

## Difficulty on the Infant's Symbol Formation as a Result of Insufficient Repression of Mother's Unconscious Fantasies. Myth of Don Juan

**Natalia Kholina\***

*PhD, Psychoanalyst (IPA, MPS), Russia*

**\*Corresponding Author:** Natalia Kholina, PhD, Psychoanalyst (IPA, MPS), Russia.

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### Abstract

The article reviews the problem of difficulty in development of early symbolization, resulting from insufficient repression of mother's unconscious fantasies. Insufficient repression of mother's unconscious fantasies leads to excessive influence of mother's projective identifications on the infant's symbol formation.

Failure of the containment function, defect of mother's reverie and inoculation of mother's projective identifications may result in dominance and fetishization of the child's strive for "primary possession" and activation of his primary fantasies.

Myth of Don Juan is the illustration of these processes.

**Keywords:** *Myth of Don Juan; Mother's Insufficient Repression; Freud; Perelberg; "Primary Possession"; Winnicott; Projective Identifications; Containment; Klein; Bion*

### Don Juan's Childhood

In his slimness was the bow, already almost  
Taut that no woman's pull could break;  
And sometimes, no longer keeping to itself,  
An inclination moved across his face.  
Toward one of them who came past, toward one  
From whom a strange ancient image bared him:  
He smiled. He was no longer now the weeper  
Who bore himself into the dark and spilled himself.  
And a wholly new self-confidence  
Soothed more often and almost spoiled him,  
He bore candidly the whole gaze of women,  
Which admired him and bent him to his will.

R.M. Rilke

It is interesting to observe how the Spaniards who have created Don Juan, speaking about his nature, infuse him with the flavor of their own soul. If we take a book "Don Juan, The Sevillian Seducer in the Spanish literature" [1], we will find a gallery of characters with the same name, written by famous Spanish writers.

Salvador de Madariaga in his little elegant essay "Don Juan as a European Figure" describes 'familiar strangers' - Faust, Hamlet, Don Quixote, and Don Juan, developed from "the dreams of his contemporaries". He writes: "We understand that we do not know the secret of Hamlet or Don Quixote, but we know that they have different secrets and we have a definite and clear sense of the form and shape of each secret, their margins and angles, with which they touch us and influence some secrets inside us. The merit of their authors is the ability to create a mystery or a puzzle, which we easily recognize, we know the difference between them, but we do not know what is inside them".

Why are we interested in the mystery of Don Juan? How does it fit into psychoanalytical context? Can we encounter a type of Don Juan or any of his outstanding characteristic in a group of patients? The answer to these questions is the essence of my work. When we, modern readers, read stories about careless seducer, cynical and cruel caballero, do we have "a definite and clear sense of the form and shape" of the character, praised by the people and by the authors? Tirso de Molina was the first dramatist who brought him to the European stage in the 17<sup>th</sup> century; and all the following great authors of Don Juan (among them Moliere, Byron, Pushkin) [2,3] repeated "the form and shape" of this character making great changes [4] or not changing anything [2] in the fathomless deep of his living soul.

We know Don Juan as a young scapegrace, mocker, seducer, and blasphemer. Antonio Machado (2009) writes: "It is an ordinary thing for him - to seduce a nun without any intention to make her pregnant. Sexual drive has been built in a human nature since the creation of the world. Don Juan does not deny himself sensual pleasures but, like a monk, he does not care about reproduction".

Espronceda (2009) created his version of Don Juan - "Student of Salamanca". His original interpretation of the legend describes Don Juan of those times. Espronceda took the epigraph to his work from "Don Quixote"; so these words characterize both characters:

"Their status - is their spirit,

Their code of laws - is their will".

Here is an extract from the "The Student of Salamanca":

His empty heart mocks

the woman he courts,

spurning today

yesterday's fancy.

He spares no thought

For the future,

For jilted women,

Or for riches lost.

The ghosts of those defeated in duels

never trouble his dreams,

nor is his resolve ever

ruffled by timid caution...

Ruled only by his daring,

he is excused by his wealth,

his generous nobility,  
his masculine beauty.

