It is necessary to know that it is there that is situated the neurotic fragility, the regressive phenomena. Whoever says neurotic says regression; that is made part of the general definition of the neurotic. There is no neurosis without regression. Therefore, progress is made essentially at the level of the vector of the ego. Progress consists with detaching oneself from an ego that fundamentally guards its participative and therefore collective roots. The pure collective ego is k0 p-, that is to say to what does such an ego aspire to? To dissolve itself into the mass, the mass of the group. A Zulu is above all a Zulu. That which characterizes him is the belonging to the ethnic Zulu. The French are proud to be French, but they put their point of honor for not being like their neighbor. m+ is generalized in the European air; it is more accentuated here in Liège.

That which characterizes the ego of the primitives according to Lévy-Brull, who has introduced this term of primitive mentality, is the animism, the mystic participation, the religiosity, and the belief. The p- ego is a believing ego who believes in all the stories that the mythology communicates for his group. It is fundamental adherence to his beliefs even

as when one is a Catholic, one adheres to history of Saints, etc. To believe is a phenomenon that is opposed to p+; this does not mean to say that one does not believe, but p+ is to have personal beliefs and to have personal opinions. p- rejects his personal opinions and refuses to develop his thoughts that will be, in this sense, to be singular, to be considered different from the others, and, with this limit, to cut oneself off from others.

The rupture in the contact that characterizes the primitives is compensated largely by a very contactual ego because, at the level of the ego, they are all alike in their culture. One is not in contact, one could say, in m-, but one is similar to the others: "You are my brother. It is evident that one thinks the same thing. It is not possible that one would think another thing." But, for this one who keeps company with there is the other thing. Then, in us, one has rather the tendency to mix together and not to take account of domestic barriers. In primitives, you could not enter into the neighbor's house without a ceremonial to step into his door. To enter into the house of the other, that is contact. Here, in general, it is sufficient to ring the bell, and yet, if there is someone who does not do this, we do not pay much attention to these things because that is not where one finds one's identity. On the contrary, it is true in the primitive, and, therefore, it is very serious if you enter like that: "It is me!" You have committed a serious crime; there will be reprisals.

In the primitive, there are two forms of the ego. There is the ego Sch 0 -, purely participative; and then there is the introprojective Sch + -. The subject Sch 0 - does not experience any need to differentiate itself; the subject Sch + - experiences the need to acquire (k+) and to introject some qualities that are going to confer a certain individuality. k+ corresponds to the necessity for the subject to introject his family name or his totem. For example, if I am "sly bison," it is necessary that I resemble a sly bison. It is not astonishing that, correctly, at the period of latency, the totem has a certain importance. We have kept this rite, and that continues with each epoch. That corresponds to a process of identification that operates in those ages.

In spite of the fact that with us, very quickly, the k- position appears already in the period of latency and the necessity of comporting ourselves in a manner that is no longer mystic, being seized by mystic identifications. All this is made to be felt very early in small children. One teaches them to regulate their behavior according to rational criteria and of the reality of more and more things.

I have recalled the fact that the m- reaction is encountered in our population in children in the period of latency. We could make a comparison, an analogy between the primitive profile and that of the child during the period of latency. Non-western cultures are cultures that, unconsciously, make a kind of blocking of the development of the human being at the level acquired at the moment of the period of latency that has, all the same, enormous advantages. In effect, the subject of the period of latency is a subject with badly shaped identifications perhaps, but this is a subject who does not put into question the established order, and, therefore, who is not going to enter into conflict with authority. He is not any more going to introject this authority and does not develop a Superego.

We must develop a Superego only where there is no more authority. In a society like ours, authority has disappeared, that is to say, that there is no more a not-contested authority and where the necessity is for each to develop one's interior authority and become one's own master. One could say that begins with the Christian religion and Saint Augustine because he spoke already of this necessity of becoming one's own master. Saint Augustine is at the time of the crusades toward North Africa and the time that the Roman empire has taken flight from rule on earth; there was no more authority; there was nothing anymore. But there remained a culture, and therefore to perpetuate the culture is only possible in this manner. If the Superego disappears, the culture would fly away at the same moment. The Superego is the last guarantee of the defense of cultural values. God as the model of the Superego is evident, yet it is an abstraction all the same.

In order to compare the primitives to our manner of functioning, one could say that the primitive functions as we functioned when we were 8-9-10 years of age, and at those ages, there are not many differences.

### **The Question of To Be**

In our civilization, we require of the individual that he position himself as such in the first person. This promotion of the ideal of the person combines a series of cultural traits where is often promoted the notion of the person. The question of to be is a typically western question. The reaction of to be is p+.

The primitive does not pose the question of to be; he does not pose a similar question. He receives his identity from the group; for him, that does not mean to aspire to a personal identity. Western thought remains collective, but it is forged by the particular individuals. The western ideal, our imperative, is to develop to the maximum our personal potentialities. We put before ourselves the question of subjectivity. The individual prevails over the collective. This is an individual with a tragic destiny, but this is posed as the supreme value. There is therefore this notion of a personal destiny all while being part of a collectivity and of a clan. The notion of family is therefore very different.

p+ is therefore absent in the primitive: he does not wish to singularize himself by his personal creativity. The idea of personal creation is strange to him. p- indicates this need that with the primitive is to be made a part with the collectivity. The all-powerfulness is never the fact of the individual (compare the totem: "the clan of the ravens"). The identity of the primitive is defined by relation to a clan.

The position the most identifying is that of factor 'p.'

Among all the position that one encounters in the primitive, one does not ever have a p+; it is always p-, and this reaction leads us again to the psychology of the crowd and collective psychology that is according to Freud the original psychology.

The ego always aims at totality, the reassembling of its parts. The ego is laid down as divided at the beginning and aspires for unity. This unity is reflected by means of the

reassembling of all with a single leader (compare totem and taboo). According to the myth, a single person will reserve all the women for himself alone. In this place, Freud read all kinds of interpretations. That would have been also in order to limit the births.

In a crowd, the mass gathers around the chief, the one who inherits the ideal of the ego of all the individuals that compose the crowd. The ring leader incarnates an ideal of the collective ego. The group attributes to him the all-powerfulness that he claims. Each gets rid of his own ideal of the ego and attributes it to the chief. As a consequence for the group, fraternity is instituted among the different members of the group.

The abandonment of each of this ideal of the ego into the person of the chief supposes that each individual constitutes for himself an ideal of the ego. Where the ideal of the ego has become excessive and severe (compare the German people), we see an exacting culture that for centuries imposes on individuals. At a given moment, the "load" is too heavy, and they unload their ideal of the ego onto a single man of the style of the Führer. From the moment where a part of the individuals have attained a grandiose ideal ego, one aids megalomania and megalomaniac projects.

In order to maintain the fraternity, it is forbidden that a chief appear as himself; the great chief is touched with being divine. Primitives are characterized by the collective state of the ego. All the individuals feel themselves equal and descendent from a unique father (= the totem animal). For a primitive, he must be made part of the clan; otherwise, he is no more anything. This belonging to the clan depends on the veneration of the common father-God. For a primitive, the stranger is excluded and is the object of criminal drives on his part.

It requires the participation with the same lineage in the participation with a common ancestor. The primitive accords a power to the natural elements. This is a tendency that has disappeared in our civilization.

The other position in the Sch vector is  $k_0 p^-$  where the projection functions fully in the mystic harmony with the elements. He does not wish to exist; he wishes himself to be carried away by the divine power. Africans are more mystic than the Indians. The  $k^+ p^-$  ego is an ego that appropriates for itself the power that it has delegated to its leader; this is the magic position. It is necessary to install practices that permit the capture of magic powers.

$k^-$  almost never appears in the primitives. It only appears in the subjects who have gone to school. That reconnects them to reality and works on them a submission to reality; it is a matter of adopting themselves to the constraints of reality.  $k^+$  is more the appropriation of the force of spirits than to the submission to the external world that is implied in  $k^-$ , which is an acquisition of the western position.

We observe also the total absence of the  $p^+$  position. This radical difference appears here between the primitive and the non-primitive.  $p^+$  is the emergence of the Ideal of the ego (Superego). This is an individual and collective position. It is a personal reaction but also a heavy burden to carry. Primitive culture prevents that such a formation be constituted. The



idea of a vocation and of an ideal does not exist in primitive cultures. The ideal of a personal development is proper to western culture.

At what moment did a part of humanity leave the primitive ego? When did the ideal of the ego in its own sense appear? According to Freud, such an instance only appeared very late; this was the fact of the epic poems (Achilles, Ulysses) that created this ideal and that made divine admirable man: these are more like Gods; they are men and individuals that can be imitated.

Primitives do not have history. History goes to concretize models of propositions where the admirable man is more like a God. That which then makes the cohesion and the belonging of a people is the collective history and one can be considered as an individual by means of his own history.

The birth of Greek tragedy is always made from a family. But the father does not have the same stature in the primitives as with us. With the primitive, the father is simply the begetter, and the true father is the common made-divine ancestor. From the moment where the nuclear family became the model and the model for society, the father changes his stature.

In us, there is an interiorization of the interdiction against incest; in the primitive, incest is made part of the rules; it is not unconscious. Logically, in  $k+ p-$ , there is a culpability tied to the transgression of the interdiction.

With  $k- p+$ , the subject finds again in the ideal of the ego the narcissism that he had lost in the Oedipal period ( $p-$ ). Thus,  $p+$  is met in all the subjects who have an elevated ambition in the social plane and in humanistic ambitions.  $p+$  is the fact of finding again the narcissism lost in  $p-$ .

At the level of the sexual vector, we confirm the absence of  $h-$  and where  $h+$  is the dominant position seen with  $h+$  very accentuated in the Indians, for example, that we see again in the period of latency.

The investment of the body as a sexual object is very strong.  $h+$  signifies the sense of a strong aspiration to be desired and to be invested by the other at the level of one's own body. A very accentuated  $h+$  is the aspiration to a narcissistic investment in the body by means of the stage of the mirror; this is to be admired for one's own body. That means in the sense of a self-apparition of the body. That which is lacking is this investment of the body and being loved for the body proper. That signifies a neglect at the level of primary narcissism. We have from there the cult of the body as compensation in the primitive. Thus, very accentuated  $h+$  is the hyper-investment in the body as compensation for a neglect. The primitive is at the beginning a will for non-being.

## The Latency Period

We are going to envision the evolution of reactions since kindergarten school (5-6 years of age) and passing through the primary school age (6-7 years) and ending in the second primary school age (7-8 years).

These children are going to permit us to study the period of latency. It is the factor 'p' that introduces us directly to the heart of the differences among the groups.

The boy begins in 'p-' and evolves toward 'p+.' The girl commences in p+ and evolves toward p- and p0. The boys are e- while the girls are so much less so at the beginning.

The factors 'p' and 'e' have in common the notion of an ideal that is not the same, but at this age, these are the two ideals that enter into a resonance with each other. The ethic ideal in 'e' (of justice, of peace, of goodness, of universal harmony) is dedicated to the struggle against the murderous affects (the murder of the parent is in view) and aggressions.

The reaction p+ as ideal of to be is presented as drawing back a part of the ethic ideal, for the ideal of to be is going to be reinforced by the ethic ideal and is going to complete it in another domain. There are always two reactions that are working in the sense of the ideal and of the emancipation of the individual by means of adhesion to a certain form of ideal more ethical (more collective also) with the factor 'e' and more personal in the case of factor 'p.'

In boys, the factor e- is found in the youngest group [5-6 ages] since this tendency declines with age into an intermediate position represented by the tendency e+/- . That confirms all that the Freudian theory has created. At the Oedipal age (in the last kindergarten stage), the boys show an intense aggressiveness; they are in a rage, but that is not necessarily in comportment. An e- is not a symptom; it is a "root" tendency; therefore, if the factor 'e' is tense, the subject retains his rage. He is animated by the rage, but he is not necessarily aggressive in behavior. Boys present the reactions [e-, p-, and m-] as dominant reactions, that is to say, those of the criminal. The girl for her part escapes this profile of the criminal.

From this point of view, there is a good article by Lou Salomé in which she has written all about her first meeting with Freud. It is entitled "Les conséquences pour l'identification de la fille du fait qu'elle n'a pas tué le père" ["The Consequences for the Identification of the Girl from the Fact that She has not Murdered the Father"]. This is written by a woman and it is also striking. She is a Freudian, but, for her, the girl is not of an aggressive sentiment. Her murderous drives are much weaker than those of a man. Generally, there are fewer women murderers than men murderers.

The mediation of the ideal of the ego is going to dampen this murderous tendency. This is converted or mediated by a process of rivalry in p+. The murderous tendency feeds the rivalry, but the rivalry itself neutralizes the murderous tendency. e- p- implies that the subject is not aware of his murderous tendencies. He lives them in projection with the

danger that if they are lived in projection, they pass into reality as with all that is lived in projection: "He is going to murder me. I will kill him in order not to be killed." The danger of the projection is to attribute to the other the intentions that are one's own, and the chain reactions that proceed from it are "logical" because one is in confusion between the imaginary and the real. In the case where I have the impression that the other is going to kill me, I feel myself justified in moving into action.

In p+, the fact of taking consciousness of one's hate is a progress, for the seizing of consciousness is necessarily going to involve work. The work in question will be a kind of brake by seizing of consciousness. In effect, if we have this desire to be conscious of what is happening, one thinks; one is thinking; one is not in action, or, in all cases, one is in action much less. The tendency p- opens the door to possible action; p- is a "vigorous fire" for putting one into action. p+ is the self-reflection reaction. From the moment where I am conscious of that desire, perhaps even though I am going to put it into action also, this will not be the same as putting it into action. This will be a putting it into action but claimed by the subject in his own name, and that is very different.

The great paranoiacs are like that; a p+ who is tied to e- would wish to say, "I have killed him because I wished to kill him, and I have done well, and I find that it was necessary to do it; it was my own plan, etc." As a general rule, p+ is a function of metabolizing desire toward the heights (the abstract), and the point of departure—the condition sine qua non—in order that there be a transformation.

The majority of the time, the murderous tendency metabolizes by means of the p+ into rivalry and competition. The "spiritual" metabolism of murder is a factor of civilization that is observed here in the boys.

Why is it that girls are in a certain manner more civilized at the beginning and less with its arrival at the end? Why do they abandon the positions that the boys are going to have to conquer?

We have sufficient elements in order to revise the Oedipal theory of Freud. It is without doubt correct, but it is a little too curt. To say that the girl enters into the Oedipal period when the boy is leaving it is correct, but it is too radical. At the beginning one never truly enters into it and one never truly leaves it, and especially, there is a course with two rapid events that merit explanations. It is not easy to elaborate that.

For the boys, I believe that we do not have a problem. At the beginning, there are into murder; they elaborate the notion of murder. They develop an ideal of the ego that puts them into an identification rivalry with the paternal image. p+ is a double paradox. It is the process of redoubling: at the same time, there is an identification with the father (p+), but because that this identification is an identification in rivalry, it is necessary at the same time to be the same and different. Freud said of the superego that it held a double language: it said to the child "be and not be as I." This is typical of our civilization that obliges us with "to be as I" and "not to be as I."

p+ condenses the tendencies: 'to be as I and not to be as I' since this is the factor of difference of the person in as much that one is original and singular and, therefore, different from all the others. At the same time, this is the factor of identification, of "the being as," of redoubling at the level of identification with the other. One makes a new other; therefore, there is also something of the mimetic in p+. To be the same as the other and, at the same time, to be all that which is made different.

p+ is seen as an ideal but not necessarily paternal. The ideal of power? Ideal ideal? It is foolish to speak like that. There are all kinds of ideals; it is the ideal of the ideal; it is the super-ideal. p- is an ideal also of a certain kind, but the p- ideal is a polymorphous idea;. There are many possible ideals in p-. There is not this quintessence of ideal that p+ represents because p+ has this connotation of an abstract ideal. p+ is an ideal that is an ideal that one does not know how to define it exactly, a little like the figure of the monotheistic God. This is perfection; this is all-powerfulness; this is unity: "I believe in a single God" but also "in a One God."

p+ involves this unifying force, synthesizing the ego with the work. At the beginning of Christianity, there were schisms relating to the knowing if God is one or double. Is it that there is a principle of evil that makes it that there be two Gods, the good and the bad as in the Orient? No, God can not be a One. p+ is something like that; it can not have there a double ideal, and yet it is double but it is one. There is an unreachable paradox in that. We could also note that p+ is also the condensation in redoubling the condensation of all possible qualities.

From the beginning, girls actualize a p+ force of union and of internal coherence more quickly than the little boy who is going to have to pass through the metabolism of his hate in order to obtain this coherence. In the girl, the access to the ideal is made in a more direct and more immediate manner than in the boy is made by the mediation of rivalry. The girl has an identification with the mother. One only has to look at girls. This primary maternal identification is much stronger than the identification of the boy with the father. She takes herself for a little mother; she plays with dolls while that the boy has much more trouble having points of adjustment in order that there be this identification with the father.

