

The transmission of family temporality

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Abstract

We shall analyze the temporal forms of inter- and trans-generational transmission within the family group. The follow up of a family will allow us to highlight how the meeting approach between the family and the therapist, within the framework of a psychoanalytical family therapy, updates the rhythms of gathering and separation of the family links. Firstly, we shall develop the issue of family time in the psychoanalytical field.

Keywords: family time, proto-rhythm, patho-rhythm.

Different family times

We can distinguish different stages in the family construction.

The first one, the conjugal alliance, is the moment when two people meet each other and fall in love, this is the stage of sexual choice. The process evolves according to the psychosexual development and the oedipian evolution of each member, and according to the kind of relationship which they establish among themselves which, in turn, originates, in the family model of the ancestors.

We can define the second stage, the one of filiation, as the arrival of the first biological or adopted child. This period, forged by the preceding one, will inherit the obstacles of the trans-generational stories from both off springs.

The third stage concerns the arrival of the second child (and is superposed to the previous stage in the case of twins). This is the stage of the birth of the fraternal link, which will generate models of inter-generational identification.

The last stage concerns the separation of the nuclear family, this is the time of individuation parents/children.

The families build the tale of their stories through memories which are organized in the present in relation to anteriority or posteriority. Just like nations, families are going to remember, to erase or even to blur some events of their stories.

Berenstein (1989) differentiates three ways of representing time in the families:

The chronological time, which is an evolving time, without direction, not reversible, with "before" and "after". The periods are grouped according to the significant events in the life of the family (births, deaths, movings...). There are some important periods and others that will be forgotten.

The mythical time consists in establishing a causal determination among the past events thanks to a certain type of relation. The relation before/after establishes a casual relation on account of the fact that what happened before would provoke what happens after. It is a kind of linear, direct determination. The mythical time results from the gathering of lived events in a constant and invariable perspective. The

events of mythical time reproduce themselves in distinctive periods of the family history and represent a first attempt of abstraction and generalization. This time is marked by the convergence of desires and conflicts within the family group. Like all myths, it responds to present needs and circulates as an attempt to solve unsolvable contradictions. It is a shield theory of family events.

The unconscious time is reversible and evolving. It is the time of signification of parental links. The unconscious time is not atemporal. It is an anachronistic structure, that is to say it doesn't respond to a chronological order. It is an invariable relation.

Specification of the unconscious family time

In our perspective, the unconscious temporal category concerns the representation of the intra-, inter- and trans-generational transmission. The rhythm of the trans-generational transmission and the forms of inter-phantomization are the creators of the temporal organizer. The articulation or disarticulation in the exchanging rhythms of the different links of the chain, in other words the link of the child to his nuclear family, the link of the parents to their own family and the link of each generation to the social and cultural milieu characterize the intervals of permanence of the different groups. The articulation of the generational links can produce intervals of complementarity, of superposition or rupture between the different generations.

The parents anticipate the arrival of the child from the very moment they formulate the project. They rely on genealogy, on their own parents, to tolerate the anguish before the arrival of the child. The grandparents get in conflict about the issue of origin and family temporality because they give a different status to the reality of the body since they are in closer contact with the idea of ending and death. The unconscious temporality would then become the clue to reach the intervals and dead ends of filiation.

Shell we see now how these different temporal forms are going to be represented in the transferential field of the psychoanalytical family therapy. Let us remind the reader that the rules stated in the arrangement enable the emergence of the family historization. That is to say, the bi (parents/children) or tri-generational (with the grandparents) presence during the meeting; the free association, the abstinence of the therapist and the restitution from the part of the group, as well as the frequency and the constant duration of the sessions (Robert, 2007). These preliminaries are a necessary condition to allow the emergence of unconscious time in the family structure.

Firstly, the frame is built on the basis of the rhythms of meetings and separations. At the beginning, the temporal order is spatialized because it is linked to the action, but without a relation of continuity between the actions. The length of time of the exchanges in the family merges with the actions that take place between the different members of the family and the therapist. In this sense, the etymology of the

word rhythm is revealing: it derives from "rheim", to flow, and would first have taken the meaning from the shape of what is moving, fluid and modifiable. From this meaning which corresponds to the "arrangement of parts in space", we would come to a temporal notion. These regressive movements of temporality are always present in the family therapy.

In the transfert, the problem of the pathology of the form of rhythm within the family link, manifests itself by an acceleration or a deceleration either during the initial phase of the contact or during the moment of separation, or through the rhythm of presence and absence of the different members of the family. The patterns of rhythm of the repetition of certain events in the family life will take the shape of archaic figuration of suffering, which reappears in the transfert.

