

# Week 1

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## THE OEDIPUS COMPLEX IN THE LIGHT OF EARLY ANXIETIES

(1945)

### INTRODUCTION

I HAVE two main objectives in presenting this paper. I intend to single out some typical early anxiety situations and show their connection with the Oedipus complex. Since these anxieties and defences are part of the infantile depressive position as I see it, I hope to throw some light on the relation between the depressive position and libidinal development. My second purpose is to compare my conclusions about the Oedipus complex with Freud's views on that subject.

I shall exemplify my argument by short extracts from two case histories. Many more details could be adduced about both analyses, about the patients' family relationships and about the technique used. I shall, however, confine myself to those details of the material which are most essential from the point of view of my subject-matter.

The children whose case histories I shall use to illustrate my argument were both suffering from severe emotional difficulties. In making use of such material as a basis for my conclusions about the normal course of the Oedipus development, I am following a method well tried in psycho-analysis. Freud justified this angle of approach in many of his writings. For instance in one place, he says: 'Pathology has always done us the service of making discernible by isolation and exaggeration conditions which would remain concealed in a normal state.' (*S.E. II*, p. 121).

### EXTRACTS FROM CASE HISTORY ILLUSTRATING THE BOY'S OEDIPUS DEVELOPMENT

The material on which I shall draw to illustrate my views about the boy's Oedipus development is taken from the analysis of a boy of ten. His parents felt impelled to seek help for him since some of his symptoms had developed to such an extent that it became impossible for him to attend school. He was very much afraid of children and because of this fear he more and more avoided going out by himself. Moreover, for some years a progressive inhibition of his faculties and

### OEDIPUS COMPLEX

interests caused great concern to his parents. In addition to these symptoms, which prevented him from attending school, he was excessively preoccupied with his health and was frequently subject to depressed moods. These difficulties showed themselves in his appearance, for he looked very worried and unhappy. At times, however—and this became striking during analytic sessions—his depression lifted and then sudden life and sparkle came into his eyes and transformed his face completely.

Richard was in many ways a precocious and gifted child. He was very musical and showed this already at an early age. He had a pronounced love of nature, but only of nature in its pleasant aspects. His artistic gifts showed, for instance, in the ways in which he chose his words and in a feeling for the dramatic which enlivened his conversation. He could not get on with children and was at his best in adult company, particularly in the company of women. He tried to impress them by his conversational gifts and to ingratiate himself with them in a rather precocious way.

Richard's suckling period had been short and unsatisfactory. He had been a delicate infant and had suffered from colds and illnesses from infancy onwards. He had undergone two operations (circumcision and tonsillectomy) between his third and sixth year. The family lived in modest but not uncomfortable circumstances. The atmosphere in the home was not altogether happy. There was a certain lack of warmth and of common interests between his parents, though no open trouble. Richard was the second of two children, his brother being a few years his senior. His mother, though not ill in a clinical sense, was a depressive type. She was very worried about any illness in Richard, and there was no doubt that her attitude had contributed to his hypochondriacal fears. Her relation to Richard was in some ways not satisfactory; while his elder brother was a great success at school and absorbed most of the mother's capacity for love, Richard was rather a disappointment to her. Though he was devoted to her, he was an extremely difficult child to deal with. He had no interests and hobbies to occupy him. He was over-anxious and over-affectionate towards his mother and clung to her in a persistent and exhausting way.

His mother lavished much care on him and in some ways pampered him, but she had no real appreciation of the less obvious sides of his character, such as a great inherent capacity for love and kindness. She failed to understand that the child loved her very much, and she had little confidence in his future development. At the same time she was on the whole patient in dealing with him; for instance she did not attempt to press the company of other children on him or to force him to attend school.

Richard's father was fond of him and very kind to him, but he seemed to leave the responsibility for the boy's upbringing predominantly to his mother. As the analysis showed, Richard felt that his father was too forbearing with him and exerted his authority in the family circle too little. His elder brother was on the whole friendly and patient with Richard, but the two boys had little in common.

The outbreak of the war had greatly increased Richard's difficulties. He was evacuated with his mother, and moved with her for the purpose of his analysis to the small town where I was staying at the time, while his brother was sent away with his school. Parting from his home upset Richard a good deal. Moreover the war stirred all his anxieties, and he was particularly frightened of air-raids and bombs. He followed the news closely and took a great interest in the changes in the war situation, and this preoccupation came up again and again during the course of the analysis.

Though there were difficulties in the family situation—as well as serious difficulties in Richard's early history—in my view the severity of his illness could not be explained by those circumstances alone. As in every case, we have to take into consideration the internal processes resulting from, and interacting with, constitutional as well as environmental factors; but I am unable to deal here in detail with the interaction of all these factors. I shall restrict myself to showing the influence of certain early anxieties on genital development.

The analysis took place in a small town some distance from London, in a house whose owners were away at the time. It was not the kind of playroom I should have chosen, since I was unable to remove a number of books, pictures, maps, etc. Richard had a particular, almost personal relation to this room and to the house, which he identified with me. For instance, he often spoke affectionately about it and to it, said good-bye to it before leaving at the end of an hour, and sometimes took great care in arranging the furniture in a way which he felt would make the room 'happy'.

In the course of the analysis Richard produced a series of drawings.<sup>1</sup> One of the first things he drew was a starfish hovering near a plant under water, and he explained to me that it was a hungry baby which wanted to eat the plant. An octopus, much bigger than the starfish and with a human face, entered into his drawings a day or

<sup>1</sup> The accompanying reproductions are traced from the originals and somewhat reduced in size. The originals were drawn in pencil and coloured with crayons. The different colours have as far as possible been indicated by different markings. In *Drawing III*, however, the submarines should be black, the flags red, and the fishes and starfish yellow.

two later. This octopus represented his father and his father's genital in their dangerous aspects and was later unconsciously equated with the 'monster' which we shall presently encounter in the material. The starfish shape soon led to a pattern drawing made up of different coloured sections. The four main colours in this type of drawing—black, blue, purple and red—symbolized his father, mother, brother and himself respectively. In one of the first drawings in which these four colours were used he introduced black and red by marching the pencils towards the drawing with accompanying noises. He explained that black was his father, and accompanied the movement of the pencil by imitating the sound of marching soldiers. Red came next, and Richard said it was himself and sang a cheerful tune as he moved up the pencil. When colouring the blue sections he said this was his mother, and when filling in the purple sections he said his brother was nice and was helping him.

The pattern represented an empire, the different sections standing for different countries. It is significant that his interest in the events of the war played an important part in his associations. He often looked up on the map the countries which Hitler had subjugated, and the connection between the countries on the map and his own empire drawings was evident. The empire drawings represented his mother, who was being invaded and attacked. His father usually appeared as the enemy; Richard and his brother figured in the drawings in various rôles, sometimes as allies of his mother, sometimes as allies of his father.

These pattern drawings, though superficially similar, varied greatly in detail—in fact we never had two exactly alike. The way he made these drawings, or for that matter most of his drawings, was significant. He did not start out with any deliberate plan and was often surprised to see the finished picture.

He used various sorts of play material; for instance the pencils and crayons with which he made his drawings also figured in his play as people. In addition he brought his own set of toy ships, two of which always stood for his parents, while the other ships appeared in varying rôles.

For purposes of exposition I have restricted my selection of material to a few instances, mainly drawn from six analytic hours. In these hours—partly owing to external circumstances which I shall discuss later—certain anxieties had temporarily come more strongly to the fore. They were diminished by interpretation, and the resulting changes threw light on the influence of early anxieties on genital development. These changes, which were only a step towards fuller genitality and stability, had already been foreshadowed earlier on in Richard's analysis.

With regard to the interpretations adduced in this paper, it goes without saying that I have selected those which were most relevant to my subject matter. I shall make clear which interpretations were given by the patient himself. In addition to interpretations which I gave to the patient, the paper contains a number of conclusions drawn from the material, and I shall not at every point make a clear distinction between these two categories. A consistent demarcation of such a kind would involve a good deal of repetition and blur the main issues.

*Early anxieties impeding Oedipus development*

I take as my starting point the resumption of the analysis after a break of ten days. The analysis had by then lasted six weeks. During this break I was in London, and Richard went away on holiday. He had never been in an air-raid, and his fears of air-raids centred on London as the place most in danger. Hence to him my going to London meant going to destruction and death. This added to the anxiety which was stirred up in him by the interruption of the analysis.

On my return I found Richard very worried and depressed. During the whole first hour he hardly looked at me, and alternated between sitting rigidly on his chair without lifting his eyes and wandering out restlessly into the adjoining kitchen and into the garden. In spite of his marked resistance he did, however, put a few questions to me: Had I seen much of 'battered' London? Had there been an air-raid while I was there? Had there been a thunder-storm in London?

One of the first things he told me was that he hated returning to the town where the analysis took place, and called the town a 'pig-sty' and a 'nightmare'. He soon went out into the garden, where he seemed more free to look round. He caught sight of some toadstools which he showed to me, shuddering and saying they were poisonous. Back in the room, he picked up a book from the shelf and particularly pointed out to me a picture of a little man fighting against an 'awful monster'.

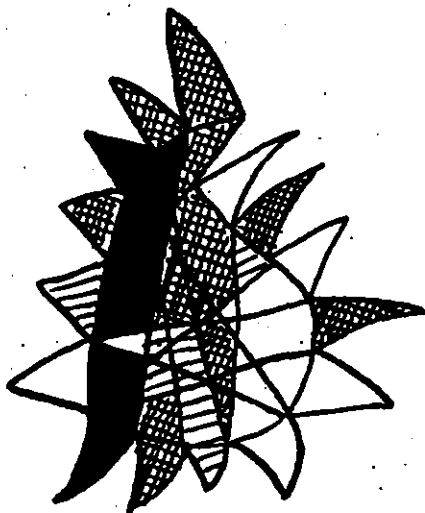
On the second day after my return Richard told me with great resistance about a conversation he had had with his mother while I was away. He had told his mother that he was very worried about his having babies later on and had asked her whether it would hurt very much. In reply she had, not for the first time, explained the part played by the man in reproduction, whereupon he had said he would not like to put his genital into somebody else's genital: that would frighten him, and the whole thing was a great worry to him.

In my interpretation I linked this fear with the 'pig-sty' town; it stood in his mind for my 'inside' and his mother's 'inside', which had turned bad because of thunderstorms and Hitler's bombs. These represented his 'bad' father's penis entering his mother's body and turning it into an endangered and dangerous place. The 'bad' penis inside his mother was also symbolized by the poisonous toadstools which had grown in the garden in my absence, as well as by the monster against which the little man (representing himself) was fighting. The phantasy that his mother contained the destructive genital of his father accounted in part for his fears of sexual intercourse. This anxiety had been stirred up and intensified by my going to London. His own aggressive wishes relating to his parents' sexual intercourse greatly added to his anxieties and feelings of guilt.

There was a close connection between Richard's fear of his 'bad' father's penis inside his mother and his phobia of children. Both these fears were closely bound up with the phantasies about his mother's 'inside' as a place of danger. For he felt he had attacked and injured the imaginary babies inside his mother's body and they had become his enemies. A good deal of this anxiety was transferred on to children in the external world.

The first thing Richard did with his fleet during these hours was to make a destroyer, which he named 'Vampire', bump into the battleship 'Rodney', which always represented his mother. Resistance set in at once and he quickly rearranged the fleet. However, he did reply—though reluctantly—when I asked him who the 'Vampire' stood for, and said it was himself. The sudden resistance, which had made him interrupt his play, threw some light on the repression of his genital desires towards his mother. The bumping of one ship against another had repeatedly in his analysis turned out to symbolize sexual intercourse. One of the main causes of the repression of his genital desires was his fear of the destructiveness of sexual intercourse because—as the name 'Vampire' suggests—he attributed to it an oral-sadistic character.

I shall now interpret *Drawing I*, which further illustrates Richard's anxiety situations at this stage of the analysis. In the pattern drawings, as we already know, red always stood for Richard, black for his father, purple for his brother and light blue for his mother. While colouring the red sections Richard said: 'These are the Russians.' Though the Russians had become our allies, he was very suspicious of them. Therefore, in referring to red (himself) as the suspect Russians, he was showing me that he was afraid of his own aggression. It was this fear which had made him stop the fleet game at the moment when he realized that he was being the 'Vampire' in his sexual approach to his mother. *Drawing I* expressed his anxieties



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 □ LIGHT BLUE              ▩ RED

I

about his mother's body, attacked by the bad Hitler-father (bombs, thunderstorms, poisonous toadstools). As we shall see when we discuss his associations to *Drawing II*, the whole empire represented his mother's body and was pierced by his own 'bad' genital. In *Drawing I*, however, the piercing was done by three genitals, representing the three men in the family: father, brother and himself. We know that during this hour Richard had expressed his horror of sexual intercourse. To the phantasy of destruction threatening his mother from his 'bad' father was added the danger to her from Richard's aggression, for he identified himself with his 'bad' father. His brother too appeared as an attacker. In this drawing his mother (light blue) contains the bad men, or ultimately their bad genitals, and her body is therefore endangered and a place of danger.

