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USMARE¹

ABSTRACT

Which red line links Eric Berne, Cornelius Rumke, Theodor Reik and Paula Heimann to experts in farriery, detectives, haruspices and hunters? When the Leibniz's dream is done, what sense is left to the speculative knowledge but the smell? A smell that does not touch, but is touched indeed; that does not see, and yet it feels; that does not hear nor taste, but still sense and recognize; the only sense that pleases the soul, stranger to the Original Sin and therefore the most spiritual and the most sapiential. A smell that is perhaps able to metaphorically show the way to the fragrance of the enunciation and discloses the place where meet the world that describes itself and the world that does not, interacting one on the other.

RIASSUNTO

Quale filo rosso collega Eric Berne, Cornelius Rumke, Theodor Reik e Paula Heimann a esperti in mascalgia, detective, aruspici e cacciatori? Tramontato il sogno di Leibniz, quale senso resta al sapere congetturale se non l'olfatto? Olfatto che non tocca ma è toccato, non vede ma percepisce, non ode né gusta, ma avverte e riconosce; unico senso da cui l'anima trae piacere, unico senso estraneo al peccato originale e perciò il più spirituale di tutti i sensi, il più sapienziale. Olfatto che forse è in grado di indicare la strada verso quella "fragranza dell'enunciazione" in grado di annunciare il luogo ove il mondo che si auto-descrive e quello che non lo fa si incontrano.

In the geography of cognition, there is a region of which uncertain maps exist, maps that are fragmentary and sometimes conflicting. A region that escapes whatever geographical theory but the heautosopic art of *usmare*, that aims to smell the air, to follow the track, to understand what is not sufficiently outlined yet to be seen clearly, to portray it while the image is taking shape.

Leibniz had a dream: "*The distinction between dark and light notion, confused and clear notion, adequate and inadequate notion, hypothetical and intuitive notion,*

¹ "Usmare" is an Italian word, whose use is not so widespread compared to the most common verb "annusare". It means "to smell".

has already been explained by me in an article among the «Acta eruditorum» of Leipzig. However, returning to the expression of thoughts through characters, this is my opinion: that disputes cannot be easily quitted and silence cannot be imposed to sectarians, if we will not lead complicated reasoning back to simple calculations and words of vague and uncertain meaning to a certain wording. Which means that each paralogism shall be nothing but a miscalculation and a sophism, expressed in this new script, shall be nothing but a solecism or a barbarism, easily rejected according to the same laws of this philosophic grammar. That done, when disputes arise, there will be no need to discuss between two philosophers or two accountants: it will be enough to take a pen on one's hand, to sit in front of the abacus (with a friend on our side, if wanted) and tell each other: let's calculate.” (Leibniz, 2013a, p. 404).

This dream soon crashed against lands that didn't appear in the clear light of day but in the twilight of probability, of the principle of sufficient reason: “*An opinion based on plausibility deserves itself, maybe, the name of knowledge; otherwise, almost all of the historical knowledge and many others would fall. Debating on words aside, I think that the research on the degrees of probability would be fundamental; it is still missing though, and this is a great lack in our logic. Since, when the matter can't be decided absolutely, it would be possible to determine the degree of plausibility ex datis, and consequently it could be possible to rationally judge which faction is the most evident*” (Leibniz, 2013b, p. 903). Also had an impact the homologous principle of sufficient reason or principle of indifference, according to which probability depends on a parameter chosen subjectively, not logically, so that all of the alternatives ultimately result equally probable.

This appears to be the case for the rating scales in the assessment of depression, whose choice appears to be arbitrary. (Demyttenaere, 2003).

The HDRS (Hamilton Depression Rating Scale) and the MADRS (Montgomery-Åsberg) assess the pharmacological action, the BDI (Beck Depression Inventory) assesses psychotherapy; the HDRS puts “*all kinds of depressions in a basket*”, the MADRS does the same with antidepressants. Moreover, it can be noticed how self-evaluation scales are more used than the ones based on external evaluation, and how the clinical picture is mainly measured according to the depression/anxiety couple, overlooking other elements (residual symptoms). In addition, remission is measured according to the alleviation of the negative, neglecting the generation of the positive, which many consider the best index of a depressive outcome.

