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|-----------------------------------|--|
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| Gilles Deleuze and Félix Guattari | <i>What Is Philosophy?</i> |
| Karl Heinz Bohrer | <i>Suddenness: On the Moment of Aesthetic Appearance</i> |
| Alain Finkielkraut | <i>The Defeat of the Mind</i> |
| Elisabeth Badinter | <i>XY: Masculine Identity</i> |

NEW MALADIES *of the* **SOUL**

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poetic experiments, confronts us with the very space in which an image about to topple over into flesh *and* meaning is coagulated within language. The themes of *Ulysses* are a perfect illustration of this incandescence of imaginary space, whose two-sided nature (body *and* signification) and “transcorporality” cause it to challenge the place of the sacred. Was this not Joyce’s ultimate ambition, which so much “literature” sometimes makes us forget?

13. THE SECRETS OF AN ANALYST: ON HELENE DEUTSCH’S AUTOBIOGRAPHY

Three Sources of Psychoanalytic Desire

You have before you an autobiography—Helene Deutsch’s *Confrontations with Myself*¹—that resists the two dramatic imperatives that are often inherent in this genre: the cry of distress and the call to glory. The restraint of its serious and scientific style, its fleeting and curbed emotion, and its faithful yet sometimes incomplete recollection of the “confrontations” that a great lady of psychoanalysis engaged in with herself leave the reader with the impression that the text has the implacable exigency of a *memento mori* along with the freshness of an adolescent reverie.

One might wonder if the psychoanalyst’s function is compatible with the rest of our passions, which is what make up an autobiography. Do analysts not freely implicate themselves, as well as their biographies, when they listen to each of their patients? Do they not compose an autobiography, secretive because it is transformed, at the core of each of their interpretations? It is likely that some of these “remnants” have an effect on the mysteriously absorbing process of analytic work. Yet it seems logical that these digressions sustain a literary fiction or a theoretical construction, rather than a

desire to ascertain the ultimate truth of the matter. Are we analysts not always caught between at least two discourses? How can we claim to capture our own part of our story if not through a new analysis, or self-analysis, that inevitably casts some doubt on the truth of the preceding ones?

However this may be, I have a very positive reaction to Helene Deutsch's autobiography. Deutsch, who was one of Freud's colleagues, read Freud beginning in 1908 and was analyzed by him in 1918. She was also the director of the Vienna Psycho-Analytic Institute and one of the major figures of the American analytic movement from 1934 until her death. At the end of her journey, she wanted to inquire into the fate of her analytic practice, on the one hand, and into the primary sources that gave birth to and secretly maintained her desire to be an analyst, on the other. She was curious about the basis (which some would consider to be unanalyzed or even impossible to analyze) of her interpretive language and her organizational abilities. This brings up a question: what is the "other" of psychoanalysis from which she clearly freed herself, but which made her what she was, accompanied her throughout her career, and thus provided the deepest inspiration for her discourse and the precondition for her "internal ear" and sense of truth?

According to Deutsch's autobiography, three paths guided her through her adventure. I believe that their significance exceeds the frame of one individual life, for they may also have repercussions for the evolution of psychoanalytic discourse as a whole. These three paths were the *Russian Revolution, women, and art*.

Let us first consider the Revolution. Hala Rosenbach, who was born in 1884 in Przemysl, in Galicia, Poland, came from a liberal and well-assimilated Jewish family, especially on her father's side. Her father, Wilhelm Rosenbach, enjoyed a degree of fame and a "national responsibility" that were rarely entrusted to a Jewish person in those days. According to Deutsch, "I usually identified more with the romantic 'suffering, enslaved Poland' than with my Jewish background."² Her first lover, who mirrored this idealized father, was Herman Lieberman. A married man sixteen years her

senior and a militant socialist leader, Lieberman was inspired by the ideals of the French Revolution and shaken by what was going on in Russia. Deutsch shared his political fervor and accompanied him to the International Socialist Congress in Stockholm in 1910, where she met Rosa Luxembourg.

