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**A study of neurosis
through the lens of
scopophilia**

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A study of neurosis through the lens of scopophilia

By Pearse Kieran

Abstract

A study of neurosis through the lens of scopophilia – the desire to look - considers Freud's case of the Rat Man. The Freudian case is examined for scopophilia and taken through to the modern Lacanian clinic of neurosis. In particular obsessional neurosis, will be explored in terms of scopophilia, fantasy, pornography and erotic art. By focusing on scopophilia, this thesis proposes that an understanding of the desire to look can be useful in the clinic, and especially in how the neurotic male recognises the desire of the other. Moreover, it raises the question of whether pornography as fantasy can discover the desire of the other. Ultimately the implications for the Lacanian 'non-rapport sexuel' between men and women are considered.

CHAPTER 1: INTRODUCTION

Introducing Scopophilia

This thesis takes a case from the Freudian archive and examines its relevance to the contemporary clinic. The main device is scopophilia, observed in the Rat Man case, Freud's classic study of a male patient with obsessional neurosis. This thesis examines the role of scopophilia in the context of pornography and erotic art and how it can serve the psychoanalytic clinic.

Scopophilia can be derived from the Greek words *skopeo*, 'to see', and *philia*, 'to love'. In broad terms can be regarded as a desire to look, typically at scenes of pornographic or erotic content.

Historically other words like *scoptophilia* and *voyeurism* have been interchanged with scopophilia. For the purposes of this thesis it is Freud's reference to scopophilia that will be used as per the case of the Rat Man (Freud 1909).

The thesis will argue that the Rat Man represents a historical example of a modern obsessional neurotic male (the obsessive), living in the hi-tech age, fully engaged with his laptop, watching the screen intently, wi-fi on, emails flying and fully networked. By day he is working and by night he is playing – all 'on-line'. He is a subject engaged in a virtual on-line and imaginary social bond. In this context of laptops and living a virtual work & play lifestyle there is a curious rising demand for on-screen relationships, dating websites, cyber-sex, fantasy and pornography (Dessal 2015). It is this latter area – pornography - and its relation to scopophilia that this thesis will primarily focus upon.

The cultural background to this potentially lies in the changes in the politics of equality, women's rights and a strengthening of feminism. Traditional male patriarchal structures have dis-integrated and are being rapidly and necessarily re-configured. Dessal (2015) proposed that these structures are re-configured as a lack of availability, a lower commitment to fatherhood, a denigration of women, misogyny and possibly a move towards homosexuality. Castanet (2015) provides three case studies in homosexuality which appear to support this retreat. It is proposed that men are finding it firstly difficult to understand the new desires of women, and secondly, this creates difficulties in relating sexually to women. In parallel with this dis-integration, is an apparent high

demand for digital media pornography. The gaze of men is re-directed and not available to women (Dessal 2015). Sexual interfaces are becoming virtual or haptic and contact between the sexes is diminishing (Monribot 2014). A brief examination of these new interfaces reveals that curiously here, old Freudian phrases like oral, anal and bisexual are back in – the poly-morphously perverse remains.

Scopophilia, located in this latter context, can be interpreted in a number of ways. This thesis will examine the original Freudian position but also examine the more contemporary Lacanian position. The discussion will range through the possibilities of the desire to see, the need to use the image to make the other comprehensible and coherent, and to hold the subject-other together.

The case of the Rat Man will be examined in detail for scopophilia. The Rat Man wanted to understand the desire of women and in doing so hoped to understand his own fantasies and desires. The role of object and fantasy in childhood sexuality will be discussed. Fantasy and pornography will be discussed in the context of the neurotics search for an understanding of the other, and more importantly for an understanding of the desire of the other.

The thesis will also include an exploration of erotic art including Freud's own predilections for Pompeii, the art of Jakobo Zucchi, the art of Hieronymous Bosch, and lastly the modern art of Michel Duchamp. The latter artist Michel Duchamp ironically predicted the massive rise in pornography in contemporary society and clearly he had a fundamental understanding of scopophilia and the erotic. This inter-relation between scopophilia, pornography and erotic art will be regarded as an example of the role of the poly-morphously perverse in neurosis.

The Freudian & Lacanian positions

The starting point is to examine scopophilia as it is referred to by Freud. The Freudian case notes will be explored in detail and examples of scopophilia - the burning desire to look – will be considered. In the case of the Rat Man, Freud particularly addressed the sense of sight as a desire. Rat Man was noted on many occasions for his 'desire to look' – the Freudian definition of scopophilia – and it is these that we will examine in more detail. Freud's essential premise was of course that drives had sources, aims and objects and this will also come into account. With this in

mind this thesis further proposes to take scopophilia as an aspect of the case which may provide insight into the unconscious nature of fantasy and neurosis. The discussion will include a brief look at the homosexual tendencies of obsessional neurosis as they emerge from identifying with both parents. More useful though will be an understanding of fantasy, and what role pornography might have. We also consider the Madonna-Whore dichotomy (Fink 1997 p263) and the Rat Man's reaction to prostitutes as a basis for his own impotence.

Freud's theory of neurosis was based on a selection of principal case studies of neurosis and included the cases of Dora (Freud 1901-05), Little Hans (Freud 1909), the Rat Man (Freud 1909) and the Wolf Man (Freud 1917-19). In each of these cases Freud provides the reader with examples of neuroses, as developed from infantile sexual experiences and then passing through the Oedipus Complex. There was also need to distinguish the two major types of neurosis as hysteria and obsessional neurosis. The cases contain detailed records of symptoms and material from the individual patients, but equally also contained many contentious or incorrect elements. There are incidents within these case studies where the transference was missed (Dora) or the analysis was ended pre-maturely (Wolf Man) or where the patient was not present (Hans). It is also worth recalling that Freud did not pursue his early theories of seduction and sexual abuse, and he moved on to an understanding of infantile sexuality.

Freud's writings on 'Interpretation of Dreams (Freud 1900-01)', 'Three Essays on Sexuality (Freud 1901-05)', 'Narcissism (Freud 1914)', and his Lectures XX and XXI (Freud 1916-1917) on human sexuality all contribute to the theory. Freud develops his theory of narcissism (Freud 1914) which proposes the idea that the ego is not unified or present at birth but is developed through the challenges of auto-eroticism and relating to others. This role of auto-eroticism in scopophilia is especially noted here in the case of the Rat Man – a point we will return to later.

The Rat Man case study provides excellent material for Freud's analytic approach to sexuality. Freud himself returned repeatedly to his case studies to enter corrections but also to establish further support for his theory of sexuality. I believe that Freud himself noted that the developmental processes are not always exact, chronological or complete in every patient (Glover 1931). Freud himself edited his own notes retrospectively. Thus there is merit in going back to

these original cases and comparing them with contemporary cases. Perhaps this alone justifies a 'return to Freud'.

The discussion on the case will also draw on a more recent Lacanian interpretation of scopophilia, often referred to as a 'scopic drive' and more recently 'the gaze' (Dessal 2015, Monribot 2014). In the Lacanian context therefore, scopophilia is addressed as the desire to be seen by the other. This is established in early childhood through the Lacanian 'Mirror Stage' (Lacan 1938). The new awareness that the child experiences can influence the patterns that the adult subject experiences relationships through, to the other, objects, or images. Lacan defined his realms of the real, the symbolic and the imaginary, the RSI, and their interconnections and formations are also considered (Lacan 1974-75).

Jacques Lacan, Stuart Schneiderman, and Charles Melman have approached the Rat Man case study and created re-interpretations of the case (Lacan 1953, Melman 1980, Schneiderman 1986). I will refer to these interpretations within this thesis but I also wish to elicit a different viewpoint on the case. The thesis will to a lesser degree refer to Lacan's 'On The Direction of Treatment' (Lacan 1958), and Lacan's Seminar XX 'Encore' (Lacan 1972-73). This raises the question of a different understanding of desire, somewhat different to the Freudian desire. For Lacan, this was the *cause of desire* and the *desire of the other*.

A number of simple questions about sexuality arise from the Lacanian approach – typically related to identifying with the parents. The hysteric's question: 'Am I a man or a woman?' or the obsessional's question: 'Am I dead or alive?' Both of these questions appear to pre-occupy the male neurotic obsessive when faced with a woman who may embody the object cause of his desire. The obsessive has to reduce the woman to an object, as he sees her, and as the only thing he wants from her. The obsessive then relates to this object, neutralising the woman present, and as such there can never be an equal or symmetric sexual relationship from his side.

Returning now to some earlier points, there are many questions which arise for men in this context of female power and equality. It seems that men may be searching again to understand their new relationship to women, to understand what Lacan might have described as the 'non-rapport sexuel'. Perhaps men are asking once again what is it that women desire (Lacan 1972-73).

This thesis will partly explore this apparent questioning seen in the demand for pornography. The question here is not one of addiction but one of relating. To understand the desire of the Other is a fundamental question for either sex, but especially of the obsessional male neurotic.

Pornography is in the realm of the image, the imaginary, and the ego. It is a visual form recognised in every part of Western culture. It is commonly used on billboards, magazines, advertising and now all over the widely available on the internet and world-wide web. Children are exposed to it on their 'devices' more than any other previous generation (Loose 2016).

Pornography websites have become alarmingly sophisticated, way beyond the aforementioned old Freudian oral, anal and bisexual or poly-morphously perverse. There are multiple categories of sexual interests taking in the heterosexual, homosexual, lesbian, female-friendly, lady boy, threesomes, groups, orgies, and inter-racial. Others cater for roleplays as madonnas, whores, doctors, nurses, nuns, vicars, teachers, police officers, burglars, prison wardens, slaves, and dominatrixes. Some are more focused and provide specific fantasy for voyeurs, exhibitionists, fetishists and those who want bondage. Many of the fantasy roles represent the law, culture, religion and the Other allowing the viewer to interact within a fantasy world. These websites accept credit cards and assure the user of remaining incognito. Much of this recognises and exploits the obsessive character of the user.