What is it that one can say about this identification with the father? It is very difficult. The father is too distant. The boy is not going to identify himself with the mother. He can not. Nothing is made to prevent the little girl from identifying early with the mother. This is not at all interdicted. On the contrary, nothing is done in order to encourage the boy to identify himself with the father. One does not see very well that that could be in the pre-oedipal age. The little boy in p- bathes in a more confused world.

The girl has already found her principle of unity, which is the mother. Moreover, at the Oedipal age, the girl becomes a super-woman, and she is going to condense in her all the possible qualities of femininity. To enter into the Oedipal period for the girl means to be as perfect as possible. And at that age, she is very anxious to realize a synthesis of all the possible feminine qualities. Once entered into the Oedipal period, the girl is going to be confronted with a drama because that is going to be a shock; she is going to take some

ridicules (unless the father is exaggeratedly obliging or perverse); she falls; she goes from one shock to another. The seduction that she acts on her father does not absolutely succeed. Her e- is going to develop with time. This is normal. She is confronted with many repetitive refusals: "You wish to have it. You will not have it." Probably, her k+ is going to be exhausted, and she is going to pass into k-. Her great love is going to become her great misfortune.

She begins in power, but this is a path of the cross. It is a repetitive series of deceptions that comes up with the father at the end. It is true that which was at the beginning with the boy is found at the end with the girl. The hypothesis of the passage into p- in her could be imagined as a retrenchment toward the group, an investment in the group, and in the class of her age because that "I have taken a ridicule at the level of adults" is not too obscure. The fact that the girl has a tendency to accentuate her p- will be in relation to the projection of her rage onto the father. One often says that the girl has a tendency to project her rage onto her mother, but, in fact, I think that at this age, the father becomes an object of projection from all the deceptions of the girl. If the girl is amorous toward her father near the age of six years; at ten years, she is not any more; that is rare. The day she breaks her cuticle [*elle vire sa cuti*] is for the good but is not the case for the boy. At adolescence, p+ comes back for the girls, for adolescence implies a return to a past departure.

Schematically, we have a boy who takes his evolvement in e- p+ and m-; therefore, that is in the rupture but with an ideal that is going to permit the final identification. A girl is anchored in an ideal much more than the boy at the same age. She is not in hate; she is not in a rupture any more, and she is at the sort of golden age for her development; she can hope for everything. The boy enters into a war himself, but it is also a war with himself.

The girl enters into the march for the palace, but she is going to know a series of deceptions because her dream will never be realized. For certain, the deception is going to turn into a trauma; it is a question of quantity. One will say deception when it is relatively limited; it is bearable, and that is made to go away while that trauma leaves some traces and some scars. With Freud, the deception is balanced with the loss of illusion. He employs the word "enttauschung" where 'Tauschung' is illusion and also a lie; therefore, 'enttauschung' means to say that I am deceived and I go back over my path. When one translates the vocabulary of Freud, one utilizes the term 'désillusion' [disillusion]; this is more accurate moreover.

k- is the mark of disillusion. One makes k+ in as much as one is in illusion. We hope that the hope invested in such a realization is going to be achieved. k+ can wish to say that it is already as if this had happened; I see myself there already (present at the beginning with girls). And k- signifies that I no longer see myself there (at the end with the girls) and then it is necessary to see oneself elsewhere...and elsewhere is the moment where one says: "Go make yourself see elsewhere!"

The boy in our culture introjects an ideal of realism and of adaptation: from little shoves, k+ permits the introjection of k-, that is to say, the ideal of realism. I think that it is in this sense that it is necessary to interpret the constant pressure of k- in the boy. k+/- poses

for us the question of knowing what the introjection bears. Where rightly one gives priority to k- over k+, and then one has a constellation where the subject fights his tendency to illusion and adapts himself compulsively. This is the age of agitation, that is to say, the k+ is still very strong, and the k- comes to brake it. And that gives an agitation because the subject wants very much that which he wants, and at the same time he is obliged to brake himself. In the obsessional, this is the one who has developed his k- and who introjects his k-; then, the k+ takes the step over the k-. But it is a k+ that has acquired a secondary significance. In the subject k+/- p+, this person has introjected his inhibition like a critical court. The k+ indicates that he makes of his self-criticism the motor of his work and of his evolution. That is why the k+/- p+ is found in all the compulsive workers of the spirit because they are all the time in course of utilizing self-criticism as a tool for perfectionism.

A k+ associated with a p- signifies a magic introjection. These are the people who believe in magic. Typically, it is the African who obtains his diploma of medicine; this is in magic; I have a diploma; therefore, I am a doctor.

The poverty in hy+ is explained by the surrounding culture; children are put too early in school. In the first kindergarten, the child develops k-; he is finished; he can no longer express himself. He is obliged to remain seated in his chair. He can no longer move. hy+ is expansion at the motor and affective level. A child obliged no longer to budge is going to make hy- after 15 hours.

The period of latency, according to Freud, is a conversion of the sexual energy into social and cultural energy. The sexuality being in the older periods, the identifications that correspond to the ideals of the ego can be developed in a non-conflictive manner. The sexuality at adolescence has become a formidable force while that in childhood it is all made weak. The child has only amorous sentiments; it is not capable of achieving its desire, which is rare if he has it. When the child enters into adolescence, he has become a little man who does not yet know his sexuality. We are never as perfect as at the end of the period of latency; after this equilibrium follows the puberty push that brings back all into question.

In traditional societies, all is arranged in order that adolescence is not a moment of prolonged crisis; the initiation is critical since this ends it. It is necessary that all the anxieties that the western adolescent traverse be massed into a moment and overcome definitely. Infancy and adolescence are periods of constructive anxieties. If the anxiety is not calmed during the period of latency, perhaps the ego could not constitute itself a sufficient unity. The ego must constitute itself in calmness.

We designate this moment of life as the period of latency, but we ignore fundamentally to what it corresponds except that one says that it is put at the summit of the Oedipal desires. This is typical of the human species. All happens in a final optic as if a period of time from 5 to 6 years was necessary in order to constitute a social ego. The age of latency is the apprenticeship for the social life and for the social roles in the limits of all that which is sexual.

In p-, the ideal is projected onto the other. In p+, we could speak of an appropriation of the ideal. I appropriate it for myself for my own in making the axis of my person since p+ is the most personal position that sustains this desire to be someone who is singular and different (not too different all the same). p- implies that this ideal to be is an ideal that can not want to be in this search for individuation, but who, on the contrary, tends to accomplish this by fusion with the group or with the other. For example, the people who adhere to a sect are easily p-, for their ideal is of grounding themselves in the group and disappearing in it. They have an ideal also, but this is represented by the other. This reading is for putting it at the level of ideology but not at comportment.

At 10 years of age, girls show more of k+. Let us suppose that k+ is associated with s- and with d+ (with m-); we will have a depressive profile, "melancholic." That would mean that at this age, the girl has arrived at the end of her deception since she introjects in some manner the lost object that she has for herself. She has become a bad object. She no longer tries to conquer (her s+ side disappears), and that which is introjected is passivity. At the end of latency, a certain number of girls terminate the period of latency in a depressive position. The association k+/ s-/ d+ indicated that the solution is found in the introjection of the loss.

Strange formula! The loss was the acceptance of the feminine position, that is to say, "I lack something," and then "I am a lacking being" one could say. And I introject this position of lack, and this depressive position is all the same positive since this is a position of hope. A profile in sum close to someone in the course of making a work of grieving in as much that the work of grieving means in the sense of a progress of acceptance of the reality of the loss, and, therefore, this is not pathologic. This is, on the contrary, a sign of acceptance in the majority of the girls in this group of their feminine position in as far as the passive position and receptivity with the desire for introjection. Introjection of what? Of the lost object and to find again a substitute for the lost object. k+ is also to recuperate something, an object that is going to permit the overcoming of the loss.

If the introjection carries over d+ (k+ d+), then this is the affirmation of lack. I lack something in myself (k+), and I must go to search for this something outside of myself (d+) because I do not have it in me.

Our hypothesis is not finally that that one holds for the ensemble, for the association k+/ s-/ d+ is not verified globally.

On the contrary, k+ is, all the same, associated with d+; k+ is associated with depression. At first glance, the depressive profile is more important with the girls than with the boys. s- does not exist with boys. This introjection of the passive position is not found in them at the end of the period of latency. If we find it again in boys, it is from the moment where the Oedipal complex is reactive with the possibility that it supports an inverse Oedipal complex, homosexual. At the end of the period of latency, the boys are not homosexual; this is at adolescence (towards 14-15 years of age) that that is revealed.

This is individual in the sense where the boys wish themselves to be realized in person and in their own by means of this ideal, but that does not mean that this is an ideal strongly

unique in their genre. This is an individual ideal because that this is the ideal proper to the subject. He does not search elsewhere; he has it in him. This is also a form of introjection, but I prefer to say appropriation in p+. In the term ‘appropriation,’ there is ‘propre,’ that is to say, this idea of something that is proper to me and that carries me out from undifferentiation. The p+ subject is not necessarily an original.

The children from 10 years of age (9.5 to 11.5 years: a class of the 5<sup>th</sup> primary) is going to permit us to recover certain gifts for a much longer period. In the boys of 10 years of age, they do not have practically ever s-. And s- with h+ is the feminine position. Boys still have e- also. hy+ has completely disappeared in them while it persists easily in the girls of 10 years of age. At the end of the period of latency, p+ comes back with the girls. With the 10 years of age, we could make the hypothesis that we are already in the period of pre-adolescence; this is not a good time to speak of the period of latency.

The group of girls from 7-8 years of age present d0 m+. The easy explanation is that, before the danger that the accumulation of negative affects (e-) represents, there is an anxious clinging. This is common in people in revolt and rage. They have fear of losing the object; they cling in a fusional relation with the object, and that permits in part neutralization of this rage.

If p- means to say, “I have need of the other in order to exist” and to say that I dare not exist in so far as a self-referential person, p- can be tied to the negative affects, a little like a kind of existential culpability.

That which we evoke here in p- are the first positions where we live in symbiosis with the other: h+, e-, p-, and m+. The association...

- h+: the need for being loved
- p-: the need for remaining poorly personalized—not to be developed so much in personality, of being founded in the other, of being forbidden to have personal positions, ideals, thoughts, etc.
- m+: the need to be hooked on, to be clinging

...all that comes to balance and prevents the rupture that could result from revolt, for this opens up the rupture and one breaks up everything. Szondi spoke appropriately of the subjects p-, d-, and m+ (especially p- m+) having the acceptance neurosis: a term that designates subjects all the time in the need of being accepted by the others. It is frequent in the clinic that these kind of people have all the time the need for being reassured: “Tell me that you always love me. If I do not come next week, will you not be offended?” It is nearly always p- m+; in fact, they do not have a wish to come. Often, they have bad reasons for not coming, and, immediately, they have the reaction of saying: “You are not going to throw me out for that?”. Their revolt is immediately dampened by this need to be clinging.



p- is a projection of their detachment. They decide not to come, and, then, they demand from the other: "Do you not wish truly to protect me." They attribute to the other this same desire of detaching themselves, or, in all cases, of breaking something. This is very complicated for this multiple style. On the telephone, this is given: "I do not wish at all to come at that hour, but can I come again the next week?". We do not have time to say to them: "Listen, you are in pure projection of rupture, and you ask of me some kind of pardoning of you for the revolt that you are in the course of manifesting."

In another way, these are the people who take with difficulty consciousness of that which they are in the course of doing. They are bad clients evidently. One loses lots of money and much time; one loses across the board; it is not necessary to cite too many similar things. Unfortunately, one is much obliged to take them.

Take count of the facts that:

- d+ is more important in girls
- s- is absent in the boys
- k+ is more present in the girls;

We have at the end of the period of latency a depressive profile more important in the girls than in the boys while combining the reactions s-, k+, and d+. If Mélanie Klein spoke of the depressive position as a position more elaborated for being closer to reality, this is a depressive position more realistic for a girl "for taking herself for a girl." At the end of the period of latency, in girls, there is a half of "defective boys" and an other half that is accepted as girls, this part of a standard of the analyzed population for a treatise.

In a daring manner, we will advance that the "defective boys" are those who introject s+. The girl in the phase of femininity introjects s-. Both of them are d+; they are on the search for something. A hypothesis to meditate....

The girls are the subjects the most frequent in taking the second positions, positions tied with the problematic of the image of self; and the Oedipal complex plays intensely in this area of the narcissistic image of one's self. It seems that the boys are not revolving around this problematic while that the girls revolve around it at this level. This work on the image begins in them with a depression, something positively certain, for it is a matter of finding again the ideal image of self found at the the age of Oedipal complex (there where they had p+). For the boy, the image of the body is more abstract than for the girl. The corporal identification is much more pertinent in the girl than in the boy.

Let us take up again the navigation of the classic formulations of Freud on this subject, all while permitting us some nuances.

The girl towards the age of 5 years old has a relatively stable identification. She realized a little problematic identification with a feminine image. She is thus sheltered from

a narcissistic wound. In relation with Freud, this is aside from his opinion that consists in saying that the girl is in a rage because she confirms her lack of a penis. Toward 5 years of age, she is no longer in a rage; she is d0; she is not in a search for an object. She is in some way completed. She is at the age of illusion; her dream is going to be realized. That explains that k+ dominates the background plan [EKP]. It is as if this had already happened. She has found her substitute (d0).

Let us assume an Oedipal situation: she has an object, and she turns toward this object, that is to say, the father.

In a short amount of time and very quickly (lapse of time of 2 years), deception is installed. She passes into e- and into p-; she quits also her s- (s0 and s+) that signifies: "I expect that you will come," active passivity. The little girl is therefore finally dethroned from her illusions. The beginning of her Oedipal complex coincides with the end of the Oedipal complex of the boy. Her deception carries away her rage. She defends herself from her rage in establishing fusional relations, perhaps with her mother. She does not live a novel of romance with her father during all the period of latency; the deception comes very quickly because her hopes are not met.

If we make the leap to the 9-10-11 years, the girl seems in a positive depression. The difference between s- (in a much greater number with girls) and s+ (more frequent with the boys) is a kind of criterion for two forms of different femininity, that is to say, a femininity more passive (not that something does not happen; here this is an active passivity), and a femininity more active in the sense of a cultural portrait of virility.

In the ego, the girls are not k+ p+; they are k+ p-, that is to say in the hope of a powerful exterior. Those who give k+ continue to project their ideal onto an exterior object; that is never associated with p+. The image of a sacrificial woman in hope of a powerful man who will protect her is not necessarily reinforced by a k+ p- ego that sends us back to a desire of transformation that is, certainly, a magic transformation. But the searched-for object must have this virtue of bringing about a radical transformation from the exterior. We could say of this object that it is a matter of a prince charming or is an infant on whom she projects all-powerfulness.

Hélène Deutsch in her study on feminine psychology (close to that of Mélanie Klein) spoke appropriately of a feminine triad: narcissistic, passive, and masochistic. The narcissistic side corresponds to turning back to the body that is already developed at 10 years of age; it is prepared but it is still not acquired. This will be a consequence of work on the image. But this problematic is proper to the second positions, that is to say, k+, s-, d-, and hy+. The passive and masochistic sides correspond to the problematic s-. Finally, the proposal of Hélène Deutsch on the woman rejoins the most driven investment of the women for the second positions.

The moment of the Oedipal complex in the girl is the period where there are p+, s-, and d0.

At the end of the period of latency, the girls are in  $s^+$  or  $s^-$ ,  $k^+$   $p^-$ , and  $d^+$ . The need to find again the body by to have; these are all reactions that concern the problematic of to have [s, k, and d]. This is not a matter of to be.

When that the girl is in to be at the moment of the Oedipal age at 5 years of age, she is in to have at the end of the period of latency while that the boy is already in to be.

The girls begin adolescence in an “identification” depression but with an orientation in the sense of a desire to have that which is going to permit the restructuring or the restoring of the body magically: This is love; this is the infant. The girl from this point of view is further into magic thinking (second positions); that is to say, that she awaits the great story of love and the fairy tale. A boy who talks like that speaks like a girl. That makes “a girl” when one hears this discourse from the mouth of a boy. That signifies sexual inversion in our culture; in a girl, this is normal. For me, I understand that every day with my girls: “When is it that he is going to come; I have not found him; there are no more blokes; where have they gone?” The boys do not talk from the first in that manner.

The boys do not pose for themselves the question about their image of self, for that is surpassed by the realization of the ideal of the ego that takes the step beyond the corporeal body. That does not mean to say that he does not have an image of self; only, it happens in the background plan [EKP] through relation to the realization of some ideals.

The group of all young boys is in  $p^-$  and is not in  $k^+$ . At this moment, they are in revolt ( $e^-$ ). Afterwards, they become  $p^+$  and their  $e^-$  diminishes.