Deutsch saw her discovery of Freud as a perpetuation of this spirit of revolution and liberation. In a Europe torn apart by social, religious, and racial hatreds and rejuvenated by the ideas of the bourgeois revolution and of socialism, a Jewish woman who had broken off her ties with tradition had little difficulty joining the psychoanalytic movement. Deutsch believed that this movement would be able to internalize this secular, libertarian, and revolutionary spirit: "Psychoanalysis was my last and most deeply experienced revolution; and Freud, who was rightly considered a conservative on social and political issues, became for me the greatest revolutionary of the century."³

In this context, psychoanalysis emerges as the culmination of progressive rationality, not only within the history of ideas, but also through the life stories of its founding members (Helene Deutsch was a paroxysmal, though not unique, member of this group). What is more, psychoanalysis emerges as an ethical basis for this rationality. Hala discovered her feminine freedom and professional success by renouncing the political zeal to which her youthful love had bound her.

Although numerous references to "virile revolutionary women" in the *Psychology of Women* bear witness to Helene Deutsch's understanding of this behavior, they also show that she distanced herself from it. In such texts as "The Impostor," she goes on to say that false personalities, that is, "as-if" personalities, might have been able to avoid (or conceal?) their psychopathology if they had discovered the "favorable circumstances" of political action: "under more favorable circumstances, [the impostor], like so many other heroes of wars and revolutions, might have made his pathology serve a glorious career."⁴ This means that psychoanalysis stakes out a different path, one that makes the impostor vanish and offers a chance to build up a viable relationship of desire and love with

another person. This is what seems to be the implicit message of Helene Deutsch's relentless examination of the omnipresence of the impostor, whom she claimed to see everywhere, even in herself: "Ever since I became interested in the impostor, he pursues me everywhere. I find him among my friends and acquaintances, as well as in myself."

The end of Deutsch's militant political activities, which instilled her with a permanent gift for organization, was immediately followed by another proclamation. This one was also inscribed in the political conflicts of this century, although psychoanalysis hoped to assuage it of its harsh light: she proclaimed to be a woman. We are indebted to Helene Deutsch for two volumes of a *Psychology of Women*, and her autobiography shows how this psychology was rooted in her own experience.

Hala, the youngest of three sisters, felt estranged from her mother, whom she believed did not love her very much and whom she consequently rejected. Let us note, however, that she had a very close relationship with her father. During puberty, this idealization broke out, as might be expected, into a sexual liberation. Those who read these autobiographical memoirs will be reminded of the remarkably dispassionate pages of the *Psychology of Women* in which Deutsch promotes this situation to the rank of a psychological generalization without leaving any trace of its autobiographical origin:

Interestingly enough, such a relation very often obtains with the third daughter, especially if she is also the youngest. It is as though the father's relation to the daughter had got rid of its dangers and freed itself from the fear of incest with the two older daughters. The third one—Cinderella—seems to be particularly suitable for her father's love choice because of her helplessness and apparent innocuousness. The need to save the little girl from the aggressions of the mother and the older sisters certainly plays a great part here.⁶

And later, under the authorship of the delicate and devoted Mrs. Felix Deutsch, the autobiography of the former Miss Rosenbach,

who still gave her loyal support to her father and to his double, Herman Lieberman, contains a poignant description of a daughter's love for her father:

[At first, the daughter sees her father as] a great man who deserves a better fate, a victim of the prosaic mother who has tied him to the gray business of earning a living. She, the little daughter, would be a more suitable object for him, though he must painfully renounce it. In a large number of instances, a psychologically sound woman may have as her first love object—an object to which she often remains attached for life—an unfree man, often a married man, who fans her love and responds to it, but who cannot break his old tie. Such a man reproduces the situation described above. The fantasy of his painful love yearning and the woman's own suffering, shared with him, often prove stronger motives for faithfulness than the fulfillment of love.⁷

Helene Deutsch believed that the first revolution of her life consisted of her liberation from her tyrannical mother. She emphasized relentlessly what she saw as the two essential and elemental components of feminine psychology: masochism and narcissism. Her affinities with the feminist movement of her day did not prevent her from steadfastly maintaining her belief that masochism and narcissism were determinants of femininity. It is important to note, however, that Deutsch sought to derive the term "masochism" from pathology, and more specifically, from perversion. First she showed that masochism stems from a natural inhibition of female psychic development, an inhibition that is reinforced by the father's love and rejection of his little girl. Deutsch saw that this tendency is manifested by the organization of the feminine libido, not into an actual passivity, but into an "interior activity"—inside the house, the body, or the self. This position led her to transform the concept of a *masochistic symptom* into a *masochistic organization* of the personality. She explained that such an organization results from biological restrictions (an inaccessible and passive vagina, the physical pain of intercourse and childbirth) as well as social constraints. It is easy enough to see what might be gained through

this neutralization or "naturalization" of the concept of masochism. Yet by completely ignoring the perverse pleasure of this notion of personality organization, we lose the essential dynamics of female sexuality. Moreover, Deutsch's point of view seems to neglect the symbolic determinations of female jouissance.