Pornography has been argued traditionally as an objectivisation of the woman but now includes many males also. The cultural value of pornography is traditionally difficult to justify. In psychoanalytic terms it was often translated as purely scopophilic or voyeuristic – the gaze, the look, and the image – little boys like to look but men are only little boys. Perhaps pornography is substituted for the loss of the maternal cause of desire. Perhaps pornography is a search for the desire of the other. In this thesis it is the desire to look, scopophilia, and the objectivisation that is of most interest and value to psychoanalytic praxis.

The thesis also addresses erotic art, as a precursor of pornography – popular through the ages. The Rat Man text refers to examples of Freud's own predilection for erotica and examples of sexuality are indicated in the text by his mention of Pompeii and its 'ancient mysteries'. Freud mentions Pompeii in a number of his other essays and cases, not least 'Delusions and Dreams in Jensen's

Gradiva' (Freud 1906-1908) and the Rat Man (Freud 1909). The references to Pompeii indicate a passable knowledge of the detailed erotic murals and paintings there that indicate brothels and sexual practices (see 'Villa of the Mysteries', www.lacanonline.com). Set this knowledge in a context of Viennese middle class moral propriety and Freud himself may also have had a 'burning desire to see'. However, this material allows reference to the arts in a context of scopophilia and pornography.

In closing this introduction, I draw our attention to the idea purported by Stuart Schneiderman – 'a return to Freud' - (Schneiderman 1980). In examining the Rat Man case both through Freud's own case notes but also through a reading of Stuart Schneiderman and Charles Melman I hope to maintain and support the idea that Freud's original ideas can still very much inform contemporary psychoanalytic practice.

CHAPTER 2: THE RAT MAN & SCOPOPHILIA

The Rat Man's Neurosis

This chapter examines the detailed links between obsessional neurosis and scopophilia in Freud's Rat Man. This leads to a discussion on the relevance of fantasy and pornography in the neurosis.

Let me first consider the neurosis itself. The case of the Rat Man was neither simple or easy for Freud to unravel, for the symptoms of obsessional neurosis were not what they first appeared to be.

Laplanche & Pontalis (1973) attempted to derive the quintessential definition of Freudian obsessional neurosis as follows:

A psychological conflict expressed through symptoms which are described as compulsive-obsessive ideas, compulsions towards undesirable acts, struggles against these thoughts and tendencies, exorcistic rituals, etc – and through a mode of thinking which is characterised in particular by rumination, doubt, scruples, and which leads to inhibitions of thought and action...

(Laplanche & Pontalis 1973)

This definition gives some insight as to the struggle that occurs for the obsessional neurotic. Even today in the contemporary clinic obsessional neurosis presents with some regularity and continues to be challenging (Dessal 2015).

Any understanding of obsessional neurosis leads to a trans-structural approach as there are inevitably aspects of all three major psychoanalytic structures: neurosis, psychosis and perversion. The neurosis is evident through the elements of doubt and conflicted thoughts, and also through the symptoms of anxiety and inhibition (Fink 1997). Obsessional neurosis in the clinic often shows elements of sexual delusions or delusionary beliefs, especially piousness and superstition, aspects that hint at a psychotic structure (Morel 2011, Rowan 2012). Almost in equal parts there are elements of a perverse psychic structure in obsessional neurosis – never more obvious than in a study of the polymorphous nature of sexuality and the links to objects (Fink 1997). Thus obsessional neurosis appears to oscillate in part between the all three psychic structures of neurosis, psychosis and perversion – a challenging combination in the clinical analytic space. Thus

in order to maintain a focus in this text, the main thread here is the role of scopophilia in the neurosis but psychotic and perverse traits can co-exist.

Freud acknowledged his own difficulties in the text and described obsessional neurosis as 'perplexing'. He also referred to the displacements that the patient used to cope – so many displacements that the original source of the symptoms was often lost entirely. However, Freud also stated that obsessional neurotics (obsessives) usually did not suffer amnesia about factual events but that the obsessive repressed the affect associated with it, making the entire experience seemingly 'banal' or affectless. This might seem obvious with cases where a traumatic singular experience might be the plausible explanation of the neurosis.

In the Lacanian field, Charles Melman discusses the comparative idea that hysteric patients can often create a fictitious event to draw attention, but with obsessive it is substantially less likely and that for obsessionals it is likely that their reported experiences were lived (Melman 1980). The outcome of this discussion is that each and every event reported by the Rat Man can be taken as factually true and as having actually occurred but that the banal affect attached to the events has no currency for the analyst.

In clinical cases with no significant traumatic event, we may look fruitlessly for a cause, and similarly for the Rat Man it appears that no singular trauma may have occurred. How did Freud reconcile obsessional neurosis when he continued to be perplexed by this specific form of neurosis? How did Freud do this and encompass sexuality also? Freud's early seduction theory and his later theory of trauma, had not been as all-encompassing as he had first hoped. Freud attempted to formulate further with descriptions of the 'lascivious wish' (Freud SE X, 1909 p165) and included a statement about 'premature sexual activity...infantile sexual life' (p165)¹. Certainly throughout the Rat Man case notes Freud maintained his position as observing the polymorphous infantile sexuality situated in the adult patient. This allows room here to consider the likelihood of a highly sexualised infancy and poly-morphously perverse childhood which could have contributed to the Rat Mans symptomology and choice of neurosis (p196).

1. p165 and subsequent page references relate to Freud SE X (1909) exclusively

This polymorphous perversity can be evidenced in the Rat Man's later use of scopophilia in his adult fantasies and object choices (p262-63). Scopophilia is thus considered here as a useful device in this approach.

Having scanned the entire text and the original notes a great deal of detail became evident. With that in mind, it is impossible within the limits of this thesis, to provide an entirely inclusive summary of Freud's Rat Man case, not to mention Freud's original notes also. It is therefore assumed that you the reader are at least familiar with the broader text of the Rat Man and can make an informed interpretation of what follows. Where possible adequate detail will be provided to inform the reader of context.

As a brief and very selective summary I relate the following pertinent case details:

The Rat Man presented to Freud reporting that he had spent many years of his life with obsessional ideas about his father and a certain lady, and compulsive thoughts, not least of which was cutting his throat with a razor. He also felt strongly that life was passing him by and that his sexual life had been stunted.

The Rat Man was born as a middle child into a wealthy family. The father was Heinrich Lanzer, a middle class army man who had a history of issues around money, gambling, affairs, love and honour. The father was prone to using bad language and had a furious temper when beating the children. The father had apparently been in love with another woman before he married the Rat Man's mother. The father was often vilified for marrying for money and not for love. The father died some 9 years before the Rat Man attended Freud. The Rat Man's mother, Rosa Herlinger, was from a wealthy industrial family called Saborsky and this connection provided the Rat Man's family with wealth and security. The mother plays a stoic morally responsible, somewhat embittered role, and continued to do so long after her husband's death – so much so that she retained the Rat Man's inheritance and controlled his finances.

The Rat Man was well cared for as a child - primarily by nurses and governesses (especially Frauleins Peter and Lina). He also had significant relationships with at least two of his sisters, namely Julie and Katherine. As a child, he appeared to have 'a burning and tormenting curiosity to see the female body'. He was known to have bitten a nurse, been sexually liberal with his

governesses, particularly by having uncovered the clothes of his governess and also of his younger sister in order to look at their naked bodies. He reported that he loved to go to the baths to see the governesses and various girls. The case notes also infer some illicit sexual (possibly incestuous) activity with his sister Julie. The Rat Man believed himself to be the cause of his older sisters (Katherine) death, as a result of some prohibited masturbatory activity for which he was concurrently punished. He was beaten severely at least once by his father for some significant sexualised events. He also reported to have shown signs of exhibitionism and he once complained of his erections to his mother.

He was well schooled and later studied law but procrastinated his studies for a period of 10 years. He also joined the army for a time – following in his father's footsteps – only to learn the full extent of his father's history including gambling, bad debts, affairs, suspicions around syphilis, and dishonour.

In his time in the army the Rat Man was told a story by a Cruel Captain, of a punishment involving rats in a pot tied to the buttocks of a prisoner and the rats would bore their way into the prisoners anus in an attempt to escape. The name 'Rat Man' came from his pre-occupation with 'rat' as a symbolic representation, which linguistically extended to money, loans, instalments, gambling, marriage, and possibly punishment.

The Rat Man reported to Freud a story around losing his glasses (pince-nez) on manoeuvres in his army days. The Rat Man ordered new pince nez to be sent from the city. Someone at the post-office had paid on delivery for his new pince-nez. The Rat Mans story developed into an elaborate set of plans, each one displacing the next, in an apparent effort to re-pay the kind payee at the post-office.

He also reported a series of fantasies and possible delusions, not least of which was one of his late father knocking on the door, visiting him late at night when he was studying, and how he would then look at himself in the mirror under the lights and become aroused by looking at his own penis – a kind of auto-erotic self-imagery.

