

Circulation Paths

by Karl Louvet

Originally Translated by Leo Berlips
with Some Interpretative Remarks

Updated and with Additions

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CIRCUIT INTERPRETATION: Part 1

As presented by Karl Louvet. You can find the original French text on the French site: (<http://home.scarlet.be/cep/>) “La porte szondienne de Karl Louvet” [“The Szondi Gateway by Karl Louvet”].

Herewith follows a liberal translation of Karl Louvet’s interesting introduction to the Pathoanalytical Circuit interpretation of the Szondi Test. Unfortunately I had to make this translation without any dictionary nor could I use the Internet for assistance. Therefore I sometimes put words I could not exactly translate in the French original. It was not easy to write it under the conditions I found myself in during the last weeks, traveling around, having family duties and the Tsunami with its blood, sweat and tears. It reminded me of World War II. However all in all I hope this translation is true to Karl’s original and that you find it useful.

Karl has often an original way when he gives examples, something I did appreciate very much. It makes it easier to understand his presentation. Moreover as a potential Buddhist (Mahayana school) and as my daughter for many years was trained to become a Yoga teacher, it was a nice surprise for me to read Karl’s reference to the Kundalini Yoga and the ontogeny development as reflected in the four Circuits.

This first part of Karl’s article gives already a sufficient insight in the fundamental principles of Circuit Interpretation. I do hope you will read it with the same interest I had when I translated it.

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[Note: Any items enclosed in brackets in this work are those of the translators; those items in parentheses are those of Karl Louvet.]

Circulation

The existence of the human spirit depends on libido like nature depends on water for its growth. The libido circulation organizes our existence in the meaning to make its organs function. This circulation conditions the growth of our identity if it waters our choices and if our initiatives lack libido makes us plunge in distress. Who does not manages to collect libido remains “disinvested” and lacks consistency, he is eradicated; in contrast, he who captures too much libido does not give anything to the others who become like his objects. If the libido goes into the

Ego, the representations of oneself are constructed and a personal identity can be worked out in detail; the visibility of oneself takes form. If the libido goes into the objects, these objects acquire a special status, which does not leave one indifferent to them any more.

This vision is effective to approach the complexity of the Szondi test. It is necessary to consider the circulation of a fluidity and to think that where this fluidity goes one set up representations, adherence, complexity and finally a constant enrichment. In other words, the Szondi test indicates how this circulation of the fluidity within the psyche is established.

Each profile gives us a portrait of the libido circulation in oneself and towards others, according to the various viewpoints of our inner life. If the libido goes towards the past, the past will be the existential condition of the subject to the detriment of the future. The representations of the past will become more detailed and more adherent. The desires will be oriented towards people who share this taste for the old times. In the eyes of the subject, these people will often appear sympathetic from the start. All that will refer to the past will be enriched in some way: the library of the living room will show more history books, the interior decoration will be of the old style, and the purchases of the person will not go towards too modern designs or fashions. A certain maladjustment with new tools (in the year 2000, it concerns the computer, GSM, satellite television, etc.) will be persistent. The intelligence of the subject will be too “thick” to understand innovations but will be semi-sparkling with promptness when reflecting on any rather old traditional processes.

There where the libido goes, everything becomes more convincing, and where it abounds, it prevails in any decision. If the libido flows in great quantity in a Szondi factor and persists in flowing there, even the belief [conviction] of the subject will depend henceforth on this factor. This is fundamental to understand because our belief is the key of our mental health. If the circulation leans too much in one direction, it will carry our convictions with it. It is thus necessary to preserve a general balance of the circulation of this fluidity and to avoid that it does not go too much in one direction because, for us, this is a sign among others of pathology. It is what we call a sign of “omnipotence” [*toute-puissance*: also almightiness]: the libido is retained in one position to the detriment of all the others and the belief (conviction) of the subject is distorted by this excess. One usually says in everyday language that the person is obstinate, that he is delirious, that he has the tendency to lose his temper [*péters les plums*: metaphorically, to blow one’s fuse], and that he lacks understanding. The overloaded factor enables us to locate in which register of mental activity that takes place. With the test, we can thus locate the

overloaded factor by this fluidity and also note that other factors lack this fluidity completely. Concretely, the subject excessively chooses photographs of the same type. The circulation of fluidity is deviated towards these factors. Libido is not unlimited; it is a given quantity that cannot be distributed everywhere at the same time as if one could choose at will.

If one field receives too much, this is to the detriment of the other fields. Our principal key for analysis is to consider the problems of libido circulation and to decode the significance in each particular situation, but another key of likewise important analysis is to know that this circulation is limited in its resources. Therefore a greater quantity there is equivalent to less here. One has thus the question to consider the mental life as a process of circulation and distribution.

For example, seen from the point of circulation, it is necessary that the libido goes into some factors to be able to say that the subject is ready to discipline himself and not to become delirious [go into a frenzy or a rage], that he has the capacity to obey the common law, and that he nevertheless can follow his personal ethics in his life. However, from the viewpoint of distribution, he should not flood these ethic factors with libido; otherwise, he will take himself for the law and impose his vision on the world. All is thus a question of balance in order that the circulation functions well.

It is in this sense that we forward the idea that mental health concerns the free circulation [distribution] of the libido in all the factor configurations. The concept of spreading out the libido underlines implicitly that mental health has to take into account maintaining a limit. The principle of circulation underlines the principle of continuity at work in psychic life. If you understand well this idea of a balanced circulation of fluidity, you enter the heart of the reasoning about the concept of the circuit. Indeed, in order to follow and to understand the movements of this libido fluidity, we use the circuits.

Vital Circulation

If there is something that makes it possible to apprehend the Szondi test, it is the libido circulation. It circulates and we keep account of it when we evaluate our criteria to validate a healthy or unhealthy drive configuration. Freud had written about the amoeba that retracts or deploys its pseudopodia. There is a libido invested in the Ego and a libido “in” the objects. That means that fluidity starts from us and circulates and that the libido circulation is going on between the world and ourselves. This circulation constructs or deconstructs our relation with the world. If a part of our libido must remain in us to consolidate the Ego in the condition of “ipseity” (to remain the same one during the passing of time) or

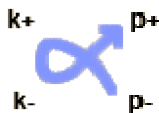
“altérité” [otherness], the respect for others, is part of our libido that one gives without return like a price to pay to the World so that it exists in us. If we keep our libido for our own use, we will be “rich” but without the World. In other words, we take the risk to enter in an autofondation* with a tendency to generate a delirium. [*autofondation: A movement in German idealism where one’s conscience leads one to judge everything by one’s self; thus, one realizes fully one’s autonomy.]

Implicit in this is the idea that our balances and the comprehension of “the intelligence of the situations” that we daily meet depend on this libido, which we give in order to live in the World. To state this differently, he who does not give to the World disconnects more and more to maintain his circuit closed and ends up devitalizing himself because the continuity of the World does not cross paths with him any more; he turns empty like a pure meaning without content.

The test makes it possible to estimate the proportion of libido that remains in us and that which circulates towards the World. It gives us the possibility of predicting if somebody accepts the others as they are, or if the person sees them like tools for the service of his or her pleasure and his or her own justification.

The Circuit

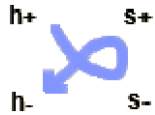
We [the Pathoanalytical users] are used to arranging the selection [choice] of the Szondi Test pictures according to the proportions (+, -, ±, ...) but also according to a circuit. The latter comprehend four positions more and more evolved: 1, 2, 3 and 4. Herewith we present the circuit that concerns the factors we indicate by the letters k and p:



Position 1 is occupied by p-, the tendency to find the photographs of the type p antipathetic. Position 2 of the circuit indicates the tendency to find sympathetic the photographs of the type k+. Position 3 is that of k- and the fourth refers to the p+. These two factors k and p are concerned with problems that belong together but that indicate different aspects. To give an example, k refers to “to Have” and p to “to Be,” the latter belonging to the register of identification. Each circuit puts into account two factors related one to the other by their problems and shows the sequence of evolution of the relations among these problems. Thus, the factors that

occupy positions 2 and 3 of the circuit *mediate* the passage of position 1 to position 4, e.g.: the drive energy “To Have” mediates the drive “To Be.”

➡ In another circuit:



We see that the factor s -- representing the body -- mediates the factor h -- Eros: The body mediates the relation in Eros. The factor that occupies the positions 1 and 4 is called the “Director” while the one that occupies positions 2 and 3 is known as the “Mediator.” The two factors of the same circuit are thus each time concerned with complementary drive aspects (which vary with their modality + and -). This is what Szondi indicated by the term **Vector** that each time congregates the two factors. As there are altogether eight factors represented in the photographs, there are thus four vectors in total. The circuit is the dynamic way to consider each drive vector.

Although we keep account in the circuit of an evolution towards increasingly advanced positions, the idea should not be accepted that the test shows photographs of more advanced people with other less advanced ones. Neither is the person who selects the most advanced positions inevitably more advanced himself or herself. This is not at all so.

We also work with positions in the circuit, which have not a photographic equivalent – the “virtual” positions -- for example, all the antipathetic choices. Indeed, note that the last position in the first circuit previously illustrated (k and p) is p+: That means that a sympathetic choice of a photograph of the type p is a more advanced drive choice, but in the second circuit (h and s), the most achieved position is h- : That means that photographs of the type h are rejected. In this case, the fact of not choosing such a face indicates a way of living that avoids [*surmonté*: overcomes] the problems expressed by this face. This choice becomes relevant if it is repeated and thus can limit other possibilities of choice. We postulate then that the tested subject is preoccupied with overcoming the problem during the time he or she is given the test. Thus there is this idea that the passage towards other positions in the circuit requires the overcoming of the preceding problems, and it is in this context that we speak of evolution. These choices are conditioned by the degree of psychic maturity. But “evolved” [advanced] does not necessarily mean one is “in good mental health.”

Psychic maturity is the capacity of the subject to be able to do mental work: working through mourning, work of representation, work of questioning, work of constructing limits, etc. It is his luggage, his fleches on the arc, and his repertory of possibilities to make his way of living.

If you reject regularly and precisely faces of people who have a tendency to let themselves go to have a good time and only look for their personal pleasure, well then that way of living is not your cup of tea. Such a choice emphasizes that you have succeeded in releasing yourself from this kind of selfish [self-centered] problems. But this also stresses that this might pose a problem when it is a question of giving yourself space for your personal pleasure in a quite legitimate way. This bodily self-censorship puts the body at a distance as a source of pleasure. After this mental work, the subject can invest in cultural values and invest libido in abstract values. This is also a work of creating a distance from the body that one can observe in certain pathological conditions: For example, in women who underwent a breast operation [*ablation*] as a result of cancer.

Another example: It goes without saying that a sportsman when participating in a competition must compel himself to observe his body attentively and to invest constantly libido in it: The time to spend on his muscle training, to stretch, to follow special programs, and to train themselves. If it happens that this sportsman is one day obliged to do work that has nothing to do with his body, the test will make it possible directly to see if he reacts positively or negatively.

All these examples allow making relevant the concept of an evolved [advanced, developed] position in the circuit. The Szondi Test is woven with complex correlations. Let us retain that the position in the circuit is essential to understand the value of a choice, whether sympathetic or antipathetic. Anyhow, the meaning of the circuit in itself is not the whole truth; each position has its disadvantages. Even if position 4 is most advanced, it is not necessarily a panacea or model for life. It is the price we have to pay for the each drive configuration that we estimate, the context in which it is expressed, its viability in the long run, the congruence between what the person says and his real capacities, etc.

It should also be recalled that Leopold Szondi had a design of the circuit that refers to the factors k and p that was not retained by the Leuwen School (Belgium) during the guidance of Jacques Schotte. Szondi locates k- as having the last position while the Leuwen School locates the p+ as the last position.

Between the two approaches, there is a difference about how to interpret the stages of the circuit. The Szondi Institute in Zurich remains faithful to the thought of Leopold Szondi and regards itself as being the “head office” of the Szondians: The Szondi-Institute in Zurich sees itself as the “Motherhouse” of all who work with Fate analysis. (*“Das Szondi-Institute in Zurich versteht sich als ‘Mutterhaus’ aller Schicksalsanalytiker.*) This is a little exaggerated; they emphasize their side of the Szondi tradition. In reality there are in fact two conceptions not quite identical in their way of looking at the human being, but which both use the same tool. Thus, the people who learn the Szondi Test can be divided according into two perspectives on how they approach the circuit. On our website*, we consider the theory of the Szondi Test in reference to Jacques Schotte’s circuit theory; this is the majority position in the French speaking countries. [*See website given at the beginning of this work.]

If you visit the website of Leo Berlips, “The Szondi Forum: www.szondiforum.org,” shown on the first page are the photographs of Leopold Szondi on the left and Jacques Schotte on the right, although Mr. Berlips openly expresses his conviction in favor of the circuit according to Szondi and not according to Schotte. As you see there is room for maneuvering.

Let us remember that the Szondians in general agree on the significance of the drive factors, but the discord starts with the methods of interpretation that arrange the drive dynamism according to the circuits. That does not prevent this merry assembly from meeting each other in international congresses.

The Course of the Legitimacies

Principle of the Significant Regrouping: The Circuits

All that one has after the test has been made is the fact that the subject has chosen photographs by sympathy, by antipathy or by not initially making a choice (for some photographs). According to the proportion between the positive and negative choices, we establish a sign +, -, ±, O (and ∅: in the second set of choosing; that sign is used to designate that the factor has not enough photographs left to allow a significant choice).

The photographs of the test only really get their meaning when placed in a theoretical grid of interpretation that arranges the choices of the subject according to a pre-established order. From the interpretation viewpoint of Jacques Schotte, this order is composed of a totality of four circuits; each circuit includes four levels.

The provision of + and of - in the four circuits contribute to the understanding of the subject's choices because these circuits schematize the field of significances according to the hierarchies among the different logics (*logiques*). Each level introduces us to a new structural dimension of the psyche. If the choices of the subject form a group together, this subject is organized according to a specific logic [life style] that corresponds to the investments [*enjeux*] and the mechanisms of this level. To know well the logic of each level permits one to understand the secrets [*arcanes*] of the Szondi Test more clearly.

Positions in the Circuits

Thus to gather insights into the Szondi Test concepts, one finds the circuits are quite useful. Since there are four levels [stages, platforms, steps] in each circuit and each one is on the same logical level in the four circuits (they give us generally *grosso modo* [roughly or more or less] the same information, but in different registers). Jean Mélon had the idea to gather all the first stages in one bundle, the second in another bundle, the third in a third bundle and the fourth in a last bundle. We call these bundles the “drive positions”; they are numbered from 1 to 4 (the term “position” indicates that it is according to their position in the circuit that they derive their meaning). Each drive position gathers reactions of comparable nature, or to state it differently the same logical level.

In order to simplify, I use the word *level* [stage]: first level of the circuit, second level of the circuit, etc. The usual abbreviation to speak about the level (stage) of the circuits is “PP,” i.e., “drive position”: PP1, PP2, PP3, PP4. I will explain as well as I can (all is relative...) of what this means without going into details in order to “impregnate” the spirit of each drive position. I then will propose to you to retain by heart the constitution of each drive position, and thereafter to scan attentively the problems of each factor.

For instance, to give an example, the drive position 1 is connected with the photographs h+, e -, p - and m + according to whether they are positively selected for h and m (h+ and m+), and negatively for e and p (thus e- and p-). The PP1 gathers thus: h+, e -, p - and m +. Another example, the drive position of the fourth level is constituted contrary to the first level: h+ becomes h-, e- becomes e+, etc., which gives us for the PP4 the following series: h-, e+, p+ and m-. We will take this up again later.

Going through the circuit, each new drive position brings with it a new functioning of the psyche. This aspect is easily misunderstood because the majority of people consider that there is only one time -- “The time” --, only one space -- “The space,” only one legitimacy -- “The Legitimacy.”.... Everybody is convinced of the

veracity of his way of seeing the World. How could one imagine time or space differently? However as far and to the degree that we gradually progress in the circuit, something changes in our apprehension of daily life. It is this aspect that I am going to illustrate by indexing four modes of legitimacy, each one by its drive position. Once you have perceived the differences among the four levels, we will continue to strike home the point in our following text to take on another criterion. Afterwards we will return in detail of the role of the factors within each position.

The Development of Legitimacy in the Drive Positions

Each new drive position brings a new mode of truth that annuls the rules of the preceding drive level. By reading the rest of this text, perhaps you will be more convinced “to be less convinced.”

In PP1 [h+, e-, p-, m+],

Legitimacy is everywhere excepting in oneself. There is only one thing important: to syntonize*. It is necessary to fuse one’s membranes with those of others, to be together with the others somewhere (in a group, a meeting, a bar), and not to insulate oneself but to remain together and not to loose contact: to be in the flow of the world. The fusion of sensations [feelings] and the flux (to synchronize language, feelings, gestures, pleasures but also the sufferings). This constantly takes place in an Ego open for any passageway: one might even say a perforated Ego like a *gruyere* [a Swiss cheese with its holes]. if this constellation is constant, this indicates an immature Ego.

[**syntonize*: to be in tune, harmony, or resonance with one’s environment. Literally, to be at the same pitch or tone of another as occurs in the tuning of two musical instruments. *syntonic*: possessing a temperament normally responsive and adaptive to one’s social or interpersonal environment: compare to *cyclothymic* (a temperament characterized by alternation of lively and depressed moods; this can in extreme cases lead to manic-depressive states; this is opposed to *schizophrenia*.)]

To merge with the others and the environment procures the means of legitimacy: by taking part in everything that occurs, one takes part in the legitimacy of “everything” that happens. Once alone, the subject “falls down” from his vital animation and feels stripped. Consequently, it is necessary to remain in the movement [its flow, its flux] of the World from day to day to remain with all the legitimate others: To leave in order not to stay at home and instead to get contact with the others, to telephone, to keep up with the news, to write letters or emails to say “little nothings,” making the rounds of the latest shops, going to the outside

café terraces and bars, discussing everything and nothing in order to fuel [feed] the conversation and prolong its continuing. To go to the movies, to have a meal among friends or a picnic or barbecue as soon as possible, to go to the bar or a dance hall, to be always there to be seen and to anticipate in many activities.

Not being interested to capitalize the libido in a personal Ego, one shares one's resources: Offers one's cigarettes or drinks, makes gifts, keeps on moving and "meets people." The subject cannot keep something for himself, for as soon as he has energy, it slips away between his fingers because his legitimacy is not to construct a retentive Ego but to be in the flow and experience the "great fusion" every day, the ideal being to have fun all the time.

In PP2 [s-, hy+, k+, d-],

The subject has only his own manner of perceiving, which for him is finally the most legitimate. To listen to one's body, wishes, and projects, in a word, to be oneself. Only he who comes close to one's most personal way of living will have the right that one looks at him and gives him one's consideration. This will go on as long as this specularity keeps going on; as soon as the resemblance is erased, the other "mirror of oneself" will be cast aside [erased]. In PP2, there is also a kind of fusion between the membranes like in PP1, but the investment is not any more the same. Here it concerns only a fusion to consolidate an Ego that in reality is the only one to dictate the rules. *No more a question of following the environment, it is the environment that is put in the service of the Ego.*

For example, the subject arrives at a dance, he does not feel "quite himself" and will start to select music according to his personal taste, acting as disc jockey and gradually playing music according to his personal preferences and even encouraging behavior that valorizes his own behavior. For example, he appreciates the very personal style of one of the dancers who dances as he does himself. He pushes the conversations in the direction of him telling stories about his personal exploits, feeding in a narcotic fashion the narcissism of one or another in such a way to create a circle around him of docile subjects, fallen for his seduction and to encourage ideas about the necessity of the transgression of norms, etc.

