



Abstracts

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Narcissism, Masculinity and the Art of Power

In much propagandistic art, it is possible to discern certain psychic conditions that underlie the articulation of state power. In particular, one can see a tendency towards narcissistic fantasy that underwrites Jacques-Louis David's exhortations of French revolutionism just as it does Arno Breker and Josef Thorak's attempts to sculpt the alleged superiority of the Nazi subject. For each of these artists, an infatuation with hyperbolic masculinity betrays a narcissistic desire for power, inasmuch as the virile male bodies they depict serve as accessible images of power incarnate. For these artists and their audiences, the male body thereby serves as a site of desire, which is to say, an ersatz ego-ideal with which to identify in order to assume a phantasmatic sense of self-fulfilled empowerment. However, by therein positioning the phallus as the basis of identification, these artists not only deny empowerment to women, but locate the fantasy of power within a homosocial repudiation of femininity itself. Therefore, to the extent that such fantasies operate according to a coterminous repudiation of the other (a disavowal of castration anxiety) and identification with the same (a reflexive assumption of masculinity/phallic possession), they reveal the regressive, narcissistic fantasies at the heart of much propaganda. In mapping out these psychic conditions and articulations, I aim to question how this gender disparity is manifest in propagandistic images of the body, and further, what ramifications they entail for the broader political realm.

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Dark Side of the Ornament: A Lacanian View on Monstrification from John Ruskin to HR Giger

Ornament as an architectural and artistic element usually connotes beautiful, pleasant, elegant or graceful. Nevertheless, its significations of ugly, horrifying, grotesque or monstrous are rarely manifested. The paper reveals this dark side of the ornament, briefly "monstrification", as both a design form and a powerful concept of the dark desires and fantasies.

In the paper, monstrification is approached as a trans-historical concept, since it has shifted into new meanings and sensations over time. Monstrous figures are encountered in architectural ornaments since the ancient times; however, the architect and theoretician John Ruskin is the first to define and exemplify monstrification in his seminal books, *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-53). Afterwards, by means of the artists and designers, particularly Ivan le Lorraine Albright, Max Ernst, Ernst Fuchs, and HR Giger, the concept of monstrification has transformed into a view which is the opposite of Ruskin's research to a great extent.

The paper aims at examining monstrification in design theory and praxis from a psychoanalytic perspective, specifically with the theories of Jacques Lacan. The paper puts emphasis on his triad of Symbolic – Imaginary – Real, and explores it in relation to the ornamental elements in the paintings, sculptures and buildings. It investigates the evocation of the Symbolic and the Imaginary as the connotations and sensations of monstrification shift; as much as the search (of the designers and the spectators) for the Real, and the integration of the Other and the subject when the dark desires arise.

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Manuel Batsch (UCL)

Hallucinatory and Verbal Modes of Thinking

At the beginning of *Freud and the Scene of Writing* Derrida announced the way he would use Freud: “to locate in Freud’s texts (...) those elements of psychoanalysis which can only uneasily be contained within logocentric closure” (Derrida, 1978,p.249). In this paper I want to take over Derrida’s reading angle under the form of a question: the question of what escapes the logos in Freud’s work?

I tackle this question at two different levels:

- 1/ The level of Freud’s model: in Freud’s model of the psyche what are the modes of functioning that cannot be verbalized?
- 2/ The level of Freud’s formulation: in Freud’s writings what is not exclusively formalized under a verbal form?

In the first part I identify within the hypothesis that Freud imagined to describe the genesis of the psyche: a primary *hallucinatory mode of thinking* and a secondary *verbal mode of thinking*. I try to show that how the creation of unconscious presentations by the hallucinatory mode of thinking operates beyond the logos. Moreover I propose that meaning produced by the verbal mode of thinking covers and hides the hallucinatory mode of thinking and that would constitute a form of functioning of repression.

In the second part I try to define the ways Freud invented a form of writing in order to model hallucinatory modes of thinking. I propose to name *metapsychological writing* this form of writing that uses scientific formulations, graphics, analogies and myths. I argue that what is at stake in the invention of a metapsychological writing is the creation of a conceptual framework to express clinical phenomena specific to psychoanalysis.

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Roxanne Bibizadeh (Warwick)

Psychoanalytical Constructions of Identity in Monica Ali's *Brick Lane* and Gautam Malkani's *Londonstani*

Monica Ali and Gautam Malkani seek to explain a search for identity in a disillusioned state of mind and society. Whilst the women in Ali's *Brick Lane* seek to be freed from the constraints of tradition, Malkani's characters are far more aggressive in rejecting their role within mainstream society in favour of preserving their cultural heritage and reasserting their masculinity. Hardjit, Amit and Ravi challenge the stereotype that Asians are accepting and passive, adopting a "hypermasculinity" in an effort to surpass their mothers' dominance. For Malkani's characters the corruption of standard English language is emblematic of their subversion of the dominant cultural system. Furthermore, their speech patterns are considered directly proportional to their masculinity; with their tongues and mobile phones becoming phallic symbols that both enable their independence, and provide their mothers with a tool to regulate their behaviour. The male characters in Malkani's novel seek to protect themselves from the threat their mothers pose to their identity, this conflicting and oppositional approach draws on Sigmund Freud's "me and not-me" demarcation and formation of rigid ego boundaries. The construction of identity set in opposition to the mother, creates an antagonistic and aggressive dualism at the centre of the community men construct (Hartsock 323). Conversely, the construction of a female identity is based on experiencing themselves and others along a continuum. Ali's protagonist Nazneen initially participates in social relations that manifest and express abstract masculinity, through the institution of motherhood, and isolation of domestic labour she is oppressed by the female pathology of a loss of self through her service to others (Hartsock 326). However, Nazneen is eventually successful in her adaptation to multicultural London, and thus breaks the chain of females being deprived of the right to determine their fate.

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Laura A. Cariola (Lancaster)

Assessing the inter-coder reliability and construct validity of the Body Type Dictionary (BTD)

The relationship between body boundaries, primordial cognitive functioning and language represents a salient concept within psychoanalytic theory (e.g., Freud, 1923). Similar to the Freudian psychoanalytic framework, contemporary relational psychoanalytic theories generally agree that the formation of a coherent self and bodily schema develops in early infant socialization experiences (e.g., Klein, 1935, 1946; Winnicott, 1971; Ogden, 1989). Although psychoanalysis generally assumes an idiographic approach, recent advances in computer-assisted content analysis developed quantitative measures to make inference about unconscious processes based on linguistic data. This study aimed to assess the inter-coder reliability, construct and convergent validity of a linguistic measure that assesses body

boundary awareness – the so-called Body Type Dictionary (BTD) (Wilson, 2006). The results indicated an acceptable inter-coder agreement of barrier and penetration imagery in the sub-sample (N = 53) of manually coded Rorschach responses, and manually coded scores also showed a modest correlation with the computerized frequency counts. In the full data set (N = 526), barrier imagery in Rorschach responses correlated with TAT responses only, which might be related to the varying dynamical and intersected lexical and conscious cognitive processes of the experimental tasks (i.e., Rorschach and TAT stimuli, narratives of everyday and dream memories, and dream interpretations). Convergent validity of penetration imagery and primordial thought language was acceptable across experimental conditions. In summary, the BTD represents a reliable and valid computerized lexical classification to assess body boundary awareness in various text types.

