

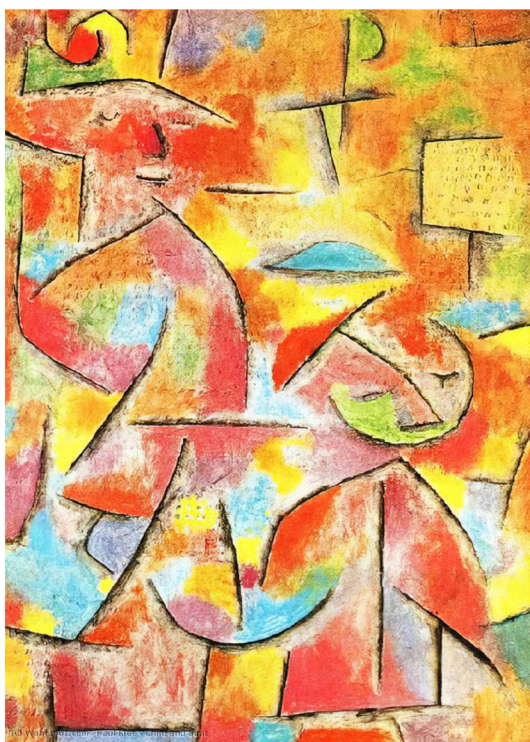


MARINA BILOTTA MEMBRETTI

INHERIT FROM A CHILD. WHY NOT?

Preface by **Luciana La Stella**

Postface by **Giuseppe Oreste Pozzi**



Nuovi Orizzonti di Inconscio e Società / 12. *Poietica*



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collana diretta da Luciana La Stella

Poietica. 12

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Sezione Poietica

Questa collana nasce da una sfida. Recuperare l'intuizione del grande psichiatra e psicoanalista Carlo Viganò, che ebbe l'idea di raccogliere studi scientifici all'interno di un ambizioso progetto editoriale. Testimonianze legate alla formazione e alla ricerca clinica in campo psicoanalitico, in particolare nell'orientamento dato da Jacques Lacan alla psicoanalisi freudiana. Numerosi sono stati i progetti portati avanti e le storie incrociate nel corso degli ultimi anni, raccolti nelle tre sezioni: *Studi*; *Poietica* e *Arte, Cinema Musica e Teatro*. Uno solo il filo comune. Promuovere il reale della soggettività applicato alla vita contemporanea, non solo tramite studi prettamente scientifici ma anche attraverso saggi, romanzi, scritti poetici ed espressioni creative. Tutto questo oggi costituisce un importante patrimonio da cui partire, cui dare nuova vita per poter guardare avanti. È questa la vera sfida. Sono questi i Nuovi Orizzonti di Inconscio e Società.

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Preface

*Why should reverberating hours,
glittering waves, minute ripple billows
bloom on the sea...*

*The Being exists doubtful as to whether to leave out
so vast an alluring and upsetting surface
of which so little or even nothing we know.*

(...)

*Downbeat first, on the upbeat then
all the sound fades out
as bodies get closer and closer
until they fade into one another,
and cancel the mould which had kept them separated.
Once again, they bring about
the swaying of an immortal, never ending time repeating itself
into a nocturne which goes on between bright and dark in no distinction whatsoever.¹*

The verses of this unpublished poem by Paolo Ferrari introduce me well to the preface of the text by Marina Bilotta Membretti – published in the section Poietica of the Series *Nuovi Orizzonti di Inconscio e Società* – and titled *Inherit from a child. Why not?* The poetic words of contemporaneity in the *Actus Tragicus* transport us into a fluctuation which literally sends back to the being who never ceases to be amazed when looking at the sea waves reflexing, and even the shipwreck which Lucretius talks about in his *De rerum natura* where he helplessly watches from a window a ship that is imperturbably sinking and giving a sense of deep pain due to being ephemeral in front of a tragedy that you witness defenceless.

¹ P. Ferrari, *Actus Tragicus*, Unpublished poetry, 27.8.2024.