Only that which is originated in himself is legitimate on this level; the remainder is "vulgar," "banal," "passé," "without interest," "belonging to the crowd" [herd].

Once this is reached, the subject sticks to a narcissistic double, taking the best of what that evening might offer.

Or either he leaves for another place, feeling "full of affection" for a narcissistic double, or goes to a place with more "style" and also more closed and more partitioned by elite ideas, or heads for home in order to enjoy the "consumption of his favorite twin" [dyad favorite]. Whatever it might be, it concerns the devouring of the other -- in the sense of vampiring. The group has again become just a "background noise."

In PP3 [s+, hy-, k-, d+],

Their norms correspond to what is most legitimate in order to apprehend reality. It is the statistical and objective approach: To correspond to [to be in] the leading norm.

For example, if you express doubts in connection with a certain way of behaving, the traditional answer that you will get on this level is: "It is like that." The reference norm is the other due to that he or she is an expert, a competent person or a professional: doctor, director, police officer, and plumber, judge, etc.

The PP3 establish an interpretation [use] of the word "reality" that only has meaning because it refers to a way of perceiving that does not belong to anybody in particular but that some of the interpreters (the figures of competence) can use in their own way, within the strict framework of their "professional" speech. Reality is that what is common; it has nothing personal. Being "realistic," means "Don't be yourself anymore but be what reality wants...."

This reality is not anymore real than another because it is finally defined by the norms, which were shaped by our belonging to a group with a specific language.

All western thought is, since the canonical law* (*le droit canonique*), based on the conception that the Word can enclose our relation with the future and control it, and this leads in this way to the idea of the "contract." It is from this conception of the Word according to St. John that (in the Western Christian culture) a legal structure is put in place on the level of men. This started from the idea that the Word has the same value as the Law due to its connection with the Lord. With this, the idea was generated the abstract principle of the Word's contractual value. "One chains the oxen by its horns and men by their words" (These aspects are developed in a conference of Allain Supiot < http://www.canallu.education.fr/canallu/affiche_programme.php?programme_id=26&vHtml=0 > ("La contractualisation de la société"). [*canonical law: according to or prescribed by the laws of a church; in the canon of the Bible; authorized; accepted. *canon*: rule by which a thing is judged; a standard; a law.]

For the Japanese, this is a coarse idea that goes against the flexibility of viewpoints, which precisely account for the fact that we in the West evolve according to rules that are much less formal and that they in the East are of the opinion that it is precisely by remaining flexible that one can adapt oneself to the changing nature of the human being. There are very few lawyers in Japan in contrast to the USA.

The normative aspect of the PP3 results in that the personal imaginary position (highly appreciated in the PP2) is finally only an “object” in the service of the group norms. The made-up image of a person does not have a meaning in itself; it is only the community that says [decides] if it is useful or unimportant (“capricious,” “immature,” “without interest,” “negative phantasms” etc.). One sees immediately the “rational disproportion” that can emerge from the PP3 if it is the only mental horizon (*the norm crushes the individual*) and the need for a new level that overcomes these castrating aspects while at the same time integrating the ideas of discipline, method, systematization.

On the following level (PP4), the norm becomes in its turn an “object” in the service of a global project governed by the ability to transcend the gregariousness with an inclination to inscribe itself in a destiny and as such in a higher level of systematization.

In PP4 [h-, e+, p+, m-],

The general viewpoint of the whole is the only one to merit legitimacy; all the rest give only a partial view and is thus incomplete and irrelevant. The concept of a trajectory, a course of life, of a destiny is where the extended experience is chosen to give the answer. Only a person provided with this systematized type of experience in his or her life refers to this kind of legitimacy. Certain social figures are more suitable to introduce us with the criteria of this logical level: the historian, priest, professor, etc. This is the level of the legitimacy of the value systems [norms], truly legitimate because they have a connection with the origin of the system itself. Instead of considering a “norm” as in PP3, at the level of the PP4 the idea of an extended line [*ligne*: line, formation] is essential. “To be in line with.” (Line of the party, line of time, the line [lineage] of ancestry.) The mechanism of the legitimacy of the papacy and royalty has this quality. Another example: When one registers on the front of a shop “House founded in 1842,” this is a manner of referring to a legitimacy that proceeds from the line of time, which is a valuable reference to guarantee in a general sense the right of this trade independent of actual fashions. Thus, *the least legitimate thing at this level is the present, “that only is passing by,”* the “transient.

In contrast to the “happy-go-lucky” legitimacy of the PP1, the PP4 advances its legitimacy by adhering to systematized values that only are accessible from the moment where the subject overcomes the omnipotence of his narcissism and acquires a feeling for history beyond his own personal interests. In a certain manner an ascetic attitude is the condition to arrive there. One needs a solid “secondarity” (in the sense of the La Senne*) to profit from the legitimacy of this level without any bitterness. I will return to this later. [In *Traité de caractérologie* (Treatise of Characterology)] Le Senne cites two functions: a primary function that responds immediately to a stimulus and a secondary function that only responds, if at all, to a stimulus after thinking over one’s response very carefully.]

Drive Refinement

The development of the four drive positions deeply transforms (qualitatively) the libido according to an ontogenetic sequence that I propose now to explain.

First of all, I understand by “ontogenetic” the definition of the dictionary “le Petit Robert”: “That which is generated when referring to thought, reasoning, a concept.” One also speaks of “ontogenetic” in reference to the biological aspect of ontogenesis (from development of the egg until becoming adult). As we will speak about the generation of insight [understanding] according to a development, I estimate that the term ontogenetic is not reserved for science only but can very well be used for our aims. The term “genesis” is defined as the totality of the forms or elements that have contributed to produce something or even the manner in which something is formed.

To speak of the sequence 1, 2, 3 and 4 of the drive positions means in fact that we speak about the development of the spirit starting from four great stages. This is what the idea of a circuit implies: One starts at a point of departure and arrives at the final point.

This sequence in the development of human understanding is realized by the establishment of borders between the 4 logics with different characteristics, the four stages of the circuit. To describe the passage among the four circuit positions means in fact that we explain an ontogenetic sequence. When we evoke the “logic of the drive positions,” we easily can imagine to what we can refer when using the term “logic” [*logique*]. It is, for example, the language of machines and of calculations, where one sees equations, figures etc. In the same way we can easily imagine the intimate life of a human being – his drive life, heart beatings, his moods, his desires etc.

But between the two, when logic shapes the human interior or when the drive gets dressed up in logic and keeps all its life dressed up like this, it is not as easy to conceive an intersection between these two fields. How can one speak of logic referring to the fluidity of the drive life? The development of the legitimacy that we evoked above maintains that *“the various modalities of conviction of a person depends on which drive level he finds himself.”* Behind this concept of conviction the process of adherence of the subject is worked out: his beliefs, his wishes, his cravings, his choices, his preferred significant networks.

The Adherence of the human being is the key of the whole structure.* We will often return to this concept because the category of the adherence is a basic concept in order to understand the ontogenesis of the human spirit. An unconditional adherence is generated by the legitimacy [the value system] and/or one's conviction. The principle of adherence is to be a flow (libidinal) equipped with a destination. As for the part of the conviction, the decisive factor has to do more with the destination of the flow than with flow itself. If the adherence is very strong, the destination becomes within itself its own destination; it structures itself as having arrived “at its destination.” It establishes itself like the horizon of thought, and a level of thought is set up like “a whole” that has no other destination than to be in conformity with its most adhering destination. This is what one notes in the logical loop of primary narcissism. For example: The subject becomes for himself his own destination and adheres to his “ipseity” as if it were the horizon of his understanding. This process might be unbolted from the outside under certain conditions, but it can also start again according to other adherences. [*Adherence: literally, to stick to; attachment or loyalty (to a person, group, belief etc.); faithfulness; a holding to and following closely.]

Thus the users of the Szondi Test recognize four psychic dimensions sufficiently coherent in themselves but also enough separated from each other to be able to distinguish them. These four dimensions arrange themselves, following one after the other in the development of the most advanced mental life. Each level has been able to be set in place because it succeeded in dislodging the absolute power of the preceding level by calling in question its processes of adherence. Indeed, in one way or another, only the absolute power [omnipotence, almightiness] is capable of conferring an unconditional aspect to the libido destination. To dislodge this absolute power of its current position is also par excellence the main task of therapy. In the same order of ideas, spiritual initiations turn its followers away from the possibility of shaping this absolute power and end by dissolving it. Thus this leaves the human being without any other destination than that of the Universe:

“Learn how to be disengaged from everything, and you will see that I am your God.”

The libido adherence is a key concept because it gives to the libido a destination and that allows thus a structuralization, in other words taking on qualitatively different logics. The adherences of the subject are the destinations of his flows according to their unconditional \pm [+ or - ?] aspects. The adherence conditions the thought associations and thus the significant networks for the subject. The passage from one condition of adherence to another governs the passage of a specific way of thinking and of living to another.

The modification of the subject's existential coordinates passes through a transformation of the destinations of his libidinal flows. If we pose the omnipotence like that which is the fixing agent of the destination of its libido flow, we can follow the evolution of the conditions of the subject's adherence by following the focus of the absolute power. And that is exactly what the Szondi Test enables us to do. We decode the subject's choices according to a grid of interpretation that gives us a picture of the subject's libidinal investments or, in other words, shows his adherences.

Why use a test? At first sight, one can suppose that sentimental connections nourish the adherences according to the intensity of the emotions, that the links of thought weave adherences according to the frequency of association and by following an idea (compare: *ressasser une idée* [to seize again an idea]). A convenient way to consider mental force is also to evaluate an individual's capacity to hold to a position (an idea) for years. These evaluations are relevant, but the attraction for a certain type of criterion might occlude other approaches and end by masking the reality of the changes in the process of the vital adherence.

The Szondi Test allows keeping an eye on the framework in which the adherences of the subject are exerted. This framework is often difficult to evaluate because it passes through many changes without in general being obvious. It is something fluid which is not easy to reveal.

For example, if we take the tenacity (or secondarity) of thought, this kind of structured adherence weights during the passing of time with all its weight against the adherence to the present moment, going even sometimes up to denying the legitimacy of the temporary (*l'éphémère*). One cannot say that the attraction for the temporary is in any way a less great ability of adherence of the subject who consequently seems “dispersed,” “frivolous,” and “not very adherent.” In fact, the attraction for the present moment points out to a strong adherence for the actual, for such phenomena characterized by their innovation and their emergence at its

source. That is what Rene Le Senne calls “primarity.” Primarity and secondarity are two frameworks or models of adherence. A primary person is in the same way adhering to his way of living, as the person with a secondarity mentality; only the framework is different. The procedure of the test is well equipped to highlight the phenomena of the libido adherence since this is revealed through the choices of the photographs.

Interpreting the test finally consists in decoding the adherences according to an interpretation grid. In the Szondi Test, a subject who prefers the transitory temporary, according to the register of primarity will show a strong adherence for the PP1, i.e., he or she has a stable tendency to express choices of photographs directed towards the constitutive factors of the group 1 of the drive positions [h+, e-, p-, m+]. In contrast a subject in the group PP4 [h-, e+, p+, m-] belongs rather to the secondarity type and is more preoccupied to conserve the actuality that is in filiation with a historical viewpoint (his or that of a people, of a culture, historical values, etc.). He cannot allow himself the satisfaction to be easy going and changing his ideas without any prethought.

The subject in PP4 is a project in himself, his life is his project, he is already animated, and he does not need to be animated by actuality. He himself is a destiny, and his destiny is at every moment on the move. On this level one rises high because it is at this height that the extent of circumference (*l'étendue circonscriptive*) of his being takes living space: Instead of following, as the PP1 individual does, along a path of the countryside gathering flowers, the PP4 follows the line of time somewhere in the territories of humanity and gathers works.

Between the PP1 and the PP4, there are the intermediate positions. It is also in these positions (PP2 and PP3) that the precondition of the access to the long-term level emerges: the symbolic castration of the subject's desire for omnipotence. One needs the castration to make a choice final: *To choose is to give up the other possibilities; to choose is to give up adhering unceasingly to innovations, to new partners, and to new values.* [Compare this with a famous German sentence on my former personal email site: “*In der Begrenzung zeigt sich der Meister*: Only by limiting yourself can you become outstanding. LB]

There is already a little of this precondition in the PP2 [s-, hy+, k+, d-], but that occurs within the framework of a homogeneity: the structuring of adherences is stabilized on the model of “the same as me” and by preference in a setting of a fulfilled narcissism. In the PP2, the subject is locked in by the question of his narcissistic values that are fixed “once and for always” (a phenomenon of unconditional adherence that presents itself as everything, in other words as a

horizon), but for the remaining everything is on the move all the time. You have only to frequent the homosexual clubs to see their thirst for innovative changes: culture, music, and festive aspects of all kinds. The investment is in being on top of fashion and technique. This is not astonishing; *the homogeneous subject is the typical subject of the PP2*. He shapes the emergence with his own forms (his Ego) -- directly at the source (the innovation). All the architecture of the present is transferred into the feudalism of the narcissism dedicated to the homogeneity.

This is not the case of the PP1, who does not go as far as this investment in narcissistic adherence.

In fact, the homogeneous shaping is a way of imposing one's legitimacy in one's own eyes; there is a kind of neo-originality in the PP2. It is well-known that the places of legitimacy have been for centuries taken by membership networks. One has to pass through all kinds of implicit ritual tests like examinations, difficult acquired responsibilities, etc. From then on the innovation has virgin ground where there is a possibility to make for oneself a place in the sun of legitimacy without too many costs and without having to go through all the rituals that history has set up. If moreover one dissociates oneself too much from the cultural key factors, there is only the innovation to justify one's place in a group by creating new norms, which destabilize the old ones.

Therefore, to make for oneself a legitimate place there where historical filiations already has distributed the cards, there remains nothing any more for them but the innovation to impose criteria based on your own right (*ipséité*) and in rupture with the historical line of development [filiation]. The subject matter of "free" (music, drug, fashion, software, etc.) is the favorite ground for the homogeneities to make a place for them.

In reverse, the PP3 forms the drive configuration where one is put "in line with one's place." The aspect of "making a choice that equals giving up all the other possibilities" is much more marked here than in the PP2. It is even so pronounced that the choices are made in advance. In the PP3, one "is fixed" by the conditions of one's membership to a group of people: the speech, the trade, the relations, etc. What is legitimate is to reproduce the values of one's "class." It is everything but not free, it is historically determined. One only takes in the actuality [the present] that which conforms to what is well founded and determined before: a way of living, an education ("this person is well educated"). The unconditional aspect of adherence on this level is called obedience or fidelity or even love for one's family. Each environment has its version for "taking the bitter pill."

Thus to reach the PP4, it is necessary to pass through the former stages with the need to castrate the omnipotence of the primary mode of access to legitimacy where the affects play the main role to justify the acts of the subject.

The access to the PP4 [h-, e+, p+, m-] asks for a better repression of this flood of affectivity. The first usual shock that one experiences when the destination of adherence changes in discredit of primarity is the loss of “the good things in life” [*des "saveurs" de la vie*]. From then on we experience the first ground rules of asceticism: The event in itself is not any more a destination for the way of living of the subject; the “good life” [“*savour*”] does not justify any more in itself the destination of the subject. It is the castration of primarity, a change of the mode of adherence that permits a new degree of freedom in the destination of the subject. From this very moment the destination can escape from the determinism of the supremacy of the “good things in life.” Being not anymore seduced, one has not anymore the longing to be taken in by the seduction. It is then that one’s proper destiny really starts. This example of a sequence that goes from intense primarity to a strong secondarity can be interpreted in details [*filigrane*] all along the four drive positions.

The interpretation of the test according to the interpretation schema of the possible circuits allows an insisting on the framework in which adherences are carried out.

The circuit is a framework [*cadre*] for the drive stages [levels] while the drive position in its turn is a framework for the drive factors. The general framework that governs the circuits follows an evolution that goes globally from the sensory towards the spiritual.* The evolutionary way of a person develops according to this sequence, which goes from adherence to the concrete to the “abstract.” I put the term “abstract” between quotation marks because there are realities whose manifestation escape from the reign of the senses and human understanding. In this case, it would rather be necessary to speak about advanced stages in the ontogenetic sequence. These make it possible to develop in oneself an empathy for realities usually too vast or too complex for a rational human approach. But that which appears to the human being in various forms such as empathy, intropathy**, clinical sensitivity, intuition, faith, illumination and many other terms that many cultures have refined during centuries.

[*Erich Neumann in *The Origins and History of Consciousness* created the concept *centroversion* (a synthesis of introversion and extraversion to express this movement from sensation to spirituality).]

[***intropathy*: something “that circulates between the other and me that is about the pathos, i.e., of a particular feeling. Pathos in Greek means to feel strongly and

above all means to suffer. That finally becomes to suffer but pathos means thus powerful passion at the beginning of something that produces strong affects. Intropathy is a psychic mechanism as introjection is also one.” See p. 151 of Karl Louvet’s *Interpretation of the Logic of the Process of Creation Using the Szondi Test* on The Szondi Forum or the Pathoanalysis Website.]

For this reason, it is interesting to remember that the old India gives us a version of the ontogenetic sequence according to the “chakras” known especially in the technique of the awakening of the **Kundalini-Yoga**, where it is considered that the incarnation of the spirit is realized in a kind of psychic body that the adepts can perceive at a certain level of evolution. This psychic body is traversed by channels, of which the most important pass along the spinal cord. Seven chakras -- or psychic centers -- follow each other upwards along this vital axis. [*At the end of this section, you will find definitions of the seven chakras.*] The first three chakras refer to the material and sensual desires of man. The awakening of the spirit starts when the kundalini arrives at the level of the heart. The complete dissolution of the Ego in the divine light is realized only when the kundalini arrives at the top of the head when it enters into the last chakra and can join and dissolve in a pure universal energy.” (“Encyclopédie des symboles,” Le livre de Poche [Pocket Book] – La Pochothèque, under the direction of Michel Cazenave, p. 117)

If a chakra is charged [stuck] with Kundalini, not only does it not evolve to a higher level but also the problem corresponding to this chakra is overheated. If the lower [inferior] chakras are saturated, one can already presume that the subject will have only a tendency to think about concrete joys; sexual appetites will be the motor of his car. Indeed this is what one can observe on the lower levels of the drive circuit of the Szondi test.

If it is the heart chakra is overloaded, the subject will be very sensitive; his emotional life will be disproportionate, somewhat in the manner of an overload in the intermediate stages of the drive circuit.

And obviously, the higher chakras open the spirit for the existential problems that are evoked in the subjects who became stabilized in the last positions of the drive circuit. This ensemble of representations coming from old India proposes a coherent version of the ontogenetic sequence.

We certainly are not the first, far from that, to consider the crowned pillar of drive refinement. Each people owns one or more conceptions [*sensibilités*] different from that of other peoples, but we all find ourselves since the night of times around this *Mundi Axis** to syntonize oneself with its esoteric mysteries [*arcanes*].

[***Mundi Axis** (also **cosmic axis, world axis, world pillar** and **center of the**

world) is a symbol representing the center of the world where the heaven (sky) connects with the earth.]