The issue stands also in the realms of what we usually evaluate as solidly objective. The Landry, Lifshitz e Raz's (2017) meta-analysis around the brain imaging works on the cerebral structures related to the hypnotic state, leads us to the importance of the language in the elaboration of the optical stimulus and in the logical conditions of the narration: the modified state of consciousness is son to imagination and narration.

Essentially the conclusion of the second committee of inquiry on mesmerism wanted by Louis XVI: *“These experiments are uniform and decisive: they prove imagination is sufficient to produce the effects attributed to magnetism”* (Donaldson, 2014, p. 59).

A silent brightness that throw us back in the dark.

Lastly, Eric Berne’s crucial observation (Berne, 1953) which marks the difference between cybernetics (where the higher the noise, the lower the information is) and psychology, where it is the opposite: noise is what a person communicates unintentionally, so the Information tells what the person desires to convey. It is the noise the real information for a therapist.

And here we meet the “usmare”.

“And then he breaks out in a sound that he’s the only one to make, like it was the Devil laughing, at a dead man’s feet, which has just smelled him and is about to peck him away” Gadda, 1970, p. 122).

“Hungry vagabonds ... attracted by the smoke like bloodhound by the smell” (Levi, 1989, p. 202).

“Don Biffero brought a sock out of each locker, he knotted them together and obtained a cocktail of smells. He then brought all close to his nose and said: “Would you please move away?”. Don Biffero moved that cabbage smell a few meters away. “Fine,” Don Bracco said, after a long smell. “Now I can track them until the end of the world. First of all, they went down that way.” (Benni, 1992, p. 48).

“What could a primitive nose do but smelling, sniffing, inhaling, feeling scents, nosing out. Breathing in or breathing out? It is no small thing, neither a big one. Maybe is the essential – Moreover, let us be honest: how often do we smell something? Perhaps only when we’re in love.” (De Martino, 1997. P. 101).

Usma is the smell a wild animal leaves behind, *usta* is its odorous trace, *avere usma* means to have common sense and foresight. *Humer*, the French counterpart, traces the Arabian *aorma*, which means *footprint, clue, vestige* and *aormare* means to follow footprints. *Essere sull’usma* means to hunt like a bloodhound.

Usmare then leads to the sense that does not touch, but it is touched indeed; that does not see, and yet it feels; that does not hear nor taste, but catches the shades; that discern what is impersonal and what is fully personal and unique (Bibbia, CC, 1:3, 2013); that introduces to the deepness of a relationship, to intimacy (Bibbia, CC, 1:3, 2013).

It is the only sense that pleases the soul, giving the other senses pleasure to the body (Cavalletti, 2013, 43b, p. 267). The only sense that has not been directly affected by the Tree of Knowledge sin (Bibbia, Gen., 3; 6, 2013) and therefore the most spiritual, able to disclose and distinguish subtle realities, completely hidden from other senses. The sense that perceives the concealed aspects of reality beyond

what appears to the intellect (the sight) or the rational mind (the hearing) (Bibbia, Is., 11:3, 2013), the sense that identifies Wisdom (Bibbia, Sir., 24:15, 2013), allows us to find what has got lost (Nonno di Panopoli, 2020, IV, XLVIII) and to trace the transcendence. (Bibbia, Eso., 30:23-24, 2013).

It is also the sense that the Council of Trento silenced (Sallmann, 1979) in the assessment of sanctity, diminished by Galileo Galilei (1968, p. 350) with regards to figures, numbers and motion and the sense that Kant (2013, p.455-456) considered subjective, unreliable, ungrateful and the less necessary of all. Proust offers to different shades of the *usmare*.

