A KLEINIAN ANALYSIS OF LAMENTATIONS

A Thesis submitted to Middlesex University in partial fulfilment of the requirements for the degree of Doctor of Philosophy
by

Iain Blair Jamieson

Middlesex University

Supervised at London School of Theology

May 2021

Abstract

Iain Jamieson, 'A Kleinian Analysis of Lamentations' (PhD thesis, Middlesex University / London School of Theology, 2021)

The Book of Lamentations is incoherent, illogical, unstable and contradictory, with disjunctive and unitary tendencies. There have been many attempts to define its tensions. They all have something interesting to say, but some are more persuasive than others. I read Lamentations as a lament over the severing of an individual's bond with his God, which reprises the severing of the bond with his mother and loss of his idealised good object. Of Lamentations' various tensions, I highlight the tension between form and content – a highly controlling (unitary) acrostic form and a highly labile (disjunctive) emotional content. I relate these to Melanie Klein's 'depressive' and 'paranoid-schizoid' positions, two configurations of early experience, which are constructed from the psychological mechanisms of projection and introjection. I consider Klein's view that art is an attempt to repair the internal object, which arises in the guilt of the depressive position. I also consider the work of art critic Adrian Stokes, who draws heavily on Klein, and for the first time extend his celebrated distinction between modelling and carving into poetry, arguing that the acrostic is a literary version of stone. I contend that Lamentations is a form of survival literature whose acrostic performs several important, complex, unconscious, functions related to the Poet's need to control and repair the sources of his emotional pain. The tension between the unstable shapelessness of emotional pain found in its content and the firm acrostic lines of the recreated object found in its acrostic form are a literary equivalent of the tension between the paranoid-schizoid and depressive positions. The acrostic becomes a substitute object, which needs to be carefully preserved. While the conscious hopefulness of Lamentations has been over-read, the Poet's use of the acrostic to draw a perfect and undamaged breast makes Lamentations a powerful, unconscious, expression of hope.

Acknowledgements

I wish to thank Miriam Hinksman and Jean-Marc Heimerdinger for careful and friendly supervision; Tiffany Houck-Loomis and Deryn Guest for generously providing unpublished work; Nigel Barry for patient (and seemingly inexhaustible) expertise in IT, Sandra Khalil for cheerful practical support; Liz O'Reilly, David Taylor and Des O'Carroll for proofreading; and the staff of the Humanities Reading Room at the British Library for cheerful patience in the face of persistent – and occasionally foolish – enquiries.

The root of creativity is found in the need to repair the good object destroyed during the depressive phase.

Melanie Klein

Art … bears witness to the world of depression or chaos overcome. Calm beauty is nothing without the collapse from which it arose.

Adrian Stokes

Every man harbors an inner female territory, ruled by his mother, from whom he can never entirely break free.

Camille Paglia

Abbreviations

Throughout this thesis, all definitions are from HALOT (*Hebrew and Aramaic Lexicon of the Old Testament* 5 vols. Ludwig Koehler, Walter Baumgartner, M.E.J. Richardson, J.J. Stamm, Leiden: Brill, 2000) unless otherwise indicated. I refer to the presumed author of Lamentations as 'the Poet'. I will use the male pronoun when I refer to an infant, because I am male. When I refer to 'mothers,' I mean anyone with the primary care of a baby.

Other abbreviations

ABD	Anchor Bible Dictionary
AJT	Acta Jutlandica Teologisk
AND	Andover Newton Quarterly
ANE	Ancient Near Eastern
AOTC	Abingdon Old Testament Commentaries
ASV	American Standard Version
ATD	Das Alte Testament Deutsch
BJP	British Journal of Psychology
BKAT	Biblischer Kommentar, Altes Testament Edited by M. Noth and H.W. Wolff
BSac	Bibliotheca Sacra
BTCB	Belief Theological Commentary on the Bible.
BZAW	Beihefte zur ZAW
CBQ	Catholic Biblical Quarterly
CJP	Canadian Journal of Psychoanalysis
CUP	Cambridge University Press
DRB	Douay-Rheims Bible
DSM	Diagnostic and Statistical Manual of Mental Disorders
ESV	English Standard Version
FRLANT	Forschungen zur Religion und Literatur des Alten und Neuen Testaments
GNT	Good News Translation
GRT	Grace Theological Journal
HAT	Handbuch zum Alten Testament
HCOT	Historical Commentary on the Old Testament
ICC	International Critical Commentary
IJP	International Journal of Psychoanalysis
IJPQ	International Journal Psychoanalytic Quarterly
ITC	International Theological Commentary
IUP	International Universities Press
JAAC	Journal of Aesthetics and Art Criticism
JANES	Journal of Assyrian and Near Eastern Studies
JBL	Journal of Biblical Literature
JHS	Journal of Hebrew Scriptures
JKAP	Journal of the Korean Association of Psychoanalysis
JP	Journal of Psychology
JPC	Journal of Psychology and Christianity
JPP	Journal of Phenomenological Psychology
JPS	Journal of Pastoral Theology
JPT	Journal of Psychology and Theology
JR	Journal of Religion
JRH	Journal of Religion and Health

JSHR	Journal of Speech and Hearing Research
JSOT	Journal for the Study of the Old Testament
JSSR	Journal for the Scientific Study of Religion
JTS	Journal of Theological Studies
JTPP	Journal of Theoretical and Philosophical Psychology
KeH	Kurzgefasstes exegetisches Handbuch zum Alten Testament
KHCAT	Kurzer Hand-Commentar zum Alten Testament
KJV	King James Version
LHBOTS	Library of Hebrew Bible Old Testament Studies
NCBC	New Century Bible Commentary.
NLP	New Library of Psychoanalysis
OUP	Oxford University Press
OTE	Old Testament Essays
PMDS	Psycho-genesis of Manic-Depressive States
POT	Prediking van het Oude Testament
PP	Pastoral Psychology
PSC	The Psychoanalytic Study of the Child
RB	Review Biblique
SBL	Society of Biblical Literature
StBL	Studies in Biblical Literature
SE	Standard Edition of the Complete Psychological Works of Sigmund Freud
SJOT	Scandinavian Journal of the Old Testament
STL	Studia Theologica Lundensia
SUNY	State University of New York
TB	Tyndale Bulletin
TDOT	Theological Dictionary of The Old Testament
THOTC	Two Horizons Old Testament Commentary
TLS	Times Literary Supplement
UCP	University of Chicago Press
VT	Vetus Testamentum
WBC	Word Biblical Commentary
WeBC	Westminster Bible Companion
WoBC	Women's Bible Commentary
ZAW	Zeitschrift für die alttestamentliche Wissenschaft

Contents

Introduction

As a young man, I wanted to train as a child psychoanalyst. Unfortunately, the training was too expensive. After I completed the Oxford Observation Course (observing a new-born infant for two years), I could not afford to continue. I parked my interest in child psychoanalysis, and the work of Mrs Klein, and went into another area of life. Years later, as a minister of the Church of Ireland, I became attracted to Lamentations 3:22-26, one of the suggested Bible readings for the Anglican funeral service. I became curious as to how this beautiful little hymn of faith came to be abruptly juxtaposed to some of the worst things ever said about God. I wondered about the mind of the Poet. My long-dormant interest in Klein revived. I wondered what Mrs Klein would have made of the Book of Lamentations. While Klein was agnostic about matters of faith, I situate myself in the community of Christian believers. The existence of an almighty creator and redeemer is one of my *prima facie* assumptions.

1.1 Interpretations of Lamentations

We may divide interpretations of Lamentations into three. Firstly, we may read it as a script for a liturgy in post-exilic temple worship; secondly, as a raw lament expressing individual or collective grief over the destruction of Jerusalem; thirdly, as an interpretation of the destruction.[1]

In other words, Lamentations is a tool (a liturgy), an emotional work (a lament) or an intellectual work (an interpretation). But, as Campbell says, these interpretations do not mutually exclude each other.[2] A lament with a theological message might later be repurposed as a liturgy. Johnson takes a narrower view: there are essentially two options – Lamentations is either a theological work written to teach Israel about the disaster, or was not written to present a theology.[3] Of course, if Lamentations is an interpretation, there are different possible interpretations: theodicies and (more recently) anti-theodicies. In other words, does the theology defend Zion, or does it defend God? Explicating the vicissitudes of these theological

[1] Heath A. Thomas, 'The Liturgical Function of the Book Lamentations' pp137-147 in *Thinking Towards New Horizons: Collected Communications to the XIXth Congress of the International Society for the Study of the Old Testament, Ljubliana, 2007*, (eds.), Matthias Augustin & Hermann Michael Niemann (eds.), New York: Peter Lang, 2008; Claus Westermann, *Lamentations: Issues and Interpretation*, (trans.) Charles Muenchow. Minneapolis: Fortress, 1994; Paul House, *Lamentations*, WBC, Nashville: Nelson, 2004.

[2] Stephen D. Campbell, '''We have Rebelled/You have not Pardoned'; A Study of Retributive Theodicy in Lamentations Through Comparative Analysis with Three Contemporary Laments" M.Div. diss., The Shepherds Theological Seminary, 2015, 4.

[3] Bo Johnson, 'Form and Message in Lamentations' *ZAW* 97.1 1985, 58-73.

tensions is the basis of Bier's review of readings of Lamentations.[4]

My organising assumption is that Lamentations is a lament expressing raw grief, sometimes with a collective flavour, but always essentially individual. As Heim says[5] 'pain can only be experienced by individuals, even if it is in response to community catastrophies.' Its purpose is survival, not explanation. Biblical and other textual studies pay close attention to authorial intent.[6] I wish to move beyond this. My interest is in what emerges in Lamentations which is not the Poet's conscious intent. Philosopher Iris Murdoch criticises philosophical descriptions of the mind which do not include its unconscious or even involuntary side, but only the mind 'controlled by me – when I imagine I fancy, pretend, *know how* to act. This may do for deliberate imagining, but what of the picture that surges up?'[7].

