# The Subject of History /
# The Object of Transference

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Rather than consider the patient's history as limited to the first years of life, this paper extends the idea of the patient's history to encompass multiple histories—national, colonial, racial, gendered, sexual, developmental, familial, and immigrant—as interweaving threads of personal identity. From this perspective history refers not only to an individual's developmental course but also to the shaping force of events in creating culture or the very subjects that experience culture and cultural events. Within the performative theater of transference, countertransference histories are actually remade through the intimacies of psychic and affective experience revealed in the analytic encounter.

> *My problem is essentially the definition of the implicit systems in which we find ourselves prisoners; what I would like to grasp is the system of limits and exclusion which we practice without knowing it; I would like to make the cultural unconscious apparent.*
> —Michel Foucault, *Rituals of Exclusion*

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## CASE HISTORY: KOJIMA

### In Japan

Kojima grew up addicted to foreign movies. Hollywood offered a world he could only dream of. At age 12 he saved his allowance so that he could escape to a world of musical extravaganzas, a world where characters declared, "This is who I am!" with a joyful, carefree happiness. As in the movie "Fame," where students just a little older than he engaged in artistic pursuits and literally danced and sang in the streets of New York, Kojima wanted more than anything to break free from the constraints that he felt placed under and to experience feelings of self-determination, liberation, and independence: "For me it was the United States where one could have freedom of expression. America was an adjective to me—representing freedom, self-expression, making the impossible possible."

Outside the movies, though, Kojima's life was structured by his parents' insistence on duty and obligation. As the only son, Kojima was expected to marry and produce children who would carry on the blood line of his mother's Samurai ruling-class lineage and perpetuate their aristocratic "house." The elite Samurai class of feudal lords had been unseated from their lock on positions of political power during the Meiji Restoration of 1868, 100 years before Kojima's birth. Their 700-year rule effectively ended with the forcible "visit" of Commodore Perry in 1853, his warships billowing black smoke as they appeared off the coast of the Japanese archipelago, intent on opening up Japan's self-imposed isolationism and "civilizing" its inhabitants. The coming Western "modernization," which would eventually bring Kojima cinematic images of America, radically transformed the traditional Japanese social structure, which had emphasized familial sources of identity and obligation and a highly stratified system of social class relations.

After World War II, the American occupation (1945-1952) engineered enormous institutional, social, educational, and ideological changes, implanting new, Western, cultural ideals. Within the context of the paradox of promoting freedom during an unconditional surrender, the occupation, which lasted almost

twice as long as the Japanese involvement in the war itself, forbade Japanese to travel abroad, forbade any major political, administrative, or economic decisions without approval from American occupiers, and forbade public criticism of General MacArthur's regime. The so-called democratization of Japan during the American occupation was observed by the historian John Dower (1999) to have sought to introduce "heavy doses of liberal New Deal attitudes, labor reformism, and Bill of Rights idealism of a sort that was in the process of being repudiated (or ignored) in the United States" (p. 26). For their part, the Japanese quickly shifted rhetoric from their having waged a holy war to their receipt of this "gift" of democracy from the Americans, bestowed "from above". Their subjugation, according to Dower, became almost "a sensual embrace" with their American conquerors.

Kojima's mother's family, once proud and prominent, had been decimated by World War II with loss of life and redistribution of lands under General MacArthur's occupying force. The family had been sent on an Imperial mission to China during the war. Kojima's mother returned to Japan as a girl to see her home destroyed, their family's property gone, and her relatives in graves. With her meticulous traditional dress and the formal mannerisms of nobility, Kojima saw his mother as the keeper of the shards of the family's lost dignity. She, in turn, impressed on her son his unique role in continuing their Samurai family blood line.

Kojima's father suffered no less during the war, though his was a tale of survival and ascendance. Kojima's paternal grandfather, a passive man and a painter by profession, having abandoned his family shortly after the outbreak of the war to live with his mistress, left Kojima's grandmother alone to raise four children in conditions of extreme poverty. Having lived in an area firebombed by B-29s, the family was without a house and stole potatoes to survive. In the years after the war, the family had to contend with malnutrition and communicable diseases that were widespread and led to hundreds of thousands of deaths by starvation and by cholera, dysentery, typhoid fever, smallpox, typhus, scarlet fever, diphtheria, epidemic meningitis, polio, and encephalitis. Trading illegally in junk metals, and

and eventually purchasing houses and real estate with the proceeds, Kojima's grandmother endured and eventually prospered, teaching her children survival skills in a free-market culture. Considered vulgar for her business acumen by the standards of polite society, she became a "legend" on the black market that had virtually replaced the Japanese economy in the years immediately following the war.

