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Japanese Psychoanalysis from an Indian Perspective

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The Japanese theoretical contributions in Psychoanalysis and its cultural practice have taken a significant role in the history of Psychoanalysis and its development since the 1950s. Perhaps it was for the first time in the genesis of psychoanalytic practice that a consistent combined clinical and cultural perspective was brought about from one single country with one common goal, that is to understand the Japanese mind, in the works of Keigo Okonogi, Takeo Doi and Osamu Kitayama. The three theoretical positions—(i) the Ajase Complex; (ii) Concept of Amae; and (iii) the Prohibition of Don't Look, conceived by the above mentioned three theoreticians/psychoanalysts respectively, brought about a deep change in approach to Psychoanalysis in Japan. This paper attempts to draw upon these theoretical aspects in elaboration through exposition into both cultural and clinical contexts/material from Japan, and exploring its implementation in the Indian clinical and cultural contexts—exploring their many similarities and differences.

Keywords: Ajase Complex, Amae, Prohibition of Don't Look

1. Introduction

In 1928, Freud wrote in one of his letters to his friend, Oskar Pfister, "I do not know if you have detected the secret link between the Lay Analysis and the (Future of an) Illusion. In the former I wished to protect the analysis from the doctors and in the latter from the priests." And it is very interesting to find that Psychoanalysis has actually faced the greatest resistance from both the medical profession and the priests (cultural sector) in its process of evolution. Perhaps it is so because the location of Psychoanalysis is probably on the threshold of medicine and culture. The analytic discourse with the medical discipline has been there ever since its very inception. However, it is only with growing time that cultural dialectics is increasingly making its due claim within the analytic domain. And it is in this latter sphere that the most significant contribution made in Psychoanalysis, from an Asian perspective, has been from Japan.

This revolutionary change in perspective while applying psychoanalytic principles in Japanese context was initiated by Okonogi's 'The Ajase Complex'. Followed by 'The Concept of Amae' by Takeo Doi, and then by the concept of 'The Prohibition of Don't Look' by Osamu Kitayama. In all the three theories, the common thread of exploration, most rightly, has been through the process of the deconstruction of language and other cultural symbols in folk tales, myths (especially in the works of Osamu Kitayama). Since language is the symbolical route to the Unconscious, and the psychoanalytic work is the deciphering of language itself, the

Japanese query into its language has been the most relevant and appropriate path to offer its theoretical contributions in understanding Japanese culture and Japanese clinical symptoms. A chronological development beginning with the conflict and ambivalence of the mother (in the 'Ajase Complex'); leading to the exploration of the child's feeling *amae*, a non-verbal experience of dependable love towards the mother/parent, (in the 'Concept of Amae'); further traveling into an intrinsic process, that is the Japanese type of depth psychology as Okonogi mentions, to forbid the dependent person to see the painful separation that is absolute in the symbiotic relationship between the mother and child (in the 'Prohibition of Don't Look'). The uniqueness of these three theoretical discoveries is that they have simultaneously related its scientific qualities at both the clinical level and the cultural level, respectively, through case discussions and detailed analysis of Japanese folk-tales, myths and cultural habits/beliefs. The perspective derived from analytical studies of Japanese folk-tales and myths have been highly enlightened by Osamu Kitayama's consistent engagement over decades with their scientific psychoanalytic speculations.

To begin with, let us explore the 'metaphorical' quality inherent in the Japanese language. As Osamu Kitayama brings out the deeper meaning in the Japanese language in his paper, 'Metaphorization—Making Terms' (1987) — he says, "our art is appreciated for its suggestiveness". And so is the art of Japanese language appreciated for its suggestiveness. If we look into the ancient times of Japan, into 'Haiku', one of the oldest, richest and yet most sophisticated text (with its

suggestive, symbolic quality), we discover a similar metaphoric quality of abstraction/suggestiveness in the language. Basho (Matsuo Munefusa, 1644-94) is the most celebrated Haiku poet of Japan all across the world. To cite two of his works—

*At the ancient pond a frog plunges into
the sound of water*
*Sick on my journey only my dreams will wander
these desolate moors*

In the first poem, Basho suggests through the simple act of the frog jumping into the ancient pond, an act of a moment but that which echoes an eternity in the sound waves of the water. In a single action of the frog plunging, he suggests human impermanence of a moment as against an eternal motion of sound waves. The second poem was written as Basho was encountering his own death. Here he catches something as vast as life and death within a few simple words. On one hand his illness brought an end to his life's journey, while on the other his dreams and hopes would continue to wander in this world even after he says goodbye to the world. He suggests man's love for life and how we want to live for eternity, like our dreams, some unfulfilled and some satisfied, even if those dreams have to wander "desolate moors". The metaphoric quality in them suggests the vastness of the thought hidden behind those simple words, which is a very interesting play of dichotomy once again.

