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THE ISRAEL ANNUAL OF PSYCHOANALYSIS

Volume 1, 2010

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Volume 1, 2010

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**THE LANGUAGE OF THE ANALYSIS
AND ANALYTIC LANGUAGE:
INTRODUCTION TO THE PREMIER ISSUE OF
MA'ARAG: THE ISRAEL ANNUAL OF PSYCHOANALYSIS**

MOSHE HALEVI SPERO

The Hebrew title of this essay brings forward an important distinction that, even before I explicate it, is conveyed powerfully owing to a play on words that portrays our focus in a neat and simple way, and requires a different title in order to make the same point in English. The main Hebrew title (transliterated) is *Se'fat ha-ana'ley'zah ve-la'shon ha-ne'tu'ah*, by which I mean to compare and contrast the “tongue” or “surface” language in which the analysis is *spoken* or conducted (in Hebrew, the *sa'fah* or “lip” that the two analytic partners speak) and the “language of analysis” (in Hebrew, the *la'shon ha-ana'le'tet*) or *analytic language* in the methodological sense. *Ana'ley'zah* and *ne'tu'ah* are also similar but different terms; *ne'tu'ah* being the pure Hebrew term for analysis, be it surgical, logical, or psychoanalytical; *ana'ley'zah* being the modernized co-optation of the English term. The term *la'shon* literally means tongue but it is conceptually the far broader term, implying the *sense* (*Bedeutung*) that the analytic mind and theory lends to, brings out from, and imports into the therapeutic dialogue beyond its face value. On one level, then, I am referring to differences between the speech in which the analysis is conducted as compared to the “language” or level of analysis that derives from the analyst’s professional psychoanalytic language. On another level – and with an eye specifically aimed at the uniqueness of a new psychoanalytic journal in Hebrew – I am referring to the question of how many latent languages are in fact being spoken in whatever dialect an analysis happens to take place? For instance, what hidden object representational qualities are conveyed by the mother tongue of the analyst and patient that might for some reason, such as immigration, no longer be in use, or, what complex meanings might derive from a denied or repressed language, and what role is played by the “music” or other latent architectural qualities of that language? My analysis focuses on two main issues. First, the fact that psychoanalysis in Israel would have to represent psychoanalysis in the Hebrew language, and related to that identity, about which Freud was exceptionally ambivalent. In one sense, psychoanalysis was “conceived” in the German language, but if it is the case that much of Freud’s thinking, and method of

analysis, was biblical, rabbinic and talmudic, then in some sense the pre-gestation base of psychoanalysis might be Hebrew. In any case, might Freud's ambivalence have been transmitted in some way, deeply insinuated within the narrow defiles of the many other domains of ambivalence in everyday Israeli-Jewish life, with which we as analysts deal in many if not most of our hours? We cannot afford to be unaware of this Heisenberg-like effect when we work in Hebrew. Second, the current, Hebrew-language journal was preceded by an English-language, refereed periodical, the *Israel Psychoanalytic Journal*, that yielded a well-received but short-lived volume of 4 issues (22 essays). The latter, edited by this author, and its international language (the mother-tongue of this author!) – and the attractiveness, professionally and personally, of the language of the outside, “bigger” psychoanalytic world the small group of Israeli writers – may represent a “ghost” that shadows the current Hebrew-language journal in ways that need to be taken into account. These ghost-like influences are not all negative; the positive ones include our contemporary sensitivity to the inevitability of “translation” in all tongues, even within the same language, and of the richness and complexity of the multilingual atmosphere in Israel. Finally, by way of illustration, I offer a novel approach to the myth of the Tower of Babel, steeped in the ideas of Bion and Derrida, but also requiring a closer examination of the biblical Hebrew text itself so as to discover lexical subtleties that would not be noticed by a non-Hebrew speaking researcher. The number of additional such novel gems hidden within traditional Hebrew literature and modes of expression, contemporary prose, and day to day parlance is innumerable, and of great clinical interest.

