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## "DEPLOYMENT" AS A FORM OF DEFENSIVE CHARACTER ORGANIZATION\*

BY RENA MOSES-HRUSHOVSKI AND RAFAEL MOSES

We propose to describe specific obstacles to treatment which we have met in our analytic work with difficult patients. We are referring to disturbances with a predominantly narcissistic pathology seen in 15-20 patients in the past ten years. Many of these patients had been in prolonged analysis with competent traditional psychoanalysts without any resulting change. They would say: "without being touched." While these patients differed one from another in many ways, they had in common a cluster of specific features which we believe constitutes a central psychic constellation. This is characterized by a rigid, set pattern of behavior and attitudes that we wish to call "deployment."

We see "deployment" as a form of self-organization on the cognitive, emotional, conative, and behavioral levels. Etiologically, such self-organization can be viewed as the patients' way of dealing with tensions which are unbearable. Such tensions arise in response to threatening feelings from within e.g. envy, depression or anxiety, but especially shame and guilt (Adler 1989; Baudry 1989). Often, such persons also enact a battle which is experienced as a matter of life and death. It may be a struggle to prove the justice of their cause of their special worth; it may be a battle of wills. Deployment presents itself as a "self-programming" into a system of attitudes and actions designed to gain self-esteem, power, and control and avoid their opposites. We speak of self-programming because we

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\*. The 1992 Girindrasekar Memorial Lecture delivered on 7th May, 1992, in Calcutta.

are much impressed with the imperative quality which such behavior shows. This seems akin to a robot being programmed to behave in ways that are particularly set, and rigidly patterned. Deployment helps defend against feelings that seem to threaten the wholeness of the self. Some of the deployed patients who feel so unjustly treated, view themselves as objects rather than as agents (Shapiro, 1965); they tend to deny their own will power and to disclaim responsibility for their actions; particularly for their role in interpersonal conflict in the present and even more so in their past.

### Why Deployment?

In using the concept of deployment we place our emphasis on various elements of power. As an army deploys its forces opposite the enemy at the most crucial points—so do we see the patient deploying the forces of his self against the threats from outside and the conflicts within; and against the subjective experience of psychic pain and of other affects.

Reports on the interplay of patient and therapist often leave out the power ploys which are brought into action between the two, as well as the manifold attitudes which determine powerfully one's self-states and directions. We think that many clinicians will feel our material sounds familiar.

- 1) The patient uses a "deployment" of his psychic forces to defend against a multitude of subjective affective states which he fears will overwhelm him in his relations with his important others.
- 2) He repeatedly reenacts his early conflicts where power struggles of different kinds and rigid patterns of behavior helped to ward off painful affects, particularly shame and guilt.

A further aspect of deployment, as of many facets of psychopathology, is that we can find a "deploymental" aspect in each of us. We view deployment as universal enactments which are mobilized by normal, by psychotic and by neurotic persons. In our view, a deployment becomes pathological when a person invests excessive energy in overly restricted ways of perceiving and acting. Patterns of action as well as positions assumed in the past often continue unchanged to the present without relevance to present capacities, needs and circumstances. The person unknowingly becomes fixed in these positions because of continuing conflicts of motivation and

power. A refusal to feel ashamed and guilty requires these persons to continuously ignore certain unpleasant aspects of reality and at the same time to justify their course of action.

In the treatment situation, deployments are usually not brought up verbally in the hour as a problem or as a theme. Rather, they are enacted within the relationship. Therefore the recognition of manifestations of deployment is a necessary first step. We believe that locating phenomena of deployment and acknowledging their existence lead to a variety of therapeutic implications which we shall spell out subsequently (Gedo 1988; Levin 1971; McDougall 1986; Moses-Hrushovski 1986; Robbins 1990; Sandler & Sandler 1978, 1985; Schafer 1983).

Such "deployment" serves to strengthen persons from within; thereby, they ward off feelings of weakness, of conflict, of worry and of being blamed and humiliated. They blame those whom they perceive as being responsible for their guilt. A pervasive sense of shame is also characteristic of these deployed patients: they seem to be shame-prone. The shame that they need to ward off is felt as relating to perceived bodily defects and to being different from others; shame about "forbidden" sexual experiences; shame about their past, shame about their parents or siblings, shame for being in need of help, shame for not fulfilling high expectations, shame for being displaced by a sibling, an event which often assumes the meaning of betrayal and defeat (Morrison A. R., 1986). A reluctance to feel shame and humiliation seems to be a predominant force behind this deployment of the forces of the self: some patients become impervious to shame as a result; some continue to project their shame onto others; those are then seen as either shameful or shaming. Still others feel shame for behavior or events which are not of their doing; yet at the same time, they do *not* feel shame for acts which in fact, they did bring about.

The feeling of shame about themselves may manifest itself, among other ways, in a sense of shrinking, of becoming small and helpless, a state which needs to be carefully concealed from others. This may include a feeling of paralysis, of being unable to speak or to leave the scene, despite strong wishes to hide or run away. The purpose of the deployment is to avoid all these painful feelings by investing immense amounts of energy holding on to a tough pose and to refrain

from exposing any possible weakness. The shame which helps maintain deployment as an ongoing process also results in the predictable anger that follows the feeling of being shamed, the "humiliated fury" (Lewis, 1987). It is characterized by a strong desire to turn the tables on the shamer. In treatment, it is the analyst or the psychotherapist who is the opponent. Outside the treatment situation this role is usually assigned to the wife or husband, the mother or father, or a boss.

Blaming processes used by deployed patients are efforts to shift the direction of shame and guilt away from themselves in order to avoid painful experiences (see also Broucek 1982; Nathanson 1988; Morrison, N 1985). Much denied jealousy and envy can be felt in many complaints. Complaints are also voiced whenever their self-esteem drops because of the success of others. It is striking that many of these persons rarely recall or admit specific emotional experiences of jealousy and envy from their past. Their powerful deployment helps them distance themselves from such events in order to avoid feeling humiliated and weakened. Shame is, to them, such an acutely painful and disorganizing feeling, that they have no taste for owning and introspecting it. Shame that remains disavowed often plays a part in negative therapeutic reactions which develop.

### Some Characteristic Phenomena of Deployment

#### A. Dissociation

In this type of dissociation, mental processes coexist which do not become connected with each other. This is a central feature of deployment: dissociation between feelings and their motives, between feelings and actions, between self-experiences of the past and present memories thereof. There is a strong tendency to erase whatever has been perceived as humiliating; to rid oneself of overwhelming pressures and to attempt to thus restore the inner peace which has been disrupted; all this through forcefully and instantly severing meaningful connections.