In postwar Japan traditional values increasingly were jettisoned as the society, aggressively seeking to lessen their feelings of humiliation, identified with the aggressor by adopting the American cultural scene of the 1950s. In the years that followed, the hybrid cultural product took the form of a Japanese grafting of traditional values onto the colonial structure and recreating a hierarchical social structure in corporations with a loyalty previously reserved only for family. Japanese society transformed from being based on social class (i.e., who one was) to being based on competitive achievement (i.e., what one had) within a capitalist democracy as millions found themselves longing for the material affluence of the sort their American overlords so conspicuously enjoyed (Roland, 1988; Dower, 1999). Raised with a strong capitalist ethic, Kojima's father went on to become a successful "salary man," an executive with an international conglomerate, who rose to the top of corporate culture. From Kojima's father came the expectation that he, too, would do what was expected of him—secure a job in a corporation where he could work his way to a position of financial security and respect.

A creative and imaginative boy, Kojima preferred painting and piano to sports. Recognized early on as a prodigy for his artistic talent, he felt all but ignored by a father who was a remote and emotionless man, even by Japanese standards. Kojima grew up frightened of his father's unpredictable anger and profoundly disappointed by his father's coldness. Because his father traveled to America extensively for his business, Kojima spent long periods with his mother, who encouraged his artistic talents as a part of his education in the ways of the aristocratic class. She ran the home in "a very democratic" manner, but when her husband returned "she changed her opinions" and deferred to him. When Kojima's sister expressed her wish to attend art

school, their father refused, calling it a "useless" and "pretentious" desire. When it was Kojima's time to consider applying; "I didn't even try." Throughout his early life Kojima attempted to win his father's affection by fitting himself into the mold of his expectations—giving up painting and piano for his father's interests in tennis and camping. After college he attempted to please his father by attending the corporate training program of one of Japan's largest multinationals. Despite his success and the potential for advancement in a multinational corporation, Kojima left to pursue a career in the arts. His infuriated father declared Kojima "selfish." For choosing his own way Kojima was disowned and forbidden to use the family name in public, his rights to inheritance were renounced and he was forbidden to step into the family home.

Since childhood he had witnessed the ideal promise of American freedom. In the darkened cinemas of Kyoto his desire was shaped by carefully constructed images of the United States, images that held a promise of emancipation. As colonial ideology went, Hollywood's call was persuasive—come on over, it sang, we're dancing in the streets. There seemed to him only one option, to do as his father had done for countless months, on countless business trips, over countless years—to disappear to America. Disowned and cast out, Kojima changed his name and moved to the East Village.

It was only in exile that Kojima dared have his first sexual experience with a man. Anguished that his homosexuality transgressed Japanese societal norms (there is nothing resembling a gay rights movement in Japan) and brought shame on his aristocratic name, Kojima continued to try and please his mother after settling in New York by maintaining an on-again, off-again relationship with a marriageable Japanese woman from a renowned noble family: "This way," he explained to me early in the analysis, "I could tell them there was still a chance I would be married and they would have their heirs." The deception did not ease his mother's embarrassment. She made it a point to let him know that she turned away the interested inquiries of her neighbors as the boy she raised to be a unique and special progenitor had become to her "a son who brings shame."

## In New York

Six months into his analysis Kojima began to detail his relationships with older men. While his choice of partners evoked qualities of both parents, what was striking was his familiar pattern of repeated attempts to gain the attention and approval of dominant, often narcissistic father stand-ins. Kojima explained that he served as a companion to men who would take him out on the town for dinners and drinks. My own associations were to the manner of a Geisha, as Kojima described engaging in polite conversation but not being so bold as to state his own opinion. Attracted only to self-absorbed, middle-aged European businessmen, Kojima would attempt to wrest from them the interest that he felt had never been shown by his father. These were men who represented his own absent father, the father who had traveled extensively for business during Kojima's childhood. They were men away from their own homes, and unconsciously Kojima supposed that they might be longed-for good fathers. Later, reflecting on his wish, Kojima stated, "I really wanted to be loved by such a man, I liked the coldness. I found it attractive and I expected to find a little bit of warmth in it, but it never had any." His engagements with these men had a driven quality, and despite his often going to great lengths to please and impress, his efforts eventually ended in disappointment as he failed to secure the authentic admiration he sought. But what upset Kojima terribly was that, in his erotic play with one of his partners, Kojima had begun to refer to himself as "your boy"; his partner responded by referring to himself as "Daddy" and spinning erotically charged, "incestuous" fantasies.