*Some early defences*

Richard's anxiety about his aggression, and particularly about his oral-sadistic tendencies, was very great and led to a sharp struggle in him against his aggression. This struggle could at times be plainly seen. It is significant that in moments of anger he ground his teeth and moved his jaws as if he were biting. Owing to the strength of his oral-sadistic impulses he felt in great danger of

harming his mother. He often asked, even after quite harmless remarks to his mother or to myself: 'Have I hurt your feelings?' The fear and guilt relating to his destructive phantasies moulded his whole emotional life. In order to retain his love for his mother, he again and again attempted to restrain his jealousy and grievances, denying even obvious causes for them.

However, Richard's attempts to restrain his hatred and aggressiveness and to deny his grievances were not successful. The repressed anger about frustrations in the past and present came out clearly in the transference situation—for instance, in his response to the frustration imposed on him by the interruption of the analysis. We know that by going to London I had become in his mind an injured object. I was not, however, injured only through being exposed to the danger of bombs, but also because by frustrating him I had aroused his hatred; in consequence he felt unconsciously that he had attacked me. In repetition of earlier situations of frustration, he had become—in his phantasied attacks on me—identified with the bombing and dangerous Hitler-father, and he feared retaliation. I therefore turned into a hostile and revengeful figure.

The early splitting of the mother figure into a good and bad 'breast mother' as a way of dealing with ambivalence had been very marked in Richard. This division developed further into a division between the 'breast mother' who was 'good' and the 'genital mother' who was 'bad'. At this stage of the analysis, his actual mother stood for the 'good breast mother', while I had become the 'bad genital mother', and I therefore aroused in him the aggression and fears connected with that figure. I had become the mother who is injured by the father in sexual intercourse, or is united with the 'bad' Hitler-father.

That Richard's genital interests had been active at that time was shown, for instance, by his conversation with his mother about sexual intercourse, though at the time he predominantly expressed horror. But it was this horror which made him turn away from me as the 'genital' mother and drove him to his actual mother as the good object. This he achieved by a regression to the oral stage. While I was in London, Richard was more than ever inseparable from his mother. As he put it to me, he was 'Mum's chick' and 'chicks do run after their Mums'. This flight to the breast mother, as a defence against anxiety about the genital mother, was not successful. For Richard added: 'But then chicks have to do without them, because the hens don't look after them any more and don't care for them.'

The frustration experienced in the transference situation through the interruption of the analysis had revived earlier frustrations and grievances, and fundamentally the earliest deprivation suffered in

relation to his mother's breast. Therefore the belief in the good mother could not be maintained.

Immediately after the collision between 'Vampire' (himself) and 'Rodney' (his mother), which I have described in the previous section, Richard put the battleships 'Rodney' and 'Nelson' (his mother and father) side by side, and then, in a row lengthwise, some ships representing his brother, himself and his dog, arranged—as he said—in order of age. Here the fleet game was expressing his wish to restore harmony and peace in the family, by allowing his parents to come together and by giving way to his father's and brother's authority. This implied the need to restrain jealousy and hatred, for only then, he felt, could he avoid the fight with his father for the possession of his mother. In that way he warded off his castration fear and moreover preserved the good father and the good brother. Above all, he also saved his mother from being injured in the fight between his father and himself.

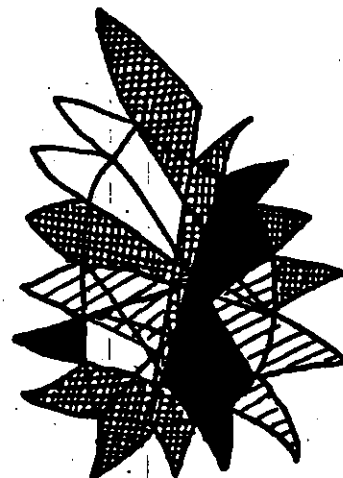
Thus Richard was not only dominated by the need to defend himself against the fear of being attacked by his rivals, his father and brother, but also by concern for his good objects. Feelings of love and the urge to repair damage done in phantasy—damage which would be repeated if he gave way to his hatred and jealousy—came out in greater strength.

Peace and harmony in the family, however, could only be achieved, jealousy and hatred could only be restrained, and the loved objects could only be preserved if Richard repressed his Oedipus wishes. The repression of his Oedipus wishes implied a partial regression to babyhood, but this regression was bound up with the idealization of the mother-and-baby relationship. For he wished to turn himself into an infant free from aggression, and in particular free from oral-sadistic impulses. The idealization of the baby presupposed a corresponding idealization of the mother, in the first place of her breasts: an ideal breast which never frustrates, a mother and child in a purely loving relation to each other. The bad breast, the bad mother, was kept widely apart in his mind from the ideal mother.

*Drawing II* illustrates some of Richard's methods of dealing with ambivalence, anxiety and guilt. He pointed out to me the red section 'which goes all through Mum's empire', but quickly corrected himself, saying: 'It's not Mum's empire, it's just an empire where all of us have some countries.' I interpreted that he was afraid to realize that he meant it to be his mother's empire because then the red section would be piercing his mother's inside. Thereupon Richard, looking at the drawing once more, suggested that this red section looked 'like a genital', and he pointed out that it divided the

empire into two: in the West there were countries belonging to everybody, while the part in the East did not contain anything of his mother—but only himself, his father and his brother.

The left-hand side of the drawing represented the good mother in close association with Richard, for there was little of his father and relatively little of his brother on that side of the drawing. In contrast, on the right side (the 'dangerous East' which I had encountered before in his analysis) only the fighting men or rather their bad genitals appeared. His mother had disappeared from this side of the drawing because, as he felt it, she had been overwhelmed by the bad



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II

men. This drawing expressed the division into the endangered bad mother (the genital mother) and the loved and safe mother (the breast mother).

In the first drawing, which I have used to illustrate certain anxiety situations, we can already see something of the defence mechanisms which are more clearly shown in *Drawing II*. Though in *Drawing I* the light-blue mother is spread all over the picture, and the splitting into 'genital' mother and 'breast' mother has not come about as clearly as in *Drawing II*, an attempt at a division of this kind can be seen if we isolate the section on the extreme right.

It is illuminating that in *Drawing II* the division is effected by a

particularly sharp and elongated section which Richard interpreted as a genital. In this way he expressed his belief that the male genital was piercing and dangerous. This section looks like a long sharp tooth or like a dagger, and in my view expresses both these meanings: the former symbolizing the danger to the loved object from the oral-sadistic impulses, the latter the danger pertaining, as he felt, to the genital function as such because of its penetrating nature.

These fears contributed again and again to his flight to the 'breast' mother. He could achieve relative stability only on a predominantly pre-genital level. The forward movement of the libido was impeded, because anxiety and guilt were too great and the ego was unable to evolve adequate defences. Thus the genital organization could not be sufficiently stabilized,<sup>1</sup> which implied a strong tendency to regression. The interplay between the phenomena of fixation and regression could be seen at every step of his development.

#### *Diminished repression of Oedipus desires*

The analysis of the various anxiety situations which I have described had the effect of bringing Richard's Oedipus desires and anxieties more fully to the fore. But his ego could only maintain those desires by the strengthened use of certain defences (which I shall deal with in this section). These defences, however, could only become effective because some anxiety had been lessened by analysis, and this also implied a lessening of fixations.

When the repression of Richard's genital desires was to some extent lifted, his castration fear came more fully under analysis and found expression in various ways, with a corresponding modification in his methods of defence. In the third hour after my return Richard went out into the garden and spoke of his wish to climb mountains, particularly Snowdon, which he had mentioned earlier in the course of his analysis. While he was talking he noticed clouds in the sky and suggested that a dangerous storm was gathering. On such days, he said, he felt sorry for mountains which have a bad time when a storm breaks over them. This expressed his fear of the bad father, represented by bombs and thunderstorms in the earlier material. The wish to climb Snowdon, symbolizing his desire for

<sup>1</sup> Freud in his 'Infantile Genital Organization of the Libido', (S.E. 29), described the infantile genital organization as a 'phallic phase'. One of his main reasons for introducing this term was his view that during the infantile genital phase the female genital is not yet discovered or acknowledged, and that the whole interest centres on the penis. My experience does not confirm this point of view; and I do not think that the use of the term 'phallic' would cover the material under discussion in this paper. I am therefore keeping to Freud's original term 'genital phase' (or 'genital organization'). I shall give my reasons for this choice of terms more fully in the general theoretical summary later in this paper.

sexual intercourse with his mother, at once called up the fear of castration by the bad father, and the storm which was breaking thus meant a danger to his mother as well as to himself.

During the same hour Richard told me that he was going to make five drawings. He mentioned that he had seen a swan with four 'sweet' cygnets. In playing with the fleet, Richard allocated one ship to me and one to himself; I was going on a pleasure trip in my ship and so was he in his. At first he moved his ship away, but soon brought it round and put it quite close to mine. This touching of ships had in former material—particularly in relation to his parents—repeatedly symbolized sexual intercourse. In this play, therefore, Richard was expressing his genital desires as well as his hope for potency. The five drawings he said he was going to give me represented himself (the swan) giving me—or rather his mother—four children (the cygnets).

A few days earlier, as we have seen, there had been a similar incident in the fleet game: 'Vampire' (Richard) touching 'Rodney' (his mother). At that time it had led to an abrupt change of play caused by Richard's fear lest his genital desires should be dominated by his oral-sadistic impulses. During the following few days, however, anxiety was in some measure relieved, aggression was lessened, and concurrently some methods of defence became strengthened. Hence a similar play incident (his ship touching mine on the pleasure trip) could now take place without giving rise to anxiety and to the repression of his genital desires.

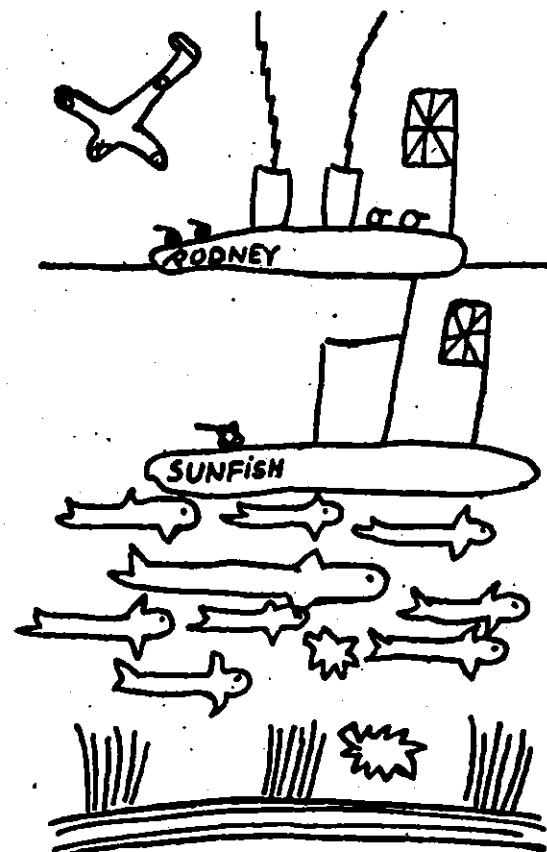
Richard's growing belief that he would achieve potency was bound up with a greater hope that his mother could be preserved. He was now able to allow himself the phantasy that she would love him as a man and permit him to take his father's place. This led to the hope that she would become his ally and protect him against all his rivals. For instance, Richard took the blue crayon and the red crayon (his mother and himself) and stood them up side by side on the table. Then the black crayon (his father) was marched towards them and was driven off by the red crayon, while the blue crayon drove off the purple one (his brother). This play expressed Richard's wish that his mother, in unison with himself, should drive off his dangerous father and brother. His mother as a strong figure, fighting against the bad men and their dangerous genitals, also appeared in an association to *Drawing II*, for he said that the blue mother in the West was preparing to fight the East and regain her countries there. As we know, on the right-hand side of *Drawing II* she had been overwhelmed by the genital attacks of the three men, his father, his brother and himself. In *Drawing IV*, which I shall describe a little later, Richard, by extending the blue over most of the drawing,

expressed his hope that his mother would regain her lost territory. Then—restored and revived—she would be able to help and protect him. Because of this hope of restoring and reviving his good object, which implied his belief that he could cope more successfully with his aggression, Richard was able to experience his genital desires more strongly. Also, since his anxiety was lessened, he could turn his aggression outwards and take up in phantasy the fight with his father and brother for the possession of his mother. In his play with the fleet he arranged his ships to form one long row, with the smallest ship in front. The meaning of this game was that he had annexed his father's and brother's genitals and added them to his own. He felt that by this phantasied victory over his rivals he had achieved potency.