We find in the Japanese language an almost dual, parallel existence of feelings and thought processes. And this is quite inevitable because of its loaded symbolic potential in the language itself. The role of suggestiveness is paramount at every level—it becomes almost a philosophy of life for Japanese life. For example, let us refer to, once again, Osamu Kitayama's paper on 'Transience: Its Beauty and Danger' (1998). There he talks about the transience quality of life itself—that life is just passing, it cannot be captured, not even in words. Thus, it can only be suggested. To be able to empathize, identify with such a position one needs to go much into the depth of life and death, its symbolical, spiritual (that does not necessarily mean 'religious'), metaphorical, philosophical nuances in Japanese context. Osamu Kitayama brings out this entire sentiment of transience in much poignant lines as—"painful sentiment involving an artistic sense of beauty as well as senses of sadness, emptiness and depression." Some other psychoanalysts in Japan who have also worked extensively on the role of metaphor in the therapeutic alliance and understanding of their patients, are Naoki Fujiyama and Kuninao Minakawa (2004).

Keeping in mind these exemplifications as mentioned

above, one needs to focus on the space in between these two parallel, dual flow of feelings and thought processes. This space which is potent with silence, which is located between what is uttered and what is suggested is of deep significance in order to understand the Japanese psyche. The work of silence in the culture and in the psyche of Japan is of much importance, especially keeping in mind that Psychoanalysis is a science that explores language, its articulation, its symbolic references, its silences in order to understand human psyche. But when a culture (Japan) is coded with a dual system of language, which is (i) articulated/verbalized; and (ii) suggested/metaphorical all simultaneously—then it is a very complex task to comprehend its workings. Hence to understand this dual existence of language in Japanese culture, the world of psychoanalysis needed such analysts who came and spoke this same dual language and yet utilized their critical analytic, objective capacity to decipher this double coded language of Japan. It is not, thus, a wonder to find that most 'western' perspectives/theories find it difficult to understand Japanese psyche. A unique cultural perspective was needed to understand this. Hence, we can find that with this strong need to be understood, and not misrepresented by the rest of the world, Japan today has become one of the strongest and most significant cultural schools in Psychoanalysis that has brought forward such great theoreticians like Okonogi, Doi, Kitayama—to name only a few.

In the paper 'Child-rearing in Japan in Transition' (2004) Masahisa Nishizono explores the philosophical distinction between 'uchi' (inner) and 'soto' (outer). 'Uchi' pertaining to all that is personal—the self, family, home, while 'soto' meaning the outer world. One may be able to link this division of 'uchi' and 'soto' to D.W. Winnicott's suggested terms of a "false self" which is socially adaptable and a "true self" which is private and hidden. As Osamu Kitayama points out, "These dichotomized concepts in Japanese may reflect the clinically common existence of a dual structure of personality..." (O. Kitayama, 'Beyond the Prohibition of Don't Look', 1996). There is a duality of silence and articulation operating respectively on the 'uchi' and 'soto' concept of the self. This very quality of duality, in personality and in culture, makes the study of Japan so complex while simultaneously so rich.

2. The Ajase Complex

(a) Synopsis of the Ajase Complex

In the 1950s, Heisaku Kosawa wrote his version of the Ajase story based on the *Kanmuryojukyo*, a Buddhist scripture

featuring the salvation of the mother. It is said that the Ajase story (the Japanese pronunciation of the Indian Sanskrit word Ajatasatru) first appeared in the scriptures of ancient India, and then entered Japan by way of China and Korea approximately between 700 to 1000 A.D. (Keigo Okonogi, 'A History of Psychoanalysis in Japan'). Historically speaking Ajatasatru, the son of Bimbisara, was the king of Magadha in ancient India who was well known for his very ambitious expansion of the empire. After his death (around 459 BC) the Nandas came to power, followed by Alexander the Great in 327 BC. During this period Buddhism as a religion was very popular along side Jainism.

