



## Introduction

In June 2020, the Theoretical Psychoanalysis PhD Program of the University of Pécs held an online conference, entitled *Intersubjectivity and the Psy-Sciences*. The conference provided an opportunity for PhD students and other scholars to connect to the event from a wide variety of disciplines within the framework of intersubjectivity. The papers covered topics of psychoanalysis, social sciences, pedagogy, philosophy, literature, and art theory.

What exactly intersubjectivity stands for? The concept describes a relationship between two or more people, in which the focus of the description is primarily on the relationship itself and not on the subjects who are maintaining the relationship. The interpretation of these relations, however, is different for every discipline. In psychology, the question of relationality appears at many different levels. For instance, it may reflect on our close ties or social relations, but it may also refer to the relationship between the patient and the therapist in the sphere of psychotherapy. While some psychological theories derive human cognitions and actions from the individual's inner world, theories that emphasize intersubjectivity tend to focus more on the circumstances of the person. The aim of the conference was to highlight some critiques on individual-focused theories in psychology and represent socially reflective ideas on subjectivity.

It is well-known that Ferenczi attributed great importance to the therapeutic relationship. His perspective unquestionably influenced the later development of psychoanalytic theories and practices. According to his theory, the formation of subjectivity, psychosexual development, trauma, and healing are fundamentally carried out through interactions. This idea is echoed in his trauma theory or in the method of active technique. Although in his last years Ferenczi was marginalized within the analytical community, his ideas on intersubjectivity was carried forward by the emigrated members of the Budapest School of psychoanalysis.

By discussing the historical, psychological, therapeutic, linguistic and pedagogical aspects of intersubjectivity, the editors have gathered several contributions to the understanding of some less-known problems of intersubjectivity. The article of Kata Kiss establishes an interesting parallel between the notion of intersubjectivity applied by phenomenology and the psychoanalytic work of Sándor Ferenczi. Dóra Szabó's essay explores the intersubjective aspects of the developmental theory of Susan Isaacs, who broadened the scene of pedagogical observations by introducing early childhood

educational institutions into the scope of psychoanalytic research. In the study of Nikolett Kanász, Jung's ideas about the analytical situation and its contemporary aspects are discussed, particularly the concept of the intersubjective matrix and the potential connections between synchronicity and psychotherapy. Janka Kormos introduces the reader to the theoretical foundations of the Kestenberg Movement Profile with special focus on developmental movement patterns and their influence on early relational patterns. Béla Rideg addresses the question of linguistic-literary representations of trauma in two novels by the Finnish-Estonian novelist Sofi Oksanen, while Katalin Faluvégi explores the intersection between psychology and linguistics in a psychoanalytical and developmental psychological framework.

The ideas of Ferenczi and some further representatives of the Budapest School of psychoanalysis are undeniably closely connected to the current questions of intersubjectivity. By discussing the above-mentioned scenes, the editors' aim is to provide an insight into the manifold theoretical and practical implications of intersubjectivity, and illuminate its significance within the context of psy-sciences.

In our "Archives" section, we publish a unique document, fitting the issue of intersubjectivity perfectly: Sándor Ferenczi's letter to Elizabeth Severn written in March 1925, as a response to her request for taking her into analysis. As it is known, Severn was Ferenczi's patient from 1925 to 1933, becoming part of their common experiments with mutual analysis, which led Ferenczi to important theoretical and technical considerations. The letter is introduced by Anna Borgos who received it from the Boston Psychoanalytic Society and Institute Archives.

In this issue we also commemorate our colleague and friend, Kata Lénárd who passed away tragically young in January 2021. Besides her obituary we republish her interview conducted with sculptor Jane McAdam Freud, Sigmund Freud's great-granddaughter in 2006.

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## **Trauma and empathy – A phenomenological analysis of Sándor Ferenczi’s intersubjective technique**

### **Introduction**

The term intersubjectivity is designed for the description of the relationship between two or more subjects. It is used by different disciplines of the humanities, like philosophy, psychology, sociology, or anthropology, to refer to human beings’ relationships to others. Among these theories, some stress the priority of the single human mind, while others assume that our relationship with others has primacy in our being. The phenomenological tradition of philosophy emphasises that our being in the world is based on intersubjective relations with Others and the world. According to phenomenologists like Husserl, Merleau-Ponty, or Sartre, these three elements (self, others, world) are inseparable from each other and they could only be understood through their interconnectedness. The same theoretical division exists in the discipline of psy-sciences as well. Some of its branches hypothesise that most mental processes primarily originate from the single human mind before any other connection, like classical Freudian psychoanalysis, which assumes primarily narcissism, or any modern discipline where the basic unit of scientific investigation is the mind in itself. At the same time, other branches suppose that interactions are more influential factors in our personal development, as in the case of object relational schools of psychology (Aron, 1990; Bálint, 1950; Fónagy and Target, 1997).

The Hungarian psychoanalyst, Sándor Ferenczi was one of the firsts who highlighted the importance of relationality in therapy (Szecsődy, 2007). It would be an anachronism to claim that Ferenczi was consciously an ‘intersubjectivist,’ as he could not know about the phenomenological movement; however, his ideas are in line in many ways with the approach. Ferenczi was a respected associate and an intimate friend of Freud, but he also unleashed widely disputed ideas that greatly influenced the evolution of modern psychoanalytic technique and practice. For him, psychosexual development, trauma, and healing (which are still the key topics of psychoanalysis) could only take place through interactions with others.

Ferenczi's ideas have become very influential for the relational schools of psychotherapy (like British object-relations schools, intersubjective psychoanalysis or relational school of psychoanalysis). On the other hand, his fundamental theory is based on many implicit and affective elements that do not meet the formal criteria of today's modern scientific paradigm based upon natural scientific measurements and empirical data collection. Natural scientific psychology could give us many useful insights into the physiological laws of the human mind, cognitive processes, and perception; however, it hardly gives any explanation for complex psychic events regarding human existence, like anguish, love, friendship, or guilt (Davis, 2011). Phenomenology, on the other hand, could bring us closer to the understanding of these topics, from the aspect of the ever-changing nature of being. For this reason, reading Ferenczi's ideas from a phenomenological point of view would lead us to a profound understanding of his theoretical insights.

The present essay, therefore, considers psychotherapeutic attitudes<sup>1</sup> based on intersubjectivity from the perspective of phenomenology. First, it highlights the advantages of the phenomenological approach in the understanding of the human psyche and argues that the phenomenological notion of intersubjectivity is very helpful in healing practices. Then, the study introduces the work of Sándor Ferenczi as an example of an early but effective therapeutic attitude based on the idea of intersubjectivity.

### **The technical insights of Sándor Ferenczi – Differences with Freud**

Sándor Ferenczi and Sigmund Freud became friends when Ferenczi was a young neurologist. They started exchanging letters after Ferenczi wrote a review of *The Interpretation of Dreams*. After he read the book, he wrote "*aere perennius*" on the front page, a Latin quote from Horatius, which means "*more lasting than brass*" to refer to the significance of the study. From the year 1907, the two scientists worked together and sent altogether approximately 1,200 letters to each other. These were about various topics like case studies and theoretical questions, but also matters of private life (Ferenczi and Freud, 1908–14 [1993]; Harmat, 1994).

At that time, Ferenczi and his students, the *Budapest School*, had become one of the main contributors to classical psychoanalytical theory and practice. Therefore, the question arises: why had Ferenczi and the Budapest School been so much underrepresented in the history of psychoanalysis until recently? The answer is more institutional than scientific. After 1924 until Ferenczi's death in 1933, he had gradually grown distant from several original Freudian ideas.

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<sup>1</sup> In the present study, the notion of psychology refers to 'psy-sciences' in general. Psy-sciences are the practices and grounding theories of psychology, psychiatry, psychoanalysis, pedagogy, criminology, special education, etc. (Rose, 1990). There are various kinds of techniques, from contradictory theoretical background, therefore we should not generalize them; however, we should speak about a kind of paradigm that mainstream psychology is based on, and which nowadays follows the modern, natural scientific method. That is what this paper would like to oppose through the phenomenological point of view.

Contrary to Freud, he believed that *regression* in therapy (getting back to the emotional atmosphere of an earlier stage of personal development) is not harmful, but one of the core elements of psychic healing. He also emphasised, based on joint research with Otto Rank, that the *pre-Oedipal* stage has a more significant effect on the development of the infant than the Oedipal stage. Therefore, for Ferenczi and Rank, the figure of the mother (and the relationship with her) was more central than that of the father, who is the bedrock of the Freudian theory. Following his theoretical insights, Ferenczi made technical adjustments too, which he called the “*active technique*.” Its core element is a sort of dialogue between the analyst’s and the patient’s unconscious through transference and countertransference (Young-Bruehl, 2002).<sup>2</sup>

For Freud, transference was a useful tool of therapeutic work that facilitates the understanding of the patient’s past feelings and emotions that had been considered lost. At the same time, he regarded countertransference (the therapist’s emotions) as a difficulty, as it blurs the therapist’s clear-sightedness during the healing process (Freud, 1917 [1963]).

“Such experiences [transference], though painful, are necessary and hard to avoid. Without them, we cannot really know life and what we are dealing with. I myself have never been taken in quite so badly, but I have come very close to it a number of times and had a narrow escape. But no lasting harm is done. They help us to develop the thick skin we need and to dominate ‘countertransference’, which is after all a permanent problem for us; they teach us to displace our own affects to best advantage.” (Freud and Jung, 1909 [1974], 230–231.)

Contrary to Freud, Ferenczi thought that these interpersonal elements are not obstacles to the therapy; on the contrary, they are very helpful, because only these could invoke the emotional atmosphere of the client’s original trauma (Ferenczi, 1931 [2018]).

“Of course, too, Freud is right when he teaches us that it is a triumph for analysis when it succeeds in substituting recollection for acting out. But I think it is also valuable to secure important material in the shape of action which can then be transformed into recollection. I too am in principle opposed to uncontrolled outbreaks, but I think it is expedient to uncover the hidden tendencies to acting out as fully as possible, before setting about intellectual work on them and the training in self-control which goes with this.” (Ferenczi, 1931 [2018], 153.)

The positive side of regression, which Ferenczi promoted, could only occur when the client and the therapist share their feelings in the form of transference and countertransference.

“Finally, a situation became apparent which could only be described as one in which the patient had to be allowed for a time to have his way like a child, not

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<sup>2</sup> By transference, we understand the projection of the patient’s past feelings into the actual situation of the therapy and to the therapist, including rage, hatred, mistrust, parentification, erotic attraction, or dependence. Countertransference is the same mechanism, but in a different direction, when the analyst projects his/her personal feelings onto the client (Freud, 1917 [1963], 496).

unlike the ‘pre-treatment’ which Anna Freud considers necessary in the case of real children. Through this indulgence the patient is permitted, properly speaking for the first time, to enjoy the irresponsibility of childhood, which is equivalent to the introduction of positive life-impulses and motives for his subsequent existence. Only later can one proceed cautiously to those demands for privation, which characterize our analyses generally.” (Ferenczi, 1929 [2018], 124.)

This is why Ferenczi called his method the “active technique”, as both the client and the therapist have to take a mutually active part in the process of therapy. Healing can only occur if the therapy is an interpersonal event.

### **The monadic and the relational model of psychoanalysis**

For Freud, therapy was more like a one-person experience, a monologue, where most processes are happening in the psyche of the patient. However, for Ferenczi, therapy was a dialogue, a two-person event. This difference brings us to a well-known division in therapeutic attitudes, namely to the *monadic* (one-person) and the *relational* (two-person) models of the psy-sciences, which are two different interpretations of the nature of the human mind (Greenberg and Mitchell, 1983).

The monadic theory assumes that the centre of investigation is the subject’s single mind, which is a kind of closed system, where the energy of the instincts constantly seeks for psychic homeostasis. Consequently, all mental processes, like projection, internalisation, or representation originate from the individual’s mind. According to this perspective, eventually all interpersonal events are individual processes, as human relations spring from intrapsychic processes and defence mechanisms. We could easily recognize the classical Cartesian division in this attitude where the mind (*res cogitans*) and the outside world (*res extensa*) are two separated spheres (Aron, 1990).

The Freudian seduction theory is a fine example of one-person processes: in the early writings of Freud, the background of many adult psychological problems (like hysteria or neurosis) is a childhood experience of sexual abuse mostly by an older family member. For the late Freud, however, seduction is not necessarily an actual event, but the phantasy of the child. Even if seduction is not an actual case but a phantasy, it has a psychic reality; therefore, the therapist has to handle it as one’s real experience (Jones, 1953 [1974]; Szummer, 1995).<sup>3</sup>

Most of the definitions and theories of classical psychoanalysis have built upon the monadic attitude, which can easily be linked with the natural scientific paradigm and its psychological branches such as neuroscience or cognitive sciences, where the basic unit of the investigation is the individual (Gergen, 1996). In this scientific attitude, the importance of the person is more central than his/her relations to others. The paradigm

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<sup>3</sup> Ferenczi was against this later idea and he insisted on the reality of seduction. In 1984, Jeffrey Masson wrote a book in which he accuses Freud of not abandoning his theory for scientific reasons, but because he was afraid of the Viennese public, as most of his patients came from influential and well-known families (Masson, 1984).

does not question the relevance of interpersonal relations but assigns less weight to them.

The relational model does not focus on the person's mind but on the therapeutic relationship (and all other kinds of relationships, like family, societal, etc.) itself. Personal development, psychic structure and trauma are interpersonal events and the consequence of our relations to others in the shared world. According to this idea, consciousness has a dialectic structure, as it inevitably has constant interactions with its environment and other human beings (Greenberg and Mitchell, 1983). Michael Bálint, an internationally well-known psychotherapist and a student of Ferenczi, said in 1950 at the British Psychoanalytical Congress that it was unnecessary for Freud to reduce his theory to individual processes. According to Bálint, our relation to objects is primary to psychic development (Bálint, 1950).

This idea is the basis of the object-relational attitude in the psy-sciences. It assumes that instead of primary narcissism, there is primary object-relation or object-love.<sup>4</sup> Our desire for love, for the love of the Other, and for connectedness is more fundamental than self-love. In addition, in this paradigm, the therapeutic situation is a two-person experience; therefore, it could not be conceptualised through the one-person definitions of Freudian psychoanalysis (op.cit.). Ferenczi assumed that the desire for connectedness comes from our prenatal experience in the mother's uterus (Ferenczi, 1932 [1998]). This is what he calls "*Thalassa*" (primeval spirit of the sea in ancient Greek mythology), or "*ocean feeling*" after Freud. This ocean feeling refers back to the time when we felt "one" with our environment, to the time before language and separation, to a place of returning that forever fascinates us. Birth is a forced separation for the infant, a violation of this archaic state of contentment, which all human beings have to experience to be able to live. Therefore, to be born to this world is an inevitable and shared trauma of the whole of humankind, which Bálint calls the "*basic fault*" (Bálint, 1968).

Contemporary object-relation schools are based on the ideas of Ferenczi and other members of the Budapest school who emigrated later. Influential scholars and scientific groups include, among others, Melanie Klein, Michael Bálint, and Donald Winnicott in the British object-relations school; Heinz Kohut and the American object-relations school; or Clara Thompson, Eric Fromm and Harry Stack Sullivan in the interpersonal school of psychology (Aron, 1990; Fónagy and Target, 1997).

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<sup>4</sup> Primary narcissism is the earliest stage of psychic development in which all desires of the infant are for self-preservation, or we should say, all desires of the infant are directed upon himself or herself. In this stage, the infant has no concept of any object other than himself or herself; therefore, object-love appears in a later stage. (Freud, 1914 [1957])

## **Natural sciences and the phenomenological approach – From objectification to intersubjectivity**

Remarkably, empirical research in psy-sciences has recently been heading towards some of Ferenczi's ideas, i.e. towards a paradigm that is based upon intersubjectivity (Lénárd and Tényi, 2001). Investigations have shown that psychic development and its problems in most cases originate from the malfunction of the early intersubjective relation between infant and caregiver, for instance, in the attachment theories of Harry Harlow or John Bowlby and Mary Ainsworth, and the discovery of mirror neurons in the field of neuroscience (Lábadi, 2011). Based on Walter A. Davis's critique, the problem of these investigations is that they reduce intersubjectivity to a kind of biological necessity and transform human connections into attachment, like mere gratification of instinctual drives (Davis, 2011).

Therefore, while natural scientific explanations legitimate two-person models, they have reconstructed them into a one-person paradigm. Attachment in this sense is equal to cognitive representational schemes and internal working models. This psychological attitude is grounded in biological facts, emphasising the role of relations from the aspect of human evolution and not from the complex symbolic system of human interactions. Thus, this perspective necessarily objectifies the human subject and its relations to others.

A phenomenological perspective, on the other hand, could be a useful tool to avoid objectification when we investigate the Subject and its relations. For phenomenology, the position of the interpreter is more essential for scientific investigation than the mere determination of the material itself. Its purpose is not only the description of a phenomenon but also the understanding of the context of it (Zahavi, 2011). This attitude is extremely important in psychotherapy when we would like to grasp psychic phenomena and human experiences. In therapy, the focus has to be on the client's first-person narrative, and the therapist has to understand it as a hermeneut (Rác, Kassai and Pintér, 2016). The centre of therapeutic work is the 'here and now' of the dialogue, and for the understanding of subjective experiences, the participants have to be in a shared reality. This subjective experience, the part-take of the shared world is what an objective-scientific perspective could never fully comprehend.

The interpersonal event of therapy is a fine example of what phenomenology calls intersubjectivity. The intersubjective perspective emphasises that relations and interactions are more decisive than neurological factors when people perceive themselves. This attitude is in contrast to the objective scientific description of reality, which seeks to describe unchanging and unbiased laws. Natural scientific psychology could not describe in-depth the myriad of vital questions of being, like anguish, love, guilt, or the finite nature of human existence. Phenomenology, on the other hand, could bring us closer to understanding them, from the perspective of the ever-changing nature of being (Davis, 2011).

The psy-sciences have an ambiguous status among the disciplines of science. Its problem is that there is no corporeal body for investigation or a source of problems,

where a professional could perform operations: thus, the psyche has to function as a kind of imaginary body. Michael Foucault assumes that the “medical gaze” of the therapist has to remodel the patient’s psyche as a kind of concrete body. In this process, the psyche eventually transforms into a scientific object (Foucault, 1963 [2003]).

“In order to be able to offer each of our patients a course of treatment perfectly adapted to his illness and to himself, we try to obtain a complete, objective idea of his case; we gather together in a file of his own all the information we have about him. We ‘observe’ him in the same way that we observe the stars or a laboratory experiment.” (Foucault, 1963 [2003], 15.)

According to Jean-Paul Sartre, in every interpersonal relationship, one is always in the status of an object and the other is in the status of a subject. Either I become the object of the Other’s gaze or vice versa (Sartre, 1943 [2003]). For Sartre, the intersubjective relation is dynamic, hence the subject-object status is always changing among the participants. In medicalization, however, this playing field becomes rigid: the professional always remains the Subject, because he/she has the power (institutional power) to mark the patient by the diagnosis. Thus, the patient is always the object of external interpretations and treatment. This dynamic presupposes an inevitably unequal relationship in theory making, diagnostic procedures and therapeutic practices. Diagnosis classifies and determines the human being, who always has to be the object of interpretation to some extent. In contrast, the essence of the intersubjective approach in psychology is that both participants have to reserve their subjectivity for successful healing. The question arises then: how could the therapist maintain the subjectivity of the client within the therapy? The phenomenological approach could offer some possible solutions to this problem.

For phenomenology, the consciousness of the Subject, his/her relationship with Others, and the shared world are equally important parts of the description of personal experiences. These are the three elements of phenomenological intersubjectivity (Rumble, 2010). What gets very little attention in natural scientific psychological approaches is the third element, the world, in which our connectedness takes place (Zahavi, 2001). Mind, others, and the world exist in an intertwined way, as Maurice Merleau-Ponty states in his example on the “*flesh*” (Merleau-Ponty, 1964 [1969]). Consequentially, the world could not be an object, like an objective external reality in Cartesianism, but it is a familiar habitation or milieu (Rumble, 2010). Human subjectivity is shaped by the complex and reciprocal relationship between the self and the world. It is not a cognitive schema, but a constantly unfolding dynamic form.

The notion of *empathy* is one of the primary tools that could help preserve the subjectivity of the client. It springs in therapy when the participants of the interaction could understand the shared world. Empathy is the key to not objectifying the patient. Yet, for this, it is important to shift our focus from individual mental processes to the relationship itself. As Dan Zahavi, a Danish phenomenologist argues:

“This approach rejects the idea that the relation between self and other is established by way of analogical inference, and instead argues for the existence of a specific mode of consciousness, called empathy, which is taken to allow us to

experience and understand the feelings, desires, and beliefs of others in a more-or-less direct manner. To be more specific, empathy is typically taken to constitute a unique and irreducible form of intentionality, and one of the traditional tasks of this approach has consequently been to spell out the difference between empathy and other forms of intentionality, such as perception, imagination and recollection.” (Zahavi, 2001, 153.)

### **Intersubjective trauma theory and the active technique**

For Ferenczi, the therapeutic relationship was also central to psychic healing. According to his trauma theory, any trauma is a kind of fraction in intersubjective relations and the shared world. Thus, healing means reparation of the relation. While for Freud trauma, is a single event (like sexual assault, war trauma, or child abuse), for Ferenczi, minor but recurring everyday life events and emotional abuses are traumas as well. These are what we can call *microtraumas* (Lénárd and Tényi, 2001).

He assumes that there are three phases of trauma in his study published in 1933, the *Confusion of the Tongues Between the Adults and the Child* (Ferenczi 1933 [2018]). First, the child has a trustful but dependent relationship with the adults and caregivers around. In addition, the child is vulnerable to their parents and their internal processes. Next, the adult unexpectedly or repeatedly does something frightening, painful, or over-exciting to the child, even without his or her acknowledgment. Finally, the child wants to understand the incomprehensible situation to calm down, but the adult does not provide any explanation, either because he/she does not acknowledge the deed, or because he/she feels guilty about it. As a result, the adult could behave as if the incident had not happened or might even rebuke the child.