The Rat Man suffered from a number of conflicts. In particular, he suffered conflicts best summated in the Freudian Madonna-Whore dichotomy. The Rat Man was in love with a lady

(Gisela Adler) who he knew as a child. However, Rat Man was also offered a marriage to a cousin in his mother's family (the wealthy Saborskys) who would offer him a future and security. The Rat Man felt a number of direct conflicts: he was conflicted in his love for his lady, not just for his marriage offers, but also in that she could not bear him any children (owing to an ovariectomy); additionally, Gisela had declined at least two of his marriage proposals already, and his father had already warned him not to see her as she would make a fool of him. Rat Man loved and hated his lady almost equally; he felt another conflict about the idea of marrying the cousin because his mother was recommending it – this presented a crisis for him as it represented the same conflict his own father had dealt with in his marriage – another love-hate conflict. The Rat Man had a number of difficulties in relationships with women for as long as he could recall, often resulting in sexual impotence. He particularly expressed a disgust at prostitutes also – especially when he asked about them undressing for him. He described his sexual life later as 'stunted', had various prohibitions on masturbation, and suffered greatly from impotency. He first enjoyed sexual intercourse at 26 years of age and quickly declared that 'one might murder one's father for this'. The Rat Man had obsessions and compulsions around rats, money, counting, protecting, understanding, religious piety, superstition, self-harm and suicide. His associations with being beaten, masturbation, and sexuality were complicated by all these events.

(Authors own notes, Apr 2016)

Moving now from the broader picture to the a more detailed approach we now examine the origins of the sexual contexts, through the relationships, that the young Rat Man may have experienced as sources of scopophilic pleasure.

The Rat Man's Mother and her Oedipal Child

The first relationship one might obviously consider for the Rat Man is that with his mother. Often the earliest infantile sexual experiences come from the mother – certainly one can readily contemplate the scopophilic desire of the mother and baby looking into each other's eyes – particularly while nursing/feeding. This close relation by sight is understated by Freud but may have a high value. With time, and weaning, a separation begins as the infant sees the mother at an

increasing distance, and more often. This is the essence of the Freudian 'fort-da' game with the cotton reel (Freud 1920-22). The infant loses the mother not so much as a source of food and security but equally as a source of erotic pleasure. The infant complains against this separation, this loss, and attempts to find a way to compensate. This particular oral and visual phase I believe relates later particularly to the early incident around the Rat Man biting the nurse. Does this regressive act mean that the Rat Man suffered two or more weanings or separations – one from the mother and one from the nurse? – perhaps. Could scopophilia be the source of loss when the mother separates, and the infant is weaned off, no more looking – albeit possessively - into the mother's eyes. This is of course hypothetical only. Extraordinarily, in the Rat Man's case we are not given much information about the mother. There is a tacit amount of detail that suggests the Rat Man was reared by his nurse and his governess (p161).

Lacan discussed early infantile experiences in 'The Family Complexes' (Lacan 1938) and then discusses obsessional neurosis in 'The Neurotic Individual Myth' (Lacan 1953). In Lacanian terms, the mother looks at the infant and the infant looks or gazes into the mother's eyes, but the infant sees his mother's desire for him and nothing but her desire, and all entirely unconsciously. The infant sees her desire for him and only him, and this keeps him narcissistically complete. The infant is not aware of the other or any other yet. The nursing phase at the breast is potentially a kind of primal scopophilia, thereafter the weaning and separation from the mother is the earliest source of challenge that the infantile pre-obsessional neurotic attempts to resolve (Lacan 1938, Lacan 1953).

Despite the poor representation of the mother within Freud's case notes it thus seems salient at the level of scopophilia, to at least consider the mother's roles in the development of sexuality in obsessional neurosis. Freud later proposed that the obsessional neurotic patient may identify with the mother, and will later, in adult life, see other sexual partners in two possible ways – either as Madonna fantasy or as Whore fantasy (Freud 1912). For the obsessive the mother is often imagined to be the ultimate source of his very existence and he is both grateful and resentful. In the Madonna fantasy the sexual partner is regarded as a mother replacement, idolised and placed on a pedestal, thereby loved by the devoted son. There were three examples of this in Freud's

notes: one report of a young girl that the Rat Man was admiring and yet he claimed that there was no sexual or physical element; another occasion involved the Rat Mans regard for his niece Ella; and a third that the Rat Man admitted that he had little physical or sexual attraction for his lady on a number of occasions – perhaps as she had been a childhood companion also. At this point one might consider the Rat Mans adult desire as not directed at a certain type of female – typically a younger more innocent female. Do these female characters relate to the Madonna role? But this theory does not tally well with his ambivalent attitude to his lady Gisela. Perhaps the ambivalence is therefore the source of impotency or unconscious conflict? The Madonna complex increases the possibility of sexual impotence as Freud said:

"Where such men love they have no desire and where they desire they cannot love."

(Freud SE XI, 1910 p 183)

If the mother was not a Madonna and was complexed into the Rat Mans obsessional neurosis, then we are left with the Whore fantasy. If this latter fantasy predominates then there should be some indications. Is this why the young Rat Man complained of his erections to his mother? Is this why the Rat Man expressed disgust at prostitutes?

One might consider that the mother was a chimera of both the Madonna and the Whore? There are reports of the mother being hated, that the mother was masculinised, that the mother controlled the money, and yet she was the one who did marry for love. But for the Rat Man there are many figures that model the mother as a woman to be desired – his sisters, the governesses, the girls at the baths, the dressmaker who killed herself after being rejected by him, the young girl in the post office, the inn-keeper's daughter, the waitresses in Munich, his lady, and the cousin. Rat Man himself expresses disgust at prostitutes – perhaps stating the opposite. Which of these women is he truly 'potent with' from Freud's description? Only the dressmaker. Perhaps one is enough. Freud called this:

'debasement in the sphere of love'

(Freud SE XI, 1910 pp179)

So in order to provide support for the scopophilia theory we turn to where Lacan introduced 'The Mirror Stage' in 1936. The infant had previously experienced the desire of the mother through her

eyes, and now through the 'mirror stage' the young child experiences 'the gaze of the Other'.

These important moments resulted in some re-interpretations of Freud's ideas on the self-image, ego and narcissism (Fink 1997). The narcissism and ego that the subject experiences as a child contribute later to determine the way the subject's relationships. The obsessional neurotic subject will continue to look, in the 'scopophilic' sense, albeit through the lens of his own ego (Benvenuto & Kennedy 1986). These objects and images experienced in the imaginary realm form an additional basis for the discussion on scopophilia, fantasy and pornography. We will see later that there is no distinction here between the 'mirror' and the 'looking glass' in terms of the self-image and the ego.

In the Lacanian mirror stage the child sees himself as the other might see him. The child gains an imagined mastery over his body as a defence against dis-integration, but the mirrored image is also however now externalised, placed outside the child. Similarly, the child becomes alienated from himself. Nonetheless the child is fascinated and has the first identification of himself. The mirror is not necessarily a literal mirror; it can be another's impression. The image that comes back to the child thus has a strong impression of being an organising principle, it becomes and constitutes him. For the Rat Man, in his early childhood years, this can be assumed to come from many sources and in particular the sisters, nurses and governesses who would have spent time with him.

The decreasing attention from the mother and the increasing alienation from the mirror stage may also be the first point of the emergence of a fantasy. The fantasy would be that she might come back and that the child could be the desire of the mother. The Winnicottian dyad could be reformed from mere recollection. The fantasy acts as a substitute, initially for the sight of the breast, and then for the look of desire, and the gaze of the mother. Perhaps for the young Rat Man the fantasy allows the child to feel complete, in spite of the weaning, separation, alienation, and existence is reassured. The child cannot understand the mother's desire – he asks 'what am I to her?' Neither can the child be the phallus for the mother.

However, the same fantasy dismisses the mother as the source of any further erotic pleasure. She cannot be included in the obsessional's fantasy – her desire is elsewhere - only the essential part of her can be included. This dismissal of the mother is a key feature of the obsessional fantasy,

eventually leading to denial of any other as a source of pleasure. No other person can offer to be that source any longer – others are therefore excluded (Fink 1997). The fantasy goes further to include a replacement, often a part or an object, perceived erotically, which becomes vital to the sense of being alive and complete.

The obsessives fundamental fantasy, observed objectively, is described by Lacan's matheme:

$$\bar{S} \diamond a$$

(Fink 1997 p256)

Where the barred S indicates a subject that is divided into conscious and unconscious, but also related only to the cause of desire, an object a. There is a tacit acceptance here of the desire of the Other, existing through the unconscious.

However the obsessives fantasy, observed subjectively, is described by:

$$S \diamond a$$

(Fink 1997 p256)

In this formula, the S is not barred or divided, indicating that the obsessive patient does not consider the unconscious or the Other as having any input and that only conscious thought is relevant. This formula however does admit the cause of desire, a. but the obsessive believes himself to be complete.

This latter Lacanian conception of the fantasy goes further than Freud's original idea. Freud's original conception of this fantasy was fluid – the imaginary scene, an unconscious wish fulfilment - in the aetiology of neurosis. It served Freud to allow his redundant seduction theory and the trauma theory to blend into a more robust theory of fantasy and infantile sexuality (Freud SE VII, 1901-05, p173-206).

Roudinesco & Bowlby (2001) remind us that the role of fantasy is to distinguish the imaginary from the perception of reality. Within in this argument we could distinguish the scopophilic image from the real. Winnicott (1971) suggested a hallucination might explain the early experience of the infant at the breast – indicating that no perception of reality was any obstacle to a child's imagination – the imaginary was everything.

In these latter contexts of loss and separation, fantasy and the use of objects compensate for both a lack of understanding and an understanding of lack.

Discovering Lack and Restoring Completeness

Having touched briefly upon the possibilities of scopophilia, fantasy and infantile sexuality, the thesis returns now to the supporting reports of scopophilia in the Rat Man texts. From the text it is possible to extract direct references to scopophilia and often these are spoken by the Rat Man himself which suggests a subjective awareness of his own desire. The extracts can be viewed as deriving from two sources – the discovery of lack and restoring completeness.

The discovery of lack is the corollary of the difference between men and women – the young boy employs scopophilia to discover the castration of girls i.e. the absence or lack of a biological phallus in girls. The restoring of completeness is protecting himself against this threat of castration, by dealing with prohibitions, acts of defiance and sexual potency.