[***Seven Chakras** as given by Wyatt Pottoe in “Find Your Inner Peace with Chakras” on the web: “Those who perform chakra meditation believe that the human body has vital points of energy. These energy centers are used consciously or unconsciously, and have great influence over our life experiences. “Chakra” is the term used to define these critical points. Chakras are found in different areas throughout the human body. There are seven chakras in total, each holding influence over the area in which it is found. Every chakra has its own distinctive property. [1] There is a chakra, located at the base of the spine, known as the Root Chakra. The Root Chakra affects the health, structure and safety of your body. This chakra is associated with how one’s body links to the material world. [2] The Navel Chakra or *svadisthana*, a fundamental point located in the lower abdomen, is associated with the feelings of love, passion, sexuality as well as pleasure. [3] The Solar Plexus Chakra is found just above the navel and below the chest. A vital point influencing one’s force and willpower, this chakra is the point at which self-control, authority and discipline intervenes. [4] The Heart Chakra, or *anahata*, is found in the middle of the chest area. Love and understanding are the focus of this chakra, as well as the feelings that result from these sensations. [5] A critical point located in the throat area is called the *vishuddha*, or Throat Chakra. This chakra is linked to communication. [6] The Brow Chakra or the *anja* is a vital point located on the forehead, just above the eyes. This chakra is associated with our sensitivity outside the physical sphere and is known to the Buddhists as the region of the “Third Eye.” [7] The Crown Chakra, or *sahasrara*, is found at the central point on top of the head. Naturally, this important chakra is concerned with the spirit and the mind. One’s consciousness and items related to the High Self are dictated by the violet-colored Crown Chakra.” [Numbers were added to the abbreviated text.]

CIRCUIT INTERPRETATION: Part 2

Herewith follows the Part 2 of Karl Louvet's introduction to the "Circuit Interpretation." He describes here the philosophical framework he uses to explain the development of the different drive levels, this time focused on the theoretical start and finish from P0 to P5. The translation of these pages was still more difficult than that of Part 1 because Karl used several Jacques Lacan concepts that were difficult to translate as I never studied Lacan's theories.

Karl's philosophical view is described in a more extended form in the works of KEN WILBER, e.g., in "Sex, Ecology, Spirituality," Vol. 6, ca 800 pages.

In case you will be surprised by the conclusions of Karl, it might be worthwhile to remember Prof. Richard Hughes reference to Szondi's religiosity:

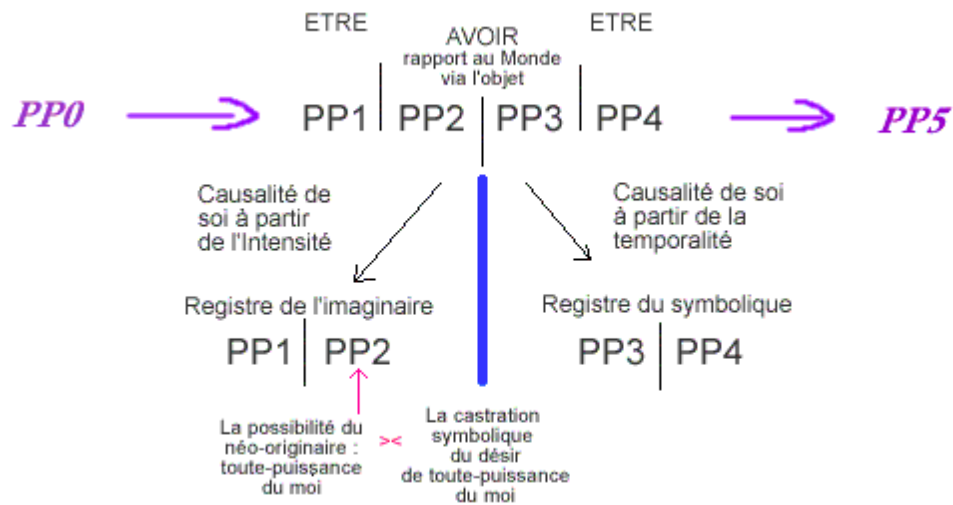
Behind his professional roles of physician, scientist, scholar, and teacher lies one basic quality. Szondi was a genuinely religious person, a man of profound spirituality and prayer. Prayer essentially is participation with God. The analysis of destiny gives way to an ultimate mystery, to which one transfers one's entire being in solemn gratitude. Meditation on an ultimate mystery empowers a pure experience of love and joy.

[Note: Any items enclosed in this work are those of the translators; those items in parentheses are those of Karl Louvet.]

Leo Berlips, editor

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PP Step by Step – 1



[*ETRE* = To be;

AVOIR rapport au Monde via l'objet = to have relation to the world via the object;

Causalité de soi à partir de l'intensité = Causality* of self from intensity
 (*Causality: relation that unites a cause to its effect. The principle of causality is one of the great guiding principles of reason: Everything has a cause, and the same conditions produce the same effects.);

Causalité de soi à partir de temporalité = Causality of self from the temporality (transience, worldliness);

Registre de l'imaginaire = Realm of the imagination;

Registre du symbolique = Realm of the symbolic;

La possibilité du néo-originaire toute-puissance du moi = the possibility of the new original omnipotence of the ego;

La castration symbolique du désir de toute-puissance du moi = the symbolic castration of the desire for the omnipotence of the ego.]

In the beginning in PP1 the contact has as a basic quality that it is like a sandbox. Everybody is together; there are no differences among anyone. For example, at a party all are together; everybody is considered in the same way and on the same equal footing: woman, man, old people, child whether of the same nationality or not. It is the same value for everyone; one is in the same bath so to speak.

Now, if I start to say to a person: “And you, you are a woman, and I, I am a man, and if I touched you?” then I introduce the difference of the sexes. Ditto, if I take account of the age or of the difference in nationality. These differences need not necessarily be taken into account; it is precisely all typical for each level to take into account one after another these differences, whereas in the [basic] contact, one experiences these differences without being conscious of it. It is the same thing with the objects, one sees them, but they are not considered for themselves. In this form of contact, what counts is to be with the others, despite the kind of objects they are.

On the other hand, at the stage of the PP2, there is an important super object and that is Oneself, and what counts consequently at a party is to be seen with one’s beautiful clothing, one’s tan, etc., and when this Ego goes towards people, it chooses particularly towards whom it goes, preferably towards the same type as itself, as good-looking as itself, another person who will spotlight the existence of the “beautiful Ego.” Therefore, the *question of the object that oneself is becomes important and is considered before anything else.*

To refer again to the meeting where the difference between the sexes plays a role, there are two possibilities: either the meeting is registered in time and this makes a couple, or the meeting is not accounted for in time and this is a passing fancy [“a one night’s stand”] with the intention to experience sensual and sexual intensities. [The main character Ryan Bingham in the movie *Up in the Air* meets a woman who is a fellow air traveler like him; they have casual and intense sexual encounters without any commitments by either one. She has many of Ryan’s own characteristics too.]

The aspect “intensity” is rewarded each time that the other only is regarded as an object in the service of oneself, something that can be reciprocal. In any case, if time is taken into account during this meeting, then the “intensity” aspect passes to the second plan and decreases to leave the place for a relation where I now myself became the object of this relation; in other words, I all alone do not decide any more how that meeting will evolve.

In the case when the deeper ground of the self [*causalité de soi*] has an “intensive sensory-sexual aspect,” the subject is guided by an image of himself -- the Super

object -- to which he subjects the other objects. They are selected according to narcissistic criteria.

For example, the presentations of the homosexual (photographs of the faces of the type h chosen positively) and of the sadist (photographs of the faces of the type s chosen positively) were gathered in the test within the same vector: the Sexual vector, including the factors h and s. They have in common not to want / to be able to be placed in the evolutionary and historical temporality in order to remain fully in the Self's "intensive sensory-sexual orientation" (*causalité de soi intensorielle*). In other words they want to avoid the symbolic castration [limitation] (which oblige us to accept death, ageing, and to refuse the personal absolute power [*toute-puissance*] of one's desires). Under these conditions, the others are apprehended as objects in the service of a narcissistic scenario that presupposes a "contract of mutual pleasure" between partners. This is not necessarily pathologic. It is a mode of existence that prefers to stick to a certain stage of development in order to exploit all its assets, even if this means to lose something on the side of the relation to time.

In the PP2 group the cause of suffering of the members is their *intensity*.

With the entry into the PP2, the relation with the World will pass more and more by the objects, but the object acts like a magnifying glass that reinforces, concentrates and increases the libido flow.

In PP1, the intensity is diluted by all kinds of occasional successions caused by the multiple facets of the environment; there is no concentration; everything comes and goes. On the other hand, in the PP2 the object dominates, and with it the intensity follows a course of intensification, organization, consolidation.

The PP2 generates the mechanism of retention and that strongly concentrates the libido. If the search for intensity of experiencing in the PP1 remains diluted, in the PP2 it becomes instead a search for the power of intensity, a persistent intensity that is constantly within the range of the subject thanks to his or her imagination; this is the triumph of narcissism.

On the contrary, in PP3, that what make people suffer is *the temporality* [*temporalité*: actual time, the present]).

To live in the present and in a world of objects is to experience actual time, the present (*temporalité*) accentuated by the prism of the object. The factory's timetable means to start every day at the same hour, right on the minute, with the penalty to become anxious if one arrives too late. The factory is the object

that reinforces the experience of the actual time well beyond the fluid nature of time.

The subjects in PP4 avoid this effect of the magnifying glass caused by the relation with the omnipresent objects during the whole day; they are more fluid in their relation to time. Their time is not as pressurized by a series of objects, “that await their turn.” The temporal object is like a child that has just been born and who imposes a demanding observance of time; it is the queue to the supermarket counter where one has “no time,” i.e., another object imposes its time on us as, for example, an appointment we cannot miss.

If intensity marks as much both the PP1 and the PP2, the PP2 undergo much stronger the impact of it, because they advance [*transitent*] primarily by the object. If the present characterizes as well the PP3 and the PP4, the reign of the object in PP3 gives them a focused temporal power that leads to a temporal plus value [*surenchère*] that has nothing to do with the steady succession of evolutionary time.

In PP2, this higher plus value of the power of intensity can be explained starting from the concept of the retention of the libido. By means of the objects, the subject channels the libido towards internal high temperatures structured around rigid axes that support the narcissistic vault of the subject. In this bubble of space-time specific to the subject in PP2, the peaceful water of the continuity of time (moderation, temperance, lower intensity on the long term) cannot flow past [*s’écouler*] the fire of their omnipotence [*toute-puissance*]. Their desire “to live intensively” ends up burning their soul, but they will continue only to listen to themselves and to continue their insatiable search with the means that remain to them.

In addition to the constant overheating of the intensity of their experience, the relation to the hurried-over [*escamoté*] time causes a tenacious feeling of impermanency. To calm this feeling that their passage leaves no trace, they turn to an adoration of specific time periods, to music, to places, to specific people, etc. These adorations reflect to them an image of stability and pseudo-permanence. In the same way, they wish implicitly that such adoration is dedicated to them, for the same reason, to testify to a will of permanence. The “statue of oneself” replaces the “natural” subject in the temporality of the World. But that does not stand, because the more they feel impermanent, the more they increase the intensity of their experiences, the more they rigidify their life, the more they pervert / divert the relation with time. It is a vicious circle, a typical logical loop of the stabilized PP2

whose discomfort oozes, like the ransom to be paid for the devouring of time in orgies of insatiable and not-to-be questioned [*insoupçonnables*] intensities.

The concept of the object is essential to understand the PP2 and the PP3. If in the PP2, the privileged object is oneself, in the PP3, it is the reverse. The other is conceived as a corporative* person – that is to say both at the same time particular and communal, one and multiple. Each other becomes representative of a norm; to enter into a relation with the other corresponds from this point on to establishing a relation with a community. [*corporative: combined]

For example, let us imagine a small scene of the daily life:

“Hello Jules!” I say “Hello” to somebody that I meet. “You know Jules?” the person accompanying me speaks out. “Yes, he is my neighbor, he is Christian, he sings well. I already heard him in his choral society. He has political ideas of the left, but above all he is a true Wallon*. One must see how proud he is of his culture! But, between us, he is especially a narrow and incorrigible middle-class man. [*Wallon is a speaker of an old dialect in Northern France and Belgium.]

What is palpable in this example is the fact that the particular perception of Jules is erased to the advantage of a Community vision that does not cease from leading back the meanings of the relation of Jules to normative criteria. To which standard does Jules belong? This is the permanent and implicit question of a subject in PP3 when he looks at himself or considers the vision of the others: He has a standard in his viewing [*une norme dans l’œil*]. He measures people according to their belonging with groups, according to a legitimacy established by connection or not with groups of individuals. The aristocratic spirit proceeds amply from this tendency. The noble person has a genealogy in his mind [*dans l’œil*] when he looks at you; this is the manner intended by the aristocratic race to measure the “legitimacy” of someone... but there we overflow already towards the realm of the PP4.

The subject in PP3 considers the others within the meaning of a group and of a community. People are the object (in the psychoanalytical sense) that exerts the power on oneself. It is necessary to yield to the schedules, education, the payments, the good mores, and morality and to become an object among others for the service of the community rule. The positions in the **PP3** are **legalist-realistic-adaptive**.

If we return to our history of the couple, his partner’s parents receive the young man where he is presented regarding the engagement and the marriage: the

temporal aspect takes precedence henceforth over the sensory-sexual [*intensoriel*] aspect. The deeper ground [*causalité*] of the exchanges between the partners has more the quality of a “marriage contract” than that of a “contract of pleasure”; it is the choice of duration instead of that of intensity. If the intensity allows the subject to keep his way of living under control, the duration obliges him to subject himself to a temporality that largely exceeds his personal “jurisdiction.” [In the movie *Up in the Air*, there is a marriage sequence in which all these qualities are in play and even a crisis when the groom gets cold feet because of the long expanse of the upcoming marriage and its demands – its duration – seems like a death to the groom’s own personality. Ironically, Ryan Bingham, who lives by intensity, has to persuade the groom to go through the marriage and live by duration.]

From PP1 towards the PP2, we observe the inauguration of the narcissistic object that is the same as oneself, the beautiful image of oneself.

From PP2 towards the PP3: we note the primacy of the Community object that is not at all oneself and to which one must subject oneself.

The PP2 and the PP3 function largely through objects, which have the priority over [more important] than the realm of “To Be.” This means that “To Have” this object (or to conform to its priorities) is to succeed. To lose it is to miss one’s chance.

This is not the case in the PP1 and the PP4 where the object does not occupy a central but peripheral place. If in the PP1, it is the environment that counts, in the PP4, the reigning values and principles count in the sense of that which transcend the laws and the rules that function in a “local” setting, somewhat as ethics transcends morals.

In other words the *inner judgment concerning what is truth is exerted beyond the jurisdiction of the standards in force in a specific community (in a certain area and in a specific time)* but “from time immemorial” so to speak. This freedom of the PP1 and the PP4 compared to the object makes them much more suited to tune in with the World, while the PP2 and the PP3 lock the subject in the narrow story that we presented before in connection with the everlasting question of the object.

Let us take up again the four drive positions.

PP1:

“To be,” and not the privileged object, is the deeper layer of oneself [*causalité de soi*] by way of the intensity but in an unspecified way. For example, this means to have fun without it making any difference of place, time, or partner; this is to enjoy

oneself without seeking a personal stake in this pleasure. One wants just to be with in what is going on, “to be inside,” in the bath of it all. It is the intensity for its own sake, and one takes the least possible account of any differences.

PP2:

“**To have**” is the deeper layer – foundation -- of the person [*causalité de soi*] and is determined by the intensity and mediated by the privileged object that is the same as oneself (the other objects are in the service of the subject). For example, the “contract of pleasure” and mutual valorization is a relation that avoids any form of limitation [castration] by refusing to be taken up in the historical and evolutionary temporality, i.e., death and, of course, old age.

From another point of view, in the PP2, we meet a relation to a type of forestalled [*escamoté*] time, that is, for example, expressed by the reaction *hy+* that belongs to this level (*hy+* = to choose photographs of the *hy* type according to a proportion in which the sympathetic choices *hy+* dominate the *hy-* antipathetic choices). These are photographs of faces of people presenting in a clear way the hysterical disorders of long duration during the time when Szondi worked and which he understood well.

Thus, the person who gets *hysteria* has a memory problem and does not want to know any more too much about what occurred; he or she represses, as one says, and then produces “intensive dodges,” [*trucs*] generally in the form of crises. It is as if the libido ebbed towards the censor, and the intensity caused by its prevention and hinders it to run in a homogeneous way in the temporality for a long time. In addition, the reaction *hy+* is also found in the little child who is extremely happy in front of a mirror while looking at itself: it discovers its own image; it is the specular image that will found the narcissism of this child, the “me I.” What is intense at that moment is that subject’s time suddenly starts; he was not aware of his existence and now suddenly perceives that he exists. Even here one thus finds in this new experience a relation with retracted [*escamoté*] time and a focus on sensory intensity as the base of oneself [*causalité de soi*].

This difference -- the advent of a self-image (sense of oneself) -- will change everything in the relation to the others. Before, that did not have importance; now the self image will become dominating in the relation to others. It is the narcissistic object’s domination that from now that is essential in the relation with the World. It is it to such a

degree that this object has all the qualities of a sphincter*: it closes and opens the door according to the approval that emanates from himself (depending on whether or not one corresponds with the subject's image; one is accepted or rejected). The reaction *hy+* translates this need for the visibility of the object that which is oneself: to show oneself, to show one's affects, to produce one's personal cinema [to make a scene] or one's crisis as one says. [*sphincter: a ring-like muscle that surrounds an opening or passage of the body and can contract to close it or relax to open it.]

In another area, the uprooted [displaced] person who suffers by the situation of being in exile has also a problem in his relation to time, but for other reasons. From then on, he will have to reconstitute a visibility to alleviate the detachment of his identity from the historical time of his lineage [background]. Under these conditions, a skid back is possible when the subject is destabilized: Then either he shows too much visibility of himself or not enough. Normally our own visibility should not be any more a problem as such, except if the line of time is broken in one way or another; in this case, the need to be seen becomes again an imperative need to be satisfied, a little like the child vis-à-vis his mirror.

PP3: "To Have." On this level the subject is an object among the others in the service of the community, this is the base of oneself [*causalité de soi*] determined by historical and evolutionary temporality, but within the framework of the community. In other words, via the privileged object that is the community.

For example, the marriage contract, the professional contract, the schedule, the payments, etc. To return from there to the situation of festival : They are the folk groupings, the handing over of medal of honor, the commemorations, the official discourse, etc. These, thus, are acts of people worried by the social and political dimension of the festival in the sense that temporality to which they subscribe corresponds to dates, events that are the foundations of the social bonds, etc. In fact temporal objects with a Community design, i.e., have as a virtue to celebrate one's own time of the community.

PP4: "To Be." On this level one is not a privileged object. This is a causality of self [*causalité de soi*] by a temporality of the kind determined by one taking into account of time but without really taking into account the framework of the community in which one lives. That occurs beyond the usual standards; this is to live in time but in another larger time perspective. What occurs today might be

interesting but without true interest, for tomorrow is another day and thus it has since ever been. It is the human person as the living memory of the time that has passed, passes and will pass.

The idea of time as an ongoing process dominates the PP4; thus, the subjects in PP4 experience “proceSSIONal” events; they feel part of processes that influence them [take them in charge] and over which finally they do not control.

To return to the festival, we are here in the “festive principle” ; it is the festival during which we as living memory have a presentiment of the destiny of a people who rejoice each time in this festival. It is the effect to attend the cultural foundation of an identity beyond the political regimes: “The people who live on this ground.” It is to take part with the festival as possessed by a destiny with innumerable facets and to live the intuition of being in the presence of this destiny and to live it in oneself.