The primary forms of family temporality

These sets of rhythms (tempo) are called temporality. We will have to use the word "tempo", taken from the Italian. From a musical standpoint, it designates the notes of the movements of a musical piece (tempo moderato) and it is used in jazz to mean "speed of execution". By extension, it is the peculiar "rhythm" of an individual in his activities. The "tempo" of the family would then be the speed, the rhythm of exchanges within the intrafamily links, a kind of organizer of the temporal matrix of the family self and of the types of exchanges in the family, which is repeated in the transfer. For example, some families are rather night-time, others morning-time, some have their dinner late, others early, some are very accurate in their actions, others more careless. All of them are marked by a certain ancestral concept of yesterday-today-tomorrow, of mortality and immortality.

Anyway, the rhythms of a group are fed by a sort of *continuum*, or continuous basis, or elementary beat which marks a family, and which is transmitted over several generations. Due to the group belonging, it can sometimes be very difficult to tune up with the rhythms of other groups and, within one's own group, to tune up with the individuals and to change rhythms.

F. André-Fustier and E. Grand-Ségéral (1993), when talking about the psychoanalytical family therapy, brought forward the existence of a "family rhythm organizer". When the family comes for a group therapy, it has impulsive communication modalities that are already structured. These authors differentiate two types of impulsivity: an in phase impulsivity, which goes along with the tuning and a discordance impulsivity, which would provoke an increase of over-excitement that maintains a rhythmic disorganization. They highlight the fact that the regulative interpretative repetition of the therapists about the off-rhythm exchanges of the family, operates like a restoration in the tuning of the rhythmic family content.

In Argentina, E. Pichon (1944) did some research on family and epilepsy and he introduced the notion of "patho-rhythm": this is a pathology in the rhythm of the relation which refers to undifferentiated link that are shown through an adhesive

collage. This collage is, of course, a defensive device which E. Pichon-Rivière highlighted among families he qualified as “epileptoid type”. According to him, the anxiety of loss and attack which is present in those families, causes an undifferentiation of affects, in their quality (love/hate) and in their origin (external/internal) and causes confusion.

The notion of proto-rhythm

E. Pichon-Rivière studied certain rhythm pathologies. Then, one of us - Rosa Jaitin - introduced the notion of proto-rhythm in different research areas. Firstly, she studied the rhythmic dimension in the epistemic link in children's groups (1982-1986) and in the adults' group (1984) and in the students' group (1995).

She developed the concept of “epistemic link” as an instrumental appropriation process of reality in which the subject transforms himself and modifies the object. In other words, the epistemic link would be a potential structure of rational transformation, based on spatial-temporal variables.

Rosa Jaitin studied the issue of spatial-temporal organizers in relation with the epistemic space. It represents a space of cultural development and presents psychic equivalents as representation. The link is seen as a regressive space and is structured from the spatial-temporal organizers. Through the analysis of the psychopathological development among both children and adults, she brought forward the idea that the representation of the epistemic space is organized starting from proto-rhythms.

Proto-rhythms are considered as forms of initial representation of both the epistemic relation and the learning relation in its broad sense. The proto-rhythms of the epistemic relation are forms of archaic, repetitive, monotonous representations of the epistemic link image.

The question of temporality was tackled when dealing with the construction of the epistemic relation because there is a rhythmic relation with the primary object.

When Rosa Jaitin was studying the children groups in the day nursery (1987) she worked on the hypothesis of syncretic organizers in the infant psychic apparatus. These are structured on the basis of a proto-rhythm as their first content which fulfils the function of para-excitement and transformation. The proto-rhythm would then be one of the forms of psychic representation. It allows the transformation of the narcissist link and of the object link and the differentiation of the different layers of the psychic envelope.

She stated the idea that these rhythmic structures operate like sustaining spaces when they keep a constant rhythm and like not-sustaining spaces when they are arrhythmic. In the first case, they play the role of content and in the second, that of container, and this let us differentiate between container and content. This organizing or disorganizing effect gives to the psychic space of the group a sustaining or not-sustaining dimension. The balance in the organization of the proto-rhythms enables to transform the "container", creating different psychic spaces

between the different sustaining groups. On the contrary, the arrhythmia produces movements which unbalance the rhythms of exchange and create openings between the inside and the outside groups, the groups that are in and those that are out.

The theories of Rosa Jaitin were resumed by D. Marcelli (2000) who introduced the central concepts of "macro-rhythms" and "micro-rhythms" to study the mother/baby dyad.

The author believes that the macro-rhythms guarantee the narcissist weaving of the web whereas the micro-rhythms introduce a gap between the mother and the child through the game of surprises, cheats, narcissistic make-believes. These tricks organize the rhythmic game of the dyad and are the cause of disinvestment. This would permit the transformation of the representations. However, the author criticizes these "hypothesis as being binary": "we remark this binary hypothesis make it possible for a repetitive, organizing rhythm to cohabit with a disorganizing arrhythmia". In fact, for D. Marcelli "next to a clinical rhythm, another time, another rhythm exists, a time that is short and never comes back, a time composed of a beginning, an instant and an ending" (2001).