The girl possessed the image; she loses it, and she searches for it in a magic mode. For the boy, his problem is not his image; it is his ideal because that he is in the anxiety of castration. The boy lives the Oedipal period in anxiety, and the tipping move is the anxiety of castration that the girl does not know. The anxiety of castration replays the image of self; the anxiety makes it that this image of a powerful self to be in some way evacuated to the benefit of the realization of self (in order to protect this image). The question of the image of self finally is no longer made part of the field of the consciousness of desires and is something that continues very surely to be played out, but this time, that happens in the unconscious.

When Hélène Deutsch said that the girl is narcissistic, that means that she is preoccupied with her image in the sense of the second drive positions ( $k^+$ ,  $hy^+$ ,  $s^-$ , and  $d^-$ ). The boy is narcissistic in the sense of the fourth drive positions ( $p^+$ ,  $e^+$ ,  $h^-$ , and  $m^-$ ).

At the beginning, the boy has acquired a certain independence in relation to the image of his body, and it is not for the loss or not “to descend again” into the process of reconstruction of this image; he passes this with superior swiftness. He jumps the obstacle; he passes beyond that. All is played at another level; the question of finding again narcissistic perfection is no longer at the level of the body except evidently when one falls ill. There are some shocks in return that are terrible.

In the world history of the human being, from life to death, the woman is finally more resistant to attacks and to body narcissistic losses than the man. The man succumbs more quickly, for he has repressed this topic. The woman bears much better the physical decline than the man because she is at work on her image continually. That is something that is all the time present and that makes women to be able to live longer than men. For the woman, illness is more easily accepted, not because she is more hysterical or because she eroticizes her relation to the sick body, but because the question of the body itself and that of its image are never repressed. That is something that is worked on permanently.

A boy who makes a study of psychology tends normally to reflection and to work on his image. With this optic, he is obliged to go back over the positions said to be feminine in order to come back at the end of the course into the position p+. Moreover, we could say that analysis for a man is above all a work that is going to lead back from his ideals toward the second positions. He is going to be made "to be ridden by the spirit" [*chevaucher par l'esprit*]. All the positions that he had traversed a little too quickly, where he passed below, he is going to be obliged to come back to these positions. For the woman, it is the reverse, she attempts to pass into the fourth position; then, she is limited to the second position.

Finally, the problem of the man who recoils toward the second position is not to overplay castration and is not to make too much of it at this level. He is going to relive the anxiety of castration; it is physical in the second positions. All is reactivated on the most physical and most affective plane. At the same time that the image is reworked, the processes that have accompanied this movement are reactivated, where an amplification at the time of the fantasy and the physical arenas. The fear that all will actively explode often from chinks in his security is from an overemphasis of the process of castration. In fact, this return into the second position demands a finer gestation of the processes of activation and of psychic inhibition under the most viable forms. This is very agonizing and requires the rarest of men to accomplish this course. Why?

Men deny an all-powerfulness in its abstract version (ideal of the ego) and plunge into a nub of anxiety on a fragile terrain (image of the body). They are going in a counter-current to the dominant culture and are often put at a distance by the other men, for they do not respond to the demand of all-powerfulness required for "a strong man." From the feminine side, under the impact of culture, it is easier to remain limited to the second positions.

Up to the age from 7 to 10 years, all the children of the world are similar to each other in all the cultures.

hy- is more present in boys than in girls. The simplest response will be that the girls are more hysteric and have less inhibition in expression of their emotions than the boys.

I think that this is stronger in our culture than other cultures of the world. This is one of our prejudices: the girl is authorized to express her affects while that the boy can not. We encourage the girl to a certain form of hysteria (in the common sense: exhibitionism) that one does not permit the boys.

The second positions [k+, s- and d-] are the positions where the individual is turned toward himself while that hy+ is oriented toward the exterior but with the idea of attracting the look of the other on one's self. The hy+ position is in fact the most third of the second positions. The passage from level 2 to level 3 has undoubtedly raised the hy factor thanks to the problematic of the look that opens the interface "inside-outside" or even "his imagination-their imagination" (take account of the fact that the ensemble of cultural rules results from the social imagination).

It is the inverse with hy-, where we try to pass unperceived or to be made to be seen good and to be correct. In order to look good in our culture, it is necessary to remain unperceived. hy+ is the reaction of charm; these are the people who make with the charm, and hy- characterizes the people who forbid themselves from making with the charm or who moderate their complements. This is the measure in the expression of affects in hy-. With hy+, we give ourselves permission for a certain fantasy and permit ourselves to add more of it and to flatter the other: "Oh, how beautiful you look!" When an hy+ arrives for the first time in the consulting room, he says immediately: "Ah, your decoration is great, and that, what is that?" An hy- will not pose any question and will not ask why one has used red rather than green. hy+'s interest is not from contact; this is being interested in the other from a certain manner while being a little intrusive, a little uncontrolled. hy+ puts himself forward; he is giving a show; he is making himself sparkle.

The girl is encouraged in all the exterior showy demonstrations while that the boy is hazed about this display. Things evolve from this side; moreover, in the 17<sup>th</sup> Century, the men were also coquets if not more so than the women. At the beginning of the 19<sup>th</sup> Century, my grandfather at the age of 5 was dressed as a girl and that did not have any effect for his sexual development. Then 30 years later, that is not done anymore, or otherwise, this would have an effect. The clothes of the other sex worn by a child do not necessarily have a negative effect; that depends on the milieu of the epochs.

Coming back to the d factor: d0 decreases with age with girls while that it grows with boys. Those are fulfilled [comblés] toward the end while that they are less fulfilled in proportion to the process.

The Szondian theoretic framework is much different from the classic formulations on the Oedipus complex. It seems that this is a problem of coherence and of unity that is played out in the Oedipus complex in the two sexes.

At the end of the period of latency, there is a great diversity of possible destinies in us. Apparently, in a traditional society, there is a unique personality that is forged and on the masculine mode fundamentally. The Hard/Soft [Dur/Moll] index in traditional populations is always more masculine in the women than in the men. They are globally more masculine than the men.

The profile of the primitive is:

h	s	e	Hy	k	p	d	M
+(!)	+ or -	var (e-)	var (hy+)	+ or 0	-	+	-

In traditional populations, the s factor is + or – with sometimes accentuations, but this is without relation to the sex. The factors e and hy are variable with the tendencies e- and hy+: primitives are encouraged to express their emotions while that we are forbidden to express them at this level. Civilization transforms the k+ k0 into k- from the moment that the children go to school. Where they do not go to school, they remain k+. k- is an acquisition from the school formation.

The profile of the primitive coincides with the period of latency of children in our culture.

We could compare the children of culture with different family structures as the Africans and ours. Not with the Greek children or those issued from the Arabs of Tunisia, Algeria, and Morocco in North Africa, for these are not as close to us. These last have an identical family structure to ours but more rigidly yet all the same Oedipal. They are strongly anchored in the P vector; they are hysteric-epileptics. A visit to the psychiatric hospitals in North Africa shows us a picture like us in the 19<sup>th</sup> Century. At Salpêtrière, there were an enormous number of hysteric-epileptics, and Charcot did his work with them. The strongly repressive Islamic religion gives many more hysteric personalities. With them, the confrontation with the image of the father is more abrupt than with us.

## **The Anatomic Difference**

We are going to speak of the hypothesis according to which the passage from p+ to p- in the girl and from p- to p+ in the boy is directly based on anatomic differences of the sexes.

The girl will present a p- as preparation for her feminine role. This is in the sense where her sexual anatomy being less visible—all is happening in the interior of her body—she expects that it will be the other who shows her and gives her the response that the interior of her body is viable. The other—the man—will bring to her a child who will prove to her that the most primordial fear of the girl, that is to say, that her mother has destroyed her body is not correct.

In the boy, the visibility of his sex permits him to search for verification and proofs of his body integrity by the proofs more real and especially by his own means. The p+ in the boy shows in sum that he is bearer of his own response.

Thus, the boy with his p+ shows that the response is that which he possesses; while that for the girl, she expects that the other will give it to her.

This problem is not specifically feminine. Everyone knows this problem, but it is accentuated in the girl at certain moments of her evolution. She searches for confirmation of her entire being and of her integrity in regard to the other and not only from the man but also from other women.

Mélanie Klein tied this need much greater in the girl for being appreciated in the regard of the other in relation to the fact that the genital organs are not visible. She does not find for herself the response to “that which happens inside.”

In as much as the little girl does not see her own sex and does not search for her sexual identity, she is p+, that is to say, that she possesses a response. It is when she will begin to be able to know that she is sexual that appears the problem of visibility that makes her no longer as everyone. The question of the anatomic difference of the sexes introduces this demand for recognition.

Let us reformulate p- because p- as projection is rather poor at this level. I will say in relation to p- that it is a matter of participative identification: I can only identify myself in participating with the other in a process of identification. p- has the need of the other in order to find one's identification. It is a matter of an identification that involves participation; this is the projective-participative ego. We project into the other all-powerfulness; the other is guarantee of my identity. That which I project into the other is this capacity that he has this power that he will recognize me. We all function like that: we give to X or Y the faculty of recognizing us. In p-, there is a dependence; I am dependent on the good will of the other in the matter of recognition.

On the other hand, participation implies that the other accepts me because basically to participate is also to be accepted as being made part of my tribe, of my clan, and of my family. “You are the same as I. To say it differently, you are welcomed into my house; therefore, I recognize you as being part of us.” Under this angle, the girl has more need than the boy does at the moment of the recognition of the difference of sexes of being recognized by someone who has this facility of recognizing. In principle, it is the man. And the demand that she addresses to him is: “Tell me that I am not nothing, that you give me importance, that I count in your eyes, and that I participate with you because you bear a regard for me and because that you give me a certain value. I am heir of this value that recognizes me.” p+ passes beyond this kind of recognition.

Freud in The Ego and the Id, on the subject of the first and the most precocious of all the identifications of the ego, cited the identification with the primitive Parent above all choice of object; that means that this identification is pre-sexual. Afterwards, the identifications that follow will be marked on the scale of the difference of sexes in that the primordial identification is not made to intervene in the difference of the sexes. Here, we are confronted with subjects who have discovered the difference of the sexes; these are not nourishing.

The term “to participate” is completed by Szondi by the term “acceptance.” The desire to participate is accompanied by the need to be accepted. p- is a tendency to participate. That does not mean that one participates; one would like to participate. When participation is acquired, there is a satisfaction at this level, and therefore we ought to expect to find p0. There is no longer tension. Someone in p- is in tension and in hope of participation. One says that this is someone who is participative, that is that he has need of participating. If the participation were satisfied, the tension would no longer exist in p-.

This participation is attained for a moment and at other times, the lack reappears and the need of participation is never acquired definitely. One always has need of being made accepted.

Identification in the Freudian sense in The Ego and the Id, where the object is afterwards posed as subject of the ego is a pre-object identification that is the participative identification. In the Belgium Congo, Kabila arrived and everyone is called Kabila. I choose an object and I give this object the power to be the subject of my ego, and everyone is going to want to resemble Kabila. Kabila is an object, but finally it represents all-powerfulness. This is an identification at the oral stage of development with all the psychotic inclinations possible when that it arrives in an adult. After this stage, we speak of object identifications where the object remains an object for the ego that is identified with it without making it his subject.

Let us make clear the difference between the object of the ego and the subject of the ego. With confusion at this level leads the ego to pose one of his objects as being its master: "The shadow of the object has fallen over the ego." There are objects in the ego, but one of these objects can make a superior logical jump (from element of the system, it becomes the system). It is as if a cat declared itself to be the ensemble of cats. This logical-mathematical paradox is well analyzed in the thesis of Etienne Dessoir where one of two parents is proclaimed dispenser of the collection of family rules and imposes them on the others. Thus, the wedded partner no longer has other possibilities of affirming his opinion other than non-verbally, that is to say, the ambiance. In the spirit realm, in order to escape the tyranny of a subject of the ego, the other objects of the ego must act by subterfuge ways.

At the level of introjection, that which one introjects is always an object. It is not a subject, and that becomes a subject of identification. Having introjected the object and possessing this object, I become another subject from the fact that I possess henceforth this object that makes me to reach another level. There is a following stage after introjection; it is the stage of identification.

One can introject an object or an organ, but it is not necessary too often to materialize the object. One can speak of introjection for pregnancy. That which is introjected is very much the look of the other in the image of the self. I introject the image of the ego that I have at first projected into the look of the other. He looks at me in a manner that I am no longer as before. I have introjected this look from where the process of the seduction as a forming process of the psyche; the how that is the seduction is a matter of introjection.

There is invisibility in the woman and the recognition of the invisibility is demanded. The demand is addressed to the one who possesses that which gives an image. The girl goes toward the father. Meantime, the mother is devalued by the girl, comparing herself to the mother. and perceives herself that she is as little provided for as the mother; the girl is also invisible. To be recognized, this necessitates the father who is going to be solicited with this demand.



The girl addresses herself to the father in this way: "You who have the thing that one can see; do you recognize that I myself also have something but which you can not see?" Further, that becomes: "Do you wish truly to give me something that will end up being seen?" When the little girl wishes a baby from her papa, she is given to understand his formative work on her sexual image of a woman, thanks to this man who has permitted her to see herself by means of that which she is. And her child from this union is the fullness found again of a complete body. This is especially that which counts, to find again totality. To find again integrity and therefore to overcome the castration experienced as real by the girl: "There is something lacking or truly that is not seen, and because that is not seen, it is possible that I lack something essential."

In insisting on the problem of seeing, this is a good path in order to advance things. The ego works psychic forces thanks to putting into place forms, that is to say, of representations. Without representations, the ego is lacking a tool in its control. This is why that does the work of seizing consciousness (constituted of representations), the principle therapeutic lever. But how to construct a representation when our senses make of a condition of sensorial information centered on an emptiness, a cavity (the vagina)? What to make when this corporal cavity sends much more sensorial information with the idea of an object to complete it?

Well, the ego associates this completing object (the penis) with the representation of this cavity for the extent of all corporeal space. This is a question of sensorial information available or not for the ego. At the end of the course, the girl constructs for herself a representation of her sexual identity in utilizing a visual mediator (rich in sensorial information) and that is the penis of a man. In fact, the destiny of her sexual representation will be tied to the imaginary presence of a complete object—the father.

The necessity for the girl for being emancipated from the body of her mother which is so close to her own that it will end up by absorbing it obliges her to turn toward the father and therefore to transgress the incestuous barrier. This situation of transgress will be necessary not for responding to a sexual desire of pleasure but above all for maintaining a basic sexual identity in order to escape the maternal influence. This influence can reveal itself undoubtedly if the father is absent. In effect, in order to differentiate her body from that of her mother, the little girl can not hesitate to render her internal organs sick in order to prove to herself that her body is hers. The vital question of the differentiation can put the little girl in danger in absence of a father when faced with maternal all-powerfulness.

If she turns toward the father, this is because that the father possesses the penis; he has something to show above all and she—she has nothing to show—that is not to say that she thinks that she has nothing. Only she demands "to the one who has something" in order that she can see that which she can not see but that she reckons that that exists.

She is like the one who does not possess the science and who is going to address the one who possesses it in order to ask him if "You who know, you can tell me something beyond my non-knowledge and do not send me back so far to annihilation." Fundamentally, this is then a p- attitude. Participation is the absolute basis necessary for making myself

recognized. I must address myself to the one who knows. We find again the notion of a subject supposed to know from Lacan, and  $p-$  is that also, the proceeding is that of the one who does not know addressing the one who is supposed to know. This is also in the one who sees nothing and who addresses the one who in whom one sees something.

To recognize is a little weak in the girl; it is a matter of constructing by recognition, for there is not a sexual image at the beginning; there is not an image that one is going to find by recognition; it is necessary to construct this image. It is to be recognized as valuable fundamentally; this is a question of value.

The father institutes the destiny of his daughter at the level of an indirect anatomic reflection. It is he who says to his daughter that she exists sexually; this is a logical condition of reasoning. In all cases, the girl has need of an other in order to be valorized above all. The problem is that this other (the father) is forbidden in the Oedipal sense. From one side, she has a need for establishing her image and from the other side, there is a fundamental interdiction that says no, do not touch! If she recoils when faced with the father, she recoils also in relation to her specular [mirror] image. She is therefore in some part obliged to transgress the Oedipal law in order to find again this completion of her image of self. That is why that the hysteric is more feminine than masculine. The woman replays in her hysteria a work on her image of self. The basis of hysteria is daring to transgress the taboo in order to make oneself seen. She does not have many choices.

In the little girls who have been drawn into crossing into the sexual act with the father, the incest gives with certainty that they will enter into megalomania and all-powerfulness where with others, it is the reverse; they are soiled for always and degraded.