An animal, instinctive sense of smell – “*His nares dilated, he sniffed the battle, probably he had been feeling it for a long time*” (Proust, 2017a, p. 43)-, proto-cognitive – “*Could it be that Françoise had no interest in verifying with her eyes what her instinct had surely sensed, since [...]attention and shrewdness ended up giving her that kind of knowledge, instinctive and almost divinatory, that a sailor has of the sea, the game of the hunter, the kind of knowledge of illness that, if not the doctor, often the ill himself has.*” (Proust,2017b, p.342) – accurate and methodical – “*Charlus had [...] the gift of observing meticulously, of distinguishing details in a toilette as well as in a painting. [...] He immediately recognized things nobody would have never noticed, in pieces of art as well as in the courses of a luncheon*” – associative – “*In the same way, an art lover to whom an altar piece is shown remembers in which church, in which museums, in which private collection are scattered the other ones; in his mind he could rebuild the platform and the whole altar*” (Proust 2017c, p. 271) – gifted with knowledge but free from it – “*In such cases, it is not enough for a doctor (Cottard) to be prepared. In front of symptoms that could be of three or four different diseases, are his sense, his glance that determine, in the end, which of the appearances, so similar among each other, is the most likely to be the one. This mysterious gift implies no superiority to other areas of the intellect, and an extremely vulgar individual, who loves the worst painting and the worst music and has the less intellectual curiosity, he may very well be as gifted.* (Proust, 2017d, p. 83) – iconic, non-discursive – “*To manifest the truth, there’s no need to express it in words. It is maybe possible to catch it with a stronger certainty, without waiting for words, in thousands external dreams, even in some invisible phenomena, analogous, in the wording world, to what in the physics are the atmospherical changes*” (Proust, 2017b, p. 76).

Usmare is the verb of the hunter, is required when facts are uncertain, values are questioned, the stake is high, the decisions are urgent. The *Usmare* has no character of necessity or truth: it always is a constitutively hypothetical thinking, uncertain, always exposed to the risk of error.

The *usmare* works or does not work, if it works it positions dinghies, creates bridges between spaces, transforming them into places, so that “*Philosophers must not limit themselves to receiving concepts, purifying and illuminating them, but they must begin by making them, creating them, placing them, and trying to inculcate them.*” (Nietzsche, 1975, p. 164).

The *usmare* consists of two processes, perception (conscious, preconscious and unconscious) and verbalization / action, and an intuitive chiasm.

In 1945, Eric Berne (1952) serves at an Army sorting center, visiting 25000 soldiers in 4 months, with the aim of identifying diagnostic elements of “*neurotic behavior*”. His examinations last on average between 40 and 60 seconds, asking, after a brief observation, two questions: “*Are you nervous?*”, “*Have you ever gone to a psychiatrist?*”

His clinical judgments are evaluated using the Cornell Selectee Index, a sort of antecedent to the MMPI, resulting in a high diagnostic agreement. When you try to formalize the criteria because of which clinical judgments are made, the concordance decreases significantly compared to the use of intuition in its experiential contact with reality. For Dusay (1971, p. 35) “*There is a time for the scientific method and a time for intuition - the first brings with it greater certainty, the other offers greater possibilities: the two together represent the only basis of creative thinking.*”

Berne’s lightning-fast action cannot fail to make Cornelius Rümke and his Praecox Gefühl appear. Praecox refers to the diagnosis but also to the clinical time: “*Often the sensation of Praecox Gefühl is felt even before speaking with the patient; the condition is recognized by the simple observation of the body posture, by the facial expression, by the motor behavior; by the entire expressiveness of the patient.*”

Gefühl, on the other hand, is purely Biswangerian, he has nothing to do with the emotional domain nor does it concern the affective engagement with the patient, but belongs to the domain of perception and intuition.

Presumably for this reason Rümke (1958, p. 51) will claim that “*he is guided by the presence of the praecox feeling (Praecox Gefühl) - perhaps best expressed as a praecox experience (Praecox Erlebnis) - because it is not a real feeling. Only a very experienced clinician can use this compass.*” underlining (Rümke, 1941, p. 171) “*The importance of reciprocity in interpersonal relationships is not shown only in the case of schizophrenia; it is important for the understanding of the other of other diseases. The doctor’s internal attitude, induced by the patient, is a very sensitive diagnostic tool and can be of help if we were more trained in recognizing changes in our internal attitude. (...) The patient’s illness strikes, almost imperceptibly, equivalent strings in the doctor. How many of us are manic in front of a manic patient or psychopaths with a psychopath or neurotic if our neurotic patient is. If we do not*

check this, then, taking the last example, a shared neurosis will be established, creating a lot of confusion”.