We begin with the following references to scopophilia from the Freudian Standard Edition Volume X text:

'My sexual life began very early... my fourth or fifth year...Fraulein Peter... lightly dressed... let me creep under her skirt...after this I was left with a burning and tormenting curiosity to see the female body' (p160)

'I can still remember the intense excitement with which I waited at the Baths for the governess to undress' (p160-161)

'She had abscesses on her buttocks which she was in the habit of pressing out at night...I used to wait eagerly for that moment to appease my curiosity' (p161)

'I used to uncover her...(p161)

'I had a very strong wish to see them naked' (p161)

*'peering through the cracks in the wall of the bathing cabin and saw a quite young girl
naked...(p303)*

These extracts reveal how Rat Man employed scopophilia to aid his discovery of lack. He continued to search for the absent or castrated Freudian phallus.

Freud's use of the word phallus is misleading in many parts. The phallus for Freud appeared to vary between the actual penis and the symbolic phallus. If we interpret the Freudian phallus as the penis seen in scopophilia, then scopophilia plays a role in the Rat Man's neurosis when he discovers the female absence or lack of a phallus. However, these references also clearly relate to the visibility of sexual difference for the Rat Man as a young boy. Surrounded by women in his early childhood, rather than just one mother, he was potentially overwhelmed. As a boy he was in the minority and could only identify with those around him. He was also a victim of the sexual libidinal energy of the young governesses and his sisters.

Melman (1980) discusses this lack from a Lacanian position in his paper on obsessional neurosis. Melman also discusses the importance of the lack of an object creating an ambivalence, as a signifier in language, distinct from that of a clear sign. This relates to what the young Rat Man expected to see when he looked at nakedness (Melman 1980).

Schneiderman (1986) supports Melman and further describes lack. Schneiderman was acutely aware of an intention to establish 'a return to Freud' and to follow the Lacanian approach in doing so. He presents a linguistic device that exemplifies this and reveals an integration of Freud's case-work with the Lacanian approach. Schneiderman suggests that our use of language here is important – the use of 'lack' suggests something that is in shortage, missing or absent.

Schneiderman goes further to suggest that where there is a lack, there is also a want of something, a desire for something. Schneiderman argues in this way that the Rat Man experienced the desire of the women he was being cared for, as a lack, a want and a desire (Schneiderman 1980, Melman 1980).

The Rat Man could not fully comprehend what the desire of a woman was, or thereafter what his own desire was. He wished to creep under skirts to see what was veiled under there, present or

absent. The absence of a penis would have a predictable effect of the young man (p264) – a fear of potentially losing his own, a lack within himself, and a question about sex, love, and desire for men and for women. He has some awareness of a lack under the Fraulein Peters skirts (p160) and later by way of seeing his elder sister ‘on the pot’ (p276). These simple events catalysed the Rat Man's scopophilia. There are numerous other examples from his experiences with the libido of others including the governesses, nurses, and sisters; and eventually his lady as she has no way of bearing children (p217). His sister's death may even play a role here (p264). Rat Man also associates his phallus with pleasure and cannot understand how these women can have pleasure without one. Scopophilia has served the Rat Man in his curiosity about sexual difference, lack and female pleasure.

He wished to see the girls at the baths (p160), particularly being attracted to the sight of some girls and their thighs. He wished to see the buttocks which was later to become his pornographic object (p277, 311, 313). He wished to uncover the female body – especially his governesses and his younger sister. Various elements of these desires would appear in dreams also.

As Freud comments

‘The child was under the domination of a component of the sexual instinct, the desire to look [scopophilia]...the wish to see them naked’.

(Freud 1909 SE X, p162)

It is thus here, in the context of the female influence, that we see the term scopophilia first introduced into the Rat Man text.

The Rat Man's Father and Castration

Freud constructs a childhood scenario of the Rat Man receiving a severe castigation by way of a beating from his father. Rat Man claimed to not remember and this is likely to be genuine as he claimed his sexual life began early but has no memories before the age of 4-5 years. This recollection ironically required his mother's assistance.

During the beating, the young Rat Man flew into an extraordinary rage ‘of elemental fury’ which surprised both the father and the mother. It emerged from the mothers account that this had

happened when Rat Man was 3-4 years old. It was unclear as to whether it was when the very young Rat Man had bitten his nurse (p207, p216) or whether it was related to a presumed castigation for masturbation (p206). On p263 there is a very definite statement by Freud that the father threatened the young Rat Man with a prohibition on masturbation saying 'it would be the death of you'. This event, and other beatings that were alluded to, marked Rat Man as living under a severe and punitive prohibition. However, in reading the case notes, it was difficult to clarify the chronology of these events but it appeared that these events may likely have been concurrent. At this point Freud introduces an excellent footnote to the text which informs the reader that many recollections of infantile sexuality are re-interpreted later in puberty and the light of their auto-erotic activities are changed or effaced – often by having more than one version of the story and often by placing the object into the fantasy (footnote p206-208). This could explain many contemporary fantasies around seductions and assaults, and this is paralleled in the diversity of contemporary categories of pornography on the internet today.

Freud's footnote argues that such fantasies are usually explained by the auto-erotic activity and the caresses or punishments that stimulated them. This thesis proposes to include scopophilic experiences in this argument. The earlier Freudian case of 'Little Hans' supports this notion (Freud 1909). The Rat Man's sexual desires for his mother and his sisters were erotically linked, and his mother was probably the very censor which prevented him from formulating a clear recollection. The father's role was diminished by the mother and the father was set up further as the sexual opponent to the child (p207).

As a direct parallel between the father and son, the Rat Man served time in the army just as his father had done before him. In the same period, another scopophilic drama within Freud's case appeared to have gone understated in the notes. Freud listened to the Rat Man's story of the rat torture, as told by the cruel Czech Captain; and within it we note a reference to the Rat Man losing his glasses (pince-nez) as an event given little or no attention to by Freud. This however is a reference loaded with scopophilic value as the Rat Man's burning desire to see is denied by this loss, his scopophilia cannot be facilitated by his loss of his glasses. Did the Rat Man unconsciously forget his pince-nez? Did this indicate an unconscious – if contradictory - desire to be blind?

Schneiderman picks up an idea about being blind as a form of castration – which suggests that the Rat Man unconsciously wanted to be castrated (Schneiderman 1986). What could this mean for his scopophilic desire? The question of castration here is possibly one relating to the Rat Mans early childhood experience of prohibition from either his father or his mother.

Perhaps the Rat Man lost his pince-nez so as to engage another part of his scopophilic desire – to be in the gaze of the young lady at the post-office. The Rat Man reported to Freud a desire to meet and date the young lady at the post-office and the Rat Man reflects on this later also. The young lady may also represent an illicit dalliance which would upset the Rat Mans loyalty to his lady. Perhaps this was all that was at play here. The Rat Man enjoyed looking and being looked at by this young lady during his visits and on his duties in the post-office. She obviously was taken with him as she remembered him and paid his bill for delivery of his new glasses – thereby expecting to see him again to receive payment. The Rat Man knew all these facts in his report to Freud and yet he played out the entire elaborate saga of the payment to Lieutenant A and then Lieutenant B and the long excursions in between – perhaps to prolong the scopophilic pleasure.

The Rat Man unconsciously displaces his pince-nez to displace his own conflicts around looking, seeing, imagining the traces of his father's dishonourable history of relationships with women, debts, money and punishment. The Rat Mans identification and love-hate conflict with his father and his lady are all possibly tied up in this loss of the pince-nez.

The text of the rat torture story also contained a number of references to a pornographic enjoyment of cruelty, corporal punishment, impalement and anal orifices. The Rat Man gains a perverse pleasure in the story. There are cross-references and verbal associations to early childhood experiences, including the governesses abscesses on her buttocks (p161), and the anal eroticism after the discovery of worms in the stools of his cousin (p213). Further associations are made on p220 when Freud reminded the reader of the infantile theories and dreams where children believe that babies come out of the anus and that men can have babies too. The Rat Man's dream of copulating with a faecal stool provides further support for this wish-fulfilment and order of fantasy. This material served ultimately to maintain the Rat Mans scopophilic fantasies, particularly about buttocks and behinds.

The other verbal bridges and associations that derive from the Rat Mans military experience include rats, diseases, syphilis (which was a rampant and feared disease of the time), how male penises transfer disease, penises as rats, worms as penises, burrowing into anus, rats in sewers, and excrement, all evoke an anal eroticism. These are all highly charged visual images associated with words and verbal bridges.

For the contemporary clinic, the obsessional neurotic experiences such extensive verbal bridges and associations that could readily lead to an obsessional interest in the anal and erotic categories of pornography websites. With digital media, words become images so quickly, and the verbal becomes the visual. This is more than polymorphous enjoyment of pornography or a substitute for sexual relations. The visual media of the modern internet can now supply the obsessive with a vast array of images that never satisfy. The same images engender a return to image after image after image seeking to satisfy the desire (Loose 2016).

Certainly for the Rat Man although the images and events he experiences are clearly sexualised, they also contain aspects of fantasy. In particular, they maintain and serve the perverse traits of obsessional neurosis and therein exists a degree of pornographic enjoyment in imagining these aspects. We are not concerned here with the psychic structure of the perverse but instead only with the perverse traits that may emerge from obsessional neurosis. For our purposes here we are interested in the power of the visual imagery, the imagined associations, the seen, and the scopophilic.