The girl is obliged all her life to effect a work on her image, and she is a little obliged also to play out her identity on the Oedipal scene because of her image that is being worked on by means of the other. A hysteric pressure is working in the sense of an exacerbation of this work on her image.

In summary, the difference of the sexes works so that in the girl, there is an appeal to the other and the boy can avoid this appeal.

The interpretation of  $p-$  in the girl and its augmentation in the course of the Oedipal factor corresponds to this intense need for being recognized by the father. For the boy, his  $p+$  comes from the fact that, past the moment of the Oedipal crisis, he adapts or makes him (not by introjection since it is  $p+$  and not  $k+$ ) his paternal ideal.

Thus, we come back by means of  $p+$  to the primordial identification with the father who has at first existed and who was made bad at the moment of the Oedipal crisis because the father has become a rival. And then at the moment of the resolution of the Oedipal crisis for the boy, there is a return to origins and the father is again a model. From this way, the boy surmounts his anxiety over castration while identifying himself with the father whom he takes for a model. There is no fear of the father since with his  $p+$ , the boy has become not only his equal, but henceforth he makes himself part of the realm of the father: "He has voted

for the father.” He has taken sides and causes for him. He has made himself part of the party of his father.

Realized before the Oedipal period, the primordial identification is asexual. This return to the origins after the Oedipal period, to this primordial identification remains on this side of the sexual; it is thus that the p+ is a protection against the danger to be again in rivalry with the father. In adopting the position p+, the boy adopts the position that to him is indicated by the father. At least in our civilization that implies that one must at the same time be like the father and not be like the father and to go beyond him and not to go beyond him at the same time. p+ is a very ambiguous position, but it is the position that consists in exceeding oneself ceaselessly. This is a position of going beyond oneself; that permits living the discontinuity in participation in a more comfortable manner than the p- does for the girl in search of recognition.

There are more and more girls who are p+. With girls at this time, p+ distinguishes less and less the girls from the boys because the girls adopt the same ideal as the boys in our society. The difference of the sexes does not play out much more at this level. The ideal of exceeding one's self is no longer a typically masculine ideal. It is shared by the two sexes. If we make from p+ this existence of self-exceeding, this is a manner of going beyond the question of recognition. If we are thrown into a process of indefinite progress in p+, we are into exceeding ourselves ceaselessly. Then the recognition comes of itself, in all cases, as long as one participates in this ideology that is a megalomaniac and unlimited ideology.

The fact that the girls have more and more the same ideal as the boys is a very modern phenomena. The girls strongly p+ have this requirement of succeeding in all areas and of accomplishing at the same time their destiny of a woman (to have children for example) but also of working and progressing in their professional life. This is finally more demanding for the girl than for the boy. In all ways, for the moment, this is still reserved to certain socio-economic layers. The girls who are not students are very often p-.

That which has changed in pathology in the last thirty years is that formerly one had to deal more often with girls who were abandoned by their fellow, and one took them on while trying to mend them. Now it is in the process of inversion. One has more and more men who have been cast off by their woman. This is indicative of a change that the men must make themselves to consider. Often, the reasons are badly defined; they do not comprehend why; according to them, they have done nothing wrong. I will just say that the woman seems no more to have need of the man to be recognized. In this case, the recognition passes beyond the corporeal area of sexual identity and is evolving toward the more abstract spheres of ideal of the ego.

The culpability in the girl seems less radical than in the boy. The desire for Oedipal transgression between the girl and the father is something less culpable in the girl who reciprocates this than in the boy. The boy is unconsciously a lot more guilty of desiring his mother than the girl is guilty of desiring her father. From a certain manner, the girl finds herself authorized to desire the father. This is a just compensation for her “lack.” She is not very guilty at that level.

She transgresses, and hysteric pathology is the sign of this permanent transgression. The pressure that moves in the sense of transgression is much stronger in the girl than in the boy.

It seems that p- protects from the consequences of the Oedipal pressure in the girl and from the relative weakness of the censors in her in relation to the boy. Now, if she rejoins the boy in adopting p+ (example of the girl student), it is probable that the mechanism of the censors plays out much more on her since she lays claim to her own desire. In this case the appearance of p+ in the girl must be accompanied by a new outbreak of the censors like in the boy at the end of arresting the Oedipal pressure. To sum up, it is necessary to compare the p+ girls with the p- girls to see if the censors are more elevated on the p+ side.

The girl who is not yet in the Oedipal period is a little woman. Her need to be recognized as a total being is not contested by herself. She finds in the look of the others that which confirms her aspiration to be a satisfying total being. Not being yet truly confronted with the question of her femininity, she is considered as being a little woman towards 4-5 years of age.

This is a little simplistic, but I say this. The boy at the same age (5 years) develops some ideas of inferiority much more easily than the girl does. He perceives his lack, for he perceives so violently that he is not yet a man and that he is a little boy, something the girl as a little girl experiences in a manner less intense. From this point of view, the girl sees herself already as a little woman. The narcissism of the little girl at this age is complete while that the narcissism of the boy is not. This is at this age the time of rivalry with the father and the boy is acutely conscious of his inferiority. Therefore, p- will have in him as in the girl the same significance produced on this question of the power and of physical integrity. The boy also has need to be recognized as a little man that which is not evident.

When one speaks of seeing, there is not only the sex to see, there is height also. When he is high as three hands, one is a cute fellow, etc.; one is still a little boy. The "little" boy in relation to his papa who is a tall man experiences a sad moment. The crucial moment of the Oedipal period is David and Goliath. The boy sees himself completely small; he can not equal the father. Said differently, the father appears to him as overpowering, and it is the overpowering of the father that is going to engender the anxiety of castration elsewhere.

How to explain the p- of the boy at the moment where he is in the Oedipal crisis? His p- is a call for recognition exactly as it is for the girl but at another level. For the girl the demand will be: "Papa, do you truly recognize that I have something that you are not indifferent to? Do I count in your eyes? Am I worthy of receiving you?" or something like that. The boy will have as his demand: "Do you truly want to fight with me?" Elsewhere, the boys are teasing at this age; they kick with their feet; they strike out. Their p- is also participative but exactly in the inverse sense; that is to say, it is quarreling and sadomasochistic (compare to love for fighting). This is "Who wants to fight with me? Am I not worthy to climb into the ring? Do you want truly to measure yourself with me? Or do you truly consider that you are a puny fellow who is not worth the trouble?"

Therefore, there is a rage that is explained very well in the boy. He feels himself completely little; he devalues himself; and there is a call in p- in the sense also for recognition but at another level. Here, it is "Do you want truly to consider me as a valuable rival?" The boy searches in the father the force for confronting the father. Rivalry is also to require that the other accept fighting with him. These things do not happen at this level with the mother. That happens in the background plan [EKP]. That which is fundamental for this age is the need for rivalry and fighting. This is e- p- and m-. This is the need to have an enemy to destroy and to cut the bridges to him and an enemy worthy of fighting with him. He would feel himself strong, but there that is not the proof of his strength as much as that if the other does not accept the combat, there is not recognition. The strength of the father is going to give the measure of the strength of the son. "As long as one does not fight, one is not a man."

m- is stronger in the boy than in the girl in the older group. The girl of this group is fully in the Oedipal period whereas the boy has cut his bridges. He has left that period which nourishes the castration anxiety; that is to say, if he continued to bathe in the familial ambience, the anxiety of castration would continue to work its effects. m- is the visible result of the action of castration anxiety; he no longer has the anxiety of castration since he has left the game. Basically, libido at this age is not invested in sexual objects. It is invested in sportive and school activities and competition with his peers. There is no longer this need to be surrounded and to be enveloped by a loving entourage. One no longer has need at this age for it. At this age in the boy, this is much stronger than in the girl. He is more independent probably in relation to the family milieu. The girl also gives quite a number of m-.

In the contact of the oldest, the girl presents ambivalences while that the boy does not present them. The absence of ambivalence in the boy is explained by a kind of law of all or nothing: when he breaks off, he breaks off. The rupture with all that which has proceeded in the boy during the period of latency is radical. All that which Freud has permitted us to understand on the period of latency is especially valuable for the boy, yet that is less valuable for the girl. When Freud says that the girl enters into the Oedipal period at the moment that the boy leaves it, one asks oneself if she is yet capable of making a period of latency evidently. However, she has a latency period all the same; that is certain.

The period of latency is less visible in the girl, for she is in quest of recognition and she is not desexualized as much as the boy and that makes the process of latency in her less evident. The period of latency commonly conceived resides in the suspension of the Oedipal organization of sexuality; the sexuality becomes pre-Oedipal and pregenital. And that is much less true for the girl than for the boy.

At adolescence, the period of latency is terminated at the moment where there is a revival of the Oedipal problematic. To say that sexuality disappears during the period of latency is not really true. There is a sexuality that persists; only, it is outside of the Oedipal. There is libido, a sexual excitement, but the child is not in the Oedipal influence; differently said, there is not amorousness. The boys talk about girls among themselves. They speak of

them as sexual objects in the most trivial sense; they are coarse. One feels truly that they are preoccupied by the question. One only has to listen to them.

That which reappears with adolescence is love. This is not sexuality; the sexuality never disappears. There is a sexual pressure at puberty. No person is going to deny that, but the sexuality in the period of latency certainly is not less strong than in the Oedipal period; only it is no longer taken in the Oedipal mode. That manifests itself by the fact that one is not amorous between the age of 6 and 10 years without exception.

From that, let us be precise that the Africans with their profiles from the period of latency amorousness drops! This precision resides in the fact that they are not truly in the period of latency. From certain sides, the organization of the period of latency is maintained; that is to say, the m- side especially. Africans are preserved from an Oedipal regression. In my view, the Africans do not revive the Oedipal complex.

There are other loves than Oedipal loves. All women are not mothers, and all men are not fathers. There can be something more fraternal than these loves. I know nothing about it.

It is a curious observation that consists of seeing in the youngest group of Africans a great off balance (a drive repartitioning very unequally distributed). In the older group, we observe a great homogeneity (repartitioning less in the extremes).

The evolution of the 's' factor shows s- at the maximum (50%) in the group of young girls and is lost after that while that s+ is a permanent reaction in the young boys. The passive and illusionary expectation for the father by the girl is revealed by the s- reaction while that with the deception that evolves in the course of time, she is obliged to quit this passivity. She is obliged to go toward the object because the object does not come to her. s- is the position of the subject who waits; this is the position of amorousness moreover; the subject does not doubt that the other will come. Why make an effort since he is going to come? It suffices to wait a little and the other will come....

The ambivalence in m uniquely present in older girls leads us to consider the extremeness of the rupture with the boy (m- and not m+/-). The boy, once experiencing the anxiety of castration, burns completely his bridges; he leaves the Oedipal terrain; there is no longer the question of going to put his feet back there.

For her part, the girl plays with the Oedipal much more than that; from a certain consideration, she is the womb. Basically, the girl does not experience the maternal womb in the same manner as the boy. Can one speak of "regression" when speaking of the material womb because she makes it part of her feminine identification. We could speak of regression in the girl because the regression in the contact vector is an attempt to come back to a pre-Oedipal world where there is no conflict.

Regression, when it is produced much later in adolescence, is a regression generator of conflict; it is conflictive. But we could consider that there is some regression that has an

effect the diminishing of conflict and is generally that which the regression serves. We return to a pre-conflictive state. If the girl has an ambivalent position in  $m$ , that can be explained in several ways. She experiences in all manners her Oedipal as bad by the force of things at this age. She becomes ambivalent in relation to her love object. If from the  $m$  side, we place the father, she is attached or she attaches to the father—as the father is by definition deceiving— $m+/-$  reflects very well the real situation.  $m-$  reflects the desire to abandon the fight since this is a fight that seems lost.  $m+$  is the position of those who cling even when in love or in hate, for  $m+$  can not say necessarily that one loves the person to which one clings.

The little girl before the Oedipal crisis is a little woman because she does not know conflict. In all cases, she is not in rivalry with her mother. Rivalry begins at the moment where there is a taking into account the anatomic difference. Then, there, that is a true identification catastrophe that is produced at that moment. The boy does not know this problem. She was a woman; then poof she is now nothing! She does not know what she is.

I remember very well my three girls in the course of taking a bath in a little plastic bathtub on the terrace in the summer. I took photos of them. I am going to give an account of them afterwards. The littlest was in the course of looking at her sex and sticking her finger inside and the two others who were older were in the course of mocking her. As they laughed a lot, I had photographed the scene—I did not even know why they laughed—and I made 4-5 photos one after the other. When they were developed, they were an extraordinary series.

In the first photo, the little girl opened her legs and then the two others looked at her. Then, she put her head lower in order to see better. She looked attentively and began to begin to put her finger in her vagina, and, then, the others roared with laughter and were mocking of her.

At the beginning, the little girl had a serene face; then, it was a true fright in the features of her face when she discovered her sex. This was the materialization of something that one considered commonly as being part of a fantasy that is not experienced in reality. There one can truly see that that is revealed on her face in the space of several seconds. We have had much trouble in restoring her, for she has experienced that as a catastrophe. The mother can no longer serve as an identification support. From the moment where she is considered as being herself deprived of a penis, she is completely devalued. The individual differences play for a little girl to experience that serenely, and for another that will be a catastrophe.

Her two sisters do not seem to have experienced that as a catastrophe. One is mocking of her at the moment when she made the discovery; that undoubtedly played in her disfavor. Of all the three, she is the one who has the most need of the look from the other in order to be recognized.

The girls 10 years old present the profile of depression ( $k+$ ,  $s-$  or  $s+$  and  $d+$ ) that the boy does not. This is a major difference, for that prepares the return of the Oedipal at adolescence; the girl shares a depressive position. I think that it is important to note that it is

at this age just before the entry into adolescence that the depressive position is the strongest. This triad is not revealed with a manner as clearly elsewhere. The boy, for his part, does not embark in adolescence in a depressive climate; he has little of k+.

### Evolution of censors

For recall, the four censors are:

- ideal of the ego or spiritual ideal in p+
- ethical ideal in e+
- realistic or rational ideal in k-
- and moral ideal in hy-.

We have been able to observe the censors evolve in an inverse fashion in the girls and the boys.

The girl is p+ at about 5 years of age and the boy is rather p-, and then the boy passes into p+ and the girl into p-.

The e- of the boy diminishes while that the p+ increases; the hy- increases and that is associated most frequently with e+ and e+/-.

In the boy, the motor of civilization that transforms the hate of the father into competitiveness is as Szondi gives it: the e- energy is transfigured by the motor p+ with the support of the hy- and e+ censors.

At the level of censors, hy- is more elevated in the boy while that the k- is more important for the girl. The rising of hy- in the boys involves at around 6 – 7 years of age a feeling transformation: he becomes “harsh and hard.” This is not going to be developed in the girl (lowering of hy-). The girl is tempted to transgress and her censor hy diminishes. She does not see why she ought to be held to a course. She is more hysteric in her expressive sense of her affects. The boy does not transgress; he utilizes the censor; he finds his countenance in the fact of being distant and of not manifesting his affects; he has “no emotions.”

A greater proportion of hy- in the boy does not mean that he is more moral than the girl is. This is a question of modesty above all in hy- and therefore of showing an unfeeling and hard exterior that the girl does not have any interest in doing.

A hysteric pressure is a work on the image of self such that one shows oneself, the image that one lets others to see. Normally, that concerns the P vector and therefore this is not the narcissistic image; this is the conventional image. The narcissistic image concerns more the sexual vector. For the girl, this image of herself in the sexual area rejoins the area



of the look of the other and of the image to show to the other. This is an image of self that is destined to be given in the specular to the other. It doesn't matter what image of self. It is that that one puts forward in order to impress the other, for at one time, one makes him to see some things and at the same time to hide other things. This is to show – to hide; the hysteric plays with one's image.

k- is the rational-realistic-legalistic censor. hy- involves the respect for rules and modesty as made part of the respect for rules. The inverse of modesty is immodesty and the pleasure of scandalizing or shocking. As the boys develop an imposing hy-, we could think that they hide themselves behind a conventional BCBG image; they are in the rules and in the norm. Morality is conducting oneself according to usages and mores. k- has nothing to do with mores; it is the law of reality. The principle of reality in Freud is that which is possible or not. Is it reasonable or not to act in this fashion?

The progressive increase of k- in the girls would better be illustrated with my little story that follows.

Recently, I saw again a patient that I had not seen in a dozen years and who had an ego profile of k+ p- that is rare, especially in doctors. At that period, I had not understood well the significance of k+ p-. There were 2 – 3 months before I saw him again. His new test gave an ego profile of k+/- p-, and as it was strongly k+ p- before, I told him that even when something had changed, that henceforth it braked him in his desires for realization of the infantile type. There was an ideal of a very infantile ego. He passed his time making sandcastles at 45 years of age. This is a pastime very infantile. Every day he made his sandcastles on the concourse with the North Sea. There is where he put his passion.