Similarly, the theologian, Graham Ward says that whenever we believe anything at all, there is a 'mode of liminal processing, related to embodiment and affectivity, which "thinks" more quickly and reacts more instinctively than our conscious rational deliberation.' The unconscious is my area of interest. I will read Lamentations as a product (a 'surge-up') from the unconscious mind and from the body. I will elucidate the undertext the Poet's unconscious has contrived, but his working conscious missed. I will relate this to the individual's body and his phantasies (fantasies) about the maternal body.

---

[4] Miriam J. Bier, *Perhaps there is Hope: Reading Lamentations as a Polyphony of Pain, Penitence and Protest.* London: Bloomsbury, 2015. Theodic readers include House, (*Lamentations);* S. Paul Re'emi, 'The Theology of Hope: A Commentary on the Book of Lamentations' in Robert Martin-Archard & S. Paul Re'emi (eds.), *God's People in Crisis: A Commentary on the Book of Amos & A Commentary on the Book of Lamentations* (ITC), Edinburgh: Handsell, 1984, 73-134; Phillip Ryken, *Jeremiah and Lamentations: From Sorrow to Hope*, Wheaton: Crossway, 2001, 739; Mark P. Stone, 'Vindicating Yahweh: A Close Reading of Lamentations 3:21-42,' *JSOT* 43.1 (2018) 83-108. The most influential anti-theodic reader is Todd Linafelt, *Surviving Lamentations: Catastrophe, Lament and Protest in the Afterlife of a Biblical Book*, Chicago: Chicago UP, 2000; others include Carleen Mandolfo, *Daughter Zion talks back to the Prophets: A Dialogic Theology of the Book of Lamentations*, Atlanta: SBL, 2007, and Johanna Stiebert, 'Human Suffering and Divine Abuse of Power in Lamentations: Reflections on Forgiveness in the Context of South Africa's Truth and Reconciliation Process' *Pacifica* 16, 2003: 195-215; Readers with feet in both camps include Elizabeth Boase, *The Fulfilment of Doom: The Dialogic Interaction between the Book of Lamentations and the Pre-Exilic/Early Exilic Prophetic Literature*, London: Bloomsbury, 2006; Kathleen M. O' Connor, *Lamentations and the Tears of the World*, Maryknoll: Orbis, 2004; F.W. Dobbs-Allsopp, *Lamentations*, Louisville: Westminster John Knox, 2002.

[5] Knut M. Heim 'The personification of Jerusalem and the Drama of Bereavement in Lamentations,' In *Zion, City of our God*, Richard S. Hess and Gordon J. Wenham (eds.), Grand Rapids: Eerdmans, 1999, 130.

[6] Clarissa Breu (ed.), *Biblical Exegesis without Authorial Intention: Interdisciplinary Approaches to Authorship and Meaning*, Leiden: Brill, 2019; Raju D. Kunjummen, 'The Single Intent of Scripture – Critical Examination of a Theological Construct' *GTJ* 7.1 (1986), 81-110. Because Lamentations lacks consistent theology, less attention has been given to authorial intention, although several commentators regard the middle of Chapter 3 is an editor's attempt to introduce hope into a hopeless text: Renate Brandscheidt, *Das Buch der Klagelieder. [Geistliche Schriftlesung]* Düsseldorf: Patmos, 1988; Max Haller, *Die Klagelieder*, Tübingen: Mohr, 1940; Édouard Dhorme, 'Les Lamentations' in *La Bible, L'Ancien Testament 11 [Editions de la Pléiade]*, Paris: Gallimard, 1959) Otto Eissfeldt, *The Old Testament: An Introduction*, Oxford: Blackwell, 1965.

[7] Peter J. Conradi, *Iris Murdoch: A Life*, London: HarperCollins, 2001, 303-4.

Following the destruction of Jerusalem, her people starved while law and order collapsed. Their basic requirements were physical survival (food and safety); emotional survival (of anxiety and depression); and intellectual/spiritual survival (of a radically changed hermeneutical landscape).[8] Spiritual survival meant making sense of the 'shattered paradigms of old (city, king, temple, land covenant)'[9] and the loss of 'Israel's entire symbol system.'[10] Like Ezekiel and Jeremiah, Lamentations is survival literature. For Linafelt survival is its *raison d'être*, although he applies this mainly to chapters 1-2.[11] The whole of Lamentations is a lament, helping its Poet and his people survive by expressing grief, which combines individual survival literature with communal survival liturgy.[12] I will argue later that Lamentations does more than this, and its primary unconscious purpose is not limited to expressing grief but also aims to restore what is lost, through art (4.1-2).

Houck-Loomis says 'repetitious recitation' enabled Israel to formulate an identity to structure communal life in the 'traumatic aftermath' of Exile.[13] Unsurprisingly for such psychologically-loaded literature, Lamentations is confusing, volatile and contradictory, does not make 'progress' and lacks formal narrative. Its psychological loading also exacerbates the common contradictory tendencies of lyric poetry. I will say more on this later (2.2). The Poet's expressions of grief are sometimes phrased in a collective voice but are individual expressions of pain addressed to God. They have pre-theological concerns, such as suffering, grief, complaint, anger, fidelity, violence, hope, theodicy. However, this pre-theology, like all of Lamentations, is inconsistent, and of a second order. The Poet's occasional penitence over the city's (his own) part in her downfall is unconvincing. Therefore, it is therefore ironic that the Church holds up one small, transient, section of the emotional ups and downs of a distressed and unstable Poet (3:22-26) as an example of steadfast hope, for the book's few positive affirmations are in the words of Joyce 'isolated indeed.'[14]

Lamentations then is remarkably incoherent and inconsistent. Its characteristics are

[8] Survival is not a binary opposition between life/death. As Langer says survival is a 'more complex relationship between survival and atrocity'. Lawrence L. Langer, *Versions of Survival; The Holocaust and the Human Spirit*, Albany: SUNY Press, 1982, 12.
[9] Dobbs-Allsopp, *Lamentations*, 1-2.
[10] Paul Joyce, 'Lamentations and the Grief Process: A Psychological Reading' *Biblical Interpretation* 1 (1993), 304-20 (310).
[11] Linafelt, *Surviving Lamentations*, 18.
[12] Linafelt, *Surviving Lamentations*, 50.
[13] Tiffany Houck-Loomis, "On Making History: Explorations Into the Symbolic Function of The Deuteronomic Covenant and a Symbolic History of Israel in the Book of Job" (PhD diss., The Union Theological Seminary 2014), 9.
[14] 'Grief Process' 307.

overwhelming loss, grief, misery and despair. It pulls readers and listeners on a ghost-train ride of juxtaposed depictions of horror. I will give three strong examples of inconsistency (but plenty more are to hand) – the Poet says (1:28) that God punished Zion judiciously, but later (2:20) complains about unjust punishment. He calls Lady Zion a virgin (2:13) having previously accused her of having had many lovers (1:2). He says (3:10-11) God is a bear/lion waiting to attack and dismember him, but a few verses later (3:22-23) changes his mind, saying divine compassion never fails and is renewed every morning. I will say much more later about Lamentations' inconsistencies.

2. Literature Review

2.1 Introduction

There is a near-consensus in biblical scholarship that Lamentations has no easily observable outline or logical progression of thought; that it lacks narrative or crystallised theology, and that it is difficult to write verse by verse commentaries.[15] Hillers puts it mildly that 'Neither narrative nor logical sequence is a dominant feature in Lamentations'.[16] Several commentators also note its cognitive polarities. Heim is puzzled by the book's many utterances, frequent, abrupt changes of speaker and changes from singular to plural.[17] For Mandolfo, it collects strongly opposed understandings.[18] Bier observes polyphony, parataxis and 'disrupting unity' and juxtaposed opposing ideas causing disorientation, confusion and conflict.[19] O'Connor finds that polyphony and multiple testimonies leave everything unresolved and open-ended with neither rage nor despair dominant.[20]

Several writers observe specific tensions. For instance, Rong notes the contrast between praise (3:21-22, 4:22, 5:19) and lament (pretty much everything else).[21] Dobbs-Allsopp notes the book's 'jarring juxtaposition of hymnic affirmation of God's goodness and bleak and hurtful

---

[15] Michael S. Moore, 'Human Suffering in Lamentations,' *RB* 90.4 (1983), 534-55; Elizabeth Boase, *The Fulfilment of Doom*, 239; John Bracke *Jeremiah 30-52 and Lamentations*, WBC, Louisville: Westminster John Knox, 2000, 234; Édouard Cothernet, 'Lamentations' in *Dictionnaire Catholicisme Hier, Aujordhui, Demain*, VI, Paris: Letouzey et Ané, 1967, 1725-32; Joyce, 'Grief Process'; 'Psychological Approaches to Lamentations in Robin A. Parry & Heath A. Thomas, *Great is Thy Faithfulness? Reading Lamentations as Sacred Scripture*, Eugene: Pickwick, 2011, 161; Heath A, Thomas, 'Holy Scripture and Hermeneutics: Lamentations in Critical and Theological Reflection*'* in Parry and Thomas, *Great is thy Faithfulness*, 1-26; C.F Keil & F. Delitzsch, *The Lamentations of Jeremiah*, Grand Rapids: Eerdmans, 1973; Adele Berlin, *Lamentations*, Louisville: Westminster John Knox, 2002, 3 (nonetheless Berlin considers the book coherent, if disunited); Harvey Cox & Stephanie Paulsell, *Lamentations and the Song of Songs*, Louisville: Westminster Knox, 2012, 34; Brandscheidt was among the first to detect a logical flow of thought in Lamentations, (Renate Brandscheidt, *Gotteszorn und Menschenleid: Die Gerichtsklage des leidenden Gerechten in Klgl 3*, Trieren Theol. Studien 41, Trier: Paulinus Verlag, 1983, 84-7). Renkema is the leading dissident of the near-consensus about Lamentations, arguing for systemic unity in a concentric pattern, Johan Renkema, *Lamentations*, (HCOT), Leuveen: Peeters, 1998, *passim*, Johan Renkema, 'The Literary Structure of Lamentations' in W. Van der Mer & J.C. de Moor (eds.), *The Structural Analysis of Canaanite Poetry*, JSOTSupp 74, Sheffield: Academic, 1988, 294-396. Middlemas rightly says Renkema's view often 'stretches plausibility'; Jill Middlemas, 'The Violent Storm in Lamentations' *JSOT* 29.1 (2004), 81-97 (92). Other writers finding coherence in Lamentations include Burden, 'Klaagliedere' in J.A. Burger, J.J. Burden & W.S. Prinsloo (eds.), *Tweegesprek met God: Predikers, Digters en Wysgere*, Kaapstaad: Tafelberg, 1987, 150-174; Ignatius GP Gous, *The Origin of Lamentations*, (D.Th diss., University of South Africa Pretoria, 1988).