The *Actus Tragicus* reminds us of a mysterious daring in which often one is not the master of one's actions or irreparably we cannot go further. Paolo Ferrari in his interesting considerations reminds us of the uniqueness of how the being disentangles starting from the breakage of the image in the mirror which inexorably throws outside oneself, in the world as Heidegger would write and he would specify in this regard the *being-thrown* of the being there, conscious that what men are thrown into are not only things or situations in the life, notably those conditions of one's life, instead it is about the fact that we cannot be something determined or just the *having-to be*.

The being of *being there* is essential for Heidegger: it is central to his way of *being thrown* into the world and also characterizes his way of being in relation to oneself, and to the other-than-oneself. The concept of *Jetztzeit* [literally: the present time, nowadays], or the actualization of the past time in the present time, reminds us of Benjamin, of how *Jetztzeit* and *figura* outline in some way the dialectical constellations between finite and unfinite, between history and eternity. The same way creation and redemption opposed to Gnostic dualism; *Jetztzeit* and *Jetzt-sein* [liter. now-to be] taken in consideration by Auerbach and Benjamin formulate the concepts of *figure*, thus the prefiguration of the New Testament in the Old one, and of *Jetztzeit*, the actualization of the past time in the present time. The allegation of Gnosticism by Jacob Taubes, moved to Benjamin, will prove contradictory, leaving room for different interpretations on the relation between Benjamin and Auerbach on the concept of history and present time.

Paolo Ferrari regarding being writes *The Ego fails: the Arduous Conscience of an Absent Reality*, but it is true that *difference* pertains to the human and even to its very nature as thinking being, within the complex process of *mind-body-thought* integration.

« With the birth of the thinking mind, every object in the world is to yield a piece of itself, is to become less concrete – of a general (ideal) concreteness – so as to become a *failing object*, or *missed object*. An object that assumes the property of being (more) absent, of ceasing, of dying (entering into time). Should the object in the world – so assumed – lose such peculiarity, the mind would cease to exist – as it would become thing, an inanimate and concrete one»².

An interesting consideration that prepares us for an unconscious so well articulated by Marina Bilotta Membretti in her text, where she says that unconscious is the start of thinking; therefore nor reactive formation nor innatism but, as Freud discovered, an economic principle which unfortunately your conscience neglects.

A surprising emphasis on thinking, and then on ‘I’ starting from unconscious, which moreover engaged many authors of contemporary Psychoanalysis : but here we introduce Giacomo B. Contri³, who singled out the ‘work’ of one’s thinking as individual competence in the psychoanalytic cure. Contri pointed out precisely how, when sanctioning pleasure and displeasure from reality offered, one’s thinking is legal, that is,

² P. Ferrari, *I nuovi Foglietti della scienza*, Arch. Centro Studi As-senza, 2002.

³ Analysand of Jacques Lacan (1968), and then also translator of Lacan works (vedi ‘Scritti. Jacques Lacan a cura di Giacomo B. Contri’ Vol. I e II, Einaudi editore (1974, ediz. integrale), Giacomo B. Contri (1941 – 2022) was psychiatrist and psychoanalyst himself, publishing specific works on carattere giuridico del pensiero, such as ‘La tolleranza del dolore. Stato, Diritto, Psicoanalisi’ (1977, 1983), ‘Norma e pulsione’ (1982), ‘Lavoro dell’inconscio e lavoro psicoanalitico’ (1985), ‘Leggi. Ambiti e ragioni dell’inconscio’ (1989), ‘Il pensiero di natura. Dalla psicoanalisi al pensiero giuridico’ (1994, 1998, 2006), ‘Società Amici del Pensiero’ (2011), ‘Il difensore della salute. Una categoria e le sue varietà professionali (psicoanalisi e altre)’ (2013), to name a few.

unconscious places laws under individual jurisdiction starting from an already thinking unconscious, even if threatened by conscience with removal.

