



**Psychoanalysis, Culture and Society:
A postgraduate conference
Centre for Psychoanalysis
Middlesex University**

Saturday, 11 June 2011

**Psychology Department
School of Health and Social Science
Middlesex University, Hendon, London UK**

Psychoanalysis, culture and society
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9:00 – 9:30	Registration (Atrium, College Building)	
9:30 – 9:45	Introduction (C122)	
9:45 – 11:15	Parallel sessions	
1A (C127) (J. Borossa)	1B (CG61) (A. Worthington)	
B. Watt A. Lockhart J. Johanssen	Y. Namer A. Modupe J. Pereira	
11:15 – 11:30	Break (C122)	
11:30 – 1:00	Parallel sessions	
2A (C127) (A. Worthington)	2B (CG61) (L. Corti)	
V. Paulic K. Valentinova Y. Chen	L. Moran I. Popa J. Carr	
1:00 – 1:45	Lunch (C122)	
1:45 – 3:15	Parallel sessions	
3A (C127) (W. Prall)	3B (CG61) (J. Borossa)	3C (C122) (L. Corti)
B. Tyrer E. Kapsidou S. Marianski	B. Poore L. Overton Y. Popova	M. Talaboc H. Song J. Gligorijevic
3:15 – 3:30	Break (C122)	
3:30 – 5:00	Parallel sessions	
4A (C127) (W. Prall)	4B (CG61) (D. Henderson)	4C (C122) (A. Worthington)
M. Batsch/M. Berry D. Byrne D. Mathew	S. Winkler C. McMillan	E. Chasan K. Daniel
5:00 – 5:30	Plenary (C122)	

Manuel Batsch and Michael Berry – UCL Psychoanalysis Unit

The Symptom and its Vicissitudes

The idea that a procedure to investigate unconscious mental processes could be used as a method for the treatment of neurotic disorders marked the emergence of the analytical cure. This emergence challenged a main dogma of psychiatric knowledge according to which mental life can be clearly divided between the normal and the pathological. The psychoanalytic investigation establishes a continuity between normality and pathology. The mental mechanisms behind a symptom are equivalent to the ones behind a dream. And those mental mechanisms can be explored in the same way. Moreover because Freud proposes a model in which mental life operates beyond the principle of homeostasis, the recovery from psychic disorders does not consist in a return to a state of balance. Hence with the notion of normality it is also the notion of curing that is called into question.

Through a dialog Michael Berry and Manuel Batsch, both PhD students from the UCL Psychoanalysis Unit, propose to explore this question. We will do so by investigating the notion of the symptom as it appears in *The Wolf Man* and by following the consequences of three hypotheses:

- 1) Psychoanalysis is to eliminate the underlying pathology that causes the symptom, thereby eradicating the symptom itself.
- 2) Psychoanalysis is to reconstitute the pathology that causes the symptom, thereby reconfiguring or shifting the symptom's manifestation (i.e. to make it more 'acceptable' to the patient).
- 3) Psychoanalysis is to sweep the symptom under the rug, thereby protecting the symptom and its pathology.

Deirdre Byrne – U. of West of England

The Art of Love

Researching addiction beneath the surface of a liberal culture Britain possesses today explores the idea that dependence may be an individual adaptive response to substance misuse treatment and is concerned with phenomena that appear to widen the gap between the individual and society. Culture is defined as material and textual. Discursively constituted in both material and textual ways it is available to consciousness. Multi-cultural Britain faces many challenges to Public Policy processes, one of the most important of which is to enable the aspirations of the individual in society. The idea is that a small group of committed citizens defies the great powers in the addiction dialectic. It draws on thinking that a relationship between verbal and nonverbal communication and expression exists between the individual and society in the process of individuation i.e. from dependence to mature dependence including ambivalence. Is there a cultural imperative keeping an individual in conflicting relationships in modern substance misuse treatment? If so how do we understand how it has come about? Research in the social sciences is inherently social in its focus. Psycho-social research includes individual psychological and sociological analysis doing qualitative research differently, moving towards understanding meaning in individual psychological and social relations. This paper outlines a depth psycho-social approach that attempts to capture here and now data, critically questioning how current treatment for addiction can hope to succeed. The overall enquiry draws from hermeneutics, literacy

studies, political science research, social science research and feminist theology, deep ecology and psychoanalysis.

Joan Carr – Murdoch University, Australia

How our conscious/unconscious relationship to archetypal image is played out in our daily life

This paper explores the applicability of Jungian archetypes to people's daily life. I argue from a Jungian perspective, that conscious recognition of symbolic and meaningful images can ignite an emotionally charged archetypal response that is mystical in its ability to create new and insightful meanings that change our thoughts, feelings, and actions. The archetype acts as a bridge connecting the individual emotionally with the symbolic image and his instinctual and perceived feelings and reactions. Unconscious archetypal themes and motifs act as primal imprints or underlying forms influencing patterns of behaviour.

In this paper I explain the nature of disenchantment and re-enchantment through a symbolic experience that embraced emotions of an archetypal nature connected to my family's migration from England to Australia in 1860, initiating the birth of my Australian identity. I discuss the transformational impact of a recent symbolic and numinous experience that changed my inner talk and emotional feelings about my parental story. This numinous experience was revelatory, instant, and unexpected in its conscious impact and produced new and compassionate images of the unconscious archetypal nature of generational themes lived out in the lives of my parents.

When the symbol ignited the archetypal essence and the old images changed, I became aware of the contradiction and connection between the known and the unknown, ego-consciousness and the unconscious. This reconciliation was neither rational nor intellectual but was made conscious through a personal symbol that transformed my conscious attitude and opened my heart to feelings of love and receptivity towards my ancestors. My example draws upon the emotional component of an archetypal experience; the symbolic nature of the image within the archetype; and explains how the personal informs the collective to change our inner story.