#### B. Narrowing the Focus of Experience and Setting Up One-Tracked Conscious Mental Processes

Deployment is based on a narrowing of the experiential focus. One aspect of the current experience seems to draw off an excessive

amount of cathexis. These people are so absorbed in their tensions and preoccupations that they are at times unable and at other times unwilling to consider complexity. A direct exclusiveness of attention with an extreme narrowness of focus and much rigidity is maintained with great intensity under continuous pressure in order to ward off doubts and inner contradictions. Such a one-track-mindedness sometimes has the flavour of a mission, a zeal of wanting to change the world (Lasch 1984). Much force is exerted to maintain exclusiveness in perception, thinking, understanding, and behaving in fixed ways: these people are constantly, often also unconsciously, on guard to anticipate and to prepare against what they fear most.

#### C. The Use of Power

Power is invested in the repeating and enacting of childhood situations and of disavowed feelings or fantasies. To act and enact seems to be the major form of communication with others. There seems to be a combat-readiness for a perceived constant state of impending danger, the danger that their self will be crushed. Power is mobilized to demonstrate, often indirectly, that something is wrong in them so that it will be seen and felt and, hopefully, changed by the others. Power may also be used to show how powerless the person is—in order to prove that he is not responsible for all that he is being blamed for. The mobilization of all available power occurs when the person perceives that he is faced by a seemingly overwhelming force from the other side. Thus, the deployment of many patients programs them to see oppression. They are thus bent on constantly settling the accounts from their childhood with their powerful parents, and sometimes siblings, in direct or indirect ways. The use of power often takes place in response to their having been subjected to power abuse as children. This phenomenon can be viewed in analogy to physical or sexual abuse. As an example, L. perceived her analyst to be a "rapist" whenever he was perceived as trying to "force" an interpretation on her or when he seemed to "force" her to free-associate because of his uncontrolled personal needs. Although she clearly understood her need to thus perceive the analyst in the transference, she refused to free associate or try to see the relevance of her enactments in transference or in life. Rather this insight became a new source of L.'s endless accusations that her parents had oppressed her; and for a ferocious fight demanding that

the analyst take responsibility for *his* "rape" of her, before she would agree to try to work on it in her analysis. Her behavior had a terrorizing quality; she strongly identified with Jewish terrorists in the Arab-Israeli conflict: they have no other way than to respond with violence to the Arab uprising, she felt. At other times, she would identify with Arab terrorists who used violence against the Jews. Ideology provided her with an opportunity to vicariously identify with toughness and thus disavow her weakness.

Another patient, M., sometimes showed behavior which had the flavor of a psychotic transference. His identification with the terrorists served him as a symbolic message for what he was fighting against. To fight against abuse and aggression became his *raison d'être*. He saw them everywhere, also in his own analysis. The more he came to be in touch with his fear that there was psychotic element in him, a fear that he would become mentally ill as his sister had been, the more force he needed to deploy in order to ward off the danger and to attack the analyst whom he perceived as the labeler of his madness. Thereby he tried to evade both his fear and the humiliation of becoming deranged. This form of deployment had various functions which became better understood in the course of the analytic process: to continue to see the disappointing parent as a "rapist"; to prepare himself constantly for the parent's suddenly taking him by surprise so that he would not be as shocked as he had been in the past. This was a reenactment of an unconscious memory of sexual abuse. This view of his parent as sadistic also helped him to deal with his own envy and jealousy in response to feeling left out.

N., a woman of 44, was constantly deployed to find a male villain whose faults she continuously demonstrated in the analytic hour. Yet she resisted using this as a springboard to look for its conscious and unconscious relevance. She needed to bring the female therapist onto her side, thereby establishing an alliance with her against men. Thus she hoped to correct retroactively the disappointment in her mother—of which she consciously was unaware—who had betrayed her. The force she deployed was focused on declaring her perception or feeling to be an incontrovertible fact. When the analyst wished to explore her repetitive perception of a male villain and to see what experiences and fantasies of hers were involved, N. felt insulted: as if she was not being taken seriously;

as if she were a child who fantasizes and cannot be trusted. Consequently, she fled instantly and forcefully into her deployment.

N.'s deployment was similar to that described in the hero of Kleist's novel, Michael Kohlhaas (see also Kohut 1977, pp. 129-290), who was programmed toward one goal: to see the remedy of the injustice done to him. Like Kohlhaas, her total personality was wrapped up in a righteous fight for justice. She could neither forgive nor forget. In her fantasy, she kept experiencing her past and present humiliations and abuse. The warning against forgiving and forgetting became a social mission for her, not unlike that of the reactions of some survivors of the Nazi holocaust, who feel that it is their duty to remember and do all they can so that the crime against humanity will not be repeated.

#### D. A Sense of Entitlement

Entitlement (cf. Freud, S. 1916; Moses and Moses, 1990; Volkan & Rodgers, 1988) serves as a defense against humiliation and shame and as an endeavor to retrieve that which is felt to have been lost or denied. It is humiliating for such persons to feel needy. Consequently, there is a strong tendency to demand their rights; or alternatively a strong wish to be totally self-sufficient, in order not to need anybody. This wish is often dissociated from its opposite—the wish to be cared for like a baby. Many such patients insist on their right to feel discontented and to complain, and not to be "weaned away too soon" from their negative feelings. There is a tendency to blame others endlessly and to blame the therapist in the treatment situations—all this in response to their feeling that that they had not been provided with sufficient space for their real feeling in the past. Their parents had been unable to accept or listen to the complaints they had voiced (cf. Winnicott, 1965). Often the parents had needed to deny their own feelings of guilt, depression, anger, and shame (Lidz 1973). As a result, most patients felt that a wide range of their feelings had not been acknowledged. They felt reduced to being considered evil, greedy creatures. They felt particular pain that their parents could not or would not admit their responsibility for their (the parents') limitations. They were continuously oriented toward registering the others' imperfections and mistakes to counteract their denied guilt feelings: to thus point out where

they had been failed: by parents, analysts, others. This trend of belittling the others derived partially from envy, in order not to feel so inferior, and also to feel free from paralyzing inhibitions. Out of shame but also out of the recurring fear of not being understood accurately—they had developed, in the past, a strong tendency to conceal their thoughts and feelings. They refrain from expressing themselves directly, also as a device to obtain power vis-a-vis the others. In therapy, some claim their right to be liberated from having to hold back their “unaccepted” feelings, thoughts, and perceptions. Previously, they had felt hypocritical for wearing a mask, which shamed them once more.