Shaken by the experience, Kojima could not stop crying the whole of the next day. The characteristic Japanese equanimity that was such a dominant part of his presentation was undone. On the couch he associated to his relationship with his father and how, from an early age, he had felt the absence of any loving feeling from him. A highly charged memory emerged in association as Kojima recalled holding on to one of his father's fingers as a young boy. The sensation was erotic, and Kojima now felt that what he really wanted to hold was his father's penis.

Consistent with contemporary psychoanalytic approaches to homosexual boyhood (e.g., Isay, 1999), Kojima's primary early erotic attachment was to his father. But since that time those feelings had been defended against through a focus on the father's detached and hostile behavior. Distancing himself from the memory of his sexual arousal in early childhood set the stage for this eventual return of the repressed.

As he slowly recovered from the emotional toll of reintegrating these feelings over the next several weeks, my thoughts began to center on the transference. From the beginning of our work together Kojima had been deferential and all too agreeable. Meeting times and fees were worked out with unusual ease, and Kojima presented for each session well dressed, despite having a free lance job that allowed him to work at his home and dress as he liked. This is not to say that to this point Kojima had not worked analytically. He had worked hard, and not just to please me. I do not know if it was a cultural effect, but, sitting with him, I had the feeling that Kojima took his analysis more seriously than anyone I had ever worked with; that he believed this was a once-in-a-lifetime chance for him. Both of us felt that what he was doing was something very difficult, and it seemed certain that whatever was going to happen would be transforming.

As the first Christmas holiday approached, I was presented with a gift of a spectacular bottle of Bordeaux, which I knew enough not to decline. Well then, I thought, with Kojima examining relationships to father-figures, the time seemed opportune to interpret if he might be trying to seduce me with his agreeableness and gifts. Curiously, as these words left my mouth they felt flat. In the silence that followed, I was just as aware as Kojima that I had enacted the pushing-away response he was so used to receiving from his male companions. The experience had the kind of immediacy that brought me to instant recognition of having inauthentically withdrawn from Kojima and from a mutual process of discussion and discovery. Through identification with Kojima's internal object world, I found myself in a position to countertransferentially act out issues of propriety, expectation, and conformity to group behavior. Supporting my identification with Kojima's internal object was

my own connection to, and internalization of, a European cultural tradition that stresses correctness and formalism of behavior. I realized that I had interpreted because that is *what we do*. I was conforming in an inauthentic way to meet this clinical moment not from my own feeling, but from a sense that that is what a psychoanalyst *does*.

This moment was a turning point that Kojima and I discussed at length for its lack of recognition of the wish that was operative in the transference. I had missed it. Despite all the Winnicott I had read, I had failed to see his deference as his honest expression of a deep need to be cared for by me. In our discussion about this moment, Kojima disclosed his desire to be "weak" and "not to be 100 percent cheerful." He confided the strain he felt under to appear intelligent and "decent" and the ambivalence he had been struggling with since we began meeting: "I keep my manners and etiquette; even in front of you I behave within those constraints. I wouldn't like to be perceived otherwise." Kojima's "decency" included his belief that he was to do the analytic work without relying on me. His "weakness" was his need for me, his wish that I should be there for him completely.

From this point the treatment relationship changed dramatically. Rather than close down, Kojima opened psychically. He began to attend sessions in paint-splattered jeans and sometimes even disagreed with my constructions of his experience. A light playfulness arose between us, and Kojima began working analytically in a deep and sincere fashion. Kojima increasingly allowed himself to feel highly dependent on and nurtured by me: "I've never been open with anyone like this, saying everything." I too felt different from the rigid and removed position I had occupied at the beginning of this analysis. Compassion replaced my dispassionate detachment, and a warm sense of caring for Kojima spilled in to fill the analytic space as it had not been able to before.

During this period of the treatment I shared with Kojima some of what I had learned through my own reading. We spoke of the fact that in ancient Japan homosexuality was often a regular part of Buddhist monastic life (Leupp, 1995). We laughed

together about history's crediting the Master Kobo with having "imported" the practice of homosexuality to Japan from China, and Kojima told me that one prominent monastery he had read about in the book I had lent him had always served as a special place of refuge and peace for him. Not knowing the centuries-old history associated with that monastery, Kojima felt an enrichment of meaning in his connection to the place. The Japanese, having no religious prohibition against homosexuality, allowed an open culture of male–male erotic behavior to extend from the monasteries to the higher social classes. It was not until the adoption of Western values during the Meiji restoration of 1868 that a culture of "civilized morality" came to disdain the "barbarism" of such practices, rendering them "unspeakable." Yet as Pflugfelder (1999) notes, it was not that the "unspeakable" had literally been left unspoken; "the protocols of 'civilized' discourse had permitted its utterance, but had sought to confine it to certain marginal contexts, such as the historical past, the geographical periphery, and the world of adolescence, and only if its moral propriety was simultaneously disavowed" (p. 168). When, in the early 20th century the medical-scientific model of sexuality took hold in Japan, sexual behavior came to be classed as "normality" or "perversion." It was not until 1995 that the Japanese Society for Psychiatry and Neurology, the equivalent of our American Psychiatric Association, declassified homosexuality as a perversion. Ironically, in present-day Japan far right-wing politicians decry the prevalence of homosexuality as a deplorable sign of American cultural influence.