Elis Chasan – University of East London

Could sex and love addiction be considered a new hysterical phenomenon?

The aim of my dissertation is to understand what social cultural forces are leading women in the last fifteen years to increasingly identify with the label of sex and love addicts described in the Sex and Love Addicts Anonymous meetings and literature. In order to understand that, the construction of femininity will be explored.

To explore femininity and sex and love addiction in women I intend to use a psychosocial approach. According to Clarke (2009), psychosocial studies is a new emerging discipline that resolves the gap between sociological and psychoanalytical ideas and points to a way of qualitative analysis. Clarke explains that a psychosocial approach is a synthesis of both worlds, acknowledging that we are socially constructed as much as we are emotionally constructed with imagination and affect (p. 111).

In his lecture on femininity (1933), Freud explains that penis-envy is the result of a narcissistic wound caused by the girl's realisation that she lacks a penis. The concept of penis-envy correlates to castration complex in the male; while boys fear being castrated by the father, girls, being already castrated, blame their mother for their lack of penis and envy to have what mother wants to get from father. Discussing Freud's work on femininity, Minsky (1966) argues that Freud's theory of penis-envy is based on a patriarchal society in which power is associated with those who have a penis and that this generates a cultural over-valuation of the phallus and of masculinity. She adds that 'Freud is at pains' to acknowledge that social conditions are responsible for the repression of women's sexuality and consequent passivity (Minsky, 1996: 47).). One of the questions that these assertions pose is how femininity and penis-envy will be reinterpreted in a move away from a patriarchal society.

My thesis is that post feminist society, as well as, therapeutic and consumer culture are deeply affecting the construction of intimacy and that sex and love addiction is a symptom of that.

Yi Chen – Sussex

Playing the Jigsaw: Senses of Rhythms (rhythmanalysis) and Rhythms of the Senses (psychoanalysis)

The multiplicity of rhythms enmeshed in our daily life could be seen as a weaved network of temporal experience. In the book *Rhythmanalysis*, the French philosopher and sociologist Henri Lefebvre illustrated vividly the infiltration of rhythms in our concrete experience of lived life. Sparse comments on the relationship of psychoanalysis and rhythmanalysis set up a contested terrain. The proposition that rhythmanalysis as a tool of cultural investigation will eventually replace psychoanalysis provokes major lines of arguments in this paper (Object Relations theory and its successive adherents are delimited as contexts of evaluation). In assessing their forms of attention, analytic technique, interaction with the world and nature of the pursuit, this paper aims to uncover the parallels and diversions between psychoanalysis and rhythmanalysis. Instead of conceiving an antagonistic relationship between the two fields of enquiry, it is suggested that a constitutive and dialogic form of relation lies at the heart of the problem. The psychic structure is temporal and hence rhythmic. It means that by examining the foundations of psychoanalysis in the optic of rhythmanalysis and vice versa, aspects of concealed perceptions and interpretations of each could be made visible. To support my argument, I will make a tentative reformulation of D.W.Winnicott's Object Relations theory within the framework of rhythmanalysis. To conclude the paper, evaluations are to be made on the credentials of employing psychoanalysis and rhythmanalysis in cultural criticism.

Katerina Daniel – Duquesne University, USA

Lacan and Feminists on Feminine Desire

In this paper, I elaborate on what it means to approach the question of a woman's desire, since it is often raised as an unresolved question by feminists. In approaching the issue of feminine desire, I describe Lacan's theory of the phallus and provide reasons why I think Anglophone feminists have misinterpreted that concept. I make a brief distinction between female hysteria and femininity based on Irigaray's and Lacan's theories and argue that Anglophone feminists may not realize that the Lacanian ~~woman~~ is the plurality and

multiplicity of discourses; she *is* the force that transcends men's dichotomous logic and monologue. I also argue that one cannot agree with Irigaray's concept of speaking *as* a woman without first exploring Lacan's distinction between hysteria and femininity and his theories of sexualization and psychoanalytic ethics. In order to explore a woman's desire, one must not approach hysteria and femininity as sociopolitical discourses but as structures. Lacan, thus, makes a major contribution to the theory of the subject's desire in relation to the Law. When one conceptualizes Lacan's distinction between having desire vis-à-vis the Other and being the cause of desire, one is also able to realize what it takes for the subject to be liberated from the oppressions of external reality.

Mahmood Exirifard – Jahrom University of Medical Sciences, Jahrom, Iran

The psycho-sexual dialectic of pleasure

Abstract: In its traditional sense, society is constructed by a morbid solemnity where little room is left for shaky individual pleasures. In this model the true Individual happiness, liberated from societal containments, should find its paths through the outlets of established institutions. Erotic pleasures, stereotyped as leading to reproduction, are often the arsenal of societal taboos and cultural restrictions. To attain a compelling personal pleasure often means to break up with the most radical social constrictions while bearing sexual implications.

Old forms of civil suppression still smolder under layers of modern society. Emergent forms of erotic pleasure are contained by the orthodox forces which are responsible for social solidarity. In modern societies individual life is the site of an endless struggle between the sediments of tradition and the emergent agitated waves of hedonism storming the established order of psyche.

Based on a psychoanalytically informed conception of the social, this paper seeks to explore the complexities of (erotic) desire in contemporary culture. It shows how people undertake disguised revolts against the traditional model of civilization in their day to day life and step into an idle pursuit of pleasure usually loaded with intense eroticism and radical sexual implications. Erotic pleasure is radicalized in contemporary culture and is often raised as the ultimate point of reference by pop-culture and avant-garde movements.

Yet Individuals can never entirely dispense with traditional teachings and indulge in pure pleasure. What remains is an interminable internal conflict that leads to vacillations between normal orthodoxies and post-normal hedonistic pursuits. People outrage normal bounds to preserve a space of real erotic fantasy while returning time and again to the old tranquilizing norms in order to lead a regular life attuned to the institutional basics of social order. Dialectic of eroticism would show up as the traditional boundaries between radicals and conservatives melt. Every one traverses their assumed model of behavior to reflect an internal conflict between radical pleasure and order. Limits undergo fragmentation and sexual activities assume myriads of ever-changing forms.