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THE ANALYTIC COMPASS

COBI AVSHALOM

Every analyst has his own understanding of the therapeutic process that determines his interventions in his daily work, a kind of *analytic compass* that guides him. The writer offers a description of his own analytic compass and the manner in which this concept guides his work during every analytic hour.

The compass is made up of three elements or phases. In the listening phase, the analyst tries to understand the emotional core with which the patient comes to a specific session and that he tries to express. The data for determining this emotional core are the materials that come from the patient and the materials that are drawn forward from the therapist or that gain expression in the therapist's behavior. The "determination" is in terms of a tentative picture of the emotional relation between two objects. In the second phase, which I view as the interpretation phase, the therapist offers his understanding of the emotional core to the patient. The third or dialogue phase, involves a discussion between the analyst and the patient about the interpretation offered for the purpose of verifying its accuracy and allowing it to be absorbed by the patient as well as expanding the wider periphery of thoughts and understandings surrounding it. By way of illustration, the verbatim record of an analytic hour is offered whereby it is possible to assess the author's interventions according to the guidelines of the three phases that make up his personal analytic compass.

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**PLACENTAL ECONOMY:
 THOUGHTS ON THE MOVEMENT BETWEEN
 LINKAGE AND SEPARATENESS AND THEIR
 PARADOXICAL COEXISTENCE**

HAGIT AHARONI

The present paper presents some thoughts about the movement between linkage and separateness along the body/psyche axis, on the one hand, and the interpersonal axis, on the other hand. My basic assumption here is that this is in fact the movement of life; an incessant vibration and oscillation, compared to which every petrification, halt, stagnation, or collapse is pathological. This movement generates infinite states of being, all of which are characterized by varying, often paradoxical shades of linkage and separateness. I propose the term *placental economy* to represent both the primal intrauterine state as well as its expressions after biological and psychological birth. This economy is characterized by a paradoxical form of linkage/separateness that is defined

by a combined, indivisible element between the two *that is at the same time* different and differentiated. The uterine state is one of containment and holding, in which there is complete dependence of the one upon the other, coalescing in an indivisible core. At the same time, the placental state is not one of absolute merger, does not threaten to devour the various elements, and preserves their separate existence. The placenta, which has its own mode of existence, may even serve as a proto-representation of what the mind will eventually conceive of as a 'third,' already at this primal, uterine phase. The placental link, then, is always one of linkage/separateness – never one or the other alone – and is not static. It features movement, oscillation, and development. *Placental economy* would be the most primitive protomental impression, preceding birth, mouth-nipple relations, and the autistic-contiguous position. Since we know that bodily impressions comprise the fundamental infrastructure of mental development, placental economy may be the most primitive (or, earliest) of these impressions. As I see things, placental economy terminates with what Freud famously termed the caesura of birth, when the placenta ends its biological role. The caesura of birth is a dramatic separation that utterly and permanently unravels that *bodily* part which is common, integrated, and indivisible, but leads the way to new conceptualization of contact, linkage, and attachment, *and at the same time* preserves a sense of continuity as traces of the uterine state are registered in the budding mind. The placental economy and the caesura are therefore complementary and opposing experiences – the former is a linkage with a partition, and the latter is a rift with a link (a kind of Yin-Yang relationship). Both of these experiences are essential for the creation and existence of life and are imprinted in the body/psyche from the beginning to the end. Several additional theoretical concepts are examined in light of this proposal, with the aid of clinical material from an analysis in the shadow of death in which experiences of linkage/separateness, body/psyche, and life/death were experienced in an especially intense way.

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**THE SECRET OF YOUTH:
THE SECRET AS A CHANGE AGENT DURING
THE DEVELOPMENT OF CONSCIOUSNESS**