If we look at the plastic shape of Don Juan's life we will understand that his life story is amazingly simple. In the play of Tirso de Molina (2009) Don Juan for the first time appears before the audience when he seduced the Duchess Isabella in her palace room in Naples. She thought it was her lover - Duke Octavio, Don Juan's friend. But when she realized that Don Juan had deceived her, she asked him: "Who are you?" Don Juan replied: "I am a man without a name, without a care in the world". Both Isabella and her beloved are disgraced in front of the King. Don Juan has to flee from justice. After that he finds himself on a sinking ship in a rough sea. Washed up by the waves Don Juan is thrown to the seashore, breathless, at death's door; he was saved by a young Tisbea - a beautiful haughty fisherwoman, who boasts that her spirit is free from love and male domination. As soon as Don Juan comes to life, he feels captivated by her beauty and tries to infatuate and seduce the beautiful woman. But his horses are ready to take him away into the night together with his deceit. Having reached Seville the noble caballero in the likeness of his friend deceived him and dishonored his beloved - Dona Ana, after that he killed her father - Don Gonzalo, the Commander. He has to escape and while running away he happened upon a peasants' wedding; at night he seduced the bride, promised to marry her and was ready to kill the bridegroom (it should be noted that traditionally caballero kills the father of the lady and makes a fool of her beloved). Besides that he seduced and left a nun from a noble family. Her brothers chase him for revenge. The fame runs that Don Juan has had 1003 victories over women, and they are all of the same type. We know that at the end of the story Don Juan will meet a terrible death from the hand of the statue of the Commander whom he had invited to have dinner with him on top of the monument.

So, Don Juan is striving from one love affair to another, pushing aside all obstacles on his way. He is the embodiment of the potency but with negative potential of his everlasting insatiable passion.

Don Juan defeats the desired victim with passion, without any hesitation he destroys her world; and, winning or losing, he flees away from the eternal battle-field. He runs away without looking back, making headway with a sword towards his death. Through his whole life Don Juan is rushing on his furious horse in the pursuit of new temptations, gathering roses of life on his way, that are actually flowers of evil; and after that he runs away from the danger which is persecuting him everywhere.

This is the description of Don Juan and "form and shape" of his mystery, which is closely connected with the mystery of the people's soul. What does this plastic motion line mean; what does this unaltered animalistic sensory pattern speak about inner psychological watercourse of the character's life?

Let us turn the pages of "The Sevillian Seducer" in search of the key to his mystery. This will anticipate the transition to our psychoanalytical research of the main character's personality. In "The Student of Salamanca" by Espronceda we come across the following chilling words: "I have abandoned my soul" - it could be a suitable epigraph to the beginning of our research.

Antonio Machado (2009) noticed: "It would be logical to assume that Don Juan was a man of physical beauty which women appreciate so much. Thus, the image of Don Juan, reflected in the mirror of a woman is always the image of her man. Don Juan can be handsome or ugly, strong or weak, slim or clumsy, but in any case he knows that he is beautiful for the woman. Without this awareness the phenomenon of Don Juan is impossible. Is there anything vicious about Don Juan? His detractors tend to find something feminine in this man shaped by women. Men who envy Don Juan, would feel better if they could prove - prove to women - that Don Juan (the happy man of women's choice) would have turned out to be a homosexual.... Any attempt of this kind is certainly a hopeless cause. Even the slightest sexual deviation would destroy the essence of Don Juan - his unfailing interest for a woman. Among women-detractors of Don Juan there are many who accuse him of narcissism. A woman who did not get her share of his attention would think that he preferred himself, or that he is in love with himself like Narcissus is in love with his reflection. But this is a phantom of a woman's jealousy. (...) Or maybe Don Juan manifests an exciting image emerging from a woman's erotic fantasies, which helps her frigidity? Who knows?"

These words tell us a lot about women, something - about men and nothing about Don Juan. However, the most important fact was mentioned: with any new acquaintance Don Juan captures an image of a man that is desirable and attractive for this particular woman; he gains love victory by deceit, in the likeness of another man. Don Juan either hides behind the name of the woman's beloved person or cynically and successfully plays the role of her lover.

Reading various versions of Don Juan we rarely meet the story of his childhood. The exceptions are Byron, Miguel de Unamuno, Rilke, and Ramiro de Maeztu. In the description of Byron we meet Donna Inez - the mother of Don Juan. She is an educated crowd-thumper holding in hand puritanical upbringing of her son and making war with her husband who has unstrained passion for love affairs. But she does not notice that her adolescent son falls in love with a young married woman; and their love affair in fact takes place under her protection. When Inez looks into things, her son, young lover, like his father dishonoring the old family becomes an exile, a constant wanderer without native land, without family and home.

In the play of Miguel de Unamuno "Brother Juan or the World is a Theatre" (2009) Don Juan's childhood and life are attached to death. His emotions and experience associated with death (his mother's death) are more important for him than some unessential sweets of life which also stem from death. Or maybe love and death stand together and they are riding the same horse?