In this paradigm, narcissism would be the element that counterbalances masochistic tendencies, and even ensures that masochism will be overcome. A woman would thus be an ambivalent, if not divided, structure, for she enacts the ambiguous human fate of being an *individual* who is at the same time a member of the *species*. The woman-individual seeks pleasure. The procreative woman—who ensures the survival of the species—endures pain, which she can only tolerate if it becomes the source of a certain sort of pleasure. In Helene Deutsch's eyes, the unconscious willingness to suffer renders women particularly adaptable and sociable. When reading these texts (both biographical and theoretical), one does not sense a hymn to feminine surrender, as has often been suggested. Instead, one becomes aware of a commanding lucidity that speaks the truth for so many women of this century. Indeed, Deutsch's autobiography convincingly shows how a woman inevitably confronts the subtle alchemy of masochism-narcissism by tackling both a professional career and maternity—which are the themes of the entire second volume of the *Psychology of Women*. Helene Deutsch had already predicted that new techniques of procreation and childbirth would alter this feminine psychic reality.

There is one last source that served to maintain Deutsch's desire to analyze: art. Her autobiography is strewn with references to Proust, Flaubert, Gide, Italian art, and ancient Greece.

Freud's fascination with artists who may have preceded him in discovering the unconscious does not fully explain this constant partnership with art, which is more pronounced in old age, once analytic practice has come to an end. Does art prevent us from dying of the very truth in which we engulf the pain caused by the words addressed to us? I would prefer to think that Helene Deutsch did not see beauty as a mere means of escape, as a disavowal of or an antidote for abjection. She drew one of her

possible discourses from beauty; she thus was able to express our unbearable situation as speaking beings who can "go to the end of night" while referring to it with pleasure, and who can forget the meaning of life while appealing to the desire of other people. Helene Deutsch found strength in the dangerous well of narcissism and sublimation, and she was also one of the first people to delve into it.

As-If

In my opinion, Deutsch's exploration of narcissistic affections was one of her most valuable contributions to analytic thought. Beginning in 1934, that is, long before the sophisticated analyses of "borderline states" or "false selves" were carried out, Helene Deutsch was already referring to "*as-if* personalities." Without doubt, the emphasis she placed on female narcissism allowed her to modify the conventional notion of "schizophrenia" and to use this refurbishing to propose her own, broader notion of "*as-if* personalities." The affective difficulties of "*as-if*" personalities resemble schizophrenic symptoms, although these are two distinct disorders:

Psychoanalysis discloses that in the "as-if" individual it is no longer an act of repression but a real loss of object cathexis. The apparently normal relationship to the world corresponds to the child's imitateness and is the expression of identification with the environment, a mimicry which results in an ostensibly good adaptation to the world of reality despite the absence of object cathexis.⁸

Although the objects of hysterical identification are heavily invested with libido, even if repression affects this investment and leads to the absence of anxiety that can solve conflicts,

in "as-if" patients, an early deficiency in the development of affect reduces the inner conflict, the effect of which is an impoverishment of the total personality, which does not occur in hysteria. . . . In

*"as-if" patients, the objects are kept external and all conflicts are acted out in relation to them. Conflict with the superego is thus avoided because in every gesture and in every act the "as-if" ego subordinates itself through identification to the wishes and commands of an authority which has never been introjected.*⁹

With great finesse, Helene Deutsch analyzed those men and women who give the impression of being empty, absent, and cold, regardless of their apparent devotion to their activities or love life. These pages, which we cannot help reading in counterpoint to many other autobiographical confessions, brilliantly prefigure Winnicott's notion of the "false self."¹⁰

Frigidity: The Language of Depression

Following her analysis with Freud, about which she unfortunately said very little (besides recalling such matters as bringing some milk with her for her analyst's wife and family), and which she said ended "abruptly," Helene Deutsch became Karl Abraham's analysand in Berlin, in 1924. At that time, she met Melanie Klein, who was also one of Abraham's analysands. Deutsch cautiously acknowledged Klein's originality, but she preferred a different "father's daughter"—Miss Anna Freud. With acute perceptiveness and a little irony, Helene Deutsch scrutinized her identifications with the women of the revolutionary movement (Rosa Luxemburg, Angelica Balabanoff) as well as the analytic circle (Anna Freud, along with Marie Bonaparte, Jeanne Lampl-de Groot, and others). At the same time, she remained quite discreet about her aggressions, jealousies, and incompatibilities with her "rival sisters" (Lou Andreas-Salomé, Melanie Klein, Karen Horney).