In contrast, the scientific community presents the facade of a speech pretending it has the qualities of the type PP4, seemingly objective and almost ascetic, but actually the question of the object is dominating. Even if the scientific community’s relation to time is systematized, this comes as an appendage of the connection to the origin, by dictating a logos* primarily directed towards the vector “To Have” rather than towards that of “To Be.” A scientist belongs initially to his scientific community, its language, and its codes and to no other community; its legitimacy depends on this. The scientific community is a kind of sect where a key language dominates that has not been “corrupted” by an “inappropriate” vocabulary. The scientist’s alienation from his objects to be measured is permanent, and his speech is decapitated when it is the subject of his statement. “It speaks” scientifically emanating from his mouth; it is “objective.”

[*logos: from Greek: a word, reason, speech, account. Logos as reason or the manifestations of reason conceived in ancient Greek philosophy as constituting the controlling principle in the universe. In Plato, logos is the world of ideas. See Jean Mélon’s *Course on Szondi* (1998) on the Pathoanalysis website (pp. 185-186, 199, 209-210) for extensive discussions on logos and its different forms.]

This decapitation of the subject is found again in the relation to the World, in particular by decapitating all the religious myths developed during the progress of humanity. This massacre of the symbolic human capital in the shape of presenting myth as an object of

anthropological studies is a new formula of colonialism and is typical of the reign of the object: To fetter continuity in formulas by pretending that only that which can be formulated can exist and that truth is that which can be cut up in pieces (*dépeçable*).

It is mentally impossible to reach the conscience of an unconditional Unity in all things under these conditions of objectivity (a term that describes well to what we refer).

Thus here we are faced with a speech presented like a re-examination [*rérent*] beyond the local differences, i.e., pretended to be a speech of the type PP4, but primarily oriented towards an objective dynamic. Temporality + privileged relation to the object = PP3. All that this science can exude is the wadding of the consumer society and the remains of the cutting-up of the subject and its formulation in objective terms. The absolute power [*toute-puissance*] of the obsessive thought applied to the scientific study is only an alternative of the absolute power, a little more perverse than the others because it presents itself as being more legitimate in the eyes of the community.

Thus to justify the progress of science, we enter a society that finally presents progress like a regression. The Nazis did not do better in their time with very scientific means. The famous rationality of the scientist, their evaluation [*pondération*] their sense of measurement; in short, the moderation of the followers of science acts not only within the framework used to satisfy the desire for the absolute power but also in the goal. The investment [stake] of scientific thought is free of any castration; it does not have any limit. The scientists have neither God nor Master; they prostitute themselves and are affordable to everyone.

Consider the amazing example of Master of Science [*Mgr*] George Lemaître, astrophysicist and mathematician Walloon (Charleroi 1894 - Leuven 1966), author of a relativistic model of the Expanding Universe (1927) and who formulated then the first cosmological theory according to which the universe, originally very dense, would have started expanding following an explosion (1931). It is he who conceptualized the origin of the universe with the Big Bang. He was a canon*, a Christian within the church. He perverted (in the meaning of an abduction) completely and scientifically his vocation

of faith by eliminating the divine origin of the World. Where God had reigned, he put in his formulas. Thanks to Master of Science Lemaître, we are equipped with a scientific representation of the Origin, i.e., all that is in the Universe can be given a scientific explanation starting from this representation. It should well be understood that there is no representation of a pure universal Origin. The representation of the Origin has *ipso facto* a totalitarian quality. By principle, the only way of avoiding that is not to represent the Origin. [**canon (chanoine)*: especially British: member of a group of Roman Catholic clergymen living according to a certain rule.]

This “Christian” was in the first place a typical scientist; he injected the original dimension of religion into the heart of science, and science has petrified in one blow the religious representations of the World. In other words, the essential mysterious representations that precisely avoided to be filled with something based on our limited understanding. One could not do worse nor betray more clearly the alliance with God.

The Difference Between the Imaginary and the Symbolic

The symbolic system is, in fact, mental images (that of the father, the flag, the church, etc.) that control other mental images, i.e., those of the imagination. These symbolic images have more authority on the subject than the other images because they are “connected.” They are connected to the people [*Tiers**], i.e., that represents the reference to the community and that guarantees the respect of the differences. The symbolic system is, thus, a significant (a specific form) that holds its persuasive force by something with an important meaning [*signifié*] (a common background). The symbolic system gets the authority and its connection [*relais*] with the figure of the father, not the father himself, but the father as a representative for the family and all the other people who do not belong to the family but need however to be taken into account. This “connected” aspect of the symbolic images that animate and govern our mental life translates the process of linking to that which exceeds us. The quality and the power of the images that control our spirit in general will depend on the successful function of this process. This is the temporality that is used as a matrix for these stages of the psyche (PP3 and PP4) because the meaning of time is precisely what connects everything. In any case, the temporal bond is a widespread bond that easily can be registered within the scope of human understanding. This is not the case of Tao for example, a “concept” much more difficult to apprehend within the framework of our

understanding. [**Tiers*: Third; *tiers état*: third estate, the commonalty, the commons, the people]

The more the subject reaches to a historical and evolutionary sense of time, the more he is connected to himself through all his successive states, and the more he is also connected to what preceded him. As he takes into account the succession of the various states of consciousnesses through the passing of the hours, the days, the months, the years, and even the generations, he is able to remain a whole person [*d'une seule pièce*] vis-à-vis his desires that naturally go in all directions.

He who is disconnected from the system of the whole (not his own in particular but losing the principle of the whole in any case) gets there by losing the thread of time, by cutting out himself and yielding to the force of his dissimilar desires in the course of time. To avoid this dispersion or, if it is more serious, these cleavages, the subject “castrates himself” by limiting the force of his desires (and those of the others around him too) thanks to holding a good relation with a stable and constant time. That implies a diversity [*panoplie*] of images that control the other images, of which in particular a consistent image of the father who is preserved from the risks of everyday life.

This complicated route of time in the long run is “destiny” shaping and has a price: It is necessary to die one day and not to forget it. Many are those who prefer not to know even if this means a little more to skip over [*escamoter*] the relation to time. This permanent conscience of our own finitude is precisely what the person who feels “unhappily to have been born” tries to forget. He does not anymore give himself a choice and then tries an exit towards the beginning anew [*néo-originaire*], and then is in the situation of “either move or go under.” This is the arrangement of the almighty Ego [*la toute-puissance du moi*], the absolute in daily life.

Beyond all this architecture, the “wise” subject enters into a temporality that is both universal and daily and is both elementary as systemic, that of the Tao and of God, for example, and that of the Transcendental Subject as the memory of the Origin hidden in us: Being both the start of life in PP0 and the achieved destiny in PP5. In this way the identification with the Origin in PP4 is a way and not an end in itself: To be alive means shaping our life through our own actions.

When the passage is made towards the PP3 and PP4, the subject is less and less influenced by the intensity of what is happening from day to day. One says that he is capable of an ascetic behavior (to the contrary of those in PP1 and PP2 who are hungry for sensations, i.e., for intensive body experiences, gustatory, auditory and visual). This manner of not any more really depending on the intensity of what

happens around him when making a decision is the result of the subject's greater attention to the link of time. Temporality makes it possible to reconnect events and to build a unity on a greater scale, to keep account of more elements, to be less dispersed as a result of the force of the imagination that must from thereon play its tone scales in a lower pitch.

This "exit" out of the intensity in order to enter historical and evolutionary temporality will be repeated on still another level. It is the "exit" out of the human understanding that is realized when one arrives at the entry into the PP5 - PP0 (they indicate the same thing even if they seem to be separated due to the usual limited degree of development of the viewpoint of the human spirit). What does that mean?

The vision in question here is proposed as a hypothesis where finally one can connect a link between the human being and something that is not human. By dislodging the narcissism from its central position by the process of castration of the symbolic system, a mental trajectory is sketched whose logical result prevents the human understanding from taking itself a central position in the vital values systems. At the end of this trajectory, it may well be necessary to give the human understanding its place as an element in a system that exceeds it. It is the spiritual castration of the conscience.

Conveyers of the Origin, we are vectors of times that transmit what occurred since the whole beginning. To state this schematically, we are lines traced from the Origin to the present. When a line goes up from far behind, something of the first indetermination shows up through this subject that permits the renewal of the representations [*schémas*] of thought and starts again the "Play of Creation" beyond the possible current dead ends. To become aware is to become oneself an original conscience, i.e., ready to transmit the meaning of the Origin and its gift. The principal manner of becoming qualified for this transmission consists in not falsifying the link to the Origin within the framework of the human understanding: "It is necessary to make a hole to be able to pass through."

Normally, the Szondians ought to be "ready" for this vision. Why?

Initially, Leopold Szondi himself was inspired during a dream in which he saw the construction of his drive system; "it" came to him. He was, by the way, accustomed to reason like an inspired person without dealing too much with the experimental checking of his statements (nor to exaggerate them); he largely followed his intuitions. His disciples disseminated in the whole world are the ones who patiently checked a number of his intuitions by the induced empirical verification method during the frequent use of the test.

Secondly, the test is precise; it is even like a “laser ray” so much is its precision coherent and consistent to decipher psychic complexity. However, if you question the Szondians, academics or not, they are absolutely unaware of all the mechanism at work in this test. This is even comic since they arrive with photographs of faces that they show you to make a series of choice, and then afterwards come back with a diagnosis that engages their responsibility as a clinician, teacher, researcher, etc. Between the photographs of faces and the result that must be interpreted, *nada*, *nichts*, no explanation, a great Nothing of Nothing. If that is not a wink of the Transcendental Subject, then they are completely blocked as to the question of the transcendence. Therefore, I say that they are undoubtedly already favorable -- to this idea -- if they use this test: They really do not have any more a choice; they already made the choice when becoming Szondians. Notice, that without being Szondian, C. G. Jung had pushed his theorizing towards synchronicity, i.e., the fact that events happening in reality do not arrive by chance. This is even more daring than the Szondi Test; however, between the two, there is this prohibition [*cette mise à l'index*] of human understanding. Even the Freudian psychoanalysts are unable, completely unable, to account for the mechanisms at work in the human spirit necessary to thinking, dreaming, being in love, having faith.

It is not because they have put out beacons on the path well but badly so that they don't understand what is going on there. It is not because one shows it by pointing out in the significant way of the Lacan's “great Other” that it is seriously taken in account as that which has a meaning [*que signifié*]. It is necessary, all the same, still to work through the mourning of the narcissistic framework in the relation to the World, narcissistic in the sense of “anthropomorphic,” the global sense of human understanding in order “to explain” the World. I want to say that the anthropomorphic conceptual base puts the human person as the World's Subject. Personally, I would rather say this: “Give the World its place, and the World will put you in your place.” This vision is thus an invitation seriously to take into account this central hole in the fabric of human understanding through which the original extremity is reached. Imagine a well if you want an image more current. Concretely, the person who gets back to his original Adam vision finds at the same time the meaning of Unity in all things.

This is not obvious, but it is possible to have the presentiment of it. Just like the access to temporality makes it possible to escape from the yoke of intensity, the access to the beyond of the human understanding (compare “required,” “truth,” etc.) prevents the adversity from having a grip on our conscience. Without any means to clutch the conscience, the adversity slips above, a little as a passer-by would cross through an army without armor, or as a perfect saber would never

leave its sheath since the combat is an interior one before even a combat being possible on the outside.

Quid? [What?]

The essential is to circulate in all the positions, even the most improbable ones, because indetermination* is the point of view of all the points of view, the headland from which one can attend the spectacle of one's own human condition and embrace with a glance the panorama of human finitude. This is a vital position, especially for those who were trapped by omnipotence [*toute-puissance*], in particular by its most wrongfully made pretexts that legitimated science, truth and even faith. [*indetermination: an unsettled state: not determined, not fixed, indefinite, vague]

It is necessary to pay attention so that the goal that one is assigned to do not allow that one overlaps the absolute a little too often. Many are the speeches that reject the absolute in their goals but that constantly cherish the absolute in the implemented means. Absolute power [*toute-puissance*] is an artist as genius that deceives the human spirit through multiple cleavages following our propensity to flounder in vanity.

The cleavages are overcome starting from the drive work, because the drive is spirit: It can add to itself, see itself and make conclusions, all depending on the point of view on which it bases the report of its own circulation. Its intention is to circulate in an overall continuity that can defuse the damming up and the cleavages caused by the constant recourse to the absolute power.

One of these cleavages is precisely to remove from the drive its nature of spirit and instead to transform it into an organic component without the capability to shape the conscious mind. On this subject, I quote Jean Mélon from his work *Analyse du destin, psychoanalyse et psychiatrie* [*Analysis of Destiny, Psychoanalysis, and Psychiatry*]:

The Szondi postulate* wakes up the memory of a famous aphorism of Hegel: "Trieb ist Geist" (Drive is spirit). [*postulate: a fundamental principle; a necessary condition; something taken for granted]

We are of the opinion that Szondi shares the family of ideas developed by Hegel while Freud and psychiatry have at least in common that they implicitly assert the mode of thought of Kant. What does this mean? When Freud introduced officially the concept of *Trieb* [drive] with *Triebe und Triebschicksale* [*Drive and Drive Fate*]

(1915), he hastens to put it away to the side of the unknowable, at least when considered in comparison with positive science. About drive in itself [*en soi*] or the drive as an object of science, we know almost nothing and we will hardly know more about it in the future. It is a noumenon* [*noumène*], but as such, one cannot make calculations with it. On the plan of the phenomena, we are only confronted with the offspring (*Abkommlinge*) of the drive. Thus let us leave the drive to its “grandiose indetermination”; let us satisfy ourselves with outlining the concept of it by specifying its determinants (source, object, pressure, goal); let us specify also quickly and without seeming to touch the possible destinies (reversal into the opposite, orientation towards oneself, repression, sublimation); and let us only interest ourselves from now on in its significant and measurable manifestations, thanks to which we can hope to make a good impression in front of the court of science.

[*noumenon: from Greek: that which is conceived or thought; from *nous*: mind; Kantianism: an object that is conceived by reason and consequently thinkable but is not knowable by the senses: thing-in-itself; an unknowable object (as God or the soul) whose existence is theoretically problematic; an object of purely rational apprehension as opposed to an object of perception. This word *noumenon* contrasts to *phenomenon*.]

The same bell sound resounds in the dimensions of psychiatry where the question of the origin of the psychoses is indefinitely attributed to an X that appears increasingly too remote to be measured exactly in the way most scientists believe in. In this context, the one who avows knowledge of this topic gives at best the impression to be a believer and at worst to be a visionary [*illuminé*]. As all modern science proceeds from Kantian agnosticism, one should not be astonished that “the Szondians” are considered to belong to a Gnostic sect, spiritual descendants of Plato and Hegel, vulnerable to the condescending contempt of the sons of Aristotle and Kant. But the believers are not always those that one expects.

Moreover the true Kant is not whom posterity retains most readily, but it is true that after him science became hardened into an arrogant celibacy. Kant succeeded in the mission that he had taken “to limit Science’s ambitions in order to preserve the prerogative of Faith.” But his heirs generally showed themselves to be more sectarian, rejecting

all that is not absolutely positive and objective into the Faith's "dustbins." [These last quotation marks supplied by Karl Louvet.]

It is this intransigent cleavage between faith and science, or between truth and certainty, that Hegel refuses. This cleavage should rather be better overcome, and that is the mission that Hegel assigns to Science. Not that he goes as far as claiming that the thing in itself [*en-soi*] is more recognizable than Kant stated, but one should not leave him for that his imposing indetermination or his splendid indifference. It is necessary to produce from it the concept (*Begriff*) by the reconciliation of the thing-in-itself [*en-soi*] and for itself [*pour-soi*]. The concept is something else than the simple idea or reflection of the object in our thought; it is a working through of the thing [*chose*] and on the thing that allows us to tear it off from its indifference, and this thing also exists for us. For this reason we say that Szondi is Hegelian and that is why also that we follow him in the eagerness that we invest to present the drive concept as a central concept of psychiatry and, beyond that, of the way man as a man realizes himself.

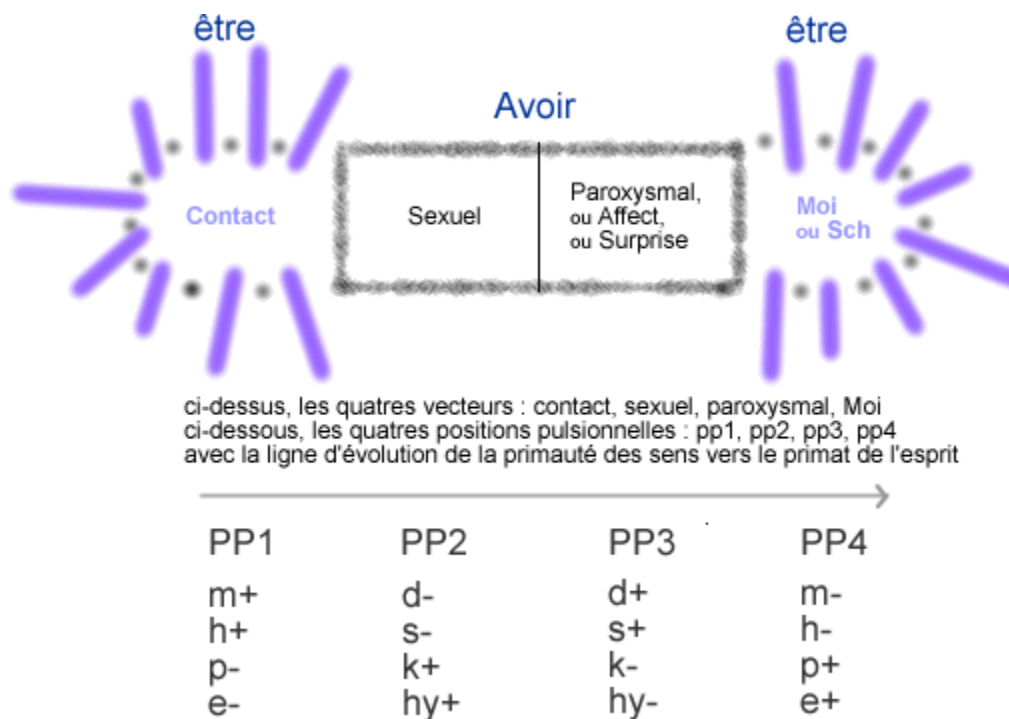
CIRCUIT INTERPRETATION: Part 3

The contents of this translation, Part 3, will be less philosophical and more technical and will explain the Pathoanalytical method to calculate the different levels of functioning.

[*Note: Any items enclosed in this work are those of the translators; those items in parentheses are those of Karl Louvet.*]

Leo Berlips, editor

PP Step by Step – 2



[*Moi ou Sch* = Ego or **Schizophrenia**;

ci-dessus, les quatres vecteurs: contact, sexuel, paroxysmal, Moi = Above, the four vectors: contact, sexual, paroxysmal, ego;

ci-dessous, les quatres positions pulsionnelles: pp1, pp2, pp3, pp4 = Below, the four drive positions: pp1, pp2, pp3, pp4;

avec la ligne d'évolution de la primauté des sens vers le primat de l'esprit = with the line of evolution from the primacy of the senses toward the primacy* of the spirit]

[*primacy = archbishop or bishop ranking above all other bishops in a country or church province: literally: the highest position]

Let us take up again the framework of encoding of the test. To calculate the PP1 is a matter of adding the number of photographs chosen at each level for these four factors: **m+**, **h+**, **p-**, **e-**. Let us look at that more closely:

S		P		Sch		C	
h	s	e	hy	k	p	d	m
		6					
		3					
	5	2	6	1		4	
4	1		2	3			
5	3			5			
				6			

We have a total of 9 choices for the PP1 (I put a green circle at the place of the figures to show what is taken into account for the calculation of the PP1).