Over the next several months Kojima began to reexamine his own construction of the family history. In a period of intense examination Kojima and I discussed his relationship to his parents. That was a time of deep sadness, for he felt the disappointment of not having been recognized for his own uniqueness and talents, and he saw the emptiness and lifelessness of what he understood to be his parents' conformity. At one point, while Kojima was speaking about his mother, I found myself recalling a conversation with a friend who had recently returned from Venice. At the time, of course, I had no

conscious connection to why these thoughts occupied me or what, if anything, they had to do with Kojima's feelings about his mother. While my friend was detailing his trip, I recalled his having told me that the first floors of all the houses on the winding canals were no longer inhabitable; they had become flooded as the ancient city began to sink. I thought about all the doors that had opened right onto the canals but that now were locked forever, and I heard my friend's expression of the eerie feeling at witnessing the elegant decay of a wonderland, still dressed up for onlookers. This unbidden experience, and the images it evoked in my mind, I later understood to be an unconscious link to the patient's experience that had yet to be expressed symbolically (Ogden, 1994). While I did not share these reveries with Kojima, I did tell him that I now thought I understood that, for all of her finery, Kojima regarded his mother's noble attitudes as the artifice of a middle-class housewife whose primary concern was social status and appearance, not commitment to Samurai tradition. Kojima responded by questioning what he had always assumed were his mother's devotion and sacrifice for her children. He considered for the first time his mother's own interests in raising Kojima as a "special" child. In a session during this period of examination Kojima reflected, "Instead of fulfilling my need to be loved by a mother, my mother asked me to love her by suppressing my desire to be loved. I wasn't happy, wasn't able to depend on her, yet she depended on me. She's quite happy to have had such a good child. She flattered herself that way. That's her lost nobility that she wanted to regain through me. As a result I sacrificed my childhood. I was so afraid to disappoint her that I couldn't do otherwise."

In deep, and often painful, analytic hours Kojima reflected on his mother's impenetrable façade in not answering the queries of the neighbors about her son because of her deep shame that he had not married and did not hold a respectable job. As he did so, Kojima's life-long feelings of obligation and gratitude, supported by cultural attitudes emphasizing the necessity of fulfilling the high maternal expectations of the self-sacrificing good mother, began to change. With the newly developed perspective Kojima's feelings of guilt for not repaying

his supposed debt to his mother eased. Kojima also began to understand that the advice his father had always given him—to be a loyal employee of a company, for which he would be rewarded—was not advice his entrepreneurial father had himself lived by.

The next day Kojima looked determined as he entered the room and lay down on the couch. He told me that he had revisited some old canvases and added to the subject by applying gold and other carefully chosen colors. As he described the painting, I pictured it in my mind. Colors and forms took shape. These were my favorite moments of the analysis, when his creativity met a resonance in me, and painting and analysis seemed to fold into each other as objects of self-discovery. Like all artistic process, Kojima's painting was always also about working through. Not thinking about what he was doing until it was done, he stepped back from the canvas and declared, to his own surprise, "They are truly Japanese." Instead of following in the tradition of the European Masters he revered, he was instead drawing on what he felt to be a distinctly Japanese aesthetic. He felt compelled, he said, to sign these with his given name: "I had no hesitation about it."

In the session Kojima reflected that in his identification with the West he created a persona, an identity that could be what Kojima could not. It was an American identity, a shelter from the expectations put on Kojima. That identity came at a profound cost: "A major part of me is missing. I am Kojima." As his self-experience enlarged, an intensity of feeling about his parents took shape: "Now it is very clear to me what my parents did to me. They directed their self-anger toward me, their suffering from their own self-denial, inflicted unlovableness. They took advantage of a vulnerable child and created an extension of their own suffering, telling me, 'You can't do this! You have to be a respectable citizen!'" I responded by saying that his parents probably never had the experience of being who they are and still being loved by their own parents. Kojima confirmed this view and angrily equated love with respectability in his family.

He felt that as a child he had had no choice but to accept a love he now saw as a disguised self-hatred and self-disapproval.