Inherit from a child. Why not ? intends, according to the Author, to bring the legal work closer to the economic principle that produces one's unconscious, thus initiating one's thinking : a work that actively defends the individual in gathering favourable opportunities from reality of the encounter with Others, except when your thinking gets entangled in the naivety of the deceived : it is the issue of masochism, a pathological defense but socially admitted, which questioned Freud insistently until the end of his career. In fact, it is in the face of fraud on the part of the Other, and even a partner, that psychoanalysis offers an opportunity for salus and unexpected recovery.

Freud highlighted how unconscious is an instance that conscience would exclude but that cannot be ignored, because the sanction from unconscious reaches conscience beyond every possible barrier, and when hastily rejected by conscience, the sanction causes damage to the individual: the defense from the *return of the removed* is indeed the specific competence of a psychoanalyst with respect to any psychotherapy however formulated.

The Author leads us through a few Cases, among those published by Freud, where patients seem able to use their unconscious to liquidate painful symptoms and pathology with the psychoanalytical method developed by Freud. His discovery arises, as we know, from having moved away from hypnosis, a practice in force in the treatments of his time, together with other psychic therapies that actively direct patients.

Jacques Lacan will in turn take up the question posed by Freud about the inevitability of pathological masochism, as we know from his *Écrits*, as translated by Giacomo B. Contri into Italian for *Einaudi*, having himself worked with Lacan and also his analysand and student in his time; Contri managed

to identify in his work as Psychoanalyst and teacher some questions that were left open by Lacan, and he published *Il pensiero di natura. Dalla psicoanalisi al pensiero giuridico* which reveals relevant aspects such as the lemma ‘work’, just grazed by Freud and not touched on by Lacan. Marina Bilotta Membretti resumes from *Il pensiero di natura* by Giacomo B. Contri precisely the lemma ‘work’ with its indispensable and conclusive profit, starting from that so-called ‘precocious’ psychopathology which left the text by Contri suspended: in this respect the essay *Ereditare da un bambino. Perché no?* offers a conclusion to the Freudian question on pathological masochism.

It is surprising how the ‘legal’ highlighted by Giacomo B. Contri is one’s own thinking, starting from the unconscious that inaugurate thinking, thus placing analytical work at the non-unfruitful service of the patient, re-enabling him or her to ‘salus’ as effectively sketched out by Freud. The text by Marina Bilotta Membretti indicates the lemma ‘work’ as indispensable in building one’s defense: first of all to establish a crossroads with respect to pathology, and then to maintain the change of pace.

This essay has a wonderful cover by Paul Klee which opens to a dialectic vision and to the imaginary, precisely through an abstract symbolism. I find that art and a dialectical vision offer ideas to start a multidisciplinary discussion, especially where comprehension often fails: the act of an artist in his simplification or particular vision of reality brings us his own references, sometimes difficult to interpret, like a dialectical image which displaces symbolically its meaning thus remaining hidden too, as there’s something that cannot fully be revealed. Sometimes it is as if conscience had no safety nets and we are led to a thinking – as we also read in the poem *Actus Tragicus*, in epigraph – where it seems that in the absence our thoughts stop and punctually occur as in a drawing or in a poetic

writing, where one's thinking process has another destination, from time to time incisive or complex to be interpreted.

On the language that knows how to grasp the world, on speaking and writing Blanchot writes:

The "not yet" of your thinking, this defeat of the present towards what you would have to think, always implicit in every presence of your thinking, the ambiguousness of such a "not yet" couldn't distribute its resources, when it comes to writing⁴.

In a similar way we could say that a multidisciplinary interpretation provides, we could say, a quick reflection map that, precisely in the *Poietic* Section of this Series, compare and clash within psychotherapy, within contemporary philosophy and art, starting from writing as a matter of fact.

It is necessary nowadays, in my humble opinion to look not only at Psychoanalysis or at Psychotherapy but also at Reality with the eyes of aesthetics: in the expression of art, of sign and of image.