Freud stops at the second phase and assumes that the cause of the trauma is the noxious action itself. For Ferenczi, trauma is not the event itself, but its unspeakable and incomprehensible nature. Therefore, we should say that Freud’s trauma theory is monologic, while Ferenczi’s is dialectical (Bókay, 2020). The child who has not fully understood the symbolic meanings of the world around him/her is vulnerable to their parents who have already mastered these meanings. It shows that Ferenczi’s theory describes not only a two-person phenomenon but also the alienation of the shared world in the traumatic experience. Trauma influences one’s personality development and his/her relationship with others and the world. It eventually results in the deprivation of meanings, for example, by parental authority.

A *competent infant* (non-traumatized children) is able to display and represent his or her internal states because these are coupled with meanings through interaction with the caregiver. Ideally, the caregiver is acting as a translator: he/she translates the child’s signs and emotions in a way that corresponds to the system of symbolic meanings. Through this translation work, the child also learns to interpret his or her internal states. However, in the case of trauma, the parental interpretive power imposes itself on the child’s experiences (too much), or on the other end of the scale, the caregiver does not give enough meaning to the child (provides too little). Therefore,

the child is unable to understand the events as well as his or her own inner experiences. This phenomenon is what Winnicott describes as “*empty-self*” (Lénárd and Tényi, 2001, 160.; Winnicott, 1971 [1999]).

This trauma theory is dialogical precisely because the cause of the trauma is the deprivation of meanings or the misunderstanding between the participants. In Lacanian language, trauma is a fraction between the order of the *Symbolic* and the *Real* when there is no symbolic meaning associated with the given experience or phenomenon. Therefore, the child is unable to interpret his or her own experiences in the symbolic, interpersonal space, which results in alienation (Lénárd and Tényi, 2001, 157.).

Throughout Ferenczi’s trauma theory described above, it becomes obvious how subjectivity is the result of intersubjective relations from the earliest stages of life. In line with this, the origin of mental problems has to be intersubjective as well (Bálint, 1968). Consequentially, psychotherapy aims to restore the early traumatic fracture, which defines one’s attitude towards the world. The objective and reductive tendencies of the natural scientific attitude could reproduce the traumatic milieu since it takes away the capacity of the subject to interpret his/her experiences. For this reason, there should be no menace of objectification at all in the treatment, as it could easily repeat the trauma itself (Ferenczi, 1933 [2018]).

“The analytical situation—i.e. the restrained coolness, the professional hypocrisy and—hidden behind it but never revealed—a dislike of the patient which, nevertheless, he felt in all his being—such a situation was not essentially different from that which in his childhood had led to the illness. When, in addition to the strain caused by this analytical situation, we imposed on the patient the further burden of reproducing the original trauma, we created a situation that was indeed unbearable. Small wonder that our effort produced no better results than the original trauma.” (Ferenczi, 1933 [2018], 186.)

The therapist should not force an external meaning (for example by diagnosis) onto the diverse and complex personal experiences of the subject, but has to be attentive to the client’s narrative. This form of therapeutic recognition is based on understanding and empathy on the part of the therapist. Its aim is the acknowledgment of the phenomenon that is given in the intentional experience (Kóváry, 2017). If the professional would like to avoid the unbalanced situation of the early trauma, he/she has to ensure that both participants reserve its subjectivity, so that the sphere of therapy could serve as space for jointly constituted meanings and understanding, which were originally omitted in the early stage of the childhood (Rumble, 2010). By this, the patient could gain an understanding of their emotional and affective surplus in the symbolic order of human relations.

Ferenczi’s therapy is joint work, where the analyst acknowledges the existence of the patient as a Subject, thus initiating him/her into the world from which he/she was alienated before in the trauma. This is what he called the active technique, in which the therapist must maintain his active commitment and empathy towards the patient. For this, Ferenczi emphasises an active, flexible attitude rather than following general rules and theorems. The professional must always adapt to the given situation (Ferenczi, 1931 [2018]).

“I have refused to accept such verdicts as that a patient’s resistance was unconquerable, or that his narcissism prevented our penetrating any further, or the sheer fatalistic acquiescence in the so-called ‘drying up’ of a case. I have said to myself that, as long as a patient continues to come at all, the last thread of hope has not snapped. Thus the question constantly forced itself upon me: Is the patient’s resistance always the cause of the failure? Is it not rather our own convenience, which disdains to adapt itself, even in technique, to the idiosyncrasies of the individual?” (Ferenczi, 1931 [2018], 149.)

Reciprocity is also important, as it protects the participants from arbitrary interpretations. Transference from the patient and countertransference from the therapist provide the intersubjective backdrop of the therapy. Instead of emotional abstinence, promoted by Freud, the therapist has to take an active part as well to form the emotional milieu of the therapy. Objectivity and neutrality are limiting and petrifying the discursive space of therapy. Rigid, emotionless attitude could repeat the emotional milieu that the authoritarian parental power evoked and the feeling of childlike vulnerability and helplessness experienced in the original trauma. Therefore, the active, emotional presence of the therapist and the relationship itself are the basic element of psychic healing.

Sándor Ferenczi wrote his *Clinical Diary* (1932 [1998]) in the late stage of his life, where he had presented case studies, technical adjustments, and experiments with the method. He also records self-critical reflections and criticism on the conventional psychoanalytic theory. In contrast to Freudian case studies, these records are not composed and stylised, but they contain Ferenczi’s emotions, subjective experiences, doubts and mistakes during his experimentation. It is important to admit that Ferenczi made mistakes in many cases, but it is remarkable that he was very reflective of them. Consequentially, the diary does not give a well-formed and descriptive theory on technique but offers ideas, like a flow of thoughts.

## Conclusion

Today, humanistic and psychodynamic therapies that are based on nonverbal elements, emotional attunement, affective attachment, intersubjective connection, and implicit relationship knowledge inherit Ferenczi’s insights (Lénárd and Tényi, 2001.). Thus, by emphasising the phenomenological concept of intersubjectivity in therapy, the study sought to offer a theoretical and therapeutic approach that attempts to move out of an objective natural-scientific approach that focuses only on personal mental processes and biological necessities.

The notion of intersubjectivity means not only shifting the emphasis from subjective reasoning to the interpersonal relationship, but also introduces the notion of the shared world to psychological theory and practice. From this point of view, I wanted to introduce Ferenczi’s work as a pioneering experiment with the technique. His standpoint is especially important, as it represents a very humane and ethical account of how the therapist should act in the therapeutic situation.

The active technique as imagined Ferenczi had proved unsuccessful, as it could never become a well-formed and solid theory. Still, his ideas and technical attitude are decisive as his students have spread them all over the world, even if references are not made to him. Ferenczi's writings provide many examples of dynamic and active practical insights that could help to preserve the patient's subjectivity, and he relies on the problem of the shared world as well as the phenomenological approach does. Long before present-day studies and psychodynamic theories emerged, Ferenczi had concluded that our relations, rather than the subjective psyche, should be the focus of healing in psychoanalytical therapy.

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*Dóra Szabó*

## **Intersubjective aspects of Susan Isaacs' developmental theory: From the mother-infant relationship to peer group activities**

### **Introduction**

It is now generally accepted that English object relation theorists had a strong impact on the intersubjective turn in psychoanalysis (Ávila, 2014). These psychoanalytic pioneers – such as Melanie Klein, Donald Winnicott, Ronald Fairbairn and Wilfred Bion – developed a different object relation approach to the human psyche with a distinctive terminology. Despite their diverse approaches, they primarily focused on the psychological aspects of the intense bodily-emotional relation between mother and child and the formation of internal objects. These two questions were common subject matters of their scientific work, which could be recognised as crucial steps towards a relational perspective within the psychoanalytic community.

In the 1930s, a new and unique observational perspective was added to this psychoanalytic discourse by Susan Isaacs, a young female psychoanalyst and educator. She was one of the first analysts to extend the range of her psychoanalytically oriented child observations from Bálint's<sup>1</sup> “mysterious children's room” to the institutions of early childhood education (Bálint, 1932). Thanks to her innovation, she was able to examine the object relation between mother and child simultaneously with the dynamics of the infant's peer relationships. In this new context, she investigated what determined the child's emotional attachment towards her mother – especially the nature of his internal parental representations –, his behaviour in peer groups and the quality of his play activities, social and cognitive development. Isaacs also turned attention to how the child's interpersonal experiences within a nursery community influenced his unconscious phantasies related to her primary caregiver.

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<sup>1</sup> Alice Bálint was a member of the Budapest School of psychoanalysis and received her psychoanalytic training with Hanns Sachs and Sándor Ferenczi. She was interested in the early relationship between mother and child. She also tried to integrate psychoanalysis into the pedagogy (Borgos, 2018).

Few attempts have been made to investigate Susan Isaacs' completely new psychoanalytic and educational inquiries.<sup>2</sup> Therefore, this paper provides a brief introduction to Isaacs' ideas on the social and intellectual development of children, with particular regard to the significance of peer relationships. The essay is built on Isaacs' observational data and her psychoanalytic interpretation of children's spontaneous gifts and their imaginative play activities within the nursery community. There is a growing body of research on both phenomena in modern intersubjective discourse (Göncü 1993a, 1993b; Hahn, 1998; Ramires, 2016).

## **The intellectual background of Susan Isaacs**

Isaacs presumed that peer relationships have particular psychological functions in childhood. Several of her studies have explored this question, for instance *The Nursery Years* (1929/1949), *Intellectual Growth of Young Children* (1930/1950), *Social Development of Young Children* (1933/1952), *The Nursery as a Community* (1936/1952) and *The Educational Value of the Nursery School* (1937/1948). Isaacs' enthusiasm about nursery education and the pedagogical value of play probably derived from her early intellectual impressions at the University of Manchester, where she learnt about Froebelian principles.

Most of the studies pay relatively little attention to how Isaacs' early educational milieu made an intellectual impact on her scientific orientation. She started her studies in 1908 at the University of Manchester (Graham, 2008, 7.) to become a teacher of young children. At the time, Grace Owen, who was a Froebelian revisionist, gave lectures at the institution till 1910. Later, Owen became one of the founders of the British Nursery School Movement (Lascarides and Hinitz, 2000, 118.). Isaacs was introduced to the educational philosophy of Friedrich Froebel by Owen when she was studying in Manchester (Giardiello, 2013, 98.).

According to Froebel's educational concept, spontaneous play activities had a decisive role in the intellectual and moral development of individuals. Froebel considered play as an essential and intrinsic need of the child, as well as a universal and earliest form of learning. He observed that children use play as a tool for adaptation because they usually mirror their life struggles in their free play activities. They are unconsciously looking for obstacles in an attempt to strengthen their problem-solving skills (Polito, 1996, 166.). Froebel also examined object manipulations in pretend plays and tried to understand the symbolic meaning of used objects (Russell and Aldridge, 2009, 3.). He established the Play and Activity Institute in 1937, which was the first prototype of modern kindergarten. Three years later, he renamed it as 'children's garden' where toddlers could learn about the order of nature through play activities (Ransbury, 1982, 104.).

Isaacs graduated in philosophy at the University of Manchester in 1913, and one year later, she achieved a degree in psychology at the University of Cambridge. In the

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<sup>2</sup> Interestingly, the most important analysis on Susan Isaacs' theoretical work was made by a relational psychoanalyst, Thomas Ogden (Ogden, 2011).

late 1910s, she started to get engaged in psychoanalysis. In 1919, she underwent analysis, first with John Carl Flügel, and then continued it with Otto Rank in 1921. In 1927, she had a further analysis with Joan Riviere (Graham, 2008, 7–21.).

Isaacs was a leader of a progressive experimental school called the Malting House School from 1924 to 1927 in Cambridge. The founder's original intention was to enrich modern pedagogical methodologies with psychoanalytic perspectives.<sup>3</sup> This educational work provided an opportunity to record interactions under the influence of group dynamics. Her 'Kleinian turn' could be dated to 1925 when Melanie Klein made a visit to the Malting House School (Graham, 2008, 6–17.). Klein was the first to recognise the therapeutic value of play in the analysis of children (Ramires, 2016). According to her, play is a result of symbol formation like dreams, and it expresses unconscious wishes and anxieties (Segal, 1957/1981).

Isaacs also maintained an intellectual relationship with the Swiss psychologist, Jean Piaget. After Isaacs had visited Maison des Petits in Geneva<sup>4</sup>, Piaget observed her research at the Malting House School in 1927. Despite their different opinions on cognitive development, they greatly respected each other's scientific commitment. Isaacs reviewed three papers by Jean Piaget: *The Child's Conception of the World* (1929), *The Child's Conception of Causality* (1931) and *The Moral Judgment of the Child* (1934). Therefore, she has a sound knowledge of Piaget's genetic epistemology.

### **The psychological value of the nursery school**

Isaacs took the psychological consequences of children's interpersonal peer relationships more seriously than any other object relation theorist did. The social interactions could help the child emotionally differentiate and separate from the mother and reduce the intensity of destructive unconscious phantasies.

Isaacs argued that the active interest in and inquiry towards external objects depend on the measure of anxiety caused by infantile destructive phantasies. For example, the birth of a new baby in the family can cause severe sibling jealousy and rivalry. This situation can easily intensify the child's unconscious hostile wishes towards the new family member.<sup>5</sup> Because of his aggressive phantasies, he starts to fear the loss of maternal care and love, which paralyses his ability to inquire.<sup>6</sup> Isaacs presented the following case on this phenomenon:

“Phineas (3, 11) would not take off his hat and coat and gloves for a long time this morning. He sat, with them on, on the edge of the platform in a very quiet and subdued mood, and did not for a long time join any of the other children's

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<sup>3</sup> However, the adaptation of psychoanalysis in educational practice was questionable.

<sup>4</sup> Maison des Petits was an experimental nursery in Geneva, where Jean Piaget did his early observations on the cognitive development of children (Beatty, 2009, 446).

<sup>5</sup> Because of jealousy, the child wants to remove the new baby from the family. Because of his hostile wishes, he begins to feel guilt and starts to fear maternal punishment.

<sup>6</sup> Isaacs said that it could be easily harmful when someone is sent off to the nursery school right after when a new baby was born in a family. Parents should take into account this reaction because the child probably interprets it as a punishment of his hostile wishes (Isaacs, 1930; 1933).

occupations, nor show any of his usual interests. This occurred every morning for about a week. Several times each morning he asked, 'Is it time to go home yet?', although in the ordinary way he is reluctant to go, and far too absorbed in his pursuits to think of the end of the morning. This week he has also been much more engaged on, leaving it every few minutes to take up theirs in a listless way, and then coming back to his own. After about a week, he returned to his usual self again. This has coincided with the birth of a baby brother (the third child in the family)." (Isaacs, 1930, 103.)

Therefore, Isaacs argued that one of the most significant tasks of nursery education is to help children deal with their anxiety adaptively. She said that other common behavioural difficulties – like feeding problems, bowel and urinary incontinence, childhood phobias, temper tantrums, night terrors – could not be solved only by pedagogical methods. The child also needs several occasions to freely engage with other children (Isaacs, 1937, 56.). In these situations, the child can measure his capability of emotional and bodily control. The positive feedback from companions is essential to gain self-confidence because it confirms the good object/mother within him. The child has to learn not only to trust his own power but also other's friendly intentions. He realises that many feelings and thoughts can be actively shared with peers. This understanding builds the main pillars of co-operative social life and creative-artistic activities (Isaacs, 1937, 58.).

Isaacs thought that the modern nuclear institution of family could not provide these relationships adequately to the child because of social and economic reasons. She argued for the psychological value of pre-primary education, but she was also critical about its methodology. She set up special criteria of quality nursery education because the institutional schooling system could not guarantee proper experiences by itself. According to Isaacs, the task of the nursery school is the following: "providing the right materials and the right opportunities for the child's own normal impulses to skill and achievement, thus giving him a profound reassurance against his inner doubts and difficulties and depressions" (Isaacs, 1936, 193.). Her psychoanalytic investigations and pedagogical experiences convinced her that children who participate in pre-primary education often have more advanced social-emotional and cognitive skills than those who do not.

### **The significance of gift and services among children**

The unconscious meaning of giving a gift is a recurrent topic in psychoanalytic discourse. Sigmund Freud highlighted its connection to the anal phase. Freud wrote that the child's first *gift* to his parents is his defecation. Therefore, when a child gains some control over his digestive system, he has to choose between narcissism and object-loving. In Freud's view, giving a gift between patient and analyst is a natural phenomenon in the analytic process (Freud, 1917). Melanie Klein focused on its anal-sadistic aspects and defined it as an attempt of reparation (Klein, 1937/2002). Recent researches also worked on this question, but those studies examined the meaning of

gifts in two main fields. On the one hand, there are psychological explorations, which focused on the therapeutic consequences of gifts (Kritzberg, 1980). On the other hand, only a few works elaborated on this topic in an anthropological-sociological perspective (Stephen, 2000).

Through her educational work, Isaacs observed the spontaneous gesture of giving among children several times. She also examined that those mutual gifts or services will be more reciprocal with time. Isaacs argued that the process of giving is a universal psychological need. In this context, the gift is not always an object but it represents interpersonal contacts like assistance and help. Adult patients' analysis supported the idea that the fundamental meaning of receiving a gift is being loved and being lovable. At a conscious level, the gift can be decoded as a sign of love but it also has an unconscious symbolic meaning. The decoding of the situation is rooted in the child's early relationship with the mother or caregiver.

The new-born infant lacks physical and verbal skills. His world is absolute because he does not have any perception of time either. He depends on the presence of the caregiver's breast and its generosity. Therefore, his first evidence – or 'gift' – of love and safety is the mother's nurturing breast.<sup>7</sup> Despite the mother's most careful intention to nursing, the baby will always feel some degree of frustration. His immature cognitive abilities do not enable him to perceive the mother as a whole object yet. Consequently, he splits his mother into two opposite objects: one good, who is a nurturer, and one bad, who starves him.<sup>8</sup> The introjection of the good object serves as the basis of self-confidence. The capacity of giving and receiving a gift is a symbolic proof for the child that he deserves to be loved (Isaacs, 1936; 1937).<sup>9</sup>

Isaacs also observed that the receiver returns the favour most of the time. In Isaacs' interpretation, these phenomena are rooted in the child's wish to be competent like his parents, as illustrated in the following case:

“[this wish] still clearer in Dan's response to Harold's gift of a single toy rail. When Harold said it was for Dan, the latter replied, 'I'll bring one for Harold then. I know what it will be – a *big large* engine.' Dan was thus giving a much more magnificent present than he was receiving.” (Isaacs, 1933, 274.)

If he can give away a 'big large engine', he is not a powerless infant anymore. It confirms that he is strong enough to nourish others like the omnipotent parental figures, and it also means that he is protected from deprivation. In *Social Development of Young Children*, Isaacs presented another example of offering services to others:

“We have the same situation when Harold generously offers to pull the others around the room on the blanket-boat. He obviously got great pleasure from being able (powerful enough) to be unselfish, to pull the rug with the others on it. In doing so, he became the omnipotent and loving father, they, the children made

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<sup>7</sup> It also explains why it is so traumatic when someone is being robbed. It is not just about loss of money or material objects, but unconsciously also means the loss of the breast. Thus, being robbed is equivalent to the total destruction of the individual (Isaacs, 1933, 273).

<sup>8</sup> Splitting is the central attribute of Melanie Klein's paranoid-schizoid position.

good by the good father's gifts. He became the sort of father to them that he would have his own father be to him." (Isaacs, 1933, 274.)

This spontaneous sense of togetherness strengthens his belief that it is possible to become a good parent. It is a significant process because personal responsibility and competence in social skills cannot be formed without the introjection of the good object (Isaacs, 1933).

### **The importance of imaginative play**

Symbolic or imaginative play refers to a wide variety of make-believe activities, for instance, role-playing, dressing up, object substitution or nonliteral actions. This type of play generally appears at two years of age. From the age of three to five, a progression can be seen in the liveliness of free dramatic play (Isaacs, 1937, 67.). The psychological nature of play has always been a crucial question in psychoanalytic discourse. Melanie Klein was one of the first pioneers to elaborate a new theoretical and methodological framework, based on the application of play in her analytical work with children. According to Klein, play is a variety of symbol formation, which is a necessary function in ego development. The other important theoretician was Donald Winnicott, who pointed out that play is a transitional phenomenon that makes a connection between subjective reality and the objective world. Isaacs focused less on therapeutic applications than Klein or Winnicott. She was rather interested in its developmental and educational purposes.

However, the play was a core idea in Isaacs' educational and theoretical work, and only a few attempts have been made to investigate her contribution to this topic. Winnicott was the first to use the term 'potential space', but in *Intellectual Development of Young Children*, Isaacs drew attention to the transitional nature of imaginative play before Winnicott. She wrote that it can be seen as a bridge connecting the world of unconscious phantasies with conscious thinking (Isaacs, 1930, 107.).

One of the most important functions of make-believe play is to relieve anxiety. Through free play, children can externalise their inner destructive wishes and phantasies. In this procedure, the child is similar to an artist who projects his wishes and fears into a work of art. This process is significant in the cases of childhood phobias. Phobias are a defence mechanism against the child's anxiety relating to her destructive forces. In free play, the child does not displace her infantile phantasies to an external object – for example to animals – anymore but visualises and dramatizes them in his play activities. According to Isaacs, thanks to nursery education, the occurrence of childhood phobias decreases.

Although Isaacs was engaged in the object-relational framework, she also gave attention to mental processes that outlined cognitive functions like recognition, shifting and planning. She did not just examine the unconscious meaning of peer pretend play but emphasised its intellectual consequences as well. She presupposed a connection between imaginative play and making a hypothesis. Children can recall

details of experiences, which can help them solve emotional or intellectual problems that occur in the present (Isaacs, 1930, 104). This mental process is similar to the evoking of future situations when children construct an 'as-if' hypothesis. Isaacs considered these early mental experiments as a prototype of adult scientific reasoning: "Jessica (4,0) and Lena (4,2) were building castles in the sand, and told Mrs. I. that they were going to 'build castles as high as the sky'. But Jessica soon added, 'If we did, the aeroplanes would knock them down.'" (Isaacs, 1930, 106.).