According to Kosawa, the wife of Binbasara (Bimbisara), Idaike (Vaidehi), feared the loss of her husband's love because of her fading beauty and hence she yearned to have a son. Experiencing deep anxiety she consulted a soothsayer who told her that a certain sage living in the jungles would die in the next three years time to be reborn as her son. In great impatience, and plagued by anxiety, Idaike killed the sage. Though in other versions it is said that the king and the queen both consulted a soothsayer because of their childlessness and learnt about the future of their son sealed in the body of the sage in the forest, following which the king ordered the killing of the sage. As the sage lay dying he cursed Idaike and said that reincarnated as her son he would one day kill his own father, the king. At that time Idaike was pregnant, and fearing that the raging curse of the dying sage would come true she gave birth to Ajase from the summit of a high tower hoping his death. But Ajase survived quite miraculously. Because of his fall he had a broken little finger, and was later nicknamed 'the prince with the broken finger'. In Sanskrit Ajatasatru means both "broken finger" and also "prenatal rancor".

Later, when Ajatasatru learnt (from Daibadatta) that his mother tried to kill him he was completely disillusioned by his idealized love object, his mother, and attempted to kill her. Subsequently he was deeply gripped with killing guilt, and later developed a severe disease that had such a powerful odour that none ever came near him — except his mother, Idaike. While the mother took sincere care of her son, Ajase still harboured acute aggression against his mother and wanted to kill her. But in this process of healing and caring the mother-son conflict and ambivalence found a space for resolution and reached a sense of unity among the two.

(b) Discussion

The most important factor of the Ajase Complex is that it talks about a dyadic world unlike a trio world of the

Oedipus Complex. Its focus is the mother-child relationship in all its complexity with specific attention on the ambivalent quality of its symbiotic relationship. As Joan Raphael-Leff very rightly pointed out in her paper, 'Freud, Son of Jocasta — Thoughts on Oedipus and Ajase Complex', that the originality of the Ajase Complex, also asserted by Kosawa, was its attempt to signify the quality of matricide and pre-natal rancour unlike the Oedipus Complex whose focus happened to be on patricide and incest themes. She further elaborated in her paper, a very courageous and appreciative theoretical speculation, of Freud's own biographical developments influencing his biased position towards the Ajase Complex in spite of Kosawa's having met him with his theoretical discovery on the Ajase Complex in July 1932, and choosing to have a blind leaning towards the Oedipus Complex alone.

Another unique feature of the Ajase Complex is its distinction of two different types of guilt. Through the healing process of Ajase, while he was being taken care of by his mother in his terrible illness, there was an experience of a very deep sense of remorse/guilt (resulting from forgiveness-as a child experiences forgiveness having committed a transgression); differentiating it from guilt related to fear of punishment. In this sense the Ajase story can be perceived as a reparative type of guilt, which entails a rather mature development of the personality from a punitive type of guilt, which relates to a 'childish' (as opposed to 'child-like') orientation of affective disposition. This understanding of the two different types of guilt is in harmony with Klein's theoretical perspectives of guilt — 'depressive guilt and the life instinct' as opposed to 'persecutory guilt and death instinct'. Leon Grinberg, 1964, voices similar theoretical positions as seen in Klein and Kosawa in their differentiation of the two types of guilt. The following is a clinical example from the Indian context in relation to certain flavours of the Ajase Complex at play.

(c) Clinical Example (Indian scenario)

A middle-aged woman, in her late 40s, came for consultation because of her growing sense of guilt regarding her daughter's unhappiness in her marital life causing fear of potential divorce. In effect the mother's symptoms were aversion to food or any other source of sustenance/pleasure, be it going out with her friends or family for dinner, invitation, shopping, watching movie etc. Added to all this was her over-concern regarding her daughter's health, comfort and well-being. In the course of a few sessions it was expressed that her daughter (aged approximately in her late 20s) had been married for about 3years but with no child as yet. Medical