*Drawing III* is one of a series of drawings in which plants, starfishes, ships and fishes figured in various combinations, and which appeared frequently during the analysis. Just as in the type of drawing representing the empire, there was a great variation in details, but certain elements always represented the same object and situation. The plants underneath the water stood for his mother's genitals; there were usually two plants with a space in between. The plants also stood for his mother's breasts, and when one of the starfishes was in between the plants, this invariably meant that the child was in possession of his mother's breasts or having sexual intercourse with her. The jagged points in the shape of the starfish represented teeth and symbolized the baby's oral-sadistic impulses.

In starting *Drawing III* Richard first drew the two ships, then the large fish and some of the little ones around it. While drawing these, he became more and more eager and alive and filled in the space with baby fishes. Then he drew my attention to one of the baby fishes being covered by a fin of the 'Mum-fish' and said: 'This is the youngest baby.' The drawing suggests that the baby fish was being fed by the mother. I asked Richard whether he was among the little fishes, but he said he was not. He also told me that the starfish between the plants was a grown-up person and that the smaller starfish was a half-grown person, and explained that this was his brother; he also pointed out that the 'Sunfish' periscope was 'sticking into Rodney'. I suggested to him that the 'Sunfish' represented himself (the sun standing for the son) and that the periscope sticking into 'Rodney' (the mother) meant his sexual intercourse with his mother.

Richard's statement that the starfish between the plants was a grown-up person implied that it stood for his father, while Richard was represented by the 'Sunfish', the ship which was even bigger than 'Rodney' (his mother). In this way he expressed the reversal of



III

the father-son relation. At the same time he indicated his love for his father, and his wish to make reparation, by putting the starfish-father between the plants and thus allotting him the position of a gratified child.

The material presented in this section shows that the positive Oedipus situation and genital position had come more fully to the fore. Richard had, as we have seen, achieved this by various methods. One of them was to make his father into the baby—a baby which was not deprived of gratification and therefore would be 'good'—while he himself annexed his father's penis.

Until then Richard, who appeared in various rôles in this type of drawing, had always recognized himself in the rôle of the child as

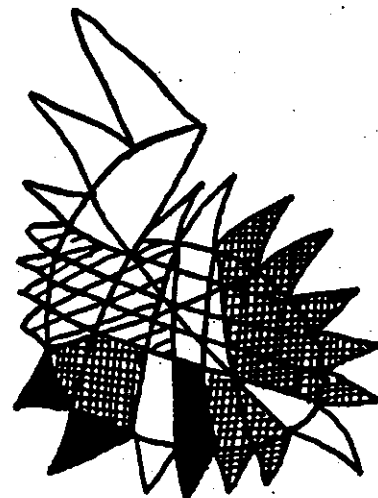
well. For under the stress of anxiety he retreated to the idealized rôle of the gratified and loving infant. Now he stated for the first time that he was not among the babies in the picture. This seemed to me another indication of the strengthening of his genital position. He now felt that he could grow up and become sexually potent. In phantasy he could therefore produce children with his mother and no longer needed to put himself into the part of the baby.

These genital desires and phantasies, however, gave rise to various anxieties, and the attempt to solve his Oedipus conflicts by taking his father's place without having to fight him was only partially successful. Side by side with this relatively peaceful solution we find evidence in the drawing of Richard's fears that his father suspected his genital desires towards his mother, kept close watch over Richard and would castrate him. For when I had interpreted to Richard his reversal of the father-son situation, he told me that the plane on top was British and was patrolling. It will be remembered that the periscope of the submarine sticking into 'Rodney' represented Richard's wish for sexual intercourse with his mother. This implied that he was trying to oust his father and therefore expected his father to be suspicious of him. I then interpreted to him that he meant that his father was not only changed into a child, but was present as well in the rôle of the paternal super-ego, the father who watched him, tried to prevent him from having sexual intercourse with his mother and threatened him with punishment. (The patrolling aeroplane.)

I furthermore interpreted that Richard himself had been 'patrolling' his parents, for he was not only inquisitive about their sexual life but unconsciously strongly desired to interfere with it and to separate his parents.

*Drawing IV* illustrates the same material in a different way. While colouring the blue sections Richard had been singing the National Anthem, and he explained that his mother was the Queen and he was the King. Richard had become the father and had acquired the potent father genital. When he had finished the drawing and looked at it, he told me that there was 'plenty of Mum' and of himself in it and that they 'could really beat Dad'. He showed me that there was little of the bad father there (black). Since the father had been made into a harmless infant, there seemed to be no need to beat him. However, Richard had not much confidence in this omnipotent solution, as was shown by his saying that together with his mother he could beat his father if necessary. The lessening of anxiety had enabled him to face the rivalry with his father and even the fight with him.

While colouring the purple sections, Richard sang the Norwegian and Belgian anthems and said 'he's all right'. The smallness of the



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 □ LIGHT BLUE      ■ RED

IV

purple sections (in comparison with the blue and red) indicates that his brother too had been changed into a baby. The singing of the two anthems of small allied countries showed me that the 'he's all right' referred to both his father and brother, who had become harmless children. The repressed love for his father had at this juncture of the analysis come more into the open.<sup>1</sup> However, Richard felt he could not eliminate his father in his dangerous aspects. Moreover, his own faeces—in so far as they were unconsciously equated with the black father—appeared to him as a source of danger and could also not be eliminated. This acknowledgement of his psychic reality is shown in the fact that black was not left out of the picture, though Richard comforted himself by saying that there was only a little of the Hitler-father in it.

In the various ways which helped to strengthen Richard's genital position we see some of the compromises which the ego attempts to bring about between the demands of the super-ego and the id. While Richard's id-impulses were gratified by his phantasy of sexual

<sup>1</sup> It is significant that at the same time the libidinal desire for his father's penis, which had been strongly repressed, also came up, and in its most primary form. When looking again at the picture of the monster against which the little man was fighting, Richard said: 'The monster's awful to look at, but its meat might be delicious to eat.'

intercourse with his mother, the impulse to murder his father was circumvented and the reproaches of the super-ego were therefore diminished. The demands of the super-ego were, however, only partly satisfied, because though the father was spared, he was ousted from his position with the mother.

Such compromises are an essential part of every stage in the child's normal development. Whenever great fluctuations between libidinal positions occur, the defences are disturbed and new compromises have to be found. For instance, in the preceding section I have shown that, when Richard's oral anxieties were diminished, he attempted to cope with the conflict between his fears and desires by putting himself in phantasy into the rôle of an ideal baby who would not disturb the family peace. When the genital position was strengthened, however, and Richard could face his castration fear to a greater extent, a different compromise came about. Richard maintained his genital desires but avoided guilt by changing his father and brother into babies whom he would produce with his mother. Compromises of this kind at any stage of development can only bring about relative stability if the quantity of anxiety and guilt is not excessive in relation to the strength of the ego.

I have dealt in such detail with the influence of anxiety and defences on genital development because it does not seem to me possible fully to understand sexual development without taking into account the fluctuations between the different stages of libidinal organization and the particular anxieties and defences which characterize those stages.

#### *Anxieties relating to the internalized parents*

*Drawings V and VI* need some introduction. Richard had developed a sore throat and a slight temperature the evening before, but nevertheless came to analysis, since it was warm summer weather. As I pointed out earlier, sore throats and colds were among his symptoms and, even when they were slight, gave rise in him to great hypochondriacal anxiety. At the beginning of the hour during which he made *Drawings V and VI* he was extremely anxious and worried. He told me that his throat felt very hot and that he had some poison behind his nose. His next association, produced with great resistance, was his fear that his food might be poisoned—a fear of which he had been conscious for years, though it was only with difficulty that, on this occasion as well as on former ones, he could bring it up in the analysis.

During this hour Richard frequently looked out of the window in a suspicious way. When he saw two men talking to each other, he said that they were spying on him. This was one of the repeated

indications of his paranoid fears which related to his watching and persecuting father and brother, but above all centred on his parents in a secret and hostile alliance against him. In my interpretation I linked this suspicion with the fear of internal persecutors spying on him and plotting against him—an anxiety which had come up earlier in his analysis. A little later Richard suddenly put his finger as far down as he could into his throat and seemed very worried. He explained to me that he was looking for germs. I interpreted to him that the germs also stood for Germans (the black Hitler-father in unison with myself) and were in his mind connected with the two spying men, ultimately his parents. Thus the fear of germs was closely connected with his fear of being poisoned which unconsciously referred to his parents, though he did not consciously suspect them. The cold had stirred up these paranoid fears.

During this hour Richard had been making *Drawings V and VI*, and the only association I could get on that day was that *VI* was the same empire as *V*. In fact these two drawings were made on the same piece of paper.

On the following day Richard had completely recovered from his sore throat and appeared in a very different mood. He described vividly how much he had enjoyed his breakfast, particularly the shredded wheat, and showed me how he had munched it up. (He had eaten very little during the previous two days.) His stomach, he said, had been quite small, thin and drawn in, and 'the big bones in it' had been 'sticking out' until he had his breakfast. These 'big bones' stood for his internalized father—or his father's genital—represented in earlier material at times by the monster, at times by the octopus. They expressed the bad aspect of his father's penis, while the 'delicious meat' of the monster expressed the desirable aspect of his father's penis. I interpreted the shredded wheat as standing for the good mother (the good breast and milk) since he had compared it on an earlier occasion to a bird's nest. Because his belief in the good internalized mother had increased, he felt less afraid of internal persecutors (the bones and the monster).

The analysis of the unconscious meaning of the sore throat had led to a diminution of anxieties with a corresponding change in the methods of defence. Richard's mood and associations during this hour clearly expressed this change. The world had suddenly become beautiful to him: he admired the countryside, my dress, my shoes, and said that I looked beautiful. He also spoke of his mother with great love and admiration. Thus, with the lessening of fears of internal persecutors, the external world appeared improved and more trustworthy to him and his capacity to enjoy it had increased. At the same time it was noticeable that his depression had given way

to a hypomanic mood in which he denied his fears of persecution. In fact it was the lessening of anxiety which had allowed the manic defence against depression to come up. Richard's hypomanic mood did not, of course, last and in the further course of his analysis depression and anxiety appeared again and again.

I have so far mainly referred to Richard's relation to his mother as an external object. It had, however, become evident earlier in his analysis that the part she played as an external object was constantly interlinked with the part she played as an internal object. For the sake of clarity I have reserved this point to be illustrated by *Drawings V* and *VI*, which bring out vividly the rôle of the internalized parents in Richard's mental life.

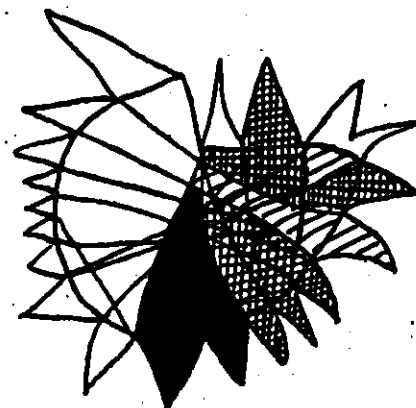
In this hour Richard picked up *Drawings V* and *VI*, which he had made the day before, and freely associated to them. Now that his depression and hypochondriacal anxieties had diminished, he was able to face the anxieties which had been underlying his depression. He pointed out to me that *V* looked like a bird and a 'very horrid' one. The light blue on top was a crown, the purple bit was the eye, and the beak was 'wide open'. This beak, as can be seen, was formed by the red and purple sections on the right, that is to say by the colours which always stood for himself and his brother.

I interpreted to him that the light-blue crown showed that the bird was his mother—the Queen, the ideal mother of former material—who now appeared as greedy and destructive. The fact that her beak was formed by red and purple sections expressed Richard's projection on to his mother of his own (as well as his brother's) oral-sadistic impulses.