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Sex is Secretly Food: The role of food in Freudian psychoanalysis

Sex is secretly food; etymologically, “mating” with someone is sharing “meat” with them, and “meat” is, etymologically, any kind of food. Freud does not make a case of this etymological link; however, his descriptions of the sexuality of the human subject are drenched with food references. The aim of this paper is to explore some of these references and to present the core role of food in the constitution of the sexual subjectivity that is characteristic of human life. Famous Freud case-studies, like the Dora case, will illuminate human sexuality from this under-explored perspective. The paper is part of a larger project that aims to uncover the structures underlying seminal definitions of humanness in the Western tradition, of which psychoanalysis is a prominent example. Claiming that the animal within the human is excluded so that the human can be distinctly human is nowadays commonplace. According to this line of argumentation, our bestial corporeality, like, for example, our need for food (a need shared with animals) is extracted from definitions of humanness. This paper is part of my broader argument that food is far from marginalised; in fact, it is central in seminal attempts to define the human and helps us locate a different structure beneath Western constitutions of humanness. Therefore, along with my focus on sexuality in this paper, I will also explore the role of food in the construction of human essence in relation to animality in *Totem and Taboo*, as well as its relationship to language, closely referencing the Anna O. case-study.

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Sight as Trauma: Direct and Averted Gazes in Theatrical Performance

This paper sets out to explore Sophocles' classical tragedy *Oedipus Rex* and how this tragedy transposes the eye/I of vision from objective reality into 'inner' vision – or, more metaphorically and topographically, the mind's eye – and how this introjection, on a performative and aesthetic level, leads to trauma both for the actors/characters and the audience. When Oedipus, for example, is affronted with the frightful 'possibility' of seeing his parents in the afterlife, such ghostly (re)visitations, which objectively mark an unseen event, manifest themselves as an interior reality in the protagonist's psyche, marking the traumatic or mimetic moment where meaning and representation break down along the axis of interpretation and the traumatic gap or lacuna between signifier (word/gesture) and signified (message/ meaning) widens. By drawing on the French psychoanalyst Jean Laplanche's reformulation of Freud's theories regarding the 'enigmatic signifier', which functions as untranslatable, hieroglyphic sign and Cathy Caruth's theories on trauma, together with Jean-Joseph Goux's philosophic ideas on Greek tragic theatre, I would like to show how this gap between self and other, actor and audience, which remains unbridged throughout time, opens out a plenitude of interpretive possibilities for performance theory and theatre practice in general. In short, my paper aims to demonstrate how trauma becomes a repetitive model which transcends time and (theatrical) space and even moves *beyond* visual representation when imagined and contemporary spectators avert their gaze (literally and metaphorically) from traumatic, performative events on and off stage. Ideally a re-examination of this great tragedy will allow us to not only recoup some of the magic of the Ancient Greek theatre but – in hindsight – to also come closer (through recourse to psychoanalysis, trauma and performance theories) to an understanding of how such a play can affect us as spectators in the 21st century.

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Rachel Cohen (Cardiff)

Understanding Audience Responses to Cinematic Constructions of the Female Serial Killer: A Psychosocial Study

The media representation of violent female criminality has become a popular topic of academic study, and the figure of the female serial killer has attracted particular fascination. It is argued - especially from a feminist perspective - that female killers are routinely denied agency and/or blame for their criminal actions within such representations, through the strategies of victimisation or monsterisation. Focusing upon the story of Aileen Wuornos (executed in 2002 for the murders of seven men), my research explores the ways in which viewers are psychosocially motivated to respond to the cinematic portrayals depicted in three key films: *Monster* (Patty Jenkins, 2003), *Aileen: The Selling of A Serial Killer* (Nick Broomfield, 1992) and *Aileen: Life and Death of a Serial Killer* (Nick Broomfield, 2003).

By conducting a series of free-association narrative interviews (Hollway and Jefferson 2000), and taking a psychoanalytic approach to the interpretation and analysis of my interview data, I argue that my participants “invest” in the film texts on both conscious *and* unconscious levels. Using a psychosocial framework, then, I theorise these investments not only in terms of cultural ideologies of self, but also - drawing upon object-relations psychoanalysis (and Kleinian theory, in particular) - as being powerfully motivated by participants’ unconscious anxieties, conflicts and phantasies.

I therefore seek to build upon existing screen theory and cultural studies accounts of the film/viewer relationship, arguing that a more nuanced approach is required in order to better understand the complex psychodynamics of the spectatorial experience.

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Giovanni Colacicchi (Centre for Psychoanalytic Studies, Essex)

Jung and Ethics: An overview

If one looks at the relationship between *depth psychology* and *ethics*, various problematic areas can be defined: (1) The establishment of an ethical-legal code to regulate the training of future analysts and the analyst/patient and analyst/supervisor relationships; (2) The (more or less different) ethical-political positions of analyst and client; (3) The ethical assumptions underlying a specific psychoanalytic theory or concept; (4) The therapeutic value of an ethical approach to life (which may be experienced – for the first time? – by the patient during analysis); (5) The contribution of a psychoanalytic approach to human suffering to perennial ethical issues such as the existence of ‘evil’ and the conflict between ‘liberty’ and ‘determinism’.

C. G. Jung (1875 - 1961) repeatedly addressed these issues throughout his life – from the *Zofingia Lectures* of 1906-99 to his paper on *A Psychological View of Conscience* of 1958 – and his work, while providing an original point of view on these problems and their interconnections, still leaves aspects of the relationship between psychoanalysis and ethics to be thought.

My work-in-progress paper will be looking at these topics in Jung’s writings, with particular reference to the passages in which the complex relationship between individuation and ethics is discussed. I will also address Jung’s ideas on training and on the ‘personal equation’ of the analyst, as well as Jung’s contribution to the ethically relevant problem of eclecticism in depth psychology. The hermeneutic approach to analytical psychology promoted by Mario Trevi (1924 - 2011) will be part of my discussion.

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Sara D'Arcy (UCL)

'Mourning, Gender Melancholia, and Subversive Homoeroticism in Virginia Woolf's *Mrs Dalloway* and Michael Cunningham's *The Hours*'

Postmodern re-interpretations of Freud's theory of mourning have been utilised by political activists to challenge hegemonic gender constructions and heterosexism, most notably during the AIDS epidemic. In *Psychic Lives of Power*, Judith Butler, using Freud as her source, identifies a culture of 'gender melancholy', whereby the gender binary and heteronormativity are established through the incorporation of the excluded and ungrievable same-sex love-object through heightened gender identification. By exploring the relationship between mourning and gender/sexual roles through the lens of Butler's notion of gender melancholy, I will examine the ways in which Virginia Woolf's *Mrs Dalloway* and Michael Cunningham's *The Hours* negotiate between self and civilisation; rendered apparent in the uncovering of a subversive homoeroticism and in the metaphor of mourning one's lost youth and the death of the other. In a comparison between modernist and postmodernist approaches to gender melancholia and non-normative mourning practices, I will examine to what extent these texts utilise psychoanalytic approaches to mourning to challenge the hegemony of the gender binary and heterosexism in society.

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Terrific Consciousness: Psychoanalysis in Philosophy

Psychoanalysis, when considered as an embodiment of thought in which philosophical theory has manifested itself, is uniquely apt to examine the relationship between consciousness and pathology. By tracing psychoanalysis reflexively to its Freudian roots, we see that it is grounded in a particular 19th century cultural consciousness that is still reeling in the aftermath of the French Revolution; a consciousness traumatized to the point of obsession with terror. Fascinatingly, German philosopher Hegel, publishing his 'Phenomenology of Spirit' just before Freud appears in the German historical consciousness, seemingly anticipates Freud's psychoanalytic theory; uttering his own traumatic doctrine that grapples with shared topics of regression, death, unhappiness, and ultimately offers a similar model for transcendence or self-realization.