SHMUEL BERNSTEIN

Secrecy is an important component of development. This essay attempts to decipher the special meaning of the secret and its key role in human life, specifically as a developmental component of adolescent rites of passage. Secrets, and their complement, disclosure or discernment, are connected etymologically and appear together already as a basic element of the formative myth of human consciousness – the expulsion from Eden. Secrets feature widely in mythology, literary mysteries, medieval alchemy, religious ceremonies, and in the initiation processes of cults worldwide. I will study the role of the secret in some of these instances using historical, anthropological, and psychological knowledge, in the light of interpretations based upon analytical psychology, drawn both from this literature and from the author's clinical work with adolescents. The initiation rite, in particular, with its characteristically mysterious atmosphere, reveals itself as the secret of transforming the curse of work ("By the sweat of thy face shalt thou eat bread, till thou return unto the ground" [Gen. 3:19]) into the creative opus of human life, through individuation and even to transcendence. The paper concludes by expressing concern about the increasing absence of complete initiation ceremonies in Western civilization, and especially their lack of a spiritual dimension.

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**KING DAVID, HIS SON ABSALOM, AND THE ROLE
OF THE FATHER IN THE OEDIPUS COMPLEX**

ODED GOLDBERG

This article discusses the father's complex and delicate role in the face of the revolt waged against him by his son during the oedipal stage. Contrary to Freud, who understood the tale of Oedipus as depicting an inner dynamic,

this article seeks to emphasize the interpersonal aspect of the development of the Oedipus complex. To my mind, the response of the father and the manner in which he experiences his son's revolt has a critical effect upon the son's ultimate emotional processing of the oedipal constellation. My main contention will be that the story of Absalom's revolt against his father King David, and the latter's failure to deal receptively with this revolt, illustrates the father's incapacity to bear and contain his son's aggression and rebellion, thus portraying the calamitous consequences of this incapacity. The article attempts to trace the roots of David's failure as a parent, and asserts that his failure stems from the way in which he himself internalized the oedipal constellation during the course of his struggle with the father figure in his life – King Saul. In this sense, the Oedipus complex is an intergenerational complex. The lack of a father figure that is capable of affirming David's masculinity, and that can constitute a positive and empathetic mirror for this development, prevents the son in turn from performing his paternal role upon becoming a father. In the biblical story, David's response is very different than that of the Greek King Laius upon facing his threatening son, yet both responses are saturated with guilt and paranoid anxieties that militate toward bringing these episodes to their bitter end. Contrary to what occurs in the case of these two tragic figures, ideally the father ought to play a dialectical, complex role in the face of his rebellious son. The father has the task of praising and encouraging the son, of regarding his rebelliousness as a healthy expression of separateness and emancipation, while at the same time constituting a benevolent adversary to him, restraining him, and placing boundaries for him. He must likewise be aware of his own aggression toward his son, but love him at the same time. For this to take place, a quasi-playful transitional space is required in which father and son are enabled to process the complex relationship between them. I conclude by presenting a dyadic treatment of a father and son in which, to my mind, such a space emerges for the enjoyment and benefit of both.

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WHAT DOES GIACOMETTI SEE? BECOMING OF A SELF-OBJECT IN THE ARTIST'S WORK

NIMROD GOLAN

This paper examines the work of the renowned 20th century artist Alberto Giacometti (1901-1966) from the perspective of psychoanalytic self psychology. I suggest a complementary perspective, examining the artist's work in the light of the central concept of the self-object as well as enhancing our understanding of the concept of self-object through the insights created by Giacometti's art. The central hypothesis is that Giacometti's work is first and foremost an attempt to use the artistic act to reinstate the archaic merger experience with an earlier, lost self-object environment. The artistic creation, according to this point of view, will achieve its goal if it can be experienced as a self-object for the artist *and for* the viewer. It is asserted that the conspicuous scarcity of psychoanalytic attention to Giacometti stems from the difficulty involved in applying the classical Freudian-structural interpretation, commonly used in art research, to this artist's work, touching as it does on the movement of existence as a constant vibration between presence and absence, between the structured and the unstructured. From my point of view, Giacometti's work should be perceived as an attempt to simultaneously express the essence of the visible external figure and the inner experience that takes place at the moment of encounter. His work is a unique, focused, and clear expression of the merge of external object and inner experience. The psychological environment of the child Alberto Giacometti – and later the young artist's work as a painter opposite and alongside his father, the artist Giovanni Giacometti – is portrayed as an empathic matrix rich in mutual self-object transferences, that, coupled with Giacometti's great inborn talent, made possible his growth as an artist and also led to his constant yearning for the repetition and rehabilitation of the states of early merger with the environment. His work after the Second World War is redefined here as the artist's success in extricating himself from archaic narcissism and reaching, in his art, a no-longer-dual but now fully *transpersonal* (or transformed) narcissism.