However much thought and phantasy merge, this does not confuse the child to distinguish one from the other. On the contrary, dramatic play develops a sense of time and reality as it can be seen in the following example:

"The children had made 'a house at the sea-side', and at lunch-time, asked whether they 'could have their dinner in a café at the sea-side'. Mrs. I. agreed, and they asked her, 'Will you be the waiter?' After the meal, Priscilla said, and Dan and the others at once supported her, 'In a café, you don't do your own washing up, do you?' (There had long been the arrangement that each child was responsible for washing his own crockery after the mid-day meal.) Mrs. I. agreed to this, and as she was 'the waiter', she carried the play through and did the washing-up. (On many days later, they wanted to have dinner 'in a café', so as to avoid the washing-up; Mrs. I. only occasionally agreed.)" (Isaacs, 1930, 108.)

In this pretend play, the children engaged in the same imaginary situation. However, they also realised the real logical consequences of their narratives. The educator was an active participant in the children's make-believe play. As a result, the dramaturgy of the play was constructed together. It is noticeable that the teacher's role was contradictory. On the one hand, she represented an omnipotent, nourishing mother figure. On the other hand, she became somehow inferior with the acceptance of the waiter's role whose duty is to serve others. Through the mechanism of identification, the children allied against a powerful adult.

Play provides opportunities to compare past experiences to the present ones and the inner world to the outer world. When the child pretends to be someone else – mother, father or police officer – he reflects upon his real experiences and starts to make those characters more realistic. In this process, the playmates have a decisive role because they constantly react out to each other's ideas to form a shared representation.

Based on her recorded data, Isaacs criticised Jean Piaget's learning theory and his claims on cognitive developmental stages. She regarded the prevalence of egocentrism as problematic in the preoperational stage. Her observations confirmed that children's collective monologues are less frequent than Piaget thought. Isaacs also kept a record of children's soliloquies, but she defined them as a situational activity rather than a general attitude. It is unquestionable that young infants are less sociable and more egoistic than elderly people, but they are also capable of sociable behaviour in their shared play. According to her, social reference can be found even in common repetitive plays. Therefore, Isaacs supposed that the growth of social skills is a continuous process and the developmental stages are intertwined (Isaacs, 1930).

It has to be noted that Isaacs did not have an intention to develop a systematic theory of cognitive development like Jean Piaget. Her relevant statements and comments on this topic can be considered as a critical revision of Piaget's observational methods and conclusions. However, similarities can be seen between the way she explained the educational functions of active experiences and the Piagetian concepts of accommodation and assimilation. Furthermore, new interpretations connected her notion of children's inquiry to the mechanism of personal schemas (Hall, 2000, 155–156.).

### **New intersubjective interpretations**

Isaacs used an object relational, rather than an intersubjective framework. Nevertheless, the consideration of both psychoanalytic and cognitive perspectives and the emphasis on the interpersonal nature of pretend play provided an opportunity for interesting comprehensions. New psychoanalytic and cognitive psychological investigations seem to affirm Isaacs' assumption that children's pretend plays have significant developmental purposes. Recently, there has been a growing interest in the mental functions of pretend play among psychologists (Berk and Meyers, 2013).

Modern research studies claim that pretend play improves children's emotional and language skills, cognitive flexibility and creativity. According to Gilmore (2011), imaginative play helps to regulate all emotional, intellectual and bodily changes, which occur in a phallic stage when a child has to deal with difficult object relations regarding the oedipal situation. Thus, this special type of play supports the child in entering into the latency period.

Imaginative play among children can be defined as an intersubjective process because the participants share a common recognition and understanding of the situation. The most important precondition of pretend play is the arrangement of reference points. The playmates have to make an agreement about the main attributes of roles. For example, when a family is dramatized, the characteristics of the mother, the father and the infant have to be clear (Göncü, 1993). They also have to reach a consensus about the symbolic meaning of objects in order to manipulate them in the same way.<sup>10</sup> Therefore, the outcome of social pretend play depends on mutual communication and commitment. The narrative of the play has to be formed by peer cooperation (Gilmore, 2011).

### **Conclusion**

Isaacs' observations demonstrate that dealing with anxiety caused by unconscious phantasies has significant pedagogical consequences. The child has to elaborate his infantile hostile wishes towards his parents to learn new skills. The task of pre-school

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<sup>10</sup> For instance, the chairs which they use in the play need to represent a ship for both participants.

institutions is to support this developmental process. Firstly, the nursery helps children separate from the emotionally overwhelmed family. The experiences with others can reduce the child's dependence on parental figures. Secondly, interpersonal peer relationships and spontaneous activities continuously relieve anxiety and frustration. Connections among children give fruitful opportunities to reality testing: comparing the inner world to the outer reality and phantasies to real intentions of individuals promotes the development of ego strength.

Isaacs frequently emphasised the need to utilise the cognitive and social potential of dramatic play (Isaacs, 1937, 69.). She also identified learning mechanisms through the observation of imaginative play among ordinary young children (Isaacs, 1930). Her numerous conclusions can be compared to the learning theory of Jean Piaget and Lev Vygotsky. Therefore, Isaacs's recorded data and its analysis deserve more attention from both psychoanalysts and cognitive psychologists.

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## **Intersubjectivity and synchronicity in the therapeutic relationship**

### **Introduction**

This paper focuses on the concepts of transference and countertransference occurring in the therapeutic situation, synchronicity that can be interpreted along with these, and the phenomenon called “intersubjective field or matrix” that is generated by and within the analytic dyad, all of which will be examined from a Jungian perspective. In order to explore these notions, I shall start with Carl Gustav Jung’s psychology, more precisely with his position on the analytic situation, transference and countertransference. Then I discuss some relevant theories of important Jungian and post-Jungian authors, followed by a description of synchronicity, its modern scientific explanation and potential clinical applicability.

### **The analytic relationship according to Jung**

Discussions of the occurrence of countertransference in the analytic situation and the question of its applicability date back to the early period of psychoanalysis (Samuels, 1989, 105.). While Freud (1910 [1957]; 1913 [2001]) believed that countertransference originates from the analyst’s complexes and internal resistances that are activated by the relationship with the patient, and he scarcely revised his views about this subject over time (Samuels, 1989, 105.), Jung’s ideas of countertransference were more positive than those of the father of psychoanalysis (op. cit. 107.). In his *Problems of Modern Psychotherapy* (1931 [1985]), Jung describes the analytic situation as a mutual influence between doctor and patient which is essential in the healing process. He writes:

“In any effective psychological treatment the doctor is bound to influence the patient; but this influence can only take place if the patient has a reciprocal influence on the doctor. You can exert no influence if you are not susceptible to

influence. It is futile for the doctor to shield himself from the influence of the patient and to surround himself with a smoke-screen of fatherly and professional authority. By so doing he only denies himself the use of a highly important organ of information. The patient influences him unconsciously none the less, and brings about changes in the doctor's unconscious which are well known to many psychotherapists: psychic disturbances or even injuries peculiar to the profession, a striking illustration of the patient's almost 'chemical' action. One of the best known symptoms of this kind is the counter-transference evoked by the transference." (op. cit. 109.)

As we can see in Jung's view, a "highly important organ of information" is in operation in order to evoke changes in the other person's unconscious processes, emphasising the usefulness of influence and the reciprocal nature of the analytic relationship. In another work dedicated to the subject, entitled *Psychology of the Transference*, Jung (1946 [1985]) tried to capture analytic transactions operating on both conscious and unconscious levels with the aid of alchemical imagery and operations, which can be examined from two points of view (Carter, 2010, 201.): on the one hand, the tension between the conscious and the unconscious within the individual, and on the other hand, the tension between analyst and patient, which can symbolically give rise to a "third" one, which, by exceeding and transcending the previous opposite polarities, creates a new, previously unimaginable meaning, which is substantially more than the sum of the parts. Such a synthesis of opposites in analytical psychology is named a transcendent function. In her study of the Jungian interpretations of intersubjectivity and countertransference, Linda Carter (2010) emphasizes that in his theory of individuation – which is one of the cornerstones of his work about the psyche – Jung focused on the transformative aspects of change, the future unfolding of the psyche contrary to Freud's reductive approach, focusing on the past and early events.

In Jung's theory, the symbols of the unconscious foreshadow a progressive development towards a person's new attitude on the one hand, and induce tension between conscious and unconscious levels on the other, which can be elaborated by the method of amplification (see Jacobi, 1999; Hill, 2010). Amplification is joint work between analyst and patient during which they try to find analogies to the archetypal pattern inherent in the symbol, using the realm of myths, folk tales and cultural examples. By doing so, they expand and deepen its meaning, which thus originates from the analytic relationship while also being embedded in a larger cultural context (Carter, 2010, 201.).

In Carter's view, Jung's ideas delineate contemporary issues such as the questions of interaction and intersubjectivity, emergence, and complex adaptive systems (CAS). Carter emphasises that intersubjectivity refers not only to the processes of transference and countertransference in the analytic relationship but also to a reality created by both participants in which new, interactive opportunities can emerge along with old patterns. Thus, the analytic dyad itself is an emergent phenomenon that depends on the interactions taking place in and defined by a certain, unique moment and is located in an archetypal field. Referring to Jung's (1946 [1985]) alchemical metaphor, the participants of the analytic dyad are in conjunction with each other. Therefore,

understanding how participants are present in the relationship, how they reflect on it and apply the possibilities of metaphors and analogies is essential for potential change and individuation.

The field generated by the participants of the analytic dyad defined by Carter (2010, 202.) as an “intersubjective matrix” coincides with psychoanalyst Thomas Ogden’s (1997, 30.) previously defined concept of “intersubjective analytic third”, which is formed by the interactions of the analyst and the analyzed, and can be imagined not so much as an entity but rather as an uninterrupted flowing process, which the participants experience differently and asymmetrically according to Ogden.

### **Other (post-) Jungian perspectives**

Many Jungian and post-Jungian authors have dealt with the phenomenon of various transference and countertransference processes and the particular “field” generated by the analytic dyad. For example, in his concept of “syntonic countertransference”, Michael Fordham (1957, as cited in Samuels, 1989, 107.) borrows the term “syntonic” from radiocommunication to explain how the analyst’s unconscious, as a “receiver” accurately tunes into what emanates from the patient as a “transmitter”, thereby discovering feelings and behaviours in himself or herself that relate to or express the patient’s inner world. Or we shall mention the concept of Guggenbühl-Craig (1971, as cited in Samuels, 1989, 108.), who follows the footsteps of Jung in identifying the analyst with the archetypal picture of the wounded healer, Cheiron, the centaur from Greek mythology, claiming on this basis that the healing process in the therapeutic situation is dependent on the alternation of reciprocal projection processes between the analyst and patient and the withdrawal of projections.

In his research on countertransference, Samuels (1985; 1989) interviewed thirty psychotherapists about their countertransference feelings during the analysis and found that the results could be grouped into two categories: the first one is *reflective countertransference*, in which the analyst takes over a particular internal, unconscious state of the patient, and as a result, his or her own feelings reflect the patient’s feelings; and the other one is *embodied countertransference*, the purpose of which is to create a physical, real, material, sensual expression of the patient’s internal content in the analyst, so part of the patient’s psyche can be embodied in the analyst. The latter phenomenon can be considered as nonverbal or preverbal, and according to the respondents, they are most common in cases where the patient has some kind of instinctual problem, for example problems related to aggression or sexuality, or eating disorders.

In his summary of embodied countertransference, relying on Samuels’ research, Stone (2006) examines the question from the perspective of the analyst and finds that if the analyst is unable to verbalise his or her intuitive feelings about the patient, his body can take them over. Furthermore propounding Jungian typology, he mentions a series of researches (e.g. Bradway, 1964; Plaut, 1972; Bradway & Detloff, 1976, 1996; Greene, 2001, as cited in Stone, 2006) and concludes that if the analyst has introverted

intuition as primary function, he or she is presumably more prone to experience embodied countertransference.

Samuels (1985, 58–66.; 1989, 117–124.) adds another aspect to the study of countertransference, hoping that it may provide a deeper understanding of the nature of the phenomenon. He uses a concept borrowed from Henry Corbin, a French philosopher, to try to capture the peculiarities of the imaginary space between the analyst and the patient – it is called *mundus imaginalis*, “imaginary world” and in Corbin’s view, it refers to a particular order or level of reality that lies between primary sense impressions and more developed cognition or spirituality. In the original French version the *mundus imaginalis* is referred to as “entre-deux” (Corbin, 1983, as cited in Samuels, 1989, 118.). Therefore, it denotes an in-between state or intermediate dimension that does not belong to either of the participants; in the therapeutic relationship, it simultaneously denotes the space between the analyst and the patient, the space between the conscious and unconscious levels of the analyst, and the analyst from the patient’s point of view, who is, on the one hand, a real person and, on the other, the location of transference projections. In his study, Stone (2006, 112.) draws parallels between Samuels’ concept and other authors’ ideas, for example Winnicott’s “transitional space”, „third area” and „area of illusion”, Schwartz-Salant’s „subtle body”, Searles’ „pre-ambivalent symbiosis”, Mihály Bálint’s “harmonious and interpenetrating mix-up” and Brown’s “unanxious confusion”. In addition, Stone cites a research carried out by Dieckmann and his colleagues (1974, as cited in Stone, 2006, 114.) who, in their long-term research on the analytic situation, found that even when countertransference remains uninterpreted, it can influence the whole analytic process.

The purpose of Dieckmann (1974, 1976) and his four colleagues was to write down any spontaneous association that arose along the psychic content shared by the patient in the analytic sessions, while it was also noted what was shared by the analyst. The idea behind the method was that during the analytic process, the analyst usually tries to repress his or her own – sometimes disturbing – personal associations while concentrating on the unconscious processes of the patient, although these associations could also contain some useful information regarding the analytic situation. In their experiment, Dieckmann and his colleagues tried to avoid any repression and instead relate the arising emotions, fantasies and psychosomatic effects of the analyst with the patient’s material, all of which was later analysed together in a group analysis once every two weeks. In the first working period, they concentrated only on sessions that contained archetypal dreams, since they assumed that participation between the two people is greater under highly charged emotional conditions; later they started to select sessions by chance, numbering the sessions and then choosing one at random. The three-year-long experiment resulted in 37 patients in the first group and 12 patients in the second.

As the main results of the research (Dieckmann, 1976, 26.) show, they found that the analyst’s and the patient’s chain of association were in all cases psychologically significantly related to each other, even if they were not verbally shared with the patient during the session; moreover, in many cases, the analyst’s associations anticipated the associations of the patient. As another result, they found that the resistance appearing in transference and countertransference is often related to

the fears and anxieties shared by both participants, meaning that resistance is not a one-sided problem based only on the patient's attitude, but a matter that exists between the two people affecting each other. Their third observation was a significant increase in the phenomenon of synchronicity during the sessions, especially when the patient presented an archetypal dream – characterised by the presence of mythological motifs and strong, intense feelings – to the analyst, or during sessions with high emotional stress. Moreover, the phenomena of synchronicity and E.S.P. (*extrasensory perception*, a concept used in parapsychology) increased as the investigation proceeded, which might be explained by either an unconscious assimilation on the symbolic level, or a gained ability of the analyst to differentiate these kind of unconscious contents facilitated by the learning process of being attuned to subliminal perceptions.

Based on this, Dieckmann (op. cit. 31.) concluded that the basic foundation of the analytic situation is a synchronistic process. It means that an underlying archetypal dimension can be assumed to be present in the transference, presumably the *Selbst* in Jungian terms, which is responsible for the synchronisation of the chains of association between the analyst and the patient, and which directs the analytic process towards psychic growth, or also known as individuation. He also noted that feelings of countertransference were almost always associated with some kind of injury from the analyst's personal history. Furthermore, Dieckmann (as cited in Burda, 2014, 28.) also raised the possibility that humans may have a still undiscovered ancient perceptual system that would explain biologically how these synchronous events can occur between two people.

## **Jung and synchronicity**

The term “synchronicity” was proposed by Jung in a paper published in 1930; he described it as a connection between events in which there is no causal relationship but temporal simultaneity (Jung, 1930 [2003, 55–56.]). By synchronicity, Jung meant primarily a meaningful coincidence between the inner, psychic state and a simultaneously occurring external event. In his clinical work, he observed that synchronistic events tend to appear over and over again in the psychotherapeutic processes, especially during times of crisis and significant transformation; the unexpected encounter of internal and external realities seemed to induce an integrative healing process in the individual that lead toward psychological completeness (Jung, 1960 [2011, 109–110.]). In Jung's view, the role of synchronicity was the same as the role of dreams, psychological symptoms or other manifestations of the unconscious: namely to compensate the conscious attitude and lead the psyche from problematic one-sidedness to a greater wholeness, thereby facilitating the individuation process. In his view, the underlying meaning that linked the synchronistic internal and external events was archetypal in nature.

To illustrate the phenomenon in his monograph, Jung (1960 [2011]) presents a case of a young woman, whose excellent education had provided her with strong

intellectuality, although due to her undefeatable rationalism, she proved to be psychologically inaccessible, causing the treatment to stagnate. Then the following event happened:

“Well, I was sitting opposite her one day, with my back to the window, listening to her flow of rhetoric. She had had an impressive dream the night before, in which someone had given her a golden scarab – a costly piece of jewellery. While she was still telling me this dream, I heard something behind me gently tapping on the window. I turned round and saw that it was a fairly large flying insect that was knocking against the window-pane from outside in the obvious effort to get into the dark room. This seemed to me very strange. I opened the window immediately and caught the insect in the air as it flew in. It was a scarabaeid beetle, or common rose-chafer (*Cetonia aurata*), whose gold-green colour most nearly resembles that of a golden scarab. I handed the beetle to my patient with the words, » Here is your scarab«.” (op. cit. 109–110.)

As Jung reports, the synchronistic event effectively broke through the intellectual armouring that had been blocking her psychological development, so her treatment could be continued.

### **Synchronicity as emergence**

In his study entitled *Synchronicity as Emergence*, Joseph Cambray (2004) examines the concept of synchronicity in the context of the history of psychoanalysis, parapsychology or early occultism and along the lines of the ideas of the “emergentists”. The emergentists were a group of simultaneous cultural and intellectual movements that developed mainly in English- and German-speaking countries in parallel with the *Society for Psychical Research* (SPR), one of the first key institutes for early parapsychological research, with as famous members as Frederic Myers, Charles Richet and William James (see also Ellenberger, 1970; Owen, 2004; Gyimesi, 2019). The main goal of the emergentists was to question the mechanistic worldview of scientific positivism of the 19<sup>th</sup> century by providing a more holistic approach to life and the universe; various holistic ideas, including Gestalt psychology originating from these perspectives. Famous members of the emergentists include John Stuart Mill, George Henry Lewes, Samuel Alexander, Conway Lloyd Morgan and C. D. Broad. Their theories could also have an impact on Jung’s thinking, for example in his paper entitled *On the nature of the psyche*, he uses an example borrowed from one of the lectures of Lloyd Morgan when constructing the theory of the archetypes (Cambray, 2004, 229–230.). Cambray also discusses the “complexity theory” developed by Nobel-prize winner chemist Ilya Prigogine, who is most noted for his work on thermodynamics of irreversible processes and non-equilibrium thermodynamics of dissipative structures, and who described how order can emerge through self-organisation at the edge of chaos in the case of self-organizing systems (e.g. living creatures). According to this, complexity as a feature of dynamic systems occurs when a new, hitherto unpredictable behaviour emerges from the interactions

between components. This theory can be extended to many areas of life, e.g. certain chemical reactions, the weather, socio-political events, ecosystems, economic trends, even neural interactions of the brain.

A new research trend examining ‘complex adaptive systems’ (CAS) is based on complexity theory as well, which is unique in the sense that it tries to provide scientific evidence for the early intuitions of the emergentists. Researchers on CAS state that when it comes to adaptation, complex adaptive systems respond with emerging, self-organising properties under the influence of competitive constraints coming from the environment. Cambray argues that if we extend the emergent model to human psychology, these self-organising properties may seem “transcendent” from the point of view of human consciousness, also compared to how much we know about the behaviour of individuals. In this light, Jung’s concept of archetypal patterns may also seem much less speculative and more scientifically explainable, as Saunders and Skar (2001, as cited in Cambray, 2004, 232.) propose in their study, “the archetype is an emergent property of the activity of the brain/mind.”

### **Synchronicity in the therapeutic situation**

In relation to the clinical, psychotherapeutic aspects of synchronicity, Cambray (2004, 233–234.) notes that, in some respects, the core of analytical work is openness to the emergent or potentially transformative properties of the psyche, the willingness to experience these aspects. Based on the CAS model, he places the optimal mental state required for analytical work in the interface of order and chaos, in the “creative edge”, while noting that Jung himself called synchronicity the “act of creation”.

According to Cambray, the study of synchronistic events occurring in the clinical situation can be divided into two areas of discussion in the Jungian literature based on the applied focus: on the one hand, the emerging synchronistic events can be viewed as evidence of archetypal processes at work, demonstrating that the conscious personality is in connection with archetypal contents; and on the other, the emphasis is on the interactive aspects of the treatment, where the synchronistic events are interpreted along transference-countertransference dynamics. The latter approach is attributed to Michael Fordham (1957, as cited in Cambray, 2004, 235.), who argues that “synchronicity depends upon a relatively unconscious state of mind, i.e., *an abaissement du niveau mental*”, a term first formulated by Pierre Janet, meaning the lowering of the mental level. This fact could also explain why synchronicities tend to occur more often in stressful conditions, when important dimensions of awareness are lost by both parties (see Gordon, 1993, as cited in Cambray, 2004, 235.).