Parallel to Rümke in Holland Theodor Reik practices (Reik, 1948) and warns about the fears and hesitations he feels in describing his own method of drawing conclusions, based on his own thoughts and impressions. He believes that the therapist must learn how one mind speaks to another beyond words. A therapist must learn, on the one hand, to listen to what the other feels or thinks, but does not verbalize, with its imperceptible and minimal signals; on the other hand, to hear the voices coming from within the Self always at risk of drowning in the noise of the processes of conscious thought.

For Reik, the analyst's response, a set of unconscious and conscious knowledge, is a kind of intuition, an emotional response to the patient's communications, in which the understanding of the psychic processes of the other is rooted.

This position is very consonant with the Jungian one of 1921 (Jung, 2015a, p. 2340) in which *“Intuition is presented in a subjective or objective form; the first is the perception of unconscious psychic facts of essentially subjective origin; the second is the perception of factual data based on subliminal perceptions relating to the object and on subliminal thoughts and feelings determined by these”*. It is also consonant with that of Berne (1949, p.221) so that in intuition *“Things are automatically arranged below the level of consciousness, the subconsciously perceived factors are separated, they take place automatically and are integrated into the final impression, which is finally verbalized with some uncertainty.”*

It is not surprising that it is a psychiatrist in training with Reik, Paula Heimann, who carries out the fusion between the clinical eye and the third ear, transforming what until then was an obstacle into a therapeutic resource (Heimann, 1950, p. 81-84):

“In this work I use the term countertransference to include all the feelings the analyst experiences towards the patient.”

“Often, the emotions aroused in the analyst are much closer to the core of the problem than his reasoning. Or, in other words, his unconscious perception of the patient's unconscious is more acute and rapid than his conscious one.”

“The countertransference is not only a part of the analytic relationship, it is a creation of the patient, it is a part of his personality.” “The analyst's immediate emotional response to the patient is a very significant clue to the patient's unconscious processes and promotes greater understanding. This emotional reaction helps the analyst to focus attention on the most important elements of the patient's associations and serves as a useful criterion for the choice of interpretations derived from the material, which as we know is always multi-determined. “

The sequence Berne, Rümke, Reik, Heimann is an *usta*, that of the relationship as a diagnostic / therapeutic tool, motivated by the fact that if one finds *“a fairly constant character, common to a large number of forms and not common to others”*

(Darwin, 2010, p. 334), a high value will be attributed to it; the *usmare* as intuition, however, “*is not a feeling or an inspiration, a confused sympathy, but an elaborate method*” (Deleuze, 1968, p. 19), as Jung will reiterate “*my constructive method corresponds conceptually to Bergson’s intuitive method. But I limit myself to what is psychological and practical work.*” (Jung, 2015b, p. 978)

For Jung, intuitive thinking is “*a kind of instinctive understanding of contents of any kind*” (Jung, 2015a, p. 2339) that grows on still invisible articulations of reality. It is that faculty, unconscious and irrational, which collects whatever conscious perception excludes (affects, thoughts, emotions, subliminal perceptions and primordial images), that grasps “*the perception of the possibilities contained in a situation*” (Jung, 2015c, p. 2893) and opens “*the unconscious finalistic understanding of an often extremely complicated situation*” (Jung, 2015d, p. 2884). Which shapes new metaphors that make the impossibility of the present situation conceivable. Finally, that for which “*unconscious images therefore acquire the dignity of things or objects.*” (Jung, 2015a, 2287).

This intuition has an antecedent in the Sufi term *Firasa*, discernment, which designates the mystical intuition (*Basira*) but also the shrewd Bedouin physiognomic ability to examine minutely (*Tafarrasa*) the horse. To pass, on the basis of clues, colours, shapes and gestures from the known to the unknown, to predict moral conditions and psychological behaviour. The passage to clinical knowledge, to the knowledge of one who tilts, not to show a posture but to declare a way of working from which no sense is excluded.