By following the method of Freud and Hegel; or reflexively analyzing the past in order to better understand the present, I will examine the connection between historical change (especially those traumatic historical moments) and theories of consciousness. Part of this examination of how past theory about disorder has translated into present theory and disorder will include a necessary discussion of the way in which gendered disorder has been emphasized by both Freud and Hegel. I will follow Hegel to show that consciousness changes over time, especially gender consciousness, as gender is one of the most common historical sites in which the individual is juxtaposed with the social. It is the complex connection of both

immediate individual pathology and mediated cultural terror which has been proclaimed by both psychoanalyst and philosopher, and it is within this philosophical dialectic that we ultimately find progression: the assertion of psychoanalysis's modern relevancy through the concept of effective therapy.

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Sacrificial Offerings: the Exercise of Power by Organisations

This paper explores the manner in which organisations often appear willing to sacrifice individual rights in order to maintain the integrity of the institution, in spite of the obvious suffering of the petitioner. It explores a psychoanalytic rationale for why servants of exemplars such as state organisation are so willing to participate in the sacrifice of common sense and fairness in protecting institutions, almost at all costs. The author uses a Lacanian lense to reflect on the historic relationship between master and subject to delineate the contemporary roles of official and service user and considers how the resulting dynamics are repetitive in nature and often contrary to ethical perspectives. The paper explores shock of individuals when they encounter mistreatment at the hands of officialdom while also exploring the factors which push petitionees into rigid and punitive positions in defence of the organisation.

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The Auditory Double in Freud's Technique Papers

Taking as a starting point Freud's train and telephone analogies, this paper will use the tenets of communication as expressed in Freud's technique papers in order to explore what I term the auditory double. The auditory double, unlike the predominantly visual double of the nineteenth century, relies on a 'move within', where what was external(ized) is reconfigured or realised as something internal, and illuminates the internal processes at work in *doubling*. In what Christopher Bollas recognises as a 'revolutionary' way of listening, the analytic 'pact' uses the doubling potential of the voice to engage in a form of audition that goes beyond the boundary of self/other, resulting in communication between one person's unconscious and another's. The technique relies on the ability to mobilise what has been repressed, and strives to produce a new type of communication that reaches beyond borders. It centres on the movements of transformation, translation, and transference, and in the process expands the possibility for ways of knowing the self and others. By focusing on the unique form of conversation prompted by psychoanalysis, this paper will put forward Freud's analytic pair as an alternative invocation to the visual

double, one where internal processes and shifting terrain take precedence over external certainties and binary modes of thinking.

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The Missing Key: A Psychobiographical Study of John Coltrane

The present research is a psychobiographical case study of the 20th century jazz saxophonist, John Coltrane, who combined both the musical and spiritual to create some of the most emotionally charged music of his time. The author investigates the recurrent patterns and themes in Coltrane's life, which were driving forces behind his musical creativity. The research is clinical and interpretative rather than experimental and deductive. Psychological theory and concepts are used to transform Coltrane's life into a coherent narrative of his inner reality. It is shown how the deaths of his father and grandfather during childhood sparked ensuing financial and social ramifications that shattered his once protected world. Further, it is illustrated how Coltrane's inner psychological conflicts manifested themselves within his music, and how he used music to manage these conflicts.

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Jonathan Isserow (Psychoanalysis Unit, UCL)

Representations of Loss and Separation in Documentary Practice and Psychoanalysis

This presentation explores the use of documentary film as visible evidence in the construction of psychoanalytic knowledge. It is particularly interested in historically tracing the abandonment and return to the epistemological strategy of 'looking as knowing' within the field. Shifts in the discourse of 'looking as knowing' in psychoanalysis can be seen in Charcot's move from *looking* at his patients to Freud's technique of *listening* to his. Over the past 50 years there has been a further shift in psychoanalytic discourse dependent on the return to 'looking as knowing' that has resulted in the emergence of attachment theory. Whilst the documentary practice of Charcot has been well documented, less attention has been paid to the films of James and Joyce Robertson 'Young Children in Brief Separation' (1958 - 1972) and their contribution to the empirical base of attachment theory.

Bowlby has acknowledged his indebtedness to James Robertson's careful personal and filmic observations, however, the aesthetic rhetoric of the Robertson films and its claims to veracity have avoided critical consideration. As these films draw on the stylistic characteristics of Direct Cinema and Cinema Vérité they fall under similar problems of representing reality that the two documentary styles have wrestled with. In exploring the films through a film studies lens, the presentation aim to highlight the paradoxical nature of psychoanalytic visible evidence that relies on

narrative structures associated with fictional films as well as film's capacity to maintain an indexical link to reality. As such, documentary film sits between hermeneutical and empirical approaches to knowing in psychoanalysis. Lastly, the presentation will explore the value of returning to documentary as a means of knowing and representing knowledge in psychoanalysis by presenting the film 'Blue Wash' (2012) 9',53'', which explores melancholia against a contemporary backdrop of an urban launderette.

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Joanna Kellond (Sussex)

Reading *Hamlet*: Repression and Seduction in Freud's Theory of Culture

The play *Hamlet* occupies a central position within both Freudian thought and subsequent theoretical developments in psychoanalysis. This paper sets out to examine what Freud does – and *doesn't* do – with *Hamlet* in his famous letter to Fliess of 15 October 1897, suggesting that this piece of writing prefigures and exemplifies important, and divergent, tendencies in subsequent psychoanalytic theory.

As Freud writes, the tantalising references to maternal figures which occupy centre stage in the first half of the letter slip below the bar and are effectively obliterated by his reading of *Hamlet*. By positing the Oedipus complex as the prime mover of the play, Freud lays the foundations for a theory of culture and a way of reading which refuse to engage with pre-Oedipal development. Freud's inaugural foray into literary criticism thus forecloses an avenue of theoretical investigation in which the other (caregiver/ cultural text) might play a defining, or founding, role. This repression allows Freud to consolidate a position of analytical and interpretative control whilst maintaining a fantasy of autonomy and endogeny in his understanding of both infantile and theoretical development.

The paper goes on to wager that the act of hermeneutical centring enacted by Freud in relation to *Hamlet*, however, actually exemplifies a more recent, other-centred theory of culture and development. Jean Laplanche's notion of general seduction can be usefully brought to bear on the letter to suggest that the 'self' that is psychoanalysis, analogously to the infant mind, takes shape by responding to, and attempting to translate, the enigmatic messages which emanate from the caregiving, or textual, other. The letter to Fliess would seem to provide a locus in which two disparate theories of culture emerge and (are) submerge(d).

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Trauma narratives of refugees and torture survivors

The reality of refugees involves the distress of persecution and forced exile; serious interpersonal and material losses; as well as a number of resettlement difficulties. These experiences are thus not individual traumatic events, but a combination of multiple events which severely influence well-being and burden coping capacities. A great number of refugees are additionally traumatized by the experience of organized violence and systematic torture. Torture is a unique form of violence as it comprises systematic, intentional, and often ideologically driven infliction of mental and physical pain. The explicit goal of torture is to undermine the values, beliefs, and self-concept of the victim, and is a severe interpersonal trauma. Consequently, torture destroys the fundamental trust, self image, self-esteem, identity, attachments, and coping capacities of the survivor. The multiple losses and exile difficulties experienced by refugees constitute an additional source of challenge to identity and coping. The current presentation demonstrates a qualitative study of trauma narratives conducted among refugees in Hungary, which explores the characteristics and distinctiveness in the refugees' trauma narratives, with a special focus on the experience of post-traumatic and refugee identity. The narrative study of traumatic experiences, identity, and attachments allows a phenomenological-psychoanalytic perspective. The personal testimonies demonstrate the decisive effect that persecution, torture, cultural bereavement and life in exile have on identity, attachment, and coping.