Now they want to repair the oppression they feel they had been subjected to and thus lessen their burden. They do not allow treatment situations to be meaningfully used to begin analytic work: they do not wish to see what functions were served by their needs; nor do they reach detailed mental landscapes, or see their own role in them, or tune in to their feeling states, perceptions and fantasies. Instead, they demand that their needs be legitimized and gratified. They feel on a mission to collect injustices (Cooper 1984, Bergler 1952). They are thus engaged in a battle with their important others. In many respects this behavior also has the character of a sado-masochistic perversion (Soccarides 1988), with occasional fantasies of sexual orgies or of being a hermaphrodite. At times their conscious disgust takes the form of nausea. In response to pressures, they feel they have to throw up or otherwise empty themselves of interpretations felt to be indigestible and disgusting.

An interpretation by the therapist to attempt to point out the patients' need to test him/her out, to see if the therapist, like all the others, cannot stand their aggressiveness or contain it, is perceived as criticism. This then brings forth more self-justification for the continuation of their fight. We therapists do not appreciate enough the difficulty of growing up in such a home, they say; nor their need for a “parent” who makes *real* space for all their feelings, before they can grow up to be a feeling, thinking, autonomous person. They feel treated like a robot sent to eat and sleep. When they are angry, such behavior of their parents enrages them even more. Especially at such a time, they need to be listened to. Nor could or would they be a model child then, or a model patient now. Additionally, to

behave in a way that is pleasing to the parent unconsciously signifies the sexual submission they so dread. On the other hand, “to be themselves,” alive, different from the parents in feelings, thoughts or temperament, is experienced as an attack on the parents. They also express their need not only to know, but also to feel that their own “monstrous” parts be accepted by their analyst now and by their parents. Thus, they want to feel affirmed and confirmed as human beings, complex as they were and are, and including their “evil” part.

O. is representative of a group of patients who insist on their need and right to feel depressed; but also on their need to assert their right to want to die. It was important to O. that the analyst should be able to stand to hear about his despair—a despair he could not face alone. O. thus developed a “programming” of this entitlement to affect his therapist and his significant others. Even when not in despair, he would demonstrate his depression to those around him. All this seemed to tie in with his proclaimed right to postpone his real life—a right which brought him secondary gains. This postponement would bring out the other's intolerance. Thus, he was entitled to express his anger. The others did indeed control his life—no matter how much they denied it. This “programming” also served to camouflage deeper fears of which he was ashamed. Cowardice, fear of weakness, fear of envy were such degrading feelings. To fear is to be weak.

Such attitudes could be better understood in the context of the traumatic experiences of these patients. For example: the death of a member of the family caused a major change in life style for a number of patients. Not only did they feel that they had lost their parent (or sibling) and suffered unfairly thereby; in addition, the parent behaved as if only he or she had the “right” to be depressed and to mourn not they. Following their first traumatic loss, they now felt that they had also lost the other parent as he or she had been familiar to them; so much had the other parent changed. The high conscious or unconscious expectations from the surviving parent often pressured the patient into substituting for the lost member of the family

Unbearable tension pushed these persons into roles of being consolers: to be a good boy or girl, to be the mother-for-the-mother. They felt expected to be loving, appreciative, and grateful. Each one of them was expected to fulfil the parent's need to function well at all times, no matter how or what they actually felt. In the therapy

situation, they often did not tend to use ongoing material for therapeutic work; at times because they were stuck in the role of "the guilty one," as they felt and were made to feel. To protect themselves from such guilt, some would insist on their rights and their entitlement to special attention and care.

Another illustration of the sense of entitlement can be seen in some such persons' attitude toward tidiness. They feel they have a right to demonstrate the mess they are in, and indeed to be a mess. They would not have everything swept under the rug once again. They refuse to be seen differently from the way they really feel. Nor would they agree to continue to conceal their failures, as they perceive their parents to have done out of shame and to still be doing. Often, this was a way the person unconsciously protested against feeling rejected for having been wet and dirty as a toddler. They asserted their "legitimate" right to be held with all their dirt. Only that would make them feel whole! They refuse to be made to feel repulsive, as had happened to them as children. The early rejection for their messiness and greediness had become a paradigm for later rejection engendering shame and guilt throughout their life. If they were to grow up with dignity and pride, this situation would need to be corrected for them.

In some of these persons, their messiness demonstrated their priorities, conveying their view that there are more important issues than tidiness. P. kept going back in his associations to that incident when, at age eight, he had tripped and fallen, hurting his knee. When his mother saw the blood, she exclaimed: "Look out for the rug!" It was the cleanliness that mattered to her, he felt, not that he fell or how he felt! Rather than being soothed when they were frightened or ashamed—they found themselves rebuffed and further humiliated. Such events came to symbolize what they felt to be the parent's attitude, to the exclusion of other more positive aspects of the parent. They would not use their adult critical faculties to assess the parent's behavior objectively. Other developmental phases reverberate in these protests: when they were greedy for the "right food" (oral) or when sexual feelings they had had were treated as being "dirty" (oedipal). This always led to the same resentment, and subsequent feelings of entitlement.

### E. Reparative Correction

We view the wish for reparative correction as a central principle in deployed patients. Their psychic energy is invested in achieving correction in fantasy or in real life. However, what they unconsciously want to see corrected is very different from what they consciously wish for. Unconscious wishes for reparation (correction) can be the correcting of a physical or psychic defect felt to exist; the correcting of unfair and humiliating treatment meted out to them over the years to thereby correct a gross imbalance of power; or the restoring of a harmony which they felt to have existed before traumatic or stressful events disrupted it. Their fear of the power of the others—and of their own yearnings for passivity and submission—sometimes lead them into a counterphobic stance with regard to power. To this purpose they sometimes deploy power to overcome their fears and wishes (see C. above).

M., a thirty-year-old married woman had one child, a girl, and felt that it was essential that she have another one even though her doctor was very much against it. To her, this second child represented consciously the need to become a fuller mother; but also a fear of what intimacy with one child might lead to; and the thought that if something will happen to the first child, another one would be there. Similarly if something would happen to her, the child would not be left alone with the busy father. Unconsciously this came to correct her feeling that she had never been part of a real home; but also to enable her to set up a family better than that of her mother; and to prove to herself that her feeling that something was basically wrong with her, that she had some ingrained defect, was unjustified. Once she could become aware of her unconscious motives for correction, she no longer felt the need for another child which would have endangered her physically. Furthermore she was greatly relieved not to have to go through with this compulsively pressuring plan.