Ramiro de Maeztu makes suggestion about his malice against women. In his brilliant essay "Don Juan or Power" (2009) he notes: "Sometimes I think Don Juan has a secret hatred towards women, like Don Ramiro from the novel of Rodrigues Laretta, who realized one day that he was the descendant of an Arab Muslim and not of a Castilian nobleman as he had thought before". He continues: "I tried to imagine Don Juan as a nice young man from a noble kin of Andalucía or Extremadura; one of those adolescents who have been brought up in luxury, care and flattery and who have learned to wield a sword. From the early childhood they have been grown up in the atmosphere of debauchery and have been mobbed by women, who challenge their rights for him by different reasons." The story of his childhood is full of blind spots but at the same time it is consistent and complicated. His mother is attractive and haughty, seducing and deluding - both in her life and in her death. The father is an obstacle in life (death) which must be removed. But at the same time he is that devil who helps Don Juan to light his cigar. Ferenczi [5] writes: "The famous women-hunter Miguel Manara Vicentello de Leca (Don Juan), according to the legend, started his cigar over the river of Guadalquivir from the devils cigar. (...) A giant's gesture - lighting a cigar over the river - is a symbolical reflection of the colossal potency of Don Juan..." The number of authors captivated by the mystery of Don Juan and the wealth of ideas is striking; however the puzzle of Don Juan's childhood is not solved yet. We will get back to it later.

Maeztu (2009) says: "Don Juan - is a myth and it is not included in "The thousand and One Nights" by mere accident. I will not be surprised if a scientist - Orientalist comes across Don Juan's type in one of the most ancient plots. Maybe he is a male countertype of those mythic Queens who invited a lover for one night and then killed him at dawn". This speculation of Maeztu may show the axis which all the stories of Don Juan run around. Don Juan runs away from the woman and from himself so that the distance would save him from a bloody sacrifice. Love Potion is doctored with hatred towards an attractive woman. But the plot is not that simple: Don Juan sees no barriers in his sexual desire; and if there are any, he destroys them violently. He is beyond the law of Man and God. He himself is the master, but the master of what and whom? Let us speak about power.

Discouraging about power, Maeztu writes: "The imagination of a northern artist would relate Don Juan to the powers of evil, together with Faust and Macbeth. A witch or a gypsy would predict over his cradle that in future he will conquer all women; another would say that he will defeat all men or that his purse will never be empty... and then the arrogant world power would come into force to clip his mighty wings. Another witch would warn him: "Don't you dare to invite the dead for dinner!" And when Don Juan bursts with laughter she would give him another strange advice: "Mind you don't fall in love!" (...) If he manages not to fall in love, the world is his oyster; he would not invite the dead to dine with him on his own will, would he? The world would be at his mercy, with no strings or limitations. He would not need to give an account of his deeds. It would be an absolute freedom or an absolute power. (...) A man is not so attracted by a magical

ability to draw water out of stone in a desert or to cross great spaces in one instant, but he is captivated by the possibility to impose his willpower on others, especially women”.

In order to complete the image of Don Juan created by Maeztu, we will add one more quotation: “He perceives the world around him as a space where his Self lives (...) His motto is: “Me and my feelings”. This motto demands his activity in which he satisfies both his egoism and egotism. That is why he is given to conquer new women in order to make a list, like Red Indian goes in the war-path in Massachusetts to renew the collection of scalps. And just at the moment when Don Juan makes the first cut taking off the scalp, his feelings finally get cool” We read further: “Don Juan appears to the strains of military music and nothing else matters - there is no past, no future, no cries, no groan - everything becomes present, here and now. There is nothing “yours” or “mine”, everything becomes “mine”. There are no limits; we have the world at our feet. (...) Once the world for Don Juan is confined to the moment of the present, he thinks that the future and the eternity depend on his will. (...) What do we feel reading “Don Juan”? Don Juan - is an unlimited freedom, irresponsibility, inexhaustible energy. The mere thought about it - is a mercy for a person who is throat-deep in water. In a minute his life will become a dream, material pleasures will be nonsense and falsehood; the only truth will remain - the truth of the doleful death knell”.