Schneiderman (1986) reports that few academics have paid attention to the Rat Man case and those that have took the rat torture aspect too literally. At this point in Freud's case report, the rat torture, Freud also introduces the fantasy, he also (perhaps unwittingly) addresses the key idea of a type of unconscious pleasure, one beyond the limits of prohibition (later to be known as *jouissance*), when he observed the Rat Mans facial expression as:

'one of horror at pleasure of his own of which he himself was unaware' (p167)

Pleasure in unconscious fantasy however was evident elsewhere for the Rat Man. During his university studies, the Rat Man also found himself dealing with the castration anxiety years after his father had died. The Rat Man described to Freud some of his visual fantasies of ghostly apparitions (p174-175) – particularly of his father. These ghostly apparitions are scopophilic in nature and evoke no fear – in fact they are pleasurable – and this leads to the introduction of the favourite fantasy.

The favourite fantasy

Later in his section on ‘Initiation into the nature of the treatment’ Freud reports the essential elements of how the Rat Man experienced which is perhaps the most significant scopophilic moment of the case (p204). The link between scopophilia and this ‘favourite fantasy’ of the Rat Man is established here also. This key revelation began as follows:

He used to arrange that his working hours should be as late as possible in the night. Between twelve and one o'clock at night he would interrupt his work, and open the front door of the flat as though his father were standing outside it: then coming back into the hall, he would take out his penis and look at it in the looking glass...

(Freud 1909, SE X p204)

In the Original Record of the Case we are given more supporting details which include:

'he used...to turn on a great deal of light in the hall and closet, take off all his clothes and look at himself in front of the looking glass. He felt some concern as to whether his penis was too small, and during these performances he had some degree of erection, which reassured him. He also sometimes put a mirror between his legs. Moreover, he used to at that time have an illusion that someone was knocking at the front door...

(Freud 1909 SE X p302)

These associations with the ghost of his father, masturbation, and scopophilia are most significant. The Rat Man enjoyed a moment of self-reflection, auto-erotic and pornographic arousal contrasted with prohibition, the Lacanian *nom-du-pere* ('no of the father') and the conflict of his own sexual potency. We also note the variation of 'looking glass' for a Lacanian 'mirror'.

This last reference was highly sexualised through the act of an auto-erotic moment, and Freud discusses it as an effective substitute for masturbation (p303). It was also strongly scopophilic, wherein the Rat Man looks at himself and is aroused by the sight of his own biological phallus as an image in the mirror. We have previously discussed the presence of narcissism, and perverse traits in a neurotic structure and this raises questions of exhibitionism and voyeurism. However, in keeping with the questions that structure neurosis, and obsessional neurosis in particular, we can ask two further questions that may lead us to understand the challenges:

Q1: Is Rat Man aroused by looking at himself in a homosexual context?

or

Q2: Is he looking at himself to see what a woman might see or desire when she looks at him?

We can attempt to answer these two questions through the lens of scopophilia. These questions also relate back to points where Freud had re-constructed the Rat Mans infantile sexuality (p204 & 302).

For the first question we might consider the obvious anal eroticism associated with the rat torture and ‘the horror at the pleasure’ (p167). There are also reports of anality from the Rat Man of dreams with eyes of dung (p200), having sex with a faecal stool (p287), excrements in mouths (p286), behinds (p277), excrement (p214), animal anal eroticisms (p247), married couples showing behinds to each other (p313), two women connected by a herring (p307), fingers up his behind (p266), and a childhood pre-occupation with worms (p213, 276, 308). There is much to support the fixation at the anal stage and a pre-occupation and arousal with behinds. However, there is less to support homosexuality here. Only on p309 does Freud refer directly to a phase in the Rat Mans adolescence where the young man had some homosexual experiences with another boy – but ‘only looking’ – a purely scopophilic device.

As an answer to the first question we might consider Freud’s later statements in that every neurotic has homosexual tendencies most likely based on identifications with the parents (Freud SE XVI, 1916-17). Perhaps the Rat Man may have had homosexual tendencies that derived from the

ambivalent love-hate conflict about his father's past and the father's relationship with the mother. The Rat Man was the recipient of his father's punitive rage on occasion and perhaps felt less love than he might have desired. Against the backdrop of the infantile sexuality that Freud had constructed, the incident where the Rat Man opens the door to his dead father, and then looks at himself in the mirror and has a moment of auto-erotic arousal is all the more significant. The Rat Man reports that he had been idle at his studies and work during the times his father was alive and this had greatly annoyed his father (a situation that may have unconsciously pleased the young Rat Man). So on this later occasion his father would have been pleased to see his son, the Rat Man, working hard on his studies until late at night. However, the father would not have been pleased to see his son masturbating, so this was clearly an act of defiance. Furthermore, Rat Man prepared for the act of defiance as he reports that he quite intentionally turned on additional lights in the hallway near the mirror to improve the visibility in the mirror. There was thus a two sided reality to the act but clearly both were intentionally scopophilic – Rat Man wanted to use the mirror and wanted to see himself and his penis in a well-lighted scene but he also wanted his father to see the same scene. The Rat Man was unconsciously asking and challenging what would his father say now if he were alive.

Freud described this sequence as a favourite fantasy of the Rat Man (p174 & p204) and this inferred a distinct desire to re-iterate the sequence. Whether or not this repetition and enjoyment consolidated the act of defiance is difficult to conclude but there was pleasure in this as a symptom of the neurosis. Freud also noted that this fantasy was repeated in reality as a 'performance' which was repeatedly enjoyed.

But what of the scopophilic drive to look at himself? The Rat Man as a child, fell victim to the sexual drive and libido of his sisters and his governess and produced a repetition compulsion with his other later governesses and his younger sisters. Any childhood premature erections were not comprehensible in a context of desire. The early death of the Rat Mans older sister (from a carcinoma) was also coincidentally associated with a punishment for masturbation. This may have created a displacement or a phobic attitude to masturbation – thereby explaining the constant prohibition Rat Man placed on his own masturbatory activity. An act of defiance would amount in

totality against the prohibition of the father, the dead father, and against the historical castigations of childhood sexual activities, masturbation and incest.

The Primal Father

At this point there is some relevance in Schneiderman's argument of Freud's 'primal father and the primal horde' (Schneiderman 1986, Freud 1921). Freud's theory that all women belong to the primal father is the prohibition of incest and this is designated to protect not just the mother but the sisters also, from an incursion of incestuous desires from the Rat Man. Incest and parricide vie against one another. It protects the social bond. The father is however set up as a sexual opponent to the Rat Man for the mother and sisters, and also as interferer with auto-erotic activities (Schneiderman 1986).

So we move from the idea that the scopophilic masturbation was an act of defiance, to the idea that the scopophilia has more to do with the women in Rat Man's early life. This begins to answer our second question. Clearly the prohibition of the father is playing an active role even after death, but perhaps the Rat Man is looking for more than the father's prohibition could possibly determine.

Rat Man may be using scopophilia to understand what it is to be a woman, to have desire as a woman, for himself and for his sexuality.

It is also further apparent from the Original Notes that the Rat Man had a highly sexualised relationship with his younger sister Julie. Despite references on many pages (p278, 282, 285, 307 and p314), Freud seems to have made very little of this material. There are reports of seeing her 'front form', and a 'sexual attack' on Julie which was castigated by the mother. There are reports of the relationship between Julie and Rat Man being far more than brother and sister, too close (p314), and the Rat Man speaks himself of dreaming of copulating with his sister (p278), and lots of romping and physical contact (p282). There were also other scopophilic events when Rat Man reported seeing his mother's naked 'behind'. The prohibition of the father (and the castigations of the mother) against incest were implemented but the drive was stronger and the Rat Man found a way of by-passing the prohibition.

The Rat Man may have experienced the father as both punitive and prohibitive – especially with all of the women in the Rat Man’s life. The early idea of the primal father owning all the women would logically extend to all the women in Rat Man’s life as he continues to fight the prohibition on masturbation and desiring the women of the family. The women that Rat Man speaks of in his account include the dressmaker, the inn-keeper’s daughter, the waitress in Munich, the young girl at the post office and not least of all his lady, Gisela Adler (or Hertz). The extent of the prohibition prevents Rat Man from being potent with these women. The Rat Man was also charged more money by the prostitute, as a form of rejection, when he asked her to undress, which also falls in this category. Rat Man could not see past this prohibition of his father, even after death.

The Rat Man compensated and coped with masturbation and impotency until much later, at 26 years of age, when he first enjoyed the pleasure of sexual intercourse that he said:

‘One might murder one’s father for this’ (p201)

We note here the allusion to parricide long after the father’s death. If the sequence of events of meeting the ghost of the father, and effectively masturbating in front of him, was regarded as an obsessional idea, based on its repetitive occurrence, it can also be considered scopophilic. Freud describes ‘deleria’ (p221) which could be interpreted as repressed scopophilic visions. To quote Freud directly:

‘transformed self-reproaches which have re-emerged from repression and which always relate to some sexual act that was performed with pleasure in childhood’

(Freud 1909 SE X p221)

This useful observation combined with the earlier footnote section leads in a direction that may help to explain why men might have particular fantasy elements in their pornographic choices – including dominating women, castigations, mother figures, prohibitions and punishments. These same categories arise consistently in the indices of on-line and web-based pornography, sub-categories of scenes with uniformed authority figures, police officers, prison wardens, burglars, dominatrixes, being punished, enduring bondage, and sado-masochism. These same categories that extended from the oral, anal and phallic categories that already existed. The correlations

between these neurotic fantasies and pornography is more than coincidence here but we must also acknowledge that many of these may include perverse traits.

For the modern obsessional neurotic such associations with the mother, the breast, being looked at with loving eyes, the physicality of sisters, the desire of women, could also perhaps lead to a neurotic interest in the particular categories of pornography websites.