We proceed in the same way on behalf of the PP2, i.e., **d-**, **s-**, **k+** and **hy+** (in the example, $d- = 0$):

S		P		Sch		C	
h	s	e	hy	k	p	d	m
		6					5
		3					4
2							
1		2	6	1			3
4	1	4			1		
5	3				2		
					6		

The PP2 add up to 4 choices.

The same for the PP3 which gathers the factors: **d+, s+, k- and hy-** :

S		P		Sch		C	
h	s	e	hy	k	p	d	m
		6					5
2		3					4
1	●	2	6	1		●	3
4	1	4	●	●	1		
5	3		●	●	2		
			●	6			

The PP3 enumerates 6 choices.

Lastly, the PP4 consists of **m-, h-, p+ and e+**:

S		P		Sch		C	
h	s	e	hy	k	p	d	m
		●					5
2		●					4
1	5	●	6	1		4	3
●	1	4	2	3	1		
●	3			5	2		
				6	6		

There are 5 choices for the PP4 (m- and p+ being null).

We calculated the PP for the foreground (VGP); it would be necessary to redo the same counting with the choices of the second turn (background = EKP). Here, simply, I show how one calculates the drive positions. Our profile shows for the foreground (VGP):

PP1: 9

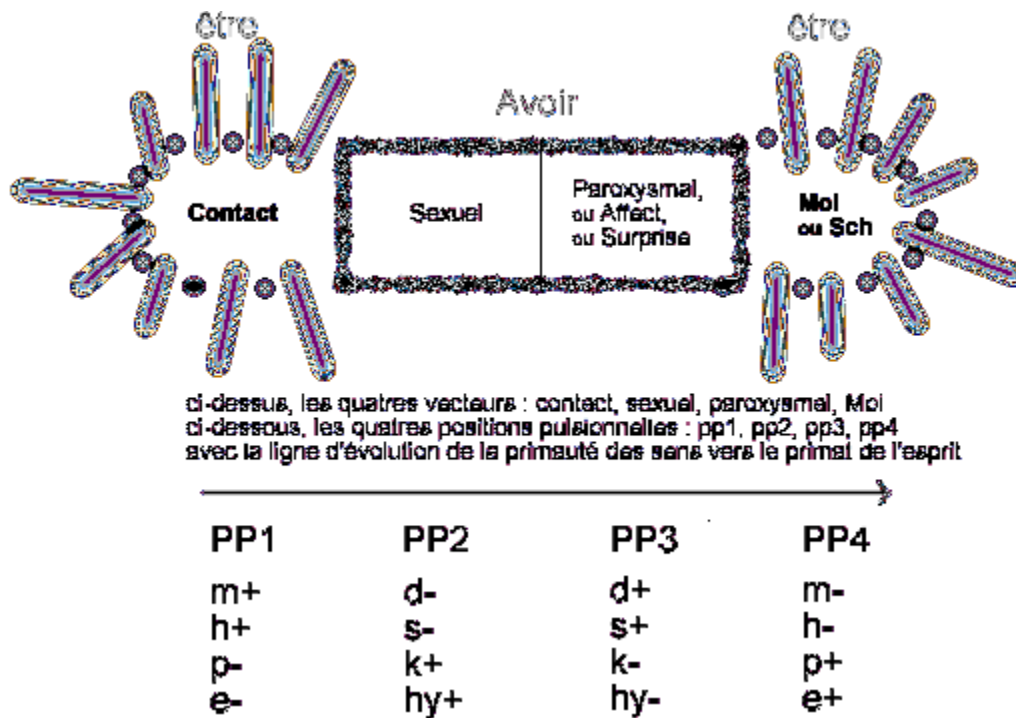
PP3: 6

PP2: 4

PP4: 5.

This person is somebody who has a disposition to make an easy contact with people and to be in harmony with his environment (“easy going”). However it is also the least elaborate position, therefore most likely to express a tendency to regress towards operating modes belonging to “subordinated positions” [to be taken in charge] (in contrast to the PP4 that expresses a need for maximum autonomy). This example already ought to give you an idea of how the drive circuits can be used.

PP Step by Step - 3



[The visual design shows the Contact and Sch (Ego) vectors to belong to “Being” and the Sexual and Affect vectors to belong to “Having.”]

The arrow PP1 towards PP4 indicates the line of development from the dominance of the bodily (physical) toward the primacy of the spirit.]

Let us see now see how PPs are deduced. For that, it is necessary to separate the circuits.

The eight factors of the test are grouped in twos in four vectors:

The factors **m** and **d** form the **vector C**.

The factors **h** and **s** form the **vector S**.

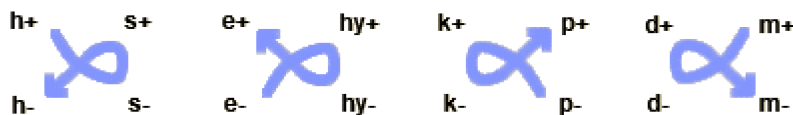
The factors **e** and **hy** form the **vector P** (vector of the affects or paroxysmal vector or vector of Surprise).

The factors **p** and **k** form the **vector Sch** (vector of Ego).

In each vector, the two factors follow a progression according to a circuit in four steps. There are four steps in each circuit. As there is a circuit in each vector, we have in all four circuits:

Vector C:	m+	d-	d+	m-
Vector S:	h+	s-	s+	h-
Vector P:	e-	hy+	hy-	e+
Sch vector:	p-	k+	k-	p+

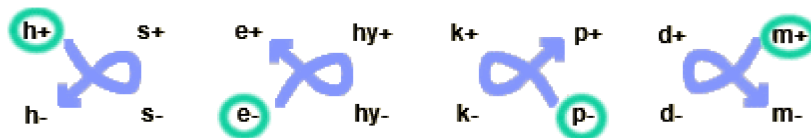
drawn here:



Jean Mélon had the intuition that each stage of the circuits corresponds to the same logical level, the same mental horizon, and a “drive position.” By regrouping the factors that occupy the same drive position, we form four sets at the same level. It is what we in practice call the “drive positions” or “PP” in abbreviation (PP1 for the first level, PP2 for the second, etc.).

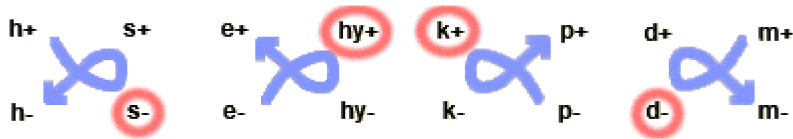
Herewith we show how the diagram of the instinctual positions looks:

PP1: the factors at the beginning of the circuit

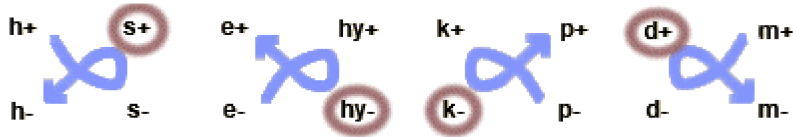


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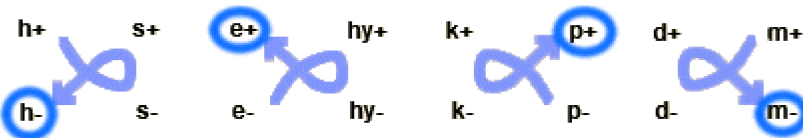
PP2: the factors in the second position of the circuit



PP3: the factors in the third position of the circuit



PP4: the factors in fourth position of the circuit



Each vector contributes to give form to the drive positions. Certain vectors have more particular affinities with certain drive positions. For example, the Contact vector is located in a sphere of influence that is integrated well with that of the PP1. We can even establish a relation between:

- the vector C and the PP1
- the vector S and the PP2
- the vector P and the PP3
- the Sch (Ego) vector and the PP4.

This affinity between vectors and the PP are underlined by the fact that one factor, among the four of each PP; more specifically expresses an attraction [a tropism] for a certain type of vector. This is shown by the following diagram. The factors (written in red) are those that coincide as much as possible the nature of the PP with that of the vector in question:

	Vecteur C	Vecteur S	Vecteur P	Vecteur Sch
PP1	m+	h+	e-	p-
PP2	d-	s-	hy+	k+
PP3	d+	s+	hy-	k-
PP4	m-	h-	e+	p+

Chaque vecteur contribue à assembler les PP. Chacune d'elles est en relation particulière avec un vecteur, ainsi la PP1 a de fortes affinités avec le Vecteur C, la PP2 avec le vecteur S, la PP3 avec le vecteur P, et la PP4 avec le vecteur Sch. En rouge, il s'agit du facteur qui traduit le mieux cette affinité entre vecteur et PP.

[The contents of the French in the diagram below the PPs have been explained in the introductory material for the diagram.]

PP Step by Step - 4

We will push a little further the representation of the PPs by using a computer-processing tool, i.e., models of spreadsheet (sometimes indicated as “Sorter”). We will not describe its way of working; that belongs to another stage. Here it just is a question of illustrating the PPs within the framework of a computerized use of the Szondi Test results. We already went through the procedure for the encoding (to note the choices) on a paper sheet.

There is indicated on the left diagram below (where the PP1 factors are indicated in green); we will now consider the encoding using the computer; this is the right diagram below (the green circle indicates a factor pertaining to the PP1):

[illegible]

Encodage d'un profil d'avant-plan avec l'informatique :

Avant-plan

	h	s	e	hy	k	p	d	m
→	2	1	3	1	1	0	1	3
	2	2	1	1	3	3	0	0

La ligne supérieure (→) montre la somme des choix positifs pour chaque facteur : en e, trois photos ont été sélectionnées sympathiquement au premier tour. La ligne inférieure indique la somme des choix négatifs. Ces nombres ne doivent pas être confondus avec le numéro de la série à laquelle appartient la photo et que l'on note l'un sur l'autre pour l'encodage sur papier.

En vert, les facteurs du groupe des PP1.

[*Encodage d'un profil d'avant-plan avec l'informatique*: = Encoding of a profile of a foreground with explanations:

Avant-plan = Foreground

Explanations: *La ligne supérieure...sur papier.* = The top line (→) shows the sum of the positive choices for each factor: in e, three photos have been selected as sympathetic in the first turn.

The bottom line indicates the sum of the negative choices. These numbers ought not to be confused with the number of the series to which the photo belongs and that one notes one over the other in order to encode it on the paper.

En vert, les facteurs du groupe des PP1 = In green are the factors of the groups of PP1.]

We will use the first two profiles of a Szondi Test that belong to that of Alphonse. The following example will show you how the complete encoding (foreground, (VGP) and background (EKP)) of two profiles in a computer appears. I circled the PP1 and the PP4:

○ PP1 du profil 1 ○ PP4 du profil 2

Avant-plan								
h	s	e	hy	k	p	d	m	
1	2	1	2	1	1	0	4	profil 1
1	1	1	2	3	1	3	0	
1	2	1	1	1	2	0	4	profil 2
1	0	1	4	3	0	2	1	

Arrière-plan

h	s	e	hy	k	p	d	m
2	1	2	2	1	2	1	1
2	2	2	0	1	2	2	1
2	1	4	1	2	1	0	1
2	3	0	0	0	3	4	0

ligne sup : +
ligne inf : -

[*Avant-plan* = Foreground (VGP) ; *Arrière-plan* = Background (EKP)]

In Excel, one then launches the calculation with the F9 key, and the computer selects the suitable rules and then shows the proportions between the sympatric and antipathetic choices. That gives the following results:

Premier tour ou "avant-plan" (noté "VGP") :

	h	s	e	hy	k	p	d	m
profil n°1	0	+	0	±	-	0	-	+!
profil n°2	0	+	0	-!	-	+	-	+!

Deuxième tour ou "arrière-plan" (noté "EKP") :

	h	s	e	hy	k	p	d	m
profil n°1	±	-	±	+	0	±	-	0
profil n°2	±	-	+!	∅	+	-	-!	∅

[*Premier tour* = First turn (of selecting photos); *Deuxième tour* = Second turn]

For the calculation of the PP, the computer shows all kinds of tables and graphs, but before that, we will show you the two profiles of Alphonse that we made ourselves:

Profil 1 :

<u>Avant-plan</u>	<u>Succession dans l'ordre</u>	<u>Arrière-plan</u>
PP1 = 1 + 1 + 1 + 4 = 7	h+ > e- > p- > m+	PP1 = 2 + 2 + 2 + 1 = 7
PP2 = 1 + 2 + 1 + 3 = 7	s- > hy+ > k+ > d-	PP2 = 2 + 2 + 1 + 2 = 7
PP3 = 2 + 2 + 3 + 0 = 7	s+ > hy- > k- > d+	PP3 = 1 + 0 + 1 + 1 = 3
PP4 = 1 + 1 + 1 + 0 = 3	h- > e+ > p+ > m-	PP4 = 2 + 2 + 2 + 1 = 7
Total : 24		Total : 24

Observe: the total must always be equal to 24 because there are 48 photographs in all, i.e., 24 with the first turn and 24 others to the second turn.

Profile 2:

<u>Avant-plan</u>	<u>Arrière-plan</u>
PP1 = 6	PP1 = 6
PP2 = 4	PP2 = 10
PP3 = 9	PP3 = 1
PP4 = 5	PP4 = 7
Total : 24	Total : 24

For all two profiles, the total sum for each PP is:

Avant-plan

$$PP1 = 7 + 6 = 13$$

$$PP2 = 7 + 4 = 11$$

$$PP3 = 7 + 9 = 16$$

$$PP4 = 3 + 5 = 8$$

Total : 48

Arrière-plan

$$PP1 = 7 + 6 = 13$$

$$PP2 = 7 + 10 = 17$$

$$PP3 = 3 + 1 = 4$$

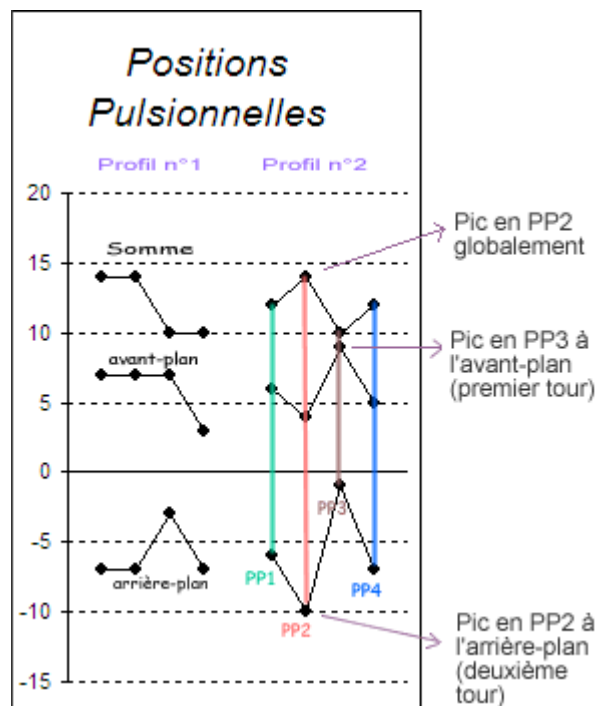
$$PP4 = 7 + 7 = 14$$

Total : 48

It is tiresome to calculate all the drive positions of all the 10 profiles for the foreground (VGP), the background (EKP), and the total of both; it takes an average of 40 minutes of concentration for these small calculations, and this is tiring for the eyes. It is an enormous saving of time and concentration if one can use data processing for this kind of calculations.

That also explains why the Szondians necessarily did not use the entire theoretical arsenal at their disposal before the arrival of the data-processing tool. The Szondi Test indeed requires a tiresome computing time to obtain all the indices, the PP, and other test data.

Here follows the presentation of the results of the two profiles calculated in the spreadsheet almost instantaneously:



[*Positions Pulsionnelles* = Drive Positions]

Somme = Total Sum

Pic en PP2 globalement = Peak in PP2 in total for both plans

Pic en PP3 à l'avant-plan (premier tour) = Peak in PP3 in the Foreground (VGP) (first turn)

Pic en PP2 à l'arrière-plan (deuxième tour) = Peak in PP2 in the Background (EKP) (second turn)]

The graph takes up again the two profiles, the first on the left, the second on the right. The three levels of addition (foreground (VGP), background (EKP) and total for the two plans) are represented with different heights along the four axes, which are used to symbolize the four drive positions.

a). On top is presented the *Total Sum for the Foreground (VGP) and the Background (EKP)*, then comes

b) a little lower the *Sum for the Foreground (VGP)*, and finally

c) at the bottom, one sees the curve that represents the *Sum for the Background (EKP)*.

In fact, the points are connected by a fine line for better seeing the drawing of the peaks, although what really counts are the four points for each height. The fact that the sum for the background (EKP) is presented as negative does not have any importance; it is an artifact for this kind of chart.

However, one must know that while the peaks point upwards for the foreground (VGP) and the total sum, for the background (EKP), the peaks point towards their top while being oriented downwards.

On the graph of the *second profile*, on the right, the points belonging to the same PP were put in color. It is seen clearly that Alphonse expresses, in his second profile in the background (EKP) a tendency to act in a PP2 way, whereas in the foreground (VGP) he expresses himself rather in a PP3 way.

Here is thus a man who that day presents himself using a verbal communication of the adaptive type (PP3), like a man who has not many fantasies and who adapts himself to reality as it is (a position that considerably cools down the inner imaginary world). However, one will not become astonished to observe that during the conversation he very often expresses personal narcissistic concerns (PP2), in short just the opposite.

Indeed, Alphonse started that day with a moralistic speech of the kind “One should ...”; only this time he did not come for that but to speak about himself, his interior stagnation and his past. Instead of adapting himself, Alphonse only does the opposite, i.e., he keeps to fixed and retarded positions. The general picture is in favor of PP2; this is signal how this person is in the situation of a narcissistic reinstatement (to restore an image of oneself that seems to be failing), but still it is

necessary now to evaluate if this tendency to narcissistic reinstatement is dynamic or defensive.

If one looks at the first profile it looks as if he prefers to remain in his own world (predominance of PP 2) without dealing too much with morality (predominance of the PP1). However, as the PP4 goes up a little in the second profile, he seems able to cast a glance at his interior condition and even perhaps to renew it. Indeed, he presents a p+ (factor p: 2/0 in the second profile, foreground (VGP). That is a good sign, although if one looks at the background (EKP), one sees the reverse, i.e., a p- (factor p: 1/3 in the second profile, background (EKP)).

The (p+) of Alphonse will make him speak in an independent way, but his “hidden” (p-) wants in fact that one, so to speak, “take care of him.” Just as a draftsman starts by making a sketch of his drawing before deepening the features meticulously, the PPs quickly allow tracing the general outline of a test. The test of Alphonse gives us a general idea of it. Lastly, we also have a presentation of the PPs in a table:

Positions pulsionnelles de l'avant plan (VGP)

					Somme		
m + 62%	h + 15%	e- 15%	p - 8%	13	27%	PP1	
d - 45%	s - 9%	hy+ 27%	k + 18%	11	23%	PP2	
d + 0%	s + 25%	hy- 38%	k - 38%	16	33%	PP3	
m - 13%	h - 25%	e+ 25%	p + 38%	8	17%	PP4	

Positions pulsionnelles de l'arrière-plan (EKP)

m + 15%	h + 31%	e- 15%	p - 38%	13	27%	PP1
d - 35%	s - 29%	hy+ 18%	k + 18%	17	35%	PP2
d + 25%	s + 50%	hy- 0%	k - 25%	4	8%	PP3
m - 7%	h - 29%	e+ 43%	p + 21%	14	29%	PP4

There are still other graphs that are used to deal with the PP: for example, with the following calculation:

$$(PP4 + PP3) \text{ minus } (PP2 + PP1)$$

If we obtain a positive total, that means the tested subject is able to invest the symbolic system to the disadvantage of the force of his fantasy life. In such a case he consequently then has better assets to become aware of his difficulties, contrary to a subject who gives a negative result with this calculation.