check-ups revealed that the daughter was not able to conceive because of some medical difficulty that she had, though the husband had been confirmed full physical health and potency. This had been the chief cause of the daughter's unhappy married life. Lately the daughter had been staying more and more with her own parents than with her husband and her in-laws (she was married into her in-laws who had only one son, and hence, her not being able to produce an issue was a threat to her in-laws in terms of family progeny). The mother held herself at fault because of her daughter's "physical wound/harm", as she often said. According to her, this "wound/harm" was inflicted upon her daughter by the mother herself because when the mother was 7 month pregnant with her daughter (which was her second pregnancy, the first child was a son born 5 years before), all of a sudden she became quite adamant in not wanting to have the child anymore. She could not go through the entire process of giving birth and rearing all over again with another child. Little did she realize that it was medically not possible to abort the child anymore, without other serious repercussions relating to it. She was very frustrated. She wanted to be free of the child in her stomach. She was not very well educated to understand these medical implications. She secretly consulted one of her neighbours, an elderly widow, and according to her advice she took all kinds of potions that the elderly woman gave her. Needless to say, in spite of all these nothing close to abortion took place. Naturally, all this was well hidden from her husband or in-laws or anybody for that matter. And all along hoping that this would bring about a miscarriage and thus she could rid herself off the child. At that time she did not feel much remorse over it because, as she told in her sessions, the child was anyway an accidental conception. Besides, the family could hardly afford raising another child. Also, the first child happened to be a boy which was enough satisfaction for the family. This way she did not have to hear unfavourable comments from her in-laws for not bringing forth male heritage. As we may know, in India, a male-child is still favoured to a girl-child. In this situation we see a very clear pre-natal ambivalence of the mother towards her daughter. Thereby, unduly holding herself at fault for something that the mother has no rational cause to blame herself for. It would be an interesting study to see how the daughter perceived the entire situation. Through the mother we saw one aspect of the Ajase Complex. The other half of the Complex lies undiscovered in the daughter's dialogue of ambivalence regarding the mother. What if the daughter had to know of this 'dramatic' sequence in her birth process — would her natural ambivalence towards the mother heighten in degree,

be coloured with irrationality, accusations, pathology? Would she be able to make the final effort of making the transition from persecutory guilt to depressive/reparative guilt?

3. The Concept of Amae

(a) *Synopsis of the Concept of Amae*

Takeo Doi introduced the Concept of Amae (noun form) deriving from Amoeru, meaning "to depend and presume upon another's love" as he says in his paper, 'The Concept of Amae and its Psychoanalytic Implications'. It is usually used to express a child's attitude towards an adult, especially his parents. A genuine feeling of amae should preferably be non-verbal as it is only meant to be experienced rather than to be a behaviour pattern.

(b) *Discussion*

Doi very clearly stated that amae presupposes a passive stance towards one's love-object as it invariably involves a quality of dependence on the receptive object for its fulfillment. This passive quality of love is what Michael Balint very rightly expressed as love to catch its essence in nascency. What is undoubtedly remarkable is that the Japanese language has a platform to create this word, 'amae', and thereby create a concept enabling the infantile origin of love to be accessible at the conscious level.

Reflecting over India's perspective on this aspect of amae, one would interestingly find a whole collection of stories between the mythological character Krishna, as a child, and his mother, Yashodha. The collection refers to one of the nine 'rasa' (s) ('rasa' meaning literally juice; symbolically suggesting to 'bhava' (s) or sentiments) in the *Natyashastra*, a book of the classical period of India defining its arts and aesthetics. This particular 'bhava' is called the 'Vatsalya-rasa', meaning childhood sentiments/essence. It comprises innumerable stories depicting Krishna's childhood pranks played on his mother, friends and neighbours. Every time the mother forgave Krishna's naughtiness, though only pretending to punish him which was a shared unspoken secret between the mother and the son, thereby only strengthening the loving bond between the two. This was the essence of love that was shared between Krishna and Yashodha.

However, an interesting examinative aspect of the amae concept was researched by Okonogi and Kitayama in their subsequent works. There they showed the reversal effect of amae affecting both parents and their children. The former is said to have been masochistically affected while the latter saw

it as a need to break away from the parental authority through a complicated process of inflicting counter feelings of guilt in their parents, holding them responsible for all the negative qualities in his life. This way indirectly the son exerted a sense of control over their parents, reversing the role of control from the initial parent over child to child over parent. Even if this was a warped way to demand for independence, sadly this became the manipulative procedure of the amae child to seek his independent autonomous self against the rigid parental authority. Keeping this in mind, the following example from the Indian context, a film named 'Mother India' made in 1957 by Mehboob Khan, explicitly portrays this similar quality of a highly masochistic mother-character vis-à-vis her two sons, one of whom take recourse to this 'negative' assertion over life/society/mother, and the ultimate glorification of the woman as 'Mother India' by the nation.