Every psychological phenomenon is a symbol, if it is supposed to state or mean something more and different, which escapes our knowledge for the moment.⁵

We know that the studies on symbols and on symbolization processes are an area of considerable interest both in human and in social sciences, but above all it emerges that nowadays, even in psychotherapy and in psychoanalysis, there is a significant value on things left unsaid which remains enigmas or even have a symbolic place in the representation.

It's useful remember how many authors, and poets and artists have focused their research on the symbol, providing contributions which have clarified habits, ways of acting in human affairs and also in looking at a spiritual dimension, sometimes magical-religious or simply secular and artistic, more

⁴ M. Blanchot, *Le pas au-delà*, pag.86, Ed. Gallimard 1973, Francia.

⁵ C.G. Jung.

towards a mere expression. The symbol, we can say, in this respect becomes a sort of thin red line, which runs through the entire history of anthropological and multidisciplinary studies, clearly or sometimes more obscurely. The words have the power to heal and transform. The transformative power of words is exemplified in psychoanalysis and in psychotherapy, which unleash the full potential of a dialogue: narration itself must open up to creativity, to a sense of art and of what art sometimes says but cannot explicitly say: an artistic expression says an experience, something that cannot be entirely said.

Paul Klee, a great artist, spoke of seeing and making visible: in his essay titled *Vie allo studio della natura*, Klee creates a diagram to illustrate how vision works (fig. 1) and describes it essentially as a visual internalization of the phenomenal impression which, starting from the object optical exteriority, develops along the paths of its “humanization”: that is, the non-optical paths which go through the object and, coming from above and below, meet in the eye of the artist.⁶

Called “World” and “Earth” respectively, the one “path of cosmic commonality”, the other “path of the common earthly root”, the non-optical paths are indicated by Klee as invisible polar natural forces acting in the same way through the Artist and the Object – in the diagram “I” and “you” respectively – between which a dense network of references is then stretched.⁷

⁶ Cfr. P. Klee, *Vie allo studio della natura*, in *Teoria della forma e della figurazione*, cit., pp. 66-67.

⁷ L. La Stella – A. Cevenini, *Gli infiniti nomi dell'angelo*. Immagini dell'invisibile in W. Benjamin e in P. Klee, Aracne Ed., 2013, p.84.

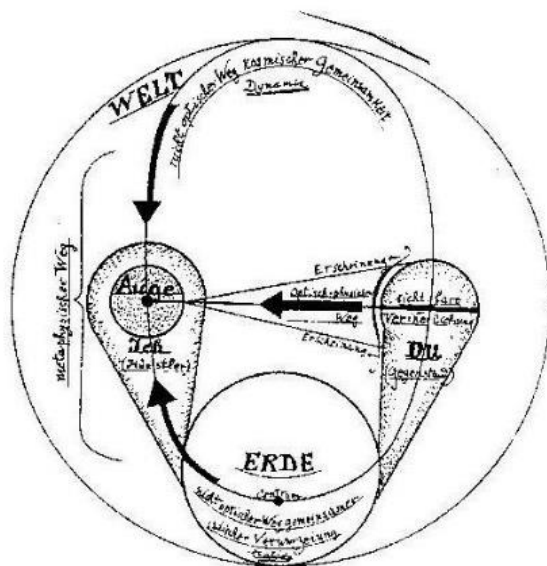


Fig. 1 Ways to study nature

To simplify the concept of sign, symbol, vision Klee said that when we find ourselves in front of a work our eyes look from above to below and from right to left just as if our eyes – similar in this respect to narration – have their own way of proceeding which lead not only the artist, but also the subject to create according one's own freedom, even moving far away from thinking or from an image of real vision, without escaping oneself, one's own narration and more generally one's own nature. In such a case the artist can reproduce infinite possibilities which sometimes repeat themselves in different ways, so as to rise to an almost metaphysical vision of oneself and the world. The spectator also participates in this inexhaustible creative process, in the case we are concerned with

he or she is the therapist, whose “*browsing eyes must go testing the picture here and there*”⁸, and we would say a narration in its revealing, freeing oneself from the limits of a fixed point, wandering so to say, to other places of greater interest and attention, to repeat in turn the process of creative formation, which was at the basis of the narration or for the artist of the picture itself.