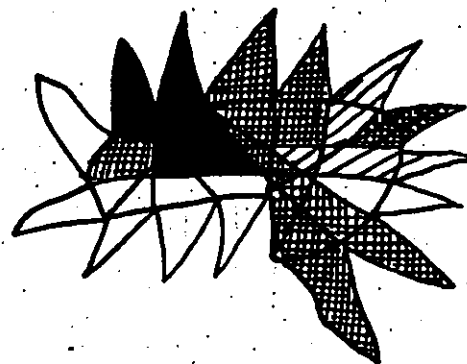
It appears from this material that Richard had made important progress in the direction of facing his psychic reality, for he had become able to express the projection of his oral-sadistic and cannibalistic impulses on to his mother. Furthermore, as shown in *Drawing V*, he had allowed the 'good' and 'bad' aspects of the mother to come together more closely. The prototypes of these two aspects, usually kept more widely apart from each other, were the good, loved breast and the bad, hated breast. In fact, the defences by means of splitting and isolating can also be seen in this drawing, for the left-hand side of the picture is completely blue. On the right-hand side of *Drawing V*, however, the mother appears simultaneously as the 'horrid' bird (open beak) and as the queen (light-blue crown). With the lessening of denial of his psychic reality, Richard had also become more able to face external reality, for this made it possible for him to recognize the fact that his mother had actually frustrated him and had therefore aroused his hatred.

Following my interpretations of *Drawing V*, Richard repeated

emphatically that the bird looked 'horrid' and gave some associations about *Drawing VI*. It, too, looked like a bird, he said, but without a head; and the black at the bottom of it was 'big job' dropping out from it. He said it was all 'very horrid'.



V



■ BLACK                      ▨ PURPLE  
 □ LIGHT BLUE              ■ RED

VI

In my interpretation of *Drawing VI*, I reminded him that he had told me the day before that the two erupires were the same. I suggested that *VI* represented himself, and that by internalizing the 'horrid bird' (*Drawing V*) he felt he had become like it. The open beak stood for his mother's greedy mouth, but also expressed his

own desires to devour her, for the colours by which the beak was formed stood for himself and his brother (the greedy babies). In his mind he had devoured his mother as a destructive and devouring object. When in eating the breakfast food he had internalized the good mother, he felt that she was protecting him against the internalized bad father, the 'bones in his stomach'. When he internalized the 'horrid' bird mother he felt that she had become linked up with the monster father, and in his mind this terrifying combined parent figure was attacking him from within and eating him up as well as attacking him from without and castrating him.<sup>1</sup>

Thus Richard felt mutilated and castrated by the bad internal and external parents who retaliated for his attacks on them, and he expressed these fears in *Drawing VI*, for the bird appears there without a head. As a result of his oral-sadistic impulses towards his parents in the process of internalizing them, they had in his mind turned into correspondingly greedy and destructive enemies. Moreover, because he felt that by devouring his parents he had changed them into monster and bird, he experienced not only fear of these internalized persecutors but also guilt, all the more because he feared that he had exposed the good internal mother to the attacks of the internal monster. His guilt also related to his anal attacks on the external and internal parents which he had expressed by the 'horrid big job' dropping out of the bird.<sup>2</sup>

In the preceding hour, when Richard made these drawings, he had been so much under the sway of anxiety that he could not associate to them; now some relief of anxiety had made it possible for him to give associations.

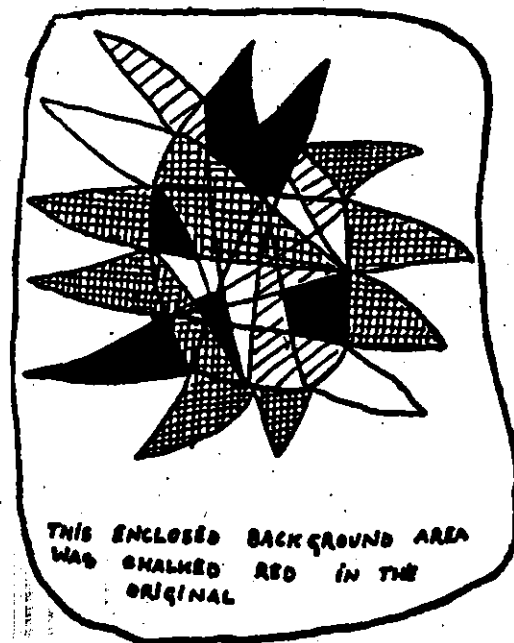
An earlier drawing (*VII*) which expresses the internalization of his objects even more clearly than *Drawings V* and *VI* is of interest in this connection. When Richard finished this pattern drawing, he made a line round it and filled in the background with red. I found that this represented his 'inside', containing his father, mother, brother and himself in relation to each other. In his associations to this drawing he expressed his satisfaction about the increase of the light blue sections, i.e. his mother. He also spoke of his hope that his brother would be his ally. His jealousy of his brother often made him suspicious and frightened of his brother as a rival. But at this moment he stressed the alliance with his brother. Furthermore he pointed out that one of the black sections was completely surrounded by his mother, brother and himself. The implication was that he was allied

<sup>1</sup> It is relevant to recall here that he had been circumcised at the age of three and that ever since he had had a strong conscious fear of doctors and operations.

<sup>2</sup> Urethral impulses and anxieties were no less important in his phantasies, but do not specifically enter into this material.

with the loved internal mother against the dangerous internal father.<sup>1</sup>

In the light of the material presented in this section, it appears that the part which the good mother, so often idealized, played in Richard's emotional life referred to the internal mother as well as to the external mother. For instance, when he expressed the hope that the blue mother in the West would extend her territory (cf.



■ BLACK                      ▨ PURPLE  
 □ LIGHT BLUE              ■ RED

VII

*Drawing II*), this hope applied to his inner world as well as to the outer world. The belief in the good internal mother was his greatest support. Whenever this belief was strengthened, hope and confidence and a greater feeling of security set in. When this feeling of confidence was shaken—either by illness or other causes—then depression and

<sup>1</sup> This drawing also represented his mother's 'inside', where the same struggle was going on. Richard and his brother appeared in the rôle of her protective inner objects and his father as her dangerous inner object.

hypochondriacal anxieties increased.<sup>1</sup> Moreover, when Richard's fears of persecutors, of the bad mother and the bad father, increased, he also felt that he could not protect his loved internal objects from the danger of destruction and death; and their death inevitably meant the end of his own life. Here we touch upon the fundamental anxiety of the depressive individual, which in my experience derives from the infantile depressive position.

A significant detail from his analysis illustrates Richard's fear of the death of his external and internal objects. As I said earlier, his almost personal relation to the playroom was one of the characteristic features in the transference situation. After my journey to London, which had strongly stirred up Richard's fear of air-raids and death, for some analytic sessions he could not bear having the electric stove turned off until the very moment when we left the house. In one of the hours which I have described in connection with the analysis of *Drawings III and IV* this obsession disappeared. In these hours, together with the strengthening of his genital desires and the diminution of anxiety and depression, the phantasy that he would be able to give 'good' babies to me and to his mother, and his love for babies, played a growing part in his associations. His obsessional insistence on keeping alight the stove in the room as long as possible was a measure of his depression.<sup>2</sup>

#### *Summary of the boy's case history*

Richard's failure to establish the genital position securely was largely caused by his incapacity to deal with anxiety in the early stages of his development. The great part which the bad breast played in Richard's emotional life was connected with his unsatisfactory feeding period and the strong oral-, urethral- and anal-sadistic impulses and phantasies which it stimulated. Richard's fears of the bad breast were to a certain extent counteracted by the idealization of the good breast, and in this way some of his love for his mother could be maintained. The bad qualities of the breast and his oral-sadistic impulses towards it were largely transferred to his father's penis. In addition, he experienced strong oral-sadistic impulses towards his father's penis, derived from jealousy and hatred in the early positive Oedipus situation. His father's genital therefore turned in his phantasy into a dangerous, biting and poisonous

<sup>1</sup> There is little doubt that such anxieties are apt in turn to produce colds or other physical illnesses, or at least to lower the resistance to them. This means that we are here confronted with a vicious circle, because these illnesses in turn reinforced all his fears.

<sup>2</sup> Keeping the stove alight also had the unconscious meaning of proving to himself that he was not castrated, and also that his father was not castrated.

object. The fear of the penis as an external and internal persecutor was so strong that trust in the good and productive qualities of the penis could not develop. In this way Richard's early feminine position was disturbed at the root by fears of persecution. These difficulties, experienced in the inverted Oedipus situation, interacted with the castration fear stimulated by his genital desires towards his mother. The hatred of his father which accompanied these desires, and expressed itself in the impulse to bite off his father's penis, led to the fear of being castrated in the same way, and therefore increased the repression of his genital desires.

One of the features of Richard's illness was a growing inhibition of all his activities and interests. This was linked with the severe repression of his aggressive tendencies, which was particularly marked in relation to his mother. In relation to his father and other men aggression was less repressed, though very much restrained by fear. Richard's predominant attitude to men was to pacify potential attackers and persecutors.

Richard's aggressiveness was least inhibited in relation to other children, though he was much too frightened to express it directly. His hatred of children, as well as his fear of them, was partly derived from the attitude towards his father's penis. The destructive penis and the destructive and greedy child who would exhaust the mother and ultimately destroy her were closely linked up with each other in his mind. For he unconsciously strongly maintained the equation 'penis = child'. He felt, too, that the bad penis could only produce bad children.

Another determining factor in his phobia of children was his jealousy of his brother and of any children his mother might have in the future. His unconscious sadistic attacks on the babies inside his mother's body were linked up with his hatred of his father's penis inside his mother. In one connection only could his love towards children show itself at times, and that was in a friendly attitude towards babies.

We know already that it was only by idealizing the mother-baby relationship that he could maintain his capacity for love. Because of his unconscious fear and guilt about his own oral-sadistic impulses, however, infants predominantly represented to him oral-sadistic beings. This was one of the reasons why he could not in phantasy fulfil his longing to give children to his mother. More fundamental still, oral anxiety had in his early development increased the fear connected with the aggressive aspects of the genital function and of his own penis. Richard's fear that his oral-sadistic impulses would dominate his genital desires and that his penis was a destructive organ was one of the main causes of his repression of his genital

desires. Hence one essential means of making his mother happy, and making reparation for the babies which he felt he had destroyed, was barred to him. In all these various ways his oral-sadistic impulse, phantasies and fears interfered again and again with his genital development.

In the preceding sections I have referred repeatedly to the regression to the oral stage as a defence against the additional anxieties arising in the genital position; it is, however, important not to overlook the part played by fixation in these processes. Because his oral-, urethral- and anal-sadistic anxieties were excessive, fixation to these levels was very strong; in consequence, the genital organization was weak and the tendency to regression marked. However, in spite of his inhibitions, he had developed some sublimated genital trends. Moreover, in so far as his desires were predominantly directed towards his mother, and his feelings of jealousy and hatred towards his father, he had achieved some main features of the positive Oedipus situation and of heterosexual development. This picture was, however, in some ways deceptive since his love for his mother could only be maintained by reinforcing the oral elements in his relation to her and by idealizing the 'breast' mother. We have seen that in his drawings the blue sections always stood for his mother; this choice of colour was connected with his love of the cloudless blue sky and expressed his longing for an ideal bountiful breast which would never frustrate him.

The fact that Richard was thus enabled in some ways to keep alive his love for his mother had given him what little measure of stability he possessed, and had also allowed him to develop his heterosexual tendencies to a certain extent. It was obvious that anxiety and feelings of guilt entered largely into his fixation to his mother. Richard was very devoted to her, but in a rather infantile way. He could hardly bear to leave her out of sight and showed few signs of developing an independent and manly relation to her. His attitude towards other women—though far from being truly manly and independent—was in striking contrast to his great love and even blind admiration for his mother. His behaviour with women was very precocious, in some ways like that of a grown-up Don Juan. He tried to ingratiate himself in various ways, even by blatant flattery. At the same time he was often critical and contemptuous of women and amused if they were taken in by his flattery.

Here we see two contrasting attitudes to women which bring to mind some conclusions Freud has drawn. Speaking of the 'disunion between the tender and sensual currents of erotic feeling' in some men who suffer, as Freud describes it, from 'psychical impotence', i.e. who can only be potent under certain circumstances, he says:

'The whole sphere of love in such people remains divided in the two directions personified in art as sacred and profane (or animal) love. Where they love, they do not desire and where they desire they cannot love' (*S.E.* II, p. 183).

There is an analogy between Freud's description and Richard's attitude to his mother. It was the 'genital' mother whom he feared and hated, while he turned his love and tenderness towards the 'breast' mother. This division between the two currents became apparent in the contrast between his attitude to his mother and to other women. While his genital desires towards his mother were strongly repressed and she therefore remained an object of love and admiration, these desires could become to some extent active towards women other than his mother. But those women were then objects of criticism and contempt to him. They stood for the 'genital' mother, and it appeared that his horror of genitality and his urge to repress it were reflected in his contempt towards objects which aroused his genital desires.