The goal of correction can become a major motivating force for deployment. It is as if a corrective programming has been built into behavior and attitudes: psychic wounds which still seem to bleed can thus be forgotten or erased.

*Entrenchment* is one example of behavior which serves as a corrective programming for the self. Here an armor is created which



is designed to establish a new and stronger "identity." Such people make considerable efforts to assert themselves as persons with rights and entitlements. They try to disavow frailties, fragmentations and vulnerabilities from both the present and the past. Behaviorally, they transmit the message that now they are strong: now they will make sure that others will accommodate to them: defer to their authority, respect their needs, and adjust to their pace. (We do not use the term reparation in M. Klein's sense as an attempt to restore internal objects.) Others will now have to adapt to their convenience and no longer the other way around. In the past when they had been weakened and needy, they had been the ones to accommodate to the others. The satisfaction they find in erasing the helplessness of the past and in undoing past injuries and injustices seems more important than to find joy and pride in their present life.

Power or force are now exerted to strengthen their armor to enable them to avoid painful, humiliating, and threatening feelings—often of betrayal, abandonment and utter loneliness. They will not let others make fun of them any more; they refuse to be "suckers." These corrective programs are usually turned on in an automatic, unconscious manner, often in response to a loss of self-esteem or security. Within the therapy situation there is a strong tendency to hold on to positions of strength and to distance oneself as much as possible from positions of weakness, frailty and humiliation. Yet at the same time helplessness is constantly demonstrated.

These patients' strikingly need to express their tensions—not in order to understand them but rather to test the therapist, to see if he/she is strong enough to withstand their pressures. In addition, they insist that others must not inflict their own tensions on them in response. Often, situations are enacted in which the patient feels unable to trust his therapist's strength. Such patients constantly check out their therapists and watch for signs of their tension and fragility. The deployed person would rather blame the therapist for being too weak than accept the evidence that he, the patient, had "unfinished business" of his own and proceed to work on it. When the therapeutic work leads to important insight—such as the terror of having caused the miscarriage of a mother—these insights do not seriously change their deep-rooted pattern of pointing out the therapist's frailties. Consequently, they are not able to develop cons-

tructive patterns of dealing with their inner tensions. One way they assuage such stresses is by being provocative to others, including the therapist. Then the other's anger serves to relieve tension. It is felt as punishment for both the other and for himself. Thus, the balance of power is rearranged: the provocation serves as a built-in release so that tension subsides in response to what is unconsciously perceived as an emptying of the bladder or the bowel, or a release of sexual tension.

R. was surprised to realize how much of her energy went into avoiding situations where she feared to be humiliated. Nor was she aware that this energy was not available to be invested in trying to fulfil her goals in life. Often she felt her parents expected her to be a showpiece for them—while her own life had not yet even begun. She felt that her experiential space was not provided—the space she needed to be in but that she also had to feel existed for her. It was as if her remarkably efficient parents were holding a stop-watch over her: she had no time to pause to think or to choose her options. When she did not conform to the high standards set for her, their expectations, she was paralyzed even more, especially by expectations not adequately fulfilled, and by their shame and her own. In the therapist's view these expectations were both conscious and unconscious.

Sexual and physical abuse are often present in the history of such deployed patients, who seem to have "switched on" a form of programming: to fight against abuse which is omnipresent for them. "I shall not let others silence me anymore," said S., who had been sexually abused. Much psychic energy went into fulfilling the goal of not letting others abuse and intimidate her. She was so intent on not letting them bully her that she was unable to attend to her inner life; and sometimes being intent in their way served her to *not* attend to her inner life. She could not find the space to fight for herself or to understand how it came about that she felt so abused. She did not wish to work on understanding what part traumatic events had played in her present condition; nor to understand the role of her perception as a child—or perhaps her fantasy in this respect. She would not find the space and time to identify the situation that she was now constantly reenacting both in her therapy and in her life. She held on to this position because she both feared and hoped that the "new"

other would respond differently from the figures of her past. She had a strong need to maintain control in the analysis, thereby avoiding regression in the service of the ego and minimizing insights on new levels. Often, her fear of appearing contemptible for losing control motivated her to hold on to her programming. Such programming would often develop a life of its own.

The need to hold on to such rigid programming can be connected to at least two other sources: it serves to protect the perpetrator of the abuse, whom, after all, they also loved; even though they want to tell the world about his crimes; and would not let themselves be silenced. Secondly, in all deployed patients, the "programming" serves to fight off change and maintain the status quo. Such persons constantly attack those important to them who make them feel guilty, directly or indirectly. They do not allow themselves to consider their own guilt, or to find out why they cannot face it. This is all the more so, since they preconsciously know that fantasy and exaggeration are involved in their perception. They hope to at last find the "corrective experience"—that of being legitimized and not being blamed—that they need so desperately in order to avoid feeling evil, disdained, and guilty. Instead, they relive their major traumatic experiences once again in the treatment situation. When these resistances are interpreted, the fight against the externalized enemy—here the therapist—is often "ideologized": "There is no such term as guilt! Erase it from your terminology!" some said. In many patients, a sort of "political" and "religious" battle ensues in which Kohut's "tragic man" is used to counteract the zeal of the "guilt-making cult" and what they perceive as efforts to convert them. They wanted to almost physically "throw up" the induced guilt as they perceive it, through superego representatives such as Kernberg. "Read Winnicott" said a very bright patient who was not in our profession to his analyst. Thus, they hope to rid themselves of the evil which they choose to perceive as being primarily transmitted by such guilt-inducing attitudes. These ideological battles prevent the patients from more meaningfully reaching the traumatic roots at the basis of their deployment.

Corrective programming sometimes shows a strong urge to *ignore time*. For this purpose, the wheel of life would—in fantasy

—be turned back to before that point in time where a severe injury to the self experience was felt to have occurred. Sometimes these persons needed to have endless time in the session or in the therapy as such. With limitless time, they feel they would be able to collect themselves and function reasonably well. Some always hope for a magical solution (cf. Smith, 1977). The elimination of time also becomes a magic way to erase the chronological differences between parents and children, or between siblings, which has obvious implications of power. Another "time program" is to symbolically die and be reborn: to start from scratch so that they can imagine themselves to be physically and emotionally different.