Thinking about the nature of Don Juan's absolute power over the world we ask ourselves: “Is it he who rules the world and people's lives? But maybe he is just dependent on some powerful dictation coming from inside which he cannot resist?” If we take a closer look to it, we will see that Don Juan does not choose, he hurries without thought and reasoning along the only road which is boring but always new. Don Juan does not have any restrictions or limitations, does he? But the person who lives in one dimension - in the present moment, who does not master the mystery of time and the mystery of symbols, he has no future and no history, but only everlasting past and its ersatz - unreal present. However, we come in contradiction with Rilke. But is there a wide gap between our views? Don Juan sweeps in the present under the black flag of the past. He is full of vim and vigor, he comes out with a victory march, with his heart withered; but his horse is still kept on a lead at the castle of his childhood. Optical illusion of running forward, in future always brings him back, into the past. Deceit, deceit, deceit... The one who does not have future is deceived by life. The power over a woman? In order to attain power over a woman for one moment or for the eternity Don Juan has to transform. This is a cunning game of the real and the unreal. First a woman irresistibly invites him with a look of a bloomy and delicately scented valley; he is under her power as well as under the power of his attraction to her. “She will be mine tonight!” - Don Juan exclaims, and this is his inconstant constancy. In order to get his desired wish he has to anticipate the secret fantasies of the woman; Don Juan is very good at this, his servants in this matter are his wealth and high blood, but the most important thing is - his desire to forget everything and to give everything, even his life, for one night near the breast of a beautiful woman. The woman's body becomes his life for the moment; everything else means death for him and becomes an obstacle. She is his life. Physical unity with a woman is salvation for Don Juan. But does a woman have power over him? Is it true that the fantasy about Don Juan means fantasy about ‘cured frigidity’ and about blind, unbounded sexuality? What was the mother (or the witch or the gypsy or grand lady) dreaming about when she was sitting near his cradle? Maeztu has heard the first five predictions, but there is one more - the most important one - you will be the embodiment of your father's powerful phallus.

The baby-boy at the mother's breast was swaddled in the mother's fantasy about passionate omnipotence of the father. What does the infant do with projective identification of his mother? What does the mother's projective identification do with the child?

The mother's projective identification for Don Juan is his life and his death. She possesses him narcissistically and swallows him up. It is life for Don Juan because his mother's vitality flows into the child; it is death for him because the mother's fantasy is howling down all other needs of the child and assigns them a wrong meaning. Britton [6] wrote about “evocative” (evacuatory) and “acquisitive” (acquiring) functions of projective identification. In case of Don Juan the mother evacuates into her child the sensitive components of her sexual experience, which she does not cope with; the child, acquiring projective identifications of the mother has to react on them.

Whether the woman is frigid or, on the contrary, her sexual desires are out of control, she is torn by unconscious fantasies which do not allow her child to be closer to her. The mother is not expecting the child or the father, she is expecting the phallus of the father; she

is deceiving the boy. The child at the mother's breast is a container of mother's fantasies, these are fantasies about something else, and the child is a substitution of something else. He must possess her, her delightful breast, the vital source; he has to possess her body in the likeness of someone else. What it feels like - to be with a woman who is expecting another man? This is the fate of Don Juan. Stable family standards, home comfort, fatherhood, mystery of Sphinx and culture - if all these values are familiar to him, they exist somewhere in the fringe of his consciousness. They are being destroyed and rejected, and they are perceived as an obstacle on his way to get the most important thing - something which is embodied in the power of phallus and in the sweet moment of melding with a woman. Everything human is unessential for him, because he does not notice it; it is above his height. But there must be an explanation for such a parochial interest towards the external world. Looking thoroughly into the story of Don Juan we can see the paradox - a woman disappears from his sight without even revealing herself in her entirety; and Don Juan himself is only a phantom for her. He takes a woman with passion, but he loses her, he cannot hold her. And this must be the key to understanding of what is happening to this character. His passion is always coloured by the flame of aggression.

Let's get back to the childhood of Don Juan and discuss different ways of his growth. It is interesting to see how a child masters symbolic equivalent of what is going on with him. Winnicott [7] writes: "Usually mother gives the child her breast and her potential urge to feed him. If the mother is well adapted to the child's needs, the child has the illusion that the external reality corresponds to his own ability to make something happen. In other words, representation of the child corresponds to the representation of the mother". Winnicott assumes that only in this case symbolism develops, the beginning of symbolism is manifested in the phenomenon of transitional object. At first the mother's breast in a magic way belongs to the child and it is in his unlimited magic power, but later the transitional object appears and it marks the weakening of the omnipotent control. The transitional object itself is a phenomenon of "primary possession" associated with external object. Transitional object is not an external object for the child and it is not an internal object, its meaning for the child is - "primary possession". According to Winnicott, this transitional object associated with an external object inspired with inner meaning of "primary possession", is one of the signs of the beginning of symbolic thinking and creation of psyche.

Why do women attract Don Juan so much? Maybe it is not the women themselves but the wish to possess something which he had not possessed before - that is probably psychic equivalent of his interaction with mother. But the sweet moment of fascination results in another failure, because women, including his mother do not give him a satisfactory solution of his problem. What do women give him? The time has passed and he has remained in that time, and women are expecting from him something else. It is always nonsense and disappointment. What does Don Juan inherit from his infancy? It is the illusion of omnipotence, the urge for omnipotent control, concrete thinking, splitting, projections and projective identification (women are inspired with the thought "he needs me so badly, nobody else can give this to him"). He has also inherited the propensity for rush impulse discharge and revenge - a peculiar way to place someone in his own skin and to make him feel his pain, his anger, his helplessness - all that he had suffered himself sometime before.