This other time is a linear time

It seems necessary at this point to establish my differences with the author as well as our converging points. The first difference comes from our different clinical research fields. The training and the therapy group led me to introduce the notion of proto-rhythm. Rosa Jaitin analyzed the group from different set-ups: either the children's group, or the adults' group, or the family group, whereas Mr. Marcelli studied the mother/child dyad. The second point concerns the function of arrhythmia. Rosa Jaitin never stated that arrhythmia prevented transformation. On the contrary, she postulated that rhythmicity played the role of content and that arrhythmia played the role of "container", a notion that was introduced by R. Kaës (1983) to define the group as "a transformation apparatus". Which means that, if in both cases there is always a change, then rhythmicity provokes a modification in the container while arrhythmia favors the transformation of the content. The third objection would be that D. Marcelli omitted to quote the end of my statement. The whole sentence is: "contrarily, arrhythmia produces movements that throw off balance the rhythms of exchange and close the openings..." The author does not include the end of the phrase: "...between the inside groups and the outside groups" (2001).

Indeed, the issue of openings refers to the problem of agreement or disagreement between the individual and the group or between different cultural groups. When there is no transition area allowing communication, there are ruptures, crisis which prevent exchanges in pleasure and surprise. The game of surprise which D. Marcelli describes is possible when there is an intermediary area between mother and baby which makes exchange possible.

We agree that games, surprises, the pleasure of the encounter, as well as the non-

encounter are central aspects for a rhythmic anchorage of language and Rosa Jaitin also observed that the arrhythmia of a foreign language in France produces a surprise that can favour the listening of others. Finally, she starts from an historical, dialectical temporality and not from a linear temporality of the instant. We take the words of E. Pichon Rivière (1973) when he says that psychoanalysis makes part of human sciences with a unique object "man in situation".

Proto-rhythm and family group

The proto-rhythm of the fraternal link among children that are separated from their families (R. Jaitin 2000) is characterized by its massiveness, by its paroxysm and its multiplicity. These aspects of the proto-rhythm have the effect of dissociating the thought from the act, which means that we observe a difficulty in the container. The issue of containers of thought was introduced as "psychic envelope" (D. Anzieu, 1994).

In a previous work (2000), Rosa Jaitin got interested in one aspect of temporality among families: the dimension or rhythm in the construction of the family envelope, which contains trans-generational negative elements (1987). It seemed interesting to suggest, following the notion of "proto-mental" worked out by W.-R. Bion (1962), the idea of proto-rhythm, as the initial form of the family link figuration. To resume, the proto-rhythms would permit us to see primitive forms of bond in the family therapy set-up. These forms could be thought of as the result of a trans-generational transmission which testify the typologies of the existing links between the members of the family. The "proto-rhythm" would represent the first organizer of the family temporality. These "proto-rhythms" could form the first interface of the family envelope and they would be equivalent to an "audiogram" (in opposition to the pictogram of P. Aulagnier), to quote the word of S. Maiello (R. Jaitin, 2003).

The study of S. Maiello (1998), in Italy, concerning the development of the infant, starts from the fact that during prenatal life, the child is in auditory contact with the mother's voice and her breathing rhythm, as well as with the beat of her heart. In the normal development there is a transformation of the auditory impressions into alpha elements which are specifically auditory and that could be qualified as "audiogram" and that would be subjacent to the alpha elements whose quality is visual. Within the context of a family therapy, the audiogram would be a form of intermediary figuration of the transmission between generations, a state revealing the size of concreteness of the experience of somato-psychic transmission. Within the framework of a psychoanalytical family therapy, current events and the rhythm of the meetings between the family and the analyst or the team of analysts, create a potential space that stages some forms which awaken a new memory of the trans-generational rhythms of family links. The "potentiality" of this meeting will open up new identifying routes and will enable to consider an identifying itinerary that will help pursue and consolidate new modalities of the configuration links. The possibility of creating a space for desires and for thinking about new forms of

alliances to support them, opens the way for the expression of family suffering, by introducing the dimension of future and of change. Family suffering registers the past in the present and prevents the future from becoming a potential present.

Here is the problem we frequently face with families: will the new generations manage to respond to a new family identification project in order to get away from the "cursed part of heritage"? The reminiscence of failure in the family, or its contrary, the success of ancestors, transfer premonitions upon children. These fears of failure, or the duty of success, are forms of premonition. Reminiscences and premonitions are forms of meanings belonging to a conjunction of constant impotence, of omnipotence, of idealization, of an embryonic and magical sense of reality. If the family kills the future in its dimension of newness, uncertainty and hazard, it runs the risk of a need for repetition. If the family felt the need to create an "after", it would first be necessary to recapture the "has been" in a mythical history, in a "*here and now*" that will be able to "*become*". The problem with family therapy arises when the family group is confronted to a past that is considered impossible and that makes it difficult to organize temporality in its triple dimension: present, past and future. When filial transmission is blocked in its imaginary representation of future, it is replaced by an unconscious, temporary enclave, and consequently, the transmission is carried out through a non-symbolic symptom: the "chrone", as G. Bourdoux suggests (1980). The filiation, the transmission from one generation to another, represents an absolute necessity (Robert, 2003). When it becomes impossible, the necessity of heritage is replaced by the necessity of chronology. At a certain fixed age, the symptom appears in different ways in the family links: body, thought or action. From the primitive forms of rhythmicity though, time in its diachronical dimension starts to be shaped and this allows to establish lines of demarcation between generations.