Thereafter, he did not make any more sandcastles. He tried to make cucumbers to grow in his garden; he has a very large garden. This is again an infantile thing, for he joined a club, one of cultivators of cucumbers. He tried to develop some new varieties of cucumbers. For that, he explained to me that he must go several times a day into the garden. Last year, it was strawberries; he developed a new variety of strawberries and won a competition. For him, this is a true obsession. Between each of his clients, he went to see his cucumbers, his strawberries, his pumpkins, etc.

I told him that before that he was completely possessed by the need to realize his dream. He had not spoken of all that in the time period. "That is true," he said, "Before, I did not sleep; I was too possessed by my projects of sandcastles. Now, I am much calmer because I am no longer possessed. Before, I was reproached all the time for being at the side of my garden hoses, but I wasn't there; I was clouded by my projects and I thought of nothing else."

I accounted all that for the passage to k-. All happens a little as if he had put a brake with k- on his sweet folly. k- increased each time that the requirement of reality and of conformity to reality increased. This is a reaction that increases with disillusionment and with deception. As to the degree that one accumulates illusions (not necessarily catastrophic) and that one confirms that such or such a thing is not realized, then truly k- appears as a

realistic reaction. This k- reaction consists in saying that this is not worth pursuing furiously, not worth continuing to make illusions for oneself, and not worth dreaming about. k- is a reaction of self-cure from this point of view.

k- says to him: "This is nothing. One has lost, but that is nothing. It is necessary to accept defeat and to accept not having all that one wishes to have." Thus, k- increases with age, slowly but surely, because with age, it is truly necessary to deal with the idea that there are a lot of things that one could not realize. And k- is a manner of saying to oneself: "Oh well, I will not do that. It is better to renounce it." This is a reaction of renouncement in the name of realism. One could not do otherwise. This is a sorrow, but a normal sorrow.

If k- increases very strongly, that can mean there:

- is negativism and in place of saying to oneself: "That, one will not do that," we are going much further in saying: "There is nothing more to do." One accentuates negation; there is nothing more worth the trouble to do that; therefore, one lets everything fall.
- is the possibility of a manic reaction. Mania as "All is lost; therefore, that is not going well."..."All goes very well madam Marquise...." There is a higher bidding for annihilation, the more that goes badly, the better that it goes..."All goes very well, madam Marquise." I lose everything. That goes very well. Hooray! One accentuates the loss and this is a very frequent maniac reaction. For example, I have lost some money, and well, I throw away all the money that remains to me. There. Good. One has lost, go, one reversed everything, ha. Good, I had 5 millions. 50,000 francs remain. Go quickly. I drink to them; that leaves me with nothing....

k- in girls is the acceptance of this obligatory "balance." I have the tendency to say that this realism is increased and the sorrow that is made all gently. But that is going to be reversed a little later since she is going to make k+. All is extremely changing at this age. There is nothing linear here.

Let us come back a little to the boys.

It seems that the boy in obeying the anxiety of castration is able to utilize the power of this process in order to manage his contact: as long as he is allied to the castrating power, he can utilize it to his own ends from the extremeness of his rupture. On the contrary, the power of internal gestation offered by the castration symbolically integrated will be less to bear than for the girl in general. This is from the fact that his course—in the arena in relation to the Oedipal—that is to say, is outside of the close field of the Oedipal. The consequence of the Oedipal is for her a definition of the interdictions with more fluid contours and more ambivalent in order no doubt to permit her to have resources to the roots of her image of self via the father.

When the father is absent, the girl is confronted with her mother in general about the question of her image. The internal objects of the girl become by relation to the mother a question of identity, for the maternal body sends the girl back to the external non visibility of her sex also (for comparison with the visibility of the male sex). Thus, the internal organs (pulmonary, digestive, and urinary-genital especially) are thrown into conflict with mother concerning the question of the identity of the girl. She is going to differentiate from the mother with her internal organs rather than on the sexual axis. The absence of the father figure capable of capturing and of catalyzing the image of his girl will return the girl to a false mirror, that is to say, the mother. The girl plays out her identity no more in her sex but in her body in a more basic manner and from there in a more morbid evolution. If the father does not play a mediating role between the girl and the mother, that is always risky. The absence of the father sends back the girl to that which is internal and to that beyond the sexual. His role consists in preventing that the identity of the girl is made uniquely in the area of the internal that is what the mother obligates.

If the father inscribes the external into the internal area of identity of his girl, he permits his girl the differentiation of her identity in the field of the visible.

### **Latency and Adolescence**

We are going to compare two populations: 9-10 years of age (period of latency) and 16 years of age (adolescence).

The idea of latency was already prior to Freud. The period of latency is that which separates the time of repose and of arrest from the prehistory of the individual, since that it is the time of interruption. This time—Freud is in need of it to justify repression—is in the time a choice is made that repression essentially works its effects.

The period of latency is contemporary with the decline of the Oedipus complex. The emergence of modesty and disgust. Also appearing are timid attempts at sublimation. The relations with objects that were strongly sexualized at the period of the Oedipal complex undergo a decline and that which emerges is a rough draft of identification. Sexuality has not however been abolished during the period of latency (compare masturbation). One observes a regression to the sadistic-anal pregenital stage.

Genital satisfaction becomes possible with the appearance of puberty. In adolescence, that which becomes the central problem for the subject is the finding of the genital object. The other great question of adolescence is the obtaining of an identification. It is necessary that the subject try to find guiding-mark identifications in order to become autonomous. When one studies the psychoanalytic literature from the point of view of the latency period, one perceives that the literature is very poor. It is as if once this period is discovered, that it became evident.

Winnicott signaled the extreme difficulty of undertaking an analytic cure in these subjects, for there existed in them a contraction of the imaginative life. It was a matter of the impossibility of establishing a transference relation with free associations because of the

repression. Mélanie Klein observes, during this period, a higher stake in reality. The child super-invests in external reality. He utilizes external reality in order to combat internal reality.

Szondi has described a profile of frequency according to age (curve of frequency of reaction according to age). These curves permit us to observe the great turnings in the reactions that occur at the time of the period of latency. Between 6 and 10 years of age, the frequency modifications are extremely great. There are great differences between the periods of latency and adolescence. In the population, the difference was notable in p+. Adolescents were more inflative.

#### The profile of latency:

h	s	e	hy	k	p	d	m
+ !	+ ! !	-	-	-	o	o	- (!)

#### The profile of adolescence:

h	s	e	hy	k	p	d	m
-	-	+	-	- (+)	o (+)	-	+ (!)

These reactions have the tendency to be established at this age, and at 10 years of age, they become stable (5 profiles).

In children, there is still an alteration between k+ and k-. In the adolescent, this is rarer there. It is oriented in a stable manner whether it be k- or k+.

## **Contact**

### *Latency*

The m- reaction is the most characteristic of the period of latency. This is a neurotic reaction proper to this age: towards 6-7 years of age, we have m-!. From 7 years of age, this reaction falls slowly. Primitives give a profile close to the period of latency. This reaction, once disappeared, never reappears anymore. The profile of an old person comes very strongly close to that of the period of latency. The m- reaction that is often accentuated is often accompanied by d+: d+ m-, the cleavage is then diagonal.

In the child, that which is characteristic is this vectorial cleavage d+ m-. The cleavage d- m+ is 5 times more present in the adolescent than in the child.

In Szondi, we find an abundance of m- in the child. For him, it would be false to evoke psychosis for m-. The hypomanic reaction responds to the enormous deception of the Oedipal period. For him, m- is the manic rejection of the incestuous bond that cannot be realized. m- despite its hypomanic significance implies an abandon of immediate satisfaction by the other; m- finds its satisfaction outside of the bond with the object. m-

means the sense of a rejection of a hallucinatory type, and it signifies the search for pleasure moves toward reality. It does not count any longer on the other in order to fulfill its desire.

The child finds in reality a satisfaction of his desire. There is not regression into fantasy. The child searches for satisfaction in concrete reality. This m- reaction can never be interpreted unilaterally. The prevalence of m- leads back to the notion of inhibition as to the goal. Freud spoke here of an avoiding of repression by inhibition of the goal: to renounce a certain type of satisfaction implies an inhibition of m+ goal.

m+/- : to find again a satisfaction close to the original satisfaction. Need for total satisfaction.

m- : subject to restrain himself from going in the sense of total satisfaction. To satisfy oneself with nothing at all in an excess of movement: hyper-kinesthetic in behavior.

The drug addict is m+!. For a child, d+ m- signifies the affirmation of his growing autonomy; it is a source of pleasure.

### *In the Adolescent*

m+ implies a regression. This regressive aspect in the adolescent comes from the fact that one finds again the first object. The association d- m+ implies a full azimuth regression in the sense of finding again the lost object and of a nostalgia for it. That which is searched for is satisfaction, the return to the breast—the primary satisfaction. d- m+ indicates this nostalgia for union with the primary object—the lost happiness. In d-, this is to find again the lost object.

The more the sexual frustration is great, the more the cleavage d- m+ is accentuated.

## **Sexual**

### *Latency*

The association h+! s+!! is the moment of life where the aggressive drive is stronger. The h+! need is a need for love more than a demand for satisfaction. There is anxiety; the need to be recognized, to be appreciated, and to be the “darling” of others.

In h+, this is to make oneself be recognized by one's peers, to make oneself to be loved by adults, and to be the favored object of one's peers, and at the same time there is a homosexual desire. This is the need to be appreciated on the homosexual mode, a specular relation all the same, the principle of homogenesis: the similar creates the similar.

With s+!!, at this age, there is an identification effect that implies that one is identified with virile heroes. This is the age where identification with the father dominates. With s-, these are the subjects who have rather a relation with an imaginary object. These are daydreams with a dream-like sexuality.

s+!! is therefore identification with a virile image. At this age, the objects of identification that function well are cowboys; there is pressure for physical activity that surges. In the adult, this will be rather a need to conquer a sexual object.

### *Adolescence*

Disappearance of the tendency h+ and replacement by the tendency h- that is:

- a) search for difference.
- b) Desexualization and struggle against a primary homosexuality and engagement on a sublimation path: h- s-.

The association h- s- is presented in those who develop for the first time the amorous sentiment: the subject yields to a dimension of reality that was not thinkable previously.

This position is never encountered in primitives; this is typically western; it is the western amorous ideal. Here, it is a matter of adolescents who place themselves in the position of platonic love. This is not necessarily a passive position. The ideal of h+ s+ is a healthy sexuality; therefore, the goal is a sexual relation. h- s- implies a desexualization. The object of love becomes something that is no longer invested sexually. This is the typical relation with the sublime subject.

The adolescent tends to occupy the last positions of the circuits in vectors S, P, and Sch. In him, e+ p+ is a personal position. h- indicates here that love does carry over to sexuality; this is the position of an amorous subject who gives himself to a unique love. h+ s+ does not imply that; the subject is ready to invest in no-matter-what sexual object. In h- s-, something of the personal and of the singular is developed. Amorous passion with the adolescent is often in relation to the reaction h-.

On the contrary, that which differentiates the adolescent from the child is the regressive position that the adolescent occupies in the contact vector. The child distances himself in relation to the Oedipal while that the adolescent reactivates the Oedipal. The adolescent presents a pressure for independence and personalization, but for compensation, he searches for the paradise lost from infancy; he has a nostalgia for it. The typical caricature adolescent is the singular adolescent, alone in his own sphere and, doing this, he separates to the maximum the original desire from the present time. This position can not arrive before adolescence.

### **Affects**

As with the adolescent as with the child, hy- is the reaction of shame, modesty, and culpability. hy+ is encountered most frequently in all the little children; in this case, the subject hasn't any inhibition in expressing his affects (compare the child at the Oedipal age who hasn't any trouble expressing his Oedipal desire). These are the affects that are

repressed during the period of latency. This position remains constant from the moment that it is instituted.  $k^-$  works in the sense of the realistic censor and is the reaction of adaptation by opposition to  $k^+$ . That implies a certain taking of distance in relation to one's making fantasies.

$k^+$  is a reaction of a subject who functions rather on the mode of the principle of pleasure.  $e^+$  only establishes itself in a stable manner with adolescence. If the moral conscience exists already in the child in the period of latency, it is not comparable to that which exists in adolescence. Szondi spoke of the moral censor, a law imposed from the exterior.  $hy^-$  is the position of the moral subject who justifies his position by common sense. To do otherwise would be characterized by a certain freedom and easiness.  $hy^+$  is the reaction that one meets practically always in the melancholic. This is the one who shows off his sorrow immodestly. The affect that is expressed in the melancholic is the accusation and his hate against the object is expressed in the mode turned against himself by his culpability.

Let us come back to  $e^+$  in the child; this is the factor of ethics. Szondi made a distinction between morality and ethics.  $e^+$  implies the position of a subject in relation to the values in vogue. This is the position of a subject who tends to make for himself his own religion. The adolescent is at an age where this question of Good and Evil is posed; he poses it for himself very often.

The hate of the adolescent must be reapportioned not by a revolt against that which is established but rather by the taking of a personal position in relation to questions that he poses for himself. This is the moment where he can turn toward mysticism or anything. This question becomes central for him. His contestable behavior must be seen as an attempt of forging an ethic (morality is involved with something more collective).

The reaction  $e^+ hy^-$  indicates that the subject does not take up as a cause the values of the group. He takes account of them on his own and makes them his personal values. It is not rare that with an adolescent,  $hy^+$  appears with  $e^+$ . He considers himself as a judge that has a personal opinion on something ( $e^+$ ) and who proclaims it ( $hy^+$ ): "I have something to say on the social order, and I intend to make my opinion valuable."

## Ego Vector

The  $k^-$  reaction is present in the child and in the adolescent. In the same way that a position in  $p$  is asserted, the  $p^+$  position indicates a need for expressing oneself on the question of judgment.  $p^+$  is the position of a subject who has pretension to announce an ideal idea. The subject has there the establishment of an ideal of life that permits him to give a judgment on his life and to differentiate himself in relation to others. This is the will to assert a personal opinion often in contradiction with the received ideas.

$k^+$  indicates that the subject adheres to his ideal and wishes to put it into practice in reality. The adolescent inhibited in his realization of his ideas is going to give  $k^- p^+$ . This is the typical reaction of inhibition. He develops an ideal falling outside the point of view of reality, but he feels himself at the wrong door in relation to this ideal. This is the reaction of

a subject that does not feel well in his own skin. These subjects are animated by a demanding ideal, but there is little chance that that will be accomplished (k- p+). The subject feels himself therefore culpable in relation to this ideal of life that he has forged; he criticizes himself willingly and experiences a feeling of incompleteness and of dissatisfaction.



## Adolescence

Adolescence is lived very differently according to cultures and social classes.

In our western modern culture, adolescence corresponds to a period, very long, where is decided the choice of object and the differentiating identifications, pursuing a very large span. The reason for this is the fact that ambivalent ideology puts forward the ideals of the individual for progress, independence, autonomy, and originality.

In traditional societies, on the contrary, and specifically in societies said to be “primitive,” adolescence is reduced to the moment of “passage,” as brief as possible, that ends in fixing and consolidating the acquisitions of the period of latency and that which, at the level of the results of the Szondi Test, are revealed in the following manner:

- 1) The individual differences among subjects of the same “archaic” culture are very weak; said otherwise, the individuals all resemble each other;
- 2) The profile of the general population, all ages and mixed sexes, is not different from that that one observes in a child of 9-10 years of age. And these tend to be maintained indefinitely and invariably all one’s life with the exception of the very old where appear, in a surprising manner, the positions usually encountered in the western adolescent. Brigitte Herman, who had observed this phenomena for the first time, has interpreted this from the way that appears very correct to us. She stated that while in our society, the subject is invited to express oneself in the most lively way possible in the first person when that one does not yet have one’s full capacities—what one recalls that Piaget has said on this subject. In an archaic society, this privilege is reserved to those who have already a step in the other world, the very old, those whom one thinks that are in connivance with the ancestors. The same privilege is reserved for sorcerers, shamans, diviners, etc.

The Szondian profile of the child in the period of latency is well known. It is remarkably uniform and, for as much as one knows, with the illumination of experimental studies given up till now, universal. Within limits, one can say that all children, between 7 and 10 years of age, everywhere in the world and probably for all times, absolutely are similar and that they have the same drive organization and, with the pathological exception, the same psychic functioning.

The process of adolescence, such as it is developed with longing in a culture such as ours, to the point that each one asks oneself if one is ever to leave it. And that period is understood better when one envisions it in reference to the monolithic picture of the typical profile of the age said for latency.

The subsequent considerations find their reference in a work that has consisted of comparing the Szondi tests of 30 children of 9-10 years of age and of 30 adolescents of 16 years of age. It is a matter of establishing the frequency of the different factorial and

vectorial reactions in the two populations and of verifying if there exist significant differences between them.

In choosing to compare the children of 9 years of age and adolescents of 16 years of age, one opposes two groups of subjects among which one could note the appearance of a structural heterogeneity. The drive organization and the mode of psychic functioning of an advanced adolescent can be a priori considered as very distant from those of a child in the period of latency.