Jelena Gligorijevic – University of Turku, Finland

The Mother, the Virgin, and the Symbolic order in Sladjana Milosevic's music video "Under the Golden Sun of Serbia"

The aim of the present paper is to illustrate the ways in which the cult of virginity/motherhood drawing on Freud's general theory of heterosexuality (that is, of repressed sexual desire in humans for their parents' opposite sex) operates in the field of popular music. For that purpose, the renowned Serbian female pop-rock musician Sladjana Milosevic's music video for her song "Under the Golden Sun of Serbia" is used as a case study. There are a number of reasons that make this video an excellent point of departure for a consideration of the complex interplay at work between the Mother, the Virgin and their relation to the Symbolic order (being understood in the light of the Lacanian tradition). Firstly, the video explores the idealised images of women and femininity which are embodied in the figures of the Mother and of the Virgin through both its imagery and sound. Secondly, made in 2006 as part of a charity manifestation whose purpose was to raise funds for the existentially jeopardized Serbs in Kosovo, the video features strong national sentiments and adoration for the country/nature whose images and sounds are also associated with and articulated through the cult of virginity/motherhood. At its final instance, the analysis of the video reveals how the Mother, perceived as a 'threat' to the Symbolic order (Oliver 1993), is being incorporated into it through the cult of the Virgin. A discussion on the Mother/the Virgin relationship in this paper is informed by Freud's, Lacan's and Kristeva's theories, and is mainly carried out by means of a formal analysis of the song's musical features and procedures as being interpreted through the lens of McClary's 'musical semiotics of gender' (1991).

Jacob Johanssen – Goldsmiths, University of London

Mediated Happiness in the Age of Therapy Culture

My paper draws on the wider framework of therapy culture. We live in an age where suffering and problems shape the human life to a great extent. I will attempt to show that the discourse of therapy culture consists of two parts: Psychoanalysis and psychology that basically deal with and create a similar subject. A subject that is about gaining rationality and a "hyper-perception" from which to act. The subject has the ability to critically conceive emotions or problems that are labeled as "sick" or problematic and can thus manage them in a better, healthier way. Additionally, the therapeutic subject is ultimately to gain one affect: happiness.

Therapy culture not only normalises suffering and problems, it ascribes meaning to them. It signifies something that the subject alone has difficulty signifying. It lacks the words. In that sense, the sentence from Lacan about the analyst ("Le Sujet supposé savoir") is also true regarding the media and other content of therapy culture: Media (books, films, websites) are the ones, supposed to know. That is why we turn to them. In that sense, the media have become a postmodern psychoanalyst.

The whole discourse of therapy culture is to result in happiness. To be happy has become *the* most dominant imperative. Contemporary therapy culture is all about getting rid of the problem, while not looking at the origins. Emotional or psychological problems are presented as problems that can be cured by following guidelines. This suggests a negation of the unconscious and the complex mechanisms the subjects consists of. I claim that contemporary therapy culture has created a happiness discourse that specifically portrays

happiness as an instrumental object. I will analyse how the content of therapy culture portrays that goal of being happy. How is happiness reached? Who is portrayed as being happy, who is not? How is happiness as an affect shown in the content of therapy culture?

Eirini Kapsidou – Aristotle University of Thessaloniki

Medusa, Photography and the Real

Throughout the centuries, the figure of the Medusa has acquired various symbolic functions in art and been given diverse interpretations by theorists. This paper studies the visual implications of the myth in relation to photography, based on a reading of the Lacanian Real. The figure of the Medusa is crucial for the understanding of the psychoanalytic notion of the gaze. Freud refers to the myth, in an essay entitled “Medusa’s Head” (1922), where he associates the terror arising from Medusa’s decapitated head with the fear of castration, while arguing that the uncanny image of the Gorgon generates both the horror of castration and the reassuring sense of phallic stimulation.

However, the emphasis of the paper is placed on a Lacanian reading of the controversial figure, according to which the lethal look of the Medusa is symbolic of the gaze, which derives from the alienating moment of looking at oneself in the mirror. Functioning as an *object a*, the Lacanian Medusa offers a glimpse into the traumatic world of the Real, stressing as it does the impossibility of a true encounter with this world, as the moment of “seeing” or recognizing the Real inevitably leads to the death of subjectivity. The Lacanian notion of the Medusa can therefore be linked to the question of representation in art, and more particularly in postmodern photography. Cindy Sherman’s photographic work is presented as a field of exploration of the possibility / impossibility of visually representing the Real. The paper traces the artist’s transition from the representation of her own mirror images in the earlier Film Stills (1975-1980) to the more traumatic and disturbing “disaster” photographs (1980s).

Alastair Lockhart – Cambridge University

The "Para-Freudians": Psychology, Religion and Metaphysics Early Twentieth Century Britain

At the end of the nineteenth century a home-grown dynamic psychology was beginning to establish itself in Britain. In many ways marking a crisis-point in the devolution of psychology out of philosophy, this tradition drew theoretical elements from the anthropology and cosmology of philosophical idealism, as well as from psychological associationism and evolutionary theory. Though theoretically sophisticated, the indigenous tradition lacked the range of technical therapeutic tools that Freudian doctrine was developing, and when psychoanalytic thought began to percolate into Britain in the first decades of the twentieth century these were readily taken-up by British psychotherapists. The result was a hybrid form of psychoanalytic theory, called “Para-Freudian” by one commentator, which sought to integrate the principles of the indigenous tradition with the theories of Freud and others. On the technical side this integration was broadly successful so far as it went. However, the indigenous tradition carried with it a wide range of theoretical constructs from a philosophical system which was at least highly consonant with religious belief, and which had the potential to be an outright buttress to Christian faith. In effect, the British Para-Freudian tradition was an experiment in creating a dynamic psychology which was as much religious or spiritual as it was psychological. The purpose of this paper is explore the nature

of that experiment; to show how leading para-Freudians integrated the principles of dynamic psychotherapeutic psychology with their metaphysical beliefs and to suggest that the disclosure of metaphysical ideas lies at the heart of the relationship of religion and psychoanalysis.