Among the anxieties which accounted for his fixation and regression to the 'breast' mother, Richard's fear of his mother's 'inside' as a place full of persecutors played a predominant part. For the 'genital' mother, who was to him the mother in sexual intercourse with the father, also contained the 'bad' father's genital—or rather a multitude of his genitals—thus forming a dangerous alliance with the father against the son; she also contained the hostile babies. In addition, there was the anxiety about his own penis as a dangerous organ which would injure and damage his loved mother.

The anxieties which disturbed Richard's genital development were closely linked with his relation to his parents as internalized figures. To the picture of his mother's 'inside' as a place of danger corresponded the feelings he had about his own 'inside'. In previous sections we have seen that the good mother (e.g. the good breakfast food) was protecting him internally against the father, 'the long bones sticking out' in his stomach. This picture of the mother protecting him against the internalized father corresponded to the mother-figure whom Richard felt urged to protect against the bad father—a mother endangered by the oral and genital attacks of the internal monster. Ultimately, however, he felt her to be endangered by his own oral-sadistic attacks on her. *Drawing II* showed the bad men (his father, brother and himself) overwhelming and swallowing up his mother. This fear derived from Richard's fundamental feeling of guilt about having destroyed (devoured) his mother and her breasts by his oral-sadistic attacks in the process of internalizing her. In addition, he expressed his guilt about his anal-sadistic attacks in *Drawing VI*, for he pointed out the 'horrid big job' dropping out

from the bird. The equation between his own faeces and the black Hitler-father became apparent earlier on in his analysis when he began to make the empire drawings; for in the earliest drawing Richard had introduced the black as standing for himself, but soon decided that red stood for himself and black for his father; he afterwards maintained this arrangement throughout the drawings. This equation was further illustrated by some of the associations to *Drawings V* and *VI*. In *Drawing V* the black section represented the bad father. In *Drawing VI* it represented the 'horrid big job' dropping out of the mutilated bird.

To Richard's fear of his own destructiveness corresponded the fear of his mother as a dangerous and retaliating object. The 'horrid bird' with the open beak was a projection on to his mother of his oral-sadistic impulses. Richard's actual experiences of being frustrated by his mother could not by themselves account for his having built up in his mind a terrifying picture of an internal devouring mother. It becomes clear in *Drawing VI* how very dangerous he felt the 'horrid' bird-mother to be. For the bird without a head represented himself and corresponded to his fear of castration by this dangerous mother united with the monster father as external enemies. Moreover, in internal situations he felt threatened by the alliance of the internalized 'horrid' bird mother and the monster father. These internal danger situations were the main cause of his hypochondriacal and persecutory fears.

When Richard had become able during his analysis to face the psychological fact that his loved object was also his hated object and that the light-blue mother, the queen with the crown, was linked in his mind with the horrid bird with the beak, he could establish his love for his mother more securely. His feelings of love had become more closely linked with his feelings of hatred, and his happy experiences with his mother were no longer kept so widely apart from his experiences of frustration. He was therefore no longer driven on the one hand to idealize the good mother so strongly and on the other hand to form such a terrifying picture of the bad mother. Whenever he could allow himself to bring the two aspects of the mother together, this implied that the bad aspect was mitigated by the good one. This more secure good mother could then protect him against the 'monster' father. This again implied that at such times she was not felt to be so fatally injured by his oral greed and by the bad father, which in turn meant that he felt that both he and his father had become less dangerous. The good mother could come to life once more, and Richard's depression therefore lifted.

His increased hope of keeping the analyst and his mother alive as internal and external objects was bound up with the strengthening

of his genital position and with a greater capacity to experience his Oedipus desires. Reproduction, the creation of good babies, which he unconsciously felt to be the most important means of combating death and the fear of death, had now become more possible to him in phantasy. Because he was less afraid of being carried away by his sadistic impulses, Richard believed that he would be able to produce good babies; for the creative and productive aspect of the male genital (his father's as well as his own) had come more strongly to the fore. The trust in his own constructive and reparative tendencies, as well as in his internal and external objects, had increased. His belief not only in the good mother but also in the good father had become strengthened. His father was no longer such a dangerous enemy that Richard could not face the fight with him as a hated rival. Thus he made an important step towards the strengthening of his genital position and towards facing the conflicts and fears bound up with his genital desires.

#### EXTRACTS FROM CASE HISTORY ILLUSTRATING THE GIRL'S OEDIPUS DEVELOPMENT

I have discussed some of the anxieties which disturb genital development in the boy and I shall now put forward some material from the case history of a little girl, Rita, which I have already described from various angles in earlier publications.<sup>1</sup> This material has certain advantages for purposes of presentation, for it is simple and straightforward. Most of this case material has been published previously; I shall however add a few details so far unpublished as well as some new interpretations which I could not have made at the time but which, in retrospect, seem to be fully borne out by the material.

My patient Rita, who was two years and nine months old at the beginning of her analysis, was a very difficult child to bring up. She suffered from anxieties of various kinds, from inability to tolerate frustration, and from frequent states of unhappiness. She showed marked obsessional features which had been increasing for some time, and she insisted on elaborate obsessional ceremonials. She alternated between an exaggerated 'goodness', accompanied by feelings of remorse, and states of 'naughtiness' when she attempted to dominate everybody around her. She also had difficulties over eating, was 'faddy', and frequently suffered from loss of appetite. Though she was a very intelligent child, the development and integration of her personality were held back by the strength of her neurosis.

<sup>1</sup> See the Lists of Patients at p. 444 of this volume and p. 292 of *Writings, 2* (*The Psycho-Analysis of Children*).

She often cried, apparently without cause, and when asked by her mother why she was crying answered: 'Because I'm so sad.' To the question: 'Why are you so sad?' she replied: 'Because I'm crying.' Her feelings of guilt and unhappiness expressed themselves in constant questions to her mother: 'Am I good?' 'Do you love me?' and so on. She could not bear any reproach and, if reprimanded, either burst into tears or became defiant. Her feeling of insecurity in relation to her parents showed itself for instance in the following incident from her second year. Once, so I was told, she burst into tears because her father uttered a playful threat against a bear in her picture book with whom she had obviously identified herself.

Rita suffered from a marked inhibition in play. The only thing she could do with her dolls, for instance, was to wash them and change their clothes in a compulsive way. As soon as she introduced any imaginative element, she had an outbreak of anxiety and stopped playing.

The following are some relevant facts from her history. Rita was breast-fed for a few months; then she had been given the bottle, which she had at first been unwilling to accept. Weaning from the bottle to solid food was again troublesome, and she was still suffering from difficulties over eating when I began her analysis. Moreover, at that time she was still being given a bottle at night. Her mother told me that she had given up trying to wean Rita from this last bottle because every such attempt caused the child great distress. With regard to Rita's habit training, which was achieved early in her second year, I have reason to assume that her mother had been rather too anxious over it. Rita's obsessional neurosis proved to be closely connected with her early habit training.

Rita shared her parents' bedroom until she was nearly two, and she repeatedly witnessed sexual intercourse between her parents. When she was two years old, her brother was born, and at that time her neurosis broke out in full force. Another contributory circumstance was the fact that her mother was herself neurotic and obviously ambivalent towards Rita.

Her parents told me that Rita was much more fond of her mother than of her father until the end of her first year. At the beginning of her second year she developed a marked preference for her father, together with pronounced jealousy of her mother. At fifteen months Rita repeatedly and unmistakably expressed the wish, when she sat on her father's knee, to be left alone with him in the room. She could already put this into words. At the age of about eighteen months there was a striking change, which showed itself in an altered relation to both her parents, as well as in various symptoms such as night terrors and animal phobias (particularly of dogs). Her mother once

again became the favourite, yet the child's relation to her showed strong ambivalence. She clung to her mother so much that she could hardly let her out of her sight. This went together with attempts to dominate her and with an often unconcealed hatred of her. Concurrently Rita developed an outspoken dislike of her father.

These facts were clearly observed at the time and reported to me by her parents. In the case of older children, parents' reports about the earlier years are often unreliable, since, as time goes on, the facts are apt to be increasingly falsified in their memory. In Rita's case the details were still fresh in her parents' minds, and the analysis fully confirmed all the essentials of their report.

#### *Early relations to the parents*

At the beginning of Rita's second year some important elements of her Oedipus situation were plainly observable, such as her preference for her father and jealousy of her mother, and even the wish to take her mother's place with her father. In assessing Rita's Oedipus development in her second year we have to consider some outstanding external factors. The child shared her parents' bedroom and had ample opportunity for witnessing sexual intercourse between them; there was therefore a constant stimulus for libidinal desires and for jealousy, hatred and anxiety. When she was fifteen months old her mother became pregnant, and the child unconsciously understood her mother's condition; thus Rita's desire to receive a baby from her father, as well as her rivalry with her mother, was strongly reinforced. As a consequence, her aggressiveness, and the ensuing anxiety and feelings of guilt increased to such an extent that her Oedipus desires could not be maintained.

The difficulties in Rita's development cannot be explained, however, by these external stimuli alone. Many children are exposed to similar, and even to much more unfavourable, experiences without becoming seriously ill in consequence. We have therefore to consider the internal factors which, in interaction with the influences from without, led to Rita's illness and to the disturbance of her sexual development.

As the analysis revealed, Rita's oral-sadistic impulses were exceedingly strong and her capacity to tolerate tension of any kind was unusually low. These were some of the constitutional characteristics which determined her reactions to the early frustrations she suffered and from the beginning strongly affected her relation to her mother. When Rita's positive Oedipus desires came to the fore at the end of her first year, this new relation to both parents reinforced Rita's feelings of frustration, hatred and aggressiveness, with their concomitants of anxiety and guilt. She was unable to cope with these

manifold conflicts and therefore could not maintain her genital desires.

Rita's relation to her mother was dominated by two great sources of anxiety: persecutory fear and depressive anxiety. In one aspect her mother represented a terrifying and retaliating figure. In another aspect she was Rita's indispensable loved and good object, and Rita felt her own aggression as a danger to this loved mother. She was therefore overwhelmed by the fear of losing her. It was the strength of these early anxieties and feelings of guilt which largely determined Rita's incapacity to tolerate the additional anxiety and guilt arising from the Oedipus feelings—rivalry and hatred against her mother. In defence she repressed her hatred and over-compensated for it by excessive love, and this necessarily implied a regression to earlier stages of the libido. Rita's relation to her father was also fundamentally influenced by these factors. Some of the resentment she felt towards her mother was deflected on to her father and reinforced the hatred of him which derived from the frustration of her Oedipus desires and which, towards the beginning of her second year, strikingly superseded her former love for her father. The failure to establish a satisfactory relation to her mother was repeated in her oral and genital relation to her father. Strong desires to castrate him (partly derived from frustration in the feminine position, partly from penis envy in the male position) became clear in the analysis.

Rita's sadistic phantasies were thus closely bound up with grievances derived from frustration in various libidinal positions and experienced in the inverted as well as in the positive Oedipus situation. The sexual intercourse between her parents played an important part in her sadistic phantasies and became in the child's mind a dangerous and frightening event, in which her mother appeared as the victim of her father's extreme cruelty. In consequence, not only did her father turn in her mind into someone dangerous to her mother but—in so far as Rita's Oedipus desires were maintained in identification with her mother—into a person dangerous towards herself. Rita's phobia of dogs went back to the fear of the dangerous penis of her father which would bite her in retaliation for her own impulses to castrate him. Her whole relation to her father was profoundly disturbed because he had turned into a 'bad man'. He was all the more hated because he became the embodiment of her own sadistic desires towards her mother.

The following episode, reported to me by her mother, illustrates this last point. At the beginning of her third year Rita was out for a walk with her mother and saw a cabman beating his horses cruelly. Her mother was extremely indignant, and the little girl also expressed

strong indignation. Later on in the day she surprised her mother by saying: 'When are we going out again to see the bad man beating the horses?' thus revealing the fact that she had derived sadistic pleasure from the experience and wished for its repetition. In her unconscious the cabman represented her father and the horses her mother, and her father was carrying out in sexual intercourse the child's sadistic phantasies directed against her mother. The fear of her father's bad genital, together with the phantasy of her mother injured and destroyed by Rita's hatred and by the bad father—the cabman—interfered both with her positive and with her inverted Oedipus desires. Rita could neither identify herself with such a destroyed mother, nor allow herself to play in the homosexual position the rôle of the father. Thus in these early stages neither position could be satisfactorily established.

*Some instances from the analytic material*

The anxieties Rita experienced when she witnessed the primal scene are shown in the following material.