“If it were a question of looking at the patient, the eyes would be enough but the fact is that it is necessary to observe, that observation is always carried out with a purpose in mind, in the light of conjectures. The fact is that at the bedside the doctor does not make all possible observations, he does not observe the distances of his hair from the moon, but makes only those observations that he considers important or relevant: relevant for the diagnostic hypotheses that one after another go through his head. The doctor’s mind is therefore not a blank slate; it is rather a full slate. And if eyes are used to see, it is with the mind that the doctor observes.” (Antiseri, 2003, p.35).

This is the circumstantial paradigm outlined by Ginzburg (1979). For millennia, man as a hunter has inclined. He has learned from footprints in the mud, broken branches, bullets of dung, tufts of hair, entangled feathers, stagnant smells; he learned to record, interpret and classify infinitesimal traces; he has learned to reconstruct shapes and movements of invisible prey; he has learned to trace from negligible data to hypothetical complex realities; has learned to guess where prey will pass.

Hunting deciphering has turned into divination: bowels, drops of oil in the water, stars, involuntary body movements, onion sprouts, hand lines, borborygmas, almost everything can become the object of divination for soothsayers.

It is the method of hunters and diviners, but also of art critics, doctors, psychoanalysts, detectives, palaeontologists, and the method of the most daily of behaviours: abduction.

A surprising fact requires a hypothesis that does not yet exist; it requires a possible absentee to order the facts.

The surprising fact C is observed.

If A were true, C would be a normal consequence of it

So A is likely to be true.

Abduction is the hypothesis that is invented about the cause of an observed effect, allowing the emergence of new ideas, the making of predictions, the increase of knowledge. It carries with it a great probability of error and therefore asks to be confirmed empirically. A confirmation that, let's not forget, it will never be absolute, only probabilistic.

The *usmare*, the *aormare* applies to the clashes, it seeks them out, and it pursues them. *"Mon ami, replied Poirot, you're missing the essential aspect. I am looking for something I do not see. And what? A mistake, even a small mistake"* (Christie, 2006, p. 18) *"It is easy to feel the false notes, even in seemingly simple cases. You feel that something is wrong. Like film critics: they go to see a movie and they understand from the beginning if the story does not hold up."* (Christie, 1973, p. 55-56). *"The technique of medical psychoanalysis is accustomed to penetrating secret and hidden things based on unappreciated or unnoticed elements, the debris or "waste" of our observation."* (Freud, 2013, p. 3278).

The oneiric oddities, the lapses, the failed acts, the acting outs are keys to deciphering; they mark the existence of another order of discourse in the discourse that is taking place. A question arises: will these different orders of discourse make up a fabric or a felt? Will they have a weft and a warp or not?

Converting a set of facts into a map requires consistency when dealing with a mental fact. The map is not the territory. It is not the map of the territory either, but the map of the system of signals on the territory.

Any map is useless without a ground signalling system. If psyche and world do not have an order of relation, their combination will be the combination of the felt; we will have absolute freedom of invention. If, on the other hand, they have a warp and a weft, then freedom is limited by the coherence constraints. Everyone, Poirot, Guglielmo da Baskerville, Jung, will have their own method to recombine the clashes in the right place and direction.

"Poirot closed his eyes. He seemed to be staring, with his mind's eye, at a real kaleidoscope, no more, no less. Scraps of scarves, pieces of rucksacks, cookbooks, lipsticks, bath salts... names and figures, briefly described, of disparate students. Nothing that took shape, nothing that was logical. He seemed to see people and events whirling around in his mind absolutely without logical connection. Yet he knew that, who knows where, all these elements had to fit into a well-defined pattern,

he knew there was a common thread. Or perhaps, it could not be excluded that there were several of those patterns. How to dismiss the possibility that, with each tap of the kaleidoscope, one was faced with a different pattern? For sure, one of these schemes had to be the right one." (Christie, 1999, p. 19-20).