[16] Delbert R. Hillers, *Lamentations*, Book of, in *Anchor Bible Dictionary*, Vol IV, David Freedman (ed.), New York: Doubleday, 1972, 137-141 (137).

[17] Heim, 'The Personification of Jerusalem' 144, 146.

[18] Mandolfo, *Daughter Zion talks back to the Prophets*, 128.

[19] Bier, *Perhaps there is Hope*, 6, 8; 'Theological Interpretation and the Book of Lamentations: A Polyphonic Reconsideration' in *Ears That Hear: Exploration in Theological Interpretation of the Bible*, Joel B. Green & Tim J. Meadowcroft (eds.), Sheffield: Phoenix, 2013, 208-26.

[20] O'Connor, *Tears of the World*, 14.

[21] Lina Rong, *Forgotten and Forsaken by God (Lam 5:19-20): The Community in Pain in Lamentations and Related Old Testament Texts*, Eugene: Pickwick, 2013, 113-114.

reality of historical experience.'[22] He also observes strong parataxis with 'disparate and disjointed stanzas' cohering only around alphabetic progression and patterned repetition of third-person pronominal forms.[23]

Exum,[24] on the other hand, gathers together fragmented portrayals of Zion/Woman in Lamentations and re-assembles them, which I will show is a depressive dynamic. She finds in the resurrected woman's body a personification which holds together the incoherent text from being simply a series of piecemeal images. She finds in them a unity, which others find in the acrostic. Exum is right that the personification and embodiment of the city are central to the Poet's thought. However, embodying the city is even more important than giving it gender. I submit that the gender of personified Jerusalem is more fluid than it seems and that the acrostic does something similar to what Exum does: it reassembles the fragmented body of the object. It uses a line of 'alphabetic progression' to draw a recreated object. I will define 'object' shortly (2.3).

In conclusion, oscillation, diversity, inconsistency, contradiction and incoherence are Lamentations' primary characteristics. Westermann deplores its fragmented structure and longs to re-assemble it.[25] Anticipating the thrust of this thesis, I consider Westermann resembles the Kleinian infant who wishes to reconstruct the damaged maternal body through art (see 4.2). Commentators attribute Lamentations' characteristics to factors such as multiple authorship, authorship at different dates, differences of genre or theology, or the demands of the acrostic. Before considering these explanations in turn, I will make some general observations.

2.2 General Observations

Oscillation and incoherence then are primary features of Lamentations presenting as a variety of tensions. The central tension is obvious – Lamentations is emotionally grim and artistically beautiful. Somehow, something beautiful has come out of something bad. Underneath is a more profound tension between form and content, what Gottwald speaks of as 'spirit controlled by form'.[26] Lamentations abounds with fluid, unstructured emotion and has a highly contrived,

[22] Dobbs-Allsopp, *Lamentations*, 124.
[23] Dobbs-Allsopp, *Lamentations*, 124, 58.
[24] J. Cheryl Exum. *Fragmented Women: Feminist (Sub)versions of Biblical Narratives.* JSOTSupp, Sheffield: Acdemic, 1993, 201.
[25] Westermann. *Lamentations*, 202.
[26] Norman K. Gottwald. *Studies in the Book of Lamentations*, London: SCM, 1954, 25.

controlling, acrostic form.[27] Assis notes a contradiction between its 'emotional outbursts, associative thoughts, sorrow and weeping' and its structured and polished style.[28] Linafelt notes the tension between the *expression* of pain and the *interpretation* of pain. He personalises this in the first two chapters in Lady Zion and the narrator, respectively.[29] Dobbs-Allsopp, as noted, observes the presence of both unitary (centripetal) and fragmentary (centrifugal) forces – a commonly observed feature of biblical poetry.[30] Heffelfinger comments that 'lyric poetry typically reaches a point of equilibrium between the forces that bind it together (centripetal forces) and those that threaten to tear it apart (centrifugal forces)'.[31] Grossberg writes on this aspect of Hebrew poetics.[32]

However, in Lamentations, rigid form and volatility – apparent opposites – are artistic and inseparable. Read by a skilled orator Lamentations has the force of a powerful Shakespearean soliloquy. Powerful emotions seem to emerge spontaneously like ribbons of script from manuscript angels; yet, as Gottwald says, Lamentations' 'intricate construction' is probably the most thorough and elaborate of any Old Testament book' and it is 'unparalleled' in the 'unvarying regularity' of its acrostic.[33] Heater also sees Lamentations as the best biblical example 'of a combination of divine inspiration and human artistic ability.'[34] However, 'the sincerity and directness of emotion cannot be denied. In the composition of Lamentations there has been a surprising coalescence of form and vitality'.[35] The Poet's constant innovation in form and style stands in tension with his close adherence to tradition in matters of language and imagery.

2.3 Authorship

Many commentators note Lamentations' multiple viewpoints. Mandolfo, as noted, hears 'voices with … diametrically opposed world views,'[36] while for Bracke the book untidily

[27] Adeney observes 'deep emotion - emotion so profound that it cannot be restrained by the stiffest vesture - still the author is quite self-possessed, not all overmastered by subjective feeling'. Walter Adeney, *Expositor's Bible: The Song of Solomon and Lamentations of Jeremiah,* Booknet, 2012, 66-67.
[28] Elie Assis, 'The Alphabetic Acrostic in the Book of Lamentations', *CBQ* 69.4 (2007), 710-734 (718). Assis believes, probably wrongly, that the tension is designed to say 'laments are not only for lamenting but also to be studied and apprehended'.
[29] Linafelt, *Surviving Lamentations,* 43.
[30] J.Z. Smith, *Map is not Territory, Studies in the History of Religions,* Chicago: UCP, 1993; Mircea Eliade, *Patterns of Comparative Religion*, Rosemary Sheed (trans.), Lincoln: University of Nebraska Press, 1958.
[31] Heffelfinger, *I am Large, I contain Multitudes,* Lyric Cohesion and Conflict in Second Isaiah, Leiden: E.J. Brill, 2011, 118.
[32] Grossberg, *Centripetal and Centrifugal Structures.*
[33] Gottwald, *Lamentations,* 24.
[34] Homer Heater 'Structure and Meaning in Lamentations' *BSac* 149 (1992) 372-85, 304.
[35] Gottwald, *Lamentations,* 24.
[36] Carleen Mandolfo, *Daughter Zion,* 128.

combines many perspectives.[37] Bier reads Lamentations as a naturally open-ended polyphony of multiple theological understandings without a discernible message, beyond that projected into it by an interpreting community.[38] Do such differences necessarily arise from different minds? One mind may have many perspectives, even inconsistent ones. When expressed in literature, they are 'voices.' Lanahan calls the voices of Lamentations ('personae') 'the mask or characterisation assumed by the poet as the medium through which he perceives and gives expression to the world.'[39] However, unconscious dynamics, especially 'projective identification' (see 3.4) are at work in 'personae' as they are in other forms of art. One aspect of the use of 'personae' is that the Poet projects split-off parts of himself into objects as a defensive manoeuvre which weakens the boundaries of the self and undermines clear-cut distinctions. The effect may have been further compounded by editing.

Because this is the first mention of the term 'objects', a term which I will often use, I will briefly define some terms which I will further explain later. In Kleinian terms, an 'object' is an internal representation of a whole person (a whole object) or an aspect or aspects of a person (a part object) in the external world. It may or may not resemble the external object it supposedly represents. The paranoid-schizoid position is a mental state, universal in early infancy, in which the returning object (the mother) is neither differentiated nor identified, causing fragmented and episodic, mental experiences, dominated by unrealistic perceptions of part-objects. The depressive position is a mental state which recognises and wishes to protect whole objects.