Christian McMillan - Essex

Beyond the human: archetypal intuition

That the occurrence of 'archetype' in Jung's work forms a coherent 'organising' principle' by which he attempted, systematically, to investigate deeper strata of reality (his ontological move) and how archetype is an intuitional vehicle for this investigation. When viewed as a whole, archetype theory as it emerges in Jung's work can be seen as an attempt to engage with the 'problem' of western rationality, representation and its metaphysical presuppositions. When going 'beyond the human' I mean in the sense Gilles Deleuze used the term - to go beyond the habits of the ego, representational perception, intellect (developed from Henri Bergson) into the un-human ontological territory of becoming, i.e. the very creative process itself. I attempt to marry this with Jung's use of archetype as a mode of access into the creative process itself on the different levels to which he referred archetype following the order of psyche, biology and then as a cosmic principle in synchronicity. The core themes addressed in this paper are an overview of my research as a whole.

Stefan Marianski – Middlesex

Bronisław Malinowski and the place of desire in anthropology

Modern anthropology, it is said, was born in the Trobriand Islands when, in 1914, Bronisław Malinowski stepped off the veranda and pitched his tent in the middle of a village. Malinowski's extended period of scrupulous participant-observation formed the basis of his 1922 monograph, *Argonauts of the Western Pacific*, which gives an astonishingly rich account of Trobriand culture while exemplifying his vision for anthropology as a discipline modelled on the example of the natural sciences: rigorous, objective, and in stark contrast to the 'armchair anthropology' of the 19th Century (of which Freud was a belated adherent). The private diary in which he recorded his more intimate sentiments, however, tells a very different story, revealing that Malinowski's fieldwork was conducted against the backdrop of an extended personal crisis. Discovered posthumously in 1942, the diary gives a surprisingly candid account of the sexual and aggressive impulses, racist and imperialist attitudes, and debilitating paroxysms of guilt that underpinned his encounter with the Trobrianders. Its publication in 1967 sent shockwaves through the world of anthropology: the man with the spotless sheets turned out to have had a heart of darkness. Many anthropologists have attempted to separate Malinowski the diarist from Malinowski the fieldworker, but from a psychoanalytic perspective such a division seems artificial: isn't this 'dark side' at work at the core of his published ethnography, woven into the textual fabric of his writings? This paper will attempt to identify within the articulation of Trobriand society in *Argonauts of the Western Pacific* the coordinates of a fantasmatic framework whose function is to stage the scene of Malinowski's confrontation with the enigma of the Other's desire.

David Mathew – Tavistock and Portman NHS Trust/ University of East London

O My Days!: A Psychoanalytic Approach to the Language of British Young Offenders in the 21st Century ?

I present the phenomenon of a specific language spoken in a maximum-security prison in the south-east of England between 2006 and 2007. In doing so I look at the adolescent who becomes an offender, and how his language is thereby altered, here exploring language in groups and drawing on Freud and Bion, and also the social science contributions of Fred Emery, Erving Goffman and James W. Messerschmidt, and the linguistic contribution of Teresa Labov.

I look at specific examples of this language, and the social structures that the language enforced. I examine my own role within and outside the prisoners' language, and explore not only what the prisoners learned from me and my language, but vice versa. I explore the nature of learning a language inside a prison, and examine the need for an homogeneity of language and the social adhesive in the words and language used. I look at my experience of one-to-one teaching versus group teaching: specifically, the differences in language used by the prisoners in these different scenarios, and try to determine to what extent language comes from outside influences and what extent it forms and permutates inside. I argue that despite the exuberance and inventiveness of the language, its usage follows Freud's theory in *Beyond the Pleasure Principle*, in that there is an attempt to reduce excitation. Finally, I look at prison language as a form of psychic retreat, drawing on the work of Steiner, Meltzer, Emanuel and Leader (among others); and I ask questions not only about the prisoners, but also about the function of learning inside a prison itself, while regarding the language used as a depressive defence.

No identifying reference to any single prisoner, or any specific crime, is included. The people and the place alluded to throughout have been rendered entirely anonymous.

Anu Modupe – Southampton

Cultural perspective of British and Nigerian psychiatrists in African-Caribbean population

Studies have provided strong evidence that the African-Caribbean population are over represented among people diagnosed with psychosis in different countries. Studies in the UK reported the incidence rates in the African-Caribbean community to range between 2 and 18 times more in comparison to their white counterparts. Although, a few factors have been postulated and investigated as the reason behind this disparity, a universal reason has not been agreed upon.

Although the concept of culture has been explored, there are virtually no studies comparing the perspective of psychiatrists from different cultures. This project compared how much culture was taken into consideration by British and Nigerian psychiatrists when dealing with an African-Caribbean individual.

This was a cross cultural qualitative study using a face-face semi-structured interview approach and a questionnaire. The psychiatrists were presented with written vignettes, as well as a sheet containing 13 factors (including culture) they were asked to rate how relevant they thought each individual factor was to a vignette on a scale of 1 to 10, 1 being 'not relevant' and 10 being 'extremely relevant.' The psychiatrists were then asked 3 open-ended style questions to explore their opinions in depth.

The data collected were analysed using excel, the averages of the cultural ratings from the questionnaire were calculated for comparisons. The interviews were audio-recorded and transcribed. There were stronger evidences from the interviews in comparison to the questionnaires that the Nigerian psychiatrists took culture more into consideration than the British psychiatrists when dealing with individuals from an African-Caribbean background. Other factors such as religion, experience abroad also affected the cultural ratings and understanding of each psychiatrist.