Apparently, it was later in Deutsch's life that this half-loving, half-warlike quadrille of Freud's female colleagues obtained a truly personal meaning for her. As a grandmother, Deutsch spoke again of her adoration for her older sisters, who had replaced a rejecting and rejected mother. Finally, she analyzed the bonds she had formed with her half-daughter and half-granddaughter. In a nar-

cissistic fashion, the three women of the latter configuration were bent over the son or grandson—the ultimate object of love and anxiety, the germ of their masochism-narcissism. And then Helene Deutsch, this time as the eldest mother, claimed to have faded away—not without some humor—in order to make room for the youngest one, who she no longer was.

Helene Deutsch, who analyzed Victor Tausk, who was intrigued by Ferenczi, and who was the admiring analysand of Abraham (one of the first people to study depression), became aware of the melancholic undercurrent of many neuroses, especially in women. Her work in feminine psychology led her to inquire (through the language of anatomy and physiology) into feminine suffering and sadness as a possible source of pleasure, or conversely, as a fundamental inhibition of female jouissance. Going beyond masochism, she incessantly stressed what truly seems to be a fundamental female depression, a depression that she primarily analyzed through the psychic events of maternity (pregnancy, childbirth, and nursing). Finally, she seems to have associated feminine depression with frigidity by declaring that they both stemmed from the vagina's biological fate of being the receptacle of death anxiety: "The original sexual organ of the woman, the clitoris, is the receiver of castration fears. The vagina is the receiver of the deepest anxiety, i.e., of death, which accompanies motherhood and is mobilized in pregnancy and delivery. It is this anxiety which seems to prevent sexual responses in the vaginal part of the female organ."¹¹

Were it possible to place Helene Deutsch's statement in another theoretical frame, I would say that regardless of the anatomical bases for this process, a woman uses the *fantasy* to enclose an inaccessible object inside her body. In a phantasmatic sense, this interior ends up being the vagina or, as Lou Salomé would say, the "vagina is 'rented' to the anus." The object in question is the "bad mother" whom the woman imprisons to prevent losing her, to dominate her, to put her to death, or even to kill herself inside this melancholic embrace between two women. This phantasmatic of the frigid woman with a bad mother espouses the dynamics of

depression, in which the depressed subject incorporates the man or woman she hates in order to keep from losing him (or her). And, by killing him (or her), she kills herself.

For a woman who is in a sexual relationship, two forms of jouissance may be possible. On the one hand, phallic jouissance—competition or identification with her partner's symbolic partner—mobilizes the clitoris. On the other hand, there is *another* jouissance that the fantasy imagines and puts into action by focusing on the core of psychic and corporeal space. This other jouissance requires that someone literally "dissolve" the melancholic object that blocks psychic and corporeal interiority. Who might be able to do this? A partner who is believed to be capable of being a more-than-mother, who could dissolve the mother imprisoned inside me, by giving me what she was or was not able to give me. Although this partner would remain in a separate place from my own, he would be the one to provide me with the most important gift that she was never able to give me—a new life. Such a partner would be neither the father who ideally gratifies his daughter, nor the symbolic standard that the woman tries to achieve through a virile competition. Through the help of this partner, feminine interiority (psychic space, and, on the corporeal level, the association between vagina and anus) might cease to be the tomb that shelters the dead woman and prepares for frigidity.

By putting to death the deadly mother within me, my sexual partner acquires the charms of a giver of life, of a veritable "more-than-mother." Without being a phallic mother, he compensates for the mother by way of a phallic violence that destroys what is bad, but that also gives and gratifies. The "vaginal" jouissance that follows, then, is contingent upon a relationship with the Other that is no longer conceived within a phallic overstatement, but as support for the narcissistic object and as capable of ensuring its displacement *somewhere else*. The man incites ecstasy by giving me a child and by becoming the link between the mother-child bond and symbolic power.