"Faced with some inexplicable facts you have to try to imagine many general laws, of which you do not yet see the connection with the facts you are dealing with: and suddenly, in the sudden connection of a result, a case and a law, a reasoning takes shape, that seems more convincing to you than the others. You try to apply it to all the similar cases, to make predictions, and you find that you have guessed right. But until the end you will never know which predicates to introduce into your reasoning and which ones to drop." (Eco, 2010, p. 275).

"In this, Jung was unbeatable, truly a brilliant bricoleur. Try to take a myth, or rather a fragment of it, a mythologem, add the character of a fairy tale, the dream of a mentally ill person, an African ritual, a Hindu sculpture, a quote from the Tao Tê Ching and something else, and then tie everything together so that a shareable meaning comes out of it. Because the rationale of all these acrobatic assemblages is precisely that of holding up the world by attributing to it some meaning, which is always in danger (the world and the meaning)." (Roman, 2020).

The (rigorous) knowledge of the individual requires a pose and an upbeat, like a Charlie Parker struggling with his wonderful archive of frames (Martin, 1996).

"Many theoretical points of view are needed to give an approximate picture of the psyche's multiformity; therefore, those who reproach psychotherapy for not being able to unify their theories, are wrong. Such a consent would only demonstrate a sterile one-sidedness." (Jung, 2015e, p. 7148).

"I prefer not to use the term 'guidelines'. [...] Guidelines are acceptable only as hypotheses. [...] The material that manifests itself must be accepted without any preconceived theory." (Jung, 2015f, p. 8136).

"What is individual is absolutely unique; the unpredictable, the uninterpretable, in this case the therapist must renounce all of his techniques, all of his presuppositions, limiting himself to a purely dialectical procedure, that is to say an attitude that avoid any method." (Jung, 2015e, p. 7061).

"Learn what's best, know what's best, but then when you meet patients, forget everything." (Jung, 2015g, p. 9212).

The Usmare is a knowledge based on a body of local knowledge, which tends to be silent, partial and differential, devoid of origin, memory, history. A knowledge that is partly unitary and partly diversified. It is a left-handed and lame knowledge that by affecting the intention, memory, awareness of action and perception is a knowledge that is not learnt from treatises but from the voice, gestures glances, from the long and patient mimesis of the master. This make this knowledge not belonging to the *de re* or *de dicto*, but to *de se*.

However, it is not the other of the objective cognition; it is the necessary complement to it.

The scientific image of the world is not the experiential image of the world, but they do not know a different object: they have a different way of knowing the same object.

Therefore, the *usmare*, aspiring to reconcile the faculties of Apollo and Dionysus, swings on a double position.

It is pre-scientific since it constantly offers itself to be put to the test through inductive verification and deductive legitimation (and here it must be clearly stated that the role of the scientist in the analytic setting is up to the analysand).

It is post-scientific (Post Normal Science) since the conclusion of each trial becomes a new starting point. There are certainly distorted, inflated aspects of the *usmare* that have their roots in the abductive nucleus.

Eco (1993) distinguishes abduction in:

1. Hyper-coded abduction: responses developed unconsciously on the thrust of the non-symbolic sensorimotor system, the perceptual system, the héxis and the non-referenced emotional patterns.
2. Hypo coded Abduction: responses that are not immediate, not univocal, modulated by the affordances of the token, influenced by sensorimotor and emotional schemes that are not adequately symbolically referenced (cognitive feelings, gut instincts).
3. Creative Abduction: responses by extension, connection or introduction ex novo, by reducing the use of sensorimotor and emotional patterns, which can serially lead to a Meta-Abduction with possible paradigm change.

Starting from this partition, its pathology can be glimpsed:

1. Becoming-Animal

“Being psychically infected and poisoned by the projections to which one is exposed is a typical professional risk of the psychotherapist, who must constantly be on guard against the danger of inflation. In addition to affecting him psychically, the poison can even disturb his sympathetic system. [...] It could almost be said that it evokes similar vibrations in the analyst’s nervous system.” (Jung C.G., 2015h, p. 6897)

We do not possess an immaculate perception, the more the perceptual-emotional patterns are unconscious, the more the selection is characterized, influenced or acted upon by habits, gut instincts, emotions, cognitive feelings. *“Every unresolved repression in the doctor corresponds to a blind spot in his analytic perception (psychoanalytische Skotom) [...] every psychoanalyst proceeds exactly as far as his complexes and internal resistances allow him.”* (Stekel, 1911, p. 432).