And the most important heritage of the early childhood is the following: the passion for "primary possession" is fetishized; it can be either magical possession of mother's breast, possessing a woman or a victory over a man. Winnicott tells about transitional object with the meaning of "primary possession", but in the case of Don Juan - we can speak of formation of fetish of "primary possession", with its numerous (often mutually exclusive) meanings and implications that are projected in phallus. Fetish, according to Frances Tustin [8] conserves certain relations with the object or its part, it is associated with magical thinking, and it does not allow the relations to develop (unlike transitional object). According to Freud [9] it is a psychic phenomenon which enables simultaneous smooth existence of external disappointing reality of relations with the object and defensive fantasies towards this object; it gives the possibility to satisfy desires. This kind of fetishization of relations makes it possible to achieve satisfaction of both love impulses and aggressive impulses. Clearing up the notion of fetish as a phenomenon of thinking we can add: "Fetish in narcissistic system is used in the function of a specific container and thus plays a great role in psychic regulation, but it detains gaining real experience and keeping the person in balance and adjusting the real world with the world of fantasies. Fetish is a peculiar mechanism of ensuring the sense of equality between things and fantasies" (Kholina, 2011). Containment in this case has a reduced function of "storing" the contents (mental content) in the container (fetish), without work-

ing it through or changing it. Don Juan's fetish of "primary possession" has a deep hidden unconscious meaning - the urge to master his own psyche, first of all.

In addition to that we can presume that the process of breast-feeding could be delightful for both mother and child. But at the same time there have always existed and have been too intense some other significant meaning for the mother which was strange for the child; but the value of mother-child relation went by the wayside and got lost without obtaining a symbolic meaning. The child and the mother do not coincide in their "meanings". The mother gives her breast to the child but she fills their relationship with extrinsic expectations, probably encouraging the child's archaic incestuous and deadly fantasies with their intrinsic deadly fears. It proves the insufficient repression of mother's own primary archaic relations - mother-father-child.

From the point of view of Bion's theory [10] the preconception existing in a child results in the conception of existence of a satisfying breast and in further relations with parents; it seems that the initial idea of correlation and synchronization of the two psychics is disturbed and the possibility of good relation between them is broken. With mother's milk the child is trying to possess the mother's psychic space (which is also life-saving for him) in order to settle there and to get mentally mature; but unfortunately this space does not belong to him.

Lombardi [11] quotes the idea of Bion that failure of maternal reverie can destroy the dialogue between body and mind of the child. Lombardi writes: "This defect of maternal reverie appears even before the beginning of the child's mental functioning, when the external object by its intrusion destroys harmonic relations between the subject and his/her body". We can assume that mother's projective identifications influence mental formation of the child, shaping the child's self-awareness. The search for the meaning of physical experience of "here and now" in mother-child relations recedes into background and is probably replaced by mother's projective identifications absorbing the child.

Perelberg [12] notes: "Translation of the parents' unconscious fantasies place the child in the relations with the unconscious structure of the other person which has already had its own repression. This presupposes the significance of "rather good repression" of murderous (and incestuous) fantasies existing in mother's psyche". We can surmise that in the relations of the child Juan and his mother she may seduce and overstimulate the infant by her unconscious sensual fantasy, which probably encourages his infantile universal fantasy about incest; at the same time the mother abandons him as she has a sexual fantasy about a man (the father). The real absence of the mother when she is leaving the child for the relations with the father always causes frustration for the child, as it is accompanied by intolerable destructive emotions. But if the mother is absent and if she substitutes the feelings of being with the child by the destructive fantasy of her sexual desire towards a man, this may strengthen the second universal infantile fantasy about killing the father. Within the framework of Kleinian ideas (1946) about the delay in development of thinking we can assume that the intensity of such destructive fantasies interfere with symbol formation and detains the child in paranoid-schizoid position. In this case the mother is not able to serve as a container for his dangerous fantasies and destructive emotions; and the child in his turn does not develop the containment ability. Britton [13] writes: "The failure to internalize a recognizable oedipal triangle results in a failure to integrate observations and experience. (...) I suggest that it is the consequence of a prior failure of maternal containment".

If we follow the idea of Klein that thinking originates from the exchange of projective identifications of mother and child, then the whole process is put in doubt. We should say that probably the infant Juan (as well as grown-up Don Juan) experiences himself and his life as a very concrete unity with his mother - only in this case he is alive; but if he feels her absence, it is threatening and aggressive feeling and it means chaos and is akin to mental death. If this is true then Don Juan is not destined to overcome his mother's fantasies received from her in the cradle and his infantile response to them in the form of primary fantasies as well as his bodily belonging to them. We know how concrete thinking is organized (see the works of Segal, for example). The main predisposition for concrete thinking is confusion between self and object and existence mainly on the level of paranoid-schizoid position. Without interchange of projective identifications

the separation process is obstructed. We can say that projective identifications that the mother imposes on her child are perceived in a concrete and bodily way; for example the child can be identified with phallus so that only sexual function is meaningful in the future life.