Through the clinical material of a family engaged in a psychoanalytical family therapy, we can observe the implementation of the trans-generational ties of pain: the passage of a somatic transmission in the behaviour of a family takes a form where "the memory of the future in the transference/counter-transference field gets organized through the mythopoesis of dreams and writing". We create together with the family a new space/time of meetings and exchange which turns out to be necessary to invent new answers to old questions.

Family B: the first conversation

This clinical case is a therapy leaded by R. Jaitin

Family B is composed of a parental couple, which I will name Josephine and Gabriel, both in their thirties, and of two children aged 9 and 6, Victor and Heloïse. The family consults me regarding the learning problems of their younger daughter. She shows symptoms of dyslexia and problems with writing, especially some

alterations in the rhythm of words and a lack of attention. During the first talk, the parents tell me about a serious conflict between the couple, that burst out when the mother was pregnant of Heloïse. The father says: "I knew someday I would have to pay for my actions". We can see here that the problems of the couple appear during the second pregnancy. The mother falls ill when the baby is three months old and the kid is three years old.

The parents tell me about the family suffering during the mother's illness, a "sclerodermia" that the mother will describe during the therapy as a "coffin". The problem of death organizes the phantasmatic circulation in the family. The mother is cured for a long period by traditional medicine. Finally, they decide to call upon parallel medicine in England. This meant that the mother had to go to London for six months, leaving the children, aged three and five, away from her. During the therapy, the children will evoke the images of their trip to London with their paternal grandparents to visit their mother, and this remembrance helped them to make the difference between two categories: absence and death. The anticipation of the grandparents will be the basis of an identifying construction upon which the children will build new projects. This means that the couple problems appear in the family imagination as the cause of their daughter's problems.

Proto-rhythm and imago

The mother is a beautiful woman, very thin, who was adopted in Africa when she was three months old. She has a sister, three years younger than her, who was adopted in the same country and who has a child the same age as Victor. The mother of family B was adopted when she was three months old, and when her own daughter is three months old, this mother gets sick and has to separate from her children in order to take care of herself, and this, when her son is three years old. The algorithm of the number three evokes for me the first conversations with the family. The couple relationship goes through a period of tension upon the arrival of the second child, which means that the inter-generational third (couple and fraternity) updates a traumatic heritage. The repetition of the number three calls my attention as a sign: could it be that the rhythm of the temporal repetition takes the form of an archaic figuration for this family? These formal containers or "proto-rhythms" configure the singular mode of trans-generational transmission in families and take the shape of an "imago" (R. Jaitin, 1987). In this sense, A. Ciccone (1999) describes a process of "imagoical encroachment" whose role is that of a traumatic and secret transmission.

In a chronological axis, the imago is a generational representation of links and not-links between generations, it is a new attempt to re-create a similar and different origin. Are the family links of alliance, filiation and fraternity originally transmissible through somatic and rhythmic imagos? To deal with this problem, I shall present the process of the therapy and the three parts that mark the different times of the meetings of the "neo-family group", comprising the family group and the therapists

which represent a greeting place of the negative elements of the transmission, taking the place of a missing link in the family.

Bodily signs

The therapy takes place, every fortnight, for one hour, in presence of two generations, parents/children, in free association (within what is possible to talk about in the family) of confidentiality and restitution. At the beginning of the therapy, the problem of the session space come up in the transfer. Victor firstly sits between his parents while Heloise sits at the desk in the middle of the room in order to draw, between the parents and me. Soon, the desk will become an object of dispute between the children, the issue of the third playing the role of intruder in the fraternal link. Later, Victor moves to the sofa next to me and Heloise follows him. The space occupation during the sessions would be the first staging of the family body, of the inner drama of a family whose parenthood is threatened and who surround me as a benevolent ancestor who will help re-weave the missing links. Heloise is busy drawing and often monopolizes the session, while Victor keeps moving the alarm clock on my desk, anticipating the end of our meeting as well as the moment of our separation. Which is the position of this child, always silent, who manages to occupy a position in this family just because he plays football as goalkeeper? He is the guardian of the end of the session: he keeps an eye on the alarm clock and stops the unexpected and the surprise of the moment of separation. Are the trans-generational representations reflected in the transfer on the surroundings and the alarm clock could be a trans-generational object to prevent from falling asleep ?