(c) '*Mother India*'

It is the story of Radha, a village woman, illiterate, born into the family of a poor farmer and married to Shyamu, into another family of poor farmers. In the occasion of marriage Radha's in-laws' family had borrowed a certain amount of money from the local money-lender, Sukhilal, agreeing to pay him back by giving 3/4th of their farm's produce to him in lieu of the money borrowed. Sukhilal took advantage of the fact that Radha's mother-in-law was uneducated and cunningly made her sign (thumb impression) of mortgaging her property and her entire farm produce. Against this very economic transaction of land and cash, the film depicted an historical oppression that India experienced not only in the colonial era but later this penetrated into the entire system of its administration (for example, the urban/rural disparity, illiteracy, class struggle, caste system, gender oppression). Historically speaking this film also talks about, in a very subtle manner, the transition of a time when agriculture/farming was facing the challenges of the invention of machines and urbanization. Politically a controversy over Gandhian philosophy (as shown in the film in Radha's emphasis over non-violence in preaching Birju against his violent rage) and Nehruvian modernization (imageries of changing land, introduction of machinery, and cash) was also very suggestive in the film.

Radha's husband, Shyamu, not being able to withstand this burden suddenly disappears from their family, leaving Radha to bring up her two sons, Ramu and Birju, against all odds, all by herself. This is where masochism as an element starts growing in full bloom in the characterization of the mother, gradually moving towards becoming the embodiment of the 'Indian mother'. In the film, she is seen ploughing the

land in mud against all weather, be in rain or scorched heat. Her two helpless sons assist her in her chores. It seemed as if life had turned its back on her, there was scarcity of food, hunger haunting her children, no crops. She even had to bear the touch of the vile hands of the lustful moneylender Sukhilal. All this in order to just bring up her two sons. But one of them, Birju, grew up with burning vengeance against Sukhilal, against the whole system and society (that never raised its voice against the Sukhilal(s) of the world). And yet, he happened to be a product of this very warped society. While Ramu was the mother's, the nation's, pride, Birju became a 'menace' to society. He became a bandit — feared and unwanted by all. He was determined to curb the Sukhilal(s) of the world forever, he sought out to take his revenge against Sukhilal who had robbed him of his father, his childhood, his rights as a farmer over his own land, his mother's dignity. However, the climax of the story takes place when Birju attacked Sukhilal and abducted his daughter in order to teach him a lesson. At this juncture when Radha heard about it, she ran to defend the honour of the village by saving the 'woman-of-the-village' from the hands of a bandit, even if that was her own son. She shot fired at her own son, Birju. Thus, in one action she transgressed from being a mere mother to being the mother of the whole village/mass/nation. The villagers hailed her, garlanded her and proclaimed her as 'Mother India'. This 'greater' mother was ready to kill her own son to save the 'daughter-of-the-village'. It is very intriguing to discover how the film gradually changed to a national patriotic feeling, type-casting a national characterization of motherhood in India. Ironically it seems that the country can offer honour and recognition to a woman only if she has successfully denied her entire life. First for her family and then for the nation. Symbolically their garland hangs around the mother's neck like a 'garland of masochism'. This is the test of fire that the Radha(s) of India are expected to pass through in order to reach some status of martyrdom, honour and recognition by the country.

4. The Prohibition of Don't Look

(a) *Synopsis of the Prohibition of Don't Look*

Linking the concept of Amae to the development of the concept of the 'Prohibition of Don't Look', Osamu Kitayama discovered a unique process of understanding Japanese culture and psyche through the analysis of folk-tales and myths. 'Don't Look' is the prohibition exercised on the dependent person in a love situation, or in other words in the situation of 'amae', where he is forbidden to see the

inevitable painful separation involved in a symbiotic relationship.

(b) *Discussion*

Kitayama has used many folk-tales, mythological stories from Japan to elaborate his theoretical speculation on the Prohibition of Don't Look. For example, 'The Crane Wife', 'The Snake Wife', 'The Izanagi-Izanami Myth'. Taking the two examples, namely, 'The Crane Wife' and 'The Izanagi-Izanami Myth', let us briefly recount the story line of both of them respectively.

'The Crane Wife': The crane-animal-wife, a devoted woman to her husband, made her husband happy and rich by weaving precious cloth by plucking feathers from her own body and making them. The husband was not aware of this process of his wife's weaving. He was prohibited to look at her when she was weaving. But lured by his curious friends, he broke the prohibition and peeped at his wife while she was weaving. And that left an unhealable wound in the crane wife. As the following days passed, she continued loving her husband just the same way as before but herself — she started withering away. Like this the husband gradually lost his loving wife forever.