On one occasion during the analysis she put a triangular brick on one side and said: 'That's a little woman.' She then took a 'little hammer', as she called an oblong brick, and she hit the brick-box with it saying: 'When the hammer hit hard, the little woman was so frightened.' The triangular brick stood for herself, the 'hammer' for her father's penis, the box for her mother, and the whole situation represented her witnessing the primal scene. It is significant that she hit the box exactly in a place where it happened to be stuck together only with paper, so that she made a hole in it. This was one of the instances when Rita showed me symbolically her unconscious knowledge of the vagina and the part it played in her sexual theories.

The next two instances relate to her castration complex and penis envy. Rita was playing that she was travelling with her Teddy-bear to the house of a 'good' woman where she was to be given 'a marvellous treat'. This journey, however, did not go smoothly. Rita got rid of the engine-driver and took his place. But he came back again and again and threatened her, causing her great anxiety. An object of contention between her and him was her Teddy-bear whom she felt to be essential for the success of the journey. Here the bear represented her father's penis, and her rivalry with her father was expressed by this fight over the penis. She had robbed her father of it, partly from feelings of envy, hatred and revenge, partly in order to take his place with her mother and—by means of her father's potent penis—to make reparation for the injuries done to her mother in phantasy.

The next instance is linked with her bed-time ritual, which had become more and more elaborate and compulsive as time went on and involved a corresponding ceremonial with her doll. The main point of it was that she (and her doll as well) had to be tightly tucked up in the bed clothes, otherwise—as she said—a mouse or a 'butzen' (a word of her own) would get in through the window and bite off her own 'butzen'. The 'butzen' represented both her father's genital and her own: her father's penis would bite off her own imaginary penis just as she desired to castrate him. As I see it now, the fear of her mother attacking the 'inside' of her body also contributed to her fear of someone coming through the window. The room also represented her body and the assailant was her mother retaliating for the child's attacks on her. The obsessional need to be tucked in with such elaborate care was a defence against all these fears.

#### *Super-ego development*

The anxieties and feelings of guilt described in the last two sections were bound up with Rita's super-ego development. I found in her a cruel and unrelenting super-ego, such as underlies severe obsessional neuroses in adults. This development I could in the analysis trace back definitely to the beginning of her second year. In the light of my later experience I am bound to conclude that the beginnings of Rita's super-ego reached back to the first few months of life.

In the travelling game I have described, the engine-driver represented her super-ego as well as her actual father. We also see her super-ego at work in Rita's obsessional play with her doll, when she went through a ritual similar to her own bed-time ceremonial, putting the doll to sleep and tucking her up very elaborately. Once during the analysis Rita placed an elephant by the doll's bedside. As she explained, the elephant was to prevent the 'child' (doll) from getting up, because otherwise the 'child' would steal into its parents' bedroom and either 'do them some harm or take something away from them'. The elephant represented her super-ego (her father and mother), and the attacks on her parents which it was to prevent were the expression of Rita's own sadistic impulses centring on her parents' sexual intercourse and her mother's pregnancy. The super-ego was to make it impossible for the child to rob her mother of the baby inside her, to injure or destroy her mother's body, as well as to castrate the father.

A significant detail from her history was that early in her third year Rita repeatedly declared, when she was playing with dolls, that she was not the doll's mother. In the context of the analysis it

appeared that she could not allow herself to be the doll's mother because the doll stood for her baby brother whom she wanted and feared to take away from her mother. Her guilt also related to her aggressive phantasies during her mother's pregnancy. When Rita could not play at being her doll's mother, this inhibition derived from her feelings of guilt as well as from her fear of a cruel mother-figure, infinitely more severe than her actual mother had ever been. Not only did Rita see her real mother in this distorted light, but she felt in constant danger from a terrifying internal mother-figure. I have referred to Rita's phantasied attacks on her mother's body and the corresponding anxiety that her mother would attack her and rob her of her imaginary babies, as well as to her fear of being attacked and castrated by her father. I would now go further in my interpretations. To the phantasied attacks on her body by her parents as external figures corresponded fear of inner attacks by the internalized persecuting parent-figures who formed the cruel part of her super-ego.<sup>1</sup>

The harshness of Rita's super-ego often showed in her play during the analysis. For instance, she used to punish her doll cruelly; then would follow an outbreak of rage and fear. She was identified both with the harsh parents who inflict severe punishment and with the child who is being cruelly punished and bursts into a rage. This was not only noticeable in her play but in her behaviour in general. At certain times she seemed to be the mouthpiece of a severe and unrelenting mother, at other times of an uncontrollable, greedy and destructive infant. There seemed to be very little of her own ego to bridge these two extremes and to modify the intensity of the conflict. The gradual process of integration of her super-ego was severely interfered with, and she could not develop an individuality of her own.

#### *Persecutory and depressive anxieties disturbing the Oedipus development*

Rita's depressive feelings were a marked feature in her neurosis. Her states of sadness and crying without cause, her constant questions whether her mother loved her—all these were indications of her depressive anxieties. These anxieties were rooted in her relation to her mother's breasts. In consequence of her sadistic phantasies, in

<sup>1</sup> In my General Theoretical Summary below I deal with the girl's super-ego development and the essential part the good internalised father plays in it. With Rita this aspect of her super-ego formation had not appeared in her analysis. A development in this direction, however, was indicated by the improved relation to her father towards the end of her analysis. As I see it now, the anxiety and guilt relating to her mother so much dominated her emotional life that both the relation to the external father and to the internalised father-figure were interfered with.

which she had attacked the breast and her mother as a whole, Rita was dominated by fears which profoundly influenced her relation to her mother. In one aspect she loved her mother as a good and indispensable object and felt guilty because she had endangered her by her aggressive phantasies; in another aspect she hated and feared her as the bad, persecutory mother (in the first place, the bad breast). These fears and complex feelings, which related to her mother both as an external and internal object, constituted her infantile depressive position. Rita was incapable of dealing with these acute anxieties and could not overcome her depressive position.

In this connection some material from the early part of her analysis is significant.<sup>1</sup> She scribbled on a piece of paper and blackened it with great vigour. Then she tore it up and threw the scraps into a glass of water which she put to her mouth as if to drink from it. At that moment she stopped and said under her breath: 'Dead woman.' This material, with the same words, was repeated on another occasion.

The piece of paper blackened, torn up and thrown into the water represented her mother destroyed by oral, anal and urethral means, and this picture of a dead mother related not only to the external mother when she was out of sight but also to the *internal* mother. Rita had to give up the rivalry with her mother in the Oedipus situation because her unconscious fear of loss of the internal and external object acted as a barrier to every desire which would increase her hatred of her mother and therefore cause her mother's death. These anxieties, derived from the oral position, underlay the marked depression which Rita developed at her mother's attempt to wean her of the last bottle. Rita would not drink the milk from a cup. She fell into a state of despair; she lost her appetite in general, refused food, clung more than ever to her mother, asking her again and again whether she loved her, if she had been naughty, and so on. Her analysis revealed that the weaning represented a cruel punishment for her aggressive desires and death wishes against her mother. Since the loss of the bottle stood for the final loss of the breast, Rita felt when the bottle was taken away that she had actually destroyed her mother. Even the presence of her mother could do no more than temporarily alleviate these fears. The inference suggests itself that while the lost bottle represented the lost good breast, the cup of milk which Rita refused in her state of depression following the weaning represented the destroyed and dead mother, just as the glass of water with the torn paper had represented the 'dead woman'.

<sup>1</sup> This piece of material has not appeared in former publications.

As I have suggested, Rita's depressive anxieties about the death of her mother were bound up with persecutory fears relating to attacks on her own body by a retaliating mother. In fact such attacks always appear to a girl not only as a danger to her body, but as a danger to everything precious which in her mind her 'inside' contains: her potential children, the good mother and the good father.

The incapacity to protect these loved objects against external and internal persecutors is part of the most fundamental anxiety situation of girls.<sup>1</sup>

Rita's relation to her father was largely determined by the anxiety situations centring on her mother. Much of her hatred and fear of the bad breast had been transferred to her father's penis. Excessive guilt and fear of loss relating to her mother had also been transferred to her father. All this—together with the frustration suffered directly from her father—had interfered with the development of her positive Oedipus complex.

Her hatred of her father was reinforced by penis envy and by rivalry with him in the inverted Oedipus situation. Her attempts to cope with her penis envy led to a reinforced belief in her imaginary penis. However, she felt this penis to be endangered by a bad father who would castrate her in retaliation for her own desires to castrate him. When Rita was afraid of her father's 'butzen' coming into the room and biting off her own 'butzen', this was an instance of her castration fear.

Her desires to annex her father's penis and to play his part with her mother were clear indications of her penis envy. This was illustrated by the play material I have quoted: she travelled with her Teddy-bear, representing the penis, to the 'good woman' who was to give them a 'marvellous treat'. The wish to possess a penis of her own, however, was—as her analysis showed me—strongly reinforced by anxieties and guilt relating to the death of her loved mother. These anxieties, which early on had undermined her relation to her mother, largely contributed to the failure of the positive Oedipus development. They also had the effect of reinforcing Rita's desires to possess a penis, for she felt that she could only repair the damage done to her mother, and make up for the babies which in phantasy she had taken from her, if she possessed a penis of her own with which to gratify her mother and give her children.

Rita's excessive difficulties in dealing with her inverted and

<sup>1</sup> This anxiety situation entered to some extent into Rita's analysis, but at that time I did not realize fully the importance of such anxieties and their close connection with depression. This became clearer to me in the light of later experience.

positive Oedipus complex were thus rooted in her depressive position. Along with the lessening of these anxieties, she became able to tolerate her Oedipus desires and to achieve increasingly a feminine and maternal attitude. Towards the end of her analysis, which was cut short owing to external circumstances, Rita's relation to both parents, as well as to her brother, improved. Her aversion to her father, which had until then been very marked, gave place to affection for him; the ambivalence towards her mother decreased, and a more friendly and stable relationship developed.

Rita's changed attitude towards her Teddy-bear and her doll reflected the extent to which her libidinal development had progressed and her neurotic difficulties and the severity of her super-ego had been reduced. Once, near the end of the analysis, while she was kissing the bear and hugging it and calling it pet names, she said: 'I'm not a bit unhappy any more because now I've got such a dear little baby.' She could now allow herself to be the mother of her imaginary child. This change was not an altogether new development, but in some measure a return to an earlier libidinal position. In her second year Rita's desires to receive her father's penis and to have a child from him had been disturbed by anxiety and guilt relating to her mother; her positive Oedipus development broke down and there was a marked aggravation of her neurosis. When Rita said emphatically that she was not the mother of her doll, she clearly indicated the struggle against her desires to have a baby. Under the stress of her anxiety and guilt she could not maintain the feminine position and was driven to reinforce the male position. The bear thus came to stand predominantly for the desired penis. Rita could not allow herself the wish for a child from her father, and the identification with her mother in the Oedipus situation could not be established, until her anxieties and guilt in relation to both parents had lessened.

#### GENERAL THEORETICAL SUMMARY

##### (a) *Early stages of the Oedipus complex in both sexes*

The clinical pictures of the two cases I have presented in this paper differed in many ways. However, the two cases had some important features in common, such as strong oral-sadistic impulses, excessive anxiety and guilt, and a low capacity of the ego to tolerate tension of any kind. In my experience, these are some of the factors which, in interaction with external circumstances, prevent the ego from gradually building up adequate defences against anxiety. As a result, the working through of early anxiety situations is impaired and the child's emotional, libidinal and ego-development suffers.

Owing to the dominance of anxiety and guilt there is an over-strong fixation to the early stages of libidinal organization and, in interaction with this, an excessive tendency to regress to those early stages. In consequence, the Oedipus development is interfered with and the genital organization cannot be securely established. In the two cases referred to in this paper, as well as in others, the Oedipus complex began to develop on normal lines when these early anxieties were diminished.

The effect of anxiety and guilt on the course of the Oedipus development is to some extent illustrated by the two brief case histories I have given. The following survey of my theoretical conclusions on certain aspects of the Oedipus development is, however, based on the whole of my analytic work with child and adult cases, ranging from normality to severe illness.

A full description of the Oedipus development would have to include a discussion of external influences and experiences at every stage, and of their effect throughout childhood. I have deliberately sacrificed the exhaustive description of external factors to the need to clarify the most important issues.<sup>1</sup>

My experience has led me to believe that, from the very beginning of life, libido is fused with aggressiveness, and that the development of the libido is at every stage vitally affected by anxiety derived from aggressiveness. Anxiety, guilt and depressive feelings at times drive the libido forward to new sources of gratification, at times they check the development of the libido by reinforcing the fixation to an earlier object and aim.