*Dramatization* is another characteristic type of corrective program. Its aim is to dramatize what one feels, so that it will finally be noticed. What went unnoticed for so long shall now at last be felt by the others. These persons devote much effort to transforming their fantasies, feelings and thoughts into a performance which is to be real. In therapy, they enact a theatrical metaphor which requires the suspension of disbelief. The therapist, a witness to the performance, is asked to join in so that he or she can feel and understand what has been enacted (Boesky, 1989). For example, before the therapist's vacation, K. would demonstratively wear two different shoes to transmit the message that something is wrong, to show how divided he feels and that nobody notices this. In one form of dramatization, the patients *become* the feeling which they found so humiliating, so that they could thus avoid experiencing it. Some patients relived their dramatization through stories of Kafka's "The Metamorphosis" and "The Trial." To enact the defect, makes them feel less miserable and disgusting than to have it. They will thus demonstrate what was done to them. Dramatization may also include a deliberate exaggeration of feelings. Acting a role, or enacting feeling states and fantasies, represents an integral form of dramatization.

T. described how, during her childhood, she was preoccupied with the Holocaust. As an adult, she play-acted being in the Holocaust in order to be prepared and not to be taken unawares if the Holocaust were suddenly again to break out. Her deployment consisted of entrenching herself into a fantasy world more real for her than her

present-day life. This world, however, was not only a refuge. It was also a creation full of excitement and pleasure, a make-believe designed to console her and correct her disavowed painful experiences. The use of Holocaust images for sado-masochistic aims evoked much guilt and shame, most of it conscious. Later, this turned out to be connected to her sexual conflicts. While disconnecting themselves from aspects of the real world, such patients fervently hope that their therapists will find a way to enter into their split-off world. Then, they would empathically acknowledge the child's hurts, perceptions and experiences. These persons feel compelled to repeatedly reenact childhood situations. Their enactments can often be understood by the therapist as ways of retrieving their feelings which had become frozen in deployments consequent to traumatic events of the past. Much psychic energy was sometimes invested in erasing primal scene fantasies and night situations from their childhood reenacted in the present. Such situations are at times interspersed with preoccupations about the Holocaust.

#### Concluding Remarks

Let us summarize the main psychodynamic factors that relate to deployment: In the center of deployment, we view overt or covert power struggles and an insistent wielding of power. These persons exercise power to manipulate the therapist and others in a variety of "reparative directions."

1. The family constellation of many such patients shows one powerful parent. The patients themselves often seem to display strong-willed behavior in spite of, or in the light of, the unmistakable weakness of their selves.
2. In many of these patients, we find passive libidinal longings for merging, which often relate to their fantasy of thus attaining the envied power in a magical way (Soccarides 1988). The fear and shame of such longings together with the fear of and anger at the other's use of power, lead to a counterphobic employing of power in the struggle with others. The passive experience of being overcome by painful affects often leads to an active use of sexualization (cf. Goldberg, 1975).
3. This seems to connect with a strong aggressive, sadistic drive often in response to the experience of deep, intense shame frequ-

- ently found in such persons. Both oral and anal sadistic rage are central in these patients (Kris 1976, Modell 1965), which can also be understood as humiliation-rage (Lewis 1987). Whether these sadistic tendencies derive originally from the aggressive drive or whether they derived from shame and other frustrations (including Kohut's failure of empathy) is not always easy to determine.
4. These persons try to overcome conscious feelings of shame through an instant, almost automatic way of shaming the other or distancing themselves from him. Almost before feeling the humiliation designed to be evaded they need to act: They humiliate the other. When they perceive the other as castrating, they set about, pre-emptively, to castrate him. In many patients, excessive shaming on the part of their parents is a major etiological factor (Levin 1971). Another reason that shame is strong in these patients is because they were often treated as having been children with special talents; yet frequently they felt paralyzed by the fear of disappointing their parents. The enormous glory attributed to them by some parents tended to increase their grandiosity and their dictatorial tendencies. This, in turn, brought about further narcissistic injury to their parents who then exerted yet more pressure on them.
  5. Just as they tend to ward off shame and humiliation by turning it against the other, so do they tend actively to turn guilt against the other by blaming him or at least by exerting pressure to have him share responsibility. The parents will often deny their guilt, and will consciously or unconsciously induce guilt in their children.
  6. Deployed persons show a specific superego-ego ideal configuration which is secondary to their basic conflict of fighting their important others and sometimes the world. As long as their injustice has not been acknowledged, they hold back from committing themselves. This also makes them refrain from accepting responsibility, and sometimes from espousing certain basic values. (cf. Rangell, L. 1981)
  7. A dichotomy exists in these deployed persons between an often highly developed intellectual part and their stunted emotional part; between their child and their adult parts. Both these parts

have contradictory values attached to them, one side of which may be unconscious: the intellectual and grown-up parts are both esteemed and denigrated; the emotional and child parts are concurrently yearned for and disdained.

8. This existing dichotomy or dissociation also makes it very difficult for these persons to accept ambiguity, uncertainty, confusion and conflict. When threatened with such situations or states, they try to rid themselves of the fear of disintegration, and of unpleasure generally, by externalizing the conflict, and by passing their inner pressures on to the other. To act and enact is another way not to feel divided intrapsychically. Power is thereby invested in enactments and in fighting against the other in oppositional ways, rather than to find ways of dealing constructively with inner tensions and thereby strengthen themselves.
9. Finally, we have found that many of these persons had early relationships with one parent, who treated them as an extension. This relationship was a narcissistic one in which they were not treated as an independent autonomous person with unique feelings, needs and perceptions of their own. It is perhaps related to this, that one of the central motivations in the deployment is to make the therapist and others experience the child's world and particularly the suffering they had undergone in it. It is their wish and their hope—consciously and unconsciously—to be at last understood in all their complexity, and to be finally responded to in a sensitive and differentiated way. Thus they hope to come to deal with their inner tensions more flexibly and openly. Previously, some had needed to see their love objects as infallible to hide their own and the other's fallibility. These persons are torn between their total love for their loved ones, with a need to remove any blemish or stain on them, and the need to focus exclusively on the blemish by projecting it onto others. Thus they unconsciously split their objects into good and bad ones. At the same time they use all the force at their disposal to dissociate their emotional experiencing and especially their hurt from the conflict. They feel as if only after living through repeatedly the sufferings and misfortunes symbolized by the Jewish Passover Hagada or by the tale of the Ancient Mariner (Coleridge) can they liberate themselves to begin to live their own life.