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Brent Kubasta (Rollins College, Florida)

Sublimation North by Northwest

Alfred Hitchcock often made cinema audiences uncomfortable by presenting characters struggling to control dark desires and haunting obsessions—sometimes providing morbid confirmation rather than liberating catharsis of the audience's own psychological shadows. Donald Spoto's biographies of the film director provide ample anecdotes of sublimation—both successful and unsuccessful—as a process urgently driving an artist's creativity. Through examining Hitchcock, this paper considers possible differences in creative drive between men and women, with regard to sublimation, noted by thinkers as divergent as “dissident feminist” Camille Paglia and Catholic philosopher and psychiatrist Karl Stern. The paper concludes that sublimation—of specifically sexual energy or of a more broadly defined anxiety—is significant to artistic creativity and crucial to human well-being.

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Chris Lloyd (Goldsmiths)

Melancholia and the Novel After 9/11

In *After the Fall* (2010), Richard Gray argues that much of the fiction written in the wake of 9/11 is limited in scope and parochial in its outlook. In registering the personal effects of the attacks in New York on their characters, Gray posits, many novelists do not sufficiently engage with the transnational and transcultural nature of the events. Writers such as Don DeLillo, Jay McInerney, Claire Messud and others all, in this argument, retreat into the 'safe' confines of the domestic sphere to evade the full ramifications of the terrorist attacks. Other critics have followed Gray in this view – Michael Rothberg for one – calling for American literature that is global and outward-looking. I want to oppose this reading by suggesting that the novel after 9/11, by turning to the personal and domestic, actually illuminates the workings of melancholia in response to the losses of that day.

This paper will look to a number of writers to briefly outline the strains of melancholia that I see as present in 9/11 fiction. Following Freud, Klein, Santner and others, melancholia is defined as a denial of, and a refusal to accept, loss that is often internalized. Through readings of Ken Kalfus' *A Disorder Peculiar to the Country* and Don DeLillo's *Falling Man* (with reference also to Jonathan Safran Foer and Paul Auster), I will explore the melancholic reactions of the novels' characters to refute and complicate Gray's partial perspective on 9/11 writing. I look at images of suspended falling, descriptions of excrement, and the perspicuous absence of the events in these novels to support my thesis. Apropos Kalfus' title, I argue that melancholia is one such 'disorder' (far from) peculiar to America after the terrorist attacks.

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Monika Loewy (Goldsmiths)

Reflections on Fragmentation and Unity: The *phantom limb* and D.W. Winnicott's "Fear of Breakdown"

The phantom limb is a phenomenon wherein a person is missing a limb, but still feels the pain of its presence. In 1996, neuroscientist V.S. Ramachandran found that by placing one's existing appendage in a box with a mirror, "the intact limb creates the illusion that the phantom limb is moving, and over time this illusion reduces the pain experienced by the patient."

I link the phenomenon to psychoanalysis, because both involve reflections of self-as-other that work to semiotically alleviate bodily suffering. The question is if psychoanalysis, like the mirror-box, can recuperate the fragmented subject through self-reflection. I will explore this through psychoanalyst D.W. Winnicott's essay "Fear of Breakdown," which suggests that the imposition of an external lack may generate traumatic results.

The premise is that since an infant is dependent on her world, when a caretaker appeases her desire for a physical object, she psychically concludes that it is her own creation, self-defining through the other. However, since caretakers cannot always satisfy wishes, the baby must slowly come to terms with her fissure. This process involves a transitional object, a symbol that holds a position between one's illusory omnipotence, and her ungraspable surroundings. Like the mirror-box, it allows the baby to slowly integrate psyche and soma.

If the caretaker continuously leaves her needs unmet however, the infant may see herself through an absence, and structure herself without the transitional object. She may consequently feel internally empty, her identity disjointedly structured by its disavowal. Like the phantom limb therefore, an external deficiency is handled through an illusory sense of self.

Upon analysis, Winnicott suggests that the analyst act as the mother's arms, gathering the subject's broken past into presence, to recreate mind/body integration, and restore a sense of self. I shall use this model to develop how the analyst and mirror-box alter the mind/body dialog to alleviate physical pain.

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Perpetual Taboo: Women and Miscegenation in the United-States

Woman's fate as object of exchange theorized by Claude Lévi-Strauss allows us to understand the functioning of patriarchal societies, especially the role of woman in tribal or homogenous, "closed", societies. But what about "globalized" and so-called postmodern societies? How does Lévi-Strauss' concept applies to a multiracial society as the United-States? Further, how does a phenomenon as miscegenation functions in such a society? The paper shall argue that miscegenation has always been a taboo in American society despite its mythical credo of the "Melting Pot": having a model generic population, White Anglo-Saxon Protestant, American society is particularly reluctant to any "métissage". Indeed, the exchange of women in tribal societies as it was practiced among the Amerindian tribes or between the aristocracies of the kingdoms of European powers either to consolidate alliances or to avoid wars was performed only within people that are either similar in looks, skin colors, or social classes, that is in kindred, rarely to people with dissimilar ethnicity and culture. Thus, when the phenomenon happens, a certain taboo can be seen among the families and the surroundings of the mixed couples: the children that result from those couples were, even until recently, officially unclassifiable. Miscegenation is still problematic because in the mind of the men, to see women of their kindred marrying out is equivalent of kind to give their sisters or mothers to other men (for the latter's sexual consumption) : and, to "give" a sister or mother away to a man bordering its kindred is already difficult, but to "give" it to one of another kindred can be an insupportable thought to many, creating a taboo. Thus, the so celebrated "Melting pot" does actually happen in American society, but only,

mostly, within Americans of European descents: between Protestants and Catholics or, eventually, Jews.

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Evita Lykou (York)

Constructions in Psychoanalysis; Why Autobiography?

In this paper I am going to talk about the psychoanalytic dimensions of autobiography and how the practice of narrating the self is actually an act of identity construction and memory management. Psychoanalysis is a practise based on the function of language. It is both the process of reading into the story of the patient and the very action of narrating the story itself, thus it depends both on the content and the structure of the formulation of the narration. The engagement of psychoanalysis with language is the first of many steps that bring it closer to literature and literary criticism. Memory management is one of the functions of language, a function connecting it straightforwardly with psychoanalysis. In psychoanalytic terms, memory is this constructed formulation, a tableau over which the person is going to structure the reminiscences that constitute their life history. Autobiography is a category of life-writing, produced by a subject 'I' and referring to an object 'I', both of which are resident within the same broader identity. The cartography of the 'life space' that has been pursued with the aid of memory is an energetic procedure during which the past is deconstructed, interpreted, re-evaluated, and reconstructed into a personal truth which is as firm and conclusive for the narrating 'I' as existence itself. The connections of autobiography with psychoanalysis is strong and worth exploring and this paper is going to bring in a number of theorists discussing the subject and composing a complex point valuable to stimulate further research.

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The Uncanny House in Elizabeth Bowen's Fiction

It has been pointed out by critics, such as H. Lee, S. Wasson and others, that the house is a focal point in many Bowen's works. It plays a significant role and has a symbolic dominance in the novels and short-stories written by the author. "A living, organic part of the world", as Elizabeth Bowen calls it, in her fiction the house has the value very much like a character. Bowen's image of the house has been attracting more and more attention of scholars of various fields, but it still requires more detailed research.

In this paper we would like to discuss the image of the house from the novel *The Death of the Heart* within the notion of the uncanny. In our paper we will rely on the theoretical frameworks of psychoanalytic literary criticism, the works of S. Freud, E. Jentsch, and N. Royle.

The domestic space of the novel is presented as alien and frightening, and the house is distinguished by its sinister darkness, emptiness and the cold. For its inhabitants, it can suddenly lose its familiarity and become unfriendly and uneasy to stay at. The house engenders loneliness, alienation and estrangement. But this uncanniness is subjective and originates in the characters' traumatic experience of the past, namely the loss of family (orphanhood or childlessness) and/or homelessness and exile.