In comparison with the later phases of the Oedipus complex, the picture of its earliest stages is necessarily more obscure, as the infant's ego is immature and under the full sway of unconscious phantasy; also his instinctual life is in its most polymorphous phase. These early stages are characterized by swift fluctuations between different objects and aims, with corresponding fluctuations in the nature of the defences. In my view, the Oedipus complex starts during the first year of life and in both sexes develops to begin with on similar lines. The relation to the mother's breast is one of the essential factors which determine the whole emotional and sexual development. I therefore take the breast relation as my starting

<sup>1</sup> My main purpose in this summary is to provide a clear presentation of my views on some aspects of the Oedipus complex. I also intend to compare my conclusions with certain of Freud's statements on the subject. I find it impossible, therefore, at the same time to quote other authors or to make references to the copious literature dealing with this subject. With regard to the girl's Oedipus complex, however, I should like to draw attention to chapter xi in my book, *The Psycho-Analysis of Children* (1932), in which I have referred to the views of various authors on this subject.

point in the following description of the beginnings of the Oedipus complex in both sexes.

It seems that the search for new sources of gratification is inherent in the forward movement of the libido. The gratification experienced at the mother's breast enables the infant to turn his desires towards new objects, first of all towards his father's penis. Particular impetus, however, is given to the new desire by frustration in the breast relation. It is important to remember that frustration depends on internal factors as well as on actual experiences. Some measure of frustration at the breast is inevitable, even under the most favourable conditions, for what the infant actually desires is *unlimited* gratification. The frustration experienced at the mother's breast leads both boy and girl to turn away from it and stimulates the infant's desire for oral gratification from the penis of the father. The breast and the penis are, therefore, the primary objects of the infant's oral desires.<sup>1</sup>

Frustration and gratification from the outset mould the infant's relation to a loved good breast and to a hated bad breast. The need to cope with frustration and with the ensuing aggression is one of the factors which lead to idealizing the good breast and good mother, and correspondingly to intensifying the hatred and fears of the bad breast and bad mother, which becomes the prototype of all persecuting and frightening objects.

The two conflicting attitudes to the mother's breast are carried over into the new relation to the father's penis. The frustration suffered in the earlier relation increases the demands and hopes from the new source and stimulates love for the new object. The inevitable disappointment in the new relation reinforces the pull-back to the first object; and this contributes to the lability and fluidity of emotional attitudes and of the stages of libidinal organization.

Furthermore, aggressive impulses, stimulated and reinforced by frustration, turn, in the child's mind, the victims of his aggressive phantasies into injured and retaliating figures which threaten him with the same sadistic attacks as he commits against the parents in phantasy.<sup>2</sup> In consequence, the infant feels an increased need for a

<sup>1</sup> In dwelling on the infant's fundamental relation to the mother's breast and to the father's penis, and on the ensuing anxiety situations and defecion, I have in mind more than the relation to part-objects. In fact these part-objects are from the beginning associated in the infant's mind with his mother and father. Day-to-day experiences with his parents, and the unconscious relation which develops to them as inner objects, come increasingly to cluster round these primary part-objects and add to their prominence in the child's unconscious.

<sup>2</sup> Allowance must be made for the great difficulty of expressing a young child's feelings and phantasies in adult language. All descriptions of early unconscious

loved and loving object—a perfect, an ideal object—in order to satisfy his craving for help and security. Each object, therefore, is in turn liable to become at times good, at times bad. This movement to and fro between the various aspects of the primary imagos implies a close interaction between the early stages of the inverted and positive Oedipus complex.

Since under the dominance of the oral libido the infant from the beginning introjects his objects, the primary imagos have a counterpart in his inner world. The imagos of his mother's breast and of his father's penis are established within his ego and form the nucleus of his super-ego. To the introjection of the good and bad breast and mother corresponds the introjection of the good and bad penis and father. They become the first representatives on the one hand of protective and helpful internal figures, on the other hand of retaliating and persecuting internal figures, and are the first identifications which the ego develops.

The relation to internal figures interacts in manifold ways with the child's ambivalent relation to both parents as external objects. For to the introjection of external objects corresponds at every step the projection of internal figures on to the external world, and this interaction underlies the relation to the actual parents as well as the development of the super-ego. In consequence of this interaction, which implies an orientation outwards and inwards, there is a constant fluctuation between internal and external objects and situations. These fluctuations are bound up with the movement of the libido between different aims and objects, and thus the course of the Oedipus complex and the development of the super-ego are closely interlinked.

Though still overshadowed by oral, urethral and anal libido, genital desires soon mingle with the child's oral impulses. Early genital desires, as well as oral ones, are directed towards mother and father. This is in line with my assumption that in both sexes there is an inherent unconscious knowledge of the existence of the penis as well as of the vagina. In the male infant, genital sensations are the basis for the expectation that his father possesses a penis which the boy desires according to the equation 'breast = penis'. At the same time, his genital sensations and impulses also imply the search for an opening into which to insert his penis, *i.e.* they are directed towards his mother. The infant girl's genital sensations correspondingly prepare the desire to receive her father's penis into her vagina.

phantasies—and for that matter of unconscious phantasies in general—can therefore only be considered as pointers to the contents rather than to the form of such phantasies.

It appears therefore that the genital desires for the penis of the father, which mingle with oral desires, are at the root of the early stages of the girl's positive and of the boy's inverted Oedipus complex.

The course of libidinal development is at every stage influenced by anxiety, guilt and depressive feelings. In the two earlier papers I have repeatedly referred to the infantile depressive position as the central position in early development. I would now rather suggest the following formulation: the core of infantile depressive feelings, *i.e.* the child's fear of the loss of his loved objects, as a consequence of his hatred and aggression, enters into his object relations and Oedipus complex from the beginning.

An essential corollary of anxiety, guilt and depressive feelings is the urge for reparation. Under the sway of guilt the infant is impelled to undo the effect of his sadistic impulses by libidinal means. Thus feelings of love, which co-exist with aggressive impulses, are reinforced by the drive for reparation. Reparative phantasies represent, often in minute detail, the obverse of sadistic phantasies, and to the feeling of sadistic omnipotence corresponds the feeling of reparative omnipotence. For instance, urine and faeces represent agents of destruction when the child hates and gifts when he loves; but when he feels guilty and driven to make reparation, the 'good' excrements in his mind become the means by which he can cure the damage done by his 'dangerous' excrements. Again, both boy and girl, though in different ways, feel that the penis which damaged and destroyed the mother in their sadistic phantasies becomes the means of restoring and curing her in phantasies of reparation. The desire to give and receive libidinal gratification is thus enhanced by the drive for reparation. For the infant feels that in this way the injured object can be restored, and also that the power of his aggressive impulses is diminished, that his impulses of love are given free rein, and guilt is assuaged.

The course of libidinal development is thus at every step stimulated and reinforced by the drive for reparation, and ultimately by the sense of guilt. On the other hand, guilt which engenders the drive for reparation also inhibits libidinal desires. For when the child feels that his aggressiveness predominates, libidinal desires appear to him as a danger to his loved objects and must therefore be repressed.

(b) *The boy's Oedipus development*

So far I have outlined the early stages of the Oedipus complex in both sexes, and I shall now deal particularly with the boy's development. His feminine position—which vitally influences his attitude to both sexes—is arrived at under the dominance of oral,

urethral and anal impulses and phantasies and is closely linked with his relation to his mother's breasts. If the boy can turn some of his love and libidinal desires from his mother's breast towards his father's penis, while retaining the breast as a good object, then his father's penis will figure in his mind as a good and creative organ which will give him libidinal gratification as well as give him children as it does to his mother. These feminine desires are always an inherent feature in the boy's development. They are at the root of his inverted Oedipus complex and constitute the first homosexual position. The reassuring picture of his father's penis as a good and creative organ is also a precondition for the boy's capacity to develop his positive Oedipus desires. For only if the boy has a strong enough belief in the 'goodness' of the male genital—his father's as well as his own—can he allow himself to experience his genital desires towards his mother. When his fear of the castrating father is mitigated by trust in the good father, he can face his Oedipus hatred and rivalry. Thus the inverted and positive Oedipus tendencies develop simultaneously, and there is a close interaction between them.

There are good grounds for assuming that as soon as genital sensations are experienced, castration fear is activated. Castration fear in the male, according to Freud's definition, is the fear of having the genital attacked, injured or removed. In my view this fear is first of all experienced under the dominance of oral libido. The boy's oral-sadistic impulses towards his mother's breast are transferred to his father's penis, and in addition rivalry and hatred in the early Oedipus situation find expression in the boy's desire to bite off his father's penis. This arouses his fear that his own genital will be bitten off by his father in retaliation.

There are a number of early anxieties from various sources which contribute to castration fear. The boy's genital desires towards his mother are from the beginning fraught with phantastic dangers because of his oral, urethral and anal phantasies of attack on the mother's body. The boy feels that her 'inside' is injured, poisoned and poisonous; it also contains in his phantasy his father's penis which—owing to his own sadistic attacks on it—is felt as a hostile and castrating object and threatens his own penis with destruction.

To this frightening picture of his mother's 'inside'—which co-exists with the picture of his mother as a source of all goodness and gratification—correspond fears about the inside of his own body. Outstanding among these is the infant's fear of internal attack by a dangerous mother, father or combined parental figure in retaliation for his own aggressive impulses. Such fears of persecution decisively influence the boy's anxieties about his own penis. For every injury done to his 'inside' by internalized persecutors

implies to him an attack too on his own penis, which he fears will be mutilated, poisoned or devoured from within. It is, however, not only his penis he feels he must preserve, but also the good contents of his body, the good faeces and urine, the babies which he wishes to grow in the feminine position and the babies which—in identification with the good and creative father—he wishes to produce in the male position. At the same time he feels impelled to protect and preserve the loved objects which he internalized simultaneously with the persecuting figures. In these ways the fear of internal attacks on his loved objects is closely linked with castration fear and reinforces it.

Another anxiety contributory to castration fear derives from the sadistic phantasies in which his excrements have turned poisonous and dangerous. His own penis too, which is equated with these dangerous faeces, and in his mind is filled with bad urine, becomes therefore in his phantasies of copulation an organ of destruction. This fear is increased by the belief that he contains the bad penis of his father, *i.e.* by an identification with the bad father. When this particular identification gains in strength, it is experienced as an alliance with the bad internal father against his mother. In consequence, the boy's belief in the productive and reparative quality of his genital is diminished; he feels that his own aggressive impulses are reinforced and that the sexual intercourse with his mother would be cruel and destructive.

Anxieties of this nature have an important bearing on his actual castration fear and on the repression of his genital desires, as well as on the regression to earlier stages. If these various fears are excessive and the urge to repress genital desires is over-strong, difficulties in potency are bound to arise later. Normally such fears in the boy are counteracted by the picture of his mother's body as the source of all goodness (good milk and babies) as well as by his introjection of loved objects. When his love impulses predominate, the products and contents of his body take on the significance of gifts; his penis becomes the means of giving gratification and children to his mother and of making reparation. Also, if the feeling of containing the good breast of his mother and the good penis of his father has the upper hand, the boy derives from this a strengthened trust in himself which allows him to give freer rein to his impulses and desires. In union and identification with the good father he feels that his penis acquires reparative and creative qualities. All these emotions and phantasies enable him to face his castration fear and to establish the genital position securely. They are also the precondition for sublimated potency, which has an important bearing on the child's activities and interests; and at the same time the foundation is laid for the achievement of potency in later life.

(c) *The girl's Oedipus development*

I have already described the early stages of the girl's Oedipus development in so far as it is in line with the boy's development. I shall now point out some essential features which are specific to the girl's Oedipus complex.

When genital sensations in the infant girl gain in strength, in keeping with the receptive nature of her genitals, the desire to receive the penis arises.<sup>1</sup> At the same time she has an unconscious knowledge that her body contains potential children whom she feels to be her most precious possession. The penis of her father as the giver of children, and equated to children, becomes the object of great desire and admiration for the little girl. This relation to the penis as a source of happiness and good gifts is enhanced by the loving and grateful relation to the good breast.

Together with the unconscious knowledge that she contains potential babies, the little girl has grave doubts as to her future capacity to bear children. On many grounds she feels at a disadvantage in comparison with her mother. In the child's unconscious the mother is imbued with magic power, for all goodness springs from her breast and the mother also contains the father's penis and the babies. The little girl—in contrast to the boy, whose hope for potency gains strength from the possession of a penis which can be compared with his father's penis—has no means of reassuring herself about her future fertility. In addition, her doubts are increased by all the anxieties relating to the contents of her body. These anxieties intensify the impulses to rob her mother's body of her children as well as of the father's penis, and this in turn intensifies the fear lest her own inside be attacked and robbed of its 'good' contents by a retaliating external and internal mother.