2. Becoming-World

Deflation of the Ego on the world and its complexity

“He argued, among other things, that unexpected catastrophes are never the consequence or effect, if you prefer, of a single reason, of a singular cause: but they are like a vortex, a point of cyclonic depression in the consciousness of the world, towards which a whole multiplicity of converging causes have conspired. He also said knot or tangle, or mess, or gnommero, which in the Roman style means “pile”. However, the legal term “the causal” preferably escaped his mouth: almost against his will. The opinion that it was necessary to “reform in us the sense of the category of cause” as we had from the philosophers, from Aristotle or from Emmanuel Kant, and to replace the cause with the causes was in him a central and persistent opinion: a fixation, almost.” (Gadda, 1974, p. 23).

3. Becoming-God

Identification with the archetype, with the unconscious, implies a weakening of consciousness such that no identification is made: one does not identify with it, one unconsciously undergoes identity with the archetype, is possessed by it. (Jung, 2015j).

The critical demarcation of distinguishing the ego from the non-ego, from the collective psyche, it fades. (Jung, 2015l).

Such a condition is always self-centred. Hypnotized by herself she does not understand reasons, she loses the faculty of discrimination and judgment, becomes unable to draw lessons from the past, to understand what is happening in the present, to draw correct inferences about the future (Jung, 2015m).

If we avoid those obstacles, we could also be able to re-think Butor (2014, p.151):

“Each detective novel is built on two crimes of which the first, committed by the murderer, is nothing but the chance for the second, in which the criminal is victim to a pure and unpunished executioner: the detective. The narrative is an overlap of two time series: the days of the investigation, which begin with the crime, and the days of the drama, which lead to it.”

The problem is binding two narratives, two different languages: a descriptive and assertive one and an explanatory/functional and conditional one. The tension derives from the untranslatability of a language into another.

A language could be translated into another if both of them express the same code, not vice versa.

Here is why:

“When a patient associates, when an analyst interprets, they operate combinations and repositioning, they produce metaphors. Now these figures of style, these

images of languages, already are sketches of theoretical representations which try to organize our vision of the world and the material or psychic reality of our patients”. (Duparc, 1991, p. 233).

Duparc seems to warn us that we are not falling into the classic deductive syllogism in Barbara (All men are mortal, Socrates is a man, Socrates is mortal) but into an abductive process (All men are mortal, Socrates is mortal, Socrates is a man). In this process, from the affirmation of an effect, one can draw out the existence, which appears true but it is only probable, of a hypothetical cause whose correctness depends on the number and coherence of its consequents.

Metaphors and analogies of the psychotherapeutic *usmare* are often built on this shape. Von Domarus (1944) traced them in the schizophrenic thinking, but they are present in the dream, in poetry, art, wherever are not described things, but the relations between them.

“The form of the enigma is this: connecting, when you’re speaking, things that, although existing, cannot be connected. Well, according to the composition of the other names it is not possible to do so, while according to that of metaphors, you can.” (Aristotele, 2013 p. 1726).

A metaphor does not suffocate diversities; it uncovers what links processes, stimulates reflection over oppositions and analogies, and surrounds complexity with a network of relations and references. It is not only a conveyance of meaning, but also a conveyance of an immediate, unusual, unexpected evidence (Aristotele, 2014, p. 363) that put things “in front of one’s eyes” (Aristotele, 2014, p. 359)

It is a *red-handed enunciation* (Manetti, 2005, p. 57) of things as they unfolded in the present: current and not only possible; present and not yet happened or about to; accomplished and not unaccomplished; represented as operative, in action; animated with vigour and energy and therefore effective in their action.

A metaphor holds a sensorial aesthetic component, which sets meaning back in motion by creating new associative chains, new relations, new meanings.

A metaphor puts things in front of one’s eyes; the imagination (Phantasia) that is different from both sensation and the thought represent things in front of one’s eyes (Aristotele, 1991, p. 178). The soul is the place where both of them articulate themselves (Aristotele, 1991, p. 188).