Thus, in our paper we will focus on the uncanniness of the house as a result of a trauma, a crisis of characters' self. Homelessness and orphanhood are recurring motives in Bowen's fiction, and the results of our study can inspire future investigations of the uncanny in other works of the writer.

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The ego as Jung's image of thought

In this paper I offer a critique of C.G. Jung's (1875-1961) use of the ego as a 'moral, orthodox image of thought' (Deleuze). I argue that the ego is adopted by Jung as a superordinate plane or ground which presupposes 'common sense', or that which 'everyone knows' privileging a logic of recognition and representation rather than qualitative difference. Like the Cartesian 'cogito' and Kant's 'pure Reason' in philosophy, the ego in Jung's depth psychological model performs a judicial role determining what we can and cannot know. At first sight it might appear that the 'psyche' undermines the Ego as the primary plane. If this were so then a potentially irrational, open, and non-representational ground would challenge the supremacy of the ego-plane. This open plane would relativise the superordinate position of the ego with respect to art, science, technology, history, ecology etc. But, I suggest, Jung does not allow this to happen and instead determines the psyche as closed by privileging the ego in their relationship. The implicit subjective presuppositions that inform the ego are further allowed to determine the structure of the psyche, i.e. that it contains truth that truth is good and ethical in character and that by bringing it into a dialogue with the ego truth will be revealed (teleological). These presuppositions allow Jung to avoid confronting the threatening notion of time as fundamentally a-centered. Jung's attempt to restore a classical view of the whole of time as fixed, ethical and good, centred in the psyche (which in his work on synchronicity is extended to the universe as the macrocosm of the microcosm) represents, arguably, a pragmatic solution to a crisis of truth in the present. Using Gilles Deleuze (1925-1995) criticism of the 'image of thought' in philosophy and his guidance of replacing this thought with a 'thought without image', I return to Jung and experiment with the psyche but now as an open plane or a 'plane of immanence'.

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Andrea Mura (Aberdeen)

Paranoia

This paper seeks to investigate the political workings of 'paranoia' as a Lacanian psychoanalytical structure, examining its relation with violence. To uncover this link is essential to grasp the specific connotation that violence acquires in psychoanalysis, overcoming the 'limits' of its commonsensical meaning. Moreover, this is crucial when engaging with the problematics of contemporary life. In striving to detect potential shifts occurring in terms of dominant 'mass psychologies' in our times, the paper will examine the alleged transition from 'paranoia' to 'perversion' as hegemonic metaphors able to account for some of the key effects of globalisation.

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Leonardo Niro Nascimento (Psychoanalysis Unit, UCL)

From Neuroscience to Psychoanalysis: The Influence of Hughlings Jackson's work in Freud's Early Conception of the Mind and Brain

Before becoming the father of psychoanalysis, Freud was a very prolific researcher in brain anatomy and physiology, having worked together with some of the most eminent professionals of the time, such as Ernst Brücke, Theodor Meynert and Sigmund Exner, amongst others. My paper will examine how this transition took place, focusing on the influence played by the neuroanatomist John Hughlings Jackson – 'the father of English Neurology' -, whose dynamic conception of the workings of the nervous system allowed Freud to refute the localizationist views from Meynert and to engage into a distinct line of research, one that did not take physiology into account, remaining solely in the field of pure psychology. I will also try to show how other ideas from the English researcher, such as the hierarchical organization of the brain, the 'theory of dissolution' and the inhibitory forces of the cortex have influenced psychoanalytical conceptions on the structure of the mind, shaping the concepts of regression and repression.

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Phillip Opsasnick (Warwick)

From Death Drive to Anti-Production: Deleuze's Transfiguration of Freud in *Anti-Oedipus*

Throughout his oeuvre, Deleuze exhibits a convoluted relationship to psychoanalysis, which is difficult to trace in its entirety. It is clear that Deleuze utilizes and appropriates numerous concepts from various discourses within psychoanalysis, but his ambivalent commentary on thinkers such as Lacan, Reich, and Jung complicates his relation to this field. Within Deleuzian scholarship, there is an absence of

research that details the intricate influence of psychoanalysis within his work. In this essay, I will endeavour to contribute to this underdeveloped field of research by offering an analysis of Deleuze's appropriation and transformation of the death drive in *Anti-Oedipus*.

Deleuze's first affirmation of a Freudian concept occurs in "Coldness and Cruelty," an article from 1967 on masochism and sadism. Here, he affirms Freud's notion of the death drive, but in an utterly perplexing manner that has led one scholar to claim that: "Whatever [Deleuze's comments on the death instinct] mean, [they have] nothing to do with Freud or psychoanalysis." While Deleuze does return to a scattered and insufficient analysis of the death drive two years later in his 1969 publication *Logic of Sense*, it is not until his 1972 collaboration with Guattari in *Anti-Oedipus* that it takes a prominent role in his philosophical work.

The schizoanalytic model of the psyche depicted in *Anti-Oedipus* is constituted by a set of desiring machines, which function in accordance to three syntheses. The synthesis that operates the psychic process of recording is labelled as "the disjunctive synthesis of recording." In this essay, I argue that Deleuze and Guattari's account of the psyche's recording process is dependent on a radical transfiguration of Freud's death drive. In the essay, I first provide an account of the death drive, as Freud has presented it in *Beyond the Pleasure Principle*. I then offer a brief overview of Deleuze's analyses of the death drive prior to *Anti-Oedipus*. From here, I provide an exposition of the schizoanalytic model of the psyche and the disjunctive synthesis of recording in *Anti-Oedipus*, which illustrates the way in which Deleuze and Guattari have transfigured Freud's conception of the death drive. I conclude by pointing to the significance of this appropriation and the consequences of this particular case of psychoanalytic inheritance within contemporary scholarship on Deleuze.

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Franco Pesce (Cambridge)

'Covering Up Something More Serious': Banal and Sublime Literature in Bolaño's *The Savage Detectives*

In Roberto Bolaño's *The Savage Detectives* (2007) the two young poets Belano and Lima lead a poetic movement called Visceral Realism. Inspired by the vanished poet Cesárea Tinajero, who published only one, enigmatic poem, Belano and Lima will search for her and then wander across the world for the next 20 years—their quest never completed, their poetry barely known, yet still devoted to literature. When in a flashback 'Sión', the sublime poem at the origin of Visceral Realism is finally unveiled, it turns out to be no more than a ridiculous drawing. Why would Belano and Lima create their movement after such a drawing? Is their whole poetic movement a hoax, a foolish enterprise driven by blind enthusiasm?

Following Žižek's (2009) study about the different versions of Lacan's *objet petit a* in Hitchcock's films, this paper explores the different modalities of desire activated in

readers and characters by the poem 'Sión'. It then suggests that the novel conceals Belano and Lima's true desires for the poem and its author behind stories about the effects those desires have on others. The poem 'Sión', I argue, is sublimated — elevated to the place of the Thing—later unveiled as ridiculous, and finally dismissed as insignificant, a mere MacGuffin; yet the true importance the poem has for Belano and Lima remains hidden behind the fantasies of readers and narrators. The one hint the poets give about the poem's value is that it is 'a joke covering up something more serious'. I propose we use these words to read *The Savage Detectives* as a novel that praises literature by telling a story of defeat; a novel that sublimates literature and desacralizes it at the same time; a novel about the triviality of our desires and the importance of not giving up on them.

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Raluca Rosu (University of Bucharest, Romania)

Elements of Erich Fromm's radical humanism in the work of Albert Camus

The research attempts to identify how Fromm's *biophilia* may be found in Camus's works (essays and fiction). They both discuss man's destructiveness and freedom, and reject the idea of a human destiny dictated by destructive forces, concluding that any doctrine of absolute salvation should be regarded with suspicion.