In their study on the psychotherapeutic aspects of synchronicity, Marlo and Kline (1998) note that the concepts of transference and countertransference are inextricably intertwined with synchronicity. The authors cite Jung’s thoughts (1961, as cited in Marlo & Kline, 1998, 18.), who noted, in connection with synchronicity, transference and countertransference that “the relationship between doctor and patient, especially when a transference on the part of the patient occurs, or a more or less unconscious

identification of doctor and patient, can lead to parapsychological phenomena.” According to Marlo and Kline, one reason for this may be that transference, countertransference and synchronicity involve unconscious processes between internal and external objects and a shared, reciprocal relationship; thus, synchronistic events become meaningful and interpretable within the intersubjective system.

Regarding the clinical application of synchronicity, Marlo and Kline note that while synchronicity can be used in a variety of ways in psychotherapy, and in many cases, it plays a crucial role in a patient’s healing process, its abuse can be extremely harmful to the patient. One form of this is thoughtless or inappropriate disclosure or publication of a synchronistic experience. According to the authors, the therapist should evaluate the unconscious communication in the analytic relationship with great care, utilising his or her knowledge of the patient’s development, fantasies, transference, personality and needs in addition to his or her knowledge of the symbolic meaning of the synchronistic event, and constantly monitoring the impact of his or her words on the patient when gauging the usefulness of disclosure. Keutzer (1984) provides similar arguments on this and adds that the main way to use synchronicity is when the therapist focuses on the patient’s side of the synchronistic event, which can prevent undesirable consequences.

Another important aspect to take into account is the ego structure of the patient (Marlo & Kline, 1998, 19–20.). Patients who have more primitive ego structures, although they fundamentally have easier access to unconscious material, which makes them more capable of analysing synchronistic events, can take interpretations too literally and become frightened, disorganised, or act out. The authors say it is not inevitable, although exercising due caution is recommended for the therapist. In addition, they note that the utilisation of synchronicity does not always require verbal discussion of the synchronistic event or connection, which means that the therapist may choose to use it without even letting the patient know. Finally, the authors add that the therapists should also evaluate their own development, needs, and feelings of countertransference in cases where the disclosure of synchronicity arises, since if they are guided by their own unresolved problems, interpretation can cause significant and irreparable damage.

## **Conclusion**

Parapsychological phenomena have been present in psychoanalytic discussion since the early period of psychoanalysis; for example the issue of telepathy has been studied by several significant authors, such as Freud, Ferenczi, Bálint, and Helen Deutsch (see Devereux, 1953; Gyimesi, 2019). Although theories have been developed to explain some phenomena, and the majority of the authors agreed that certain, seemingly supernatural phenomena can be explained as manifestations of the unconscious, the majority of definitions remain incomplete. Synchronicity, like telepathy, is an undeveloped concept. Perhaps partly for this reason, it is gaining wide-scale popularity in professional circles today – especially in Jungian ones – and an

increasing amount of studies are being made on the subject: e. g. concerning its history (Donati, 2004; Zabriskie, 2005; de Moura, 2014; Main, 2014; Stein, 2015), its relation to clinical practice (Reiner, 2006; Todaro-Franceschi, 2006; Hogenson, 2009; Carvalho, 2014; Roxburgh, Ridgway & Roe, 2015; Smith Klitsner, 2015), to astrology (Tarnas, 2006; Le Grice, 2009; Smith Klitsner, 2015; Buck, 2018) and other occult or esoteric practices (Main, 2014; Payne-Towler, 2020), by connecting Jungian psychology and quantum physics through synchronicity (Mackey, 2005; Zabriskie, 2005; Tougas, 2014; Stein, 2015; Baum, 2018), not to mention the critiques of the studies made on the subject, or of the theory itself (Yiassemides, 2011; Giegerich, 2012; Kime, 2019). Based on the diversity of standpoints and the ability to link the topic to different disciplines, we can say that the issue of synchronicity is almost inexhaustible. If we only investigate the phenomenon of synchronicity in its relation to transference and within the psychoanalytic context, it points to fairly important factors that we should not ignore when considering the workings of the psyche. Although we still have little understanding of the mechanisms at work behind this peculiar experience – especially at a biological level –, hopefully as a result of the growing interest, consensus will soon be reached.

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*Janka Kormos*

## **Kinaesthetic attunement, clashing and mismatches of early interactions and their influence in later development – Theoretical introduction to the Kestenberg Movement Profile**

This paper explores the theoretical grounding of the Kestenberg Movement Profile (KMP) in psychoanalytic and object-relations theory with specific focus on issues of intersubjectivity and kinaesthetic affect attunement within early mother-child interactions. Kestenberg has developed a complex method of movement observation and analysis that synthesizes elements of drive theory, ego-psychology, self-psychology and object-relations theory (Kestenberg, Loman and Sossin, 2018b, 15.). Within the KMP framework, muscle-tension flow is understood to serve self-regulation, needs-satisfaction and drives discharge, and shape-flow patterns provide the structure for interactions. Affinity between movement patterns is crucial for the analysis and assessment of intrapsychic and interpersonal processes (Kestenberg and Berlowe, 1971).

Judith Kestenberg was born in 1910 in Poland, Cracow. She studied medicine at the Neurologische and Psychiatrische Klinik in Vienna. She began her psychoanalytic training at the Vienna Psychoanalytic Society prior to her move to New York in 1937. Kestenberg was invited to New York by Paul Schilder and began her work at the child psychiatry department of the Bellevue Hospital with Schilder as her mentor. Kestenberg continued psychoanalytic training with the New York Psychoanalytic Society & Institute (Kestenberg, Loman and Sossin, 2018a, 8.). Kestenberg started to publish as Ida Silberpfennig in the 1930s; her first seven papers were written in German and dealt with neurological issues. Some of these first papers were co-authored with Margaret Mahler, who was a few years her senior at the Clinic in Vienna. Kestenberg and Mahler remained in close correspondence about their work after relocating to the USA, where they established two approaches of developmental theory and child observation. Mahler discussed Kestenberg's observational method at a meeting of the New York Psychoanalytic Society in 1971 (Kestenberg and Robbins, 1975, 210.). Early in her training, Kestenberg became interested in the relationship between thought processes, neurological functioning and movement when studying brain-damaged individuals in Vienna. Paul Schilder's work on body image made a

great influence on Kestenberg's thinking. Schilder claimed that rhythmic tendencies are closely related to the system of emotions and affective life "while [...] deliberate action [...] has a much closer connection with the cortical region" (Kestenberg et al., 2018a, 8.). Working at the Bellevue Hospital, Kestenberg realised the limitations of verbal data in assessing psychic processes of young children and she began looking for a method of systematic observation and assessment based on movement patterns. In her search for a method of notating, documenting and psychologically interpreting movement, Kestenberg started with training in the Laban Movement Analysis (LMA) and Labanotation with Laban's students, Marian North, Warren Lamb and Irmgard Bartenieff (op. cit., 9.). Labanotation is a standardized notation system to assess and document movement. The system was developed by Rudolf Laban, an Austro-Hungarian choreographer, dancer and movement researcher. Similarly to writing a script in music, Labanotation made it possible to document movement in a standardized way (op. cit., 5.).

In 1953 Kestenberg began a longitudinal study of 3 infants (op. cit., 9.). In 1962, a group of child psychiatrists, mental health professionals (Jay Berlowe, Arnhilt Buelte, Hershey Marcus, Esther Robbins, and Martha Soodak) and movement researchers (Irmgard Bartenieff, Warren Lamb, Forrestine Paulay, Marion North, Jody Zacharias, Islene Pinder among others) led by Kestenberg established the Sands Point Movement Study Group, which held meetings every Friday for 20 years to develop a movement analysis and profiling system that integrates the Labanotation and Kestenberg's child developmental theory (op. cit., 6.). For further validation of the KMP method, Kestenberg brought the technique to Hempstead Nursery in London (now Anna Freud National Centre for Children and Families) in 1965. Kestenberg observed children in the Hempstead Nursery comparing her developmental observations of movement with Anna Freud's assessments. Anna Freud's clinical data and Kestenberg's movement profiles revealed significant correspondence (op. cit., 9.). Anna Freud followed Kestenberg's work with close attention and expressed her admiration for the accuracy of the KMP in gathering data from movement. They had many discussions about developmental profiling of children. Kestenberg also constructed the movement profile of Anna Freud (Stanton, 1991, 166.). Kestenberg stated in an interview that her main influencers in psychoanalysis included Winnicott, whose ideas of the transitional space can be linked to Kestenberg's theory of object-relations. Other influences mentioned by Kestenberg were Rene Spitz, Schilder and Michael Balint „who really taught me what I saw in bi-polar shape-flow, and taught me about environmental objects” said Kestenberg (Stanton, 1991, 170.).

The KMP method was applied to child observations in several Israeli kibbutzim where Kestenberg observed 150 infants between 1969 and 1970. The Sands Points Study Group opened their Centre for Parents and Children in 1972 to provide further research opportunities to validate the technique. In the Centre, their interventions were aimed at primary prevention of emotional disorders by optimising child development through assessing mother-child interactions with the KMP (Kestenberg et al., 2018a, 6.). Movement/play sessions were also held to provide the opportunity for the development of body awareness and somatic explorations to support attunement and bonding of the mother-child dyad. Throughout these sessions, specialists encouraged

the parents to explore their different non-verbal responses of matching and mismatching with their child's affective state through movement (Loman, 2016). These different nonverbal responses, for example, include harmonizing movement with the displayed temporal contour, rhythmic quality or intensity contour of the child's movement.

The use of the KMP has been widely integrated into dance-movement therapy training in the USA. Susan Loman established a modified version of the Centre in 1987, and Sossin offers a research nursery for doctoral students of clinical psychology applying the KMP (Kestenberg et al., 2018a, 7.).

## **Overview of the Kestenberg Movement Profile**

The KMP is a complex integrative system, which in addition to identifying fundamental elements and dynamic changes of movement, focuses on the grouping, coordination and harmonisation of different movement qualities. Using the KMP, qualitative and quantitative data can be drawn from movement in relation to “ranges of drives, affects, adaptive and defensive styles of movement, narcissistic, anaclitic and object-related movement patterns” (Stanton, 1991, 173.). Observing an individual's movement repertoire gives insight into their preferred qualities and attributes in movement, which allude to aspects of development, unconscious drives, representation of the self and objects, development of ego functions, as well as to individual styles of relating (Kestenberg, Loman and Sossin eds., 2018).

I shall provide a brief overview of the KMP in the next section. In the KMP method, movement is recorded in 8 different categories. Each category consists of grouped movement qualities that are interpreted on a spectrum. The movement qualities are grouped and placed in categories in relation to their significance in psychosexual development. Within each category there are identified movement qualities, arranged in vertical order to reflect sequentiality of movement development. The KMP system consists of two subsystems. The first system – incorporating the Tension-Flow and Effort subsystems – addresses needs, drives, affective tones, temperament (Tension Flow Category), defences and coping strategies (Effort Category) (Kestenberg et al., 2018a, 7.). The second system –the Shape-Flow-Shaping subsystem – is related to generalized concepts of the self and others (Bipolar shape Flow), reactions to environmental stimuli (Unipolar Shape Flow), simple (Shaping in Directions) and complex object relationships (Shaping in Planes). In the KMP, the structure of movement categories is based on the structural model of personality; therefore, they relate to processes within the id, ego and superego (op. cit., 5.).

The developmental line begins from Tension Flow Rhythms and Attributes relating to drives and need satisfaction. Successive categories are Pre-effort and Effort categories reflecting the development of ego functions such as defences against internal impulses, learning to impact on and cope with the environment. Bipolar and Unipolar Shape Flow patterns convey qualities of self and object representations, which further grow into advanced shaping categories linked with complex patterns of

relating (Kestenberg et al. eds., 2018). The developmental sequence is summarised by Kestenberg as:

“In successive developmental phases regulations of tension-flow and shape-flow come under the control of the ego. Regulation of tension-flow aids drive differentiation; regulation of shape-flow contributes to the differentiation of self and objects. In later development, ego attitudes to space, gravity, and time, expressed through ‘efforts’, control the flow of tension” (Kestenberg, 1967, 357.).

The naming of different movement qualities within the categories attempt to capture the dynamic qualities and inherent intentionality of the movements. For instance, in the category of Tension Flow Attributes on the horizontal plane, the KMP lists the spectrum of Flow Adjustment and Even Flow. Flow Adjustment expresses dynamically adjusting flow of muscle tension, continually changing characteristics of a movement in opposition to even flow where the flow of muscle tension is held evenly throughout the movement. Adjusting muscle tension flow allows for a flexible approach, adaptability and mobility, inviting various ways of interaction. Evenly held flow can express direct attention, focusing, and the creation of boundaries (Kestenberg et al., 2018c, 78–81.).

The table (KMP Overview table.jpg)<sup>1</sup> provides an overview of the KMP as a whole. On the further left side of the table, developmental phases drawn from psychosexual developmental theory are listed with the assigned rhythmic movement qualities appearing in specific developmental phases. The horizontal reading of the table demonstrates how the various categories of movement build upon and develop out of one another. Vertically, we can see how various movement qualities within one category build upon one another. The colour coding of related patterns attempts to capture the dynamic relationship between one’s affective world and expressive structures.

## **Early somatic interactions**

Dosamentes-Beaudry (1997, 520.) stated that the sense of self as a dynamic, whole unit emerges from a well-integrated sense of one’s own body-space, body boundaries and a cohesive body image. During the psychic development of the infant, the caregiver acts as a physical and psychic container by somatically reinforcing, affirming the infant’s body boundaries and embodied sense of vital existence (Stern, 1985 [1998]). The caregiver’s ability to emotionally resonate, attune to and share the embodied states of the child establishes an experiential communion, which provides the foundations of body image, trust, empathy and communication (Dosamentes-Beaudry, 1997). Qualities of these somatic, non-verbal interactions providing the fundamental basis of psychic development influence self-concepts, object relationships, development of ego functions, and continue to unconsciously shape complex relationships in adulthood (op. cit., 528.). This takes place, as Dosamentes-

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<sup>1</sup> See in the KMP Overview table in the Appendix.

Beaudry claims “[...] through the varying tension levels we use as we move in space, through the rhythms of our actions, and through the interpersonal distances and boundaries we establish in relation to others” (op. cit., 520.).

Psychoanalysis has been facing a complex issue of conceptualising bodily processes within the analytic space (La Barre, 2018, 247.). Psychoanalysts pursued different pathways to search for the importance of bodily experiences in psychic development. Some became interested in the interrelation between drives, bodily experiences and ego development. Within object-relations theory, the attention was drawn to the emotional and physical contributions of the caregiver’s behaviour to the infant’s emotional development (Dosamentes-Beaudry, 1997, 518.). Mahler, Pine and Bergman (cited in op. cit. 518.) postulated that the psychological birth of the infant is brought about by the development of body awareness. Kestenberg (1967) in the *Role of Movement Patterns in Development* described two fundamental patterns of movement underlying self-regulation, the muscle tension flow and the apparatus for body shape flow. Dosamentes-Beaudry (1997) summarised it as follows: “Changes in tension flow take place during the discharge of drives, with each drive finding its own distinctive motor rhythm and expression. Changes in shape flow occur when the body expands and contracts in response to internal and environmental stimuli” (op. cit., 518.). Winnicott (1971) emphasised the mother’s role in the process of the infant acquiring its own sense of embodiment. Attunement or harmony in holding patterns take place through the mother attuning her muscle tension flow and adjusting her shaping patterns to the infant’s reflexes, which then creates a shared, embodied experience, making mutual holding possible (Dosamentes-Beaudry, 1997). Raphael-Leff (cited in op. cit., 520.) stated that the caregiver’s non-verbal communication, body language and movement repertoire are internalised by the infant as „affective commentary on the self” and become part of the body image of the child. Early somatic disturbances may remain in the realm of embodied experience of the self, bypassing the process of symbolisation and continuing to influence one’s body image and relationships in later life (op. cit., 520.). Dosamentes-Beaudry further asserts: “Therefore, how one perceives, moves, and interprets the body in action becomes a significant determiner of one’s inner reality” (op. cit., 519.).

Daniel Stern stressed that “[...] feeling states that are never attuned to will be experienced isolated from the interpersonal context of shareable experience” (Stern, 1985 [1998, 151.]). Kestenberg, Loman and Sossin (2018c, 85.) refer to Schore (2001), who claimed that when the caregiver modulates levels of intensity to match the infant’s level of intensity, it is to support the child in developing awareness of emergent internal/visceral states and in gaining access to more complex patterns of emotional regulation.

## **Kinaesthetic affect attunement and feelings of vitality**

After outlining the significance of early somatic experiences within the mother-child dyad regarding psychic development, I shall review the specific aspects of these interactions that contribute to the creation of the intersubjective space.

Daniel Stern (1985 [1998]) claims that infants are able to recognise and match feeling states of others quite early on. This phenomenon is called interaffectivity (op.cit., 138.). “Interaffectivity – may be the first, most pervasive, and most immediately important form of sharing subjective experiences” (op. cit., 132.). In the *Interpersonal World of the Infant*, Stern (1985 [1998]) elaborates that the mother-child dyad engages in a profound process to share affective states. He therefore argues that

“Affect attunement [...] is an impression of an imitation but it is rather a form of matching in quality. It appears that what is being matched is not exactly the behaviour itself but the qualitative aspects of that behaviour, the underlying feeling state. The match does not happen through the contours of the behaviour but through the realm of shared internal state.” (Stern, 1985 [1998, 141–142.]).

The underlying aspects of behaviour that can be matched are

- Absolute intensity
- Intensity contour
- Temporal beat
- Rhythm
- Duration
- Shape (Stern, 1985 [1998, 146.])

There are affect qualities that Stern called “vitality affects”, which are different from categorical affects (Stern, 1985 [1998, 53.]). The infant experiences these vitality affects from within and from the behaviour of others. Stern also suggested that vitality affects arise from internal biological rhythms within the body (cited in Kestenberg et al., 2018, 75.). He stressed (2009, 312.) that the first explorations of these modalities of motion-force-time-space-intention are acquired during early infancy and then become part of a “sensorimotor gestalt” of a pre-reflexive experience base, from which the infant’s understanding of the inanimate world evolves. Stern’s vitality affects can be compared to the Tension Flow Rhythms/Attributes and Shape Flow categories of the KMP. Regulation of tension-flow supports differentiation of drives, and shape-flow regulation allows for differentiation of self and objects. Both tension and shape flow patterns are based on alternation between agonistic and antagonistic muscle groups controlled by the reticular activating system (Kestenberg, 1967).

In the KMP, movement is viewed as the readily observable physical aspect of behaviour. Tension flow means the observable flow and continuous change of muscle tension in the body throughout movement. Free flow of tension (agonist muscle engagement) and bound flow of tension (antagonist muscle engagement) can be observed in all movements of tension flow (Kestenberg et al., 1971, 746–748.). In addition to these two basic elements of tension flow as free and bound, the KMP

recognises four other qualities of muscle tension flow. These attributes of tension flow relate to frequency of change (flow adjustment – even flow), degree of intensity (high – low intensity), and rate of increase or decrease of tension (gradual – abrupt). These factors are called Intensity Factors of movement. The use of tension flow in movement is a highly differentiated form of self-regulation (op. cit., 746–748.).

The Shape flow category within the KMP relates to the continuous change of body shape throughout movement. The two basic elements of shape flow are growing and shrinking that continuously permeate the flow of body shaping throughout movement. Additionally, we differentiate four other attributes of shape flow on horizontal, vertical and sagittal planes. These are called Dimensional Factors of movement (Kestenberg et al., 1971, 746–748.). Periodic alternations between shape flow patterns of growing and shrinking dimensionally are another highly differentiated form of self-regulation, which gives structure for interaction. Tension flow provides the affective tone and intensity of vitality, while shape flow adds expressive, structural qualities to the movement.

From the beginning of development, the tension flow apparatus is utilised for drive discharge of phase-specific-zones (Kestenberg et al., 1971, 748.). Oral, anal, urethral and genital drives find expression in appropriate motor rhythms of tension flow of phase specific bodily zones. Tension flow and shape flow are used in combination to express phase-specific drives/needs to the phase specific object (op. cit., 748.).

### **Clashing, matching, harmony and concordance**

Within the KMP method, biologically adaptive combinations of qualities are considered affined qualities, while clashing combinations are recognised as concordant and non-adaptive. There is biological affinity between free flow of muscle tension and growing shaping patterns. Similarly, there is affinity between bound tension flow patterns and shrinking shapes (op. cit., 748.). The primary caregiver supports the infant through the use of her own combination of patterns to find advantageous, functional combinations for self-regulation and emotional expression (op. cit., 749.).

To reduce exposure to noxious stimuli, the infant would need to utilise shrinking shape with bound flow of muscle tension to adaptively protect herself and express her disinterest or dislike. For instance, when the infant is overstimulated, she would need to withdraw from engagement to regain an inner sense of containment. The caregiver of this young infant might choose to support the child by picking it up to create a narrower, less stimulated space by the embrace and by narrowing the shape of the child's body boundaries. The caregiver might use even or bound flow of muscle tension to give a certain accentuation for the body boundaries of the child to soothe the baby. Attunement through muscle tension and adjustment to a mutually shared narrow shape of the body help the caregiver and the infant create an intersubjective space in which, through harmonised somatic functioning, they arrive at a mutually held experience, a type of communing (Kestenberg et al., 1971, 750.). The caregiver not only attends to the infant's needs, but through the combination of narrow shape flow

and the even or bound flow in muscle tension, an adaptive pattern of grounding and self-soothing is transferred somatically. It is imperative in the early dyadic relationship that the child should feel well organised by the caregiver, and that the caregiver should feel able to organise the child (Samaritter and Payne, 2013). This task of organisation happens through kinaesthetic senses and somatic interactions, which ideally lead to the establishment of body boundaries. These fundamental features of the early embodied experience can be described as kinaesthetic intersubjectivity according to Samaritter and Payne (2013).

However, constant attunement in tension flow between the caregiver and the infant can undermine the development of boundaries, while the predominance of clashing in tension flow does not allow for true communing (Kestenberg et al., 2018, 85.). Kestenberg, Loman and Sossin (2018c, 85.) referred to other researchers (Stern, 1998, Fonagy et al., 2002; Delafield-Butt and Trevarthen, 2015) who argued that the early caregiver-infant somatic dialogue is like an interactive dance that consists of periodically changing moments of attunement and misattunement. Misattunements may be followed by reparative attunements of tension flow or adjustments in shape to re-establish a shared experiential space, which serve as reparation for the emotional bond. In responsive caregiving, a dynamic flow of these moments can be observed. The continuous, active engagement in this somatic-improvisational dialogue provides structure for resilience and stress recovery for the infant and the mother-infant bond in general (Kestenberg et al., 2018c, 86.).