While one mind may have many conscious or unconscious perspectives, numerous commentators detect something in Lamentations which is explained by multiple authorship.[40]

---

[37] John Bracke *Jeremiah 30-52 and Lamentations*, WBC, Louisville: Westminster John Knox, 2000, 234.
[38] Bier, *Perhaps there is Hope*, 10-11, 29, 219-220.
[39] W.F. Lanahan, 'The Speaking Voice in the Book of Lamentations' *JBL* 934 (1974), 41-49.
[40] G.W. Anderson, *Critical Introduction to Old Testament*, London: Duckworth, 1959; Berlin, *Lamentations*, 6; Hans-Jochen Boecker, *Klagelieder*, Zürich: Theologischer Verlag, 1985; Karl Budde, 'Das hebräische Klagelied' *ZAW* 2, 1882, 1-52; Dhorme. 'Les Lamentations'; Eissfeldt, *The Old Testament*, 504; André Robert & A. Feuillet, *Introduction à la Bible*, Paris: Desclée de Brouwer, 1959; Hermann Gunkel & Leopold Zscharnack, 'Klagelieder Jeremiae' in *Die Religion in Geschichte und Gegenwart: Handwörterbuch für Theologie und Religionswissenschaft*, Tübingen: Mohr, 1927, 1049-52; Haller, *Die Klagelieder;* Hermann von der Hardt, *Threnos quos vulgus Jeremiae tribuit…* Helmstadii, 1712); Tiffany Houck-Loomis, 'Good God?!? Lamentations as a Model for Mourning the Loss of the Good God' *JRH* 51.3, 2012, 701-708; Nancy C. Lee, *The Singers of Lamentations: Cities Under Siege from Ur to Jerusalem, to Sarajevo*, Leiden: Brill, 2002, 3; Max Lfohr, *Threni III und die jeremianische Autorschaft des Buches des Klagelieder, ZAW* 24 (1904), 1-6; Theophilus J. Meek, 'The Structure of Hebrew Poetry' *JR* 60 (1929), 523-50; A.S. Peake, *Jeremiah and Lamentations* Vol 2, Edinburgh: Jack, 1908, 345; R.H. Pfeiffer, *The Books of the Old Testament*, New York: Harper & Row, 1965; Re'emi, 'The Theology of Hope'73-134; Renkema, *Lamentation*, 52; Ernst Sellin & Leonhard Rost, *Einleitung in das Alte Testament*, Heidelberg: Quelle and Meyer, 1959, 155; Salters thinks Lamentations has several authors and was written over years of commemorating the fall of Jerusalem, R.B. Salters, *Lamentations: A Critical and Exegetical*

Some consider even individual chapters to have multiple authors[41] or that the same author(s) added/revised later.[42] Chapter 3 especially lends itself to such a reading. However, many commentators do regard Lamentations as a literary unity[43] or that it is best read as a single unit, even agnostically.[44] Some consider Jeremiah the author, an unpopular position today.[45] Berlin cautions against considering an individual author as more than 'the implied author of the text … a fictive persona, not a historical individual – a persona who is not quite the same as, but yet not wholly separable from, the speaking voices in the text'.[46] Berlin may go too far: there is a line of approaches to this question, from Karel van der Toorn, for whom ideas of both book and author are modern notions unreflectively imposed on the Bible, to Bloom for whom individual creative geniuses shaped the Bible, like other literary works.[47] I think Paglia is right to challenge the 'pernicious … notion that there is no person behind a text … (for) … behind every book is a certain person with a certain history'.[48] I will discuss the notion of the implied author later (5.2.1). For now, I affirm that someone wrote Lamentations, and it seems reasonable to call them 'the author' or 'Poet'. In the absence of conclusive contradictory evidence, I contend there is one primary author and perhaps one editor of the final chapter. In this thesis, his identity is unimportant.

Commentary. London: Bloomsbury, 2010, 11, 26; Otto Thenius, *Die Klagelieder*, (KeH 16) Leipzig, 1855 cited in Keil, *Lamentations*, 340-1; Westermann, *Lamentations*, 57-8, etc.

[41] Brunet says two poets worked on Chapter 5, Gilbert Brunet, 'La Cinquième Lamentation' *VT* 23 (1983), 149-170.

[42] E.g., Renkema, *Lamentations*, 56.

[43] Including Elie Assis, 'The Unity of the Book of Lamentations' *CBQ* 71.2 (2009), 306-29; Brandscheidt, *Das Buch der Klagelieder*, 202-3; Cothernet, 'Lamentations', cited in Westermann, *Lamentations*, 55; Cox & Paulsell, *Lamentations and the Song of Songs*, 20; Dobbs-Allsopp, *Lamentations*, 5; Gottwald, *Lamentations*, 30); Michael D. Guinan, 'Lamentations' in the New Jerome Bible Commentary, Raymond Brown (ed.), Englewood Cliffs: Prentice Hall, 1990, 558; Hillers, *Lamentations (*ABD), XXII; Johnson, 'Form and Message' 66, 72 (one author, different styles); Keil, *Lamentations*, 347, 350-51; Moore, 'Human Suffering in Lamentations,' 544-55; Otto Plöger, 'Die Klagelieder' in *Die fünf Megilloth*, (HAT 1/8) Tübingen: Mohr Siebeck, 1969, 129; Wilhelm Rudolph, *Die Klagelieder*, (KAT 16.3) Leipzig: 1939; Magne Saebo, 'Who is the Man in Lamentations 3? A Fresh Approach to the Book of Lamentations', 294-306 in *Understanding Poets and Prophets*, A. Graham Auld (ed.), JSOTSupp 152. Sheffield: Academic, 1993; William H. Shea 'The Qinah Structure of the Book of Lamentation' *Bib* 50, 1972, (single author on the basis of the book's determining 3:2 Qinah metre); Artur Weiser, *Die Klagelieder, ATD* 16, Göttingen: Vandenhoeck & Ruprecht, 1967 (apparent divergence between genres and forms are counteracted by the common pastoral trait).

[44] Robin A. Parry, *Lamentations*, (TWOC), Grand Rapids: Eerdmans, 2010, 4. Agnostic: Berlin, *Lamentations*, 6, 32; Iain Provan, *Lamentations*, Grand Rapids: Eerdmans 1991, 124-5.

[45] Hardly any modern scholar believes Jeremiah wrote Lamentations, for well-documented reasons which need not detain us here. However, the common position, that the Poet is surprised by the turn of events which the Prophet predicted, takes insufficient account of how inconsistencies can co-exist in one mind. One may expect something bad but be surprised when it happens, there may be a gulf between thought and feeling, and apprehensions of reality may not synchronise. Some commentators, including Lee, credit Jeremiah with a ghostly half-life as a 'speaking voice' within Lamentations. Lee, *The Singers of Lamentations*, 3.

[46] Berlin, *Lamentations*, 6, 32.

[47] Karel van der Toorn, *Scribal Culture and the Making of the Hebrew Bible*, Cambridge: Harvard UP, 2007; Harold Bloom & David Rosenberg (Trans.) *The Book of J.*, New York: Grove 2004.

[48] Camille Paglia, *Sexual Personae*, New Haven: Vintage, 1991, 34.

The literary genre of Lamentations is controversial. Westermann, who is a genre-purist, considers only sections closely corresponding to (presumed) original forms to be authentic.[49] However, it is difficult to place Lamentations clearly into literary genre-categories. Cooper, for example, thinks Lamentations most resembles ANE laments.[50] But for Middlemas, while the individual chapters resemble ANE laments, the message is significantly different.[51] McDaniel attributes similarities to shared cultural tradition.[52] Several writers compare Lamentations to the Psalms.[53] Kaiser considers Lamentations 1-4 to be spiritual poetry.[54] Berlin sees a resemblance to Proverbs and the Song of Songs.[55] Gottwald finds affinities with Job, Jeremiah, Ezekiel and Second Isaiah,[56] and so on.[57]

Many writers read Lamentations as (roughly) communal laments. Bier, Gottlieb, Gottwald, Lohr, Smend, Salters and Westermann (for example) read chapters 1, 2 and 4 as communal laments combined with dirge-elements.[58] For Budde and Eissfeldt they are simply dirges.[59] For Haller, they are part dirge, part *mischgattung.*[60] Lamentations 3 and 5 are often especially problematic from a form-critical perspective, and I will examine them separately.

Some commentators read the whole of Lamentations as an ancient example of the modern

[49] Westermann, *Lamentations,* 95-6.
[50] *Lamentation over the Destruction of Ur*, *Lamentation over the Destruction of Sumer and Ur*, *Nippur Lament*, *Eridu Lament* and *Uruk Lament.*
[51] Jill Middlemas, 'Speaking of Speaking: The Form of Zion's Suffering in Lamentations' in *Daughter Zion: Her Portrait, her Response*, (eds.), Mark J. Boda, Carol J. Dempsey & LeAnn Snow Flesher, Atlanta: SBL, 2012, 44.
[52] T.F. McDaniel, 'The Alleged Sumerian Influence on Lamentations' *VT* 18, 1968.
[53] Emil Balla, *Das Ich der Psalmen,* Forschungen zur Religion und Literatur des Alten und Neuen Testaments 16, Göttingen: Vandenhoeck & Ruprecht, 1912; Walter Baumgartner, Walter, *Die Klagegedichte des Jeremia*, Giessen, A. Töpelmann, *BZAW* 32 (1917); Berlin, *Lamentations*, 6; Hermann Gunkel, *Ausgewählte Psalmen*, Göttingen: Vandenhoeck & Ruprecht, 1917; Meredith Kline 'Bible Book of the Month – Lamentations' *Christianity Today* 27/03/1961, 31-32; Johan Renkema, *Lamentations*, 44-5, and others.
[54] Otto Kaiser, *Das Hohelied, Die Klagelieder, Das Buch Ester*, ATD, 16.2, Göttingen: Vandenhoeck & Ruprecht, 1992.
[55] Berlin, *Lamentations*, 6.
[56] Norman K. Gottwald, 'The Book of Lamentations Reconsidered' in *The Hebrew Bible in its Social World and in Ours,* Atlanta: Scholars, 1993, 165-73 (166).
[57] Outside the Bible it seems to me that Lamentations has strong similarities to William Langland's *Piers Plowman.*
[58] Bier, *Perhaps There is Hope*, 7; Hans Gottlieb, *A Study on the Text of Lamentations*. John Sturdy (trans.), *ACT* 12. Aarhus: Aarhus Universitet, 1978; Gottwald, *Lamentations,* 35-6, 42; Hermann Gunkel & Leopold Zscharnack, 'Klagelieder Jeremiae' *Die Religion in Geschichte und Gegenwart: Handwörterbuch für Theologie und Religionswissenschaft*, 2nd ed. Tübingen: Mohr, 1927, 1049-52; Max Lohr, *Die Klagelieder des Jeremiah*; Rudolph Smend, 'Über das Ich der Psalmen,' *ZAW* 8, 1888, 49-147; Salters, *Lamentations*, 201, 186; Westermann, *Lamentations,* 88.
[59] Karl Budde, 'Die Klagelieder' in *Die fünf Megillot*, Tübingen: Mohr 1898; Eissfeldt, *Old Testament*, 502.
[60] Haller, *Die Klagelieder.*

category of trauma (survival) literature.[61] Chief among these is Linafelt, for whom Lamentations 1-2 resemble Holocaust testimony.[62] For Linafelt, the book is more concerned with expressing suffering than finding meaning in it, more with the vicissitudes of survival than with abstract notions, such as sin and guilt, and more with protest than confession or submission.[63] For some writers, the fact of suffering itself subverts the making of meaning. Améry says 'No bridge led from Death in Auschwitz to Death in Venice'.[64] Dobbs-Allsopp agrees about Lamentations' strong survival value but rightly dissociates it from the uniqueness of the Holocaust.[65]