Some of these elements are operative in the boy as well, but the fact that the girl's genital development centres on the feminine desire to receive her father's penis and that her main unconscious concern is for her imaginary babies, is a specific feature of the girl's development. In consequence, her phantasies and emotions are predominantly built round her inner world and inner objects; her Oedipus rivalry expresses itself essentially in the impulse to rob her mother of the father's penis and the babies; the fear of having her body attacked and her inner good objects injured or taken away by a bad retaliating mother plays a prominent and lasting part in her

<sup>1</sup> The analysis of young children leaves no doubt as to the fact that the vagina is represented in the unconscious of the child. Actual vaginal masturbation in early childhood is much more frequent than has been assumed, and this is corroborated by a number of authors.

anxieties. This, as I see it, is the leading anxiety situation of the girl.

Moreover, while in the boy the envy of his mother (who is felt to contain the penis of his father and the babies) is an element in his inverted Oedipus complex, with the girl this envy forms part of her positive Oedipus situation. It remains an essential factor throughout her sexual and emotional development, and has an important effect on her identification with her mother in the sexual relation with the father as well as in the maternal rôle.

The girl's desire to possess a penis and to be a boy is an expression of her bisexuality and is as inherent a feature in girls as the desire to be a woman is in boys. Her wish to have a penis of her own is secondary to her desire to receive the penis, and is greatly enhanced by the frustrations in her feminine position and by the anxiety and guilt experienced in the positive Oedipus situation. The girl's penis envy covers in some measure the frustrated desire to take her mother's place with the father and to receive children from him.

I can here only touch upon the specific factors which underlie the girl's super-ego formation. Because of the great part her inner world plays in the girl's emotional life, she has a strong urge to fill this inner world with good objects. This contributes to the intensity of her introjective processes, which are also reinforced by the receptive nature of her genital. The admired internalized penis of her father forms an intrinsic part of her super-ego. She identifies herself with her father in her male position, but this identification rests on the possession of an imaginary penis. Her main identification with her father is experienced in relation to the internalized penis of her father, and this relation is based on the feminine as well as on the male position. In the feminine position she is driven by her sexual desires, and by her longing for a child, to internalize her father's penis. She is capable of complete submission to this admired internalized father, while in the male position she wishes to emulate him in all her masculine aspirations and sublimations. Thus her male identification with her father is mixed with her feminine attitude, and it is this combination which characterizes the feminine super-ego.

To the admired good father in the girl's super-ego formation corresponds to some extent the bad castrating father. Her main anxiety object, however, is the persecuting mother. If the internalization of a good mother, with whose maternal attitude she can identify herself, counterbalances this persecutory fear, her relation to the good internalized father becomes strengthened by her own maternal attitude towards him.

In spite of the prominence of the inner world in her emotional

life, the little girl's need for love and her relation to people show a great dependence on the outer world. This contradiction is, however, only apparent, because this dependence on the outer world is reinforced by her need to gain reassurance about her inner world.

(d) *Some comparisons with the classical concept of the Oedipus complex*

I now propose to compare my views with those of Freud on certain aspects of the Oedipus complex, and to clarify some divergences to which my experience has led me. Many aspects of the Oedipus complex, on which my work fully confirms Freud's findings, have been to some extent implied in my description of the Oedipus situation. The magnitude of the subject, however, makes it necessary for me to refrain from discussing these aspects in detail, and I have to limit myself to clarifying some of the divergences. The following summary represents in my opinion the essence of Freud's conclusions about certain essential features of the Oedipus development.<sup>1</sup>

According to Freud, genital desires emerge and a definite object choice takes place during the phallic phase, which extends from about three to five years of age, and is contemporaneous with the Oedipus complex. During this phase '... only one genital, namely the male one, comes into account. What is present, therefore, is not a primacy of the genitals, but a primacy of the phallus' (S.E. 19, p. 142).

In the boy, 'what brings about the destruction of the child's phallic organization is the threat of castration' (S.E. 19, p. 175). Furthermore, his super-ego, the heir of the Oedipus complex, is formed by the internalization of the parental authority. Guilt is the expression of tension between the ego and the super-ego. It is only when the super-ego has developed that the use of the term 'guilt' is justified. Predominant weight is given by Freud to the boy's super-ego as the internalized authority of the father; and, though in some measure he acknowledges the identification with the mother as a factor in the boy's super-ego formation, he has not expressed his views on this aspect of the super-ego in any detail.

With regard to the girl, in Freud's view her long 'pre-Oedipal attachment' to her mother covers the period before she enters the Oedipus situation. Freud also characterizes this period as 'the phase of exclusive attachment to the mother, which may be called the pre-Oedipus phase' (S.E. 21, p. 230). Subsequently during her phallic phase, the girl's fundamental desires in relation to her mother,

<sup>1</sup> This summary is mainly derived from the following of Freud's writings: *The Ego and the Id* (S.E. 19), 'The Infantile Genital Organisation' (S.E. 19), 'The Dissolution of the Oedipus Complex' (S.E. 19), 'Some Psychological Consequences of the Anatomical Distinction between the Sexes' (S.E. 19), 'Female Sexuality' (S.E. 21) and *New Introductory Lectures* (S.E. 22).

maintained with the greatest intensity, focus on receiving a penis from her. The clitoris represents in the little girl's mind her penis, clitoris masturbation is the expression of her phallic desires. The vagina is not yet discovered and will only play its part in womanhood. When the girl discovers that she does not possess a penis, her castration complex comes to the fore. At this juncture the attachment to her mother is broken off with resentment and hatred because her mother has not given her a penis. She also discovers that even her mother lacks a penis, and this contributes to her turning away from her mother to her father. She first turns to her father with the wish to receive a penis, and only subsequently with the desire to receive a child from him, 'that is, a baby takes the place of a penis in accordance with an ancient symbolic equivalence' (*S.E.* 22, p. 128). In these ways her Oedipus complex is ushered in by her castration complex.

The girl's main anxiety situation is the loss of love, and Freud connects this fear with the fear of the death of her mother.

The girl's super-ego development differs in various ways from the boy's super-ego development, but they have in common an essential feature, *i.e.* that the super-ego and the sense of guilt are sequels to the Oedipus complex.

Freud refers to the girl's motherly feelings derived from the early relation to her mother in the pre-Oedipal phase. He also refers to the girl's identification with her mother, derived from her Oedipus complex. But he has not linked these two attitudes, nor shown how the feminine identification with her mother in the Oedipus situation affects the course of the girl's Oedipus complex. In his view, while the girl's genital organization is taking shape, she values her mother predominantly in the phallic aspect.

I shall now summarize my own views on these essential issues. As I see it, the boy's and girl's sexual and emotional development from early infancy onwards includes genital sensations and trends, which constitute the first stages of the inverted and positive Oedipus complex; they are experienced under the primacy of oral libido and mingle with urethral and anal desires and phantasies. The libidinal stages overlap from the earliest months of life onwards. The positive and inverted Oedipus tendencies are from their inception in close interaction. It is during the stage of genital primacy that the positive Oedipus situation reaches its climax.

In my view, infants of both sexes experience genital desires directed towards their mother and father, and they have an unconscious knowledge of the vagina as well as of the penis.<sup>1</sup> For these

<sup>1</sup> This knowledge exists side by side with the infant's unconscious, and to some extent conscious, knowledge of the existence of the anus which plays a more frequently observed part in infantile sexual theories.

reasons Freud's earlier term 'genital phase' seems to me more adequate than his later concept of the 'phallic phase'.

The super-ego in both sexes comes into being during the oral phase. Under the sway of phantasy life and of conflicting emotions, the child at every stage of libidinal organization introjects his objects—primarily his parents—and builds up the super-ego from these elements.

Thus, though the super-ego corresponds in many ways to the actual people in the young child's world, it has various components and features which reflect the phantastic images in his mind. All the factors which have a bearing on his object relations play a part from the beginning in the building-up of the super-ego.

The first introjected object, the mother's breast, forms the basis of the super-ego. Just as the relation to the mother's breast precedes and strongly influences the relation to the father's penis, so the relation to the introjected mother affects in many ways the whole course of super-ego development. Some of the most important features of the super-ego, whether loving and protective or destructive and devouring, are derived from the early maternal components of the super-ego.

The earliest feelings of guilt in both sexes derive from the oral-sadistic desires to devour the mother, and primarily her breasts (Abraham). It is therefore in infancy that feelings of guilt arise. Guilt does not emerge when the Oedipus complex comes to an end, but is rather one of the factors which from the beginning mould its course and affect its outcome.

I wish now to turn specifically to the boy's development. In my view, castration fear starts in infancy as soon as genital sensations are experienced. The boy's early impulses to castrate his father take the form of wishing to bite off his penis, and correspondingly castration fear is first experienced by the boy as the fear lest his own penis should be bitten off. These early castration fears are to begin with overshadowed by anxieties from many other sources, among which internal danger situations play a prominent part. The closer development approaches to genital primacy, the more castration fear comes to the fore. While I thus fully agree with Freud that *castration fear is the leading anxiety situation in the male*, I cannot agree with his description of it as the *single factor* which determines the repression of the Oedipus complex. Early anxieties from various sources contribute all along to the central part which castration fear comes to play in the climax of the Oedipus situation. Furthermore, the boy experiences grief and sorrow in relation to his father as a loved object, because of his impulses to castrate and murder him. For in his good aspects the father is an indispensable source of

strength, a friend and an ideal, to whom the boy looks for protection and guidance and whom he therefore feels impelled to preserve. His feelings of guilt about his aggressive impulses towards his father increase his urge to repress his genital desires. Again and again in the analyses of boys and men I have found that feelings of guilt in relation to the loved father were an integral element of the Oedipus complex and vitally influenced its outcome. The feeling that his mother too is endangered by the son's rivalry with the father, and that the father's death would be an irreparable loss to her, contributes to the strength of the boy's sense of guilt and hence to the repression of his Oedipus desires.

Freud, as we know, arrived at the theoretical conclusion that the father, as well as the mother, is an object of the son's libidinal desires. (Of his concept of the inverted Oedipus complex.) Moreover, Freud in some of his writings (among his case histories particularly in the 'Analysis of a Phobia in a Five-Year-Old Boy', 1909) has taken account of the part which love for his father plays in the boy's positive Oedipus conflict. He has, however, not given enough weight to the crucial rôle of these feelings of love, both in the development of the Oedipus conflict and in its passing. In my experience the Oedipus situation loses in power not only because the boy is afraid of the destruction of his genital by a revengeful father, but also because he is driven by feelings of love and guilt to preserve his father as an internal and external figure.

I will now briefly state my conclusions about the girl's Oedipus complex. The phase in which, according to Freud, the girl is exclusively attached to her mother already includes, in my view, desires directed towards her father and covers the early stages of the inverted and positive Oedipus complex. While I therefore consider this phase as a period of fluctuation between desires directed towards mother and father in all libidinal positions, there is no doubt in my mind as to the far-reaching and lasting influence of every facet of the relation to the mother upon the relation to the father.

Penis envy and the castration complex play an essential part in the girl's development. But they are very much reinforced by frustration of her positive Oedipus desires. Though the little girl at one stage assumes that her mother possesses a penis as a male attribute, this concept does not play nearly as important a part in her development as Freud suggests. The unconscious theory that her mother contains the admired and desired penis of the father underlies, in my experience, many of the phenomena which Freud described as the relation of the girl to the phallic mother.

The girl's oral desires for her father's penis mingle with her first

genital desires to receive that penis. These genital desires imply the wish to receive children from her father, which is also borne out by the equation 'penis=child'. The feminine desire to internalize the penis and to receive a child from her father invariably precedes the wish to possess a penis of her own.

While I agree with Freud about the prominence of the fear of loss of love and of the death of the mother among the girl's anxieties, I hold that the fear of having her body attacked and her loved inner objects destroyed essentially contributes to her main anxiety situation.

#### FINAL REMARKS

Throughout my description of the Oedipus complex I have attempted to show the interdependence of certain major aspects of development. The sexual development of the child is inextricably bound up with his object relations and with all the emotions which from the beginning mould his attitude to mother and father. Anxiety, guilt and depressive feelings are intrinsic elements of the child's emotional life and therefore permeate the child's early object relations, which consist of the relation to actual people as well as to their representatives in his inner world. From these introjected figures—the child's identifications—the super-ego develops and in turn influences the relation to both parents and the whole sexual development. Thus emotional and sexual development, object relations and super-ego development interact from the beginning.

The infant's emotional life, the early defences built up under the stress of the conflict between love, hatred and guilt, and the vicissitudes of the child's identifications—all these are topics which may well occupy analytic research for a long time to come. Further work in these directions should lead us to a fuller understanding of the personality, which implies a fuller understanding of the Oedipus complex and of sexual development as a whole.