Preponderance of clashing attributes or rhythms of tension flow might reinforce dysfunctional patterns of self-regulation. These clashes may emerge from the caregiver's clashing qualities within her own movement repertoire or by the misattuned quality of the caregiver's movement to the child's developmental task (Kestenberg et al., 2018b, 15.). Kestenberg (1985) notes various combinations of matching, clashing, affinity, attunement and adjustment, which all have their specific outcomes for the somatic dialogue. Within the KMP, the attunement of muscle tension flow without the adjustment of matching shape flow creates a shared feeling state without attuned shapes of outward expression (Kestenberg and Loman, 1999, 217.).

I shall illustrate this process of clash, mismatch and misattunement through a few examples. If the caregiver in the previous case of an overwhelmed child had tried to divert the attention of the child by bringing her close to new people or new toys, requiring an opening and widening (shape flow) of body boundaries, the infant most likely would have experienced even more bombardment of stimuli. In the same case, if the caregiver had engaged the child in a rhythm of drifting, a scattered quality of tension flow, it would not have been soothing for the child. This example illustrated misattunement.

Clashes can occur interpersonally or intrapersonally. Free flow of tension combined with closed shapes (shrinking, shortening, and hollowing) and bound flow of tension with open shapes are considered clashes, as the intention of the movements are conflicted. An example of an intrapersonal clash within the caregiver's movement repertoire would be embracing the infant with narrowing the body shape, aiming to create a less stimulated space in combination with flickering, adjusting flow of tension.

To create a safer space for the infant to calm down, the caregiver intends to narrow the attention on to her and onto their connection through the embrace, but flickering changes of tension flow conflict this process of creating a singular focus, i.e. direct attention. There is a clash between the narrowing shape flow and continuously adjusting tension flow. Flow adjustment of tension provides for carefree, multi-focused quality of engaging with the environment, whereas narrowing shape flow matches with even flow of tension to withdraw towards the self/centre of the body. If this clash is a frequent combination used by the caregiver, internalised by the infant, it might influence the movement patterns of self-regulation in later development.

Interpersonal clashing between caregiver and infant can occur in both shape flow and tension flow patterns (Kestenberg et al., 1999, 218.). The caregiver might use abrupt tension flow due to a state of anxiety in engaging with a feeding infant, who is immersed in low intensity. Similarly, the caregiver may open up the space during play for others to join in by widening her body when the child finds the environment unfamiliar, using a narrowing or hollowing shape flow. A certain level of clashing and misattunement is expected even in an ideally responsive mother-child dyad. Clashing can be helpful to establish boundaries and separateness or to express discouragement of certain behaviours (Kestenberg et al., 1999, 218.).

Attunement of tension flow patterns solely communicates empathy and understanding but does not suggest support or well-modulated structures for expression. Adjustment of shape flow without attunement through tension-flow appears like an empty expression without a corresponding dynamic factor of vitality. It might give an ambiguous sense to the infant as to whether the caregiver really shares their experience or only mirrors the structure. Adjustment in shape flow along with attunement through tension flow creates the experience of sharing an affective state in presence and understanding in correspondence to this affective state.

The KMP system also considers affinity between qualities of movement. Within non-verbal interactions, a complete match of tension and shape flow occurs by both participants engaging in the same pattern. Affined or harmonious interactions can happen not only through matching/engaging in the very same pattern but also through using another affined/harmonious pattern (op. cit., 218.). For example, a caregiver might be able to express empathy and togetherness with the infant by using low intensity tension flow strokes on the child's head when the infant is engaged in a gradual swaying movement of the arms. Graduality and low intensity are affined tension flow qualities. Similarly, one can show a supportive attitude by using affined shape flow patterns with the other without forming the exact same body shape. The caregiver might shorten down; bend down to a child who is expressing a hollow shape of depletion from feeling of sadness. Hollowing shape flow and shortening shape flow are affined qualities.

In the movement repertoire of adults assessed through the lenses of the KMP relational patterns, cognitive functions, expression of needs and patterns of self-regulation can be determined through the individual constellations of movement qualities. In optimal adjustment, we can see a harmonious use of tension and shape flow. Through the control of shape flow, one is capable of expressing feelings and

subtle combinations of complex relating. “Tendencies toward certain static shapes of the body (wide or narrow, elongated or short, bulging or hollow, straight or twisted, angular or soft) from which shaping of the surrounding space evolves, reflect adult concepts of self which influence the style of relationships.” (Kestenberg, 1967, 396.).

Certain combinations within one’s movement show individually preferred ways of expressing needs, adaptation to environment and adjustment to others. Harmony within an adult’s movement profile reflects the harmony within the ego, which successfully mediates between demands of the id, the ego’s own interests, the superego and external demands (op. cit., 395.). Accordingly, lack of harmony within the movement repertoire, clashes between patterns of tension flow, shape flow, efforts or shaping allude to certain difficulties of the ego in coordinating between drive expressions and adaptive relation to the world of objects (op. cit., 398.).

### **Possible applications of the KMP**

K. Mark Sossin (2002, 2018) and Frances La Barre (2001, 2018) are two practising psychoanalysts, who emphasised the benefit of an embodied approach and a systemic method to interpret nonverbal phenomena in the analytic space. La Barre (2018, 243–247.) gives a detailed account of how, in her practice as an analyst, the KMP provides additional information on what is being communicated verbally and non-verbally by her client. “Studying the KMP provides enhanced perception, conceptualization, and access to what happens in the flow of movement in the kinetic text.” (La Barre, 2018, 245.). La Barre also emphasises how attunement, matching and mismatching in movement and body shape support her to create therapeutic alliance, containment for the client. “My own rhythm of speech, like my usual body movement, is gradually changing in intensity, while my patient’s was extremely abrupt and jittery.[...] I could kinetically attune to her by gesturing and moving around in my chair to her rhythm.” (La Barre, 2018, 245.). La Barre goes on to show that the kinetic text derived from the non-verbal behaviour of her client through the use of the KMP reveals that the somatic material holds additional meaning (op. cit., 245.).

Silvia Birklein (2018, 247–251.) provides a case study of applying the KMP in her analytic practice with a client who experienced childhood trauma and sexual abuse. By observing loss of plasticity of muscle tension flow and lost temporality of the client’s movements, Birklein was able to somatically understand the traumatised state of the client. Through adopting the displayed movement qualities of neutral flow, low intensity with narrowing and hollowing, the therapist experienced the client’s psychic retreat. “[...] an intrapsychic state that holds one frozen, immobilized, and empty where all psychic time and space seem to have collapsed.” (Birklein, 2018, 250.). The therapist chose to initiate movement qualities that can regulate the client’s tension flow by adding widening and bulging patterns in her own body shape in order for a sense of safety, containment to arise. The client slowly followed the therapist and engaged in new patterns of tension and shape flow by taking deeper breaths, lifting her head and making eye contact (op. cit., 250.).

Sossin (2018) recently wrote about the KMP's possible contributions to the research of non-verbal behaviours. He argues that the complexity of the KMP and Labanotation system in relation to the quality and quantifiability of their data is generally underappreciated in the field of non-verbal behaviour research. Funded research on this field tends link to neo-Darwinian approaches of facial action assessment (Facial Action Coding System – FACS) developed by Ekman or the Maximally Discriminative Facial Coding System – MAX, developed by Izard, Dougherty and Hembree (cited in Sossin, 2018, 288.). According to Sossin, surprisingly, there is a lack of use of the KMP/LMA movement observation, notation and interpretation approaches in FACS like research. Sossin states that the KMP needs to be viewed as conceptually different from FACS, and therefore, it could be complementary as a research method. Sossin notes that apart from Kestenberg's thorough publications on the method, more empirical studies are necessary for the further validation of the KMP, for the advancement of the methodology and for building evidence-based use in different settings (Sossin, 2018, 289.).

Recent work about applying the KMP in dance-movement therapy have been published by Melanie Johnson (2018), who worked with a group of adults with developmental disabilities, and Suzanne C. Hastie (2018), who applied the KMP to a personal therapy process with a young boy with language and communication disorders. Gass and Kennedy (2013) have used the method in assessment and treatment planning for children with Down syndrome.

The KMP theory and practice have a potential to enrich the therapeutic process with an embodied depth in the field of mental health, parent and child psychotherapy, and psychoanalysis of adults and children. Understanding of the KMP may also contribute to the development of therapeutic skills of forming therapeutic alliance through kinaesthetic attunement, somatic holding/containment, somatic transference and countertransference. According to La Barre (2018, 246.), the therapist and the client co-create the psychoanalytic dialogue not only through verbal expression but also through their non-verbal behaviour, through the *kinetic text* and their body awareness. Continuous attention to attunement and adjustment of tension and shape flow patterns, for example through intonation of voice or subtle changes within gestures and postures, and early experiences of communing in a shared feeling state can be reinstated in the therapeutic space.

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*Béla Rideg*

## **Representation of traumatized women in Sofi Oksanen's Estonian historical novels**

### **Introduction**

In my essay, I would like to review two Estonian historical novels, *Stalin's Cows* (2003) and *Purge* (2008) by the Finnish-Estonian novelist *Sofi Oksanen* (1977), exploring these novels in certain respects of trauma theory. The concept of trauma is used in many ways today. Trauma research is increasingly becoming a disciplinary field of science, which means that in its study, aspects of psychological, cultural, social, and philosophical issues can be raised at the same time (Békés, 2012, 35.). Perhaps the closest to the spirit of my essay is Juliet Mitchell's definition of trauma in a broader sense: "A trauma, whether physical or psychical, must create a breach in a protective covering of such severity that it cannot be coped with by the usual mechanisms by which we deal with pain or loss." (Mitchell, 1998, 121.) In the following, along with the analysis of the novels, I would like to show how this concept of trauma can be used, according to which trauma is a deep fracture in which the individual's ability to defend herself/himself works differently.

In my research studying these two novels, I examine how the cultural aspects of trauma theory can be integrated into literary analysis, and how trauma can take effects on the topic. Examining the traces of trauma in literary texts is a new trend in literary theory, essentially in cases when these destructive effects on the psyche and the body are presented in explicit, linguistic ways. For understanding Sofi Oksanen's novels, it can also be useful to apply the cultural aspects of trauma theory, which was worked out in the 1990s. Trauma theory is an interdisciplinary research trend, enriched by the results of psychoanalysis, historical and literary studies, and additional disciplines. There is consensus in papers published on trauma theory that trauma can be desensitized if sufferers are able to narrate their injuries (Fleisz, 2013, 99.). In literature, trauma can be depicted in forceful figurative and linguistic shapes. Consequently, the original meanings of trauma in medicine as a 'wound' or 'injury' can also be used metaphorically in literary texts. In Anna Menyhért's words, "the recovery has essentially linguistic nature, because it is based on the way of narrating"

trauma (Menyhért, 2008, 6.). Reading literary texts can also indirectly help in desensitising trauma, because texts are showing the broken, fractured psyche and not leaving trauma unsaid, subsiding into silence. In other words, trauma can be transmitted by reading these kinds of texts (Menyhért, 2008, 7.), i.e. analysing trauma texts is very important for understanding and interpretation. In this way, when the reader interprets literary texts, he creates a *secondary trauma text* at the same time, which helps him or her get through and interpret trauma in these texts (Menyhért, 2008, 7.). This process is not equivalent to intervening in the characters' life or destiny in the novels; instead, trauma can be explained as narration, interpreting it as the subject-matter of novels.

### **Historiographical metafiction and testimony**

There are several social and historical issues raised in Sofi Oksanen's novels and public appearances. The novelist has a special aim; she prefers to tell unsaid stories, suppressed historical events. Estonia lost its independence in 1940, taken by the Soviets, but a year after, the Nazis occupied the country, which lasted until 1944, when the Red Army restored the Soviet power, and the country was under Soviet rule up to 1991, the year when the country regained full independence (Raun, 2001, 169–267.). Sofi Oksanen does not only illustrate the collective trauma anchored in historical events and contexts, but in her novels, she also writes about the effects of the same trauma within different generations, through the protagonist's life. Oksanen shows that individual and historical (collective) traumas are closely related, enhancing one another, and this dual nature of trauma creates a destructive, dangerous effect. This nature of trauma involves that it is not only individual victims but entire communities which suffer from that, and a whole society can be oppressed by it (Erős, 2007, 16.), because the transmitted individual trauma affects social groups as well.

Cathy Caruth deals with the representation of trauma in literature and the paradoxical question of how staying alive can become a testimony for the impossibility of life (Caruth, 1996, 62.). The definition of survivor witnesses and the victims' testimony are of crucial importance in trauma theory. The trauma of the Holocaust became a 'model' to understand different traumas in further researches today, because through that, many problematic questions of morality, law, philosophy or humanity could be answered, providing an opportunity to explain them. Giorgio Agamben stresses the importance of the Holocaust trauma and points out that the word 'witness' is derived from *martis*, which is related to the verb 'to remember' in Greek. This is an important addition, as the Italian philosopher concluded, "the survivor [...] cannot *not* remember" (Agamben, 1999, 26.). Agamben pointed out that in Auschwitz, the testimony of survivor witnesses "contains a lacuna". In the case of the Holocaust, "the complete witnesses" are those who were destroyed in the gas chambers (Agamben, 1999, 33–34.).

Sofi Oksanen's novels are documentary fictions; the Swedish literary scholar Ebba Witt-Brattström gave a more exact definition for her books: *historiographic*

*metafictions*, which are based on facts, but representing the given historical events in a world of fiction (Witt-Brattström, 2014). Oksanen creates the fictions of her novels from past reality; she used original documents and KGB (*Committee for State Security*) reports. Her aim in literature is to represent the atmosphere and experiences of a given historical period, without including real, known facts. Therefore, Oksanen's novels cannot be placed into the category of non-fiction literature, because her characters can be seen as testifiers only in an indirect way. The abused women and their testimonies of suffering under sexual abuse and oppressive dictatorships, are presented in Oksanen's fiction. The Belorussian Svetlana Alexievich, when talking about contemporary non-fiction literature, noted in an interview: "the witness is the hero of today" (Alekszijevics, 2020). Sofi Oksanen's characters testify how the effects of dictatorship on the body and the psyche can be destructive, transmitted across generations.

In the next sections of my essay, I will examine Sofi Oksanen's Estonian historical novels, *Stalin's Cows* and *Purge*, and show how the oppression and sexual exploitation of abused women and its destructive effects over generations are illustrated in these novels.

### **Thematic similarity in *Stalin's Cows* and *Purge***

Sofi Oksanen's first four novels make up a tetralogy of Estonian historical novels: the first one, *Stalin's Cows* was published in 2003, the second one, *Purge* in 2008, followed by *When the Doves Disappear* in 2012 and *Norma* in 2015. These novels are not connected by their plots, but by the illustration of different historical traumas of women in Estonian history. The first two pieces of the tetralogy, *Stalin's Cows* and *Purge* are in close connection: the main theme of these novels is the tragedies of World War II whose trauma is transmitted through generations and resulted in the same kind of crisis. These two novels illustrate in the same way, how a past trauma affects the soul today, presenting the older generations' sorrows over women's body. While in *Stalin's Cows*, the body is decayed by a mental disorder, in *Purge*, sexual violence results in decay. It is also similar in these two novels that the plots take place in three different periods of the 20<sup>th</sup> century: the grandparents live under the era of Sovietisation in the 1940s and '50s, the parents' generation in the 1970s, while the grandchildren and their problems are presented in the atmosphere of 1980s and '90s. As trauma is only interpreted by a story, I will summarise the plots of these novels, *Stalin's Cows* and *Purge*, focusing on the traumatic moments.

In *Stalin's Cows*, Sofi belongs to the first generation represented in the novel. Some members of her family were deported to Siberia. Her husband, Arnold was convicted of being a partisan of the Forest Brethren, but later, he was set free. Their children are Katariina and Linda, whose connection became twisted, when Katariina married a Finnish man, because he was from the West. Katariina's daughter, Anna got into a deep crisis. First, she suffered from anorexia and later, bulimia destroyed her body, because of her dual, Finnish and Estonian parentage. Her soul was also

oppressed and perplexed by continuously doubting herself and her surroundings.

*Purge* has a more complicated plot. Hence, I will examine women's emotional connection with the generations mentioned above. The periods illustrated in this novel are similar to those in *Stalin's Cows*. Here, the members of the older generation are Aliide Truu and her older sister, Ingel Pekk, who was pure as an angel. Aliide also had a serious identity disorder and inferiority complex, because Hans Pekk, the two sister's common beloved, chose Ingel. Aliide connived at the deportation of her older sister and her daughter, Linda to Vladivostok, after they were tortured in the parish hall. Therefore, Aliide had to live under the same roof with her husband, Martin, a new Partorg (party organizer in the USSR), while she kept her beloved, nationalist Hans in concealment and set the rumour about his death. Aliide was tortured and raped several times in interrogations and her trauma was transmitted to Ingel's grandchild, Zara, who had to work as a prostitute after she was trapped. Linda, who impersonated the middle generation mentioned before, symbolically and truly subsided into silence: after Aliide was forced to abuse her own niece with a light bulb in an interrogation at the parish hall, Linda lost the power of speech. Loss of speech, suppression and the overwhelming intergenerational trauma could not be desensitised entirely by the fact that Zara killed her own client and had to escape. Later, Aliide helped her to kill the offenders, who were hunting Zara.

### **Anorexia and bulimia as a transgenerational heritage**

In psychology, the question of transgenerational trauma has been studied for decades, recently called as a transgenerational effect (Varga, 2011, 508.). In Hungary, psychoanalyst Teréz Virág was the first to point out the fact that the "Holocaust syndrome", as trauma of the Holocaust does not only affect the survivors, but also oppresses their descendants (Virág, 2001, 208.). Teréz Virág emphasised in her analysis of a Holocaust survivor family that anxiety neurosis produces symptoms even in the third generation. In this analysed case, the most important detail is the mother's sufferings in the Holocaust, because both her mother and her older sister were killed in Auschwitz (Ibid, 208.). While the mother suffered from depression, her granddaughter suffered from anorexia nervosa.

In Sofi Oksanen's *Stalin's Cows*, this recently transmitted effect of that past trauma is correlated with the experience of the disruptive Soviet period. Sofia, the grandparent and Katariina's mother, was seen as a suspicious person by the Soviet regime, because her husband was a partisan of the Forest Brethren mentioned before. Sofia was under supervision, tortured and abused several times in interrogations. Once, needless to say, while Sofia was tortured in an interrogation, a party worker was molesting her daughters, Katariina and Linda in another room. Some relatives of Sofi were deported to Siberia, where they lived in need, with no hope and food. Their involuntary starvation was transmitted to their grandchild: Anna suffered from anorexia since she was a little girl, and later from bulimia. It is also an important detail in the novel that her mother, Katariina defected to Finland before Anna's birth, in the

1970s and got engaged to a man who was not able to see the point of having a dual, Estonian-Soviet identity and live with its sufferings. Katariina and Anna smuggled food and goods into Estonia for many years, because only these goods from the West could help them arrange family matters and achieve other business goal. This illegal crossing of the border was metaphorically represented in Anna's eating disorder, as she was not able to find the right way, the dividing line between binge, gobbling and self-starving (Györe, 2014, 183.). This lack of comprehension was presented, copied into Anna's relationships, which were similar to the relationship between her mother and her low-principled, so-called 'daddy'. Thus, boundary has more extensions in *Stalin's Cows*, with body and politics closely related. Anna, whose life story lasts until the age of 25, suffered a lot, as she was not able to take on an Estonian identity and had to live with the Finnish language and Western culture, which was the reason for her eating disorder and identity crisis. Anna was on the very verge of life and death, counting the minimum weight she could survive with. Her body, which represents the perfect female body in the novel, was changing just like the borders of Estonia were. Just as much as this country did not have real borders or autonomy under the rule of Moscow, Anna was not free to have disposal over her own body, so it kept changing all time. Once she thought about herself:

„The centimetres of the female body are just as important as the borders of a country. They are precisely defined and their changes must be always reported. [...] The images portraying anorexics are astounding. Namely, the fact that skeletons familiar from ghost movies, concentration camp images of history books and vanitas vanitatum themes wear some flashily variegated American dresses [...]. These two worlds do not fit together. They exclude each other. Just like me and the deep-rooted Finnish small town. I have always been pretty sure that I would never become such a concentration camp princess in whom the soul starves to death.”<sup>1</sup> (Oksanen, 2011, 168.)