We cannot assume that this other jouissance is absolutely essential for a woman's psychic fulfillment. Quite often, in fact, either

professional or maternal phallic compensation or clitoral pleasure can veil frigidity in a reasonably efficient manner. Nevertheless, if men and women assign a quasi-sacred value to this other jouissance, it is perhaps because the language of a female body is what has temporarily triumphed over depression—a triumph over death. Of course, this is not the ultimate fate of the individual. It is, rather, an imaginary death to which premature human beings are subject if they are abandoned, neglected, or misunderstood by their mother. In the female fantasy, this other jouissance presupposes a triumph over the deadly mother, so that interiority might become not only a source of biological life, but also a source of gratification and psychic life. The pages that Helene Deutsch consecrates to maternity, as well as her discreet autobiographical traces of her disputes with her mother and of her own experiences as a wife and mother might constitute one of the possible manifestations of this theoretical conjecture.

An "Open Structure": The Adolescent

At the end of her journey, the elderly lady saw herself as an eternal adolescent: "Yet I feel that my Sturm und Drang period, which continued ~~long into~~ my years of ~~maturity~~, is still alive within me and refuses to come to an end. I find that there are still ecstasies and loves in me, and that these feelings are rooted in my adolescence."¹² Helene Deutsch, who treated many adolescents, knew that the Sturm und Drang of adolescence is less a matter of age than of a structure that I have called an "open structure."¹³ Although this term has been used to describe a living organism whose sole purpose is to renew itself by opening itself up to its environment or another structure, there are also some speaking beings who possess this property within the boundaries of their psychic realm. Through a massive freeing-up of the superego—which occurs for most of us during adolescence—such subjects are exposed to a rotation of representations between the various psychic registers (for instance, drives—primary inscriptions—secondary inscriptions). This experience gives us a greater capacity to

engage in frequent and creative transferences onto other people, objects, or symbolic systems. This transference opening-up and restructuring of psychic dynamics make such subjects particularly suited for "love and ecstasy," as Helene Deutsch said.

Women are undoubtedly capable of this transference plasticity and these adolescent dynamics. What is more, certain subjects attain the symbolic elaboration and the creative transmission of this particularity—I am referring to artists. A "domestication" of perversion follows, which focuses on an ideal father and enables us to adapt to other people by giving our utmost effort within an optimal jouissance.

I am convinced that this sort of specificity is necessary if one wishes to become an analyst. Helene Deutsch's autobiography enables us to discover the way in which a woman was able to develop, preserve, and maintain this "open structure," which she adorned with a discourse that was appropriate for the dramatic events of our century, on the one hand, and through the trying hazards of her calm, nomadic existence, on the other.

Helene Deutsch was almost one hundred years old when she died in 1982.

National and European Women

The nation, which was the dream and the reality of the nineteenth century, seems to have reached both its peak and its limit with the 1929 crash and the National Socialist apocalypse. We have witnessed the destruction of its very foundation—economic homogeneity, historical tradition, and linguistic unity. World War II, which was fought in the name of national values, brought an end to the reality of the nation, which it turned into a mere illusion that has been preserved for ideological or strictly political purposes ever since. Even if the resurgence of nations and nationalists may warrant hope or fear, the social and philosophical coherence of the nation has already reached its limit.

The search for economic *homogeneity* has given way to *interdependence* when it has not yielded to the economic superpowers of the world. In like manner, *historical* tradition and *linguistic* unity have been molded into a broader and deeper denominator that we might call a *symbolic denominator*: a cultural and religious memory shaped by a combination of historical and geographical influences. This memory generates national territories determined by the