Perelberg in his article "Murdered father, dead father: revisiting the Oedipus complex" (2009) [12] observes: "In the anthropological literature phallus appears as an important symbol of many funeral rituals. (...) In 1998 I guessed that these rituals stress "separation and integration, a part and the whole, masculinity and femininity, life and death". We could continue the thought as follows: phallus symbolization renounces the notion of finitude, limitedness, which is attributable to cultural phenomenon; it disowns the limitations of sexuality and ultimately the idea of sacrifice. From this point of view phallus symbolizes not only the power but also universal fears, beliefs and longing for wholeness and maturity. A symbol expresses something which has been repelled".

Probably the legend of Don Juan is an embodiment and reconsideration of the ancient ritual of the cult of the phallus as an archaic symbol of wholeness, integrity, omnipotence and infinity of life, which is the opposite to limitations and extremity of death. From this point of view the fearless provocation of Don Juan to the statue of Commander can be justified. Don Juan as a symbol living in archaic myth combines an endless lust for life, the denial of death and at the same time limiting power of death. This theme links up with Freud's idea expressed in "Totem and Taboo" [14] about the difference between "dead" (symbolic) father and "murdered" father that has not become his inner symbol of the father. Perelberg [12] following the ideas of Freud about the unconscious transmission across generations of primary archaic attitude towards grand-parents writes: "Unconscious fantasies, primary repression and primary identification (with both parents...) imply that the infant is born in a triangular structure, which prefaced him, and in the context of this structure he will form his identity in future". Perelberg considers the way in which Freud presented identity formation. The child inherits primal identity with his prehistoric father which rather comprises parental function of both parents. It is important to emphasize that primal identity is carried out with "narcissistic father" as it is presented in the work "Totem and Taboo" and it becomes apparent in Ego-ideal. The murder of the "narcissistic father" gives rise to the formation of symbolic father or "dead father" as a powerful symbol of law, prohibition of murder and incest. Perelberg points at the paradox: "The father has to be killed metaphorically as the actual exclusion of the father lies at the origin of so many psychopathologies, from violence to the psychoses and perversions".

Secondary identification takes place with the symbolic father. Perelberg says: "The difference between primary identification, preceding the object and secondary identification associated with the loss of the object differentiates" the "narcissistic father" (viewed by Freud as prehistoric father) from the "dead father". For a better understanding of the myth about Don Juan we will consider another quotation of Perelberg about the distinction between the concepts "Dead father" and "Murdered father". She writes: "I suppose that if Oedipus story represents the story of the murdered father and patricide as a universal, infantile fantasy and the Oedipus complex represents the "dead father" as the symbolic third".

"Forms and shapes" of Don Juan legend brings us to the theme of the father. What is the male identity of Don Juan? Ferenczi in his small article "Bridge Symbolism and the Don Juan Legend" [5] writes: "If we explain, with Freud, the Don Juan type of love-life the compulsion to sequence-formation, to the conquest of innumerable women as a series of substitutes for the one and only love which is denied even to the Don Juan himself (the Oedipus-phantasy) we understand better the phantasy of punishment for the supreme mortal sin". This idea of Ferenczi is based on the fact that in Don Juan's psyche there function the laws of symbolic father and Oedipus fears connected with their violation. In this article we read about another psychic level - narcissistic. Ferenczi discusses the other part of the legend, where Don Juan meets his own funeral. "His presence at his own burial may be explained by the idea that this phantasy represents a personification of the chief part of Don Juan's bodily ego, namely his sexual organ. In every sexual intercourse the sexual organ is actually buried in the same place as that of birth, and the rest of the 'ego' may look anxiously at this "burial". (...) "From the narcissistic point of view every sexual act, every sacrifice to woman, is a loss, a kind of castration to which the offended ego may react with fear of death". Pointing to personification of the sexual organ, Ferenczi refers to the identification not with "symbolic father" but forefather; mainly with its part represented in bodily sexual function - endlessly powerful and inexhaustible phallus. Can we consider this partial identification with phallus as an