For some commentators, Lamentations adapts to the catastrophe and is *sui generis*. Berlin calls Lamentations 'the Jerusalem Lament' (along with Pss 74, 79, and 137).[66] Renkema suggests 'a major new poetic form for Israel' using existing elements.[67] For Westermann it is a new 'structured lament'.[68] For Dobbs-Allsopp, it is a unique Judean adaptation of a Mesopotamian lament for significantly different purposes.[69] For Gottwald, Lamentations is a unique, religious, communal lament with Deuteronomistic, prophetic and wisdom motifs less committed to the Zion-tradition.[70] House suggests 'Jerusalem's Penitential Laments'.[71] For Cothernet (with Johnson), Lamentations mixes different genres by one author and reads like an anthology.[72] Westermann considers it a distinctive mix of communal/dirge elements, all chapters, except the third laments asking no questions, concerned only with survival.[73] Rong speaks of a communal lament, which does not (as expected) move on to praise and ends instead in uncertainty and despair.[74] Lastly, Heim considers it a complex, artistic drama of bereavement.[75]

---

[61] Cox & Paulsell, *Lamentations*, 34; Berlin, *Lamentations*, 18; Elizabeth Boase & Christopher G. Frechette, *Bible through Lens of Trauma*, SBL, 2016.
[62] See also Kelly M. Wilson, 'Daughter Zion Speaks in Auschwitz: A Post-Holocaust Reading of Lamentations'. *JSOT* 37.1 (2012), 93-108.
[63] Linafelt, *Surviving Lamentations*, 4, 18.
[64] Jean Améry, *At the Mind's Limit: Contemplations of a Survivor on Auschwitz and its Realities*, Bloomington: Indiana UP, 2009, 16, cited in Linafelt, *Surviving Lamentations*, 24.
[65] Dobbs-Allsopp, *Lamentations*, 3.
[66] Berlin, *Lamentations*, 25.
[67] Renkema, *Lamentations*, 586.
[68] Westermann, *Lamentations*, 90.
[69] Dobbs-Allsopp, *Lamentations*, 8-9.
[70] Gottwald, *Lamentations*, 35, 111; Gottwald, 'Lamentations Reconsidered,' 173.
[71] Paul House, 'Outrageous Demonstrations of Grace' in Parry & Thomas *Great is Thy Faithfulness?* 45; cf Westermann's claim that the songs of Lamentations (excepting 3:26-41) are 'simply laments', Westermann, *Lamentations*, 77.
[72] Cothernet 'Lamentations'; Johnson, 'Form and Message' 66.
[73] Westermann, *Lamentations*, 81, 94-8.
[74] Rong, *Forgotten*, 136.
[75] Heim, 'The Personification of Jerusalem', 168-69.

2.4 Special Case: Lamentations 3 and 5

Chapter 3 is troublesome to biblical taxonomists. Many note a difference from the rest of the chapters but disagree about exactly what it is. Anderson, Boecker and Brandscheidt think it was added later.[76] Renkema considers that Chapter 3 comprises two songswhich were later joined with a diptych.[77] For Budde, Dobbs-Allsopp, Eissfeldt, Hillers, Gordis, Renkema (and many others), it is either fully or partly an individual lament.[78] For Bier, it is *most like* an individual lament.[79] Johnson thinks it is closer to an individual lament at the beginning (1-18) and end (52-66).[80] Rudolph, (among many others) regards it is a *Mischgattung*.[81] For Albertz, Dhorme, Gunkel and others, it begins with a personal voice, before blending individual and national voices in an idiosyncratic manner.[82] Lohr reads it as in form a communal lament but in content a penitential sermon. Finally, Westermann finds a resemblance to Ps 66 – an assembly of three independent psalms of differing genres with independent additions, and so on.[83]

Johnson notes that modern readers expect conclusions at the end of documents[84], unlike OT texts where conclusions may come in the middle, which some consider happens in Lamentations (in the so-called hopeful section). As we have seen, the middle of ancient texts is often read as the most important part. Middlemas says Lamentations overall is shaped like a cyclone with a peaceful eye at the centre. In Kleinian terms, (which will later be defined), if we consider Lamentations as a unit, and regard its hopeful section (3:19-42) as its most important part, it looks breast-shaped. However, I will contend later (briefly 4.2, and in more detail 7.2.3) that the 'hopeful' section of Chapter 3 is not as hopeful as it sounds, at least at the conscious level, and the hope of Lamentations relates to its overall form and shape not privileging the centre. Brandscheidt classifies it as an idiosyncratic sermon combining wisdom

---

[76] George W. Anderson, *Critical Introduction to Old Testament*, London: Duckworth, 1959; Hans-Jochen Boecker, *Klagelieder,* Zürich: Theologischer Verlag, 1985; Brandscheidt, *Das Buch des Klagelieder.*
[77] Renkema, *Lamentations*, 51.
[78] Budde, 'Das hebräische Klagelied'; Dobbs-Allsopp, *Lamentations*; Eissfeldt, *Old Testament*, 502; Hillers, Lamentations; Robert Gordis, *The Song of Songs and Lamentations: A Study, Modern Translation and Commentary* (rev. ed.), New York: KTAV, 1974; Renkema, *Lamentations*, 346.
[79] Bier, *Perhaps There is Hope,* 7.
[80] Johnson, 'Form and Message' 65.
[81] Rudolph, D*ie Klagelieder.*
[82] Rainer Albertz, *Israel in Exile: The History and Literature of the Sixth Century B.C.E.* David Green (trans.), *StBL* 3, Atlanta: SBL, 2003; Dhorme, 'Les Lamentations'; Gunkel 'Klagelieder Jeremiae.'
[83] Albertz, *Israel in Exile,* 3; George W. Anderson, *Critical Introduction to Old Testament;* Bier, *Perhaps There is Hope,* 7; Boecker, *Klagelieder;* Brandscheidt, *Gotteszorn und Menschenleid,* 212; Dobbs-Allsopp, *Lamentations*; Gunkel 'Klagelieder Jeremiae;' Haller, *Die Klagelieder;* Hillers, *Lamentations*; Gordis, *The Song of Songs and Lamentations;* Kaiser, *Die Klagelieder;* Hans Joachim Kraus, *Klagelieder;* Renkema, *Lamentations*, 51-2; Renkema, *Lamentations*, 346; Max Lohr, *Threni III und die jeremianische Autorschaft der Buches des Klagelieder; Die Klagelieder des Jeremiah;* Westermann, *Lamentations,* 193.
[84] Johnson, 'Form and Message,' 60.

and autobiography, inserted into the middle of the book to balance negativity with hope.[85] Haller agrees about the hopeful centre-point. For Budde, Dhorme and Eissfeldt Chapter 3 is the oldest commentary on the other chapters.[86]

Genre aside, many commentators find Lamentations 3 is different, more serious, more spiritual, more hopeful, more real, more Christian. Johnson[87] represents many Christian commentators with his claim that the middle of Chapter 3 carries the meaning of the whole. Boecker[88] claims it is the theological centre, a strange, separate, late sermon. Haller reads it as a commentary on the later chapters.[89] Childs[90] hears the language of faith replace the language of cult and dirge, and reads it as a transformation of a catastrophe into a theological victory over a crisis of faith. Both Gottwald and Mintz consider the middle chapter the linchpin of a heavily redacted text which comments on and qualifying the remainder. [91] For Parry,[92] it is simply 'unlike any other poem in the Old Testament'. Linafelt[93], on the other hand, complains that too many commentators on Lamentations are Christian men, who prioritise a Christian submission to the will of God over arguing with God. He reads this as their attempt to avoid the disturbing and unfaithful content of the first two chapters especially.

Chapter 5 is also widely considered different, flatter, simpler, resigned and submissive. Many consider it a later addition.[94] Many also consider it a prayer.[95] Johnson too considers it a prayer, but an especially incoherent one, rejecting a single form-category, and perhaps also the oldest chapter, connected in some way to Jeremiah.[96] For Keil, it is a free-form prayer.[97] Gottwald says it is impossible to be dogmatic about a chapter whose origins are particularly obscure.[98] For Meek, its peculiarities suggest it is an abandoned first draft.

---

[85] Brandscheidt, *Das Buch der Klagelieder.*
[86] Budde, 'Das hebräische Klagelied', *ZAW* 2, 1882, 1-52; Dobbs-Allsopp, *Lamentations*; Eissfeldt, *Old Testament*, 502.
[87] Johnson, 'Form and Message' 68.
[88] Boecker, *Klagelieder.*
[89] Haller, *Die Klagelieder.*
[90] Brevard S. Childs, *Introduction to the Old Testament as Scripture*, London, SCM, 1979, 59.
[91] Gottwald, 'Lamentations Reconsidered' 168; Alan Mintz, *Hurban: Responses to Catastrophe in Hebrew Literature*, New York: Syracuse UP, 1996.
[92] Parry & Thomas, *Great is thy Faithfulness?* 176.
[93] Linafelt, *Surviving Lamentations*, 13-18.
[94] Diane Bergant, *Lamentations* (AOTC), Nashville: Abingdon, 2003, 22**;** Boecker, *Klagelieder;* Gunkel, 'Klagelieder Jeremiae'.
[95] E.g. Salters, *Lamentations*, 339; Bier, *Perhaps There is Hope*, 166; Dhorme, 'Les Lamentations'; Gordis, *The Song of Songs and Lamentations*, 117.
[96] Johnson, 'Form and Message in Lamentations' 72.
[97] Keil, *Lamentations*, 445-446.
[98] Gottwald, *Lamentations*, 21.