In this analysis, several prominent characteristics of Giacometti's works are described: (a) the experience of immediacy (the experience of looking at the work is immediate, sudden and absolute, without linear process and development), (b) the founding gaze (taking in the work depends on the precise and constant distance of the viewer from the work), (c) paradoxicality (the

role of complementary contradictions), and (d) the timeless quality (figures exist in a world where there is no object of volition) and the lack of linear development. At this point, I also focus upon “creative” destructiveness, a component that is part of the process of the merger experience coming into being. By this I mean the artist’s tendency to destroy his work in the process of construction, and even to avoid completion, as part of the essence of his artistic intent. I argue that these aesthetic elements are all characteristics of the selfobject, and illuminate the nature and essence of this key Kohutian concept that otherwise never fully yields to complete conceptual grasp.

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**THE WINNICOTTIAN INTERSUBJECTIVE SUBJECT
 AS METAPHOR FOR THE DIALECTICS
 OF ANALYTIC THERAPY:
 ON THE EXPERIENTIAL ASPECT OF PSYCHOANALYTIC
 THEORY**

DITZA HANANEL

Psychoanalytical theory has two aspects: theoretical and experiential. I will suggest that the experiential aspect is created in the therapeutic process when the theory is used by the therapist as a metaphor that constructs a therapist-patient relationship. In so saying, I espouse the view that the therapist-patient relationship is not a given. The theory of the Winnicottian *intersubjective subject*, as described by Thomas H. Ogden, is analyzed as a metaphor for the dialectics of analytic therapy. The first dialectic, what Donald W. Winnicott called Primary Maternal Preoccupation, is a metaphor for the change that occurs in the patient’s self experience in the presence of an empathic therapist. The therapist’s interventions are experienced as part of the patient’s dialogue with himself. Consequently, the patient experiences his self as existing both in the inside and outside. The second dialectic, referred to by Ogden as the Mirroring Mother – a concept that essentially includes or becomes the dialectic of the mirroring *relationship* – is a metaphor for reflective thought that is offered by the therapist. The third dialectic is Transitional Object Relatedness.

As the patient learns to identify his influence on the therapist's subjectivity, he also learns to identify a new sense of intersubjectivity that has been created in the space between the two partners. The patient also learns to identify the empathic processes shared by the two partners that made transformation possible. The fourth dialectic, the Creative Destruction of the Object, is a metaphor for the patient's experience (sometimes it is a discovery) of the therapist as a subject who is not influenced by the patient, and has a freedom of choice in his response. It should be noted that the dialectics can appear simultaneously, not necessarily diachronically. I conclude that we can assume that therapists choose a theory, show a great devotion to it, and consider it as a "good" theory when it proves that it can be effectively used as a metaphor of the living experience of the partners in the therapeutic relationship.

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**FROM SCULPTING TO PAINTING:
 THE GOALS OF TREATMENT IN AMERICAN
 PSYCHOANALYSIS IN THE 1950s AND 1990s
 FROM A SOCIO-CULTURAL PERSPECTIVE**

GIDEON LEV

In this paper I examine several differences in the ways in which American psychoanalysts in the 1950s and 1990s formulated the goals of analytic treatment, in the attempt to understand these differences in a wider context than that of the analytic field alone. During the time span under discussion, psychoanalysis went through far-reaching changes in theory, technique, and practice, and, as a consequence, in the manner in which it formulated the goals of treatment. This essay outlines these changes and argues that they do not stem solely from clinical discoveries or theoretical developments, but from outside influences as well. Certain cultural, socio-economic, and political changes that took place in the second half of the 20th century influenced the ways in which society as a whole, and therefore also psychoanalysts in specific, perceived "normalcy" and defined the notion of "a life worth living." This process inevitably brought about major changes in the perception of the