important characteristic of "primary identification" with "narcissistic father"? Archaic narcissistic fantasies associate "burial" of phallus in the womb with death (castration). Klein thought that the child fantasied the mother's body containing the father's phallus inside. The infant Juan may feel himself as such swallowed phallus. The idea of castration fear or loss of the phallic power gives us the clue to the understanding of Don Juan's scuttle from each of his love-mates and his never-ending hate towards women. Getting back to the legend of Don Juan, we should observe that there may be few sources of hatred in the character's soul. Freud in his work "A special type of choice of object made by men" [15] proposes a thought about "an injured third party" as a necessary condition for love in some cases. He says: "The person in question shall never choose as his love-object a woman who is disengaged but only one to whom another man can claim right of possession as her husband, fiancé or friend". This choice, in Freud's opinion, is determined by the feeling of satisfaction from hostility directed at the "man from whom the loved woman is wrested". But reading the myth of Don Juan further we will see that the main character's hostility is directed at a couple as well; he intrudes on a couple's private life and sweepingly and heartlessly destroys it. Don Juan gets into the woman's room in the likeness of another man and this is a typical and important feature of the individual fantasy about the triangle relationship - mother-father-son.

We have already mentioned above that the mother may have endowed the son with her fantasies about the father's phallus. The son - the infant was accepted by his mother only if he himself accepted her projective identifications, and at the same time he felt himself as if taking the place of someone else. In the future Don Juan strives for the intimacy with a woman taking the place of the other man whom she had been expecting. We should make a note about the qualities of "primary identifications" in infant Juan. Does the primary identifications with "narcissistic father" always manifest in acquiring the Ego-ideal by the child? The origin of this Ego-ideal (with its predecessors - ancestral totem and powerful taboo) can be easily explained from the point of view of idealization of the "narcissistic father". But looking into Don Juan's story we get an impression that dissoluteness and forcefulness of primary fantasies of the "narcissistic father" in Don Juan's inner world, unfolding in immense boundless power of the fetishized phallus, are not limited by ego-ideal.

Perelberg in her article mentioned above, shows how Freud in his works consistently developed the idea of unconscious phylogenetic transmission of the myth of triangle relationships. "The child is born in a triangle structure" but what is the quality of this structure in case of Don Juan, for example? He is furious, aggressive, and cruel in his desire to possess all women as well as in the desire to prevent other men from possessing them. Myth of Don Juan elicits the type of character that completely surrenders to his archaic fantasies and rejects any restrictions. If we examine the triangle which is memorized in the head of Don Juan from his birth, we will see a mother (a woman) and a son, who are tied together in very concrete bodily wishes and fears, and a father, dangerous like natural power, irrepressible in his passions, the father with whom Don Juan identifies. It is a paradox: the father's presence means limitation of the son's power; but in this triangle there is no room for laws, and more than that, Totem worship is not observed and Taboo rules are violated. Don Juan mockingly dishonors women and kicks the scull that is lying on the road; he pulls the statue of the Commander by the beard and is ready to wrong the dead, mockingly inviting the Commander to dine with him. Don Juan pays dearly for his really diabolic arrogance and blindness - he is killed by the stone death-bearing hand of the Commander; his death is inhuman and horrible. The ancient inexorable law of Taboo is working in this myth. This will happen in the future, but the future does not yet exist in the present, and meanwhile ... "there is nothing like jumping over the barrier, transpassing the border or turning the Self into the law", Maeztu (2009) says about Don Juan. "We should admit that it would be great to do whatever you wish, to fly into passion, to act on an impulse and to allow yourself any fantasy and then disdain the consequences of all your deeds. The supreme happiness - is to be extravagant, to act crazy. Don Juan is really extravagant".

Due to "primary identification" with the parents' couple Don Juan gains identification with extravagant omnipotent cruel "narcissistic father" which has no counterbalance of idealization in the form of Ego-ideal. Perelberg [12] writes: "... in case of normal mother-child relationship with successful mother's repression, the child in the process of development gains a psychological structure which is called Oedipus structure of psyche. This structure presumes control over sexuality, taboo against incest and father's murder, identification with parents' figures and a symbolic representation of the dead father as the bearer of law and order". Don Juan is deprived of all that. He does

not attain secondary identification with the "dead father", symbolic father, which is inherent quality of normal psyche of the modern human being, or object relations with Oedipus parents. He does not attain a depressive position either.

Myth of Don Juan - is a pre-Oedipal myth, it is closer to the Myth of Medea or Myth of Narcissus. Don Juan does not kill his father and does not marry his mother as it is outlined in the myth of Oedipus. But he is a duelist and a coldblooded murderer; Donna Anna's father is among his victims. In the amusing play of Salvador de Madariaga "Don-Juanism or Six Don Juans and a Lady" (2009) six European authors of different versions of Don Juan are brought together, one of them is Pushkin; he pronounces addressing the rest of the authors:

All of you killed the fathers of young ladies

As they bravely joined the battle

To revenge you for dishonored daughters.