Obviously, these are only approximations, and this is the complete result of a whole string of small signs that, in general, let us make our evaluation. Data processing is an assistant and not an intellectual guide.

CIRCUIT INTERPRETATION: Part 4

The following is a translation of the works* by Karl Louvet [from his “La Porte Szondienne de Karl Louvet on the website: <http://home.scarlet.be/cep/>] in which he describes how the Drive Circuit theory can be used successfully for a more detailed and deeper interpretation of individual factors, depending on their rank inside of their vector. Louvet succeeded even in using this approach to explain the interrelationship inside some of the ambivalent factors. He demonstrates this, for example, by a “step by step” analysis of the k^+ and k^- dynamics inside of the $k \pm$. This is also true for his example of the $m \pm$ reaction and others. Characteristic for Karl is that he illustrates his conclusions with concrete examples in a very picturesque way. As a former test psychologist who in the sixties and seventies often had to interpret test material of people living in other parts of Sweden (blind diagnostics), I really enjoyed myself reading Louvet’s subtle interpretations. I think that his example of “obsession” in this work can successfully be used in teaching the Szondi Test.

[*Added in this updated version are all of the factors analyzed by Karl Louvet, including the $k-!!p \pm$ ego that has an analysis of Leo Berlips’ ego reactions.]

[Note too: All items enclosed in parentheses are those of Karl Louvet; those items in brackets are those of the translators.]

Leo Berlips, editor >www.szondiforum.com<

Drive Positions

Drive Positions $k \pm$

The Factor $k \pm$ According to Matthew 22, 21

The Factor k and the Putting into Sensory Form

It seemed possible to me more specifically to approach the factor k according to its putting into sensory form (*mise en forme sensorielle*) more specifically when it is used

- in the privileged service of the subject as shown in $k+$, or
- in the privileged service of the group in the form $k-$.

Mainly creative persons are those who give us the possibility to understand with ease the application of the formal rules for *personal* use as shown by $k+$. In contrast to those, we are made by our education oversensitive when using the k putting into sensory form function in the use of a group and its standards ($k-$): “One does not say these things in the home of the Smiths, Behave correctly, You are not yet old enough to look at this TV program.”

In $k+$, it is *reality* that is the *object* of the putting into sensory form that is shaped by the subject, based on his own experience and according to his imagination. Instead in $k-$ it is rather the *subject* who is the object of a reality to which he must adapt. In $k+$, the subject explores reality to shape a personal setting in the world that surrounds him and that is made specific to his way of seeing [*à son regard*], his customs, etc. He creates, adapts, and transforms to reproduce a reality according to his needs.

Instead in $k-$ it is mainly the subject who is the object of the reality to which he has to conform.

In $k+$ the person explores reality in order to collect his own knowledge from the world that is around him and that corresponds to his way of seeing, his taste, and his habits. He creates, adapts, and transforms in order to shape a reality according to his needs.

In $k-$ it concerns the strict adaptation to reality. This adaptation is done because the subject subordinates his own experience and dedicates the use of his interests to the interests of community. He “withdraws” his libido away from his own way of looking at the world (his vision of his environment) to strengthen the community’s way of interpreting, characteristic of that what one calls apprehension of reality.

In short: In $k+$, it is the subject’s experience that gets priority, whereas in $k-$ it is the experience of the group that takes precedence.

What Happens in $k\pm$?

The method Matthew 22, 21* explores the possibilities of the way the factors overlap, seen from the perspective of the logical hierarchy of the circuit. Thus, according to this reasoning, what happens in $k-$ is that one has made one step

forward in relation to the k_+ . In other words, the way of working of the k_+ is encapsulated in the access to what happens on the level of k_- . Indeed, the higher logical level, as shown by k_- dictates thus the finality of the k_{\pm} : The conformity to reality. But with k_{\pm} , this passes through the k_+ . What does this mean?

[*Matthew 22, 21 from King James version: “They say unto him, Caesar’s. Then saith he unto them, Render therefore unto Caesar the things which are Caesar’s; and unto God the things that are God’s.” After reading Karl Louvet’s interpretations according to the Mathew 22, 21 method, one can decide how this quote from the Bible applies and its many material and spiritual ramifications. One thing for sure as defined above, this method applies to the ranking of the factors and their circulation paths.]

In k_{\pm} , the subject decides what is reality according to his personal experience. He knows reality better than the others.

This is typically for what we call a “professional deformation”: The subject has a personal experience k_+ that gives him the impression that he knows better than the others how to guarantee the concordance with reality.

Let us look at the case of the hooligan and the police officer.

The Hooligan

The **hooligan** Roger is a smalltime robber. He is accustomed to deceive and to make shadowy deals. His rules are those of his daily life and of his environment in which he evolved for good or bad. He made his own experience and earned not too badly money lately. Thus, he bought a superb motor bike, powerful, exactly as he wanted, not like the junk piece that he used lately. He is proud and very happy. The motor bike is parked in front of the house where he lives as he does not have a garage and his apartment is located at the side of the garden.

After he brought back his motor bike, he is despairingly anxious; he will look constantly out of the window of the corridor that is next to the street. Just to see whether all is well. He has a good trained imagination. He knows all the quick and effective tricks to steal a motor bike like his. These are the tricks of the pros that pass through his head. He also knows the district. In short, he will see for the tenth time his beautiful motor bike; as soon as he hears an engine that makes an abnormal noise and as soon as it starts to get dark, even if only half an hour has gone since he was there.

To sum up, Roger has got an “obsession” in relation to his motor bike. He “knows very well” what the reality of the street is; one can in vain tell him to remain quiet; he laughs, “If you only did know how things happen. His experience mediates the access to reality because he thinks that his experience is more adequate than that of common sense to supervise his “Phallus” of a motorized machine.

The common sense in him does not have the force to castrate [limit] the experience of Roger; his vision of things is stronger even if he knows that everyone is not a thief like him. But that is not enough; he must check to be sure. This motor bike is too important: it is a narcissistic object, central for his personal image. His obsession translates the “one way to and return from” ticket between the validation of reality and its mediation by the intimate experience of the subject. It is the checking function of the k_{\pm} that oscillates in a loop between the attraction of the narcissistic object and the risk of losing it.

The Police Officer

Another example of k_{\pm} : The **police officer** Arthur is a skilful inspector who has just stopped a criminal young person called Roger. For three hours he “works him over” in connection with an armed robbery made in the area lately. Roger corresponds to a good suspect for this business. For Arthur much is at stake in this business: There is a promotion in sight in the service. Sure of his experience, Arthur “knows better than anyone” with whom he deals and he intends to prove it. Thus he is obsessed with Roger. Question after question follow each other until Roger cracks. “Reality is to make him say what one wants him to.”

Arthur knows lots about how to do this; this is not his first police interrogation. In fact, it is his experience that is at risk in front of his colleagues who would rather tend to pass to another suspect. Although Roger claims in vain that he is innocent and submissively answers the questions, nothing helps, the police officer keeps at his bait because he “is convinced” of his culpability.

A Summary

In short, the k_{\pm} will intervene each time when a person “knows better” than the other what reality is, in other words when the question of the veracity of reality is at stake in connection with something of importance in the eyes of this person. For these people, it is not a question “to imagine personal ideas” in their head; they will undoubtedly say to you that their perspicacity is connected to the maximum to their capacity on this question of truth.

If we must refer to an *anguish*, it would be the fear of losing something of importance and something that one values highly and until now is in his or her possession or in his or her reach.

In fact, as soon as the experience of the subject appears more convincing to him than that of common sense, he or she will engage the function of checking k_{\pm} “to be sure” until the end in order to be right more than the others. If the reason for this reaction is a “beautiful object” highly valued in the narcissistic economy of the subject, then a stubbornness of mind appears to ensure against all blows. In order that the subject avoids entering this torment of the checking of reality according to his own experience, he needs a well founded and stable k_- , a k_- that imposes the idea to the subject that people are not like him and that his vision of everything is deformed by a way of giving too much attention to things with the risk to become stupid about it.

Therefore, the torment of k_{\pm} is endured either because the k_- is unstable or because reason is really invaluable as seen with the eyes of the subject who will prefer to check three times rather than once; or the two characteristics at the same time.

To Consider the Tritendances with the k_{\pm} According to Matthew 22, 21

Two Possibilities: $k_{\pm} p_+$ and $k_{\pm} p_-$

With $k_{\pm} p_+$: The influence of the p_+ dominates the others because it is the highest in the hierarchy of the circuit. The p_+ represents value systems that inscribes the subject in a historical temporal continuity, and the combination with k_{\pm} is in the service of this Cause by holding strict account that k_- does not have any more precedence over the k_+ since the absolute power is moved onto the p_+ , thus removing from the k_- its possibility to limit the k_+ . We thus have k_+ and k_- in their objection condition (*condition objectale*) as support or mediator in the service of the p_+ :

- The object condition of the k_+ is the outcome of the subject's experience and a reflection of the support for the p_+ project. It is something like a personal knowledge that distinguishes itself from the common collective thought, following our specific sensory working through of our personal vision of the World. In other words, one does not see all the same thing at the same

time, even if we are in the presence of another person. This difference is the result of a very personal mnemonic-trace*, the result of the selected sensory interpretation of the “environment” (I do not employ the word “reality” to mark a difference in the common meaning). The $k+$ is the guarantee for the existence and maintenance of this mnemonic-trace. The actual quality [object condition] of the $k+$ means here the experience of the subject in the service of the $p+$, neither more nor less than the part of $k-$. In the absence of $k+ p0$, it cannot be a question of the Almighty narcissism. [*mnemonic: of or having to do with memory]

- The object condition of $k-$ is here the experience of the common meanings integrated in the perception of the subject and in the service of the $p+$. The verification of reality is of the same weight as that of the personal experience of the subject, neither more nor less. In the absence of $k- p0$, it cannot be question of an omnipotent [toute-puissante] negation of the potential experience of the ego.

With $k\pm p-$, $k-$ is the highest position in the hierarchy of the circuit; it is thus that which rules over the other two.

The verification of reality according to the common meanings is the real issue of the $k\pm p-$. The factors $p-$ and $k+$ are positioned in object condition as support or media at the service of $k-$ without one not being able to have precedence over the other since the omnipotence resides in $k-$:

- The object condition of the $p-$ is here that which results from the community without being a reference for the subject. These results are the rumors, the stereotypes, the prejudices, the various fashionable conversations, the hearsays, etc. It is the Other [*l'Autre*] (anonymous collective entity) at the service of the verification of reality, the Other as “raw material” for the work of $k-$. As it is not $k0 p-$, it is difficult to consider a projection as if the ego did not yet have its own consistency.
- The object condition of the $k+$ is here the experience of the subject at the service of the verification of reality, neither more nor less than the share of the Other ($p-$ object) in the environment of the work of $k-$. In the absence of $k+ p0$, it cannot be question of an omnipotent narcissism.

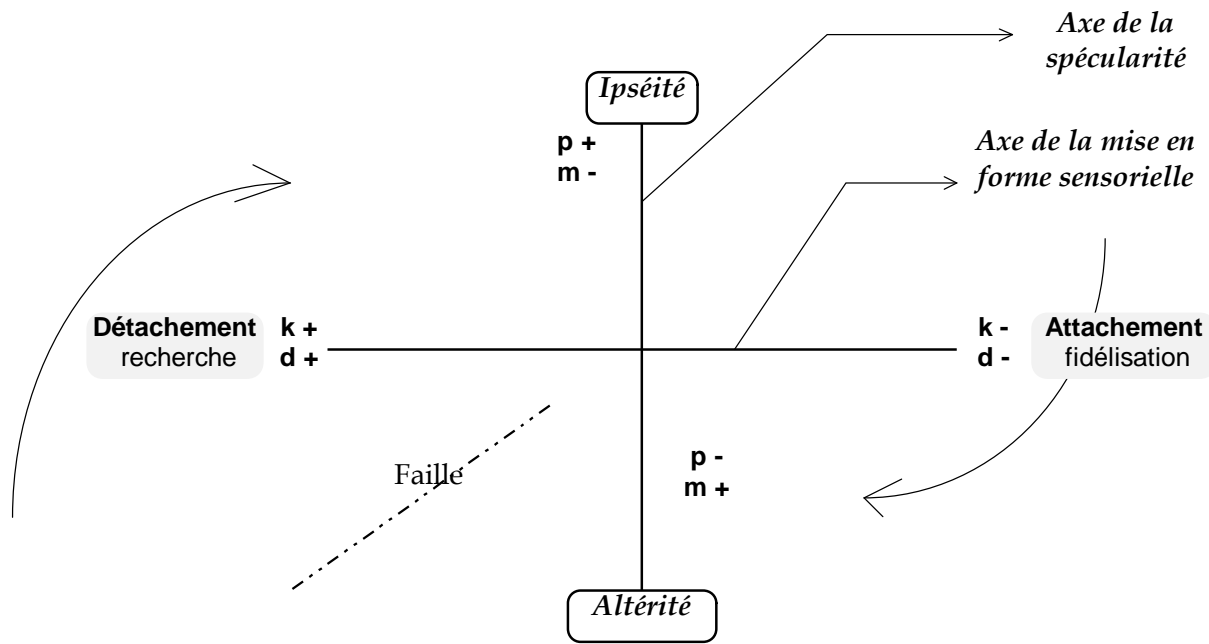
Two Types of Putting into Form

The Ego has as a function to put the libido into a form; the libido is made to enter into a formal process, the libido holds itself in a form, the libido takes form while crossing through the ego. This libido creates initially a specific form that is itself, the work of *ipseity* [the self, individuality], the logic of the homogeneous. After this the libido can be put into form well beyond the Ego that becomes a servant in stakes higher than its *ipseity*. In this process of putting into form, it seemed to me sensible since my dissertation on creative persons* to specify that there are two types of formatting: The factor k deals with the sensory aspect, while the factor p deals with representations, not forgetting that the sensory aspects make the representational to be called up [*lever*] and vice versa:

- The putting into form of the factor k is a sensory putting into form : The ego organizes its perception according to a grid of personal interpretation. The ego makes its own language, its threshold of pain and of resistance, its appetites, etc. When k- arrives, a sensory putting into form takes place but in the service of the group. This is typically the case with military service: To change one's own speech, to change one's pain threshold, to modulate one's appetites, etc. The factor k is thus proposed here as a way to modify our sensations either as private k+ or as collective k- perception.
- The putting into form of the p factor concerns the representations [ideas, images]. Once the grid of sensory interpretation of the subject is established in the factor k, the factor p comes to modulate the associations of ideas and images resulting from this grid of interpretation and puts into form a representation either for private p+ or collective p- use.

[*See Karl Louvet *Interpretation of the Logic of the Process of Creation Using the Szondi Test* on the Szondi Forum website (Last update: 18 Oct 2009: Download links: Louvet Book on Creators and the Szondi Test) and the Pathoanalysis website]

[The following illustration is from Karl Louvet's book on creators and the Szondi Test and illustrates the concepts outlined about the two kinds of putting into form by the k and p factors:



[*Ipséité*: $p+ m-$: Individuality dominates] [*Axe de la spécularité*: Axis of specularity (mirror-like, reflected)]

[*Axe de la mise en forme sensorielle*: Axis of putting into sensory form]

[*Détalement/recherche*: $k+ d+$: Detachment/searching: $k+ d+$]

[*Attachement/fidélisation*: $k- d-$: Attachment/faithfulness: $k- d-$]

[*Faille*: The break (fault, abyss, divide, breach)]

[*Altérité*: $p- m+$: the other dominates: $p- m+$]

Eve in Paradise

To give an evaluation of the passage of $p-$ towards the $k+$, let us turn towards the original sin. When Eve is confronted with the desire for absolute power [*toute-puissance*] suggested by the Snake, we are in the presence of the birth of a personal outlook that breaks the filiation with the system. God said that one ought not to touch the tree that belongs to the paradise environment: One may look at this tree from the right-hand side, from the left, from the bottom to the top, but don't touch! The filiation is at this price: Notwithstanding the way in which you direct your look (*portez votre regard*), that will not be taken into "account" in order to preserve the absolute power established at the origin apart from any personal way of looking [*tout regard personnel*].

When Eve decides to transgress, she does so using a personal sensory form that henceforth will decide the judgment of good and evil. The absolute power falls under the sensibility [*sensorialité*] of Eve in the way how she uses her senses [puts in sensory form] (her vision of the paradise) and decides by herself and in herself

her own destination system: At the price of the judgment of the good and evil. She breaks with the destination implanted in the original system -- the word of God:

The woman thus considered that the fruit of this tree was good to be eaten; that it was beautiful and pleasant to see. (The *Holy Bible*, Lemaistre De Sacy, pages 3, 3-6, volume I).

Instead of being an object support for a filiation p-, her putting into sensory form henceforth becomes the true subject of a filiation with herself k+: This is the judgment of the good and the evil starting from her own sensory condition. She made a con-sideration*, that struck dumb [*sidéré*] the continuity of the system and diverted it from its first stake by turning the whole system towards a new original focus.

[*con-sideration: the original *consider* = to observe the stars: com + sidere (stars) = careful reflection and observation]

The absolute power carries out this con-sideration because the absolute power is a principle of the destination in oneself; it is always a sideration [to see stars as if struck dumb by lightening] that results from the stopping of the universal flow: A fascination, a passion, a catatonia, a perverse scenario, a non-historical static temporality. All the weight of the filiations's legitimacy with a system will rest from now on a putting into sensory form that is specific to the subject. This absolute power in the putting into sensory form engages a new way of looking at the original value:

At the same time their eyes were opened for both of them. (The *Holy Bible*, Lemaistre De Sacy, pages 3, 3-7, volume I)

A new way of looking, a new legitimacy, another filiation; that is to say that the subject k+ depends from now on his or her vision of the world to make legitimate himself or herself and from nothing else. The grid of sensory interpretation of the subject k+ is necessarily a foundation for its legitimacy. It is obliged to see the things in her or his way; she or he does not have any more the choice, if not it is the Fall. That explains the perverse tenacity to cling to one's vision of things: The sensory is the founding lever of the subjective quality whereas for a subject p -, this is the last of its concerns.

Common Sense k- and Common Representations p-

As the common sense of k- is a way of seeing, hearing, of feeling one's body, of feeding one self according to a strictly normative use defined by common sense, the factor p- indicates the knowledge of the collective representations. For example, the fact of liking and of choosing the red color for one's mourning dress could be of a k+ type because it is the color of blood -- that of the fundamental bond -- and because finally that is the way the subject sees the things "with his heart." But with k- one does not put on such conspicuous colors and one chooses

dark tones like black or marine blue, “conventional” colors for a burial. Another example, if a subject in p+ can his whole life seriously consider the conception of an engine run by water, in p- everyone will be able to say to you that such water engines do not exist.