"The other day," he continued, "the tip of my finger was hurting. I remember I picked up some broken glass in my apartment and got cut. It healed but there was still pain. I sliced open my finger and felt around, took out a small piece of glass and it healed within 24 hours. You don't see it from the outside; you just have to take it out otherwise it doesn't heal." I said that I thought we had been involved in something similar. "They should just accept their past misery," said Kojima. "Now I understand how he can be angry at me when I say, 'This is who I am.' He suppressed himself and lived under the influence of his mother, even now at 65. He will die without knowing what it feels like to be him. He can function like everyone else, but he hurts."

"The more I think about my parents and the way they grew up and had to work, the more I understand about the way they are. They didn't ask about 'individuality.' They worked hard and their reward was the growth of the economy. In the 80s the Japanese economy was a threat to the U.S. This was received very positively as a validation. They are a country of conformists, nonindividuals where family and money are extremely important. Establishment, living in a certain neighborhood— that equals achievement for them. I'm not in a position to tell them they're wrong; that's what they had to do. Japan has strong national pride in identity. The war broke down that identity. After the war, people panicked. They worked furiously to regain identity. Extremely proud people had to face defeat. Their houses were burned to the ground. No one asked, 'What is my calling?' They couldn't. I understand how I would appear to them as selfish, a social dropout with no position in society. Their pride and identity came from economic success. I'm a failure to them. But not to me".

In the year that followed, Kojima met and moved in with a caring and concerned older man, an American. Though not a businessman, he worked constantly and appeared "businesslike and somewhat cold" in his professional role. Kojima was able to find in him, however, "a great compassion." As this man began to trust Kojima with his own wounded history of feeling alienated, Kojima shared himself and his opinions in a way he had never been able to before. To my mind his ability to engage

this new relationship was predicated on his experience within the matrix of the transference–countertransference. By contacting cold and businesslike parts of his analyst, Kojima learned that such contact need not always end in historic repetition. In the treatment we discussed how different this new form of relating was for him. At times this new relationship was terrifying to Kojima, but mostly what he described to me was a fresh sense of his being alive: "Everything just feels completely new. It feels good, like finally I've got my life—at the beginning of middle age. Finally this is *my* life."

### Discussion

When psychoanalysts consider a patient's history we most often go no further than that person's childhood. We are accustomed to thinking of this segmented period of time as "the patient's history," the crucial and complete moments that make up character formation, identity, and subjectivity. And we have enjoyed great success in retrospectively narrating biographies so that the dramas of early childhood are the preambles to adult psychopathology. Sometimes, but not very often, in our literature this history of a patient's parent will be given some attention, enlarging the scope of our psychoanalytic investigation to multigenerational concerns. Rarely, however, do we consider history in the larger sense of the word. From this perspective, history could refer not only to a person's developmental course but also to the shaping force of events in creating culture or the very subjects that experience culture and cultural events. I am in agreement with Eng (2001) that the classical psychoanalytic privileging of sexuality as the sole organizing principle of subjectivity has been an overly narrow focus and that "it is indispensable to incorporate socially and historically variable factors into what hitherto has been rather ahistorical and essentializing psychoanalytic formulations of the construction of subjectivity" (p. 5) provided, of course, that we do *incorporate* historical and cultural markers of difference, and not merely privilege these over sexuality.

We might think about history in the sense that I am using the term now, as a too-long neglected contextualization of individual

subjectivity within the larger matrix of human history. Given our present interest in understanding subjectivity and its vicissitudes, we may borrow from Freud (1939) to call this "the subject of history." If this perspective is adopted, intriguing questions are raised regarding our notions of identity. Like a Murakami novel in which the buried secrets of political and cultural history become the unconscious challenges each of us subjectively faces, the man whose life is discussed here can be seen to be struggling with a past laced with the unforgiving irony of repression. The vestiges of suffering—of war, colonial occupation, and poverty—no longer apparent in the context of the postcolonial affluence he grew up in, shaped his desire, shaped him as a subject.

It should not surprise us that intergenerational transmission of traumatic history would follow from the tragedy experienced in the Pacific just as it did from the tragedy experienced in Europe. Our literature does contain cases where individual psychology is related to larger cultural contexts, especially with respect to Jewish Americans who are the children of Holocaust survivors, and increasingly with reference to African Americans. However, the focus of these reports has more broadly been on cultural contexts than on appreciation for specific events and their aftermaths. The multiple histories—national, colonial, racial, gendered, sexual, developmental, familial, immigrant— that I take up here as interweaving threads of personal identity represent a new effort to think about psychoanalysis historically. It is an effort that Erikson (1946) began, and one that I continue into postmodern territories.