Already present in the correspondence of Wilhelm Fliess, elaborated and defined in the “Trois essais sur la théorie de la sexualité” [Three Essays on the Theory of Sexuality] (1905), taken up and enlarged in “Moïse et le monothéisme” [Moses and Monotheism] (1939). The concept of latency is a purely Freudian creation. And one can even add that the concept has never ceased to haunt Freud, who says in it at the same time, it is an obligatory age of human existence and a psychic process of crucial importance. Why? It is proper to our species—at least as much as the usage of language—in as much that it magnifies evolution into the times of its sexuality but also its spirituality. The most elevated is found also connected with the lowest: “to *υποκειμενον*,” that which is below (the belt)” (Plato) justifies the possibility of repression “from above.”

That which is found put in the past during the period of latency is, above all, the genital sexuality: “...the persistent absence of hoped for satisfaction, the perpetual frustration of the child for what that he hopes, compelling the little lover to renounce a feeling without hope.” The entrance into the phase of latency is contemporaneous with the decline of the Oedipus complex.

From this moment, repression extends progressively its empire; modesty and disgust are asserted. However, sexuality is not abolished; masturbation often persists. That which characterizes sexuality at this age is less its weakening than the return to the pregenital mode of functioning: the sexuality becomes totally autoerotic, the concerned unconscious objects being always the parents. That means to say that during the period of latency, there is a libidinal regression and the objects of love remain unchanged.

With adolescence and the restoration of the genital desire, the Oedipal conflict flames up again. The object, consciously at least, has changed. This is the time of the “discovery of the object.” But “to find the object is to find it again....” For that which is reactivated, we think, is more specific than the Oedipal desire—which is not actualized as such in our culture—is the desire to find again the primary satisfaction, the “lost happiness,” therefore a sensation, marked on the scale of incestuous fusion, much more than an object.

In the Szondi test, the nostalgia for the maternal breast is marked by the pertinence of the d- m+ reaction that is typical of adolescence—and of western humankind—as we view it from afar. This is a chief phenomenon that is solely specific to the puberty regression in our culture, but the regressive mark of culture that makes the bed of our “basic neurosis” so well characterized by Edmund Bergler as “oral masochism.”

If, with the beginning of adolescence, the satisfaction of the genital desire is again in the aim of the subject, it is struck with accumulated interdictions in the interval and that is incarnated in the ambiguous figure of the superego. The question that dominates henceforth is the becoming of the subject, the obtaining of his identity in as much as the desiring and sexually differentiated subject.

A very remarkable thing is the extreme poverty of psychoanalytic literature concerning the period of latency. Everything has happened as if no one experienced the need to contest the classic opinion of Freud on this subject.

Winnicott, for example, singly underlined the extreme difficulty of undertaking an analytic treatment in a child between 6 and 10 years of age because of the considerable narrowing of his imaginative life and of his ineptitude to establish a transference relation and to associate freely. This is evidently the effect of an intense repression, but the explanation is a little brief. In passing, he noted very correctly: "We are not yet certain about what constitutes this period."

As to Mélanie Klein, she brought up especially that at this age, all psychic energy works at the service of repression. The result from this is "a raising of the stakes of reality," the external reality being constantly solicited in the fight against internal reality. There is nothing there new in relation to that which Freud has repeated multiple times: to know that the investment in external reality is at first a counter investment, an indispensable lever with the operation of the consolidation of repression.

In one of his first articles, Winnicott qualified this operation. The most characteristic of this period of latency, "the manic defense," consists in maintaining the internal objects—papa and mama—in a state of "suspended animation." If the child, at this age, does not repudiate vigorously the sexual coupling of the parents, he becomes melancholic from it. This is an age where, if the sexuality does not disappear, it is treated on the manic mode, a matter of mockery and raw pornography.

The statistical study given further above makes appear the significant differences for nearly all the factors. The results concerning the factorial reactions are presented in table I.

The facts thus obtained are entirely capable of being superposed on those that Szondi had himself produced in his early statistics (1937) on the base of a sample of 2257 Hungarian subjects considered as normal, of which were 825 children and adolescents from 3 to 18 years of age. The observations of HEINELT, given on 1288 subjects from 10 to 14 years of age, are equally in the same sense.

In table II, drawn up by Mélon on the mode of a transfer from a tracing of the curves furnished by Szondi, have been reassembled with the different curves of frequency of all the factorial reactions in a manner to permit a synoptic-summary visualization. To the left are figured the factorial reactions whose frequency diminishes between 9 and 16 years of age; to the right are those whose frequencies increase.

The examination of tables I and II suggest the following remarks:

- The variations always operate in the same sense in the statistics of Mélon and of that of Szondi. There are therefore specific profiles proper to its ages, independent of circumstances of time (1937/1977) and of place (Budapest/Liège).
- The only factors whose frequency remains stable are the factors k and hy. The reactions k- and hy- increase in frequency all along the period of latency in order to be stabilized definitely toward the end of this period.

There exists all the time between children and adolescents, concerning factors k and p, an important difference that is striking in a statistical study. In effect, in the child, one finds often in the same protocol, a mixture of reactions k- and k+. Whereas, in adolescents this variability of the factor disappears to the advantage of a stable orientation be it in the sense of k+ (25%) or be it in the sense of k- (34%).

That means to say in different terms that the variability of the Sch vector remains important during childhood.

- The differences of the frequencies of factorial reactions between the child and the adolescent are the most disruptive that one can observe in all the course of one's life. This is with those that one observes between the child of at least five years of age and the child of more than five years of age. One verifies from this that the Szondi test is apt to reveal the drive turmoil characteristic of these ages and are tied to the Oedipal tendencies.
- The differences at the level of the p+ reaction are clearer in the statistics of Szondi than those of Mélon, where they are significant in the background plan [EKP]. Perhaps one could attribute this phenomena to the fact that the child today aspires (p+) more than before to enter more quickly into adolescence.

To sum up, we can represent for you in the following manner the most general profile toward which tend asymptotically the two types of subjects:

The child of 9 years of age and, by extension, the child in the period of latency tends to give the general profile:

h+!	s+!!	e-	hy-	k-	p0	d+ (0)	m- (!)
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The adolescent of 16 years of age will give:

h-	s-	e+	hy-	k- (+)	p0 (+)	d-	m+ (!)
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## **The Peripheral Vectors**

### **C Vector**

One confirms that the m- reaction and the “hypomaniac” profile constitute the most characteristic marks of the period of latency. We know now that this reaction is the most frequent in primitive populations without distinction of age or sex. If we can say, following Szondi, that at any other time of life, this tendency is not asserted with as much strength and amplitude. It is necessary to underline that this is not true for our “Oedipal” civilization.

d0 m- attains a peak towards 6-7 years of age and does not any more cease to decrease after that. So often, m- is coupled with d+, giving the profile of diagonal cleavage [d+ m-]. This cleavage is practically not met in the adolescent where it is often interpreted pejoratively (entering into schizophrenia and delinquency). The inverse cleavage d- m+ is five times more frequent in the adolescent than in the child of 9 years.

This clear predominance of m- in the child did not escape Szondi, who noted with this proposition: “That it is fundamentally false to evoke here the notion of psychosis as is made in the school of English psychoanalysis (allusion to the school of Mélanie Klein). All the more one can speak of a physiological hypomaniac reaction following the loss of unconditional confidence in one’s parents, therefore the loss of the “incestuous object.”

Envisioned from the meliorative view, this prevalence of m- evokes “inhibition as to the goal” of the drive, invoked by Freud when it is a matter of taking into account the genesis of social feelings and first sublimations.

And the goal of the drive is satisfaction that makes tension to fall and to procure the sensation of pleasure, that which, at the level of the test, is revealed most clearly in the passage from m+ (!) to m0.

One could say that the faces of maniacs represent the ideal of a satisfaction without end. That is why m+! expresses a basic dissatisfaction that is of the order of frustration. The m- reaction, on the contrary, corresponds to the position of a subject who takes a counter measure to the frustration, who holds himself aside from all regressive temptation, and who opts eventually for a form of asceticism. In relation to the fantasy of regression into the womb of the mother, the child in the period of latency adopts the “out” position: He is in quest of objects and values exterior to the maternal world.

Inhibition of the drive goal, indicated by m-, takes account, at least partially, of the major characteristics of the period of latency such as is described by psychoanalysts of children. In this one does not observe either local regression (the unconscious is locked up; activities govern the ego, and interests for the exterior world are dominate) or temporal regression (the child is engaged in the present). It is the impossibility of regression that explains above all the absence of transference. And the inhibition of the drive goal opens a path to a first breakout of socialization (homosexuality of the group desexualized), the first

sublimations on one hand, and authorizes on the other hand manifestations of desexualized tenderness (This is the age of “positive remarks.”).

The “autonomy of the ego” that certain authors, in connection with Hartmann and “Ego Psychology,” have pointed out for this age, is equally tied, we think, to inhibition of the drive goal; therefore with m-. If this idea is correct, the “autonomous ego,” free of conflicts “is effectively a specific acquisition of the way of latency but all that leads one to believe that it disappears with it. If the Oedipal collapses at 5 years of age in order to resurface at puberty, for the autonomous ego, this is the inverse: it emerges at the “age of reason” in order to fall into the “animal age.”

With the entrance into adolescence, one witnesses the return in force of the tendency m+ associated with d-.

That which is “found again” is less an object than the old pattern of ideal sexual satisfaction whose prototype is given by the image of the infant at the breast. The m+ tendency signifies the restoration of the sexual goal and with it the need for coitus in the sense that it has etymologically: “co-ire,” to go with, to be together, in the same rhythm, just to obtain the sensation of fusion, the perfect harmony.

## S Vector

If the C vector was in a preferential relation with the determining “goal” of the drive, that is to say satisfaction and pleasure, the S vector is in affinity with the determining “Object,” the object being that which permits the obtaining of pleasure. Anything can become an object of desire, but if one admits, with rigor the terms, that it is not the object of a subject. The first object is not the breast as one says habitually—since at the beginning the distinction subject-object is fluid—but the subject’s own body, at first as support for primary autoeroticism then as “*Gestalt*,” totality identified and “objectified” by the desire of the other, the mother. The beautiful object: his majesty the baby.

The desire to be the object of desire of the other from where originates narcissism understood as a process of gathering together of the libido on one’s own body is understood in the Szondian scheme by the tendency h+ that reflects the need for being loved unconditionally.

If h+ reflects a desire for passive seduction of the fascinated subject by his own image discovered in the mirror of the look of the other, s+ figures as, in the midst of the original fantasy of seduction, the active drive position. Retroactively, a time that the categories proper to the P and Sch vectors have become operative, h+ seizes the sense of an identification with the maternal phallus while that s+ works in the sense of identification with the other of the desire of the mother. That is to say, the strong and powerful father who really possesses the mother. This is why s+ is interpreted as being part of the series of realistic-legalistic positions: it is realistic to orient the libido on the side of activity if one can possess the object. And it is more a commandment: it is necessary to be a man and to dare to

take the leap. One must not have fear “to rape” the other. The rapist occupies a privileged place in the rites of passage.

How can one interpret the enormous charge in  $s+$  (!, !!, !!!) that one encounters so often in children in latency, accordingly in the sense of a massive identification with the image of the father or of hyper-powerful physical man who is so pertinent at this age?

But this hyper-virile identification is counterbalanced by an equally very strong tension in  $h+$  (!, !!) that signifies the need to maintain the love of one's parents.

The conjunction  $h+! s+!$  indicates the concern to please the adult and to be an object of admiration for the others in general and is extremely lively at this age where the epic-heroic identifications are largely dominant.

This enormous “sexual” tension is evidently paradoxical at an age where one rather expects a flat calmness. One can only explain that in considering that it corresponds to an identification pressure (preparing moreover the terrain for a sexuality ideally integrating the tender and aggressive currents:  $h+ s+$ ) whose origin and properly sexual composition are completely obscured by reason of inhibition of the sexual goal as given earlier.

The  $s-$  reaction is very rare in boys where, if present, it is necessary to interpret as a precocious sign of sexual inversion.

In the girl, the incidence of  $s-$  is clearly more important. One could consider it as normative. It seems nevertheless that this is a sign of morbid nervousness to be put in relation with the renouncement of masturbation and the too precocious abandonment of the position of virile protestation. And that risks leading to an excessive passivity tied to a feeling of devalorization, femininity, and castration being too narrowly integrated and assimilated.

In the adolescent, one witnesses globally with a reinvestment of tendencies of the Sexual vector: if  $h+ s+$  dominates largely in the child of 9 years of age (39%),  $h- s-$  (18%) is frequent in adolescents of 16 years of age.

The tendency  $s-$  can connote a refusal of virile identification in the sense of physical force evoked pertinently with  $s+$ , and—with a compensatory and reactionary manner—and a favored investment in intellectual, cultural, and artistic activities. But also, more pathologically, an excessive introversion in the sense of refuge into fantasy and daydreaming.

Most often, the  $h-$  tendency, which orients the drive destiny in the sense of sublimation, is associated with  $s-$ , which prevents the homosexual regression in the boy and an excessive passivity in the girl.

One can see that the adolescent, from the fact that he occupies preferentially the positions  $d-$  and  $s-$ , favored at this level the second period of the drive circuit whereas the

child favors the 3<sup>rd</sup> period (s+ d+). It is in this sense that one can speak of regression at the local time (the internal reality is favored with adolescence) and temporally (the attractive pole of primary repression is put back into action, contaminating the present with the starting of infantile reminiscences).

## **The Central Vectors**

In passing from the peripheral vectors C and S to the central vectors P and Sch, we arrive at what Szondi names the factors of censor: the ethical censor (e+), the moral (hy-), the realistic-rational (k-), and the spiritual-idealistic (p+).

We have seen that the tendencies to reinforcement of the barriers of morality, of modesty and of shame (hy-), of repression, of renouncement of infantile all-powerfulness, of adaptation to exterior reality, and of submission to the imperatives of reason (k-). These are not ceasing to be affirmed all through the period of latency and to be maintained all through the duration of adolescence and beyond.

We must therefore occupy ourselves more specifically with mutations that one observes in 'e' and in 'p' because that they distinguish clearly the positions of the child and those of the adolescent.

The problematic of desire is essentially different according to whether one considers it from the point of view of the peripheral vectors (C and S) or from that of the central vectors (P and Sch).

In the C and S vectors, desire is ordered as a function of lack, lack of satisfaction (C) and lack of object (S). In the center, on the contrary, desire receives its determination from interdiction and of the law, law of the difference of generations for P, law of the differences of the sexes for Sch.

## **P Vector**

That which dominates and orders the problematic P is the double interdiction from murder and from incest with its four essential positions:

- e- : murderous anger tied to the feeling of being excluded from adult sexuality;
- hy+ : fantasy return into the primal scene by bisexual identification typically hysteric of the subject identifying himself with two, to the desired and to the desiring at the same time with an exalted passion that is reputed to love the sexual partners;
- hy- : repression of affects produced in the primary scene, inversion into disgust, shame, modesty, self-consciousness, and culpability;



- e+ : properly ethical requirement to dominate the passions, whether they be murderous or erotic, in the degree where they are in all manners destructive, and from which a strong requirement for responsibility and reparation.

The anxiety of conscience with its unreasonable demands of culpability, expiation, reparation, and sacrifice, which culminates in the Christian identification with Christ, is incontestably an acquisition of adolescence. This more ethical than moral requirement reinforces the tendency hy- with inhibition of the manifestations of erotic affect that it does not justify in furnishing it a foundation, marking out the way to feelings of conscience culpability, sign of a strongly internalized Superego, that connotes the cleavage e+ hy-. Note that this profile e+ hy- is practically never encountered in primitive populations where the superego remains external.

Without doubt, the child is already capable of obeying and of “responding” to the demands of authority, but he does it for fear of punishment (hy-) and by fear of losing love (h+!). For he has not yet posed for himself the ethical questions of good founded on law and interdictions, nor therefore truly interiorized the principle of authority and positioning himself at this time as responsible and as his own master.

This responsibility and this demand to be his own master, the adolescent often demands, as this is well known, beyond all measure, that which connotes the exaggeration of e+!.

## Sch Vector

The couple k and p oppose the two complementary registers of the power to have (k) and the power to be (p).

The dialectic of to be and to have—which Szondi situated in the center of the problematic of the ego and that he developed with this expression—is that which permits a coming together of his thought with that of Jacques Lacan, although the two authors were ignorant of one another.

The concept of the ego made to be comprehended in reference to the desire for all-powerfulness proper to schizophrenics who, in this manner, justify the analogy so much critiqued that Freud, in *Totem and Taboo*, has established among the mad, the child, and the primitive. This is shown in the autistic-like-image all-powerfulness of the catatonic who by means of his postures and his proclamations of invincibility made as if nothing from the world of material things were resistible to him—this is a kind of fakir. And is given in the discursive all-powerfulness of the paranoid who, investing in words as if they were things, pretends to confer existence to that which he talked about from the single fact that he said it.