In summary, there are different opinions on Lamentations' genre. The majority report is that it mixes funeral dirges with communal or individual laments but resists being reduced to type. Chapter 3 most resembles an individual lament. Chapter 5 most resembles a prayer.

Biblical scholarship has been 'irretrievably fractured' by a preoccupation with the dating, genre and function of biblical texts.[99] However, recent studies make less use of form-critical categories. Continuing this critical trend, Newsom argues that texts 'do not "belong" to genres so much as participate in them, invoke them, gesture to them, play in and out of them, and in so doing continually change them'.[100] This is especially true of Lamentations, particularly Chapter 3. The book's tendency to mix genres in a puzzling, untidy fashion is almost as widely acknowledged as its ill-defined polarities. It is so clear that Lamentations plays havoc with traditional categories, that identifying them does not explain its oscillations. Although form-criticism has played an important role in biblical hermeneutics, and some traditional scholars, such as Eissfeldt, build their interpretation of biblical works largely on understanding their literary type, form criticism may not contribute much to our sense of Lamentations.[101] It seems somewhat tired as if it has done what it set it out to do.[102] Its debates seem dry and to leave something vital unexplained. The extent to which these laments fit or do not fit traditional categories is irrelevant to this thesis.

2.5 Preliminary Observations on the Acrostic

The alphabetic acrostic, however, is an important category in my thesis. I will review what commentators have said about it before making a Kleinian interpretation (4.2). It should be stated at the outset, that there are differences of opinion about what constitutes an acrostic and the extent to which an acrostic must be alphabetic. *The Oxford Companion to the Bible* defines an acrostic as 'a poem in which the initial letters of each successive line form a word, phrase or pattern'.[103] As Van der Spuy notes, this is a looser definition than that normally applied to biblical Hebrew acrostic poems, which are normally defined as poems which use the Hebrew alphabet as their *structure* (my italics).[104] Maloney[105] distinguishes three uses of the literary

[99] Deryn Guest, *YHWH and Israel in the Book of Judges: An Object-Relations Analysis*, Cambridge: CUP, 2018, 1.
[100] Carol A. Newsom, *The Book of Job: A Contest of Moral Imagination*, Oxford: OUP, 2003, 12.
[101] Eissfeldt, *Old Testament,* 501.
[102] Muilenberg considers its task was to bypass the limitations of historical criticism. James Muilenberg, 'Form Criticism and Beyond', *JBL* 88.1 (1969) 1-18.
[103] Bruce M. Metzger, & Michael D. Coogan, (eds.), *The Oxford Companion to the Bible,* Oxford: OUP, 1999, 6.
[104] Roelie Van der Spuy, 'Hebrew Alphabetic Acrostics: Significance and Translation', *OTE* 21.2 (2008), 513-532 (513)
[105] Maloney, 'A word fitly spoken', 2.

term ‘acrostic’ : firstly, the ‘initial letters or characters of each line spell out a personal name when read downward’; secondly ‘the initial letters … read downward constitute a sentence’, and thirdly, ‘the initial letters read downward represent the successive letters of the Hebrew alphabet’, although the order is sometimes varied and the pattern is disrupted by missing letters.

Both the looser dictionary definition, and Maloney’s more restricted definition, seem to exclude such poems as Lam 5, which are non-alphabetic, but which have the same number of verses as there are letters in the alphabet, but are non-alphabetic from being categorised as acrostics, (although as I will note later [9.1.1] Lam 5 has its own small acrostic which has not been widely commented upon). David Noel Freedman[106] however, argues that biblical poems of 22 verses (e.g. Psalms 33 and 94) or in some cases 23 verses, are members of a category which he calls ‘non-alphabetic acrostics’, because they are, in his opinion, modelled on alphabetic acrostics. For Freedman Lam 5, while not spelling out the alphabet, closely resembles the alphabetic acrostics Prov 31:10-31, Psalms 25, 34, and others.[107] Curiously, Freedman considers the absence of the alphabetic feature in ‘non-alphabetic acrostics’ is only ‘a modification, a slight sophistication of the original arrangement, not the other way around’.[108] This seems unlikely. The absence of the actual alphabet in a poem which follows the same number of verses as the alphabet seems to be a deficiency rather than a sophistication. It seems to be an acrostic which was aborted or has failed, for whatever reason. I will argue later (9.2.1) that the psychological underpinnings of alphabetic and non-alphabetic acrostics are very different. In summary, the Book of Lamentations is highly distinctive, in that it combines both alphabetic acrostics (1-4, although their structures vary) with a ‘non-alphabetic’ acrostic (5) that has been abandoned before it was fully formed.

There is a further metrical difference worth observing between Lam 1-4 and Lam 5. Freedman finds that Lam 5 is strongly metrically linked to alphabetic acrostics (but strangely enough not those of Lam 1-4). Freedman, taking a midway position between scholars who deny that there is a standard metre in biblical Hebrew verse, and those who think there is a rigid pattern, identifies a standard biblical poetic line – the 16 syllable hexameter, with a caesura or major pause, in the middle of the line, producing a 3:3 stress pattern (equivalent to 8:8 in syllables); – but considers this rule allows very considerable deviation from the basic pattern. Overall, for

[106] David Noel Freedman, ‘Acrostics in the Hebrew Bible: Alphabetic and Otherwise,’ *CBQ* 48.3 (1986), 408-431.
[107] Freedman, ‘Acrostic Poems’, 415.
[108] Freedman, ‘Acrostic Poems’, 415.

Freedman, biblical Hebrew poetry combines 'overarching unity, structure, and regularity' with variety, diversity, and freedom, a combination of normativity and flexibility which is, for Freedman, the defining quality of Hebrew poetry.[109] Maloney, too, finds that although the order of acrostic poetry

> is sometimes varied and … disrupted by missing letters … the pattern is still impressive—so impressive that past investigations into the alphabetic pattern in these psalms have often attempted to "reconstruct" the original text so as to "mend" (emend) the apparently broken pattern.[110]

Freedman[111] examines all five chapters of the Book of Lamentations alongside 'nine or ten other alphabetic acrostic poems in the Book of Psalms and Proverbs' and finds two different metrical patterns: one concentrated mainly in Lam 1-4 (lines averaging 13 syllables each) and the other (lines averaging 16 syllables) found in the remainder, including Lam 5. Therefore, for Freedman, within the unity-in-diversity of Hebrew poetics, the alphabetic acrostics Lamentations 1-4 share the common structure[112] with a metrical difference; while the non-alphabetic acrostic Lam 5 nonetheless closely relates metrically, as well as in its number of verses, with other alphabetic acrostics.

Despite these puzzling complexities Lamentations' alphabetic acrostic form is one of its least-discussed features, even among commentators interested in structure. This is partly a consequence of translation. Freedman and Miano comment that a 'sad consequences of the long transmission of the Hebrew text is the loss of the original stichometry of its songs and poems … much of the Bible's poetry was copied as if it were prose … (obscuring) … the original arrangement of poetic lines.'[113] Van der Spuy notes that almost all papers on Hebrew poetry make a strong plea for taking all the poetic features into account when working with poetic passages, however only a few are interested in the acrostic.[114] Even Renkema, who is very interested in concentric structure, has relatively little to say about the acrostic, perhaps because it is a different kind of structure. When the acrostic is discussed, it is usually in a token fashion. But it is an important question – why were acrostic poems written? If this external

[109] Freedman, 'Acrostic Poems', 410, 417.
[110] Maloney, 'A word fitly spoken', 2.
[111] Freedman, 'Acrostic Poems' 408.
[112] This view is not universal: Maloney argues that acrostics should be considered a separate *Gattung* (Leslie D. Maloney, 'A word fitly spoken: poetic artistry in the first four acrostics of the Hebrew Psalter'. PhD diss., Baylor University, 2006, 31).
[113] David Noel Freedman & David Miano, 'Non-Acrostic Alphabetic Psalms' in Patrick D. Miller & Peter W. Flint (eds.) *The Book of Psalms: Composition and Reception,* Leiden: Brill, 2004.
[114] Van der Spuy, 'Hebrew Alphabetic Acrostics', 1.

form does not carry much weight, as suggested by most translations, why did original authors go through the elaborate process of writing them? Lack of discussion of Lamentations' alphabetic acrostics is unfortunate, because it is one of Lamentations' most interesting and important features. It has been variously interpreted. For Gottwald Lamentations' acrostics are 'vehicles of certain definite religious conceptions.'[115] Meredith Kline claims somewhat wishfully that the acrostic enhances 'the expression of emotion … under the discipline of faith – a faith which recognises history as the orderly outworking of God's whole counsel from *Aleph* to *Tav'.*[116] Similarly, the acrostic has been read as a psychological containing strategy, imposing order on disaster, through the complete (alphabetic) expression of grief.[117] Commentators have also read it as a piece of playfulness, artistry or virtuosity, or an aide-memoire.[118] Imaginative use of letters has been connected with alchemy, magic and mandalas in various places at various times.[119] There is some validity in all these interpretations. The acrostic may try to express complete grief and suffering. While there is no evidence of conscious magical thinking in the use of Hebrew acrostics, I contend that the acrostic gives a special linear, and perhaps magical, shape to an appeal to God for mercy and intervention.