Kojima's mother's story is a chronicle of loss on an operatic scale. The final chapter in a noble family's reign is scarred by the devastation of war. Losing their land and their family home and descending into poverty, they are humiliated. Mother's adamant refusal to discuss her pain and her desire to recapture her lost station lead to her marriage into the postwar Japanese ascendant class and to the implantation of her desire into her son. Kojima's subjectivity, used as the site for a mother's experience of lack, was cultivated to continue a legacy that seemingly had no future. But we may say that the long and complicated evolution of Kojima's desire extends back past the

period when he became the maternal phallus, as our Lacanian colleagues might put it. We must go back at least as far as the patient's paternal grandfather's simple life as a painter, and a grandmother's "vulgar" bid for the survival of herself and her family. The real challenge lies in understanding the historical force of events in the patient's life and in appreciating how psychodynamics interact with and follow from those events to create a subject of history (Davoine and Gaudilliere, 2003). I propose that in the case presented we may construct such an understanding by applying and adapting a psychoanalytic perspective to the sociocultural context of our meeting with a patient, as well as to the contingencies affecting his development.

To begin this examination, let me take up my countertransference experience from early in the treatment and discuss the development of the transference–countertransference relationship as it evolved and was articulated. I have always favored a view of countertransference as an unconscious phenomenon (Heimann, 1950). Thus the analyst's discussion of conscious feelings *about* his patient has never felt as compelling to me as the analyst's feeling *for* his patient, understood in retrospect, deconstructed, and interpreted as reflective of deeply held, unknown thoughts. The pairing of a homosexual patient with a heterosexual male analyst, combined with the cultural meeting of Eastern and Western assumptions, became the frame for my experience of listening to Kojima. My associations to his material conveyed to me my location in the complex crossings of these multiple social differences. Deconstructing my association to the geisha suggests a traditional psychoanalytic approach to viewing homosexual men as deficient in their masculinity (Isay, 1989). The demurring, nonassertive role that Kojima took in relation to his lovers, and in relation to me, tested my ability to tolerate male passivity as an experience of sexual difference. It set the stage for what Corbett (1993) has termed "the father's censure" of his son's differently gendered experience. My censure of Kojima was delivered in the form of an interpretation. Unlike the patient's father's, however, mine was a censure that was open to change and that led to transformation of the therapeutic relationship.

In my early association to the geisha reside unarticulated cultural fantasies and stereotypes regarding race and sexuality that, as Eng (2001) has shown, cannot be constituted save through each other. Thus the association of the geisha represents a psychic feminization tied to, or better, interimplicated through race. Over the history of this analysis my attitudes shifted so that I experienced cultural stereotypes dissolving in an appreciation for the fluid historical realties of racial and gendered tropes. The popular image of the hypermasculine Samurai was brought into relief by consideration of the regularity of homosexuality among these men (Watanabe and Iwata, 1989). Thus, over time, the trope of the Samurai was revealed to be no more cohesive than that of its supposed opposite, the geisha.

The closeness I felt with Kojima was a surprising and welcome development. Though I could not formulate it at the time, a warm, and frankly loving, feeling began to develop between us, partially as a result of my participation in affect states that I had until then warded off (i.e., "disowned"). With the continued goal of understanding psychodynamics historically, I believe that some of what Benjamin (1988, 1995) has written about regarding a child's developmental need for parental identificatory figures may be linked to this change in the dyad. To appreciate the emergence of these feelings in the transference–countertransference by using Benjamin's scheme, we may say that the patient's father was denied an experience of identification with an ideal father who would foster his son's desire and bring the exciting outside world to the boy. Father's abandonment resulted not in liberation from the regressive pull of the omnipotent mother, but in deliverance to her. This man's primary identification then was with the hardened strength that is forged while one is surviving traumatic devastation. Maternal identification thus reconstituted in the patient's father as steely corporate ambition fueled by the memory of hunger, homelessness, and poverty. We can only imagine the emotions he later experienced as his son was recognized as an artistic prodigy, a painter, like his own abandoning father. Prevented from forming an identificatory bond with his own father, the patient's father was unable to offer this loving model to his

son. Instead of Kojima's being recognized as a volitional subject of desire through identification with his father's freedom, his attempt to be a "like subject" (Benjamin,1995) took the form of a masochistic pleasing of the other.