Most sessions begin with a school report either from the children or from the parents. The school issue is a matter of particular concern for both parents who went to the same lycée and who both had difficulties with their schooling. Another recurrent problem during the first part of the therapy is that of food: since she fell ill, the mother is compelled to follow a very strict diet, no food in the afternoon (she presents a case of stabilized anorexia). This particular feeding mode of the mother, imposed by necessity, has the effect of link rupture between the rhythm of the family meals and hers, preventing the meeting that could turn the necessity into desire. She doesn't have diner and the father prepares the meal. When the father is absent, the mother goes to her parents' or her in-laws to have her meals, as they don't live too far away from each other, in nearby villages.

The father introduces the problem of weight which he tries to control, and the children add the problem of smoking, completing the problematic picture of the oral trouble within the family and their dependency to their family of origin. During the sessions, the children will often ask what they are going to have for diner tonight. An episode of Heloise's vomiting on the pavement took place before entering my practice.

The couple's links are marked by the problem of "weight", by the feeding rhythms:

anorexia and bulimia would be temporal complementary forms of a too-full or a too-empty. The identifying building of this alliance as "pièces rapportées" is organized in a link of addiction to the "too-full" or the "too-empty". Anorexia appears as a challenge to death and bulimia as a way to fill up with a non living object, in order not to feel in need, and would be two forms of the pathology of "under countenance", that is to say, failures of the countenance with respect to protection, to illusion and to transformation. The failure of the original countenance organizes a link modality that G. Decherf describes as a "Omega survival link" (2003) that is a hindrance for the thought as expression of a throbbing of life.

The epistemic obstacles are the result of a filiation of non overcome traumatism which gets organized as a secret., as a forbidden knowledge locked by shame. Shame is the fear of being excluded, it is the anxiety of loosing everything and of dying (D. Meltzer, 1993).

Throughout the sessions, the anxieties of disappearing, of separation and of theft emerge regarding the absence of the father, often travelling away during our meetings. From the very beginning of the therapy, Heloise often mentions the problem of animals. She draws them and will call her rabbits and her cat "my brother". During one of the sessions where the father was absent, Heloise mentions the fact that the cat has disappeared from the house and then she says that she has had recurring nightmares: she sees herself dead , the others come to touch her to check if she is really dead. She says that "*she constantly has nightmares that annoy her*".

Then, the mother associates that while her husband is away, she is very scared of thieves. She looks for shelter on the first floor where the children's bedroom is located. She remembers an episode when she was in kinder garden where the teacher points her out to the rest of the class as being a model of black child. She tells her children : "often when I was a child, I used to imagine myself with white skin".

Could it be that this associative chain of death, child stealing, disappearance would be connected to a desire of murder where life was given by chance, by mistake or by duty? Maybe the pregnancy, when the mother was expecting Heloise, couldn't update her own fetus life and the lack of stability of the couple's link determined the destiny of the child? Or aren't we dealing with a stolen child? When Josephine, the mother, gave birth to Heloise, the daughter, she transgressed again the desire of death by giving life. Heloise bears, since

her fetal life, the phantasm of being the origin of a crack between her parents. The mother can't manage think about her origins anchored in the black race, but at the same time, she can't manage to think of herself as being the object of desire of her adoptive mother. The origin of the desire of the story of adoption can't be registered in the paradox of the double birth in which we have to differentiate the time of death and the time of life, the mother who gave the "body" and the mother who gave birth to the subject, the time of past and the time of present in the family. The anxiety of separation will become an anxiety of death, with the danger that weighs upon the

health of the mother. When anxiety is somatized, it is necessary to look for a violent reaction in front of a trial of reality which broke through the barrier of denial. Somatization as a result of repression of violence and destruction is therefore an exemplary expression of the death pulsation. The anxieties of maternal abandoning cannot turn into phantoms and are displaced on the body and the persecution of the external world (C. Dejours, 1989).

The undifferentiated anxieties of the mother and the daughter create a phantasm of maternal transmission about a stolen child in danger of death. This child, uprooted from her own black skin, different from her adoptive mother, cannot form a second skin and the thought envelope thrives to keep the familial anxieties. In return, the family skeleton is flayed alive and it is impossible to build a representation of the family body alive. Only a skin matched with a "container/skeleton" guarantees the qualities of strength, flexibility and entering in contact (D. Anzieu, 1994). Following the mother's example, the family skin cannot constitute itself and the family envelope is pierced by the massive rhythms which do not enable it to be formed as a unitarian family body. The family envelope cannot be configured. The trans-generational traumatism is manifested through the difficulty of structuring two leaves with respect to the functions of excitement shield and of meaning register. The negative of the transmission cannot be represented, and the excitement shield leaf cannot yet contain the trans-generational negative to transform it into a thinking apparatus. (R. Jaitin, 1983).

The presence of the absent person

One "porous" element in my setting is that my dog, who lives in the private area of the apartment, barks when somebody enters the house, indicating her presence. Through her presence, my dog is going to bring a sonorous rhythmic background, representing exclusion of a primary scene which remains unseen, and thus she will constitute a central element of transfer over the background of the setting.