For some commentators, the acrostic destabilises.[120] Keil says the Poet was insufficiently skilled to frame all his thoughts in acrostic form without 'forced and unnatural forms of expression'.[121] Saebo blames the acrostic for phraseological variations in or around Chapter

[115] Gottwald, *Lamentations,* 21.
[116] Meredith Kline, 'Bible Book of the Month: Lamentations' *Christianity Today* 27/3/1961, 31-32.
[117] Gottwald, *Lamentations,* 29. In Martin Buber's *Tales of the Hasidim,* Rabbi Yizhak of Vorki is asked: 'Why on the Day of Atonement is the list of confession of sins arranged in alphabetical order?' He replied: 'If it were otherwise, we should not know when to stop beating our breasts. For there is no end to sin, and no end to the awareness of sin, but there IS an end to the alpha-bet.' (Martin Buber, *Tales of the Hasidim,* NY: Shocken Books 1991, 3).
[118] Gottwald, *Lamentations,* 27; Burden agrees that the poet showed great skill when constructing the book of Lamentations, (Burden, 'Klaagliedere', 151). For Maloney repetition of sounds and letters is both aurally and visually striking, (Maloney, 'A word fitly spoken' 66). For Gous (Psalm 34's) alphabetic acrostic allows the poet to demonstrate his skills by writing a poem within these constraints (Ignatius P. Gous, 'Reason to believe: Cognitive strategy in the acrostic Psalm 34', *OTE* 12.3 (1999), 455-467 (460). For the *Encyclopaedia Judaica* acrostics simplified learning, oriented students, and prevented mistakes, (Roth, Cecil (ed.), Encyclopaedia Judaica, NY: Macmillan, 1971).
[119] Gottwald, *Lamentations,* 25.
[120] E.g. Saebo, 'Who is the Man in Lamentations 3?' It is worth noting that the longest acrostic in the Bible, Ps 119, is rarely held up as an example of biblical artistry. For Sigmund Mowinckel Ps 119 mixes prayer, lament and praise in a way which disorientates interpreters about its 'character and purpose', for tying a psalm down to 'an artificial 'alphabetic' pattern … (causes) … a rambling and obscure train of thought and a loose composition.' (Sigmund Mowinckel, *The Psalms in Israel's Worship* (2 vols.; D. R. ApThomas (trans.), New York: Abingdon, 1967, 2:77-78). Maloney says 'the majority scholarly opinion has been that these acrostics are deficient poetically and artistically due to the writers'/editors' preoccupation with the alphabetic pattern.' Maloney disassociates himself from this opinion. (Maloney, 'A word fitly spoken', abstract. https://baylor-ir.tdl.org/bitstream/handle/2104/3002/DissertationMALONEY2005.pdf;sequence=4 (retrieved 13/04/2021).
[121] Keil, *Lamentations,* 339.

3.[122] Westermann agrees that it forces dislocation, diverting the Poet from his theme.[123] Johnson notes a tension between the acrostic's 'artificial composition' and 'other formal demands' and how, in Chapter 3 particularly, it weakens connections between verses.[124] For Gottwald, acrostic variations show that Lamentations was not a calculated unity.[125]

On the other hand, Dobbs-Allsopp considers the alphabetic acrostic has a unitary function; it has movement (from *Aleph* to *Tav)* which prevents the reader from resting in the core and pushes him on.[126] Similarly for Berlin, parataxis is 'like a magnet that repels adjacent lines or verses'.[127] For Heffelfinger, it makes every line important in the whole sequence, 'The reader cannot skim over a perplexing line…', which makes for 'a paratactic cohesive whole'.[128] For House too, the acrostic imposes structural unity as well as comprehensiveness of matter.[129]

Assis is right that the acrostic form is fundamental to Lamentations.[130] As is Middlemas, who says 'The alphabetic acrostic, far from constraining the concepts explored in the individual poems into an artificial form and thus jumbling ideas together in an uncoordinated way, indicates a purposefulness in its composition'.[131] Keil and Saebo may be right that the acrostic manipulates phraseology, but this does not diminish it. The acrostic does not divert from the theme, it *is* the theme. As Gous says, the

> acrostic form and unusual alphabetical order is literally *part and parcel* of the message of the poem. Skilfully the poet has juxtaposed incompatible aspects in one poem. On the one hand, form and structure are very strong, and they support feelings of stability. On the other hand the content is presented in such a way that everything seems to be in flux and unstable in the negative sense of the word.[132]

Tsur similarly argues that the *shape* of a poem signifies. He associates strong shapes (gestalts) in poetry with rational, non-emotional qualities.[133] Meyer thinks that in music 'good shape' 'creates a psychological atmosphere of certainty, security, and patent purpose, in which the

[122] Saebo, 'Who is the Man?'
[123] Westermann, *Lamentations*, 137, cf 202.
[124] Johnson 'Form and Message' 60, 65.
[125] Gottwald, *Lamentations*, 27.
[126] Dobbs-Allsopp, *Lamentations*, 22, 27.
[127] Berlin, *Lamentations*, 5.
[128] Heffelfinger, *I Am Large*, 117ff, (128).
[129] House 'Outrageous Demonstrations' 45.
[130] Assis, 'The Alphabetic Acrostic' 718.
[131] Middlemas, 'The Violent Storm' 92.
[132] Ignatius G.P. Gous 'Mind over Matter: Lamentations 4 in the Light of the Cognitive Sciences' *JSOT* 10.1 (1996) 69-87 (84).
[133] Reuven Tsur, 'Aesthetic Qualities as Structural Resemblance; Divergence and Perceptual Forces in Poetry' in Pascal Michelucci, Olga Fischer & Christina Ljungberg (eds.), *Semblance and Signification,* Amsterdam: Benjamins, 2011, 238.

listener feels a sense of control and power as well as a sense of specific tendency and definite direction'.[134] I will repeatedly contend throughout this thesis that the acrostic is central to Lamentations. The Poet wraps his sadness and guilt about Jerusalem and his damaged object in muscular acrostic form (shape). He uses the acrostic line of alphabetical progression to draw a tough (muscular, surviving) object, which gives it hope. I will expand my interpretation of Lamentations' acrostic (building on Gous's claim), in 4.2. In summary, while accommodation to the acrostic form may cause local phrasing eccentricities, overall it contributes to deep unity and purpose.[135]

2.6 Theology

Several writers consider Lamentations unstable because of theological tensions. Johnson thinks the main tension is between current reality and 'the Deuteronomic doctrine of retribution and reward'.[136] Gottwald asks, 'Why is Judah being punished after Josiah's reforms?[137] Gottwald later notes a tension, in fact more of a struggle, following the downfall of the city between 'old-style priests and prophets' and reformists on the one hand and 'strict Deuteronomists and followers of the wisdom tradition' on the other.[138] Albrektson presents a plausible tension between reality and the Zion tradition.[139] Childs singles out the tension between pessimists believing God's promises are over, and optimists still hoping for divine mercy.[140] Middlemas contrasts Chapter 3, which she thinks is a later exilic work, with the rest of the book, which corrects it.[141] Assis notes the tension between verses with a strong, conscious authorial message for readers and those simply expressing pain and sorrow.[142] Bier, confronted by these tensions, reads Lamentations as 'an open-ended polyphonic text' of multiple different theological understandings, combining theodic/anti-theodic[143] strains, whose characteristic oscillation stem largely from unresolved tension between penitence and protest, with neither perspective ascendant.[144] Bier agrees with Braiterman that theodicy/anti-theodicy are only 'second order,

---

[134] Leonard B. Meyer, *Emotion and Meaning in Music*, Chicago: UCP, 1956, 160.

[135] Reversal of ע/פ (2:16-17; 3:46-51; and 4:16-17.24) remains mysterious. It has been interpreted as a copyists error which seems unlikely. Gottwald, (*Lamentations,* 53) reads it as example of dramatic reversal. The least objectionable interpretation is that there was a fluctuating order of the alphabet. Hillers, *Lamentations*, XXVII.

[136] Johnson 'Form and Message' 59.

[137] Gottwald, *Lamentations*, 51.

[138] Gottwald, 'Lamentations Reconsidered' 172.

[139] Although Albrektson accepts other tensions.

[140] Childs, *Old Testament as Scripture*, 590-97.

[141] Jill Middlemas, 'Did Second Isaiah write Lamentations III?' *VT* 56.4, (2006), 505-25.

[142] Assis, 'The Alphabetic Acrostic' 715.

[143] Alvin Plantinga succinctly defines theodicy as 'the answer to the question of why God permits evil,' Alvin Plantinga, *God, Freedom and Evil,* Grand Rapids: Eerdmans, 1974, 10.

[144] Bier, *Perhaps there is Hope*, 10-11, 29, 219-220. As we have seen the theodicy/anti-theodicy debate is a major faultline for commentators.

heuristic categories with which to evaluate the meaning of a given religious utterance'.[145] Dobbs-Allsopp also identifies Lamentations' theodic/anti-theodic poles.[146] Gottwald similarly calls Lamentations a sophisticated web which rejects a single theological tradition.[147]

Multiple theological perspectives held in unresolved tension partly accounts for oscillation in Lamentations. However, in my reading, these theological tensions result from unconscious dispositions. I will contend that certain theological readings (characterised by negativity, aggression and unforgiving judgement) emerge from Melanie Klein's 'paranoid-schizoid position' and certain others (characterised by positivity, hope and forgiveness) correlate with Klein's 'depressive position'. However, these terms have not yet been explained. I will first need to say something about the study of the mind, starting with psychology and psychiatry before moving on to psychoanalysis and 'object relations.'

2.7 Psychology

2.7.1. Definitions

I have identified certain features of Lamentations, and its oscillations, and some different approaches to them, which I consider lack explanatory power. I now propose that psychological approaches may offer some illumination of Lamentations. There is some overlap between the disciplines of psychology, psychoanalysis and psychiatry. Psychology is a broad term for the science of mind and behaviour. Psychoanalysis is a set of psychological theories and therapeutic methods, originating in the work of Freud, and developed by many others, which assumes that people possess unconscious thoughts, feelings, desires and memories which are repressed and can be released to ease mental distress and disorder. Psychiatry is the branch of medicine which treats mental disorder.