Ambivalent Orientation of the k_{\pm} p- and the k_{\pm} p+

Within the framework of k_{\pm} p-, it is the factor k- that carries out the dance by imposing the stake of the adequacy in regard to the common standards of reality (compare the parameter “Popular [Banal] or V” in the Rorschach Test). As a support of this checking [verification], two possibilities are offered to the subject: the k_{+} and p-. The choice of these factors translates into the approval of the subject for k_{+} and p- without one dominating over the other. All will depend on the reason for the checking (k-) according to the considered perspectives (k_{+} and/or p-). For example, in the past the majority of people considered that the place of a woman was at home and in the kitchen as a family mother. Imagine two theoretical possibilities for a woman of this time who wonders about her female condition by making k_{\pm} p-:

- If the personal experience of the k_{+} confirms the collective p- opinion, the result of the k_{\pm} p- is that the adequate place of a woman at that time is to be a mother in the kitchen: that is “her reality.”
- If her k_{+} denies the common opinion and asserts a quite different personal experience that has nothing to do with the primacy of the statute of the housewife, she is stuck between two fires: On one side the collective majority opinion and on the other her own experience that sometimes diverges completely. Consequently the checking k- can not decide since the supports by which the function of ego’s adaptation goes through does not make it possible to make a unanimous decision.

The approval of the legalist ego is paradoxical in itself. The legalist condition of the ego is blocked in a contradiction: There is a stand still; the libido oscillates between two visions of the world. It is an ambivalence, even a dilemma. As most often the emergence of the k_{+} has a tendency to break the collective participation, one has to expect a difference in view between the k_{+} and the p- even when these two factors are in an object condition. With an Ego k_{\pm} p-, it is probable that the access to the common law standard is compromised (with a possibility of a symbolic castration

being less efficient) and that the adaptation of the subject to reality becomes indecisive.

Indeed, even if the $k+$ provides the subject with a significant experience, it should not be forgotten that the iconoclast principle of $k-$ plays against the subject. The orientation $k-$ is more favorable in its principle to support the perspective of $p-$ than to support the perspective of $k+$. One will have to expect dilemmas in the event of strong personalities with a rich personal knowledge of $k+$ vis-à-vis tenacious cultural stereotypes within a framework where the adaptation of the primary ego takes precedence over its own will. The case of the woman who wonders about her will to make a career at an age where she might be mother is typical, especially if the culture in which she is embedded is insidiously repressive on the principle of woman emancipation. Tormented by this question, she is likely to remain undecided in a status quo: Neither the promising professional career nor a happy maternity. Under these conditions, the reaction $k\pm p-$ can cause the withdrawal and the “escape” and cause the idea to have lost something of its importance. Anyhow, that does not seem to me strangely specific as an anxiety; this kind of existential stress is present in everyone; it is enough to listen to the discussion of people to find it.

Lastly, before passing to the $k\pm p+$, it is judicious to remember that the $k+$ and the $p-$ put in scene in the legalist ego $k-$ two different existential methods:

- The $k+$ allows the person to have clear identity without necessarily resorting to the question of the five senses: “It is thus he sees things.” That the others do not see the same thing as he does not disturb him deeply. The filiation is not with the criterion of legitimacy, it is “as he experiences it” before any other consideration. The grid of personal sensory interpretation has priority over the question of the senses included in the common representations.
- The $p-$ gives a legitimacy via the mediation of a participation in the representations that form the senses and are the established answers to existential questions. One makes fun of the personal vision of people and their way of seeing is not welcome, quite the opposite. The answers are there, no need “to see,” “to reflect,” “to have one’s own vision of things.” One only has “only to take part, that is enough.” The stake is once and for all to bind the representation to the question of the senses and not to decode reality according to a grid of [personal] sensory reading. The common representation aligns the grid of sensory interpretation of the subject on the normative representation.

This difference in nature between the two processes can explain that there are two types of speeches of the $k\pm p-$ person, two speeches that do not agree because

they are not on the same logical level in spite of the fact that these two speeches are in the service of the adaptation to reality: One is based on the principle of the filiation with the representations p^- ; the other is based on the principle of “my organs [of the five senses] belong to me and I see what I see as I am what I am.” This is not the case with $k^\pm p^+$: The foundation of the k^+ speech is the same nature with that of the speech k^- but oriented in another way.

In the case of the $k^\pm p^+$, it is the p^+ that carries out the dance. Within this framework, two sensory grids of interpretation are harmonized or not in order to validate the project p^+ omnipotence (the verb “to validate” indicates the fact of rendering things in conformity with the p^+ project). The p^+ “knows where the senses are”; it is the giving of an answer to the question of the meaning to give to the representations. The factors k^+ and k^- are only its adjutants: The personal experience in k^+ and/or the experience of the others in k^- (within the meaning of the way of looking at things, sensory experience).

Either the way of seeing k^+ joints the way of seeing k^- and the subject skillfully carves its vision of the things to feed the p^+ project or the sensory vision of k^+ diverges from that of k^- and the ambivalence between the two equal forces are in an object condition. That can go from the hesitation to indecision while passing by various degrees of personal criticism. The range of the interactions between k^+ and k^- is broad.

The Profile $k^-!! p^\pm$

According to the *Matthew 22, 21 Method*

You will find in this forum [“La porte szondienne de Karl Louvet” on the Pathoanalysis website] a text where I describe an interpretive approach for factor k^- ; it suffices to follow that text in order to agree with Jesus*: **there is no p^+ plus without k^-** . Once this text is assimilated, you are confronted with the hypothesis of three faces for k^- ; Which one to choose for interpreting this profile? [*This must be a reference to the Matthew 22, 21 Method.]

The accentuation of k^- and its constancy (since it is a matter of envisioning the profile as most stable) favors the most stable version of k^- , the dogmatic version, that which poses k^- as the guardian of the common traditions. Nevertheless, even if p^+ does not appear in an evident manner in the notation “ p^\pm ”, it is not necessary to believe that it is secondary. The p^+ exists; it exists, otherwise the

subject would not have made a p+ choice. Therefore, what is the force of k-; even accentuated, this factor is inscribed in the p+ field that gives it all its meaning. "Lowered" to an object status just like p-, k- does not have here the value of a dogmatic subject who imposes on the p+ project those values of society. No, it is p+ that leads the dance and the factors k- and p- are its objects, its particular "coloration" so to speak. In all cases, this is the point of view adopted by the Matthew 22, 21 method or the method of overlapping [nesting] [*imbrications**] that consists in placing the k- and the p- as overlapped or nested in the p+ field. [**imbrications*: overlapping in a hierarchy; nesting as with Russian or Chinese dolls that are of different sizes from large to small that fit over each other to make it appear as one doll.]

You will recall a reference for this profile that speaks of alienation, depersonalization and derealization (underlined in the text):

On voit ce qui manque ici : la faculté de dire oui, d'accepter, d'affirmer (k+) son destin. Refusant sa place dans le monde, le moi devient étranger au monde. Il fuit le désir et ses objets, il se retire dans sa tour d'ivoire, se calfeutre, s'isole. Mais comme on ne peut fuir le monde extérieur sans se détacher aussi de ses objets internes, la dépersonnalisation menace.

[One sees that which is lacking here: the faculty to say yes, to accept, to affirm (k+) one's destiny. Refusing its place in the world, the ego becomes estranged from the world. It flees desire and its objects; it retreats into its ivory tower ; blocks itself up; and isolates itself. But as one cannot flee from the exterior world without detaching oneself also from its internal objects, depersonalization threatens.]

You recognize this text from *Théorie et pratique du Szondi*, dating from 1975; we are all indebted to it for the interpretation of the test.

Even now I am astonished to read a description of the autistic type that one habitually attributes to the k+ register. With a k-!! p±, clinically, one would say that this subject must be in a very bad psychological state, especially if this profile is stable in one. However, there resides a kind of surprise, reversing even what I have said. Before going much further, it requires a bit of convincing by me about a subject who regularly presents a k-! p± to see from k-!! p± that you yourselves would regard clinically. I know a person of excellent quality with k-!! p±, a Szondian of the first rank: that is Leo Berlips. He has given me authorization to divulge the fact that he is regularly k-!! p±: "Assuredly you have

my permission and can use my profile in order to illustrate your theories." In order to complete our clinical interpretation, he has also made available his autobiography in English. This is truly worthy of being read, excellent friend Leo!

On the Szondi Forum you will find the autobiography of Leo Berlips (15 pages written in a grand style): "Sailing Against the Winds."

Therefore I invite you to be a companion of the adventures of Leo in order to continue the description of this profile $k-!! p_{\pm}$.

Furthermore it is easy to understand that this combination of (1) an attractive seducing mother, who more or less has fallen in love with her gentle, understanding little son and (2) a terrible frightening father figure coupled to (3) the extremely narrow protestant anti-sex morals created a first class and full blown Oedipus complex. The consequences were that this produced a young boy with a typical $hy-$ type in Szondi terms: Chameleon qualities, overloaded fantasy life, very empathic, being able to play many roles, voyeuristic etc.

However in my early adolescence the $p-$ factor, which stands for expansion, more and more showed its presence! I wanted to become a detective! ($p-$). Together with some other boys we organised a secret society and did exercises in stalking and tracking, a kind of man hunt. In this period I got into trouble in school, as I often brought weapons, hunting knives, box-irons, beating sticks, etc.($e-$). This rather paranoid pleasure in the "discovery" of subtle traces became a great asset later in my life. During the war it helped me to survive during the Nazi period and much later on a higher level when I worked with psycho-diagnostics.

I must also refer to the very strong influence of the introjection factor $k+!!$ and its shadow $k-!!$ factor that in my Szondi registrations later always showed up as the most loaded factor. My Ego profile was continuously $k-!! p_{\pm}$. For how can one understand otherwise the continuous drive and thirst for knowledge and the forever-repeated question I put forward: "Why do we behave as we do? What makes Sammy tick?"

At the age of 14, 15, I tried to find answers to this question by reading cheap booklets about psychology. Other answers I got listening to the radio doctor, a psychiatrist who solved human

problems. He was the ideal of all the working class women, living with husbands who did not understand them and often in sordid poor conditions. This doctor became somewhat of an ideal identification object for me. I wanted to become a psychologist and be admired by women.

My intellectual horizon started at last to lighten up by the discovery of Freud's "Introduction to Psychoanalysis," when I was about 15 or 16. There I found solid answers on how to understand human problems. Somewhat later I started ploughing through the 700 pages of Jung's *Psychologische Typen*, written in German.

That which is transparent in this text is that Leo had at once become a "giver of responses," a p+.

I remember three dissertations regrouped around a single subject at the end of studies that consisted in comparing two student candidates with the Szondi Test; one for becoming an assistant in psychology, the other for becoming a translator; the Szondi profiles showed a tendency much greater for p+ on the side of psychology and a tendency p- on the side of the translator aspirant. In translating a language, one makes reference above all to the vocabulary of the foreign language to be studied, the vocabulary being in total a collection of common representations of the p- type. For psychology, reference is more related to existence and the interiorized because it rests on particular representations with a systematized value of the p+ type. It is understood that the paranoiac is renowned for his "psychological expertise" faculties accompanied by his powerful need for interpreting everything in the paranoiac necessity for being competent about the question of meaning given to situations.

What is astonishing with Leo Berlips is that we have the two aspects of p- and p+. He is a confirmed polyglot who speaks several languages, travels a lot, translates texts (notably French into English), and knows Spanish and obviously his mother tongue, Dutch. As an adolescent, he read Jung's book *Psychological Types* in German at 15 and 16 years of age, and as he said himself in his biography he then continued with the book of Rorschach the same year. Consequently, he went on to become a professional psychologist who continues today, at 86, to support the Szondian cause while playing a primary role, notably with his international website where his gift for languages is confirmed: "Dutch, German, English, French and Spanish and could understand some basic Russian."

His p+ did not delay long; in his adolescence, he created his own method of hypnosis and from there went to find the author of the book on hypnosis, which had awakened him to this method, in order to reveal his own experience:

However, I created my own technique (!), also based on a normal sensory reaction, by putting a hidden electrical stove behind the subjects of my experiment which I gradually could turn on. By suggesting to the subject that he would feel more and more warm I got the same results! I wrote to Stokvis about my 'discovery'. He worked at a psychiatric hospital and I was invited to explain my method to him. He received me together with his staff. They were probably very curious to see what an uneducated teenager had to tell them. My main memory of this meeting is that I asked them for advice on how I could realise my dream to become a psychologist. As I had not even finished the most elementary secondary school (!) they could not tell me much more than to go to a gymnasium or to try to become a psychiatric nurse instead. I never got their psychiatric diagnosis of me (sic).

If you have had any doubts concerning the faculty of Leo to transcend the social norms, the following ought to convince you of his p+:

When the war started in 1939 between Germany and England I tried to smuggle out a German anarchist to the West Indies. At the last moment he did not dare to take the risk, so I had to go without him and work some months on a tanker. I deserted on one of the West Indiana islands but was caught and sent back to Holland in 1940 just before the war started. The war meant no more time for studies and neither for the luxury of having a personal neurosis. Instead I lived a very dangerous life, with many adventures, illegally crossing frontiers; I was sometime in the Gestapo "Untersuchungshaft" (prison) in Potsdam Germany etc. All these adventures would take days to describe. (...) Anyhow, when at last peace came, I suppose my Szondi Sch vector would have shown a very inflated Ego (k+! and p+!). During the war I had successfully come out of so many sensational adventures that I felt I could do anything.*

[*The original French texts by Leo Berlips are omitted for this and subsequent ones; only Karl Louvet's English translations are given.]

In his life Leo Berlips organized and structured numerous psychological practices that made him an expert in "intensive" group therapies such as psychodrama, primal therapy of Janov, the approach of Stanilas Groff, etc., on the whole experiences that demanded a powerful personality to suit the emotional outpourings stirred up by these approaches. In a word, he had to be strong! It is Szondi's ideas that permit many things without losing oneself: "Szondi's drive schema has always been my main theoretical reference."

Came the time to take his retirement, Leo Berlips envisioned creating a website, the Leopold Szondi Forum, in order to publish a personal document of 200 pages that has him explaining Fate Analysis. No publishing firm was interested in this publication; consequently, he had recourse to the site on the Internet. This decision is interesting for it reveals as much p+ as k- according to the Matthew 22, 21 method:

The reason why I started the Leopold Szondi Forum on the Internet was that I had written, in the beginning of the sixties, a summary about Szondi's "Fate Analysis" in Swedish with nearly 200 pages. As no publishing firm ever was willing to publish this introduction I decided therefore in the autumn 1996, to use the Internet to publish my manuscript in Swedish. This was the start of the Szondi Forum on the Internet in 1996.

Much later, he will be confirmed in his roles in an official fashion by the Szondian community:

Since then I have continued to extend this Forum and to promote Szondi's and Prof. Schotte's ideas in many languages. In July 2002 in Zürich at a reception I officially received a Tribute (Laudatio, speech) and a distinction*, for my work with the Forum. (At the end of this you can in telegraphic style read the content of this Tribute). [*See the Szondi Forum website for this tribute.]

It is this last passage that opens my personal comprehension of k-!! p± in him: in one way or another, by means of the activity of his site, of his visits among Szondian groups around the world, with his participation at congresses, his numerous regular correspondences, etc., Leo Berlips has become the official guardian of the Szondian patrimony. The conclusion of his succinct autobiography does not leave any doubt about his ambition to be a relay from which activity (or non-activity) transmits or not the message:

Between the alternative to start studying in detail the development of Szondi's ideas or building up the Szondi Forum, I decided that the Forum was more important. This put me somewhat in the position of a Morse-telegrapher who facilitates the communication of important messages but has not enough time to digest all the interesting information going through his hands.

With his k-!! p±, Leo Berlips is revealed to be a guardian. He did not have a formal degree and doubted the respect of the professionals about his professional competencies in psychology; he worried about his legitimacy. It very much requires me to say that with time his destiny has made him a worthy professional very quickly in the eyes of the Szondian community to warrant him to be the official guardian of Szondi concepts in the eyes of the public.

Thus revealed is that we are in the presence of a k-!! p± "strong personality," a very enterprising man, a public man, endowed with a rich personality and who has confidence in domains where it is not truly evident for him to assume so. For me, this is a p+, without any doubt, and this p+ holds the reins of the ego, and is served by an accented k- that makes him the guardian of the laws, the one who occupies this legitimate position in the eyes of others. It is his website, his child, that speaks for him.

As to p- of p±, these are the common representations under object statutes; for example, these are the texts and articles over which he keeps watch in order to assume his role of guardian. His translations give him the possibility with p+ of walking over his domains that he surmounts from his dominant international position. His site gives him moreover access to this privileged position from a p+ discourse that radiates into all the community.

Another example, more comical, is the fact that he translated the version USL of the Szondi software into English, and afterwards, he proposed that access to this international version -- if and only if -- one had a degree. One finds again, it seems to me, an old reflex in order to assure a p+ position regarding p- objects who are to him invited guests. I who refused to close access to the software by a password was taken aback to see with what swiftness he had put a grappling hook over the software in order to bolt it tight. Already in 1997, at the debut of the software, he had surprised me in proposing to me a deal since regarding the distribution of the software over which the Swiss had already given him a dominant position. This was completely unheard of; I had felt that he wanted to take over my work; I said yes, but I have drawn back over the years in order to "see from afar" all that was still possible at this stage, and since at the time the Szondi cause advanced, that was all to the good. It was then that I had proven

that "the guardian" had enclosed the software in the ivory tower. ... There was no mention regarding this software on the Internet during these years. ... And just like him, I said to myself that I ought to create my own site in order that the software would not fall into oblivion. As shown by all this, the guardian has two sides: lightness and darkness.

Evidently, my destiny is not $k-!! p_{\pm}$. But I admit all the same that Leo's attitude is revealing of his propensity to play the role of guardian. It is moreover this episode of mine from the past that gave me the key for the interpretation of $k-!! p_{\pm}$. One can even imagine that his choice for the version USL rather than for the version CEP gave him more margin for maneuvering faced with me than faced with Bob Maebe, another polyglot who is also occupied by a website and who put passwords in his software. ... Perhaps the pseudo "Roma" designates the composition of the personality of Bob, who is of the $k-! p_{\pm}$ type (When will there be an autobiography of Bob?).

Therefore, $p-$ and $k-$ (even accentuated) work in subordination to $p+$. This confirms again with this subject the fact that all translations ($p-$) created by Leo have only the meaning of sustaining his $p+$ project.

A guardian is the one who evaluates others in order to authorize or not their passage, as Leo Berlips has evaluated others with the image of his professional activity as the headhunter during the years, and today, there is still this drive destination that places him as the essential relay on the path that leads to the diffusion of important messages as he himself has said with the metaphor of telegrapher.

I wish him a happy journey with his website, and I thank him again for having aided me to clarify this difficult reaction $k-!! p_{\pm}$ in the optic of Matthew 22, 21.

The Factor m_{\pm} According to Matthew 22, 21

With a m_{\pm} , I suggest a need for contact ($m+$) in the service of a need to break off a contact ($m-$).

This is what occurs when one sets up a kind of contact ritual with the intention to start a definitive rupture when the latter is difficult to realize abruptly. For example, the girl who decides to leave the family bosom says to her mother: "I moved out because I became adult. It is necessary that I learn how to live my life apart from the family. In any event, I am not far, I moved to the street near by and

will visit you every Sunday, and with the cell phone I offered you a month ago I will not be out of contact.

The m_{\pm} will be active each time when a form of contact is intercalated* as a transitional ritual within the framework of a rupture of contact that is poorly taken by oneself or not easily accepted. [*intercalated: to put in between]

If the m_{+} increases its influence, there is an unpleasant feeling because the people too often see each other. If the share of the m_{-} increases, there is bad feeling because of the feeling of abandonment or indifference, which comes to undermine the relation.