We kill the people and do not regret

But I must tell you, My Commander

Was not the father but the husband

And I was hitting on a widow.

In the Myth Don Juan meets death at the hand of the statue of Anna's father whom Don Juan has killed.

If we consider Don Juan's situation in terms of "murdered father", "dead father", then we should admit that it is rather the story about "murdered father", but with allowance for pre-object form of the child-parents relationship. "Murdered father" for Don Juan is a hindrance, an obstacle in realization of his search for mother as a cradle of symbolism; but it is also an obstacle for his sexual desires, the obstacle that should be eliminated or it is a death threat for him which is also a barrier in his life. The murder of his integral father is impossible because it does not exist yet in the psychic space of Juan-son; he is merged with parts and functions of the father owing to introjection. In addition to this the father is horrible, cruel, blurred and incomprehensible, without shape. Balmont (2009) has written about Don Juan: "I am the mist transfused by the rainbow".

Don Juan's father is mysterious, all-powerful, ubiquitous, implacable resembling primordial power, the one which had been idolized like Zeus - the Thunderer.

Don Juan does not have the aim to marry his mother. He is intrinsically not capable of having the idea of marriage. He is in another dimension, his level is functional - satisfaction of his desires and fierce elimination of barriers. In fact Don Juan is only the embodiment of the father's sexual function and there is no function of fatherhood, as well as there are no integral paternal objects in his inner world. We can assume that his endless violent attacks at the couples and elimination of the rivals in some manner or another, is the reminiscence of the constant archaic attacks on inherited symbolism of triangle relationships, where he would by law have a place of a son who is behind the father in his power over the mother and other women. Don Juan destroys all barriers and celebrates the victory over a woman, but again and again he comes across symbolic restriction which is embodied in the inherited structures in his head. And this restriction is likely to be death. Otherwise, why does the funeral knell always accompany Don Juan in all his wanderings and why does he meet the Commander at the end of his way? That's what you get when a child has heard wrong predictions of a witch near his cradle...

We can add that in real life, as it is described in the myth, the child is persecuted by the situation which probably constantly repeated at the mother's breast. Being physically linked with the mother, in case of normal relations development the child wishes to get possession of the psychic equivalent of the inherited archaic symbolic structures with the meaning that the mother attached to them; this is what Bion called realization of preconception. Real relations and psychic interchange between mother and child enable the child to

convert something symbolically inherited into the content and structure of his own psyche, to master his own psyche, to build up internal and external symbolization. In case of Juan-infant we can assume that in a sweet moment of breast-feeding he was on verge of possessing psychic essence of triadic relations but at the same moment they were destroyed. And not only because of the envy and hatred of the child but more likely because of the mother's insufficient repression. The result of this process was the defect of mother's reverie and inoculation into the infant's psyche of the mother's fantasy about the father's powerful primeval phallus, with which the child would identify in the future. Indeed, any relationship with his mother for Juan is an attempt to meet with himself, an attempt to master his own psyche and it is a substitution, a loss of himself which he experienced as a psychic non-existence. This is how the human in Don Juan is being lost, and the mythical is being paradoxically glorified. Otherwise, where do we meet with this immense overestimation and fetishization of the urge for "primary possession"? In the life of Don Juan-grown up we always see the story of breaking the legal relations of a couple and his penetration (substituting the man) in these relations and taking possession of the woman under the name of the other [16-19].

Walking down the street Don Juan

saw a lady,

From the terrace she whispered:

Come in...

but be quiet, Don Nobody.

Antonio Machado

## Conclusion

In case of Don Juan the mother evacuates into her child the sensitive components of her sexual experience, which she does not cope with; the child, acquiring projective identifications of the mother has to react on them.

We can assume that mother's projective identifications influence mental formation of the child, shaping the child's self-awareness. The search for the meaning of physical experience of "here and now" in mother-child relations recedes into background and is probably replaced by mother's projective identifications (mother's own primary archaic relations - mother-father-child) absorbing the child.

Insufficient repression of mother's unconscious fantasies, inoculation of mother's projective identifications, failure of the containment function are probably encouraging the child's archaic incestuous and deadly fantasies with their intrinsic deadly fears. A child can't master oedipal triangle and symbolic equivalent of what is going on with him.

"The failure to internalize a recognizable oedipal triangle results in a failure to integrate observations and experience. (...) I suggest that it is the consequence of a prior failure of maternal containment" Britton [13].

Inoculation into the infant's psyche of the mother's fantasy about the father's powerful primeval phallus, with which the child would identify in the future, may result in fetishization of the urge for "primary possession".

In the case of Don Juan - we can speak about the prevalence of concrete thinking which part is formation of fetish of "primary possession".

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