Moving from conviction that “*things are more than their appearance show*”⁹, Klee demonstrates that the physical appearance of the object doesn’t bring “I” any information about one’s own inside, vice versa as soon as the inner vision, which is inscribed in the circle of the world, originates within that “you” from whom even the optical path of the phenomenal appearance radiates towards “I”, the interiority of the object is immediately disclosed.¹⁰

The visual internalization, and so any creative path, basing then on a partly logical-constructive, partly sensitive process, allows not only Klee, but also us who study this relation which is embodied between psychotherapy and art, to achieve the synthesis of external vision and interior contemplation, and to draw with good approximation on the Gestalt root of the phenomenon, moving from conviction, that is close to Goethe, philosopher of nature, that a great natural reality involves at the same time not only the artist and the object, but in the same way also the psychotherapist and the patient: nothing can occur to the one without it occurs to the other.¹¹ Everything, we could say, is linked to an antagonism of terrestrial rooting and cosmic mobility, of dynamic and static forces, where it results

⁸ Ivi, P. Klee, op. cit. p. 78.

⁹ *Ibidem*.

¹⁰ Cfr. C. Metta, *Forma e figura. Una riflessione sul problema della rappresentazione tra Ernst Cassirer e Paul Klee*, Quodlibet, Macerata 2009, p. 29.

¹¹ Cfr. P. Cherchi, *Paul Klee teorico*, cit., p. 213.

that everything can be build as a synergistic product of these forces and in a narration depicting an object or fact, you can escape far from its sensible aspect, without therefore making it less natural.¹²

The considerations on art, symbols, on narration, on reformulating the consideration of a painting as an object, or of a word, in the case of narration, reveal the conditions that make the vision possible, something that appears near to the observations by Maurice Merleau-Ponty as he reports in *Il visibile e l'invisibile* and in *L'occhio e lo spirito* where references to Paul Klee are clear and frequent.

*The painter vision is no longer a look on an outside, a purely physical-optical relation with the world. The world is no longer in front of him by representation: it is rather the painter who arises in the things as if by concentration and a coming to oneself of the the visible, and the picture can be related to anything empirical only on condition that it is self-figurative; it can be performance of something only if it is performance of nothing [...] to show how things are made things and the world is made world.*¹³

This digression on writing, art, aesthetics, vision, symbol... brings me back to the text of the Author in the fluidity of her writing style and it really seems that she sheds exemplary light on the issues that concern not only Psychoanalysis but also contemporaneity, precisely in the whole set of the disciplines that from science to philosophy, from art to literature, from poetry to prose allow us to linger and to understand in a simple way, just like metaphorically the title of this text.

¹² Cfr. S. Peetz, *Mondo e Terra. Heidegger e Paul Klee*, in C. Fontana (a cura di) *Paul Klee Preistoria del visibile*, cit., p. 111.

¹³ Cfr. M. Merleau-Ponty, *L'occhio e lo spirito*, ed. it., SE, Milano 1989, p. 49.

“A ray which comes immediately from the dark depths of being and thinking, and hits our eyes and crosses all our body.”¹⁴

While enjoying your reading I refer you to the final part of the verses of the poem cited in the margin: (...)

*Once words in the text have clutched, as if hallucinated,
the tip of the master standing out there
in undetermined time
they find their discernment and daring
to have it back to its place in accord with the tragic human act
just before dawn overcomes with its glow
and forbids it the sentiment
of a deep-felt mortality inscribing human's gait
upon its mortal history's pace.*¹⁵

LUCIANA LA STELLA

¹⁴ Cfr. G.F. Creuzer.

¹⁵ P. Ferrari, *Actus Tragicus*, Unpublished poetry, 2024.