The pre-occupation with the breast, and ‘come-to-bed eyes’ are well known to clinical psychologists and marketing experts (Colarelli & Dettmann 2003). The basic marketing of consumer products to men have overwhelmingly exploited this facet of what is often called ‘soft porn’. Scopophilia has been exploited so much that new heights have had to be reached – resulting in saturation of ‘soft porn’ in the world of advertising, marketing, consumerism, TV, and digital media. This soft porn dimension is easily comprehended. Perhaps hard core pornography with its poly-morphously perverse categories was inevitable in this context. Supply will always try to meet demand in the marketplace of erotic commerce (Reichert & Lambiase 2013).

Perhaps these are contemporary scopophilic examples of the Freudian rule that

‘the thing that is meant to be warded off invariably finds its way into the very means which is being used for warding it off...’ (p225).

The desire to see remains a desire to see. At this point I introduce a Lacanian concept into the discussion.

‘man’s desire ...is the desire of the Other’ (Lacan 1966)

The Rat Man struggled to understand the desire of the other. He could not understand the desire of his father or mother, or the women who cared for him in his early years and he could not understand his own desire outside that context. He was deeply conflicted and created a fantasy which perpetuated this state. He could never be satisfied and he would not satisfy any other desire either – a typically obsessional neurotic conflict.

Freud acknowledged that obsessionality and hysteria belong to the neuroses, either of which is the response to the division of the subject – but even more so that obsessional neurosis is a further dialectic split again (p156-157). It is therefore important to understand these aspects of neurosis in order to examine the relationship it may have with the Lacanian imaginary and symbolic as per the

earlier proposal. Fink (1997) describes the classical dilemma of neurosis as captured in two questions: the hysteric asks: ‘Am I a man or a woman?’ and the obsessional asks: ‘Am I dead or alive?’ This thesis proposes that the obsessive patient will use scopophilia to answer both questions. Similarly, the obsessive will see other sexual partners in two possible ways – either as Madonna or as Whore – a typically pornographic dilemma. Perhaps for the Rat Man and the contemporary male neurotic obsessive, these dilemmas peak when faced with a woman who may embody the object cause of his desire, a woman who desires him.

CHAPTER 3: FANTASY, PORNOGRAPHY & EROTIC ART

Scopophilia and pornography may have a role here in the obsessives search to understand feminine desire and lack. However, in the face of perpetual conflict and confusion, the obsessive reduces the woman to an object, as he sees her, through the lens of scopophilia. The objectivisation coincides with the thing he wants from her and perpetuates his fantasy. The obsessive then relates to this object, neutralising the woman present, and as such there can never be a true sexual relationship from his side – fantasy and pornography prevail and the patient is stuck in the imaginary.

Roudinesco (2001) highlights that Freud was also able to establish a premise for the social bond which could incorporate fantasy as a safe, almost essential practice for the good of the community. Roudinesco (2001) advises us here that the risk here was that psychoanalysis would invest too much in fantasy and would overvalue fantasy. This could have implications for the clinic if real abuse or traumas were not recognised. In the clinic the analyst has to be able to distinguish the fantasy from the trauma (Roudinesco & Bowlby 2001, p58). However, it also has additional implications for the clinical understanding of pornography, as a type of fantasy. This opens the question as to whether scopophilia is simply a form of pornography in practice or a way to understand feminine desire.

Pornography is also an objectivisation of the woman predominantly and from the websites now includes many males also but the cultural value of pornography is difficult to justify. In psychoanalytic terms it could be translated as purely scopophilic or voyeuristic – the gaze, the look, and the image – as children little boys want to be the apple of their mother's eye. In its image form, pornography could correlate with a mirror phase in the adult. Later, little boys like to look, older men are only little boys – the child within - who want to be seen. It is repeatedly substituted for the loss to the maternal cause of desire. Thus the scopophilic is of interest and value to the clinical praxis.

Is there a connection or intersection between the pornographic 'image-inary' and the obsessive male who cannot relate to the Other? Is there greater freedom in the fantasy where there is no

dependence on the Other and that his cause of desire is somehow not connected to the Other? In terms of sexual relations this can mean that the male obsessive prefers scopophilia, fantasy and masturbation, which involves no other, and allows the fantasy to be perpetuated. This must diminish relations in the real, confirming the 'non rapport sexuel'.

If pornography is substituted for the loss to the maternal cause of desire, and used to discover female desire, it also seems it cannot provide the answer. The response to this is to provide more images and more categories. Perhaps the modern categories of pornography have expanded exactly as this logical psychoanalytic premise suggests. The categories include heterosexual, homosexual, lesbian, female-friendly, threesomes, parties and orgies. There are multiple categories of sexual interests, way beyond the Whore - Madonna split, taking in doctors, nurses, nuns, vicars, teachers, police officers, prison wardens, slaves, dominatrices, testatrixes, many accept credit cards and assure the user of remaining incognito. All of this recognises the obsessive character and displaced particularity of the user. Following this, pornography websites have become complex and sophisticated and yet they can only do one thing – repeat the image.

The language employed by the pornographic websites can be examined and found to allude convincingly to these connections. Regular categories like oral, anal, breasts, hetero, gay, interracial, leather, latex, and fetish provide easy material for Freudian links. Even the notion of so many categories of sexual interest reflects Freud's early 'channels of libido'. Other categories are more unconscious than many users might realise: MILF, Milking Tables, Hand job, Blow job, Spanking, Bondage, BDSM, Slave, Dominatrix, and Mature. These categories are also representative of Freudian interpretations brought through to the imaginary, and remain stuck in fantasy, never reaching the symbolic.

Pornography is very detailed – everything is on show – nothing is left out – even the phallus is unveiled – so pornography's phallus is reduced to the banal penis. Pornography merely promises a surplus of pleasure. It becomes frantic. Neither the patient nor the analyst can write the sexual relation between men and women. Pornography can only push it in another direction. Modern web-based pornography - especially cyber-sex - is merely offering a temporary and yet unlimited access to pleasure without the other being present. (Loose 2016)

If we return briefly to the Madonna-Whore dichotomy, then we can introduce a useful Lacanian *matheme* where the Whore as the sexual partner is reduced to a container or vehicle for the object cause of desire. Furthermore, this container is interchangeable for any other sexual partner. The Whore contains the object cause and can be hugely satisfying for the obsessive. Lacan represents this interchange-ability of the sexual partner, as whore, for the container of the object a as follows:

$$\bar{A} \diamond \varphi (a, a', a'', a''' \dots)$$

(Fink 1997 p258)

Where the barred A is the obsessive subject who is ‘never where he seems to designate himself’ and the a, a’, a’’ etc are all interchangeable objects a. Here we also see the φ indicates the castration function, but it is imaginary, acting upon the object a. Castration should be the acceptance of the loss of satisfaction or *jouissance* -especially that which is auto-erotic or masturbatory – but the obsessive neurotic has manipulated this to his own ends (Fink 1997 p258). It is here that we find evidence for a *matheme* for pornography, as the object in the image is the container – interchangeable with one from any number of other categories on the pornography spectrum. Looking at one image is as much similar to looking at another as each serves the same purpose and none fulfils the desire.

The obsessive patient suffers from impossible desire and seeks to neutralise or effectively annihilate the effect of the Other. The male obsessive will often have a high degree of separation of affect and emotion from thought – the latter always winning the battle.

If it is assumed that the obsessive is looking to understand feminine desire through pornography, then is there any reason to assume it works? Does pornography frame the fundamental fantasy? In this re-iteration of images or containers, the constant imagery of pornography does not appear to allow this feminine desire to be found or discovered – instead it is lost in a stream of distractions. The object is lacking and this new visibility further obscures the lack. The lack is kept hidden by feeding the scopic drive with more images (Loose 2016).

To paraphrase Loose (2016): every new image fools us into thinking that this one is it – but it obscures – it veils – the gaze of the image has been obfuscated – the fantasy is stuck in the imaginary – it does not operate on the level of the symbolic or desire anymore. Pornography offers a modern solution to the scopic drive by locking it to a screen of continuity and continuous images. Contemporary pornography is a product of the science of sexology and not a product of desire.

Loose (2016) provides a good additional point here : he argues that the gaze has been castrated of its power to shame and that where there is no gaze of the Other, so there is no shame. Hard-core porn is very easily accessed by anyone now and can be done privately where there is no gaze of the other and thereby no shame. The gaze is transfixed but the subject has effectively disappeared – the divided subject is temporarily bridged and the scopophile is whole, but only in a temporary and detrimental way (Loose 2016).

Thus far, neurosis and pornography have been discussed through the lens of scopophilia.

Pornography is both a source of fantasy and a perpetuation of the imaginary way of understanding the desire of the other. The idea is that the contemporary obsessional neurotic is stuck in the imaginary, in conflict, and not able to understand the desire of the other. This is paralleled by being stuck in the Lacanian imaginary realm and being unable to move to the Lacanian symbolic realm (Lacan 1974-75). This can be the greatest challenge in the clinical praxis. To move on from this position requires that the patient, the subject, the analysand finds access to the symbolic in his discourse.

This leads our discussion to the final topic – erotic art. There are some resources in the older art forms of pornography and the seduction of erotic art where the pornographic is still something derived from desire. Art and psychoanalysis both struggle with themes of visibility but may also work hard to maintain a symbolic value rather than a purely imaginary one.

To begin the discussion on the symbolic value in erotic art requires a return to Freud's case notes and how Freud moved into a use of language which included:

'clothed...veiled...hide'

(Freud SE X 1909, p163)

Was Freud trying to somehow formulate or counter the patients wish to see nakedness everywhere. Was Freud uncomfortable in his formulation? This direct reference to ‘veiled’ was especially curious and perhaps more than a little ironic as the discussion now considers the role of the veil in erotic art – as distinct from pornography. The difference between art and pornography will highlight the dynamic that requires the viewer’s attention, the scopophilic desire, the desire to look. Erotic art may indeed be a precursor of pornography – popular through the ages. There are a number of examples worthy of discussion here. The first is Freud’s own relation with the ancient art of Pompeii. The second is an interpretation by Zucchi of the myth of Psyche and Eros. The third comes from the painter Hieronymous Bosch, and the fourth from an artist called Marcel Duchamps.