Doctor Rieux's attitude (Camus, *The Plague*) shows that man's purpose could only be to diminish suffering in this world, as he is engaged in a *never-ending defeat*. Man's response to the menace of destruction should be awareness, availability to act, sincerity and love. Fromm distinguishes between defensive aggressiveness and malign forms of aggressiveness; the latter can be reduced by social-economic conditions favourable to human development. His confidence in humanity is based on a critical awareness of all the factors relevant for the survival of humans. This resembles Camus's attitude of avoiding the extremes, nihilist pessimism and facile optimism. Both thinkers promote a rational optimism regarding the future of human species, and consider freedom and solidarity as crucial issues; however Fromm thinks people are inclined to submit to authority, as liberation provokes fear and helplessness.

Both thinkers believe that the solutions are spontaneous love and productive cooperation as part of a "therapeutic method". For Camus *negation* and *absurdity* are only premises for *lucidity, revolt and the passion for living* (an "optimistic" Camus). The absurd is not a creed for him, but a given; revolt is a practical life attitude. These consequences of the absurd seem compatible with Fromm's *relatedness*, his belief in man's need for a *frame of orientation and devotion*. Camus's optimism may relate him to Fromm's *radical humanism*. Keeping in mind the nuances in their approaches, we may conclude that Fromm's *biophilia* could have as starting point only Camus's rejection of murder and suicide as solutions or consequences of the absurd.

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Chris Schilling (Hamburg)

Trauma, Emotions and Fear – Political Psychology Research in Israel

My paper seeks to present Political Psychology research in the State of Israel and explore problems of trauma and emotions such as fear within Israeli society and politics. Israel, with its about sixty years of existence, is a relatively young state which is just in the process of developing its own identity. Thus, very often Israelis, due to the trauma of the life in the Diaspora, continue to see the outside whole world as dangerous and at the very least potentially anti-Semitic. As this paper will demonstrate, based on the Israeli case study, this leads to a policy of isolating the country from its neighbours rather than engaging in peaceful dialogue with them. My paper will demonstrate research on public opinion in Israel and its relation to thinking processes of its foreign policy elite. Crucially, the research will demonstrate that, in fact, the dangerous and lonely situation of the State of Israel exists more in the minds of its people and their memory of the past than in the current situation.

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Elif Derya Senduran (Middle East Technical University)

A Lacanian Approach to Shakespeare's Sonnets: Love, Desire and Phantasy

Shakespeare's a hundred and fifty-four sonnets demonstrate variations in theme: sonnets from one to a hundred and twenty-six are addressed to a young man and the remaining sonnets are addressed to the Dark Lady. The sonnets, addressed to the young man are thought to be praising an upper-class patron yet their bawdy language evokes homosexual associations. According to Lacan people cannot express what they want in language and desire is connected with language (Sarup 13). In the case of the sonnets the reader may acquire that it is the young man the speaker favors, the young man is reduced by the speaker to an object which is the Dark Lady because the speaker wants to possess the beloved, the young man. However, the freedom of the loved one cannot be possessed. Lacan calls love a feeling between sadism and masochism (Sarup 36). Thus, the speaker goes through experiences of sodomy which are beyond conventions of Petrarchan discourse. The speaker's desire exceeds demand and cannot be fulfilled. Desire is also considered to be a kind of recognition (Sarup 32) by Lacan the speaker in the sonnets also desires to be recognized by the addressees. In terms of Lacan's interpretation of desire, Shakespeare's sonnets stand out in the sixteenth century as a literary form, as far as unconventional themes of desire and demand for sexual intimacy are concerned. In this presentation sonnets 20, 138, 144, 147 and 151 will be analysed with respect to Lacanian theory and terms such as, desire, phallus, love, phantasy, truth and imaginary register.

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A Lethal Dose of Shame: Sexuality, Shame, and Suicide in Arthur Schnitzler's *Fräulein Else*

Arthur Schnitzler's novella *Fräulein Else* is the inner monologue of a nineteen year-old Viennese woman, who is on holiday in a resort town. On her mother's request, she asks an acquaintance of the family, Herr von Dorsday, to borrow money to pay off the debt of her father. Dorsday agrees to pay the sum if Else allows him to see her naked. In the end, she exposes herself in the music room of the hotel to all the guests, including Dorsday. After fainting and being taken to her room, she ingests a lethal dose of Veronal.

The literary form of stream-of-consciousness allows access to Else's pre-conscious thoughts, disclosing the oscillation and conflict between her own desire for the exhibition of her body and the oppositional demands of the ego ideal, which establishes shame as a modifier. Shame is, thus, a social bonding, the product of a failure to adhere the ego ideal.

When Else exposes herself she experiences a crippling level of shame, which is not only in reference to the literal exposure of her body, but also to the symbolic exposure of female sexuality. Her exhibition is the culmination of her shame, evident in her material response.

Shame presupposes conflict. Else's ego ideal will always present the unattainable goals of fin-de-siècle Vienna. She is thus destined to fail and the resulting shame is irrevocable. Unable to repair the social bond or her whole self, suicide, too, is inevitable. The accumulation of negative psychical energy and despondence for sexual expression while maintaining the social bond results in a violent backlash against both the self and society. Suicide is her escape from psychical and social conflict. As she drifts into death she is "flying" away from the social order. She is free.

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Ery Shin (Oxford)

Kristevan Abjection in Djuna Barnes

How do same-sex desire and selfhood collapse due to breached identity boundaries? What intersections exist between trauma, narcissism, and animality, especially in relation to pre- and post-oedipal linguistic stages? How does queer loss manifest itself in both silence and speech? This paper examines such crisis points in Djuna Barnes and applies Julia Kristeva's psychoanalytic theory of abjection to understand the breakdown of queer character and relationships presented there.

The abject signifies, for Barnes, the disintegration of ontological barriers between

women and between human and beast. In "Cassation," for instance, Katya's departure and Gaya's madness can be explained in terms of self-differentiation or the lack thereof. Katya refuses to succumb to the abject mother and child; Gaya's inability to abject, conversely, submerges her in the same catatonia afflicting her daughter. Abject erotics likewise pervade *Nightwood*, where not only is the lesbian counterpart deemed a figurative "I," but she also morphs into an incestuous other: my sister, daughter, mother. Latent autoerotic instincts reach satisfaction in the lesbian's symbolic summoning of the maternal *chora*, which Kristeva identifies as the pre-conscious matrix of the womb whence we distinguish ourselves by abjecting, paradoxically, what nurtures us.

If we set Nora and Robin's turbulent affair against Robin's recession into silence and Dr. O'Connor's babble, the dangers of entering that abyss where even the terror of being elsewhere terminates become more immediate. Language itself becomes an "infected carrier": one raves because one wants but must not have the mother, or in O'Connor's case, the wrong orifice. The doctor jabbars about forbidden love and being out of desire and fear, viciously circling around the breakdown, wanting to be broken.