The Factor d_{\pm} According to Matthew 22, 21

With the sympathetic choices, the psychiatric reference is impossible to circumvent ; indeed, a definitely positive choice amounts to “resembling” the persons photographed and to be concerned for the troubles relevant to psychiatry. This is not the case with the negative choices since there is no possible resemblance on the antipathetic aspect of the choice. However, relatively, to choose sympathetically some photographs of the same factor is not “to become like” but rather to express an affinity, a drive tropism.

It seems to me that it proceeds from there differently in the event of accentuation. For example, a $d_{+}!!$ indicates a drive dynamics strongly close to that of the depressed, i.e., people concerned with a psychiatric disease. The accentuation of the positive choice encourages one to think that the subject tested resembles more and more (proportionally with the accentuation) the subjects photographed. It is all the more obvious as high drive tropism persists for this factor.

This said, theoretically, a depressed person is ambivalent in his or her attachment to the object, if not the person would not be depressed. Something is terminated there in the attachment to the object because of the loss ; however, the person suffers from it as if it were not finished and as if the object were still present. The depressive pain makes one feel a lack (to feel “depressed”) in relation to an object that has become unreachable: The virtual presence of the object and the evocation of its attachment are necessary in order to sustain in the counter-party the consciousness of a lack. The depression is nourished by the affects of the interval on the level of the object (attachment - detachment). If the subject overcomes the feeling of the lack, one is not depressed any more, the page is turned, one

advances, one is detached from its link to this object.

Consequently, if $d+$ accentuated consists in resembling the depressed, then an accentuated $d+$ should correspond normally to the description allotted to the factor $d\pm$ according to the traditional method of interpretation: An “ambivalence” in the relation to the object, i.e., an object relation of the depressive type. The logic of the test (to choose faces) encourages one to think that the more the tested subject moves in the sense of the $d+$, the more he tends to resemble the patients that reached depression. However if the logic of the $d+$ is theoretically that of the detachment (the infidelity with the object), the more he chooses the $d+$, the more he becomes ambivalent in his relation with the object by his resemblance to the depressed, which is not any more the meaning of the $d+$.

On the other hand, if the drive tropism of the subject tested for factor $d+$ remains little accentuated or transitory, the “real” resemblance to the depressed is less convincing and interpretation relating to the PP3 holds the course. Notice well that this idea also seems to me valid for the factor $s+$: A subject too $s+$ passes into the sadistic mode from the psychiatric point of view (he or she ends up resembling the persons of the photographs) and his or her drive dynamics becomes not easily correlated with the interpretative principle underlying the normative aspect of the PP3.

According to the method *Matthew 22, 21*, the $d\pm$ would be a way of sustaining adherences for an object or objects in view of a break and of an object separation. The $d\pm$ would be thus considered like the position of the lover, the dredger, the tempter, the subject in analysis who revives his or her relation with the object for being better detached from it, etc. They are intermediate figures of the interval in the relation with the object that has as a theoretical purpose the breaking of the bond, a kind of formal fidelity controlled with a basic infidelity. The $d+$ controls $d-$ and makes use of $d-$ to undo the anchoring of an object privileged in process of separation. For example, the fact of resorting to alternative criteria of adhesion in order, in secrecy, to discriminate and to separate from the members of a community is typical, in my opinion, of the factor $d\pm$. This is not astonishing ; the factor $d-$ involves around it a powerful logic of $d+$ since an adherence for a thing in $d-$ results in excluding many others (“To choose is to renounce”). One cannot stick to all, and if one sticks to something, it is to the detriment of the rest. Therefore, if you conceive that, you can grant this idea to me that the orientation of libido adherence by the means of $d-$ can be an excellent means of starting the detachment. The $d-$ acts as objective condition in the environment of the $d+$.

The Reaction d+ m+ According to Matthew 22, 21

In d+ m+, the contact m+ is at the service of the detachment d+. What is a detachment mediated by a contact? Since the factor m is an-objectal (pre-object), there is a common point between the m+ and the d+: Removal of the object investments. It would be a detachment that is forwarded by a sensation logic (sensations and feelings). Perhaps it should be understood by that that the subject consumes the situations that it meets by the subject denying the possibility of finding an object there. “It only passes through” and is in a “super ambience” but without an object to be invested, without a durable reality object, a “holiday” environment as when one knows that that will not last and that what counts is to live sensations [feelings] as much as possible, “to change one’s ideas”... and the objects. Especially thanks to a contact (m+) that mediates object removal (d+): With practicing sensory consumption at the service of the an-objectal processional of the d+, the subject denies any possibility of durable object investment. “That does not take*.” “It is just for the fun of it” [*That does not take as a motor not starting when the ignition is turned one.]

The Reaction d+ m- According to Matthew 22,21

It is the position m- that rules the d+. Thus, the detachment (d+) is at the service of the break (m-). The d+ unties the nodes, breaks the connections, disarms the libido. The omnipotence in m- is in the breaking of the connections as the principal play of the Contact vector, and this is mediated by a detachment d+. A d0 m- would be less effective because the d+ adds truly a procedure to give punch to the m- ; the d+ is like a blow of chisel. The m- is mediated by the d+ (in object condition = like the playing out of m- or, in other words, in position of the object with respect to the m-) i.e., it is about a d+ in the sense of a departure, a voyage, in the sense of putting a distance and placing a distance in the contact. The d+ in object condition is what makes it possible to measure what is detached. The detachment (d+) comes here to give the full measure of the break (m-).

The Reaction $h_{\pm} s_{\pm}$ According to Matthew 22, 21

The $h_{\pm} s_{\pm}$ would be the translation in the test of the mechanism of symbolic castration adopted instantly in the Sexual vector in a child (compare the analysis of little Gilles in the files; see “*Une situation problème*”).

This $S_{\pm\pm}$ reaction is located before anything else within the framework of h_{-} since this factor dominates the logic of the sexual circuit [$h_{+} < s_{-} < s_{+} < h_{-}$]. The h_{+} that expresses the erogeneity of the child is thus in the service of h_{-} . In other words, the erogeneity obeys abstract investments [*enjeux*]. Moreover the s_{-} is also in the service of the s_{+} . That means that the phantasm obeys the logic of the object; it must take account of the object and the real investments of the object. If we situate the mother as the coveted object, the child cannot any more fantasize in his own way in the service of his own erogeneity ($h_{+} s_{-}$); he must subject his libido to the object investment in a manner that it is “outside” of the will of the child (s_{+}): He cannot fantasize his adherence to his mother as he wants and enjoy her in his own way. Abstract investments (h_{-}) crown the whole and oblige the libido to move forward by a logical support answering to a legalist-realistic-adaptive investment (s_{+}).

This mediation of the erogeneity (h_{+}) and the phantasms that could capture it (s_{-}) by a logically higher framework devoted to external investments outside of the child ($h_{-} s_{+}$) would make it possible to see the symbolic castration as the instantaneous action on the psyche of the child.

However, this interpretation, nevertheless, poses the precedence of the s_{+} on the s_{-} , but, the absolute power is in h_{-} ; s_{+} does not have authority since the absolute power does not belong to it any more. Consequently, is s_{+} worth as much as s_{-} ? The question remains concerning the hierarchy of several intermediate positions in the circuit under the aegis of a symbolic castration position.

The absolute power lies in the h_{-} (i.e., in the possibility that its appearance will rule the other reactions) and the other positions of the circuit are all in an object status owing to the fact that they do not have any more the absolute power. Although being object positions within the framework of h_{-} , the intermediate positions comprise, in my opinion, a hierarchy between them, but under the aegis of h_{-} of course. How to reasonably interpret this hierarchy?

Among the objects that surround us, some are of more importance than others according to the point of view of the subject. For example, at the stage PP2, the objects that mediate best the narcissistic valorization will be regarded as more

important than the others, especially because they mediate best the access to the structural condition of the narcissistic absolute power. This idea of a hierarchy starting from the mediating value of an intermediate position towards the access to absolute power makes it possible to pose hierarchical levels within the circuit, even with positions under object statute.

If the key of the $h_{\pm} s_{\pm}$ is h_{-} , the intermediate positions that develop best this fourth position of the circuit will be better at mediating than the other positions. In fact, the position that appears right before h_{-} is that which mediates best the access to the problems of h_{-} . Thus, even in object condition, the s_{+} preserves its primacy (over the s_{-} and the h_{+}) following its greater faculty for mediating the problems in h_{-} .

The hierarchy of the intermediate positions is thus possible in object condition with this criterion of mediating. Compared to the h_{+} , s_{-} is ontogenetically closer to h_{-} according to the logic of the circuit; s_{-} mediates thus better the access to h_{-} than the position h_{+} , which seems obvious. We thus find in this double overlap $h_{\pm} s_{\pm}$, the hierarchy of the circuit: rank h_{-} with $s_{+} > s_{-} > h_{+}$, according to the point of view of an access to an absolute power residing in h_{-} .

The Factor hy_{\pm} According to *Matthew 22, 21*

In the procedure of the test, the factor hy is revealed by photographs of hysterical persons. To choose positively these photographs in an appreciable proportion is usually interpreted as a drive work of visibility of oneself, of a work on its narcissistic image for an expression of oneself, of an exhibition of its tender, erotic affects. This personal visibility (of our desires, of our drive dynamics) characterizes the factor hy_{+} , the sympathetic choice of the photographs of persons openly considered as hysterics.

What happens if the subject expresses his or her rejection of these photographs in an appreciable proportion? Classically, this is about the noted tendency “ hy_{-} ” appreciated as the expression of a moral censor within the drive activity of the subject, a censor whom I often translate by a drop of visibility of oneself, from where emerges the possibility of underlying shame with the hy_{-} choice. Sometimes, this interpretative tendency is pushed until one states that the subject hides, that he lies.... In my opinion, this interpretation is not right.

The factor hy is a support of visibility both in the areas of the sympathetic and antipathetic choices. There is not in my opinion a drop of visibility in general in

hy-; certainly the visibility of oneself decreases, but not the process of the visibility (it would be rather on the side of the hy0 that would have to be considered a general drop of visibility). That which changes with the antipathetic modality applied to the factor hy is the orientation of the visibility.

Let us consider initially that the censor necessarily does not consist in decreasing the visibility of a censured thing, but in increasing the expression and the visibility of the standard by means of this censured thing. The fact of being censured consists in clearly expressing the discourse of the authority through oneself without any personal heartfelt conviction (with the difference of the hy±). Then, the censor needs the visibility, for it is dogmatic in its essence (compare the work of Pierre Legendre). A social model is above all a visibility that eclipses others, a discourse that occults other discourses. The standard is a matter of visibility, a staging in us that which does not reveal us anymore, and “that is seen and gets along.”

The hy+ makes use of the others as a mirror of oneself; the subject regards himself or herself in the others and takes seat in them by occupying their time, their availability and their sensibility. For example, I will make a song and you are going to sing my song.

Contrary to this, the hy- makes use of oneself as a mirror for the others, the subject becoming a certified copy of a clothing, linguistic, gestural standard, etc. The subject is educated because the putting into form of its sensibility is with the image and the words that he or she has listened to from that of the others, and thus standardized. Therefore, if the hy- represents an increase in the visibility of the others through oneself, that can generate a drop of one's characteristic visibility that can go up to shame as the exacerbation* of the visibility of the others in oneself; this is shame as the dogmatic outline of the visibility of the others. “Where the Power is shown, the subject hides.” [*exacerbation: aggravation, irritation: literally: completely bitter]

In this sense, the factor hy- shares the normative alienation of the subject by depriving it of a visibility to its image, and this alienating condition will be more marked if the hy- is accentuated. Thus in hysteria, the hy-!! translates the coercive aspect applied to drive flow (coercive: that can be retained by walls) and its subsequent repression from a processional point of view; hy- especially acts in the translation of an “export of its decisional center to the others,” thus an alienation in due form.

For this reason, I put to myself the question of the pressure of the *modus operandi* concerning the young people who are almost obliged insidiously to follow an

appropriate dress, a style of language, or any other standard of behavior in order to adapt. I think in particular of the young girls molded in a virtual body like a truly dogmatic yoke applied to their body. In these meanings, the hypothesis that I advance about the visibility of the others through the personal visibility would then be translated in them as an accentuated hy-, a repression of the visibility of oneself (that obtained without the playing out of seduction normalized by an aesthetic gun). Although the young girls appear extremely narcissistic in their flaunting behavior, I put to myself the question of knowing if this outrageous visibility concerns the hy+ or the hy-. Obviously, that seems hy+, but I am not so sure any more. The following example continues my questioning.

The alienation of hy- can have a face very different from that of the psychiatric point of view. If there is indeed a profile that has haunted me for years, it is indeed that of a subject of my dissertation on creation, Henri, a truly incriminating piece of evidence. At the time, at the moment when I was to give the test, I was in the wings of a theater with the born actor. The representation was going to start in a half hour. I left the test and, after fifteen minutes, I obtained from the actor, Henri, a first profile approximately fifteen minutes before his presence on the stage:

VGP: + +! ± O - - O +

EKP: + ø O -! - O +! +

For the foreground: PP1 = 9, PP2 = 3, PP3 = 8, PP4 = 4

Comments: He says to me that he controls his stress because, for him, this is a not very deconstructed role (a Lord, a not very common figure of the past); he feels at ease because it is “a role not too hard,” and, moreover, he has the experience of the theatrical routine (this is not its first role). He is concentrated, calm and controlled. He goes up on stage for a figuration* (he will play the character of the Lord for the second time). [*figuration: to be a representation, a symbol]

Then, Henri returns from the stage. It should be easy to imagine what happens. In fifteen minutes, Henri is to go up again on the stage; this time he does not any more make a figuration; he plays his part. I test him on the spot at his first exit from the stage. He sat in front of a large mirror surrounded by lit lamps; he is, so to speak, in full specular light of himself. He attentively looks at his image in the mirror while he makes up himself, and from time to time, he leans towards me to choose the photographs with an assured gesture. He thus made the round trip between his image in the mirror and the photographs of the test while attentively following the progression of his make-up. Here its second profile:

VGP:	+!!! +	- -!	- O	O +
EKP:	ø ±	+ O	- ±	+ -

For the foreground: PP1 = 12, PP2 = 1, PP3 = 10, PP4 = 1

Comments: He conforms to the reality lived by someone else; this is the adapting to the other conceived in imagination favorable to a role of the theater. I also proposed to him to mark a series of items in order to describe himself: he chooses items for a spontaneous existential position, “automatic” of that which is “in the action.” Thereafter, he tells me that he improvised a little.

What do we have? All in all, an association of PP1-PP3. For the first profile, it is an ego [k- p-] with the foreground and with an ego [k- p0] with the background that is associated with [e0 hy-!]; this hy-! is deduced from a proportion of 0/4. With the second profile, the “neurotic” ego stated [k- p0] with [e- hy-!] with the foreground. This hy-! is also calculated for him on a proportion of 0/4.

We thus have positions hy-! anchored well, which gives to whole profil: hy-! and k-!! (the maximum accentuations) for the first profile and hy-! with k-! for the second profile. The least that one can stress is that the realistic and morals censors turn to full mode with this man... an actor of theater in the wings of a theater who fully concentrates on his role for living the imagination of his character, a man devoted to an imagination fantasy in a degree much greater than any other person at this time. There is one k- that confirms this idea well that the adaptive reaction k- is carried out as if one does not take account of reality; one adapts to a representation stated “realistically,” but whose drive configuration is not real because it is moved forwards by imaginary stages with the manner of a “fantasy of reality.” In front of his illuminating mirror of multiple lamps, while he applies his makeup, Henri meticulously looks at and confirms the visibility of his image to the image of that of another as realistically as possible.

However, according to the framework of conventional interpretation, the test shows a typical drive profile of *the everyday, average man*... A subject in conformity, banal, without originality. Note also the presence of one [k- p±] with the background of the second profile, an ego that characterizes the process of alienation, depersonalization and derealisation according to the traditional framework of interpretation. This is thus a profile of an ego that appears here under unexpected conditions and that would require in my opinion a working out according to the method *Matthew 22, 21*, but about which I am not yet sure. This ego is besides a reaction that interests Léo Berlips since he asked me in a blind

study of the significance of the ego [k-!! p±] according to *Matthew 22, 21*. Besides this was a subject in the forum on k- (Jésus: pas de p+ sans k- [Jesus: no p+ without k-]) where I try to place elements of comprehension in order to know what a human dimension is revealed by an accentuation k-!! in the presence of a p±.

Let us come now to the interpretation of hy± according to the method *Matthew 22, 21*.

According to the hierarchy of the circuit, the hy- ranks the hy+. In both cases, the subject remains preoccupied with visibility, his and that of the others (contrary to the hy0). In fact, hy- expresses the preponderance of the visibility of the others in oneself while hy+ indicates the preponderance of the personal visibility; between the two, the hy± expresses the preponderance of the visibility of the other mediated by that of our characteristic image. Concretely, the expression of oneself (hy+) is to the service of the visibility of the others (hy-). The difference with the play of actor of Henri is that he, “leaves the place” to the visibility of the other (in fact a role of Lord); He is erased to some extent, as if the hy+ died out in the play of the actor for better adhering to the character by our senses. A subject hy± “brings it back so to speak” in order that he discuss, intervene, and comment on this visibility of the other that is forwarded by him.

For example, the subject gives a report on his personal problems following the pressure of his conformity with collective morals; he complains about the weight of the rules that persecute his intimate drive impetuses. On this subject, the “lamentations” about the moral censor form a good reservoir of hy±. In the same sense, during psychotherapy, the subject hy± will express all that shows through his person and who rises from the influence of the others; he will show in himself what is not him. The discourse hy- accepts the censor and does not make a display of an expressivity of oneself particular to highlight this censor in a critical way. On the other hand, the hy± resembles a demonstration of the impact of the others on oneself: “Look how I am because of them.” The subject openly expresses that it is media (hy+) ruled by the others (hy-); this is a reaction that states exactly that which is the hierarchy of the circuit.

In *Théorie et pratique du Szondi* [*The Theory and Practice of Szondi*] by Jean Mélon, the reaction e0 hy± is described like this:

Moral Dilemma. Hysterical Lamentations.

The question put here is that of the acceptability of the expressed desire. The ethical dimension intervenes little in this debate. The subject unable to articulate its demand without ambiguity states a complaint; clinically, that often results in hysterical lamentations.

It is undoubtedly not an accident if this reaction is frequent in the subjects in analysis where the problem is precisely that one: Faced with the analyst who does not respond, the demand is repeated and always called in question.

The method *Matthew 22, 21* makes it possible to explain in what the expression of oneself in the form of a complaint mediates the visibility of the standard, makes visible and audible the expression of the others and of the collective representations via a personal comment (hy+ under the aegis of the hy-).

Another example of hy± will make it possible to leave the analytical environment a little. This is done by showing my horoscope of the day (Astro-France):

You show a keen receptivity to the surrounding climate. You feel at ease in the areas that require a sense of perspicacity and foresight, because there is in you the gift to have a presentiment of dangers, like all the hidden parts within a context. Your patterns are however realistic, a realism that can orient you towards non-obvious things. In the worst case, your obsessions or your clear convictions move you away from the others, who can return reality to you... At best, you decipher the enigmas or you reach an acute conscience of the wheels that bind the apparent facts.

This information relates to my psychological intimacy; therefore I exhibit myself, however it is a matter of a visibility of oneself with the image of all the other persons of the same astrological signs. In this demonstration of my visibility (of that which concerns my image), there is an openness towards that of the others, with the image of that of the others.