The first example derives from Freud’s own predilection for erotica and examples of sexuality in the text. These were indicated in the text by his mention of Pompeii (p176) and its ‘ancient mysteries’. Freud made reference to an archaeological site in Pompeii - the town destroyed famously by the volcano Vesuvius in 79AD and later excavated almost perfectly preserved from the ashes in the early 1900’s. Freud mentioned Pompeii in a number of his other essays and cases, not least ‘Delusions and Dreams in Jensen’s Gradiva’ (Freud 1906-1908 SE IX) and the ‘Rat Man’ (Freud 1909, SE X). It is noteworthy that Freud’s ‘Delusions and Dreams’ also deals with obsessive ideas, anal eroticism, sexuality and family romances.

The references to Pompeii nonetheless indicated Freud’s knowledge of the detailed excavations. In the excavations a number of murals and wall paintings were uncovered. These murals were detailed erotic paintings and mosaics that also indicated the site of a local brothel. In this context it could be argued that there is little distinction between pornography and erotic art. The murals reveal some of the sexual practices and attitudes of the Roman period (ca. 79 AD) and are highly suggestive pornographic and phallic scenes (Loyd 2013). The murals also indicate ‘veiled secrets’ – particularly in one exemplary fresco, the initiate into the Dionysian cult kneels down to lift the veil from the emblem of fertility, assumed by most scholars to be the phallus. The winged figure – Aidos, the demon of shame – snaps a whip to prevent the unveiling. Freud’s reference to ‘veiled’ may have been intuitive or poignant. Set this knowledge in a context of Freudian Viennese middle

class moral propriety and Freud himself may also have had a ‘burning desire to see’. This compliments his use of the terms ‘*clothed...veiled...hide*’ mentioned in the previous chapter. This also allows us to refer to the arts in a context of pornography and scopophilia.

Freud’s references to these veiled and erotic mysteries have not gone un-noticed in modern texts. Jacques Lacan referred directly to these erotic scenes in his ‘Direction of Treatment’ (p49) when he spoke of the ‘ancient mysteries’. Bice Benvenuto also made reference to these murals and their mystery (Benvenuto 1986). Alan Lloyd has more recently picked up the thread and specifically refers to the veiled phallus and the cryptic pornography discovered in Pompeii (Lloyd 2013). At this point there is a divergence between Freud and Lacan in their determination of the phallus. For Freud it was the biological, the functional, the real penis, sometimes potent sometimes impotent, but always threatened by castration. Seeing the penis gave solace to its sufferers. The reference to the ancient mysteries of Pompeii leads us to the Lacanian case for the phallus as the desire of the other. Lacan (1966) picked up on the phallus in a different way:

“The phallus.... can play its role only when veiled. That is why the demon of Shame springs forth at the very moment the phallus is unveiled in the ancient mysteries (see the famous painting in the

Villa of the Mysteries in Pompeii)”

(Lacan 1966, Écrits, 692)

Lacan’s ‘Direction of Treatment’ contains a dream about a man who has become impotent and he tells his wife. She has a dream that night where she has a phallus of her own. On hearing this dream the next morning the man rises to the occasion and recovers his potency once again (Lacan 1958). The man’s comprehension of his phallus was no longer lacking. The indication is that a man and a woman can ‘have’ the phallus but not ‘be’ the phallus. Perhaps the phallus itself is symbolic. Lacan’s reference to phallus is thus the desire of the Other. It does not translate directly to the Freudian biological phallus (the penis) and pornography cannot distinguish this. This could be afforded a new role in the Rat Man when he discovers the absence or lack of a phallus. The Rat Man associates his phallus with pleasure and cannot understand how these women can have pleasure without one. Does the Rat Man want to understand what it is to be or to have the phallus?

Is the Rat Man's impotence a model of the impotence of Lacan's impotent man whose wife has a dream of the phallus (Lacan 1958)? The imaginary and the pornographic are thus fundamentally different to the symbolic in terms of resolving the desire of the other.

In the second example we address the myth of Psyche & Eros (Monribot 2014, Lacan 1960-61).

Psyche the beautiful human woman was desired by god Eros. Their love was forbidden and in order for them to enjoy each other, Eros provides a secret hideaway palace for Psyche only. She is lonely and he could only visit her at night, and she was told that he must always remain invisible to her. She had an overwhelming desire to see her lover – a scopophilia overcame her. The 16th century painting by Jacopo Zucchi (ca. 1589) depicts Psyche holding an oil lamp above Eros in order to see his nakedness in all its glory. Eros awakened, became furious that she has broken their agreement and he immediately leaves her and the palace – she is effectively castrated by his departure. The Zucchi painting has curiously draped wreaths and bouquets of flowers to veil the genitalia of the erotic couple. Monribot (2014) discussed this myth and concluded that the veil is essential in the understanding of the erotic and the sexual between men and women. Take the veil away and all that remains is the banal, thus the sex of the other is not just a pornographic object (Monribot 2014).

In the third example one can consider a different dialectic. Benvenuto and Kennedy (1986) suggested that the paintings of Hieronymus Bosch: 'The Garden of Earthly Delights' (1490-1510), presents to the observer the real imagery of the ego in its context of torment and fragmentation. Loose (2016) proposed a link between art and pornography, and particularly shame, when he described the same Bosch painting: 'on the surface it appears full of pleasures and delights, but as you go closer you realise it is a hell' (Loose 2016). Again, when the veil is removed the symbolic is foreclosed.

This idea of viewing something up close, in detail and intimately takes the precedent further. In our fourth and final example of erotic art and scopophilia we find one art installation which resonates many of the concepts and themes of this thesis. It is musingly titled: 'Marcel Duchamp's Peep show *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage . . .* (Given: 1. The Waterfall, 2. The Illuminating Gas . . .)'. Duchamp created this unusual installation in 1968 as one of his last works.

This art installation is a wooden door through which two peepholes allow the viewer to peep into the world on the other side of the door – therein through a brick wall lies a naked woman lying on a brush pile of twigs and leaves – behind her is an imaginary rustic scene of a forest and a waterfall and a lake. She symbolically holds a lamp in her left hand and her head and limbs are slightly off-scene. Her naked genitalia are visceral and real, almost centre field in the scene. The viewer has to look through a wooden peep hole, then through a hole in a brick wall, at a hole in a woman, but the woman is not whole. The experience is a complex of the real, the imaginary and the symbolic.

Who is this for – the viewer, the subject, the other? Is it pornographic or erotic? Is it shame-inducing? Is it an opportunity for the subject to question their own perception of desire?

The Rat Man used a peep hole to view naked girls on at least one occasion. What was this? Was this an example of scopophilia being reflected back at the viewer himself – without a mirror or a looking glass? What was the object of the scopophilic desire? What looks back at the viewer – his own desire? What happens the viewer? to their gaze? what was the desire of the viewer? Can the imaginary and the symbolic be differentiated here?

Schneiderman's (1986) review of the Rat Man text suggests that the scopophilic desire to look merely teases the appetite for more. If there is a drive – perhaps a scopic drive – then it is not necessarily identical with desire. If it were identical then the desire of scopophilia would ultimately be the look of an other – the subject, in our case the obsessional neurotic in the contemporary clinic, wants to be 'the apple of someone's eye'. However, the ego intervenes as the drive is disruptive. This desire to be looked at, to be seen, to be in the eyes of another, is the very reason peep holes are so provocative and yet riddled with guilt and shame. Shame may have been one of the few pressure valves of pornography (Loose 2016).

In the 1960's sexuality became highly visible, both as nudity and as pornography, and at a time when science believed it could measure sexuality. Science, medicine and sexology became a new paradigm and shame diminished radically. The veil was off. Duchamp's art defied this new sexology and yet he ironically predicted the extraordinary proliferation of porn. How did he do this? Duchamp merely placed equivocation adjacent to scopophilia, he re-introduced the element of not fully understanding the desire of the other.

More recently in 2015, another art installation by Jake Chapman called ‘Bring me the head of...’ could only be viewed through a peephole placed above a step, ostensibly to prevent minors from inadvertently seeing it. The installation reveals a pornographic movie featuring two actresses playing with a model head with a phallic nose. Clearly the theme is ageless.

Science, medicine, sexology and pornography have similar characteristics – each attempts to make the object of study more visible and ultimately transparent. Each also appeals greatly to scopophilia. Medicine as a science attempts to scan, x-ray and see into the body, looking for visible biological markers for diseases and disorders. Sexology and pornography are very detailed – everything is on show – nothing is left out – even the phallus is unveiled – so sexology and pornography’s phallus is reduced to the banal penis.

Contemporary internet pornography websites reduce the erotic to banality. The high visibility, the repetition of image, and the extreme saturation merely assure the banality and the reduction to the object. There is no shame and no cause of desire here.

We return again to the question of who is looking, not what are they looking at. Scopophilic desire reveals the subject not the object – erotic art understands this. So returning to Freud has revealed that the discussion around scopophilia & desire meets the discussion around subject & object. The desire to see is actually the desire to see oneself as a subject in the desire of another – a kind of subjectivisation.

CHAPTER 4: CONCLUSIONS

This thesis began within the contemporary cultural background that men were finding their roles redundant, and were increasingly challenged to relate to modern women. Men were thus retreating from traditional relationships and commitments, especially from fatherhood. Men were finding it firstly difficult to understand the apparently conflicting desires of modern women, and secondly, how can men relate sexually to these modern women. These same men were diverting themselves into an on-line world of digital devices, cyber-relations and pornography, and thereby becoming unavailable to women in terms of patriarchy, fatherhood and sexual desire (Dessal 2015, Castanet 2015).