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Vassiliki Simoglou (University Paris Diderot)

Failures of egg donation IVF (in vitro fertilization) or a place for subjectivity

This psychoanalytic research, articulated to my clinical practice with infertile women in a private IVF unit in Athens, Greece, investigates the specificities of in vitro fertilization with oocyte donation, as they arise when technique fails. Operating a cleavage within the very concept of 'mother', egg donation IVF signs a mode of female kinship marked by the absence of a hereditary link to the child and at the same time, by the presence of a link in-body. Failures, postponements, somatizations, so many medical and subjective symptoms of the limits but also of the new medical possibilities, being subscribed, for each woman, within a process of subjectivation. The issue of egg donation inevitably raises that of the debt, symbolic debt owed by the infertile woman not only to her own mother, her own genealogy, but also to medicine, and especially to the anonymous donor. Often called 'borrowed' or 'foreign', the donated oocytes fertilized with the husband's sperm become inconceivable, attempt after attempt. Identify the question of this particular gift in the discourse of women and examine its subjective effects, such as they are related to feminine issues of psychic structure (fantasy, jouissance, desire, reality, the Real, ravage with the mother, name and place of the father), allows to formulate the acceptance or rejection of the gift in its subjective modalities: acceptance - appropriation - adoption or rejection - denial?... question that falls back on a woman's desire for a child to construct all over again or to abandon. Considering the experience of pregnancy in its reparatory function to infertility through an "adoption movement" - it is my hypothesis, establishes the non-occurrence of pregnancy as a mode of restitution of the shattered subjectivity

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Andrew Sims – Deakin University

Paradoxes of suggestion: Lacan's blueprint for a science of subjectivity

One striking sociological fact about psychoanalysis is the extent to which there is disagreement over what kind of a discipline it ought to be. This disagreement can be described as varying across a continuum which at one end has the hermeneutic construal of psychoanalysis as an entirely autonomous 'science of subjectivity' and at the other end has the view of psychoanalysis as (sometimes only potentially) a science in the ordinary sense, and furthermore as one that ought to constrain (and be constrained in turn by) the results of its cognate disciplines. There is some confusion as to where Lacan falls on this spectrum, a confusion that is visible in the paradox that arises when the Lacanian answer to the problem of suggestion is properly considered. This paradox consists in the fact that Lacan's proffered solution to the problem of suggestion and the maxim in accord with which progress within an individual analysis is possible makes it difficult to see how any progress could be made in psychoanalysis *in general*, as a body of knowledge. The unwillingness to legislate norms for treatment and the rejection of the "normal case" as a background against which other cases can be understood also leads to this puzzlement. First, I defend the idea that disagreement over the status of psychoanalysis varies in the way I have depicted, and differentiate the issue from the old debate over falsifiability criteria. Then, I describe the problem of suggestion as well as Lacan's solution to it and bring out the puzzling consequences that the latter entails. Finally, I suggest a way to understand these consequences and argue that this allows us to place Lacan more accurately within conversation about the status of psychoanalytic explanation. I conclude with some thoughts regarding the light that this sheds on the object domain of psychoanalysis in general.

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Christian Smith (Warwick)

Das Motiv der Kästchenwahl: The basis for a psychoanalytic literary theory of comedy

In the spring of 1912 an idea came to Freud that the three caskets in Shakespeare's *Merchant of Venice* played a similar role to the three daughters in *King Lear* and the three goddesses in *The Judgement of Paris*. The idea that pressed up into his consciousness was enough to divert him from correcting some proofs, and cause him to immediately write to Abraham and Ferenczi, and to press Rank and Sachs into service researching the mythological material. In a couple of days, he had a complete account of his conclusions; the three caskets stand for women and the third

casket/woman that Bassanio chooses stands for death. Bassanio's choice of fair Portia is a reaction formation against his unconscious death wish. Freud wrote his reading of the play in a 1913 essay called *Das Motiv der Kästchenwahl*. Standing as it does between the 1895 *Project for a Scientific Psychology*, in the unpublished letters to Fliess, where Freud lays down the first theoretical foundation for the death instinct, and the 1920 *Beyond the Pleasure Principle*, where he first names and fully explains the death instinct, the *Kästchenwahl* essay can be seen as an important theoretical bridge in the development of the death instinct theory. Further, and significantly for psychoanalytic literary criticism, this essay offers the raw material for the development of a psychoanalytic theory of the relationship between comedy and tragedy. My paper will describe Freud's reading of *The Merchant of Venice* and its potential role in literary criticism.

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Victoria Smith (Warwick)

Conjuring the Dead: the creation of identity through the forgetting and remembering of slave histories

Sam Durrant suggests that melancholia validates the idea of the diasporic African because 'the possibility of a just future lies in our ability to live in remembrance of the victims of injustice, in our ability to conjure the dead rather than bury them.' This paper begins by drawing on Freud's 'Mourning and Melancholia' and Jung's 'The Concept of the Collective Unconscious' to consider how a collective racial memory of the loss of kin, culture and freedom creates identity in African diasporic societies. In doing so, it takes as its case study those who undertake pilgrimages to West Africa where they visit key sites on a former slave route that travels the length of Ghana ending at the town of Cape Coast where the British had their headquarters during the trans-Atlantic slave trade.

The landscape of the slave route is then explored as a site of memory where there are contrasting needs to remember and forget histories of slavery. In towns where slave markets were once located, the diasporic pilgrims remember their slave ancestors and construct their own identities through the conjuring of spectres. However, amongst the Ghanaian residents of those towns slavery is commonly understood as a state of humane domestic servitude and an ability to forget a history of slavery enables them – as descendants of both slaves and slave-owners - to live together as a united community. Having explored these contrasting memories of slavery, this paper asks whether the pilgrimages that are validating a Diasporic collective identity are at the same time invalidating a collective identity for the Ghanaian people.

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Theodora Thomadakis (Roehampton)

The role of the couch in the formation of a therapeutic television moment

Today there is an endless popular fascination with the psychologisation of emotions and the continuous effort to make our lives much happier and more content through increased attention to ideas about ourselves and our emotional experiences. The role of emotion and the importance of self-reflection have come to preoccupy the contemporary media landscape. The notion of therapy/therapeutic culture has been considered a feature of late modernity and in the last two decades media content has placed more emphasis on personal and affective experiences as well as on identity and relationships. Nevertheless, there is a polarised debate about the value or otherwise of this therapy/therapeutic culture especially in connection with the media context. In my paper, I will present the view that the emergence of reality television programmes parallels of the rise of therapy culture and I will discuss the ways in which such programmes echo the broader cultural fascination with emotional experience. More particularly, my paper will examine the role of the couch in reality makeover television programmes such as *Changing Rooms*, *What Not to Wear*, *How to Look Good Naked* in order to argue that it crystallises the significance of therapeutic discourse. It will also discuss the way in which such discourse affects the emergence of a range of different characteristics seen in these reality makeover programmes. Of key importance of this study is the work of Roger Silverstone whose work takes a particular psychoanalytic focus on media general and television in particular as he applies object relations theory psychoanalysis in order to explore the role and impact of television in our everyday. Drawing on the Work of Silverstone, my research demonstrates the usefulness Winnicott's object relations theory by applying it to makeover television programmes.

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Maria Grazia Turri (Royal Holloway)

Transference and *katharsis*, Freud to Aristotle

My research aims at giving a contribution to the understanding of the theatrical event through the lens of the psychoanalytic process and its theories. In this paper I will consider how Freud's theory of transference can suggest a possible interpretation of Aristotle's tragic *katharsis*.

My paper is based on a theoretical comparative analysis. I will first illustrate Aristotle's theory of tragedy in terms of the following concepts: *katharsis*, mimesis, fear and pity. I will then describe Freud's theory of transference with references to his older theory of the cathartic method. Finally, I will discuss how transference can explain Aristotle's theory.

Aristotle stated that tragedy effects the *katharsis* of fear and pity, engaging his readers with the controversy whether by *katharsis* he meant purification of the emotions (i.e. their sublimation within the mind) or purification of the mind from the

emotions (i.e. abreaction from the mind). In this paper I argue that both those meanings are valid: tragic *katharsis*, similarly to the transference method, can be understood as a twofold phenomenon.

Transference allows for the representation and expression of repressed emotions through the re-enactment of past relational dynamics. Freud postulated a possible cathartic effect of this phenomenon, making it akin to what Aristotle might have intended by the *katharsis* of fear. The translation of *katharsis* as purgation seems appropriate here.

In psychoanalysis, transference is analysed to allow the ego to move towards a distancing observation of the re-enacted emotions. This effect is akin to what Aristotle might have intended by the *katharsis* of pity. Here the translation of *katharsis* as the purification of the emotions seems more appropriate.