The arrival of the dog

During the second year of therapy, a great event happened for the family, the arrival of "Taquine", the female dog. She is a birthday gift from Victor. The children had insistently asked for it during the first year of therapy. The arrival of the dog marks a profitable moment in the therapy and puts the family in contact with the original phantasms:

For the father: the father evokes the depression and hospitalization of his mother, rejected by her in-law family. He remembers that his mother was always depressed until the time he himself took over the family business, created by his grand-father, his father being unable to assume the succession. His father's failure, as well as his own difficulties to pursue his graduate studies, will update the fear of the school failure of his children.

For the mother: the mother speaks about the consequences of their adoption (hers

and her sister's) over the enlarged family, on account of the fact that her parents and the children were not welcomed in the family who didn't accept the adoption of the black girls. Their arrival causes a rupture with their original families. Heloise conveys the paradox of the double skin of the origin of the mother: she shows a drawing of her mother in dark brown, saying: "*you wanted to be white*", bringing her back to the paradox of her origin.

For the children: the word "fellatio" suddenly irrupts and introduces again the issue of sexuality in a very crude way. It becomes the subject of a long dialogue in the family. Victor scares his sister: one night, at the moment of going to bed, he hides in his sister's bed. The mother, consenting to her son's joke, is surprised by the reaction of Heloise who stays calm. When the content of the thought is not yet a stable container, the transformation of the raising family thought enables a non thinking social participation. We often see the fraternity become the bearer of a form of participation to the basic presuppositions. The fraternal lends its figurative supporting to the black humor as incestuous modality of the fraternal in the families. Heloise tells that she has 8 rabbits and that her dog is her real sister but that she causes damage. She reproaches her mother not to take care of the dog.

Will the phantasm of a primitive scene of permanent copulation, followed by abandoning as a consequence of destructive violence, enable the family to configure a draught of envelope?

During the following session, the mother is absent for the first time: she left for the south of France to undergo a session of hypnosis, which she does twice a year, as a result of her illness and to continue with the massage work and the strict diet she follows since then. Her absence will open up a new chapter, about the paradox between presence and non-presence of the paternal great grand-parents in the mother's depression.

Abandoning the dog

The issue of abandoning reappears in different scenarios. After their February vacation, the parents are thinking about leaving the dog to a trainer. Then, they decide to leave the dog for fifteen days. The father confesses: " I can't stand it: she breaks, she steals, she destroys". Taquine is sent back to her breeder. "Taquine" (Teaser) has been well named by the children, especially when we think about the exchange modalities between brother and sister, but for the father, the name of "Mischievous" would have been better because it is synonymous of scoundrel, stealer, malicious. This episode which highlights the abandoning and the non protection of animals shifts and diffracts through the blames between daughter and mother and between mother and father, while Victor remains silent. Heloise accuses her mother to have abandoned the dog: "YOU were not left out because you had done stupid things". Through an adhesive identification with her mother , Heloise blames herself for the abandoning of her cat. Her cat, "Moustafa" went away because she took another cat. But the second one disappeared. She is also a bad

mother, capable of abandoning, because the arrival of the second cat makes her leave the first. The mother reproaches the father *"his leaving on Sunday for a football match without having mowed the lawn on Saturday"*. The father associates his abandoning to his mother's abandoning: *"when I was about two or three, my grand-mother went through a severe depression. I was sent to my maternal grandparents. My sister, four years older than me, was placed. . . When I was a child, I was always afraid that my parents would abandon me"*.

Abandoning also reappears in the transfer: once, the session was cancelled and another time, the parents came alone because the children were ill. From the very beginning of the therapy, the last session preceding holidays has always been cancelled. Either the mother goes away with the children on holiday in an anticipated way, or the father goes leaves for a business trip. During their holidays, which they usually take in an African country, they meet a lot of abandoned animals, without mentioning the wild aspect.

The setting of the family therapy provides a container to represent abandoning. That of the dog when she was three months old, will be a replay of the trans-generational stories of absences. This passage through the act of abandoning will enable the family to advance in the confrontation of its non-assimilable and not digestible traumatogeneous experiences.

The continuation of the family therapy process will enable us to observe the transformation of the contents organized by primitive anxieties in their search for thought containers. The rhythmic signification of the meetings will help spacialize time and the ideas of the members stricken with abandoning will build a new thinking apparatus, within the space of the sessions. First of all, we are thought by others and the family is compelled to mold its way of thinking according to the thinking apparatus of the other generations. The psychic events have a triple registration in the families, on the family envelope, on the family self (that is, on the ideal) and on the thinking. These three levels of symbolism are fit together in this family and can't be differentiated.

The proto-rhythms of the exchanges are first registered as audigrams , as a form of primary unconsciousness. If these primary forms are very rigid, the contents are paralysed. During the therapy, these movements will register twice: in a passage from audigrams (form of primary unconsciousness) to pictograms (form of secondary unconsciousness) and through the perlaboration in dreams and writing.