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## WHERE REGRESSION IS CREATIVE : AN ILLUSTRATION FROM TAGORE\*

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### I

Within the purview of psychoanalysis a multifaceted dynamic-enriched word is "regression". The terminology implies a return from an already reached point to an earlier one. In Laplanche's (1973) explanatory mode, Freudian topography pinpoints that "regression occurs along a series of psychical systems through which excitation normally runs in a set direction. In temporal terms, regression implies the existence of a genetic succession and denotes the subject's reversion to past phases of his development". Conceptually regression is seen as a reversion to earlier forms in the sequential development of thought, of object relationships or of the structure of behaviour. Freud (1900a) introduced the term in "The Interpretation of Dreams" as an important dream-characteristic. Within its functional folds regression can be conceived of as three types—(1) General regression indicating the common tendency of adults to go back to the stages of earlier development to freshen up the ego with the infantile materials for the time-being. (2) Pathological regression indicating the individual's pattern of returning to earlier libidinal stage or stages and getting fixated there to get pleasure and (3) Creative regression where the adult ego plunges into creative phantasies through regressing to infantile developmental stages and having wider identification ability and sufficient ego flexibility to come back to the original stage to bring out his creative

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products openly to this world. Of these varied mechanisms of regression, the aspect of creative regression would be assessed in a poem by Tagore in the present context. The name of the poem is "Birpurush" (The hero), the story of which goes in the following fashions :

## II

The story of the poem 'Birpurush' consists of a little boy's imageries in which he asserts himself in a flight of fancy where his bravery and fighting prowess far supercedes those of adults by saving his mother single-handedly from the clutches of highway robbers. He fancies that he is taking his mother on a distant trip through lonely wilderness on board a palanquin with himself riding a dun horse, acting as a protector and escort while traversing through a lonely stretch of meadow away from locality. The group faces a band of dacoits. The bearers of the palanquin who are normally very strong and robust, all desert the lady and hide in the nearby thorn bushes. But the little boy takes adult's share of the danger laden responsibility of saving the mother in distress. The mother implores him not to meddle with the highly dangerous highway men, but the brave boy reassures his mother and rides into the enemy rank to prove his mettle to his mother as well as to the adult world. As the fight continues and all hopes are given up by his mother regarding his survival, he appears before his mother being tired, battle scarred and profusely sweating, but victorious. The mother comes down from the palanquin to greet him with kiss, embrace and pride. The elder brother later on coming to know about the incident refuses to believe it, but all others accept "khoka's" valiant image and appreciate his bravery and courage. But to end it all the boy wishes if his dream could come true, like many other events of this reality-world. (See Appendix, Tagore, 1988)

## III

The main thrust of the poem is the fulfilment of oedipus desire. The poet here regresses to the level of a child. The child desires to possess his mother exclusively. The poet as a child resorts to phantasy. In his imaginative plane he creates such a phantasy that gives him the opportunity to protect his mother from the onslaught of the

bandits while the child was escorting his mother, who was in a palanquin, through a dense forest. The child was riding a horse. The bearers of the palanquin fled in the tumult. The child defeated the bandits in the fight and protected his mother. He was rewarded for his heroic and valient performance with the kiss and warm embrace of his mother.

According to Freud (1923) Oedipus complex is "the central phenomenon of the sexual period of early childhood". The boy child wants to possess his mother as his own property. But in reality it remains unfulfilled. And gradually with the advent of the latency period the complex collapses. The libidinal object-cathexes are given up and replaced by identification. During the complex-period the child satisfies his desire, to some extent, through phantasy. The poem under consideration is a flight into such a phantasy. In the poem the child gets satisfaction through two means which are usually offered by the Oedipus complex. The child first takes the active role and possesses the mother but finally he receives a kiss from his mother, that is, he enjoys the satisfaction passively. And with this satisfaction the child realises the non-reality aspect of his phantasy as he says that so many events occur in this world, why not this type of story-like events happen. In this way, through phantasy and identification, the libidinal aspect of the Oedipus complex is desexualised and sublimated.

Poet Tagore while creating this phantasy regressed to the level of a child living in the Oedipus phase. But the poet's regression produces such a phantasy that is taken as a universal piece of creative art which brings satisfaction and pleasure to all who read the poem. In order to realise the clue behind, to understand the inner significance of the poem we require to have a peep into the poet's mind. But how that is possible now, when the poet is no longer within us ?

## IV

Regarding the present methodology the first thing to point out is that in the very absence of the poet it is difficult to probe into the source materials and significances of the poem under present consideration. Because psychoanalytically free-association method is conceived of as the technique to investigate into the associative materials and dreams, which cannot be applied here. Therefore to serve

the purpose, it seems practicable to depend on the general structure of other literary works and biographical data of the poet (Crews, 1975). The validity of the approach is corroborated with the references of works of others like Marcovitz (1968), Halder (1931) and Basu (1988) in a similar field of research.

## V

The poem 'Birpurush' is a pure phantasy of a child with his mother. The poet identifies himself with a child and creates this piece of phantasy. Psychoanalytically a child or an individual plunges into a phantasy for the fulfilment of his unsatisfied wishes. In Freud's (1908) formulation it is that in phantasy the unsatisfied wishes are fulfilled and the reality gets corrected according to the wishes in the phantasy world.

From the biographical sketch of the poet the background history of the present poem seems to be like this. In 1902 soon after the poet lost his wife, he went to Almorah with his ailing second daughter ( Rani ) and the youngest son ( Samindra ) for a change. There in the midst of the open nature the poet had these frequent spells of regressive phantasies in order to overcome his bereavement through wider identification with the mother nature. Moreover incidentally to provide emotional comforts to his children in the recent loss of their mother, he used to create stories for children, during which he framed a set of poems for children which were ultimately published in his book 'Sishu' ( The Child ). The poem 'Birpurush' is one of these literary creation. Furthermore to realise the inner significance of the poem it seems necessary to dive deep into the pangs of separation from the mother in the childhood days of poet's life which might have served as a hindrance to the fulfilment of his Oedipus desires that had prompted him to adopt creative regressions in later literary productions to get indirect fulfilment of the same.