goals of analysis: a transition from an emphasis on process goals to a focus on life goals; from understanding the analytic treatment as a general science, to adjusting the treatment personally to each patient; from a dominant, singular perception of normality to understanding normalcy as individually determined; from objective perception to a subjective one; from aspiring to completely solve all the patient's conflicts to a more realistic and modest stance; from a social to a personal perception; and from trying to retrieve in the patient a natural state that had been lost, to an attempt to create wholly new states of experience. The distance between these positions, and the shift in perception I believe they entail, can be captured by Da Vinci's distinction, later utilized by Freud, between the techniques of sculpting and painting (*per via di levare* and *per via di porre*).

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THE HOME AND THE ROAD

ITAMAR LEVI

The paper offers insights drawn from a close reading of numerous images and metaphors in Freud's writings, primarily images of houses and homes, on the one hand, and images of roads and voyages, on the other hand. These images (and their variations) gradually portray the geography and the architecture of Freud's inner world of the imagination. The home and the road are two archetypal images, two basic categories that order the archive of psychoanalytic imagination. The discussion reveals that, for Freud, the *home* is mainly associated with femininity and is often uncanny, while the *road* is masculine and heroic. It also reveals that Freud did not use these images simply as arbitrary illustrations for the theory, but also as the outlines of a latent, alternative theory, at times quite different from the explicit one. It seems that Freud used these metaphors in this fashion intentionally, at least some of the time. While Freud's manifest scientific text delineates a rational, positivistic, and modern world, the archive of his images often delineates a post-modern, paradoxical, and irrational one. To be sure, post-Freudian psychoanalysts such as Jacques Lacan, Donald Winnicott, and Thomas Ogden also contributed to

the post-modern psychoanalytic discourse, but the present paper is mainly concerned with the *origins* of this later view that were already concealed in Freud's imagery. As a tribute to Freud qua writer, my paper is written more as a story or a guided tour in an imaginary museum than in the conventional style of scientific genre.

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“INFINITE CONVERSATION”: THE WORK OF THE UNCONSCIOUS

RINA LAZAR

In this essay I try to read Freud's concept of the unconscious through the lens of relational psychology. Freud divides the unconscious into the *interpretive* and the *dynamic*. The *interpretive* or the impression-unconscious – in accordance with the so-called dream model – emphasizes the creation of meaning and the processing of knowledge. In this view, the unconscious is both impression-gathering and representational. The *dynamic* unconscious, the “drive model,” deals with instinctually-based drives and the counterposing defense mechanisms, with forces and counter-forces. I begin my analysis with a quote from Israeli poet laureate Bialik:

What is there to wonder at? This: the feeling of security and satisfaction that accrue to human beings when they speak, as though they are really leading their thoughts or feelings beside the still waters and across the iron bridge of the Messiah, without their having any conception of how shaky is their bridge of mere words, how deep and dark the void is that opens at their feet, and how much every step taken safely partakes of the miraculous.

I use his words to form a frail bridge over a dark void. I then contemplate that void – the unconscious as an active psychic void – and try to sharpen its two main dimensions: the repressed unconscious and the process of impression-processing. In my conceptualization, these two dimensions in effect *tame* the void to a great extent, but they do not cancel its impenetrability. The dynamic (repressed) unconscious, in accordance with the drive model, requires what we

might call the *work of exposure*: work on defenses, their loosening, making them redundant, shedding light on that which is hidden, interpreting that which had been hidden, thereby enabling it to reach new integration within the patient's personality as it unfolds during the analysis. This said, it may actually be the earlier model, the impression-processing unconscious (the "dream model") that may be most satisfyingly read and interacted with from the relational perspective. The impression-processing unconscious accompanies every action and every way of being; it is active, directive, enriching, warning, and protecting. It is in essence an interpretive principle that accompanies the individual's contact with his inner world and with the world surrounding him at one and the same time. Moreover, the relationally-conceived unconscious is by essence a conversing unconscious. It is not delimited or confined to one therapeutic participant or the other, it lies between them. Thus, the therapeutic work consists of speaking it, speaking *to* and *with* it, and interpreting this talk. Talking includes the emotional and gestural as well as the classic verbal dimensions of speech. Clinical material is presented in order to show how these ideas influence my work. I illustrate my ideas according to two different lights – talking side-by-side or implicitly with one patient and talking explicitly with two other patients – in order to convey the relational dimension of therapeutic conversation as allowing for the expansion of the psychic range and opening up the way in which the unconscious talks through us and our talk with it. Talking and contemplation, conversation and interpretation, lead to a kind of infinite conversation.