II. *Glory, Grief, and Writing*

1. *A Treatise on the Influence of the Passions Upon the Happiness of Individuals and of Nations* (London, 1798), p. 72.
2. *Influence of Passions*, p. 45. Trans. note: Some translations of Mme de Staël's works have been slightly modified in the name of clarity and accuracy.
3. *Influence of Passions*, p. 45.
4. *Influence of Passions*, p. 46.
5. *Influence of Passions*, p. 48.
6. *Influence of Passions*, p. 50.
7. *Influence of Passions*, p. 51-52.
8. *Influence of Passions*, p. 56.
9. *Influence of Passions*, p. 57.
10. *Influence of Passions*, p. 66.
11. "Réflexions sur le procès de la Reine," in *Oeuvres complètes de Mme La Baronne de Staël* (Strasbourg, 1820), 2:27.
12. "Réflexions," 2:33.
13. "Quelques réflexions sur le but moral de Delphine, in *Oeuvres complètes*, 5:10-12.
14. "Quelques réflexions," p. 14.
15. *Corinne, ou de l'Italie*, chapter 5.
16. *The Influence of Literature Upon Society* (Hartford: S. Andrus, 1845), p. 11.
17. *Influence of Literature Upon Society*, p. 54.
18. *Influence of Literature Upon Society*, p. 90-91. Italics mine.
19. *Influence of Literature Upon Society*, p. 80.
20. *Influence of Literature Upon Society*, p. 98.

12. *Joyce "The Gracehoper" or Orpheus' Return*

1. See Robert Boyle, S. J., *James Joyce's Pauline Vision: A Catholic Exposition* (Carbondale: Southern Illinois University Press, 1978); and J. L. Houdebine, "Joyce, littérature et religion," *Excès de langage* (Paris: Denoël, 1984), pp. 211-50.
2. See Anders Nygren, *Agape and Eros*, Philip S. Water, tr. (Chicago: University of Chicago Press, 1982); as well as the analytic interpretation of this distinction offered in my *Tales of Love*, Léon S. Roudiez, tr. (New York: Columbia University Press, 1983).
3. *Ornicar?* 7 (1976): 3-18; and *Ornicar?* 9 (1977): 32-40.
4. Joyce's letters allude to this, but we have not found Nora's. See Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin, 1988).
5. "... a man capable of writing a woman this well from the inside out upsets the annals of psychology." Philippe Sollers, "La Voix de Joyce," in *Théorie des exceptions* (Paris: Folio Essais, 1986), p. 103.

6. Pietro Redondi, *Galileo Eretico*, Raymond Rosenthal, tr. (Princeton, N.J.: Princeton University Press, 1987).
7. James Joyce, *Ulysses* (London: Penguin, 1983), p. 27.
8. *Ulysses*, p. 43-44.
9. *Ulysses*, p. 207.
10. *Ulysses*, p. 188-189.
11. *Ulysses*, p. 517.
12. *Ulysses*, p. 273.
13. *Ulysses*, p. 331-332.
14. *Ulysses*, p. 244.
15. Richard Ellmann, *James Joyce* (New York: Oxford University Press 1982), p. 437.

13. *The Secrets of an Analyst: On Helene Deutsch's Autobiography*

1. Helene Deutsch, *Confrontations with Myself: An Epilogue* (New York: Norton, 1973).
2. *Confrontations*, p. 30.
3. *Confrontations*, p. 131.
4. "The Impostor: Contribution to Ego Psychology of a Type of Psychopath," *Neuroses and Character Types: Clinical Psychoanalytic Studies* (New York: International Universities Press, 1965), p. 326.
5. *Neuroses and Character Types*, p. 337.
6. *Psychology of Women* (2 vols.; Philadelphia: Saunders, 1945), p. 249. Italics mine.
7. *Psychology of Women*, p. 201.
8. "Some Forms of Emotional Disturbance and Their Relationship to Schizophrenia," *Neuroses and Character Types*, p. 265.
9. *Neuroses and Character Types*, pp. 277-78.
10. D. W. Winnicott, "Distortion of the Ego as a Function of the True and False Self," *The Maturation Processes and the Facilitating Environment* (London: Hogarth Press, 1965). Helene Deutsch's ideas can be linked to Heinz Hartmann's, whose theory of the Ego defines the Self as a magnet of narcissistic investment. See Heinz Hartmann, "Comments on the Psychoanalytic Theory of the Ego," *Essays on Ego Psychology* (1964).
11. "Frigidity in Women," *Neuroses and Character Types*, p. 361.
12. *Confrontations*, p. 216.
13. See chapter 9, "The Adolescent Novel."

14. *Women's Time*

1. See *The Freud/Jung Letters*, Ralph Manheim and R. F. C. Hull, tr. (Princeton, N.J.: Princeton University Press, 1974).
2. See René Spitz, *The First Year of Life: A Psychoanalytic Study of Normal and*