In conclusion, Nigerian psychiatrists took culture more into consideration in dealing with African-Caribbean individuals.

Lisa Moran – National College of Art and Design, Dublin

Lest we Forget: the ambivalent role of the memorial in public art

“Lest we Forget”, or words to that effect, are inscribed on many monuments and memorials imploring the viewer to remember, in perpetuity, some conflict, event or collective loss. To reinforce the notion of the memorial as a cipher of remembrance, memorials tend to be designed using permanent materials such as stone or metal. Yet, as Robert Musil noted, ‘there is nothing in this world as invisible as a monument’.¹ Despite their desire for permanence, memorials and monuments have a relatively short life-span after which their overt meaning and relevance diminishes and they become landmarks or ornamentation.

Why are memorials so ineffective in doing the very thing for which they were erected: ensuring that the subject they commemorate is never forgotten? Is their aim of remembrance a realistic goal? Despite their commemorative rhetoric the failure of memorials to engage the viewer over time suggests that forgetting may in fact be part of their purpose. A memorial implores the viewer to remember yet the effect it has on the viewer is to be forgettable or worse still invisible.

According to Freud, nothing that has been formed in mental life can perish, everything is preserved and stored and can be retrieved again under the right circumstances.² This process of storage and retrieval is essential to mental well being as constant awareness, especially of traumatic or disturbing material, would be overwhelming. Central to psychoanalytic theory and practice is the notion of giving expression to repressed material, particularly relating to early trauma. Failure to do so can result in a variety of neuroses and pathologies.³ In the context of trauma or conflict, the memorialisation process can function as a form of acting out – the creation of a memorial can substitute for working through the painful process of remembering. The memorial becomes a means of externalising and containing the memory where the large, permanent nature of the memorial may function as a concrete bulwark against conflicting thoughts and feelings, facilitating premature forgetting.

This paper will explore the ambivalent role of memorialisation in public art in the context of a number of historical and contemporary examples.

¹ Robert Musil, "Monuments." Posthumous Papers of a Living Author. Trans. Peter Wortsman. Hygiene: Eridanos, 1987.

² Freud, Sigmund, *Civilization and its Discontents*, The Freud Reader, Ed. Peter Gay, London: Vintage, 1995, p. 727.

³ Rycroft, Charles, *A Critical Dictionary of Psychoanalysis*, London: Penguin, 1972, p. 1.

Yudit Namer - Bogazici University, Istanbul

Trauma in the LGBT Experience

Being the 'other' is rough. Walking the streets of the city one cannot truly call home, but is home nevertheless, one feels transparent, somehow marked. Being the other in the context of a human function as natural as sex, experienced by gay, lesbian and bisexual individuals (LGB), and being the other in one's own skin, as is the case for transgendered individuals (T), are even more alienating. Considering the centrality of the other in the integration of self, when one is the 'other', the 'self' never integrates. The 'other' is doomed to be fragmented. Research shows non-heterosexuality to be a risk factor for trauma-related symptoms, and other mental health difficulties. Trauma in LGBT experience is multilayered. LGBT individuals have to battle with the shame and guilt being different brings about, often in solitude; they face homophobia and transphobia from their families and society; they fall victim to hate crimes; they are offered fewer rights (e.g. marriage) than heterosexual individuals. This paper will consider the unique challenges inherent in LGBT experience which contribute to the trauma of LGBT, focusing on cultural traumatization, verbal and physical victimization, and the personal meaning of direct and indirect victimization for the LGBT individual.

My work as a therapist at a university counseling center has given me the opportunity to work with youth identifying as LGBT, and to extend my knowledge regarding the trauma of otherness. More personally, my experience as a Jewish woman born to traditionalist parents who bore hostility towards the culture they lived in, and living in a seemingly accepting but deeply hostile culture has endowed me with the yearning to be less fearful of being transparent and marked. This paper is an attempt in formulating one form of otherness, and part of the lifelong project of arriving at an integrated self.

Lisa Rose-Anne Overton – Middlesex University

Awkward Affinities: the awkward heterosexual and 'The Uncanny' in Sarah Waters' 'The Little Stranger'

This paper is a textual reading of the novel, *The Little Stranger* by Sarah Waters (2009). The novel is read through the lenses queer theory and Freudian psychoanalysis. In particular, I employ a queer perspective on Freud's "Uncanny" which functions as a series of haunting, queer events and people. My attention is drawn to a specific theme in the novel: "awkward heterosexuality" in relation to 'The Uncanny'. For this, I focus mostly on the character, Caroline Ayres and her desire to escape her ancestral home. Caroline's experiences throughout the story are particularly linked to Dr. Faraday (who is also the narrator of the tale) whose desire to move "outside of his class" makes visible his own awkward heterosexuality. The haunting often reflects these class anxieties and his sense of ownership he placed on Hundreds Hall as a child.

Vlasta Paulić – Ludwig-Maximilians-Universität, Germany

The Antigone complex

What would psychoanalysis look like, had it chosen Antigone instead of Oedipus as its point of departure? asked George Steiner in his book *Antigones*. This question, in my opinion, calls forth another one: is psychoanalytic theory of subjectivity capable of going beyond Oedipus at a structural level, without having the psychosexual development of the child at its core? I

here propose an alternative theory of subjectivation based on Antigone, but not merely as an addition to the Oedipus complex in form of its female counterpart.

Within this new paradigm the important shift comes to the fore: Oedipal *prohibition* is replaced with the *Antigonal compromise*. In the latter, the successful entrance of the infant into the Symbolic causes the occurrence of guilt for giving way on the primordial desire to remain (sic!) *one* with the (m)Other, revoking Lacan's theory of the ethics of psychoanalysis. The (sense of) guilt presented in this way becomes the cornerstone of the antigonal theory of subjectivation, regardless of whether the subject-to-be(come) is male or female. I refer to the complex responsible for the development of the subject and its unconscious as the 'Antigone complex'.