Poet's life history in his book 'Reminiscence' (1917) reveals that in the typical life style of their big size family, the poet was mostly reared up in a world of servocracy; hence a separation from the mother. Living under the domination of the servants and mother's illness were the facts of life for the childhood. This separation had its culmination in the untimely death of his mother which created an actual vacuum on the way to oedipus satisfaction. Throughout his

later courses of life this unsatisfied desire for the mother along with the pain of separation had been found to mould the poet's personality and served as a source of energy behind his creative genius. His creative writings revealed his mother-identification in nature. The pain of separation was put aside in poet's unconscious where the separation was transformed into union through the identification with nature and thereby was manifested in his subsequent creative zeal with new charm and beauty. He could perceive and feel the touch of his mother in the happenings of nature. In poet's language "This Bengal sky full of light, this south breeze, the flow of the river, this right royal laziness, this broad leisure stretching from horizon to horizon and from green earth to blue sky, all these were to me as food and drink to the hungry and thirsty. Here it felt indeed like home, and in these, I recognised the ministrations of a Mother" ( p. 208 ). According to Basu ( 1988 ) "This is the key to the task of unfolding the mystery and meaning of the poet's many poems". The similar attitude of poet's mind is assumed to have its reflection in the subject-matter of "Birpurush". In the attempt to understand the underlying dynamics of the present poem psychoanalytically, these background factors of importance should be considered in analytical frames.

## VI

According to Freud (1908) phantasy is woven around three moments of time where past, present and future are compressed into one story. From the past experiences, usually of early childhood, a phantasiser draws his raw material, a present episode provokes his phantasy and the outcome of a phantasy, i.e., its future results in the fulfilment of his desire. Further it is said that a piece of creative writing depicts a continuation of, and a substitute for a memory of old unsatisfied childhood desire. This analysis of creative imagination or phantasy by Freud is beautifully illustrated in Tagore's poem 'Birpurush'.

The past content of phantasy for 'Birpurush' can be traced down to poet's childhood memories of feelings for nature and a play with a dismissed palanquin in the family (Tagore, 1940). The palanquin



belonged to the day's of poet's grandmother and bore the traces of aristocracy in its structure. At the age of seven or eight the poet used to take a close survey of this palanquin and it became a source of flight for his imagination. In his own words it was 'an island in the midst of the ocean' to him. This palanquin-experience may be best understood in the background of this poem if we keep in mind Freud's (1908) following statement regarding childhood memories of creative writers: "You will not forget that the stress it lays on childhood memories in the writer's life—a stress which may perhaps seem puzzling is ultimately derived from the assumption that a piece of creative writing, like a day-dream is a continuation of and a substitute for, what was once the play of childhood".

Moreover, on numerous occasions through out his literary life poet had been found to comment on his deep and close emotional ties with the mother earth or nature as a substitute for his evercherished association with his mother. His deep identification with the mother-earth or mother-nature can be traced since poet's early childhood days. In his 'Reminiscences' poet remembers his childhood experiences with nature, which can be best illustrated from his relationship with the back garden of his ancestral house with a pond and many trees, particularly a banyan tree. Addressing this banyan tree the poet wrote in his boyhood days :

"With tangled roots hanging down from your  
branches, O ancient banyan tree,  
You stand still day and night, like an  
ascetic at his penances,  
Do you ever remember the child whose  
fancy played with your shadows?"

This impression of external nature is vividly reflected in the poem

under our consideration where the poet describes the passage through the forest\*\*.

As because he missed his mother's companionship for a significant stretch of life, he always craved to have her in his deeply-delved phantasies. Hence these two occasions in poet's life can be taken as forming the past base of his creative phantasy as revealed in 'Birpurush'. In this poem, he used the combined materials of palanquin and his deep cherish for mother to have very closely as the main theme.

Secondly, in our endeavour to trace out the root of the 'present content' of the poet's phantasy in 'Birpurush', which provoked him to indulge in the phantasy, we are to mention the incident of the death of Tagore's wife in the year 1902. Here, we are to keep in mind that most of the poems of the 'Birpurush' were written immediately after that event of death. Tagore was in deep grief at that time. But his children were more in such state. They needed consolation in their emotional distress. Poet Tagore, as a loving father put a ring of affection around the children and kept their mind diverted from the shock of their mother's death by his creative genius of story telling, of which the poem-story 'Birpurush' is one. Naturally, the content of the many of the stories was the interaction between mother and child. In that pursuit he had to come down to the level of the child mind, he had to identify himself with the child

\*\* : The description of the forest and the bushes that are found in the poem have been unfortunately misinterpreted by Halder (1931) in a very cheap reductionist technique. He explained it as the representation of mother's genital organ and pubic hair. But that can not be accepted because the forest represented the total nature with which the whole personality of poet's mother was unified. It was not an attachment or fixation with any part of the mother's body. It might have been true that poet in his infancy had sexual curiosity centering round his mother. But we must keep in mind that according to Freud (1905), the sexual curiosity can be "diverted (sublimated) in the direction of art, if its interest can be shifted away from the genitals onto the shape of the body as a whole". In the poem 'Birpurush' the poet found his mother as a whole.

Regarding random and wild reductionism Crews (1975) cautioned the literary critics very aptly saying, "Among the arguments it is possible to make, reductive ones are without doubt the trickiest, promising Faustian knowledge but often misrepresenting the object of enquiry and deluding the critic into thinking he has cracked the author's code" (p. 184).

and dive deep into the world of child-phantasy. Because of the enormous flexibility of the ego the task was spontaneous with the poet.

Besides the event of the death of the poet's wife and his intention to divert the children's pangs of separation through picturesque story telling as the 'current' provoking factors behind the poem 'Birpurush', we are to mention another specific fact which subscribed to the story-element of the poem. Tagore's family was an aristocratic one of the then Bengal. They had beautiful horses for riding and for carriage. Poet's youngest son, who was 4 years old at the time of his mother's death was made to ride on a horse by one of the poet's relative only as a play with the intention to divert his mind. (In a family album of photographs of the poet one of such moments of the child riding on a horse has been caught very beautifully and also illustratively to the poem 'Birpurush'). This fact also served as a current stimulus to the creation of poetic phantasy of 'Birpurush'.

Moreover, the poet Tagore suffered a great shock due to the demise of his wife. In the analysis of Tagore's 'Swaran' poems, which were the harvest of this separation pangs, Basu (1988) has shown that the poet experienced a sort of separation from his mother in this death as, to Tagore his wife was a representation of mother and nature-mother. The three were identified in one person. Therefore, the poet himself suffered a regression. And he came out of this regression when he could see his wife's presence in Nature. This vision enabled him to create his subsequent literary jewels. Therefore, the regression of the poet himself served the purpose of his creative ego in producing 'Sishu-poems'. In this way in the 'Sishu-poems' in general and in 'Birpurush' in particular the poet's oedipus desire is satisfied. We know from the life of the poet that his early childhood was ill-nourished in respect of mother's love.