The thesis took one case from the Freudian archives, that of the Rat Man, an obsessional neurotic male who had difficulties relating to women, and examined it in the context of the modern obsessional neurotic patient in today's clinic. Obsessional neurosis is particularly challenging to clinical praxis. For the patient there are doubts, conflicts, compulsions, delusions, displacements, perverse traits, pious moments and obsessions. For the psychoanalyst, a complete understanding, if it were possible, leads to a trans-structural approach as there are inevitably aspects of all three major psychoanalytic structures: neurosis, psychosis and perversion - a challenging combination in the clinical analytic space.

To simplify matters, scopophilia was taken as a device to engage a discussion. The discussion began with Freud's Rat Man case which was then examined closely for its scopophilic content and its relevance to neurosis in the contemporary clinic.

In the Freudian context scopophilia was considered as the 'burning desire to see' and the thesis proposed to take scopophilia as an aspect of the case which may provide insight into the unconscious nature of fantasy, object choice, and pornography. Also considered were the parental identifications, incestuous desires, homosexual tendencies, and the Madonna-Whore dichotomy as a basis for sexual impotence. Scopophilia also provided rich insight into the desire of the obsessive to discover and understand the absence or lack of the phallus.

The Rat Man experienced a series of intense and formative childhood sexualised events. These experiences allowed a number of considerations to be taken into account: the role of the Rat Man's mother and her Oedipal child; the role of the castrating father and the father of the primal horde; the roles of incest, the sisters, the governesses and nurses; the roles of love, money, debt, honour and punishment; and the role of masturbation, prohibition, punishment and acts of defiance, and lastly the roles of object and fantasy. The Rat Man's childhood experiences of the sexuality of his sisters and his governesses in this context established his relations with all the women he met later in life. His difficulties with his lady, the prostitute, the dress-maker and the girl at the post-office were all exemplified. Pornography was discussed in the detailed context of the neurotics search for an understanding of the female sex and their libido. It was determined ultimately that the Rat Man wanted to understand the sexual desire of the women around him.

In the Lacanian context, scopophilia was addressed as the scopic drive, the gaze and the desire to be seen by the other. This was established in early childhood through the Lacanian 'Mirror Stage' (Lacan 1938). In the Lacanian mirror stage the child realised that the reflected or mirrored image was externalised, and any sense that the child has of his body being complete or unified was located on the outside of his awareness, alienated from him his body as a separated other entity. However, he gains some sense of control and co-ordination over his body – albeit an entirely imaginary way. The narcissism and ego that the subject experiences as a child, especially as the Lacanian 'Mirror Stage' was so formative in obsessional neurosis and later adult life, that it will determine the way the subject relates in the imaginary to the other whether through fantasy, objects, in images or in relationships with other persons. The image of the self however has a value as an organising construct, a defence against dis-integration, even as an adult looking in the mirror. These objects and images form the basis later for the adult preferences for pornography. The Lacanian discussion also took a look at the two fundamental questions that neurotics ask themselves: 'Am I a man or a woman?' or 'Am I dead or alive'? Further questions about homosexuality and the desire of the other emerged. All of these questions are typically neurotic but appeared to pre-occupy the modern male neurotic obsessive when faced with a woman who may embody the object cause of his desire. The obsessive reduces the woman to an object, neutralising

the desiring woman, and thereby avoiding the challenge of her desire. As such there can never be an equal or symmetric sexual relationship from his side, inviting the Lacanian 'non-rapport' between men and women.

The Rat Man's experience of his father and the 'no-of-the-father' as prohibition were also formative in the Rat Man's difficulties with conflict and commitment and his experiences with the signifier of rats. Even as an adult man, some years after his father had passed away the Rat Man experienced his father in a favourite fantasy where he could be defiant and sexual and say no to his own father – all of which indicated the power through generations and death, of the 'no-of-the-father'. The favourite fantasy of the Rat Man revealed associations with the ghost of his father, masturbation, and scopophilia. The Rat Man regularly enjoyed seeing himself in the 'looking glass' - a pornographic event of self-reflection, and auto-erotic arousal contrasted with prohibition, the Lacanian *nom-du-pere* ('no of the father') and the conflict of his own sexual potency. We also noted the close parallel of the 'looking glass' and the 'mirror stage'. In keeping with the structure of neurosis, and obsessional neurosis in particular the question became: Is the Rat Man he looking at himself to see what a woman might desire when she looks at him?

The favourite fantasy of the Rat Man and the correlation with the Lacanian mirror stage were discussed. The discussion ranged through the possibilities of the desire to see and be seen by the other, the need to understand lack, and what it was to be a man or a woman. Other questions arose about looking at the image to make sense of the fragmented self, to make the other comprehensible, to hold the subject-other together, and to hold off the symbolic and to perpetuate the imaginary. These aspects all have relevance to the contemporary psychoanalytic clinic in this era where the neurotic patient retreats into a digital world.

Scopophilia was also further extended in the questions of clinical value around pornography and erotic art and how they each might serve the neurotic and his questions about understanding desire. Pornography has become widely available on the internet and pornography websites have become commonplace and yet highly diversified. There are multiple categories of sexual interests, beyond the bisexual or poly-morphously perverse, beyond the Madonna-Whore split and more than Freud's 'channels of libido'. There heterosexual, homosexual, bisexual, lesbian, female-friendly, lady-boy,

threesomes, parties and orgies and many multi-racial categories also. In terms of fantasy there are roleplays as doctors, nurses, nuns, vicars, teachers, police officers, burglars, prison wardens, slaves, and dominatrixes. Some are more focused and provide specific fantasy for voyeurs, exhibitionists, fetishists and those who want bondage. Many of the categories and roles of these pornographic websites represent the law, culture, religion and the Other allowing the viewer to interact within a fantasy world, often retrieving the old stereotyped models. Much of this recognises and exploits the neurotic and obsessive character of the viewers but also reveals how many neurotic males might have fantasy elements in their pornographic choices – including dominating women, castigations, mother figures, prohibitions and punishments. This also indicated how the neurotic male might prefer to remain in fantasy and in a virtualised on-line version of the same.

Pornography has been argued traditionally as an objectivisation of the woman but now extends to include males also. The cultural value of pornography is traditionally difficult to justify. In psychoanalytic terms it can be translated as purely scopophilic or voyeuristic – the gaze, the look, and the image – little boys like to look, but obsessive males are often only little boys. Perhaps pornography is substituted for the loss of the maternal cause of desire. Perhaps pornography is a search for the desire of the other but according to Loose (2016) its repetitive imagery never seems to satisfy the obsessive. It is an understanding of these possibilities that is of most interest and value to psychoanalytic praxis.

Erotic art was also considered including Freud's own predilections for Pompeii, the art of Jakob Zucchi, the art of Hieronymous Bosch, and the modern art of Michel Duchamp. Michel Duchamp ironically predicted the massive rise in pornography in contemporary society and his art reveals a fundamental understanding of scopophilia and the erotic. The search for an understanding of the desire of the other is continued into erotic art. This inter-relation between scopophilia, pornography and erotic art is regarded as another example of the role of the poly-morphously perverse in neurosis, and a further validation of Schneidermans 'return to Freud' (Schneiderman 1980).

By combining the Freudian and Lacanian it was intended to draw attention to the idea purported by Stuart Schneiderman – 'a return to Freud' – to support the argument that Freud's original ideas can

still very much inform contemporary psychoanalytic practice. Pornography was discussed in the detailed context of the neurotics search for an understanding of the desire of the other. It was determined ultimately that the Rat Man employed scopophilia in his search to understand the sexual desire of the women around him. This thesis ultimately explored neurosis, scopophilia and pornography through a question grounded in relating, i.e. men relating to women. For the Rat Man and the contemporary obsessional neurotic male, it was always a question of trying to understand the desire of the Other.

By focusing on scopophilia in this case we have shown that the desire to look can be both a process of discovery, to understand one's own desire, and the desire of the other. Moreover, it raises the question of the role of the phallus, in all its meanings, between men and women. Scopophilia provides a way of looking at the sex of the other but as fantasy material it can also produce arousal and prohibition. In terms of modern pornography there is scope here for a dual interpretation – can looking at pornography discover the desire of the other or its converse discover what is not the desire of the other?

Schneiderman's review of the Rat Man text suggests that the scopophilic desire to look merely teases the appetite for more. If there is a drive – perhaps a scopic drive – then it is not necessarily identical with desire. It appears that the desire of scopophilia is ultimately the look of an other – the subject, in our case the obsessional neurotic in the contemporary clinic, wants to be 'the apple of someone's eye'. This desire to be looked at, to be seen, to be in the eyes of another, is the very outcome, the reciprocity, of scopophilia itself.

Perhaps pornography can be interpreted as a scopophilic search for the desire of the other. In other words, the search for the cause of desire – not necessarily embodied in an object. Perhaps erotic art captures the gaze and is more in favour of a discourse in sexuality. In the case study of the Rat Man it is scopophilia, interpreted as the desire to look, and to objectivise the female body, while attempting to comprehend the desire of the other. This can serve the subjectivisation of the obsessional neurotic and it is here that the psychoanalytic praxis can stand to learn. Ultimately it is the desire to understand the desire of the other, to bring the object into the subject, to close the lack. The clinical understanding of scopophilia can lead to an improved understanding of the

neurotic male and his search to understand the desire of the other. It can also lead to an improved understanding of the 'non-rapport sexuel' between man and women.

In conclusion, there can be little doubt that the extraordinary scopophilic distraction of the digital era, and its associated rise in pornography, requires attention in the clinic. Our 'return to Freud', through scopophilia, has provided an increased understanding of the use of pornography, which has value in the clinical work with contemporary cases of neurosis.

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