The 'Antigone complex' as a theoretical model based on the issue of guilt (Antigonal paradigm) is so juxtaposed to the model revolving around the issues of sexuality and the incest taboo (Oedipal paradigm). The process of subjectivation is thereby not determined by the sex of the child and the castrating "no" of the symbolic father – its success depends on the positioning of the child (of either sex) *towards the (symbolic) mother*, accentuating the continual state of becoming-subject, and not of the object or gaining the object. I propose three stages, the passage through which determines the success of the process of subjectivation: Imaginary symbiosis, Antigone's choice, and Ismene's compromise.

Joao Pereira – Metanoia Institute and Middlesex University

What Works in Mentalization-Based Treatment: systematic case studies of dual diagnosis patients undergoing group psychotherapy

A review of the literature in personality disorders leaves no doubt that more research is needed for the understanding and management of this disabling clinical condition. The frequent misuse of drugs and alcohol within this population adds an extra complication for the treatment of these individuals who are often neglected or mistreated by the health care system. The creation of specialist personality disorder teams following the NIMH(E) report in 2003 has given new hope for both patients and professionals working in this area. Mentalization-Based Treatment is one of the promising psychological interventions for personality disorders. I purpose to study its effectiveness in personality disorder treatment when substance abuse is also an issue. The aim is to gain deep, contextual, knowledge into a small number of cases undergoing treatment, using a variety of data collections methods.

Benjamin Poore – Queen Mary, London

'Feudal Psychoanalysis': Masud Khan reading T.S. Eliot

Masud Khan was, in the words of biographer Roger Willoughby, "one of the most flamboyant, creative and controversial emerges the British Psychoanalytic Society has ever seen." It is Khan's reading of the work of another migrant – Thomas Stearns Eliot – that is the concern of my paper. My discussion will examine Khan's engagement with T.S. Eliot's prose and the way in which he draws on the notion of 'tradition' – from 'Tradition and the Individual Talent' (1919) through to 'Notes Towards the Definition of Culture' (1948) – to think about psychoanalytic pedagogy and training. This focus in Khan's thought is complemented by 'tradition' as it pertains to his own 'feudal' upbringing in the then Northern India (he went into 'self-exile' in 1946, one year before Partition). His vision of Eliot's 'tradition' offers Khan a way of thinking and theorizing this feudal relationship – a tradition under threat from the political developments of the twentieth century in Pakistan –

and conceptualizes it as analogous to the therapeutic alliance between analyst and patient. This vision of psychoanalytic theory allows Khan to attempt to suspend and authorize a form of social organization long since compromised in Pakistan.

My paper, then, offers an outline of Khan's use of the word 'tradition' and how his vocabularies for psychoanalytic pedagogy and his 'feudal' heritage on the other blend into one another. Whilst one strand of this discussion explores the way in which a postcolonial subject uses Eliot's writing to shape his relationship with his own past, and his troubled relationship with the west, Khan's own reading of Eliot opens another dialogue between psychoanalysis and Modernism. His reading of Eliot's prose, I shall also argue, looks to discern within the Modernist project an implicit "transitional space". In this way, Khan attempts to crystallize the relationship between British psychoanalysis and modernist aesthetics in a unique way.

Ileana Popa – Middlesex

'The next stop Paradise': mourning and melancholia in Romanian post-communist cinema

My proposal is to initiate a psychoanalytical investigation of the disturbed condition in which a nation feels no more comfortable with its identity and irremediably lost in a state of confusion. The roots of this distress should be found in the recent Romanian history, consisting in forty years of communist government and another twenty years of uneasy democratic administration. The violent overthrow of the dictatorial regime was firstly perceived as a triumph and afterwards as a falsification. The political change engendered disappointment, hatred, self-criticism and the delusion of worthlessness.

If a nation could sit on the psychoanalytical couch, then the first thing to notice would be what it says. Therefore, it can be argued that one can listen to the Romanians by watching their films. Furthermore, the film, as a shared experience, has not only a revealing and cathartic function, but also aims at transforming the spectator into a witness. The trauma becomes real and it is registered.

The film 'Next stop Paradise' depicts a young man striving to find his own way in a hostile world where guilt is the only possible outcome. He found his salvation in an extreme disobedience, in the same way the suicide is the ultimate solution for an intolerable feeling. The story can be interpreted as a metaphor for Romanian society endeavour to overcome an impossible situation and to re-create its internal world. Based on the theoretical framework of mourning and melancholia developed by Freud and Klein, it could be suggested that there is a collective loss which reactivates the previous losses and a consuming national working-through for recovering. Moreover, in the process of rebuilding the internal 'good' and 'bad' objects there is a need for reality-tested models.

Yulia Popova – Centre de Recherche Psychanalyse et Medecine, University of Paris VII

A body of ink: writing the body

The artist's oeuvre is often ahead of the work of clinicians and theorists. From this perspective, I would like to examine the life and work of the Russian poet Vélimir Khlebnikov. Both a poet and a mathematics enthusiast, the inventor and theoretician of a universal language, Khlebnikov wished to enter the memory of humankind as the discoverer of the Laws of Time, laws that would allow us to control History.

The core element of his writing is Khlebnikov's delusional yet ingenious interpretation of his own name (*khleb* meaning "bread"), which enables him to affirm his own body as christic, to be given as a gift to nourish humankind. His work can be understood as a site of elaboration of the question of the proper name, through poetic writing and delusional theorisation, which also represent different manners of treating *jouissance*. The work of writing which for Khlebnikov is connected to the question of the name also partially allowed him to hold into his body image, which he felt was under the threat of disintegration.