### Ruski harlotry as a transgenerational heritage

*Stalin's Cows* and *Purge* make up an Estonian *saga*. In these novels, we can see the sexual exploitation of Estonian women and, paraphrasing Berdyaev (Turi, 2011, 82.), the violence against Estonia's (female) 'body' brutally taken by the Soviet Army. The body connotes geography in both novels, because the boundaries of the body and the geographical borders reflect and complete each other all along the plots. In *Stalin's Cows* and *Purge*, we can read about a basic experience of the West, i.e. that all Estonian women are Soviet whores. This experience became a significant part of Estonian women's identity. Oksanen's characters, mostly in *Stalin's Cows*, had a dual identity, with Western and Eastern features mixed in them because of their Finnish-Estonian (-Soviet) origin. The two main characters in *Purge* are Aliide, who belonged to the grandparents' generation, and her niece Zara, who was born in Vladivostok. Their fate was common, as they were under the generation's curse of being whores for

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<sup>1</sup> Own translation based on the Hungarian edition.

the Soviets. Aliide's tortures and raping were transmitted to Zara's life, so the young girl *suffered from Aliide's revived trauma*. The most significant moment in *Purge* is the illustration of Aliide's tortures and sexual abuse in interrogations. Quoting her words:

“Aliide's hands were tied behind her and a bag was put over her head. [...] She couldn't see anything through the fabric. [...] Aliide's shirt was ripped open, the buttons flew onto the floor, against the walls – glass German buttons – and then [...] she became a mouse, in a corner of the room, a fly on the light that flew away, a nail in the plywood wall, a rusty thumbtack, she was a rusty thumbtack in the wall. She was a fly and she was walking over a woman's naked breast, the woman was in the middle of a room with a bag over her head, and she was walking over a fresh bruise, the blood forced up under the skin of the woman's breast, a running welt that the fly traversed, across bruises that emanated from the swollen nipple like the continents on a globe. [...] The woman with the bag over her head in the middle of the room was a stranger and Aliide was gone, her heart ran on little caterpillar feet into grooves nooks crannies, became one with the roots that grew in the soil under the room. *Should we make soap out of this one?* The woman in the middle of the room didn't move [...].” (Oksanen, 2010, 164–165. Emphasis in the original)

Because of her tortures and trauma, Aliide emerged from her ego and became an object out of herself. Sándor Ferenczi pointed out in his study on trauma theory that a reaction to an unexpected shock could induce a short psychosis, when a given person's psyche is torn out of reality. In this condition, every mental activity, cognitive function (perception and thought) and faculty of movement become incapacitated by the reaction to this shocking effect (Dupont, 2001, 16.). It is similar to how Zara experienced her own body, when she found out the reality near Aliide's home after escaping from her offenders. Zara's traumatised and tortured body also seemed strange to her, as Aliide felt the same after her own tortures.

“She seemed to be examining her own limbs, perhaps counting them, arm and wrist and hand, all the fingers in place, then going through the same thing with the other hand, then her slipperless toes, her foot, ankle, lower leg, knee, thigh. [...] She pulled her foot toward her with the slipper on it and slowly felt her ankle, not like a person who suspects that her ankle is sprained or broken, but like someone who can't remember what shape her ankle normally is [...].” (Ibid. 17.)

The two women's common experience roused their sympathy and sense of belonging to each other, which meant more than a distant family relationship. This “purge” of the doubtful murder could resolve trauma, which had been transmitted over generations, demonstrating that it does not destroy a person for good; traumas can be desensitized.

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*Katalin Faluvégi*

## **Psychiatry/psychology and linguistics meeting in a psychoanalytical and developmental psychology framework<sup>1</sup>**

At different stages of her clinical and scholarly career, Sabina Spielrein worked together with the most influential figures of her age and field: Jung, Freud, and then Piaget. It would be wrong and unfair to assume, however, that Spielrein was nothing more than a “follower of geniuses”. What makes her perspective unique is indeed the very fact that she creatively carried classic theses further, complementing and sometimes even criticising them. The assumption that the connection between Spielrein and the “masters” was unidirectional is also mistaken. Spielrein’s inspiring influence – though implicitly rather than explicitly – can be felt on Jung’s, Freud’s and, most pronouncedly, on Piaget’s work. In my paper, I will illustrate this with the example of her cooperation with Piaget, going back to the origins of their collaboration.

Sabina Spielrein lived in Geneva between September 1920 and May 1923, working at the Jean-Jacques Rousseau Institute (Richebächer, 2005, 361.).<sup>2</sup> Looking at her biographical data, it is easy to see how inspiring this vibrant intellectual environment was for Spielrein’s fundamentally creative personality. She was active as a practising psychoanalyst, a researcher, and a participant in the academic scene (IPA congresses, Swiss Society for Psychoanalysis [Schweizerische Gesellschaft für Psychoanalyse], the psychoanalytic group of Geneva [Groupe Psychoanalytique] etc.) (Richebächer, op. cit., 219–239.).

Even more than biographical facts, the works she wrote in this period and later, upon returning to the Soviet Union but relying directly on her experiences in Geneva, proves this fact. These studies (including three papers of key importance), almost

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<sup>1</sup> The study was translated by Rita Béres-Deák.

<sup>2</sup> In my paper, I focus on Spielrein’s written work, so I only deal with biographical elements to the extent necessary to understand the context. Therefore, when mentioning biographical details, I only refer to one biography, that of Sabine Richebächer (Richebächer, 2005). This work was also the starting point of my philological inquiry. With regard to the historical context of Spielrein’s thinking about language, I also relied on a single source: Willem J. M. Levelt’s *A History of Psycholinguistics* (Levelt, 2013). The direct quotes from the *Papa-mama study* come from Barbara Wharton’s translation (Wharton, 2005, 289–306.). In the paper, both the original German text and the translation by Wharton are referred to. Other direct quotes – given the lack of an authentic English translation – were translated by Rita Béres-Deák.

without exception, examine the development of thought mechanisms and language, and their content builds on one another. Therefore, in my paper, I will use the chronologically first key study: “Die Entstehung der kindlichen Worte Papa und Mama – Einige Betrachtungen über verschiedene Stadien in der Sprachentwicklung” (“The Origin of the Child’s Words Papa and Mama. Some Observations on the Different Stages in Language Development”, Spielrein, 1922b/2005) to demonstrate what Spielrein thought about the development of conceptual mechanisms and language, the relationship between thought and language. The theories that form the basis of these paper were presented by Spielrein at the 1920 IPA congress in the Hague (Spielrein, 1920); the written version was published in *Imago* in 1922 (Spielrein, 1922b)<sup>3</sup>.

The author was interested in questions of linguistics all her life (cf. Faluvégi, 2018), but of all her work, this is the one most focused on linguistics: she examines the origin and development of the sounds of the language. To illustrate this, she outlines the phonetic development of the sounds *m* and *p* and connects them to considerations of psychoanalysis and developmental psychology.

As a central question of this paper, Spielrein asks: “How does it happen that in children all races the same comparable terms for father and mother are found (papa and mama)?” (Spielrein, 1922b, 353., Wharton, 2005, 295.) She immediately attaches another question to it: Why are the terms “mama” and “papa” likely to be the first words a child says? (op. cit.)

### **The formation of the sound repertoire**

She proposes that the answer lies in the developmental history of the child’s sound repertoire, more specifically, that of the sounds *m* and *p*. She outlines four perspectives for this: a. phonetic b. physiological c. biological and d. psychological.

#### *a) The phonetic aspect*

Here Spielrein focuses on the place where the sounds are produced, specifically, that they are both labials (op. cit., 349., 351., Wharton, op. cit., 292., 293.). The reason why these should be the sounds that appear first could be explained by physiology.

#### *b) The physiological aspect*

In terms of the origin and development of sounds, in Spielrein’s opinion, physiology determines how much effort is needed to produce a sound, i.e. how “comfortable” it is to make it. Here the starting point is de Buffon’s “Loi du moindre effort” (the law of the least effort) applied to phonology. This states that the first sounds that appear in a child’s sound repertoire are the ones whose articulation needs the least effort: primarily, labials.

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<sup>3</sup> Spielrein’s work was the main inspiration for István Hollós’s fragment on language theory (Hollós, 1940). Hollós outlined the development of sounds in a stricter psychoanalytical interpretation than Spielrein. For a linguistic overview of this work, see Faluvégi, 2017.

However, based on her own experiences and the observation of contemporary and slightly earlier researchers of child language development (more on this later), Spielrein has always challenged the overarching explanatory power of the least physical effort. She claims that the child's sound repertoire does include sounds that take more effort and are "more uncomfortable" to make (*k*, *r*, *g* etc.) but the child substitutes these with ones that are easier to make (especially labials [*m*, *p*, *b*] or sometimes dentals [*n*, *t*, *d*]) (op. cit., 351–353., Wharton, op. cit., 293–295.). She describes this phenomenon (with reference to her predecessors and contemporaries) as a physical preference (*physiologische Bevorzugung*).

*c) The biological aspect*

Spielrein's argument in the article does not only focus on the origin and development of sounds, but more broadly on the biological framework of the origin and development of language. The most important elements of this are the following:

- the paper approaches the origin and development of language from the physiology and psychology of instincts. This is not surprising for a scientist dedicated to psychoanalysis; it is, however, striking that – even though she attributes a key role to the act of suckling – she thinks that the attachment between mother and infant is just as important or even more. This is crucial to emphasise because researchers following in Spielrein's footsteps (Imre Hermann, Harlow, Bowlby, even up to the present day [Brock Kelcourse, 2019, 64.]) assume more and more that the need to attachment is innate and instinctive (cf. Pléh, 2011, 49.);
- a central element of Spielrein's biological framework is its embeddedness in Darwin's evolutionary and Haeckel's biogenetic theories, which is typical for the age. Haeckel claims that ontogenesis is a repetition of phylogenesis, and he had extended this theory to explain the child's mental development. Haeckel's and Darwin's theories probably entered linguistic thinking thanks to August Schleicher: the child's language development (ontogenesis) recapitulates the language development of the human race (phylogenesis) (Sulloway, 1983, 245–282.; Levelt, 2013, 36–40., 99.). This idea may have been the origin of the notion, central to Spielrein's whole oeuvre, that by studying the language of children, we can deduce the basic principles of the origin of language and the development of thought;
- given the primacy of the biogenetic approach, it is not unexpected that in her theory about the origin and development of language, Spielrein assumed a development from gestures to sounds (Levelt, op. cit., 23., 116–123., 165–208.; Faluvégi, op. cit., 34., 42.).

As a slight detour but related to the above, it is worth mentioning that researchers describing Spielrein's work in detail, or even only in passing, almost always emphasise her strong biologism (Sulloway, op. cit., 427.; Brock Kelcourse, op. cit.; Naszkowska, 2019, 120.). However, they usually stay on the level of generalisation, mentioning names, and rarely do they specify examples of this biologism (except for Brock Kelcourse).

Sulloway mentions a quotation by Freud from 1911, which explicitly criticises Spielrein's biologism (op. cit.). Freud claims that psychoanalysis has legitimacy in itself; it does not require the "support" of other sciences.

Naszkowska mentions evolutionism and names of authors related to it (Darwin, Mendel and Weismann) (op. cit.). Given that in Spielrein's work, we can see the encounter of Darwin and Mendel, we might even suggest that Spielrein foresaw the modern evolutionary synthesis. (Of course, given her awareness of and openness to new ideas, it is possible that she knew about neo-Darwinist approaches.)

Her open-mindedness was not limited to biology but manifested itself towards natural sciences in general. This is also reflected in her terminology (e.g. introducing the more mathematical-physical-geographical term (*Ton*)*inklination* for "tone, pitch" instead of the more widespread German terms *Tonfall*, *Intonation* [op. cit., 346., Wharton, op. cit., 290.]). She liked to illustrate psychological and linguistic phenomena with the laws of physics or genetics. Of course, this is not only a result of her erudition and openness but also of a general tendency in classical psychoanalysis to use the terminology of natural sciences for naming its concepts.

d) *The psychological aspect (developmental psychology, methodology)*

The *Papa-mama* paper examines the origin and development of the sounds *m* and *p* in the framework of the child's conceptual development, and thus connects language and psychological development. The explanation probably lies (among other things) in the history of science: until the turn of the 19<sup>th</sup> and 20<sup>th</sup> century, studying child language was a field of developmental psychology (Levelt, op. cit., 93., 107.). It became an individual scientific field only around the turn of the century, and one of the key agents in this process was Wilhelm Ament, who also inspired Spielrein in several respects. In 1899, Ament wrote a study written under the professional guidance of Külpe, entitled *Die Entwicklung von Sprechen und Denken beim Kinde* (The development of speech and thinking in children), which focused on the grammar of child language, and in which he notes that:

- There is a need for a child language science that is independent of child psychology and developmental psychology;
- This new science must be practised by linguists;
- This science needs its own methodology and concepts (Levelt, op. cit.).

The methodology was more or less already there. The preferred method for studying child language around the turn of the century and in the following decades was diary writing: researchers usually observed their own child(ren) or child-aged relatives. Ament and Spielrein were both diligent diary writers: Spielrein continuously documented the linguistic production of her first daughter (born in 1913) and used it to illustrate her theories on the development of thinking and language in almost all her work.

In addition, Spielrein was also a pioneer in observing children: as early as 1912, she published a comprehensive study, which included child observation (*Beiträge zur Kenntnis der kindlichen Seele* (Contributions to an Understanding of the Child's

Mind), and until 1920, she wrote about ten other papers of varying lengths in which child observation (usually that of her own and related children) serves as a basis for dream analysis, commentaries on the development of thinking or on pathological psychic functioning.

Her outline of the origin and development of the sounds *m* and *p* from these four aspects is partly based on her own ideas, partly on the results of previous and contemporary child language researchers. Spielrein's real "added value" is the notion of "psychological preference" (*psychologische Bevorzugung*) (op. cit., 353., Wharton, op. cit., 295.). Before presenting this idea, however, I will take a glimpse at the ideas of some of Spielrein's predecessors and contemporaries to illustrate why Spielrein's arguments relying on their accomplishments are also interesting.

### **Spielrein and previous/contemporary research on child language**

Like all Spielrein's papers, *Papa-mama* also proves her deep knowledge of the relevant professional literature. Using Levelt's comprehensive and extremely detailed handbook of the history of psycholinguistics as a reference (as we already have), we can see that Spielrein had a thorough knowledge of the contemporary literature on the origin and development of language. This enabled her to "embed" her ideas into the mainstream theories of the day, and to develop the notions of these authors further.

As we have already mentioned, studying the development of child language became an independent and immediately blossoming field of science in the early years of the 20<sup>th</sup> century. Those (also) studying child language formed their own community (Levelt, op. cit., 108.), and this had several advantages. Scholars came from different sciences: there were psychologists, pedagogy experts, special education teachers, physicians and linguists. These varied special fields resulted in a variety of perspectives, a kind of multidisciplinary approach. Another advantage was the fact that there was no single centre or school for the study of child language, but researchers came from various language backgrounds: German, English, Russian, French, Polish and Spanish. This was important partly because scholars were able to make observations in different languages and establish universal and individual tendencies. It was also important, however, because most works were also published in translation, becoming accessible for scholars not speaking the given language, and thus a multidisciplinary approach was coupled with international awareness. Here is a non-exhaustive list of six scholars who inspired Spielrein and who represent different fields and approaches.

a) Fritz Schultze (Spielrein, op. cit. 351., Wharton, op. cit., 293.): philosopher and educator. His study entitled *Die Sprache des Kindes* (The language of the child), published in 1880, is the first paper focusing exclusively on child language (Levelt, op. cit., 100.). He gives a detailed overview of children's sound development and the order in which the sounds appear. He claims that the determining factor in children's sound production is the law of least effort. What initiated a debate between him and his

colleagues (including Wundt and Spielrein) was his detailed theory for cases when a child is not yet capable to produce a specific sound. Based on his observations, he claims that in such cases the child (1) substitutes the sound (with the most closely related, but less strenuous one, e.g. uses *b* instead of *w*); (2) omits the sound (instead of *Grossmamma* says *Omamma*; (3) assimilates the sound he or she cannot produce (instead of *Topf* says *Tot*). (Schultze's examples, cited by Levelt, op. cit., 111.).

Spielrein, however, disagreed with Schultze. The gist of her criticism – which has been mentioned in relation to her physiological arguments – is that the child “is able” to produce a wide variety of sounds at an early age, but uses them selectively, giving preference to those requiring less physiological effort (op. cit., 351–352., Wharton, op. cit., 293–294.). Therefore, instead of the principle of least physical effort, she emphasises physical preference.

Curiously, Roman Jakobson uses a phonological approach but a similar starting point in criticising the principle of least physical effort when claiming that in the period of babbling, the only restrictions on sound formation are physiological; there is no system in the infant's “repertoire” of sounds or in the order of their appearance. Systemic acquisition comes later, when the child is already able to recognise phonological differentiation, and this is the key to language development (Jakobson, 1941; Levelt, op. cit. 352.).

b) William Preyer (Spielrein, op. cit., 351., Wharton, op. cit., 293.): physician. Spielrein only mentions him as one of the critics of Schultze and the principle of least physical effort. What makes Preyer special among the child language researchers of his age, and why I highlight his work, is his consistently medical approach to the child's acquisition of language. A determining element is trying to explain language acquisition starting from speech disorders: “every known form of adult speech disorder finds its complete reflexion in the child that learns to speak.” (Preyer, 1882, 375., cited in Levelt, op. cit., 101.). He based his theory on Broca's, Wernicke's and Lichtheim's localisation models, and interpreted language development as maturation of various centres and the connections between them (Levelt, op. cit., 102–103.).

c) Wilhelm Ament (Spielrein, op. cit., 351., 352., Wharton, op. cit., 293., 294.): psychologist. He was especially important for Spielrein because he was a consistent advocate of the physiological principle in language development, and Spielrein attributes to him the substitution of the principle of least physical effort with the idea of physical preference.

“Ament has already been mentioned here as the person who elevated the study of child language to an independent science, a student of Külpe, dedicated to keeping language diaries. In fact, it is his cooperation with the innovative Külpe that explains why the diary method was fundamental in the study of child language at the time. As the experimental study of children's thinking and language was not (yet) available, scholars saw diary documentation and the comparative analysis of

diary data as the adequately exact, scientifically founded method” (cf. Levelt, op. cit., 107–108.).

d) Wilhelm and Clara Stern (Spielrein, op. cit., 350., 355., 360–361., Wharton, op. cit., 293., 296., 300.): psychologists. Spielrein must have been familiar with the couple’s monograph *Die Kindersprache* (Child language), published in 1907, and she relied strongly on the Sterns’ diary data. However, the Sterns’ greatest influence on her is clearly their emphasis on affectivity/emotionality in language development. When Spielrein talks about how (in a psychoanalytical framework) development progresses from the affective/volitional to the objective/intellectual function, she cites the Sterns (op. cit. 355., Wharton, op. cit., 296.).

e) Hermann Gutzmann sen. (Spielrein, op. cit. 351., Wharton, op. cit., 293.): physician. He considered suckling as the starting point of the child’s language development, and as the key to the universality of the words, “mama” and “papa”.

“It is natural [...] that these first speech sounds lie in the first and second articulation system (here Gutzmann must have meant labials and dentals: *m, p, t, d* – K.F.): lips and the tip of the tongue are the parts which are prepared for articulation by suckling. For that reason the names of father and mother are similar in almost all languages, and very often the same.” (Cited in Spielrein, op. cit, emphasis added by Spielrein [Wharton, op. cit.].)

There is no indication as to which work of Gutzmann is cited, but we can see that emphasizing the activity of suckling is not an invention of psychoanalysis – K.F.).

Though Spielrein does not mention it and it is not important in relation to her point, Gutzmann – similarly to Preyer – also saw a connection between the child’s language development and adult language pathologies (cf. Levelt, op. cit., 108.).

f) Jules Ronjat (Spielrein, op. cit., 352., Wharton, op. cit., 294.): linguist. He focused on the language development of children in multilingual families, based on his experiences raising his own child (in a French-German bilingual home). He may have been important for Spielrein for two reasons. First, the role of a multilingual environment was relevant for her in relation to her own daughter, although she never discusses this aspect in her work. Second, Ronjat belonged to the Geneva circle of linguists; he lived and worked in Geneva until his death in 1925. Though we have no evidence for this, we can be almost sure that he and Spielrein, so open towards linguistics, must have known each other in person (cf. Levelt, op. cit., 318–319.).

To summarise: commonalities in the earlier and contemporary child language development researchers, whose work was processed and creatively further developed by Spielrein include:

- adherence to evolutionary and biogenetic principles;

- a not-yet-systematic examination of language (except the Sterns and Ament). Their main interest is the birth and development of sounds, which they regard as the “basis” of language, but problems of word formation and the development of word meanings also appear;
- however, the question of linguistic functions and the order of their progress (from emotional to intellectual) comes up as a recurring topic;
- the innate or non-innate nature of language (there is more support for innateness);
- working with a diary method.

Beyond these similarities, there tend to be differences between the representatives of different fields: physicians approach the study of child language from the perspective of pathologies, while psychologists, teachers and linguists lay more emphasis on other influencing factors (environment, emotional determination, individual differences).

All these characteristics are present in Spielrein’s thinking; moreover, she synthesised the medical and the psychological-pedagogical approaches, inasmuch as she also examined linguistic pathologies (she only touches upon this topic in the *Papa-mama* paper [cf. op. cit., 355., Wharton, op. cit., 296.]), but before and after that, she published several analyses of the thought mechanisms and language production of aphasias and psychiatric patients).

### **Spielrein’s innovation, the three stages of language and Piaget**

All these have placed Spielrein into the mainstream of child language research. Her own unique contribution is the idea of psychological preference (*psychologische Bevorzugung*), which builds on her psychoanalytic knowledge: “Now I would like to place my ideas about psychological preference alongside these theories.” (op. cit., 353, Wharton, op. cit., 295.).

The main elements of the notion of psychological preference are as follows:

- it examines the child’s language development not only from a conceptual but also from an ego development perspective;
- the key to language development lies in the mother-infant relationship;
- in this relationship, the act of feeding has a determining role (which means that the sounds *m* and *p* are not only chosen because their place of articulation [the lips] makes them convenient);
- it determines the stages of language development based on the functional aspect of language, from a psychoanalytical perspective.<sup>4</sup>

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<sup>4</sup> To place Spielrein’s paper again in a historical context: some of her predecessors also talk about the stages of language development. In a study published in 1877, Adolf Kussmaul, a physician she also cites, established

Spielrein's psychoanalytic interpretation relies on Freud's dual principle of pleasure/reality. Self-development within the infant-mother relationship can be described as a path from the total realisation of the pleasure principle to the fulfilment of the reality principle. In the act of feeding, we can trace how the infant arrives step by step from the omnipotence of a dual unity with the mother to experiencing external reality. Spielrein presents this through the development of the sounds *m* and *p* and through the differentiation of three language stages: autistic, magical and social.