The dream-holder and the memory of the future

The family induces the dream and supplies, together with the capacity of dreaming, the dream materials that create a common, shared dream-like space, creating a narcissist envelope (R. Kaës, 2002b, p. 44-47, 74-78, 132-133 and E. Granjon, 1992). The quality of dreams is transformed in the transferring process, and the future becomes accessible because of the transformational potential of the dream. The therapy process will enable a transformation of Heloise's dreams and the family's contact with its capacity of dreaming. The different types of dreams will

enable us, throughout the therapy, to visualize the transformation of the family psychic apparatus.

During the therapy, the dreams get organized in different ways: the dream of the lived body, the deposit dream as a form of thinking in actions and the dream of the primary thought. The counter-investment of the violence of abandoning could allow the passage from the primary, non-representable unconsciousness, filled with the phylogenetic heritage to a secondary unconsciousness. We shall see, during the process of the family therapy, that the different dreams will provide an access to the writing of a poem and to the possibility of the mother to question her birth.

At the beginning of the therapy, Heloise's dreams about her death will represent a privileged intermediary between the recent past and the older past, between her archaic ontogenetic and phylogenetic operation of the representation of a dead time. In this sense, the dream as a psychosomatic organizer acts like a psychic organization of the lived body. That dream where she sees herself dead and where the others come to check whether she is really dead, appears several times during the therapy with a different ending.

Heloise sees herself dead and at the same time she sees herself in a mirror, either as a veterinarian or as the owner of a pet shop where she does the trimming of dogs. She says she is going to marry a dog. These images enable her to transform the anxiety of death caused by the disappearance of her dog, projecting herself in a future where she will be able to repair the loss, where she will marry the race of the abandoned and the faithful. The link with the animal is the pre-oedipian object of a strong erotic and libidinal investment for children. In this case, it is not a matter of having a child from the father but to give life to a dying subject. This dream, close to day-dreaming, allows to contact a self-family, structures on ideals meant to repair the narcissists wounds in both descendants. The affiliation is determined by the position assigned by the ancestors to be inserted in the filiation itself. In family B, the parents and the children try to repair the wounds of these ancestors, which are very difficult to represent.

Some sessions later, Heloise tells me about another dream: "with my mom, we go past the house of family A. They're standing in front of their house, we say hello to them and they don't recognize us". The associations brought by the father: "they are our friends, they left for the south, we were very close but they never sent news. They are very weird people, not reliable. One day, very close friends and the next day, no news".

An episode took place the day before, when they were at the paternal grand-parents in order to celebrate the birthday of the twin cousins. Heloise spends the evening in front of the TV and has an argument with her mother who thinks she becomes marginal, all by herself in front of the screen. The mother adds that her daughter's dream are annoying because she can feel great or stupid. She is afraid Heloise could be excluded. She insists on the fact that the family believes she is going to become crazy, cloistered in her imaginary world. The dream will access a re-appropriation of

a desidentifying trans-generational transmission which placed the family in an atemporality, that is, in a time dispossessed from the representation of origins, of being in the world of the living. The family updates its fear of not being recognized or not recognizing itself in a filial link. The birth of her cousins will update her feeling of exclusion from the ancestors. The mother conveys her confusion between the dream (to which she has no access through her imaginary) and the delirious projection because she can't understand Heloise's attempt to metabolize the thinkable material of the contents not easily representable. And the mother is afraid that the emergence of a delirious thinking denounces the desidentifying trans-generational speech she bears within her body.

The confusion of their family imaginary, the difficulty to face their own desires of death, makes it difficult for them to create a mythical origin of their family. This dream will enable us to work on the fear of madness and the difficulty of receiving the dream in the family. Shame reappears in the person of Heloise who bears the fear of exclusion.

The family can't succeed in preserving the memory of a past where the adoption of the filial link may have been "already invested", "already worked". It is as if the "already there" of the lived time of the double birth (biological and through adoption) would prevent them from creating a story, and therefore, as if the threat of discovering that the present be denied still existed, as if what had been contradicted what they thought was.

This dream will help the family to express its disarray and its fear of not being able to create links to be rooted in a filiation and in an affiliation. They're having trouble in recognizing themselves, and in making themselves recognized as a nuclear family. The links of friendship remain weak and are mixed to the primary links. Friends can't succeed in forming a strengthened group, which would enable them to detach themselves from their group of origin.

From dream to writing

A few sessions after her dream, Heloise brings her album with the photo of the dog and a poem that she wrote to her dog. She rewrites her poem in very good French to leave it in the folder, together with the drawings that remain in my practice.