In the soul, Jung finds the place of foundation of the real and the imaginal: “The *esse in intellectu* lacks of tangible reality, the *esse in re* lacks of spirit; but *idea* and *thing* meet in the psyche of the man who hold the balance between the two. [...] *What is reality if it is not a reality in us, an esse in anima?*” (Jung, 2015a, p. 1977).

“All the things we know of the world and that we perceive directly are contents of conscience, which flow from dark and remote springs. I would not contest the relative validity of the realistic esse in re, nor of the idealistic esse in intellectu, but

I would like to conciliate these extreme opposites with an esse in anima, that is precisely the psychological point of view. We live directly only in the world of images." (Jung, 2015m, p. 3059).

Two considerations stem from it (Jung, 2015a, p. 3060):

Psychic facts have the problem of existence, not that of validity: if they exist, they are necessarily valid. Science can only be invoked if the content claims to be an assertion relating to an object that can be found in external experience. This horizon outlines two decisive figures: Pleroma and the Creature. Pleroma is the world of unanimated things, of forces and law that govern them, is the world that does not communicate. Creature is the world of the living things, of the things that grow, learn, evolve, describe themselves and communicate their organization.

"In my life I have put the description of the sticks, the stones, the billiard balls and the galaxies in a box, the pleroma, and left them there. In another box I put the living things: the crabs, the people, the problems concerning beauty, those concerning the difference." (Bateson, 1984, p. 7).

It is an error to describe a self-describing field (the Creature) recurring to the formal rules typical of maps that describe a non-self-describing field (the Pleroma): the Pleroma language will never tell the whole of the Creature.

However, there are also cartographic problems of the Creature regarding the Pleroma.

"But how, Socrates, will you go looking for what you absolutely ignore? And which of the ignored things will be the object of your research? And if by chance you guessed it, how will you realize that it is exactly what you were looking for, if you did not know it?" (Platone, 2003, III, 72, p. 188).

We do not know the Ding an sich, we do not know the Pleroma; we indirectly know through images, traces, signs that refer to something. Collecting upamâna (analogies), demonstration of an unknown object starting from its similarity with a known object, and anumâna (inference), knowledge followed by another, we draw maps that we would like to be not only essential, that is purely indicative, but also substantial (Surendranath Dasgupta, 1922)

How could we know if we are on the right track?

"I shall not talk of the mountain, but by means of the mountain. With this mountain as a language, I will talk of another mountain which is the way that connects the earth to the sky" (Daumal, 1968, p. 85). This brings us back to the famous Borges passage: *"The inventions of philosophy are no less fantastic than those of art: Josiah Royce, in the first volume of The world and the individual (1899), developed the following: 'Let's imagine that a portion of the soil of England has been perfectly levelled, and that a cartographer draws a map of England in it. The work is perfect. There is no detail of the soil of England, however small, that is not recorded on the*

map; everything has its correspondence there. The map, in this case, must contain a map of the map, which must contain a map of the map of the map, and so on to infinity ‘.’ (Borges, 2000, p. 35).

The distance between maps and territory smells of fictional and infinity.

How do you know that you are consistently drawing a creatural map of a pleromatic world?

It is comforting to know that, thanks to Banach and Cacciopoli, the infinite regress that derives from the hypothesis of a map of a territory drawn on one of its parts does not produce a contradiction, but rather the existence of a point of the territory that coincides with its image on the map.

The art of *usmare* is not a mirror to reflect reality, but a hammer to shape it.

Usmare does not give certainty until after it has shown the results, effects and evidence.

Giorgio Abraham, during a seminar at the Psychiatric Clinic of Turin at the beginning of the 1980s, argued that the legitimate aspiration and fulfilment of psychotherapy had to be the treatment and cure of organic pathologies.

We must then dare to make the Creature act on the Pleroma.

If something happens, the effects on the Pleroma will retroactively modify our indirect creatural knowledge.

We will never have total transparency of immediacy.

We will have more and more functionally transparent maps.

More and more concordant, converging and confluent in that point where there is no difference.

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