Benjamin (1995) writes of the homoerotic bond that normally exists between father and son when the identificatory love of the boy engenders the reciprocal identification of the father, the feeling that his son is "just like" him. This bond is seen by Benjamin to facilitate the son's newly emerging desire and separate subjectivity. It is interesting to speculate about the homoerotic bond refused by Kojima's father, a connection with Kojima that his father could not tolerate given his own hatred for his father's abandonment and Kojima's perceived resemblance to the hated internal object. Kojima's father resisted recognition that Kojima was like him, in a manner similar to the way Benjamin writes that some fathers resist recognition of their daughters, setting the stage for a submissive relationship to a man. Benjamin's description of the drama of "ideal love," the masochistic look-alike of identificatory love, is understood to result from the father's resisted identification and is what is seen in this case too. When we consider Kojima's early memory of holding on to his father's finger, a memory retrieved from repression following his enactment of a sadomasochistic "incestuous" dynamic with his partner, we can understand a wish to hold the father's penis as the wish for connection to the ideal father and as the reeroticization of the homoerotic bond that was "disowned," first by the father and then by the son.

It is of more than passing historical interest to note that the American occupiers of postwar Japan were described as having been "seduced" by the polite manners, elegant presents, and entertainments of the defeated Japanese, who, upon the arrival of the Americans, "bowed and asked what it was the conquerors wished" (Dower, 1999, p. 24). Kojima's attempted "seduction" of me was similarly not a sexual seduction, but an attempt, fueled by humiliation, to win the ideal love of a revered figure. A delicate differentiation exists here between Kojima's colonial idealization of his white, American, heterosexual analyst, and his desire to transcend false-self organization. Ghent (1999) wrote persuasively on the dynamics of masochistic submission

and contrasted this with the wish for what he termed surrender.[1] Where submission connotes defeat, carrying an air of resignation and subjugation, the longing to surrender is a wish for "the sense of giving over, yielding the defensive superstructure, being known, found, penetrated, recognized" (p. 222). From this point of view, my own difficulties in recognizing difference (e.g., racial, sexual) supported a colonial attitude within the countertransference and added to a subject–object complementarity (Benjamin, 1995) polarizing straight and gay; American and Japanese, analyst and analysand, subject and object. Clinically these splits into antinomies "compel dangerous choices" (Benjamin, 1998, p. 24), removing us from the intersubjective context where therapeutic action is understood to reside.

Along these lines, we could consider how the convention in our literature of the white, heterosexual, male, presumed American analyst who fails to discover the "otherness" of the analysand is a one-person concept; and how much in need we are of a deconstruction of the qualities of the analyst that render those descriptors a caricature of *his* difference. In reality we know that many are the analysts whose nationality, race, or maleness do not fit the homogenizing, stereotypic mold of this narrative. For instance, my father's parents did not immigrate to this country until shortly before World War II, and my mother did not immigrate here until a decade after its end. As Kojima spoke of his own parents' experiences, his words unconsciously resonated with my own memories of my mother's relating her experiences growing up in Europe during World War II. Her stories of Allied bombers gone off course and dropping their bombs near her mountain home echoed across time and across continents, connecting me to my patient in ways I could barely fathom consciously in the moment of sitting with him. We both were transgenerational witnesses to the experiences of a war 60 years past, a world war that linked us in a shared condition

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[1] Interestingly, Ghent made the analogy between the experience of surrender and the Japanese experience of *amae*, or dependence relationship, as described by psychiatrist Takeo Doi (1973, 1986).

as historical subjects. How ironic it is, then, that I am the representative of the colonizing American in the consulting room with Kojima. Because I hold both a European passport and an American passport, is my national identity a source of difference from my patient or a source of cross-identification? The temptation is to argue, as Gump (2000, p. 631) has, for an appreciation of the "essential sameness" between analyst and analysand of different racial backgrounds who might share cross-identifications (and, in fact, it is this "like subject" status that, following the enactment, was able to take hold in this treatment).

But we might also consider how racial, national, and sexual difference might be productively deployed "inauthentically" in the analytic session—in the dynamics of transference–countertransference—to break a kind of unconscious identification or repetition compulsion on the part of the analysand (Eng, personal communication). Thus I become the American, the colonizer, the white ideal, and my patient the conquered supplicant. Multiple histories—familial, developmental, colonial—are reengaged in the performative aspect of the therapeutic relationship and employed to repeat differently a compulsive style of relationship. Within the performative theater of the transference–countertransference histories are actually remade through the intimacies of psychic and affective experience that are revealed in the analytic encounter.

Breaking the oppressive dynamic with my patient opened the way for the formation of a homoerotic bond within the transference–countertransference and my reciprocal identification with the patient's desire. Paradoxically perhaps, this homoerotic bond with my patient rested for me on an identification with my own mother, who was a painter. Thus it was not simply schematic that I offered the patient the male identificatory figure he had been denied early on; it was my resonance with his wish to paint and express himself that harkened me back to the maternal identification of a volitional, desiring subject. This shift signals the importance of the analyst's ability to contact bisexual or cross-sex identifications (Fast, 1984, 1990; Benjamin, 1995) in opening dimensions of the transference–countertransference experience that would otherwise remain psychically fixed.