## Magic of the Image (k) and Magic of the Word (p)

When words come to be freed from objects or the inverse, we obtain the simplest formula susceptible to take account of what is essentially schizophrenia.

And if the object above all is an imaginary creation while that the word is made part of the Symbolic in the sense that Lacan attributes to it—which is the original fantasy of castration—beyond his veterinarian conception, common and naïve. And it is the place where the Imaginary and the Symbolic are confronted and tied together. The Real, in the occurrence, is the difference of the sexes and the crucial traumatizing whose revelation provokes becomes the referent for the universal anxiety of castration that is specific to the human species in all that is human.

Understood in this original sense, the fantasy of castration is the place where is articulated the constituent dialectic of the ego, that of openness and being closed: to close (Szondi speaks of systole or of contraction) on and by means of the body; to open (diastole or dilation, inflation, freed of limits...) by means of the word.

One can represent in the following manner the four drive positions of the Sch vector:

- p+ is the (psychotic) position of one who enunciates the treat of castration (the original father): this is the paranoiac position of the absolute master and of the despot, proffering the sovereign word keeping the totalitarian discourse, who does not suffer any contesting, opposition, or alternative. (The examples are innumerable: Hitler, Stalin, Mao, the integrists [Those who have a doctrine and refuse to adapt to society] of all kinds, political, religious, scientific, and others....);
- k+ (perverse) position of the one who mocks threats, which he is carried away to deny but who is totally lacking in anxiety and who even makes this erotic: “One forbids. That is very good. I am going to do that even if the despot forbids it. What happens will go very well....”
- k- is the (neurotic) position of the one who trembles and who obeys “without saying a word”;
- p- is the (psychopathic) position of the one who rejects the discourse of the Other because no matter what is the discourse, it is intolerable to him.

While that it is necessary that all this begin with the confrontation with the despotic father, the great Other—such that Lacan has named him—He is evidently God! His word or the discourse is that which gives sense to the desire of the child. On this side of the original separation made by the first word that made sense, and which is always proffered in the Name-of-the-Father, there can not be in it neither sense nor desire.

The infant is at first without words, “in-fans.” It will take a long time before that he has one and that he can say “I” in the full sense of the term, that which is a way of being equal to the other “I,” the first who has taken the word, the Father.

The circuit of the ego is superimposed on the circuit of access to the word. One can represent it in a summary fashion like the following:

1. The “in-fans” rebels at first against the separation that the word of the Other institutes. It is “made without speaking” and is installed from this fact in a position that, in not speaking, with something of the incomprehensible and autistic, even though that it is all done comprehensibly if one admits fundamentally that it refuses the symbolic separation performed by the word.
2. Afterwards—and this is what one observes in the course of the period of latency—the subject is adapted despite everything [k- p-]. He evacuates progressively the question of knowing “who spoke and who commanded” [k0 p0], of the sort that he becomes a champion of the established order but without ever demanding for what purpose this order is made. Example: all those who excuse themselves easily while saying: “I only did that to execute the orders.”
3. Finally, and this is what only happens in adolescence in as much as that it happens, the subject comes to identify himself, in terms of a sad combat, with this paternal court. The subject accepts this court that he did not want at first to understand anything about and introjects it more or less unconsciously under the species of the Superego and imposes finally an Ideal of the Ego. This Ideal of the Ego is as often infinitely more demanding than all that one has ever been imposed (p+!).

The more the impact of the Ideal of the Ego is important, the more marked is the p+ tendency. This is only clearly asserted in adolescence.

Let us stress once more that the process of the development of the Ideal of the Ego is not universal—that is pushed to the extreme in our culture—and that inversely the traditional civilizations do that which is necessary to dam it up. It is as if they had a presentiment that this is an extreme danger that threatens humankind, that of taking oneself for...oneself.

Among the numerous significations that one can attribute to p+, we recall above all that in fact the correlative of desire of the subject for raising oneself up to the point where one speaks to the Other. This is done in order to produce one’s own words, one’s own discourse, and one’s own vision of himself and of the world. All this with the pretension of establishing there the originality of one’s desire. Szondi gave correctly the title of the parricide to this position.

But with the point where we are in progress that is imposed on us by our culture, it seems true that we can not do otherwise than accomplishing a series of murders that although they are symbolic, we are none the less walking on the edges of psychotic precipices.

## In Summary,

the Szondi test authorizes a clear differentiation between the child in the period of latency and the adolescent on the following points:

1. The child give preferentially the m- reaction that, interpreted in the sense of an inhibition of the goal of the drive, constitutes the major characteristic from which can be derived the principle phenomena observable at this age. These are desexualization of contact, non-erotic tenderness, beginning of socialization, desexualized homosexuality, first sublimated activities, “autonomy of the ego,” absence of regression, rejection of the maternal world, idealization of the paternal adult values, impossibility of establishing a transference relation from the fact of the non-investment of psychic reality, etc.
2. The child, although remaining fundamentally opposing (prevalence of e-), tends otherwise to conform to the desire of the other. He wishes to remain the favored object of desire of the parents and develops in this sense a double identification, the child-cherished-by-the-mama for one part (h+!), but outside of all fusional aspirations (m-), to the strong and powerful father on the other hand (s+!). This fortunate conjunction [h+ s+] being that which assures the establishment of a healthy sexuality for the future, joining the need for tenderness and the need for conquering mastery of the object.
3. The adaptive couple hy- k-, which signifies the consolidation of the moral barrier and the principle of reality, is an acquisition of the period of latency that pursues its effects during adolescence and that normally persists all one’s life.
4. Examined in the optic of the drive circuits, these results are revealed:

--the fact that the child does not accomplish the complete tour of the drive cycle except in the circuit of contact where it stays during several years—which correspond to the period of latency—the last position of the circuit, m-, an interesting position in this sense that it protects the child against the feeling of frustration at an age where are imposed on him a whole series of apprenticeships that are the antipodes of the principle of pleasure since it is a matter above all of “making himself” with a reality that is in a totalitarian way imposed by the adult.

It is only at adolescence and in our culture that the other ultimate positions of the circuits (h-, e+, p+) are attained and that are rendered potentially operative in the exacting demands that they command:

- h- : demand for sublimation,
- e+ : demand for responsibility,

- $p^+$  : demand for truth and for “personality.”

--that the adolescent is characterized also by a libidinal regression in the vectors S (from  $s^+$  to  $s^-$ ) and C (from  $d^+$  to  $d^-$  and from  $m^-$  to  $m^+$ ) correlates with a reinvestment of objects and ancient sexual satisfactions and of a turning back to raw fantasies from a return to autoeroticism and to primary narcissism that—if they are not made the object of this second birth with what ought to correspond with the leaving of adolescence—makes on the contrary the bed of all the pathologies of the adult.

## Everyday Man

The everyday man is the person who adapts and renounces, the person of renouncement. But what does he renounce? Certainly not sexuality. He renounces himself. Sch - - in the vector of the ego leads us back to this renouncement of himself. This is to renounce narcissism since, in the spirit of Szondi, the absolute narcissistic profile is Sch + + with regard to which it says that this is a subject who finds the psychotics sympathetic. Szondi takes again into account basically the definition that Freud give of psychosis since he defined it by narcissism.

When the everyday persons give p-, in some manner, they no longer have ambition to realize themselves by means of a personal thought. They consider what is necessary to be known is to be found set down somewhere. p+ is the subject who develops and elaborates a personal thought. p- does not have this tendency to develop a personal thought; he considers the thought as something that is set down someplace and that it is necessary to go and to search for it in libraries, for example, or at the university.

What is it that can be said of the investment of the Ego? In Freud, it is the Ego that diverts the libido that was at first attributed to the object since it monopolizes for itself this libido and it abandons the object. Evidently, we can not say that those who confiscate the libido of the object are necessarily going to spin towards psychosis. To invest narcissistically the Ego, in Szondi, means to say to be all and to have all. Again, he does not tell us to be what or to have what! To be and to have lead us back to the notion of absolute all-powerfulness in to be as in to have.

To be all, p+, is to be, at the same time, God and the Devil, the man and the woman, etc. It is at the same time on this side of and beyond. One never knows very well when he speaks of all if this is the first all or an all that comes afterwards. I will say rather that it is the all to be reconstituted with the end of the evolution process of development.

When Freud evoked to be all-powerful and strong, with him, it is the father of the primitive horde and it is about the father of origins. And he evoked it in regard to the father of origins and the court of the Superego since the father is the personification of the Superego and also the court of the Ideal of the Ego. In him there is never much distinction between the Superego and the Ideal of the Ego. It is after Freud that one has a good progress in making the difference between the two. This difference is interesting, but it is also interesting to come back to the indistinctness. The two concepts—Superego and Ideal of the Ego—take root in a single figure, the figure of the primitive father.

In The Ego and the Id, there is this very suggestive phrase on this subject where Freud said that behind the court of the Ideal of the Ego is hidden this figure that constitutes the figure with which one is identified from a manner all made original. There is also hidden the first and most important of all the identification of the Ego, the identification with the father of primitive prehistory. And then, in a note, Freud adds that it would be perhaps better to say the parents and that therefore it is neither the father nor the mother but it is the parents together. This is the image of the all-powerful parents. That which justifies this note

according to him is that at the moment where this identification intervenes all is made primary; the distinction of the sexes is not yet acquired. We could say that  $p+$  is the Ideal of the Ego that has as content the primitive parent in its indistinctness.

In reference to the '+' reaction, the '-' reaction will always be the rejection of a positive identification, and therefore it is always easier to define a positive reaction. Thus in reference to  $p+$ ,  $p-$  signifies the abandonment of the Ideal of the Ego. And in order to cite Freud in Group psychology and the Analysis of the Ego, bringing forward from the Ideal of the Ego to a chief, that is to say that the first identification is identification with the chief. One finds again the chief is not so different from the primitive father, and the Ego, at the beginning, is not the ideal in an ontogeny perspective, developmental perspective. At the beginning, we participate with this figure that will become much later the Ideal of the Ego, but we have not yet the idea that this is an ideal to which it is necessary to resemble.

In order to arrive at that stage, it is necessary at first to pass through separation and take into account that the other is not the self. At the beginning, we are taken in this figure with which we participate; that which, in the other, gives to the infant this feeling of all-powerfulness, but this is a participative all-powerfulness: he is only all-powerful because that he participate with the other. It suffices that the other let him fall in order that then he would no longer be anything at all. It is only in the degree where the other is there or where the mother supports him continuously that the child can feel himself all-powerful. One knows well that the least rent in this relation makes it that one falls immediately into complete dereliction and into disarray.

$p-$  is a subject that has abandoned secondarily (in supposing that we have a matter of a subject who has already developed an Ideal of the Ego) this ideal of the Ego that is a grandiose aspiration. It is also very demanding, and, by consequence, we have the tendency in us to get rid of it to live in order to realize our ideal of the Ego is sometimes extremely pumped-up. We could abandon this ideal—and it is very frequent—but it does not alter the fact that it is difficult to live without the ideal. And one of the most common solutions, when we abandon an ideal of the personal Ego, is to situate this ideal again to the exterior, and, then, one participates with this court in which we have enthroned the Ideal of the Ego.

This is the mechanism of regression into the group: I no longer pursue a personal ideal, yet I pursue an ideal of the group of which the chief is the incarnation. With this is the danger of a total abandonment of personal thought since, henceforth, it is the other who thinks for me and who speaks the truth and who knows where it goes, etc.

All the totalitarian processes respond to this regression. Each time that one is prostrate before a chief, one takes this path that consists in abandoning his own ideal in order to put it back into the hands of some other. This places clearly for us the difference between the everyday man and the  $p+$  subject.

$p0$  is a more neurotic position; he no longer knows why he does things. When one asks him the reason that he pursues his goals, he does not know; it is like that. It is typically the obsession to do things, to be obsessed by an objective, and to not be able to justify the

reasons that motivate this objective. A p+ or a p- can always modify his position in relation to his project. If one asks a p- the reasons for his actions, he will say that they are normal. "Why is it that you work? One works because it is necessary to feed one's family; therefore, one does not pose the question; it is already resolved. p- is someone who does not pose for himself a personal ideal. His project is a common project; it is the project of another; he will say that it is papa who has told him to act like that; since papa said that, well, good. There is not an identification; there is submission to an exterior court.

If we now consider the k factor, in the adaptive subject, k- is where is located the most adapted. When we evoke adaptation, we think of the subject that conforms to the constraints of an exterior reality, who makes all the time a proof of reality, and who adjusts his thought, his behaviors, and his acts to the exterior scales of reality.

p- sends us back essentially to a form of identification that is founded on belief and on the adhesion to an exterior power and, therefore, the belief in the reality of this power. One only gives credit to this power if that is worth the trouble. p- is the position absolutely one-voiced in the primitives who are in belief and who, also, realize their identifications in k+. k+ is the subject who is going to incarnate certain values and certain qualities and who tends to give them a form by means of its manner of being concrete.

The p factor leads us back to an ideal identification while that the k factor leads us back to a material, concrete, incarnated identification. In this identification, it is no longer a matter only to imagine that one could be this or that or that that one could be that, one is it in reality and concretely. k+ sends us back to this incarnation of an ideal that is founded in belief. k-, on the contrary, comes to correct and not necessarily to destroy this primary identification. The identifications of little children are identifications that are purely imaginary. In the play of children, there is adhesion there to that which, in the play, is imaginary, and the child is completely within the play. Elsewhere, there is not the means to enjoy if one does not enter completely in the playing.

k+ has also to do with the play side of identification. One believes it there; one takes it there, and, at least during the time where one believes, one does not doubt that one has become that which one incarnates the role. k- is the return to reality; through relation to play, one no longer believes one is there. That is finished; there is a disenchantment in k- that makes it that one falls back on one's feet, one comes back to reality, and one knows well that this is a play and one no longer invests in play as such.

The k- subjects, when they are not capable of doing anything other than k-, are the people incapable of enjoyment. One can only enjoy if one lets oneself be taken by play. I am going to take an example where, at the north of Kibou, the warriors who threw themselves into combat only with a lance and who were persuaded that the bullets were going to go by without touching them—that is k+. They do not take any account of reality; there is the possibility to be in a state of spirit that implies belief in immortality and in the protection by the ju-ju.



That example pertains to the catatonic phenomena difficult to explain. It is this extraordinary power of the catatonic who reaches to realize concretely a certain invulnerability. People who walk on hot coals; fakirs who sit on nails; people who swallow swords. We never enjoy these sports, for we are in a state of spirit, for we are too much k-; we believe as such in our vulnerability as we are. In k+, there is an extraordinary strength.

At New Year, one of my patients was with his family when, at a given moment, he had decided to take a walk. His father had asked his brother-in-law to follow him and the brother-in-law saw that the patient entered into some new conditions that accompanied very bizarre events in the space of a quarter of an hour to a half-hour; then, he came back to his normal condition. That which happened to him at those moments is always astonishing.

The patient lived at Boulevard d'Avroy, and while running, he went straight toward the port of yachts on the Meuse. It was December 31, and, God knows, it was cold that year. He undressed, and nude he plunged into the water, and, then, he crossed the Meuse and came back. This cold did not matter. His brother-in-law alerted the firemen, the police, and the ambulance, and everyone cared for him on the shore. Arriving on the shore, naked, he asked himself what this was all about! Afterwards, he returns with his brother-in-law. He recounted to me 3 days after that that he took himself for Jesus Christ and that he believed that he was going to walk on water. "I am falling in, and, at that moment, I had only one thing to do. This was to cross the Meuse." This is authentic, but this did not appear in the news. At the moment where he crossed the river, he ought to be k+ p- accentuated.

k- risks the destruction of the k+ identification. The majority of suicides are subjects who have not arrived at stabilizing themselves in k. The suicide pass very often through very strong oscillations between k+ to k- accentuated without passing through k0. This is typical of people whose suicide succeeds to pass from k+ to k- accentuated. That means to say that, by relation to their own specular image, they have a very ambivalent position. At a given moment, this specular image is very valued and, then, an instant later, it is worth nothing more. This is something that one can easily imagine as being the root of a suicidal behavior because, in suicide, one kills essentially his own image. Therefore, the reversal from k+ into k- accentuated is the murder of the image; this is the suicidal reaction par excellence.

In Szondi, there is for the Ego, this abandonment of a grandiose identification. Narcissism is found devalued in that sense, but, then, Sch - - finds again a kind of narcissism in the pride that the person can have for being like everyone else. Sch - - subjects are very critical vis-à-vis those who do not fit the norm. Sch - - is also the ordinary person with intolerance for all those who are not within a good norm.