When the metaphorization process fails and the bodily representation falters, writing can literarily be used (in its physical aspects as a bodily action of writing, of "spilling ink") and experienced as an extension of the body. As the poet shows us, it can also play a role in the reconstruction of the subject's corporeal envelope, which may then allow for the reinvestment of the representational space. This leads us to the question of the inscription of the body image in the work of writing.

Hae Yung Song – Independent

Confucian Capitalism and Neurosis: a cultural critique of catching-up modernisation

It has often been assumed that the rapid industrialisation of East Asian countries i.e. South Korea, Taiwan, Japan and China in the late 20th century is attributable, if not solely, to the distinctiveness of their culture or particular historical legacy, namely Confucianism, that highly values education, strong work ethics and/or the respect for order and hierarchy. This understanding is underpinned by a view of culture as a realm distinctive from other spheres such as the economic and the political, which are posited equally as independent from each other, and presupposed as trans-historical in its existence. This view tends to arrive at a politically conservative vision of world history: it juxtaposes different social formations according to different 'civilisations' and 'national' cultures. It also tends to ignore the fact that what appears to be national cultural distinctiveness actually consists of contradictions universal to capitalist (liberal) society as well as specific to a condensed form of state-led catching-up modernisation. On the basis of a critique of the notion of culture that is emptied of a critique of capitalism, this paper proposes a preliminary cultural critique of East Asian societies, particularly with reference to South Korea, from the psychoanalytic perspective. This paper addresses how Confucianism has been reformulated in the context of new modes of exploitation in the context of rapid capitalist modernisation, e.g. a highly gendered division of labour and exploitation with the state representing the patriarch, and reinforced authoritarian (statist) culture in new ways on both societal and work levels. This paper further discusses what impacts on the human psyche are experienced when a family-oriented and patriarchal Confucianism is adapted to a highly competitive materialist society, and how a society that, on the one hand, is based on economic individualism and universalised wage relations, yet on the other hand denies cultural individualism with the strong presence of (seemingly pre-modern) communal culture, generates particular psychic dynamics and neurosis.

Mawi P. Talaboc – University of the Philippines

Our Lady of Peñafranci: 300 years of Devotion and Patroness of Bicol

Tens of thousands of pilgrims, devotees, tourists come to Naga City, Philippines every September for a nine-day festivities in honor of Our Lady of Peñafrancia, the Patroness of

Bicol, endearingly addressed by Bicolanos as INA (mother). The Penafrancia Festival is arguably the largest Marian festival in the country.

One of the many Catholic traditions is the Marian devotion. We, the Filipinos, especially the Bicolanos, have that extraordinary, exceptional, and devoted love for Mother Mary — the Mother of Jesus and our Mother, too. We believe that she will intercede for us and will lift our prayers up to God. Thus, there is strong belief and unshakable faith that our prayers are answered through the intercession of the Blessed Mother.

She has been called many names in different regions of the Philippines. Some of them are the following: Nuestra Señora de Caridad to Ilocanos; Our Lady of Manaoag to the people of Pangasinan; Lady of Piat to Cagayanos; Nuestra Señora del Rosario de la Naval or Nuestra Señora de Antipolo to the Tagalogs and many others. Perhaps, one of her most notable names is Our Lady of Peñafrancia, more warmly called INA or Mother, to the Bicolanos. This intense devotion to Mother Mary by the Bicolanos can be traced back in Spain.

The devotion started three hundred years ago, in 1710, when Fr. Miguel Robles de Covarrubias had an image carved, a chapel built and processions held in honor of the miraculous image of the Virgin of Peñafrancia on account the many favors he received through the help of the Virgin, especially pertaining to his health. Since then the devotion has grown and has even reached abroad. Devotees' accounts of healing and favors received through her intercession are a reason for the spread of the devotion. Many have come to Naga as curious visitors and left as devotees of the Virgin. In 2010, the devotion shall mark its 300th year which made the celebration bigger and more significant.

While there are so many religious events and processions held to mark the Penafrancia Festival, there are three major processions you should not miss. The first is the Translacion Procession where barefooted male *voyadores* and a sea of devotees ferry the image of *Ina* and the Divino Rostro from the Penafrancia Shrine to the Naga Cathedral amid spirited chants of *Viva la Virgen!* A *voyador* is a person who helps carry the *andas* of the images. This four-hour procession is held (always on a Friday) nine days before the Solemnity of Our Lady of Penafrancia which is celebrated on the third Sunday of September. The day begins with a Penitential Procession from the Penafrancia Basilica to the Penafrancia Shrine at 4 a.m. The Translacion Procession leaves the Shrine at about 9 a.m. \

The Archdiocese of Caceres has outlined a three-year preparation for the tercentenary with each year centered on a particular theme and objective. Year 1 (September 2007 to September 2008) whose theme is, Remembering the Gift of the Devotion to Ina, will be dedicated to revisiting the history of the devotion in view of a deeper understanding of the same devotion. Year 2 (September 2008 to September 2009) whose theme is Renewing the Faith through Ina, will be dedicated to appreciating the devotees' giftedness towards a more vibrant and relevant faith life. In Year 3 (September 2009 to September 2010) whose theme is Sharing the Future in Hope, will be dedicated to envisioning the future with the intent of sharing the fruits of the devotion to the next generations. Year 2010 (September 2010), the church in Bicol will celebrate in thanksgiving the grace of 300 Years of Devotion. The over-all theme of the celebration is "A Gift received, a Gift to share".

This study documents the devotion and ritual of Our Lady of Penafrancia as performer, and the underlying factors that inspires countless numbers of people to develop their devotion to Her. The growth and spread of the Filipinos devotion to the Our Lady of Penafrancia reflects their faith and belief in Virgin Mary and the Spiritual and socio-economic benefits they would eventually obtain in their devotion.

This study will give us insights into the character of ritual and belief and how these are reflected in behavior. This will also shed light on people's expectations and need and how they negotiate with what they perceived as powerwelders in the world they live in.