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**THE VARIOUS FACES OF CONTEXTUALITY:
 BETWEEN ONENESS AND DUALITY IN SELF PSYCHOLOGY
 AND IN RELATIONAL INTERSUBJECTIVITY**

GABRIELA MANN

Ever since psychoanalysis became interested in intersubjectivity, it has been assumed that the therapeutic act always takes place within a certain subjective context. This context may be the subjectivity of the patient, the subjectivity of

the therapist, or the intersubjective link between them. This paper illustrates different perspectives on the definition of context or *contextuality* as reflected in current relational thinking. Two relational theories, self psychology and intersubjectivity, are examined with regard to their respective approaches to non-dual and dual thinking. Self psychology advocates non-dual thinking and has tended to focus mainly on the *patient's* subjectivity. It strives to bring to the surface hidden tendencies and virtual qualities of the self that were hindered from emergence. This emphasis has been deliberately adopted in order to enable the self to gain its full potential. Intersubjective theory, on the other hand, introduces dual thinking. This approach utilizes otherness and mutuality as contexts that promote mental development and growth. More so than self psychology – certainly as generally formulated – intersubjective theory believes that the presence of the other must be recognized and fully considered. I offer two clinical examples to convey the full meaning of non-dual and dual thinking. It also delineates extensive points of overlap between the theories, which add complexity to the discussion.

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THE CONFLUENCE BETWEEN CONCEPTUAL AND PICTORIAL REPRESENTATION AS VIEWED THROUGH BION'S GRID

TAMI POLLAK

The Grid – the well-known and central theoretical-clinical “apparatus” developed during the middle phase of Bion’s mature clinical thinking – proposes a conceptual matrix for investigating the emergence and functioning of thoughts and the development of mind. Bion’s matrix or grid offers a graphic embodiment of the relationship between these two axes, as he envisioned it, and he preferred that a copy of the Grid would appear at the frontispiece of his main books, providing a kind of road-map for the reader. In this paper, I share the way in which I use the Grid’s graphic manifestation as a basis for forming a pictorial representation of clinical material in my work with patients suffering from serious mental impairment or failure. I am referring

to cases where the clinician finds herself struggling with the inadequacy of “customary” conceptual insight, and desperate for a sense of the capacity to begin from the beginning, as it were, and work with pictorial, pre- and paraverbal representations. In revisiting the clinical hours during treatment, I found myself possessed by numerous, essentially different, possible picture-like images, thus rendering the clinical application of the Grid seemingly impossible. Bion once addressed a similar experience and stated: “I shall simply take these as two different reports of the same event, without giving preference to one over the other.” Despite Bion’s “simple” recommendation, these kinds of phenomena continued to induce significant anxiety in me for a while. Eventually, by containing the anxiety of not knowing, the importance of the mapping became more clear to me; that is, I realized that the mapping was important not so much for its final product, but rather for the process, for the struggle to map. I thus accepted the multitude of pictorial representations as permitting a better acquaintance with my own subjectivity *at the most appropriate depth or dimension* needed for the clinical interactions. Soon, I found myself playing with the pictorial images as Grid-like scenarios, in which the formal-conceptual matrix provided background music to the emergence of intuitively accessible sensory-motor images. I emphasize that these Grid-pictures are not a byproduct of sensual metaphors discussed during therapy. Rather, these images are an independent product, an expression of my renewed interpretive confluence with a specific state of being-with that is tailor-made, so to speak, for that therapist-patient experience. In discussing these ideas, I note Bion’s view that “...the value of the records lay not in their recording of the past but in their depicting a sensuous likeness which evoked a feeling of the future.” I believe that this comment sheds new light on my departure from using the Grid as the basis for conceptualization and, instead, using it more playfully, and perhaps even more archaically, as an aesthetic potential-space that enabled a process of being released from “K,” approaching “O.”