On the second page of the *Papa-mama* paper, we can already find a thought-provoking footnote: "We are on the point of saying that language originally exists for its own sake and develops only later into a social language intended for one's fellow beings" (op. cit., 346., Wharton, op. cit., 305). She then repeats this statement twice, as if she wanted the reader to memorise it (op. cit., 348., 353., Wharton, op. cit., 305., 295.), before she starts discussing the three stages. In the two other mentions, she also adds that language has no original communicative function. These statements are not only relevant for the *Papa-mama* study, and not only from a psychoanalytical perspective. Put in a broader context and discussed in more detail, they surface again in Spielrein's later Geneva papers focusing on her definition of language. However, in the *Papa-mama* study, this still purely psychoanalytical element is central to defining the three stages.

a) autistic stage: the infant lives in a dual unity with the mother, ignorant of the external world, realising the pleasure principle. The utterance and later perhaps repetition of the sounds *m* and *p* is reflexive. (Spielrein does not waste too many words on the vowels accompanying these two sounds; all she mentions is that usually, these are not *a* but more commonly labial *o* sounds [op. cit., 355., Wharton, op. cit., 296.]). The sound is linked to a physiological factor: eating and the accompanying movement. At this point, the sound and the action (eating) are still the same. As the action is accompanied by pleasant feelings (softness, warmth, satiation), after a while, the infant reproduces the same sounds again and again for his or her own pleasure. This way, the connection between action and sound becomes loose, and the sound slowly becomes capable of recalling the feelings connected to the action. The process continues in the magical phase. The sound reaction in the autistic phase is still for the infant himself or herself, serving and expressing his or her pleasure and comfort. It is not directed towards the outside world and does not communicate anything; it merely expresses the infant's feelings.

b) magical stage: the external world and the reality principle "filter through" into the undisturbed dual unity and the pleasure principle. It is in fact the gradual appearance of the external world and the reality principle that distinguishes Spielrein's autistic and magical stages, in contrast to Freud, who merges the two stages into one and considers them both a field of the pleasure principle.

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developmental stages on a strictly biogenetic basis, observing the creation of meaning (cf. Spielrein, op. cit., 351., Wharton, op. cit., 293., Levelt, op. cit., 85). The teacher Ludwig Strümpell published a "stage model" strikingly akin to Spielrein's in 1880, before psychoanalysis was even born (cf. Levelt, op. cit., 100–101.; Spielrein does not mention his name).

What is the consequence of the appearing external world in terms of the development of the language and the self? The mother is not always present and hunger cannot always be satisfied. The sound increasingly recalls the action and related positive feelings. The infant soon notices, however, that merely uttering the sound and recalling suckling and the related pleasant feelings do not satisfy his or her hunger. Later he or she also realises that by repeating the sound, he or she can summon his or her mother, so the sound slowly becomes connected to the image of the mother. Thus, sound production is oriented towards the external world: it “communicates” and “calls the attention” of the external world to the fact that the infant is hungry.

c) social stage: this is the period when the infant turns towards the outside world and experiences the reality principle fully. She or he slowly learns to control his or her desires and see himself or herself through the others as well. The infant would like to understand others and communicate his or her thoughts to them (op. cit. 364., Wharton, op. cit., 302.). The communicative function of language is thus strengthened. However, Spielrein says something important about what happens to language:

“When [...] words contain not an *enforcing meaning* (*erzwingende Bedeutung*) but an *optional one* (*fakultative Bedeutung*), does that emerge which we adults generally understand as language. This is the third stage of a social language intended for fellow human beings.” (op. cit., 362., Wharton, op. cit., 301–302. Emphasis mine – K.F.).

For a long time, it was not quite clear to me what Spielrein means by *erzwingende* and *fakultative Bedeutung*. Based on her complete study and other Geneva papers, I have decided to interpret them as “emotional” and “intellectual” meaning. The emotional or enforcing (*erzwingend*) meaning characterises the autistic and the magical stages, where emotionality is the determining factor as opposed to the rationality of the social stage (see the Sterns’ theories detailed above). Approaching the question from a strictly linguistic perspective and considering that Spielrein was working in Geneva, the opposition *erzwingend-fakultativ* can also be translated as “arbitrary-non-arbitrary.”

However, Geneva also exerted its influence on Spielrein’s thinking, which was even more important than structuralist linguistics. This is where she met Piaget and their joint thinking had a crucial effect on Spielrein’s work afterwards.

This joint thinking was not only due to the fact (to which several legends were attached later) that Spielrein was Piaget’s analyst for 8 months (Vidal, 2001, 141.; Richebächer, op. cit., 230.). It is much more important that in the early 1920s, the young Piaget’s scholarly attitude was strongly influenced by his interest in psychoanalysis. This is proven not only by biographical facts (membership in various societies, such as the Swiss Society for Psychoanalysis, participation at the IPA congress in Berlin etc.) but also by his works written around this time. He said to himself that “we owe all our knowledge about the unconscious and the child’s primitive thinking mechanisms to *Freudian* psychoanalysis” (Spielrein, 1922a, 235., emphasis original – K.F.) Somewhat contrary to this statement, his psychoanalytical orientation was more attached to the Zürich than the Vienna School (Vidal, op. cit.,

143., 145.). One can detect Burghölzli's, Bleuler's and Jung's influence on his interpretation of autistic and socialised, directed and non-directed thinking, the communicability of ideas but also on his theories about dreams and fantasising and how he connected the mechanisms of these processes to children's thinking (Vidal, op. cit.). In Spielrein's case, though she remained dedicated to Freudian approaches, many aspects of her oeuvre (e.g. the interpretation of symbols) show the influence of what she learnt from Burghölzli.

The meeting of child psychology and psychoanalysis in Spielrein and (early) Piaget could be summarised by saying that for Spielrein, child psychology "taught" psychoanalysis to her, while in Piaget's case, psychoanalysis "taught" child psychology to him (cf. Vidal, op. cit., 143.). The fact that both had a biological approach must also have influenced their common interest. To return to Piaget's influence on the *Papa-mama* paper: Spielrein emphasises one aspect in connection with the transition from the magical to the social stage.

"Piaget spoke in one of his lectures [winter term 1921/1922, on autistic thought – K.F.] about the child's different attitudes to reality; according to him the child progresses from the absolute to the relative. [...] Doubt [in its omnipotence – K.F.] develops only later: when the child asks a question, it is not to clarify the real facts for itself but to get an answer it wants." (Spielrein, 1922b, 360., Wharton, op. cit., 300).

Though centring of the I (Ich-Zentrierung) is mentioned at another point of her paper (op. cit., 359., Wharton, op. cit., 299.), Spielrein does not use the terminus technicus "I-centric speech" in regard to the reference to Piaget. As for the quote above and returning to Spielrein's definition of the social stage and her opposition of *erzwingende Bedeutung-fakultative Bedeutung*: the *erzwingend-fakultativ*, the opposition could also be translated as *absolute vs. relative*.

Last but not least: Piaget's approach to child language is usually described as functional (Pléh, 2014, 12.; Vidal, op. cit., 146.). It is hard not to notice the same in Spielrein. Her three stages correspond to Bühler's three linguistic functions: the autistic stage to the expressive function, the magical stage to the expressive and conative functions, and in the social stage, these are joined by the representation function.

Interestingly, French linguist Frédéric Paulhan distinguishes between affective and intellectual linguistic functions (Pléh, 2018, 25.). Though we cannot assume a connection between them, this reminds us that Spielrein describes language acquisition as a development from the affective to the intellectual.

## Conclusion

In my paper I have used the first one of Sabina Spielrein three interconnected, key papers written in Geneva, *Die Entstehung der kindlichen Worte Papa und Mama* (The Origin of the Child's Words Papa and Mama) to illustrate how she approached the

development of children's language and thinking. She based her argument on the origin and developmental history of what were assumed to be the first two speech sounds, *m* and *p*, and focused her ideas around two fundamental linguistic questions: (1) „How does it happen that in children of all races the same comparable terms for father and mother are found (papa and mama)?” (op. cit. 353., Wharton, op. cit., 295.) (2) Why is there a high likelihood that the terms “mama” and “papa” will be the first words a child utters? (op. cit.)

She examined phonetic, physiological, biological and psychological aspects within a psychoanalytical framework. She concluded that the following factors might contribute to the widespread use of the words “mama” and “papa”:

- the consonants in both sound sequences are labials, which can be produced with little physiological effort;
- these labials are associated with a basic need: eating (suckling);
- the sound clusters are produced at the place where the act producing them (suckling) happens (identification of sound and act);
- they are connected to the mother's person.

Spielrein is much more uncertain about the second question: the way these sound clusters become words. A likely reason for this is that she has difficulties defining the concept of “word” (cf. op. cit., 355–356., 363., Wharton, op. cit., 296–297., 302.). Her attempts at definition show that – with a good sense of linguistics – she suggests that a sound cluster becomes a word when it achieves permanence in form (phonemic and morphemic structure [number of syllables]) and meaning, but she does not (and presumably cannot) know at which developmental stage this occurs. In connection with these two central questions, she also highlights several other problems related to the origin and development of language and arrives at a psychoanalytical interpretation of the three stages of language acquisition.

It is this study of Spielrein and her three-stage model that first show specific signs of joint thinking with Piaget on equal terms. This is later detailed in two synthesising papers of her Geneva years, *Die Zeit im unterschweligen Seelenleben* (Time in Subliminal Psychic Life) (1923a) and *Quelques analogies entre la pensée de l'enfant, celle de l'aphasique et la pensée subconsciouente* (Some Analogies between Thinking in Children, Aphasia and the Subconscious Mind) (1923b).

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The following letter, written by Sándor Ferenczi on 6 March 1925 to Elizabeth Severn (mentioned as “R. N.” in his 1932 *Clinical Diary*, and as “queen” and “baroness” in his correspondence with Groddeck) was found in 2004 in a book donated to the Library of the Boston Psychoanalytic Society and Institute by psychiatrists Kathleen Mero Mogul (1927–2017) and S. Louis Mogul (1926–2020). The book was the 3<sup>rd</sup> volume of the *Selected Papers of Sándor Ferenczi: Final Contributions to the Problems and Methods of Psycho-Analysis*. Kathleen Mero was of Hungarian origin but unfortunately there is no information about the background of the donation or the relationship of the donors with Ferenczi or Severn. To our knowledge, the letter has not been published before. We thank the Boston Psychoanalytic Society and Institute Archives<sup>1</sup> and the archivist Olga Umansky for making the letter available to us, and Judith Dupont for giving us permission for the publication. I also thank Peter Rudnytsky for his valuable information and clarifications regarding the letter and my introduction.

Ferenczi’s letter was apparently a response to Severn’s request for taking her into analysis. By that time Severn (a self-taught therapist herself) had already been treated in New York by Joseph J. Asch, Smith Ely Jelliffe, and Otto Rank. Ferenczi was reluctant to give any definite opinion on Severn being “a case »ab invisis«” (an unseen case) and also to advise her to come to Budapest purely for didactic purposes, “the only real technical study being one’s own analysis”. But he considered her strong motivation as a good sign and was ultimately open to taking Severn into analysis; however, he had no free capacity at that point. In his letter to Freud on 18 April 1925 Ferenczi already mentioned Severn as his patient, so the waiting time was not very long. She was in analysis with Ferenczi from 1925 until February 1933 when Ferenczi’s illness became serious. Then she left to London and in 1939 finally returned to New York. There she continued her therapeutic practice but lived quite isolated from the analytic circles. The therapy with Ferenczi has become memorable, emblematic and widely discussed mainly because in 1932 it turned into a mutual analysis, which was a unique, bold, both dangerous and fruitful experiment in the history of psychoanalysis. It started at Severn’s initiation and proceeded with an intensity of up to 4-5 hours per day, not being suspended even during Ferenczi’s holidays. The process was commented by Ferenczi throughout his *Clinical Diary*. The entries and his following publications demonstrate that the therapy, controversial as it was, led him to significant theoretical and technical considerations regarding trauma, counter-transference and the active technique. The resulting papers were collected in the posthumous volume *Final Contributions to the Problems and Methods of Psycho-Analysis* – so his letter had quite an appropriate place in that book.

*Anna Borgos*

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<sup>1</sup> The reference number of the letter: Boston Psychoanalytic Society and Institute Archives, Assorted Correspondence, MS-N036, Box 1, folder 1.

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Dear Dr. Ferenc

apologize for the delay of my answer, <sup>it</sup> ~~which~~ was caused by  
a short ~~visit~~ in Vienna.

It is of course impossible to give any definite  
opinion upon a case "ab in visis", but your strong wish  
for finishing the analysis made a rather favourable  
impression on me from the therapeutic point of view.

I certainly ~~do~~ never advise to take technical  
instruction alone, the only real technical study being  
one's own analysis. But the duration of the latter is  
always uncertain.

The cases which are now under my care do not  
permit me to fix the date of the beginning of a new  
analysis; I hope to be in the position to do it in 2 or 3 weeks.

At any rate you could reconsider after these short  
informations your plans and write me again; I hope  
I can give you then a more concrete answer.

Very sincerely yours

S. Ferenczi

Budapest, 6. March 1925  
VII. Kozdísfa u. 3.



## Lénárd Kata (1973–2021)

Alig egy év telt el azóta, hogy Erős Ferit búcsúztattuk e lapokon, és most újra nekrológot kell írunk, újabb felfoghatatlan veszteség ért minket. Szerkesztőtársunk, barátunk, Lénárd Kata január 28-án elhunyt. Február 18-án lett volna 48 éves.

Kata 2003 óta volt a *Thalassa*, majd az *Imágó Budapest* szerkesztőségének tagja, és lelkesen járult hozzá a laphoz (is) megtermékenyítő ötleteivel, tudásával, inspiráló jelenlétével. Tevékenységi és érdeklődési köre rendkívül színes és szerteágazó volt. A Pécsi Tudományegyetem Pszichológia Intézetében személyiség- és fejlődéslélektani, pszichoanalitikus és művészetpszichológiai tárgyakat tanított. Témavezetőként és oktatóként aktívan részt vett a Pszichológia Doktori Iskola életében is; az Elméleti Pszichoanalízis Doktori Program egyik legnépszerűbb oktatója volt. Kutatási területe kiterjedt a pszichoanalitikus elméletek (Ferenczi életműve, trauma, nyelvzavar), a klinikum (korai kötődés kutatások), a művészetek (elsősorban a film) és a különféle aktuális társadalmi kérdések (bullying, előítéletek) körére. Aktívan részt vett a pécsi pszichoanalitikus filmkonferenciák szervezésében. Tudása nemcsak könyvekből megtanult ismeret volt, hanem naprakész, életközeli tapasztalat. Szakmai munkájától elválaszthatatlan volt társadalmi érzékenysége és aktivitása, az elesettek, kirekesztettek segítése és az értük való kiállás. A Bátor Tábor Alapítvány pszichológusaként, a Bohócdoktorok szupervizoraként dolgozott, és pszichológus szakértőként kísérte a Nézőművészeti Kft. *7 nap* című, iskolai zaklatásról szóló előadását. A gyász témája is foglalkoztatta, Papp-Zipernovszky Orsolyával szerkesztette volna az *Imágó* erről szóló tematikus számát, ehelyett most őt gyászoljuk...

Nehéz róla formális keretekben írni, ő maga annyira informális volt, és mindenkire annyira személyesen kapcsolódott. Másrészt huszoneves korunk óra ismertük egymást – azonnal bizalmat ébresztett, mert ő is megelőlegezett bizalommal fordult mindenkire. A kötődést, kapcsolódást, „interszubbjektivitást” nemcsak kutattat-tanította, de meg is testesítette, ugyanakkor kevés nála autonómabb és szabadabb embert ismertem. Szerette és igényelte a társaságot, de bármikor egyedül is elment moziba, színházba vagy épp egy budai kertvendéglőbe, ha épp kedve támadt. Tudta élvezni a városi pezsgést, a kultúrát, de nagyon igényelte a zöldet, a Dunát, a tengert is. Folyamatosan hullámozott a befogadás, „habzsolás” és a megosztás, kisugárzás között. Nagylelkű volt, a szó szoros értelmében. A spontán nekiindulások, rácsodálkozások, felfedezések vonzották. Ősszel még azt terveztük, hogy hova utazunk, ha túl lesz a műtéten, túl leszünk a járványon (egy májusi szicíliai útról fantáziáltunk).

Komolyan vette az ünnepeket, rituálékat, de az üres konvenciók soha nem érdekelték, a beszélgetésekben sem. Merészen és kíváncsian kérdezett és kommentált, minden öncélú tapintatoskodás nélkül, de mindig empátikusan. Időnként szétszórt volt, olykor hullámzó lelkiállapotokkal, de vitalitása soha nem halványult el. Messziről világítottak összetéveszthetetlen színei, lényével tökéletesen harmonizáló ruhái. Sajnos csak egyszer jártam nála, de mélyen megmaradt a lakása hangulata, a színek, tárgyak, a nagy őszi krizantém-ládák a teraszon. Mindig felszabadító volt látni autentikus lényét, ahogy a fontos dolgokra tudott figyelni, tudott jelen lenni, élvezni az életet, tudott büntudat nélkül „mással foglalkozni”, ami lehet, hogy fontosabb volt, mint ami épp annak tűnt. Hihetetlen, hogy nem bukkan már fel ez a türkiz élénkség és melegség.

A következő lapokon újraközöljük Kata londoni ösztöndíja során készített interjút Jane McAdam Freud szobrasszal, Sigmund Freud dédunokájával, amely az Erős Feri 60. születésnapja alkalmából 2006-ban kiadott „limited edition” *Thalassa*-számban megjelent ajándéka volt az ünnepelt számára. Az interjú ötletéről egy e-mailben számolt be, ami egy kicsit megidézi hangját, személyiségét.

*Borgos Anna*

2006. május 5.

Szia Anna,

azért írok gyorsan, mert jövő hétre, 10-ére nem lesz meg a szöveg Ferinek, de egy hét múlva utána mar igen. Képzeld, a Freud Múzeumban tök véletlenül találok Freud egyik dédunokájával (Jane McAdam Freud), aki Lucian Freud lánya, és szobrász. Egy kiállításra készül a Freud Múzeumban, a címe: Relative Relations. Arról fog szólni, hogy az ő általa készített tárgyak, szobrok és Freud tárgyai (az a sok régi szobor stb.) hogy beszélgetnek egymással, mi a viszonyuk stb. Azt gondoltam, hogy bármiféle okoskodásnál érdekesebb, ha egy interjúfélét csinállok ezzel a hölgygel. Beszéltem vele, bele is ment, abban egyeztünk meg, hogy e-mailen válaszol a kérdésekre, és utána a műtermében megmutatja, ami eddig készen van. Remélem mindez kb. május 20-ra meglesz. Remélem az meg nem késő, vagy igen?

puszi, kata

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## ***Lénárd Kata interjúja Jane McAdam Freuddal***

**(Thalassa, 2006. június 13.)**

Szia, Kedves Feri,

valamikor tavasszal jött a kérés, hogy 60. születésnapodra írjunk valamit a pszichoanalízis jelenlegi helyzetéről, érvényességéről, tudományos, terápiás státuszáról. Én akkor már Londonban voltam, az Anna Freud Intézetben, amely – jól tudod Te is – a Freud Múzeum utcájában, az azzal szembeni házban van. Amikor átmentem a Freud Múzeumba, megláttam egy hölgyet, egy szobrászt, amint éppen egy szobrot, egy fejet készített. Mivel tetszett, ahogy dolgozott, beszédbe elegyedtünk. Kiderült, hogy ő Jane McAdam Freud, Sigmund Freud dédunokája, Lucian Freud és Katherine McAdam lánya, szobrász, aki minden pénteken a Freud Múzeumban dolgozik. A Freud Múzeumba amúgy is szeretek járni, többek közt azért, mert – épp Neked köszönhetően – egy Ferenczről szóló konferencia kapcsán együtt ismertünk meg néhány kedves ott dolgozó embert. Jane-nel így többször találkoztunk, sokat beszélgettünk. Kiderült, hogy egy kiállításra készül, amely szeptemberben nyílik a Freud Múzeumban, Freud 150. évfordulójáról szóló ünnepségsorozat keretében.

A pszichoanalitikus újságok, helyek, terek idén a 150. évfordulóval foglalkoznak, a pszichoanalízis helyzetével, szerepével kapcsolatos kérdések, elgondolások lengik be őket. Szóval Freud 150. és a Te 60. születésnapod, születésnapodra való készülődés egybeesik... véletlenül...

Így hirtelen eszembe jutott, talán érdekesebb lesz, ha a pszichoanalízis tudományos státuszáról szóló írás helyett, inkább Jane-nel készítek egy interjút, hiszen itt éppen erről van szó: Egy dédunoka – bizonyos értelemben örökös –, aki 2006 tavaszán, itt és most a Freud Múzeumban alkot, és – ahogy majd látni fogod a képeken és a szövegben – saját szobrain keresztül keresi a kapcsolatot Freud tárgyaival, Freuddal. Az ő munkái talán arra is példát nyújthatnak, hogy mit is lehet kezdeni egy múltból kapott („ki kérte?") örökséggel, hogyan lehet azt átalakítani és megőrizni úgy, hogy folyamatosan „hozott anyagból” dolgozva, hozzátevé és átszöve átírható és élő legyen a szöveg.

Az interjú végső fordításában Dorn Kriszta segített, így ez a kettőnk közös ajándéka.

Boldog születésnapot, Kata

K: „Relative Relations” a címe annak kiállításnak, amelyre éppen most készül, és szeptemberben a Londoni Freud Múzeumban lesz a megnyitója. Miért ezt a címet választotta, és milyen értelemben használja a kiállítás címében a „relatív” kifejezést? Családi ügyekre utal általa és/vagy a relativitásra mint fogalomra? Mindkettő rendkívül érdekes, főleg, ha összekapcsoljuk őket „kapcsolati” kérdésekkel.

J: Azért választottam, mert találónak éreztem. Személy szerint nekem azért tetszik, mert jól megragadható általa az az érzés, hogy „minden relatív” – mármint a newtoni értelemben. Ugyanakkor a dédapámmal való kapcsolatomban is egy „relatív kapcsolat”, hiszen sosem láttam. Majdnem mindenki tud róla annyit, mint én – sőt talán még többet is. Bármilyen tárgyjal való kapcsolat relatív, és a kiállítás címével erre is utalok. Mindazonáltal szeretem a kettős jelentéseket. A szó „viszony” jelentését, így szexuális konnotációját is szerettem volna érzékeltetni, mint amikor azt mondjuk valakikre, hogy „viszonyt folytatnak”. Ezzel utalok arra a népszerű mítoszra, hogy Freudot (a dédapámat) alapvetően a szex foglalkoztatta.