## CONCLUSION

Philosopher Charles Taylor (1990, p. 34) has written that we are selves only insofar as we "move in a certain space of questions." At the intersection of globalizing social influences and psychodynamics, Kojima's analysis was for both him and me a certain space of questions. To be clear, I do not mean the consideration of historical context to be used clinically as a form of sociological explanation. Rather, my likes are consistent with those of analysts who question the idea that the self is more a psychological than a social, or even a political, concept. In relational psychoanalysis Elliott (2002) reminds us, "Social context and relationships are not something just tacked on to the self, but are actually constitutive of personal identity" (p. 60). In considering the patient's father's adaptation to historical and familial circumstances, for instance, it may be said that his identification with colonial domination resulted in the use of "mimicry" (Bhabha, 1984) employed as an attempt to copy, imitate, or blend racialized identities. The notion of mimicry as used by Bhabha to describe the social context of nationality should not be unfamiliar to analysts acquainted with Winnicott's (1965) investigations of the social context of infant behavior. Consider that Bhabha, like Winnicott, is highlighting external impingement (in the terms of war and colonial presence) and in his notion of mimicry, the substitution of the gestures of the other for the gestures of the self. Winnicott's overly compliant false self is analogous to Bhabaha's imitation model of postcolonial mimicry—both are fragile mockups that may appear convincing, or real, but lack a spontaneity associated with being alive. Kojima realizes this difference towards the end of his analysis when he remarks of his father, "He will die without knowing what it feels like to be him. He can function as everyone else, but he hurts."

By contrast, the son's refusal to mimic resulted in his creation of a "hybrid" identity (Bhabha, 1984), subverting the narratives of colonial convention by deconstructing a series of inclusions and exclusions on which the dominant culture is maintained. I read Kojima's declaration of his work, of his self, as "truly Japanese" to have been a postmodern ironic (Rorty, 1999) coming-out. Combining racial and sexual identities, the creation

of hybidity supported through coconstruction in the analytic experience, and the experience of transnationalism is the defiant challenge of self-definition that simultaneously subverts the essentialism of category. Thus, to be "truly Japanese" Kojima at one time had to identify with the past history of a nation's people and at the same time "erase any prior or originary presence of the nation—people to demonstrate the prodigious, living principles of the people as contemporaneity: as that sign of the *present* through which national life is redeemed and iterated as a reproductive process" (Bhabha, 1999, p. 215).

Thus the self is not simply "influenced" by the external world as relational psychoanalysts increasingly have observed, since the self cannot be set apart from the social, cultural, political, and historical contexts in which it is embedded. All forms of identity, writes Elliott (2001), are "astonishingly imaginative fabrications of the private and public, personal and political, individual and historical" (p. 6). I am particularly fond of this term astonishingly imaginative fabrications, as it carries a powerful optimism to "flip" the loss associated with assimilation in the creation of hybridity. The personal refusal to honor normative distinctions and the lost ideals of whiteness and Asianness has been seen recently (Eng and Han, 2000) as an active entering into conflict around the question of national belonging through a form of affective "revolt." Far from the ideals of cultural synthesis and resolved mourning of loss that psychoanalysis has presumed to be the immigrant's psychic task (e.g., Grinberg and Grinberg, 1989; Akhtar, 1999) more recent psychoanalytic work (e.g., Boulanger, 2004) has problematized the ideal of assimilation. In these recent contributions there is a very real hope for astonishingly imaginative fabrications along the lines of Foucault's (1988) optimism for the transformation of the self as an aesthetic project.[2]

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[2] After completing this article I was fortunate to discover Strenger's (2003) provocative and insightful application of Foucault's thought to similar issues. His approach to the aesthetic creation of identity is very close to my own. Like Strenger, rather than outright trading Winnicott's work on the existence of the hidden true self for a Foucaultian model of aesthetic creation, I attempt to maintain, in the approach to identity, the Winnicottian ambiguity inherent in the question, Did you find that, or did you make that?

Kojima's response to the obligations of culture and demands of familial life suffered from a fixity that had not allowed this type of creative invention of self-experiencing. Fashioning greater psychic freedom, Kojima's analysis transformed themes of familial, historical, and cultural subjugation, principally by way of the recreation of these themes in the transference–countertransference. Thus the traumas of history and of cultural and personal loss returned to the timeless present of the consulting room so that the haunting ghosts of the past might reawaken to life and be transformed into ancestors (Loewald, 1960). Desire thus emerged, lighting an awaiting world.

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