'The Izanagi-Izanami Myth': This myth appeared in the First Book of Kojiki, completed in 712 A.D. In the beginning was Izanagi's marriage to Izanami, and they went to an island to give birth to the islands and deities of Japan. While the fire-deity was being born, she burnt Izanami's genitals causing her to die. But Izanagi followed her to the land of the dead, warned with the Prohibition of Don't Look at his wife. In his impatience he broke the prohibition, only to find the dead body of Izanami covered with maggots and enveloped with roaring thunder-deities.

In both these stories we experience an acute tragic feeling with a total sense of an absolute situation that cannot be altered. A certain sense of absolute, which is a very basic requirement of a tragic consequence. In other words, there cannot be any other way but the tragedy inherent in breaking the Prohibition of Don't Look. It becomes an unshakeable and inevitable condition. In the following example from the Indian context, a story 'Ghumanta Puri' (The Sleeping Fortress) from a collection of folk tales for children called 'Thakurmar Jhuli' (meaning The Grandmother's Sack) we will see the element of the Prohibition of Don't Look, but working in a different fashion, ending in a different way. Following that is a clinical example showing the generational guilt that works in mother and daughter, affecting each in different ways.

(c) 'Ghumanta Puri' (The Sleeping Fortress)

There was once a prince who wanted to go traveling around his kingdom. He wanted to discover his kingdom. So, he set out all by himself. While crossing innumerable lands and villages, cities and towns, mountains and rivers, he finally came to a forest inside which he found the most wonderful fortress that he had ever seen. He was astounded with its mysterious and magnetic charm. He started exploring it. He was further astonished to find that every person in the fort, everything around him, was dead still. As if they had become live-statues. As if they were alive yet sleeping for centuries. And amidst all this was lying the most beautiful princess that the prince had ever laid his eyes upon. She was lying, quietly, immersed in deep sleep. The prince could not take his eyes off this 'work of wonder'. He kept looking at her, not even a blink to distract his fixed gaze. And thus passed years after years like this.

While all this was happening with the prince's life, his mother started withering away because of having no news of her son's life. She finally became severely ill and took to bed. Here, we find an interesting 'play' of the Prohibition of Don't Look vis-à-vis the mother-son relationship. This indirect, symbolic prohibition between the mother and son creates a situation where the mother falls ill. Also, we may identify a subtle unconscious need of the prince to break away from his symbiotic relationship with his mother, hence his wish to discover his kingdom and the beginning of his adventure. At another level the prince was so fixed in his deep-seated unconscious guilt regarding his ambivalence towards his mother (unconsciously wanting to be free, independent and hence the journey around his kingdom where he, very interestingly, found the love of his life!) who is now ill, that he had to try his very best to wake up the princess, who is sleeping for years — equivalent to a symbolical death like illness (like his mother). One can identify in this action of the prince an unconscious displacement and enactment of his guilt for his mother.

We find a complete reversal of the Don't Look Prohibition vis-à-vis the prince and the princess. His eyes were fixed at her without even realizing that years have passed by like this. As time went by like this, one day quite by accident, the prince discovered a golden stick placed above the head of the princess and a silver stick on the other end. He picked them up and started examining them, when all of a sudden he swiftly touched the golden stick on the forehead of the sleeping princess. The princess sprang up to life. As soon as she sat up and opened her eyes, the whole fortress came back to life. The king of the fort blessed the prince for saving his

kingdom from a death-like-sleep, and bringing back life once more into his kingdom. In celebration, the princess was married to the prince and they returned home to the land of the prince. The ill mother getting the news of her son's return and his newly wedded wife gained back her strength and recovered immediately. And ever since they all lived happily ever after.

However, it is important for psychoanalytic reflection to go beyond this apparent happiness of the entire family. Let us see how this apparent happiness is actually a pathological cover-up for the unconscious dissatisfaction and frustration of the son and his conflictual relationship with his mother. In view of that we will further realize, in the course of this discussion, that this apparent happiness is only a neurotic symptomatic continuation of the basic symbiotic, ambivalent relationship between mother and son.