Thirdly the future element is found in this context that the little boy as a valient child-fighter defeats the decoits, whereas the adult palanquin bearer fled out of fear. He rescues his mother and enjoys her kiss and embrace. Moreover the real rivalry of the boy at this juncture is mainly revealed in his strong sibling jealousy towards the elder brother where he says in the poem that his elder brother could never believe in the incident of victory because 'Khoka' (little boy) is merely a child. Thus his supremacy over his elder brother is satisfied and he enjoys mother's love.

## VII

According to Kris (1968) such phenomenon of ego regression is infinitely more frequent in phantasy and that "topographically ego regression occurs not only when the ego is weak—in sleep, in falling asleep, in fantasy, in intoxication and in the psychoses—but also during many types of creative processes" (p. 311-312). Hartman's (1939, 1947) contention on creative regression pinpoints that under certain conditions the ego regulates regression, and that ego integrity involves voluntary and temporary withdrawal of cathexis from one area or another to acquire improved control over the process. Hence it can be said that in creative regression "the primary process remains in the service of the ego" (Kris, 1952). Such regression makes available as poetic material, themes like love and death being directly related to basic need and cultural universality than the patterns of satisfying such needs. In this poem we find the control of the ego is manifested superbly where the poet begins the poem with the word "Imagine as if ...." and ends with the realisation between his phantasy and reality where he says that why such imaginations do not occur like other events of our daily life.

Now to account for such a creative regressive process in the Tagore's poem under consideration the first point of importance to be shown is that in the poem, the poet could easily regress to his earlier boyhood days to satisfy the demands of his young children and at the same time to satisfy his own unfulfilled oedipal desire. The attainment of joy after winning the mother's attention and love made the 'poet-child' happiest at the moment, of course imaginatively. The corollaries to this enjoyment were the other id processes like manifestation of maximum aggression in the incident of fighting back the bandits and coming back being blood stained and the expression of lib do in terms of sibling jealousy and hostility towards the elder brother who seemed to deny the victory of the boy—'khoka'.

Further, the status of creative regression in this context can also be judged by the facts of poet's literary history. He wrote to one of his close associates regarding his set of poems in 'Sishu' (Child, that he was putting an end to this phase of creation with the poem 'Bedai' (Farewell), the subject-matter of which is farewell to the mother, because after being a child for a long period of time and enjoying

infancy imaginatively in these poems he felt that "there remains the duties of office to be performed" (Mukhopadhyay, 1949). This comment of the poet clearly shows his ego flexibility; poet's ego after a phase of temporary regression comes out rejuvenated with more vigour whence so ever he produces literary creations of lofty height, with superb aesthetic, spiritual and humane qualities having universal appeal. This contention is justified from the series of productions that Tagore gifted us subsequent to his 'Smaran' (1902) and 'Sishu' (1903) (Child) poems. To name a few of those are Usharga (dedication) (1903), Ksheya (Ferry) (1905), Gitanjali (Song-offering) (1906), Gitimalya (Song-garland) (1911) etc. Here we must remember another aspect of the regression of the creative genius. In his regression he is not locked in his personal phantasy. His artistic creativity lies in the fact that when he expresses his phantasy, whatever the medium may be, that does not remain his personal phantasy. It finds resonance in the minds of those who come across these creations. This happens so, because, according to Kris (1952), "To the artist the public is not necessarily, and not only, a distant and powerful judge, on whom he projects his own super-ego. He also puts himself into the place of the public and identifies in ego (and super-ego) with his audience". The poet becomes identified with his readers; he becomes his first reader. In this way the creative genius gives his personal experience a universal form. While reading the poem under our discussion we as readers also regress along with the poet and the theme of the poem is echoed in our mind. We become one with the poet. The artistic touch of the poet rouses the hidden poets in the minds of the readers. In this type of regression the ego of the poet and that of the readers never loses the control over the libidinal discharge of energy which itself is pleasurable. According to Kris (1952) all of us, including the poet, "attempt to gain pleasure from the very activity of the psychic apparatus". But in spite of this fact still it is unknown how a creative genius performs this magic. That is why Freud (1928) says: "Before the problem of the creative artist analysis must, alas, lay down its arms".

It appears from the foregoing discussion that the creative regression operates below the conscious level of our mind. And behind every creative activity there is a sort of regression caused by any traumatising experience or by any challenge. In this type of regre-

ssion the person is made to' in the words of Arthur Koestler (1968), "retrace his steps to the point where they went wrong, and to come up again, metamorphosed, reborn". It is "regression in the service of the ego" (Kris, 1952).

## APPENDIX

### THE HERO

RABINDRANATH TAGORE

MOTHER, let us imagine we are travelling, and passing through a strange and dangerous country.

You are riding in a palanquin and I am trotting by you on a red horse.

It is evening and the sun goes down. The waste of *Foradighi* lies wan and grey before us. The land is desolate and barren.

You are frightened and thinking—'I know not where we have come to.'

I say to you, 'Mother, do not be afraid.'

The meadow is prickly with spiky grass, and through it runs a narrow broken path.

There are no cattle to be seen in the wide field; they have gone to their village stalls.

It grows dark and dim on the land and sky, and we cannot tell where we are going.

Suddenly you call me and ask me in a whisper, 'What light is that near the bank?'

Just then there bursts out a fearful yell, and figures come running towards us.

You sit crouched in your palanquin and repeat the names of the gods in prayer.

The bearers, shaking in terror, hide themselves in the thorny bush.

I shout to you, 'Don't be afraid, mother, I am here.'

With long sticks in their hands and hair all wild about their heads, they come nearer and nearer.

I shout, 'Have a care, you villains! One step more and you are dead men.'

They give another terrible yell and rush forward.

You clutch my hand and say, 'Dear boy, for heaven's sake, keep away from them.'

I say, 'Mother, just you watch me.'

Then I spur my horse for a wild gallop, and my sword and buckler clash against each other.

The fight becomes so fearful, mother, that it would give you a cold shudder could you see it from your palanquin.

Many of them fly, and a great number are cut to pieces.

I know you are thinking, sitting all by yourself, that your boy must be dead by this time.

But I come to you all stained with blood, and say, 'Mother, the fight is over now.'

You come out and kiss me, pressing me to your heart, and you say to yourself,

'I don't know what I should do if I hadn't my boy to escort me.'

A thousand useless things happen day after day, and why couldn't such a thing come true by chance?

It would be like a story in a book.

My brother would say, 'Is it possible? I always thought he was so delicate!'

Our village people would all say in amazement, 'Was it not lucky that the boy was with his mother?'

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