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THE SPIRITUAL DIMENSION OF PSYCHOANALYSIS: THE CONTRIBUTION OF SELF PSYCHOLOGY

RAANAN KULKA

For an entire generation, the future development of psychoanalysis has been waiting for the rightful-and-proper absorption of the spiritual dimension into the weave of psychoanalytic metatheory and of its therapeutic practice. In this paper I posit self psychology as the paradigm most endowed with the capacity for making a unique contribution to the study of the spiritual dimension in the human psyche, as well as in the encounter between man and his other. In my view, the conceptual transition from the *guilty man* of Freud to the *tragic man* of Kohut through to what I would call *mystic man* is the ethical core of this potential contribution of self psychology. The feasibility of a spiritual psychoanalytic philosophy depends upon our willingness to depart from a conception of psychoanalysis based strictly on the orientation of *separateness* as a developmental trajectory and clinical ideal, and to adopt in turn a psychoanalysis anchored in a *unifying* world view. Such a meta-theoretical change will lead the psychoanalytic idea in its entirety from being a *discipline* of the Psyche to become the an *ethic* of the Spiritual. The paper delineates four crucial contributions that make self psychology a trail-blazer in the systematic theorization of the spiritual within psychoanalysis: First, the *self* as a supra-concept transformed psychoanalysis from dealing with the structural essence of the psyche onto investigating unstructured regions of experience and existence of the human spirit. Second, the *absolute*, and the human ability to be part of it, as the core-quality of the special human oscillation between *immersion* and *merger* (by “oscillation” I mean that which constitutes the contextual matrix of *selfobject* relationships between a person and his other). Third, the *transformativity* of narcissistic energy that defines our existential condition as a constant flow between human *emergence* into an individual existence, on the one hand, and human *dissolving* into transcendental states of being of a supra-individual existence, on the other hand. The final area of contribution is *therapeutic change*, now no longer satisfied merely with change-creating-movement within existing materials, but which daringly assumes the possibility of *creating* spiritual states which are as yet non-existent but deserve to come into being. I conclude the paper by applying the spiritual dimension of self psychology to certain areas of political thought, and offer a challenging reflection upon the existential condition of the State of Israel.

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**WHEN TIME STOOD STILL:
THOUGHTS REGARDING THE DIMENSION OF TIME
IN PRIMITIVE MENTAL STATES**

ALINA SCHELLEKES

When the issue of time moves to the center of experience as a separate and predominant aspect of existence, there then occurs a disturbance in our continuous and natural transition between various temporalities, one that often exposes an inner rupture, oftentimes of a very early origin. Eventually, under average and expectable circumstances, the individual's subjective experience of time becomes a metaphor for a more far-reaching inner reality, the deeper layers of which are generally less accessible at any given moment. Recognizing this subjective experience of time broadens our understanding of these hidden layers of the psyche, and, at the same time, can more easily create a channel through which the patient can be in touch with these layers. A number of artistic works are discussed that illustrate varied kinds of temporal experience and the way in which the artists deal with these experiences. Clinical vignettes are presented that focus upon the therapist's and patients' ability to deepen their understanding of the experience of time as fractured, fragmented, and meaningless, to tolerate the experience of timelessness, and, lastly, to give some life to those stereotypical, ritualistic, autistic-like relations to time, perceived as frozen still. The paper attempts to show how deciphering the way patients experience time gives the therapist an additional key to primitive areas of the psyche that do not express themselves in the usual verbal or symbolic ways, be they part of a highly developed psychic structure or of more pathological states. In addition, I emphasize the way the psychotherapist/writer experienced time in the presence of her patients and on how her conceptualization of these experiences provided a unique tool for expanding the understanding of the patients' internal world.

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