It is an interesting observation to make — that initially there has been a Prohibition of Don't Look in the prince's efforts to breakaway from his parents (primarily from the mother in this case because of which the mother developed pathological trait and fell ill later), initiating a process of separation from the symbiotic relationship to form his own love relationship. From the story it is clear that the prince had no previous knowledge what lay in future for him. We may interpret his wish to travel around his kingdom was an unconscious need to break free from this pathological symbiotic relationship with his own mother. The discovery of the princess came almost as a 'reward' for his breaking away. However, the most significant factor is the 're-turn', an effort towards a 're-unification', of the prince in relation to the mother. It is this 're-turn', 're-unification' that completes the narrative of the story and thereby maintains the mother as the focus of the entire tale. All other adventures of the prince find much less value in comparison to this re-unification. In a way the mother also finds a satisfactory 'reward' for all her masochistic agony caused by the absence of her son. A 'reward' for her allowing the initial separation of the symbiotic relationship with her son. Finally the son gives the reign to his mother — not just of his life but also, most importantly, his sexual life, i.e. his wife. They start living under the same roof. He brings his wife back to his mother after which the mother recovers. Interestingly, with this 'recovery' there continues the entire pathological tie between the mother and the son forever. In this sense the son is left eternally dissatisfied with his marital unit because he is essentially not internally independent, thus prepared to form the new unit, the new symbiotic relationship with his wife, while at the same time feeling 'trapped' in his conflictual relationship with his

mother. One can understand why it gets so difficult for the man to form his own independent unit. It is because his childhood unit with his mother never really gets resolved. Interestingly, this almost becomes a constant point of conflict and pain for the man.

(d) *Clinical Example*

A young working mother of late 30s with a daughter of 13 years came for consultation regarding her increasing difficulty lately with her growing daughter. (She heard about me from an acquaintance of hers and came for consultation on her own accord). She was an enlightened young, modern woman. She had stable academic achievements, completed her PhD in the field of Market Research & Statistics concerning technical products, and currently working in an IT company holding a significant position of responsibility. She had a love marriage with an initial courtship period of almost 2 years. About 6 years back she had separated from her husband (who was by profession a marketing executive but time and again went through unemployment because of his irregularity with office work due to heavy drinking habits — this was the prime reason of disparity between husband and wife). There has been history of physical violence too, besides verbal violence, spending money on drinks and friends. This created a functional problem at the home front, leading to the effect of the wife having to hide money from the husband's reach in order to run the family. It was now almost 3 1/2 years that she had a formal divorce, and living single with her daughter. The daughter had a very strong attachment with the father, hence it was difficult for the daughter to stay away from her father. Because of the father's frequent unemployment he was more available at home for the child than the mother who was working all along to support the family. Throughout the years of separation and till now, the daughter visited the father over every weekend. Occasionally the mother's parents would come and stay at their daughter's place and take care of the child while the mother was working. During vacation they would visit the grandparents' place. The reason the mother finally sought analytic consultation now was because over the last 1 year the daughter has been asserting all kinds of strange 'control tactics' and 'manipulative measures' on the mother which was only growing with time. Lately she very openly articulated her accusations against her mother and held her solely responsible for 'snatching her away' from her father. According to her the mother was jealous of the father loving the daughter (and not the mother herself), which is why she finally separated the father and daughter. As a matter of fact the daughter has become presently very critical of

everything of her mother. For example, she did not approve the way her mother dressed, especially if she wore trousers or skirts, saying that it was not how 'mothers' dress (in comparison to her friends' mothers). Often she complained saying, "why can't you be like normal mothers, like everyone else in my school?" She barred her mother from visiting her school from any parents-teachers meeting. When her mother insisted upon these visits the daughter would either threaten (often actively executed) of calling her father or going over to his place (the father would come and fetch her) and staying there with him; or refuse to eat altogether. She even criticized her mother when she happened to laugh aloud, maybe watching something on television, or speaking to somebody over the telephone, or with some friend/relative visiting the house. In a way she started ordering about who will and who will not be visiting their house. She told her mother that there was no reason for anybody to laugh like that in their house when there was no happiness in that house, and when life was so hard for them (as so often the mother herself had told the child while bringing her up). At times she sounded like a full grown adult — she would tell her mother things like, "why can't you give up these silly pleasures of your life when I can give up so much, even my own father?" It is necessary here to mention that the daughter had a very good academic record, much like her mother. She was always doing some schoolwork at home, or reading almost obsessively or practicing her clarinet (which she learnt from a music school that she was admitted to by her mother when she was 10 years old). Her schoolteachers were very pleased with her performance and behaviour — very well mannered, almost set as an example for others.