K: Mit jelent Önnek az, hogy most a kiállítás kapcsán a Freud Múzeumban dolgozik, dédapja egykori házában, itt készíti szobrai egy részét? Jelent ez bármiféle változást az életében?

J: Itt lennem most már természetesnek tűnik, de a legelején furcsa volt, kicsit „sors-fordítónak” is éreztem azt, hogy itt kezdek szobrokat készíteni. Ma már másképp nézek a freudi hagyományra, mint mielőtt idejöttem volna, úgy fogalmaznék, külső élményből belső tapasztalattá változott. Ebben az értelemben úgy érzem, csodálatos terápiás hatással volt rám. Az érzés hasonló az áldozáshoz, amikor az ember Istennel, az Apával való egyesülést reméli a hitvallás által, csak én Freuddal, a pszichoanalízis Atyjával keresem mindezt. Bizonyos értelemben ez spirituális élmény, és felszínre hoz sok minden általános „apai” dolgot, beleértve a saját apámmal kapcsolatosakat is.

K: Ennek a háznak a szellemisége, hangulata, Freud tárgyainak, bútorainak jelenléte hatással van-e az Ön munkáira?

J: Szeretek Freud utolsó otthonában, ebben a környezetben dolgozni, olyan tárgyak között lenni, amelyek őt is körülvették. Jó látni és érinteni azokat a tárgyakat, amelyeket a dédapám is látott és érintett, mert ez összekapcsol a múlttal, annak valóságával és a lét folytonosságával. Ebből az élményből biztonságérzetet és a kapcsolódás élményét, a valahova tartozás tudását merítem, mind szakmai, mind személyes értelemben.

K: Mindez egy nagyobb – és gondolom, sokszor feltett – kérdéshez kapcsolható: Milyen érzés Sigmund Freud dédunokájának és Lucian Freud lányának lenni?

J: Áldás és átok is egyben. Áldás abban az értelemben, hogy élvezem az életet, és hálás vagyok érte, de a miénk sosem volt, „normális” család, és ma sem az, néha ennek az oka után kutatok a múltamban. Fiatal koromban sosem tudtam igazán dűlőre jutni azzal, hogy Sigmund dédunokája, és Lucian lánya vagyok.

K: Felfedezett-e valamiféle hasonlóságot, ismétlődést dédapja élete, az apja élete és a sajátja között? Gondolom, egy közös szál lehet az alkotás öröme, a művészet jelenléte az életében.

J: Igen, ez lehet az egyik hasonlóság, a dédapám elméleti ember volt, és ott alkotott, az apám festő, én pedig szobrász vagyok. Ezen kívül most nyilvánvalónak tűnik számomra, hogy Sigmund megszállott személyiség volt. Mindent végletesen csinált. Rettenetesen keményen és alaposan dolgozott, és megszállottan hitt elgondolásai igazságában. Ez egy átható személyiségvonása. Arra gondolok például, mennyire családközpontú volt, és ugyanakkor szoros kontroll alatt tartotta a családot, sőt még halála után is nagy hatása volt például Ernstre és Lucie-ra. Azt hiszem, ez a vonás az apámban is jelen van, de éppen ellentétesen. Őt egyáltalán nem érdekli a „család” mint olyan. A családi kapcsolatok problémája nekem is nagy kérdés – úgy tűnik, Sigmund kiterjedt familiáját nagymértékben befolyásolja az apa, vagy a „hiányzó apa” központi figurája. Ez többféle módon megnyilvánulhat: a már-már istenített apák, vagy a jelen-nem levő apák formájában, hogy csak kettőt említsek. Ezt nem fedeztem fel azonnal a nagyszüleimben – Ernstben és Lucie-ban –, akikkel gyerekként nagyon szoros kapcsolatom volt. És hogy én most hogy vagyok ezzel, azt hagyjuk... Ezen kívül szerintem, Freud egyértelműen addiktív személyiség is volt. Függett a pipájától és a munkájától. És úgy tűnik, ez a függőség generációkon átívelő, én is függök a munkámtól. Csak azért élek változatos és teljes életet, mert házas vagyok és van két nevelt fiam, különben, Sigmundhoz vagy az apámhoz, Lucianhez hasonlóan, nekem is minden tevékenységem a munkám körül forogna.

K: A klasszikus pszichoanalízis szavakkal, jelentésekkel, értelmezésekkel dolgozik, Ön pedig alkot, nonverbális módon teremt valamit. A kettő persze ezer szállal kapcsolódik, a művészet és a terápia bizonyos pontokon összeér.

J: A művészet önmagában egy nyelv, amely nem tudatosan, inkább ösztönszerűen érinti meg az embert. A művészetben keresztüli kommunikáció a kommunikáció egy másik formája, amely nagymértékben az érzékekre és az érzékenységre támaszkodik. Nem szeretem, hogyha a művészetet összekeverik a művészetterápiával, mert eltérő intencióval bírnak.

K: Freudról köztudott hogy szerette a tárgyakat, szobrokat, különösen a régiségeket, sőt gyakran összekapcsolta az archeológiát és a pszichoanalízist. Amennyire tudom, a mostani kiállítás során Freud tárgyai és a saját szobrai közti kapcsolatokat is kutatja. Mi a kiállítás koncepciója?

J: Mióta a Freud Múzeumban dolgozom, Freud tárgyai és az én szobraim közötti rezonanciák után kutatok. Keresem a tárgyakon keresztül a véletlen egybeeséseket. Freud nem hitt a véletlenben, és én ezzel a gondolattal a fejemben keresem a hasonlóságot azok között a dolgok között, amiket ő összegyűjtött és azok között, amiket én alkotok. A formát, a témát, az anyagot, és a léptéket figyelem. Persze ezek a szobrászat fogalmai, és tudom, hogy Freudot elsősorban a jelentés és nem a forma érdekelte. A látogató aztán értelmezheti a juxtapozícióból létrejött szintézist.

K: Mit jelentenek a tárgyak, speciálisan a dédapja tárgyai, szobrai Önnek? Milyen ezekhez a tárgyakhoz való viszonya? A tárgyakon keresztül talán egy új kapcsolat alakul ki Ön és dédapja között?

J: A tárgyak a szobrászat részei, és engem a szobrászat izgat, ez jelent kihívást számomra. Szeretek az anyagokkal játszani, felfedezni a tulajdonságaikat és

lehetőségeiket, és szeretem kiaknázni ezeket a minőségeket, hogy műveket hozzak létre. Freudot tárgyainak történelmi, mitológiai és antropológiai vonatkozásai érdekelték, nem pedig esztétikai minőségük. Sajnálom, hogy Freudot nem érdekelte a forma, mert tárgyai esztétikai szempontból is különlegesek. De nem hiszem, hogy önmagukban nem találta őket szépnek, csak talán nehéz ezt az érzést tudományosan megmagyarázni. Számos tárgya rettenetesen vonz engem, érzem, hogy teljesen tudok hozzájuk kapcsolódni. Ő is élvezettel tekintett tárgyaira, és inspirációt merített belőlük, és számomra ez az a pont, ahol találkozunk.

K: Munkája során a saját szobrai és Freud tárgyai közti lehetséges kapcsolatokat keresi. Ezek a tárgyak és szobrok így dialógusba kerülnek egymással. Mit gondol, ezáltal alakul valamilyen formában dédapjával való személyes viszonya? Hatással van ez múltjára és történetére?

J: Igen, mielőtt idejöttem volna tavaly januárban, eléggé elveszettnek éreztem magam a családban. Apám révén az emberek többségénél több testvérem van, úgy tudom, tizenhárom. Bár mindnyájan ismerjük egymást, és volt olyan idő, amikor sokat találkoztunk, de egy ilyen hatalmas és bonyolult családban, mint a miénk, meg kell találnunk saját identitásunkat. Az én családban sok a közéleti személyiség. Nehezen találtam köztük a helyemet. Tudatos erőfeszítéseket kellett tennem, hogy magaménak érezzem az örökséget, és örüljek a múlttal való kapcsolatnak. Freud házában dolgozni olyan, mintha visszatérnék a családom, és így a magam gyökereihez.

K: Mi alapján választja ki, és állítja párba a tárgyakat? Kívülállóként azt gondolhatnánk, hogy forma, méret, alak, tapintás, tartalom stb. alapján, talán valamilyen belső érzés, megérzés, „ráismerés”, „felismerés” által...

J: Azt vettem észre, ahogy Freud gyűjteményét néztem, hogy ő nem volt képes csak egyet gyűjteni valamiből, minden tárgyból legalább kettő van. Anthony Storr Freudról szóló könyvében dualistának nevezi őt. Freud valóban szerette az ellentéteket, és gondolatait kettősségekben és hármasságokban fogalmazta meg, mint például id, egó, stb. Ha közelebbről megvizsgáljuk, azt látjuk, hogy vagy párokat gyűjtött, vagy egy dologból sok párat. 1996 óta dolgozom a régi és az új párba állításának szobrászati lehetőségeivel. Munkám azzal kezdődött, hogy talált tárgyakat állítottam párba a Yorkshire Múzeumból származó ősi leletek darabjaival. Ezt egy egyéni kiállítás követte St. Louisban. Ott kettes, hármas csoportokban állítottam ki a munkáimat, így többletjelentést kaptak az egyedi tárgyak csoportjai. A művek témája a megemlékezés volt. Mindez azelőtt történt, hogy elkezdtem volna Freud tárgyaival foglalkozni. Azzal kapcsolatban, hogy hogyan választom ki a párba állítandó tárgyakat Freud sok-sok tárgya közül, azt mondhatom, hogy ismeretlen ösztön irányítja a kiválasztás folyamatát. Körbejárok a múzeumban, nézegetem a tárgyakat, és világosan és ösztönösen felismerem a saját tárgyaimat Freud néhány tárgyában. Így esik rájuk a választás. Igen, minden, amit említ, szerepet játszik a kiválasztásban: a tartalom, az anyag, más esztétikai megfontolások, a szín, a hangulat.

K: A párba állítás során a tárgyak reflektálnak egymásra, és dialógusba kerülnek. Sőt, ezeket a tárgyakat aztán különböző fotografiai technikák segítségével egymásba is olvasztja, ezáltal a kettőből születik egy új, saját identitású harmadik.

J: A Freud Múzeum-beli kiállítás során a párba állított tárgyak fehér posztamenseken lesznek elhelyezve, szemmagasságban. Nem csak arra gondoltam, hogy a tárgyak szembenézenek egymással, dialógusban legyenek, hanem arra is, hogy a néző felé forduljanak, és így őt is bevonják. Ha lehetőségem van, szívesen használom az interaktivitást mint elvet a művészetemben. Videófilmeket is készítettem a kiállításra, amelyeken a párrá váló tárgyak egymásba olvadnak. Természetesen ebben a momentumban is megjelenik a szexualitás. Freud tárgyainak és az én szobraimnak egymásba olvadó játéka kétdimenziósan áthidalja a múlt és a jelen közti időszakadékat. Saját szobraimnak és Freud tárgyainak ötvözésével a múlt és a jelen közti átjárhatóságot szeretném érzékeltetni, miközben a hasonlóságokat és különbségeket is hangsúlyozom. Nagyszerű hasonlóságokat fedezek fel a párok alakjában, motívumaiban. Középen a két tárgy összetalálkozik, és létrehoznak egy harmadik virtuális tárgyat, amely mindkettőtől különbözik, a valóságban nem létezik, csak kettőjük kombinációjaként. Ez számomra ismeretlen, és ami még inkább lenyűgöző, hogy sok esetben a harmadik tárgy a kettőt ötvöző magasabb szintű esztétikai minőség.

K: Egyik alkotásának címe: „Élve vagy halva”. Ezen látható a híres dívány – ez egy ismert fénykép a díványról –, de a díványon éppen Freud ül, kezében szivarral. A szivarozó ülő Freud képe – amely az Ön rajza – összeolvad a dívánnyal, a fénykeppel. Ez azért is érdekes, mert idén ünnepeljük Freud születésének 150. évfordulóját, ami persze a pszichoanalízissel szembeni kételyeket, kérdéseket is felveti, végső soron azt, hogy érvényesek-e a pszichoanalízis terápiás és elméleti feltevései, élő vagy halott koncepció-e.

J: Igen, ez egyrészt egy videóinstalláció, illetve a hozzá készített kép címe is. A cím utal a híres olasz westernfilmre: “Wanted – Dead or Alive”. A videós változathoz Kathleen Ferrier zenéjét használtam háttérzenének, aki Sigmund Freud mellett nyugszik a Golders Green-i temetőben. Ezzel az alkotással szeretnék Freud 150. születésnapján, tisztelni. Ez a kép sok mindenre utal, például a freudi teóriára és az annak érvényességével kapcsolatos kételyekre is. Arra is utal, hogy Freud talán halálában előbb, mint életében volt, ikonná vált. Furcsamód szinte mindenki felismeri Freud arcát, olyan gyakran látható. Végül a híres díványon dohányzó Freud képével azt is szeretném érzékeltetni, hogy ő nem volt saját maga jó terapeuta, hiszen a dohányzás okozta betegségben halt meg, és talán egész életében az addikció problémájával küzdött, és saját magát nem tudta megmenteni.

K: A kiállítás része lesz egy installáció: egy sarokban négy szobor lesz kiállítva. Egyrészt a Freud gyűjteményéből kiválasztott két görög fejszobor Ön által elkészített megnagyobbított mása, másrészt két ma is élő ember arcáról készített szobor lesz a kiállítás része.

J: Az installáció címe: „Allora-körök és ciklusok”. Allora olaszul azt jelenti, „hát akkor, na, szóval”. Akkor használjuk, ha be akarunk fejezni egy hosszú történetet, át szeretnénk hidalni az idő szakadékat. Michaelt [Michael Molnar] és Ritát, a Freud Múzeum igazgatóját és feleséget választottam modellül, mivel velük a Freud Múzeum-beli munkám során naponta találkozom. A jelent reprezentálják nekem és valahogy a dédapámmal való kapcsolatot is. A róluk készült szobrok hátára vésem majd a „most”

szót. A felnagyított antik szobrok hátára az „akkor” szót vésem majd. Úgy helyezem el a szobrokat, hogy folyamatosan lehessen az „akkor” és „most” kifejezéseket olvasni, mivel a terem sarkaiba tükröket helyezek. A posztamensekre helyezett négy fej így egy negyed kört hoz létre, a tükörben azonban teljes körnek látszanak majd. A tükör tükörképként jeleníti meg a szobrokat, a tárgyak háromdimenziósból kétdimenzióssá válnak. A néző szintén bevonódik a térbe, mivel az ő képmása is megjelenik a tükörben, ezzel is jelezve, hogy jelenben és a múltban mindannyian kapcsolatban állunk, minthogy ez is egy „*relative relation*”.



## English Summaries

### Intersubjectivity and the Psy-Sciences

#### ESSAYS

#### **KATA DÓRA KISS: Trauma and empathy – A phenomenological analysis of Sándor Ferenczi’s intersubjective technique**

The study establishes a parallel between the notion of intersubjectivity applied by phenomenology and the psychoanalytic work of Sándor Ferenczi. For Ferenczi, the relationship was central to therapy. Nothing proves this more than his intersubjective trauma theory, contrary to the Freudian approach on trauma, which is more like a one-person event. Most phenomenological theories assume that imbalance is necessarily part of all interpersonal events, like in Jean-Paul Sartre’s approach, where one party always necessarily becomes the object of the other’s gaze. This imbalance results in hardship not only in everyday life; it also inherently sabotages the healing therapy. Therefore, the reflection on this inequality has to be central in every psychological procedure. There are numerous attempts throughout Ferenczi’s work, aimed at solving this problem, as he assumed that imbalance itself is the heart of the trauma. The study makes an attempt to read Ferenczi’s intersubjective trauma theory through a phenomenological approach.

**Keywords:** Sándor Ferenczi, trauma, intersubjectivity, phenomenology, psychoanalysis, active technique

#### **DÓRA SZABÓ: Intersubjective aspects of Susan Isaacs’ developmental theory: from the mother-infant relationship to peer group activities**

Object relation theorists made a significant theoretical contribution to the intersubjective turn in psychoanalysis. Analysts such as Melanie Klein, Donald Winnicott, Ronald Fairbairn and Wilfred Bion, focused mostly on the intensive bodily-emotional bond between mother and child. A new perspective was added to this psychoanalytic discourse by Susan Isaacs, who expanded the scene of her observations from the so-called mysterious child room into early childhood educational institutions.

Thanks to her approach, the special dynamics of children's peer relationships could also be a relevant topic for psychoanalytic researches. Isaacs presumed significant psychological functions to the intersubjective relationships, which nursery education could provide: she thought that those special connections did not just facilitate the separation from parents, but also helped to manage the child's destructive intrapsychic phantasies towards the mother figure.

**Keywords:** psychoanalysis, nursery, education, intersubjectivity, Susan, Isaacs, unconscious, phantasy

### **NIKOLETT KANÁSZ: Intersubjectivity and synchronicity in the therapeutic relationship**

The term "synchronicity" was proposed by Jung in a paper published in 1930 to describe a form of connection between events that are not linked by causality, but by temporal simultaneity on the one hand, and a psychologically meaningful pattern on the other. In his clinical work, he observed that synchronistic events tend to appear over and over again in the psychotherapeutic processes, especially during times of crisis and transformation; as he recognised, the unexpected encounter of internal and external realities seemed to induce an integrative healing process in the individual that lead toward psychological completeness. In this study, Jung's ideas about the analytical situation and its contemporary aspects are presented, particularly the concept of an intersubjective matrix generated by the analyst and the analysand, in addition to the potential connections between synchronicity and psychotherapy, as well as synchronicity and intersubjectivity.

**Keywords:** synchronicity, intersubjectivity, analytical psychology, psychotherapy

### **JANKA KORMOS: Kinaesthetic attunement, clashing and mismatches of early interactions and their influence in later development – Theoretical introduction to the Kestenbergs Movement Profile**

This paper, which is part of my PHD research on the Kestenbergs Movement Profile (KMP), introduces the theoretical foundations of the KMP with specific focus on developmental movement patterns and their influence on early relational patterns. Judith Kestenbergs developed a complex method of movement observation and analysis that synthesizes elements of drive theory, ego-psychology, self-psychology and object-relations theory (Kestenbergs et al. eds., 2018). The study alludes to Stern's thoughts on vitality affects and affect attunement as a particular form and the kinaesthetic foundation of intersubjectivity (Stern, 1985 [1998]). The paper further discusses issues of intersubjectivity through the lenses of the KMP, looking at clashing, matching and affined qualities of movements between mother and infant with emphasis on the role that these early interactions play in later development and adult life. Within the KMP framework, muscle-tension flow is understood to serve self-regulation, needs-satisfaction and drives discharge, while shape-flow patterns provide the structure for interactions. Affinity between movement patterns within these subsystems are crucial

for the analysis and assessment of intrapsychic and interpersonal processes (Kestenberg and Berlow, 1971).

**Keywords:** movement analysis, early somatic interactions, affect-attunement

### **BÉLA RIDEG: Representations of traumatized women in Sofi Oksanen's Estonian historical novels**

The paper explores *Stalin's Cows* (2003) and *Purge* (2008), two novels by the Finnish-Estonian novelist Sofi Oksanen, examining questions of psychoanalytic and cultural trauma theory. In my research, I address the relationship of the novels to literature and trauma, questions of the linguistic-literary representations of trauma. Oksanen's first novel, *Stalin's Cows* is about three generations of women and their inherited trauma. One of the main characters is Anna, who belonged to the grandchildren's generation. Anna suffered from bulimia-anorexia, in which the unprocessed trauma of the grandparent generation appears. In my essay, I present how "Anna's body becomes the carrier of her mother's fear of social marginalisation in Finland." (Witt-Brattström, 2014) At this time, there was a stereotype in Finland about Estonian women, alleging that they were all only Russian prostitutes. *Purge* is a documentary trauma work, which creates a fiction, based on a true historical atmosphere and elements. In the novel, an objective mode of speech is revived, following the former KGB (Committee for State Security) usage in documents, which became a medium for objectifying the woman's body. Both novels represent the findings of psychological research using the tools of literature: the destructive effects of (unprocessed) traumas for generations. In *Stalin's Cows*, the transmission of transgenerational traumas appears in connection with eating disorders, while in *Purge*, it's connected to sexual exploitation.

**Keywords:** trauma, gender, cultural trauma theory, posttraumatic stress disorder (PTSD), flashback, dictatorship, rape, Literary and Cultural Sciences, Psychology, Psychoanalysis, transgenerational effects

### **KATALIN FALUVÉGI: Psychiatry/psychology and linguistics meeting in a psychoanalytical and developmental psychology framework**

Investigations of mechanisms of thought constitute one of the main topics (perhaps the main one) in Spielrein's whole oeuvre. Although her approach always remained psychoanalytic, she widened it by aspects of both developmental psychology and linguistics. This multidisciplinary approach appeared most definitively during her years in Geneva (1920-1923) and its main issues were published in three comprehensive papers. My article focuses on the chronologically earliest of these texts and aims to present previous and contemporary inspirations for Spielrein's way of thinking and the earliest traces of her collaboration with Piaget.

**Keywords:** linguistics, child language research, language development, stages in language development, development of the I, psychoanalysis, developmental psychology, biologist, Piaget

## ARCHIVES

This 1925 letter of Sándor Ferenczi to his to-be patient, Elizabeth Severn (called R.N. in his *Clinical Diary*) is published for the first time. The therapy of Severn became famous for its experiment with mutual analysis, which was therapeutically controversial, however, led Ferenczi to significant theoretical insights.

## OBITUARY

Our colleague and friend, Kata Lénárd tragically passed away on 18 January 2021, at the age of 47. We commemorate her personality and her important work as a teacher, researcher and expert of NGO-s working for socially vulnerable groups.

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