In the sexual vector, that which is required in order to be made part of the everyday person is to have a "normal" sexuality, and Szondi defines that as residing in the alliance or liaison (term of Szondi) between the tender current (h+) and the sensual-aggressive current (s+). s+ is necessarily an active tendency while that h+ is more passive. Thus the h+ tendency is centripetal; the s+ is centrifugal.

For Szondi, the factor of adaptations is above all k-. It is necessary all the same to be correct in saying that k- is valuable for a society such as ours. In a primitive society, to adapt oneself means to say yes and to adhere to the beliefs of the group, that is to say a k+ position. The one who adopts a realistic attitude is not to be adapted in a primitive society because that he is outside belief.

### **The Profile of the Everyday Man**

S ++	P - -	Sch - -	C ++
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This is the average person. This is a theoretical profile. All the other profiles are at the crossroads of theory and the empiric. The point of departure is a vision of what the everyday man ought to be according to Szondi.

Szondi has already recounted, without every writing it, that, when he constructed his test, he had selected among 400 to 500 photos under the guide of his intuition. Intuitively, he did it so that the photos not be too typical because he did not do it so that the physiognomy be caricatures. He did not do it so that the drive destiny did not appear too strong on the faces. It was from the idea that the everyday person ought to have a structure such that he ought to have as follows:

In the sexual vector, we have equilibrium: the predatory tendency balanced by the tender tendency. This is the idea of Freud also, that is to say that sexuality is made of an alliance between aggression and tenderness. When one has the two tendencies, they are balanced with one another. That makes a sexuality presumed to be normal. Therefore, h+ s+.

In the ego, a k- p- position, that is to say no personal ambition, a thinking that shares the common opinion but is nevertheless submitted to rational thought and that is submitted to the influence of western culture in the sense that k-, that is to say, the abandonment essentially of magical thinking. This is the realistic subject who does not have a personal opinion and, in all cases, who has the tendency to consider that he thinks as everyone else and therefore "It is like that." Everyone thinks that and I also and, therefore, if everyone thinks that, everyone is in agreement. As he does not have the p+ tendency, he does not make reference to his own thought in order to have an opinion on things or on himself.

In order to have his photos of the everyday man, Szondi has chosen the workers of the highways of Budapest because it was easy for the testing. He tested them until obtaining the photos that permitted him to profile a portrait: the everyday man.

Szondi has also a pessimistic vision of the everyday man, a person as ordinary. This is a man also badly formed and in a real sense also dull but who is realistic (Things are as they are. That is it.). He represses his affects, for he is enslaved to the common morals.

This is the man well "adapted." He does not have neurotic troubles, for his sexuality is not seriously disturbed. He acts as though he does not have tension. From the moment that

some tensions appear, one can no longer speak of the everyday person. The everyday man is a balanced man on a foundation: “There is no problem. All is going well.”

When Szondi spoke of the center hy- k-, he utilized the term Drill Ego—the drilled ego, the little corporal advancing, in step, in One-Two! In One-Two!

When all the third positions are invested simultaneously, this is someone who is in a realistic-legalistic mentality. When one says realistic, these subjects march in step as everyone: reality is to do as everyone from which comes the association realistic-legalistic. People who invest all the third positions have this Drill Ego; they have this character very spread throughout the proletarian class. This image of the man who marches in step, “the good worker”; this is the ideal of the man of the street.

Szondi said enormously bad things about the everyday persons, for the fascists are made from them because they do not reflect. When one says to them that it is necessary to bring order, they arrive all in mass, seizing those who show up and one brings order quickly.... In troubled periods, said Szondi, those people are extremely dangerous. Otherwise, normally, the order of the world corresponds to what they expect.

If one holds a discourse with the extreme right, one gathers all these people there. God knows they are numerous because “Order is Order.” In a group, they are very efficacious. They respect well that which one demands of them; they always do all that one expects of them; they are obedient to others as it is necessary; one can count on those underlings to make order to reign.

This is a subject very dependent and, at the same time, very conformist. When one says that, one has nearly said all since there is nothing greater to say. Psychically, he is evidently poor; one can not be very developed with structure as muscled as that.

### **Zero Cogitation in k- p-**

In the clinic, this is a subject who speaks very little in the first person. It is often “you” or “It has happened to me.” When there is only p-, it is necessary to truly admit that there is no tendency to think these things by himself. He has the tendency to consider that which normally one ought to think; with a p-, that departs from self; it is like that. And if that departs from self to the limit, he has nothing to say about it. This is reinforced by k-. Not only is this like that, it can not be otherwise. It is necessary to act like that; it is necessary not to dream and not to imagine that it could be anything other than that it is. “Things are as they are,” says the man of the street. This is an impotence to act in a personal manner.

### **Point Zero for Narcissism in k- p-**

That which is painful in the subject concerns the image of the body (“reflection” responses presented in Rorschach). With the force of rejecting himself, there is narcissistic

suffering that ends by blocking. His image of himself is very devalued. With strength of holding a discourse, all is planed and leveled down. What has happened to the image of self?

Narcissism is not evidently found in his account in this manner of functioning. He does not make reference to himself. This illusion of narcissism leads back probably to the responses of the mirror with Rorschach where there is an interrogation on the mirror of self that is all the time fooled with a similar profile. There is not any narcissistic position in his ego. These are very regressive positions and, on the contrary, very legalistic: "It is necessary. It is necessary. It is necessary."

## **Psychosomatic Functioning**

The profile of the everyday man is the profile that one encounters in the ordinary pathologies, but they are the essentially non-neurotic depressions that multiply rapidly or the psychosomatics.

Those are like everyone without particular problems. The negative characteristic of psychosomatics is to have the operative thought like an outline. These have great difficulty with making fantasies. The part left to imagination is rather poor. These are not the subjects who invest in speculative thought or that which is of the order of imagination in the sense of the fabulous.

That which they lack is exactly the two imaginary functions in the ego, that is to say  $k+$  and  $p+$ , for it is there that the imagination functions. The  $k-$   $p-$  subject devalues the investment in the imagination. He considers that is not done: "What is that you sing there for me?" When it is a question of psychosomatics in the clinic, it is extremely discouraging because they do not understand what one tells them. When one suggests to them that they would perhaps have fantasies, they respond: "Of what are you talking about? I understand my own life history. What are you telling me there?" One has the same poverty of the fantasy life in the ordinarily depressed.

Psychosomatics are practically always  $s+$ . In fact, that is made part of the character of psychosomatics to exercise an expropriation of things. If you recollect about the population of "old" students, they utilize knowledge in order to exercise an expropriation of things. This was not a knowledge in order to elevate the spirit.

## **Rheumatism and $s+$**

Often, psychosomatics have tensions, especially in  $h+$  and also in  $s+$ . Also, I have rarely seen rheumatics who are not  $s+$ . A rheumatic is someone who is tense and who is aggressive but who is all the same blocked in place and who can not live out his aggression.

In the people who have back problems, one observes a profile like that with always  $s+$ ,  $k-$ , and  $hy-$ . Therefore someone who evokes a strong investment in all that which is locomotive, an eroticizing of the musculature but at the same time with mechanisms of repression of the neurotic type in the large sense ( $k-$  and  $hy-$ ). Musculature is not utilized in

order to express affects (hy- and not hy+). The subject does not utilize any longer his body in order to create forms (k- and not k+).

One imagines truly that a dancer must be necessarily k+ because he must all the time put his body into form. If it is k-, that does not work well because he would not have sufficient imagination in order to put himself into a certain posture.

Therefore, the rheumatics all have s+, hy-, and k-, and they are all around 55-60 years of age. And it is striking to see that they are found in the same sliver of age. In fact, they have all begun to have their lumbagos at the time of their retirement. This is easy to understand: they can no longer budge. Why? Because the wife or husband is there, and, above all, they cannot go and come; they are pinned down at home. Therefore, these are the factors of daily life that precipitate the lumbagos. When one tells them this, they respond that yes it is true, but they had not thought that!

This kind of pathology is distressing because the people take consciousness of the fact that they can no longer move—this is often observed in the psychosomatics. But the events of everyday life are not mended in a fantasy system but lived under the weights of reality that makes one fall down like that. And, one no longer has the lever of fantasy in order to lead them back to themselves in therapy.

The possibility of flight into fantasy is already a kind of recuperation. For those no. They live in a raw state this impossibility of budging that is imposed on them by circumstances. That yields a psychosomatic pathology. And when one tries to suggest that to them, they look at one with a manner as if one were deranged when it is even evident to them. There, effectively, one has the manner of a beast because that one gives an account that has no effect. The people are perfectly capable of making a link of cause and effect, but they do not draw any consequence from it.

That is a psychosomatic. He very well comes to admit that there is a link but the last word is the reality, “One can no longer budge.” Psychosomatics have this impossibility of making the detour by fantasy, and, therefore, they take in reality in its fullness, a reality weighed down by extremely heavy weights.

### **Self-consciousness of Internal Discomfort**

This person does not know how to translate into words his experience, and that is from the absence of his p+. p+ is the one who puts words to things and in particular to its affects. p- projects the affects, and, in place of integrating them, he has the tendency to find that to the exterior of himself. A p- faced with an internal discomfort will say that the world is bad. This is a way of projecting his discomfort onto the external world, “Nothing is going well there.” He does not say that it is not going well with him. p- will always have the tendency to situate his discomfort to the exterior.

## Hyper-Adaptation and the Psychosomatic Subject

There is no difference between the profile of the psychosomatic and the profile of the normal individual except that the psychosomatics are hyper-normal subjects in some manner

### The Profile of the Psychosomatic

h	s	e	hy	k	p	d	m
+!	+!	...	-!	-	-	...	+!!

Generally, in the psychosomatics, we see tensions appear either in h or in s. We confirm also sporadic accentuations that affect hy-, which is the emotional blockage well known for psychosomatics, that is to say, the difficulty to express his emotions named alexithymie. Otherwise said, they do not know how to read their emotions [thymie], but this term is not all that suitable. In fact, this is not a problem of humor because the affect [thymie] is the humor. In them, this is a problem of affect not to be confused with humor.

The Szondi test differentiates well humor (the contact vector) and the affects (P vector). That there are contaminations between affects and humor is almost inevitable. In the hysteric, the affects pass into the humor, for the hysteric has a problem essentially at the level of affects. The hysteric is going to express his affect at the level of humor and sensation.

Therefore, there where the affect is not expressed, this happens from the side of sensations. Thus, the hysteric is going to complain about trouble of sensations rather than of trouble of affects when the problem is at the level of affects. In conversion hysteria, the hysteric speaks of sensations such as his vertigos, the cold, the warmth, perspiration, numbness, hypersensitivities; but all of them are phenomena of conversion. The hysteric speaks of his sensations and does not speak of his affects. The problem being of taking the wrong path, that is to say from sensation to affect or from the C vector to the P vector.

The psychosomatic—still more than the hysteric—can not express his affects; he prevents himself from showing them, for he evidently has them but they are blocked and it is hy- that tells us that there is a bolt on them at the level of expression of affects.

The more people are hyper-adaptive, the more they act psychosomatic. The one who acts psychosomatic is the one who speaks on the level of the body because he can not express things either by thought or by affects.

On the other hand, there are many differences between the profile of a psychosomatic and that of the chronically depressed. They have a little the same profile, that is to say, the profile of the average individual but with accentuations. They are hyper-adapted in the sense where they make efforts of adaptation that cost them dearly. The one who goes against acting psychosomatically is p+, for this is a bit of a safety valve.

I am astonished at the number of people who have an ulcer and who do not even speak of it, for one can very quickly cure the ulcer. The people who have ulcers are all the same psychosomatics. These are the people who have difficulty making fantasies, who always think the same thing, and whose thinking is stagnated.

## Homosexuality

Freud said that the homosexual is the one who has been loved too much by his mother and who was seduced by her. Leonardo da Vinci was disowned by his father and was abandoned with his mother because that she was a humble servant. This mother consoled herself for the loss of her lover by the seduction/love born to her son Leonardo. The homosexual would not have been able to bear the separation from the mother and identified himself with her.

These subjects are characterized by their narcissism: the fascination for his own image so much praised by his mother that he ended up believing it and that he has taken himself for the most handsome and the most charming. He identifies himself with the ideal object of his mother; that is to say, he identifies himself with his doubles of himself. And he is going to reproduce with this object the one that he would have loved to live with his mother. He can live in a passive manner and be seduced. He is established in the position of cleavage  $h+ s-$ : "I wish to be loved but passively."

In the man, the diagonal cleavage  $h+ s-$  designates the homosexual tendency. Associated with a  $p+/-$ , that confirms it, for  $p+/-$  reveals the difficulty of identifying himself.

Maternal and pederastic homosexuals are those who have the tendency to be incrustated in the  $h-!!$  position, that is to say, with an identification with the other. These are the subjects with a strong tendency of absolute devotion and a sacrificial tendency of giving themselves for further seduction. With this other that is his double, he repeats the maternal model.

Sublimation is the investment in the object of the culture. The fact of narcissistically investing himself implies that the one who is invested in the body in as much as it is the beautiful object. What did Narcissus invest in? His body in as much as it was a beautiful object. We see the parallel well between the homosexual and the interest for beautiful things. The investment when it is of this type of sublimation finds its root in aestheticism and the aesthetic interest for an object.

In the relation of the child with the mother, she seduces the infant and demands that the child seduce her. The homosexual  $[h+ s-]$  is in the same position as the mother seduced by her child; this is the identification with the seduced mother; he loves to be seduced more than he loves to seduce.

In the woman, the tendency is reversed:  $h-! s+$ .

The female homosexual is the one who, in her childhood, has been seduced by the father. The girl has been seduced by the father: experience of an episode where the father has been intimately fascinated by his daughter and has massively invested in her. The girl takes herself for this object that comes to complete the love of the father. Then, at a given moment, she is disappointed in this love and she resolves the sorrow by identification: she identifies with the man who seduces; she adopts the masculine position  $h- s+$ .



There is a close connection between the cultural investments and the homosexual. Many female homosexuals are found in cultural environments and practically never in the common class.

$k+/-$  will be typically masculine and  $p+/-$  typically feminine. The homosexual cleavage is vertical: the men with  $k0$   $p+/-$  and the women with  $k+ (+/-) p0$ . The  $k+$  reaction signifies the desire for possessing the phallus in the homosexual: the hallucinatory realization of the desire of the same manner as that the fetishist confers the phallus to the woman. In homosexuals, the phallus has the same function: it is necessary to hallucinate for himself the possession of the phallus. There is a competition of female homosexuals with the men for the possession of the women. For the female homosexual, this is a claim in to have, and for the male homosexual it is a claim in to be.

It is necessary to consider the ego in relation to the concept of the phallus where the ego aspires to unity without ever reaching it. The phallus has the signification of the unity, of perfection, of a totality achieved, and of the absence of a lack. The phallus has the signification of omnipotence and the existential signification par excellence. No one has it. The ideal of the ego = phallic ideal.

In the female homosexual it is the question of to have that is posed.  $p0$  means to say that the question of identification is not posed for her. For the non-homosexual woman, the question of the phallus is situated in the  $p$  factor, that is to say, in to be. The woman can not be a woman unless she identifies herself with the object of the man, that is to say, the phallus that is the absolute desire for the man. The feminine position par excellence is  $p+$  = the narcissistic megalomania = perfection of the absolute of the desirable. ( $p+$ ) is a position very Oedipal in the woman: Oedipal rivalry. The women with a hysteric personality give  $k- p+$ .

For the man, "He does not have the phallus, but he is not without having it." The homosexual has a horror of the feminine sex for fear of castration. He connects the question of to have in the passage to the homosexual act: reassurance: "I am not castrated." All homosexual acts are an attempt of reassurance at the level of to have. The threat of castration has taken its course; the view of the male sex refills him with grace; this is the cult rendered to the phallus. The  $p+$  position is the one found in the homosexual where we observe a replenishment of the  $p$  function.

The question of to be preoccupies the homosexuals. He has been seduced by the mother; he is taken for this object that completes the lack of the mother; he identifies himself with the mother. Am I the object of desire of the other? Uncertainty about the narcissistic perfection: am I the absolute object that one has told me that I was? The tragedy for homosexuals is old age: to what good can I be since I have already been it?

The Contact vector shows  $d+ m+$ . This is the permanent, incessant, eternal search for the object, but one who is never adequate. The homosexual demands to be seduced. It is necessary to have a new experience of seduction; he must renew the experience of seduction. He can not all the time be seduced by the same person.

Homosexuality in its essence is born from an excess of heterosexuality.

## **General Conclusion**

From the sensorial to the representational, the human being envisions his presence in the world according to representations more and more complex.

We distinguish four stages of the psyche. Each stage is structured according to the logic of the four drive positions. We think we are able to regroup all that the human being thinks and conceptualizes according to the four basic logics.

Thus, all representation can have four faces. Death can be viewed according to four points of logical views and each thing for time, space, the relation to self and to the other, etc.