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Helen Tyson (Queen Mary, London)

A 'melancholy, incomparable beauty'? Mourning and the Aesthetic in the Thought of Sigmund Freud and Walter Benjamin

'Can the beautiful be sad?' asks Julia Kristeva in response to Freud's essay 'On Transience'. Freud insists that mourning for cultural transience should be disavowed as a futile yearning for an eminently replaceable and renewable model of culture. Such a model finds value in the very fleeting nature of the transient. Kristeva challenges the position of both Freud and his melancholy poet by asking the question: 'Is beauty inseparable from the ephemeral and hence from mourning?' Throughout his writings Walter Benjamin engages with a similar melancholy aesthetic, citing Baudelaire: 'Melancholy, always inseparable from the feeling for beauty.'

This paper will show that there is, across Benjamin's thought, from his book on the German *Trauerspiel* to his writings on Baudelaire, a fascinating constellation of ideas of transience, beauty, and melancholy, which corresponds to that found in Freud's essays 'On Transience' and 'Mourning and Melancholia'. For Freud, writing against the backdrop of the First World War, there exists an imperative division between a narrative of normal teleological mourning that allows for, indeed insists upon, the replaceability of lost objects (lost loved ones, aesthetic objects, or cultural ideals), and a pathology of melancholia that fails to relinquish ties to the lost object. Benjamin rejects this distinction and evokes a concept of intrinsically melancholic beauty. Freud's apparent embrace of the flight of transient modernity creates an ethically jarring vision of a disposable model of psychic relationships. And yet, Benjamin's apparent committal to a stance of perpetual melancholic critique risks a reliance on a regressive mortuary aesthetics. By reading Freud through Benjamin, and Benjamin through Freud, I will tease out the ethical questions that surround

these two thinkers' conceptualisations of the relationship between mourning and the aesthetic.

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Jose Varghese (Sacred Heart College, India)

Psychoanalyst in the Role of a Protagonist in Hanif Kureishi's *Something To Tell You*

Hanif Kureishi's novel *Something To Tell You* (2008) features the London life of late 20th and early 21st Centuries. His protagonist Jamal is a psychoanalyst who tries to dissect the mental unrest of the metropolis through his analyses. His clients reveal their fragmentary selves through intimate confessions. The paradoxes of a multicultural London trying to preserve its conservative thought patterns emerge through the corporeal and ethical milieu that keeps shifting in accordance with individual and collective longings. The novel turns out to accommodate everything a psychoanalyst faces on a daily basis – libidinal urges, incest, bloodlust, racial memories, misrepresented selves and cultural collisions. Jamal himself is someone who keeps a lot within himself – an unfulfilled love affair, a murder, a betrayal and a failure to stay honest. Ironically, he urges people to open up while he knows what he contains within him can never be revealed to anyone. Being someone deeply immersed in the self-indulgence of a love-seeking individual in the newly permissive environment of London, Jamal strikes a contrast to the conventional psychoanalyst. However, his immigrant experiences provide him a vantage point to perceive the power relations among the natives and immigrants, the male and the female, the child and the adult, the scientific and the artistic and so on. The paper attempts to document the disparities between the personal and professional lives of the protagonist, and analyse how it affects his readings.

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Marjan Yazdanpanahi (Lancaster)

Early Psychoanalysis: A Psychoanalytical Reading of James Hogg's Character 'Robert'

I will argue in this paper that traces of Jacques Lacan's psychoanalytic theories can be found in James Hogg's novel *Private Memoirs and Confessions of a Justified Sinner* although Jacques Lacan was born in 1901 and Hogg's novel was published in 1824. In fact, what makes this paper interesting is that a Lacanian reading of this novel can be done even before any such theory existed. This shows the value and truth of Lacan's psychoanalytic theories and the fact that they can be true at all times because his theories and in general psychoanalytic theories are about human nature. In this paper, two theories of Lacan "the mirror stage" and "the-name-of-the-father" will be discussed in relation to one of the characters of James Hogg's novel, called Robert Wringhim. I will see how these theories are true about this character in the novel

and this will prove the point about the truth of Lacan's psychoanalytical theories at all times even before he talked about them.

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Disturbed Reality: Media Representation of the Meiwes 'German Cannibal' Case

Within media research and literature, there is an unresolved dispute regarding the media's effect on its audiences. Although this is usually based on visual media communication ie, television, it is generally claimed that the audience has a passive role. This study explores the way in which the media reported and constructed the Meiwes case in which two consensual adults gratified their sexual fantasies and which resulted in the death and dismemberment of one of them (Brandes). A psychodynamic qualitative approach was used to analyse British newspapers reports who reported on the case. The media reporting utilized cultural 'other[ing]', intellectualization and humor and references to popular horror films in portraying the case. These defenses and cultural references allowed the media to create conventional frames to depict Meiwes as a predatory cannibal and Brandes as a victim. The media were thus able to avoid *death* and *sexually* related themes which were found to have been largely omitted in their reports. It was also found that the sensationalized cannibalism aspect of the case, is a distraction from that which the public are really attracted to but prohibited from through repression and cultural oppression of sexuality and death. This study suggests that the media do not necessarily dictate what the audience should hear, read or see and that the relationship between the media and the public in crime reporting is a reciprocal one. This reciprocal relationship serves a function for both the public and the media: the media gains audience attention and can still influence its audiences while the public can enjoy aspects of grotesque sexually and death under the remit of crime and punishment/morality.

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Coincidentia Oppositorum – Alchemy and psychoanalysis in Max Ernst's 1923 painting *Man Shall Know Nothing of This*

This paper offers a new analysis of Max Ernst's 1923 composition *Men Shall Know Nothing of This*. As the first emblematic example for the Surrealists' fusion of alchemy and psychoanalysis, the work played a seminal role in the gradual shift from Paris Dada to the rise of the Surrealist avant-garde. Informed by Ernst's early studies of Psychology and History of Art at the University of Bonn, the work marked Ernst as a key player on France's artistic scene and firmly placed an engagement with psychoanalysis at the forefront of the Surrealists' artistic and political agenda.

Previous approaches to the painting have nevertheless traced its cosmological symbolism to one specific prototype: Freud's 1911 study on the so-called Schreber case, in which he analysed Schreber's neurotic obsession with the solar principle as an unconscious fixation on the father-image, supposedly indicative of an 'inverted Oedipal complex'.

My paper argues against this dominant reading of Ernst's composition as a 'pictorial transcript' of Freud's case-study, first postulated by Geoffrey Hinton in 1975 and never seriously challenged in recent research on the artist. I aim to demonstrate that Ernst's psychoanalytically informed painting has to be considered instead as a sophisticated blend of several iconographic sources, resulting in the highly abstracted image of the alchemical androgyne as symbol of perfect oneness and harmony. Ernst's emphasis on the merging of microcosm and macrocosm, the male and the female, the human and the divine ultimately embraced the idea of alchemical symbolism as an unconscious expression of what C.G. Jung later termed the animus/anima archetypes. The use of an alchemical metaphor, which resonated with ideas of metamorphosis and gradual transformation into ever higher states of psychic perfection, was thus a particularly potent symbol for Surrealism's artistic and political aspirations, clearly signaling a new direction for the French avant-garde of the early 1920s.

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Separation-individuation of identical twins in adolescence

Adolescence marks a crucial developmental stage of psychic restructuring during which individuals review and reconstruct their attachment relationships and gradually become members of society in a wider world. One of the fundamental developmental tasks facing adolescents is to work through the process of separation as well as formation of a consolidated self-identity. This paper will examine the critical adolescent development of identical twins from an attachment theory perspective and a psychoanalytic perspective. It aims to argue that twinship can interfere with the normal process of separation-individuation in adolescence and the failure of such process may further result in the emergence of different forms of psychopathology.

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