In other words, the daughter seemed to have become an active fear for the mother. She felt persecuted by her daughter. Over the sessions, while talking about all these aspects, the mother related how in the process of rearing up her child she tried to do whatever she possibly could do to keep her child happy. She reported how often the child would cry relentlessly for her father; would wake up from sleep at night, dreaming of something, and then the whole night keep crying for her father, wanting him next to her. Needless to say, all this created an acute sense of guilt in the mother. She tried everything that she could do within her means to fulfill the daughter's needs. She would go out of her way to live up to every little demand the child made on her. For example, buy her whatever books, paints that she wanted; buy her dresses that she could barely afford; call her from work at least several times a day; give her whatever kind of food that she asked for during school recess; take her for some outing

every weekend; admitted her in a music school so that she can have a good holistic upbringing like other kids; adjust her own time for fulfilling every requirement/outing of her daughter's, and so on. So much so, she never went out with any man or even thought of having any other man in her life because of her concern for her daughter. All this not only called heavily on the mother in terms of financially but equally emotionally. Without realizing the mother created a situation, through over compensation, driven out of her own sense of guilt pangs, for the daughter to regulate her life. In the first place her punitive sense of the self, her ego structure needed to be focused on — as it was relevant to unravel the mother's own pathological needs, her internalized superego repetitions. Never did she realize that what she thought to be done out of love and concern was actually creating a control freak situation all targeted against her own self.

The mother understood the gravity of the situation. It was suggested that she take her daughter for consultation with another analyst, which she readily agreed. But did not know how to go about it, because she was scared of her daughter's rage if she suggested that. So, it was decided that it was more important for the mother to develop her own personality vis-a-vis her daughter so that she can assert certain positions clearly, and not have her life be controlled by someone else. It was a matter of concern that a young girl of 13 yrs being able to dictate the life of a woman of later 30s. This dichotomy was interesting to note — that though the mother held such a responsible and high position at work, at home she was being driven around by the manipulations of her 13-year-old daughter. Both seemed to show pathological signs in their total personality development driven out of guilt-origin. It is clearly identifiable that the daughter was suffering from what one would say 'persecutory guilt' leading to active persecution, and showing no sign of maturity that would lead to 'depressive/reparative' guilt.

The mother continued with analysis for 9 months (with 2 sessions a week) after which she was transferred in her job to another metropolitan city in the west of India. Before leaving she took details from me of analysts available there and wished to continue her analysis there. Much later she informed me that things were a little better between her and her daughter. Both of them are seeking consultation at the moment. Also the daughter was staying in a boarding school, and would come home over weekends.

5. Postscript

This paper is just an initial exploration into what leads to

an ocean of different cultural and clinical psychoanalytic perspectives, which though originating from Japan, holds the potential of an international language in the history of Psychoanalysis. At the same time it is most amazing to discover its very strong points of similarities in the Indian clinical and cultural contexts too. Delving into the Japanese psychoanalytic discourse has helped me to discover the nuances in my own (India) clinical and cultural contexts. I strongly believe that the international analytic community too has much to learn about Japanese psychic structures especially through its journey into the symbolic quality of its language. As a matter of fact, the element of silence (as different from the analytic, 'western' articulation) in South Asian cultures (Indian, Chinese) and not only the Japanese culture, makes this research a most significant endeavour itself. I hope to be able to discover more in-depth material on such related aspects with future researches of its kind.

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付 録

和文タイトル

インドから見た日本の精神分析の展望

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和文要約

精神分析における日本の理論的貢献とその文化における実践は精神分析及び1950年代からのその発展の歴史の中で意味のある役割を果たしてきた。そして、おそらく精神分析実践の生成の中で、臨床と文化のパースペクティブの一貫した統合が、一つの共有された目標と共に一つ

の国からもたらされたのは、初めてのことであったであろう。それは即ち、小此木啓吾、土居健夫、そして北山修の業績によって、日本人の心を理解する事である。その三つの理論的立場とは、ここに述べた三人の理論家／精神分析家のそれぞれが構想した一、阿闍世コンプレックス、二、甘えの概念、三、見るなの禁止であり、日本の精神分析に対するアプローチにおいて深い変化をもたらした。この論文は、日本からの文化的且つ臨床的文脈／素材への探求によって推敲し、インドの臨床的文化的文脈におけるその実践を試み、それらの多くの類似点や相違点を探究しようとするものである。

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