*"I am fed up with not seen you. I miss you.
It's been a long time since I last saw you, I love you.
I love you as a madwoman, as your sister.
I want to see you again at least once to say you good-bye.
How could they dare taking you away
Like this because I love you, I adore you.
I could see the love that you had for us in your eyes.
And the humour that you had even though I don't speak your language.
You were always happy and your manners made me have a good laugh.*

*And even when somebody yelled at you, you kept smiling.
You were a good top model when we were bored”*

After reading her poem, she tells me that her cat came back. The elaboration of the loss of the dog opens the way to the not representable issue of adoption in the family.

Afterwards, the mother tells: *"I was 40 and I collapsed all day long, crying, wandering why a mother had never inquired about her daughter for 40 years"*.

Heloise succeeds in putting into words the phantasm of kidnapping, subjacent to adoption. She places herself in a double pairing, in an adhesive identification with her mother. The disappearance-reappearance of a surrogate figure (dog or cat) enables to think about the absence of the object. The negativity of the representational void is situated in a peripheric space that will introduce a distance in order to create a family novel that can figure : *"why a mother can abandon a child and why a mother can adopt a child"*. In the first place, the unknown part of the thinking-me may have put the negation of the problem of origins in the periphery, but in the second place, the staging of the animal stories helps to go beyond the cleavage and calls upon the category of intermediary, establishing a bridge between the known part and the meaningless part.

Conclusion

Let's resume the proto-rhythms of transmission in the family.

To begin with, the symptom of dyslexia supposes an "arrhythmia" in the succession of letters (omissions, inversions). The figure 3 sends us back to the problem of the pre-oedipian third person which questions the couple link and the fraternal link. In this sense, this figure sends back to the family history at the time of the mother's adoption and to the age of the children when she falls ill. We find again a quantitative proto-rhythm in the food habits of the family, with an alternation of anorexia and bulimia , the tempos of searching for the filiation link with the couple adoption/abandoning of the dog , the series of dreams about death (the lived body), the dream about the search for origins and the passage to writing.

Thus, transmission takes at first a somatic form. From the suffering in the body, the scenario of a phantasm of transmission of painful meeting experiences, of separations and lived abandoning is built. The phantasm moves from the area of corporal expression to acts on the external world. The phantasm of transmission often takes also the form of dreams in the family. First of all, somatic dreams which enable the representation of the lived body as dead, followed by dreams that will allow the confrontation with madness, shame and the fear of exclusion or the difficulty to express the experience of abandoning. Finally, dreams that will open up to rewriting that, in turn, will enable the family to appropriate itself the representation of a living origin. Writing, which at the beginning of the practice appears as a dyslexia symptom, will help rebuild a family novel. The latter will call

upon a future where the imaginary and the interphantasmaticization make it possible to elaborate trans-generational, traumatic experiences for the family. It will also learn how to think the reality in a projection towards the future.

The staging of the fraternal link played by the link with a dog which stayed with the family, enabled a representation of the abandoning experience.

Within the framework of the Psychoanalytical Family Therapy, the actuality and the rhythm of the meeting between the family and the analyst or the team of analysts, create a potential space that stage forms that awaken a new memory if the trans-generational rhythms in the family links. The "potentiality" of this meeting will open up new identifying roads and will enable to start an identifying itinerary that will help pursue and consolidate new modalities of link configurations. The possibility of creating a space for the desires of life and for thinking new alliance forms that support them, will open up a way to the expression of family suffering. by introducing the dimension of future and change.

The family therapy of this family allows us to observe the transformation of the corporal signs in thoughts or in actions. The staging of the fraternal link, played by the dog, has enabled a figurative by-pass for the experience of abandoning. The elaboration of a pathogenic nucleus, of depressive nature, restores a thinking space for the family. The setting of the family therapy updates family imagos under the form of audigrams, of link proto-rhythms not easily contained in the thoughts.

The expression through the body and through the acts starts the transformation process of the family psychic apparatus and enables to represent family suffering in different areas of link expressions:

The first one, centered around the body, is the problem of the epistemic obstacle to think out the origins,

The second is centered around action, around the effect of presence, meeting and exclusion of the dog, abandoning feeling and the desire of death, mobilized by the new experience,

And the third one, centered on the possibility of thinking the time of absence which calls for a memory of the future where the imaginary and the interphantasmaticization will start to occupy a space which creates the possibility of re-memorization and re-creation of the painful trans-generational experiences for the family.

With the participation of the grand-parents, the experience for the children of the trip to England in order to visit the mother will be the ground-work to question absence. The experience of a new meeting, during the family therapy, with a foreign therapist whose native language is not French will allow Heloise to develop a particular delicateness and

sensibility for the learning of languages. Her project of a linguistic stay in England will help her sublimate the suffering of her mother's absence when she was three years old. She will become the spokeswoman of the transformation of the family psychic apparatus upon which the new pieces of the identifying family project will strengthen up.

The family dreaming is not only the attempt to elaborate the family story, but it is a way to solve conflicts linked to the outside world, it is a means of learning how to think the reality in its projection into a future time.

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