Ben Tyrer – King's College, London

Film Noir Doesn't Exist: A Lacanian Topology

"He offers a void, a noir hole where there was once a body of films" (Alain Silver). Reading Marc Vernet's essay – 'Film Noir on the Edge of Doom' – it is tempting to despair and conclude with Silver that, film noir doesn't exist. Vernet shows the category to be so flawed, so fraught with contradiction that it seems necessary to admit that the game is up and sixty years of film criticism have been in vain. This paper will show, however, that a psychoanalytic engagement with such criticism points to a new way of understanding the construction of film noir. The historiography of noir presents a critical methodology that can, I will contend, be understood in terms of the feminine mode of sexuation, as expressed by Lacan in *Encore*. I will suggest that the conclusion, "film noir doesn't exist" can be treated as analogous to Lacan's infamous, "Woman doesn't exist", and will emphasise the paramount importance of interpreting this statement carefully both for Lacanian psychoanalysis and for the ontology of film noir. To this end, I will argue that Vernet's approach to the categorisation of film noir can be understood in terms of the non-universalisable logic of not-all that Lacan associates with feminine structure, and that Vernet's method – attendant to the failures, the internal limitation of the concept of noir – shares a certain affinity with Lacan's associated notion of *lalangue*. Furthermore, by examining the role in critical discourse of films noirs such as *Stranger on the Third Floor* (1940) and *Touch of Evil* (1958) as well as the notion of noir as a trans-generic phenomenon, I will show film noir to be constituted as – in Lacanian terms, which is to say, borrowed but also distinct from mathematics – a set that could never be delimited, a set that is ineluctably open.

Kristina Valentinova – Centre de Recherche Psychanalyse et Medecine, University of Paris VII

The burning object: psychosis and testimony

What can the psychoanalytic theory of psychosis tell us about the question of truth and specifically of truth in testimony? Testimony's vow of authenticity raises the question of what happens to subjects whose suffering can make no claims to what is considered historical objectivity, but who also assert, sometimes very ardently, their right to stand as witnesses to the truth of their experience. I argue that testimony is a modality of discourse, in which the subject testifies primarily to his confrontation with the facts of his own division. Freud's notion of psychosis establishes it as a particular regime of truth, making the psychotic symptom especially prone to revealing the reality of the unconscious. As for Lacan, Seminar III designates the psychotic as a "witness of the unconscious", commenting on the testimonial discourse as a speech forever marked by a relationship to an particular object, terrifying in its otherness and a point of subjective dissolution. In Seminar XX, the truth demanded from the witness is not only described as always necessarily un-whole, but connected to the *jouissance* of the witness, "precisely insofar as it may be unavowable." It would seem that one may only testify, if we are to insist on this verb as an activity engaging the dimension of truth, to something which has had the effect of one's own undoing: to an encounter with the enigma of one's *jouissance*, of the body's primacy over language.

Barry Watt – Site for Contemporary Psychoanalysis

On Being Universally-Singular: or, Scoring Psychoanalysis

This paper is concerned with delineating a philosophical analysis of the ancient problem of universals with respect to Freudian psychoanalysis; specifically, the problem confronted is how to reconcile the contradiction engendered by the putative universality of analytic theory with the clinical experience of the singularity of each patient and treatment. After an introduction to the problem to be considered, the paper proceeds to a detailed textual engagement with Freud, arguing from this that Freudianism implies a novel twist to the problem of universals, re-orientating this perennial philosophical debate via the introduction of transference - which, it is proposed, reconfigures the relationship between universality and singularity in what I call the 'universal-singular'. This is not a facile combination of the two terms but a chiasmatic inversion of them within and between the interaction of theory and clinic, the precise meaning of which is outlined in detail. This philosophical analysis prompts reflections on the significance such an argument might have for analytic technique, leading to a consideration of two other fields which I identify as being structured by the universal-singular - namely, music and comedy. By engaging psychoanalysis in a dialogue with these cultural fields, I conclude that recommendations for clinical technique, as well as future psychoanalytic research, can be proffered.

Sean Winkler – Katholieke Universiteit Leuven

“The Bartleby Effect”: Deleuze’s Critical-Clinical and Bartleby, the Scrivener

Gilles Deleuze expressed a profoundly critical attitude toward the fields of psychoanalysis and psychiatry. But in an interview from the early 1970s he offers a strange remark: “Is it our fault that Lawrence, Miller, Kerouac, Burroughs, Artaud, and Beckett know more about schizophrenia than psychiatrists and psychoanalysts?” The names that Deleuze has listed here are all of famous writers. But what a strange remark! What entitles authors of fiction to insights on mental health over trained professionals? One author of particular interest to Deleuze, was the 19th Century American, Herman Melville. Though better known for his towering achievement of *Moby-Dick* (1851), in a work entitled, “Bartleby; or The Formula,” Deleuze expresses considerable interest in Melville’s lesser-known *Bartleby, the Scrivener* (1853). The story seems simple enough: a 19th Century Wall Street attorney hires an unusual loner by the name of Bartleby to accommodate a growing boom in business. But each time after being told to accomplish a task, Bartleby replies in a monotonous yet haunting tone, “I would prefer not to.” He becomes quite a nuisance with his persistent, hypnotic rejection leading to imprisonment, which becomes an unwillingness to eat until eventually, he dies. But what at first seems a clear portrayal of depression, Deleuze insists, is in fact, “...a violently comical text....” The joke, however, is not on Bartleby but rather the story’s narrator, the attorney. In every way that the attorney tries to make sense of Bartleby, he can’t, driving him to the utmost madness. Bartleby is indescribable, and entirely indifferent to the world around him, but this indifference reacts with others in such a way that it is infectious. The attorney in trying to recover the order that Bartleby has destroyed finds only its artificiality and as such, the beginnings of his own madness.