2.7.2 Psychological Approaches to the Bible

Given the Bible's interest in psychological themes, such as motivation, and the many places where scripture makes thought processes explicit,[148] it is surprising that more attention is not paid to the Bible from a psychological perspective. Collicutt traces the 'strange absence of

[145] Zachary Braiterman, *(God) after Auschwitz: Tradition and Change in Post-Holocaust Jewish Thought*, Princeton: Princeton UP, 1998.
[146] Dobbs-Allsopp, *Lamentations*, 27-33.
[147] Norman K. Gottwald, *The Hebrew Bible in its Social World and Ours*, SBL Semeia, 1993, 172.
[148] Collicutt cites Joseph's reaction on seeing Benjamin (Gen 42:29-31), God's change of mind about Nineveh (Jonah 3:10) and the 'deliberative monologue of the unjust steward' (Luke 16:3).

psychology from biblical studies.'[149] Gerd Theissen says 'Every exegete has learned that psychological exegesis is poor exegesis.'[150] This may relate to historical suspicion of psychology among Bible scholars rejecting excessive use of psychology in the quest for the historical Jesus.[151] Collicutt suggests that Christianity has also felt itself in competition with the accounts of the human condition offered by Freudian psychoanalysis and radical behaviourism.[152]

Linafelt, as we have seen, classifies Lamentations as survival literature.[153]

Joyce[154] and Reimer[155] relate Lamentations' inconsistencies and oscillation to the psychology of grief and bereavement, with its conflictual emotional responses. For them, it verifies Kubler-Ross's contention that grieving individuals/communities experience a wide range of emotions within a short period. Heim similarly calls Lamentations 'a drama of bereavement'.[156] Frechette reads it as trauma literature and claims it expresses truths which characteristically refuse to 'harmonise in neat propositional logic'.[157] This resembles Bier's dialogic reading.[158] Several other writers also detect the presence of trauma.[159] Observing similar phenomena Melanie Klein, of whom we will hear more later, notes that her adult patients

> sometimes complain that they have several thoughts at the same time, from which they must select if they want to verbalise… they experience a variety of contradictory emotions simultaneously … one of the features of the complexity of early mental processes is that a variety of them operate at the same time.[160]

2.7.3 Psychiatric approaches to the Bible

Stein examines Lamentations from a psychiatric perspective, finding several psychiatric (DSM

[149]Joanna Collicutt, 'Bringing the Academic Discipline of Psychology to Bear on the Study of The Bible' *JTS* 63.1 (2012) 1-48 (1).
[150] Gerd Theissen, *Psychologische Aspekte Paulinischer Theologie*, J.P. Galvin (trans.), *Psychological Aspects of Pauline Theology*, Edinburgh: Clark, 1987, 1.
[151] Wayne Rollins, *Soul and Psyche: The Bible in Psychological Perspective*, Minneapolis: Fortress, 1999.
[152] Collicutt, ''Bringing the Academic Discipline' 5.
[153] Linafelt, *Surviving Lamentations*, 18.
[154] Joyce, 'Grief Process' 304-20.
[155] David J. Reimer, 'Good Grief? A Psychological Reading of Lamentations' *ZAW* 114 (2002,) 542-59.
[156] Heim, 'The Personification of Jerusalem' 130.
[157] Christopher G. Frechette, 'Controlled Substance: How Insights from Trauma Studies Reveal Healing Capacities in Potentially Harmful Texts' *Interpretation: A Journal of Bible and Theology* 69.1, (2015), 20-34.
[158] Bier, *Perhaps There is Hope*, 33-34.
[159] Cox & Paulsell, 34, note the Poet babbles like a trauma victim; see also Guest, *YHWH and Israel*, 46. considers Lamentations 'scar tissue'.
[160] Klein, *Narrative*, 135. Klein's observation of open-ended connections approaches Bahktin's notions of dialogism and polyphony but where Bahktin describes discourse as phenomena, Klein describes the subjective experience of discoursing individuals. Mikhail Bahktin, *Problems of Dostoyevsky's Poetics*, Minneapolis: University of Minnesota Press, 2013.

5) symptoms in Lam 1 and 3,[161] the chapters he is interested in, including depressed mood, diminished interest, insomnia, psychomotor agitation or retardation, fatigue, feelings of worthlessness and guilt, concentration problems, recurrent thoughts about death or suicide. He scores Chapter 1 8 out of a possible 9 for depression, (the only absent criterion for depression being weight-loss). In Chapter 3 he observes all but insomnia/hypersomnia and concentration difficulties. He diagnoses the author of both chapters as clinically depressed. He considers chapter 3 'second only to Job' as an account of depression in the OT. He is less interested in paranoia but finds it in Lamentations 3:10-11, 14, 61.

2.7.4 Psychoanalytic Approaches to the Bible

Psychoanalysis, because it concerns the unconscious mind, is particularly interested in complex mental states. It is still used for treatment, although is no longer a dominant hermeneutical paradigm for understanding or treating human distress. However, it retains an influence within general culture disproportionate to the extent of clinical practice[162] partly because as a discipline, it borders onto, and cross-fertilises, philosophy, religion, psychology and cultural theory. Psychoanalysis and Bible scholarship may be considered overlapping forms of textual analysis. The 'text' of psychoanalysis is what the patient says and does. The text of the Bible is what is written in the Bible. Unfortunately, although psychoanalytically-minded critics could be opening up scriptural complexities to expose their unconscious dynamics, they rarely do.

Psychoanalytic commentary on scripture is less common than psychological commentary. Ellens and Rollins' four-volume *Psychology and the Bible* applies theories of Freud, Jung, Erikson and Winnicott to scripture.[163] In Kessler and Vandermeersch's *God, Biblical Stories and Psychoanalytic Understanding*, some psychoanalytically-minded critics discuss the Bible, most notably Thierfelder who applies Rizzuto's object relations theory to theology, and Carlander with a Kleinian analysis of the Saul-David story.[164] In recent years, lament has been

[161] George Stein, *The Hidden Psychiatry of the Old Testament*. Lanham: Hamilton, 2018, 140. No Bible version given.
[162] The British Psychoanlytical Society https://psychoanalysis.org.uk/who-we-are (retrieved 11/09/2020) has around 400 members. The Melanie Klein Trust which promotes Klein's ideas runs a well-attended conference every two years and runs a website in English, Spanish French, Russian and Chinese https://melanie-klein-trust.org.uk/ (retrieved 11/09/2020).
[163] J. Harold Ellens & Wayne Rollins, *Psychology and the Bible: A New Way to Read the Scriptures.* Westport: Praeger, 2004. Rollins & Kille review connections between biblical scholarship and psychological theory, Wayne Rollins & Andrew Kille (eds.), *Psychological Insight into the Bible: Texts and Readings*, Grand Rapids: Eerdmans, 2007.
[164] Constanz Thierfelder. 'Object Relations Theory and the Representation of God: The Contribution of Ana-Maria Rizzuto'; Jakob Carlander, 'The Saul-David Story from a Kleinian Perspective: God, Prophets, Women

considered important for the health of the church in its relations to God. Acknowledging this, Torr applies Winnicott's ideas to the lament genre, finding that it assists the 'true' as opposed to 'false' self, in Winnicott's terms. [165]

The most important work on theological object relations is Rizzuto's seminal *The Birth of the Living God,* which is 'not a book on religion … (but) … a book on object relations. Indeed a book about one object relation, that of man with that special object he calls God'.[166] Broadly, Rizzuto finds a positive relationship between level of object relations development and God-image.[167]

Much of this thesis is about unconscious relations to bodies. Is the imago of the living God male or female? Or non-gendered? While I am mainly interested in the maternal origins of a God-*imago,* it derives from both parents.[168] For McConville, the Old Testament cannot avoid anthropomorphic God-talk, and this applies to feminine and masculine language.[169] Clines claims an assumption of maleness in biblical God-talk remains intact and does not find female language about God persuasive.[170] Achtermeier dismisses all gendered theological language, for attributing gender to God.[171] This is an important point. However, we cannot escape thinking of God as possessing elements of both genders. Counter-intuitive though it seems, our unconscious God-*imago,* which necessarily underlies even the most sophisticated, intellectual (and politically correct) also of God, has body parts of both genders. In Kleinian terms, which I will explain later, the God-*imago* is built of perceptions of both the good breast and the dangerous penis. In its life-giving aspects primarily the breast, in its potent and aggressive

---

and the Loss of Tragedy' both in Rainer Kessler & Patrick Vandermeersch, *God, Biblical Stories and Psychoanalytic Understanding,* Frankfurt: Peter Lang, 2001.

[165] Stephen C. Torr, 'A Winnicottian Approach to Biblical Lament: Developing a True Self in the Midst of Suffering', *JPT* 47.1 (2019), 48-65.

[166] Ana-Maria Rizzuto, *The Birth of the Living God: A Psychoanalytic Study*, Chicago: UCP, 1979, 177.

[167] Rizzuto considers God a personalised representational transitional object who is 'increasingly cathected during the pregenital years and reaches his most appealing moment at the peak of oedipal excitement' Rizzuto, *The Birth of the Living God,* 151. McDargh makes a similar assumption, John McDargh, *Psychoanalytic Object Relations Theory and the Study of Religion: On Faith and the Imaging of God,* Lanham: UP of America, 1983; John McDargh, 'God, mother and me: An Object Relational Perspective on Religious Material' *PP* 34.4, 1986, 251-263; Todd W. Hall, Beth Fletcher Brokaw, Keith J. Edwards & Patricia L. Pike, 'An Empirical Exploration of Psychoanalysis and Religion: Spiritual Maturity and Object Relations Development', *JSSR* 37. 2 (1998), 303-313; Ian T. Birky & Samuel Ball, 'Parental Trait Influence on God as an Object Representation' *JP* 122.2 (1988).

[168] Birky and Ball, 'Parental Trait Influence', 133-137.

[169] James Gordon McConville 'Neither Male nor Female: Poetic Imagery and the Nature of God in the Old Testament'. *JSOT* 44.1 (2019) 166-181.

[170] David J.A. Clines 'Alleged Female Language about the deity in the Hebrew Bible' https://www.academia.edu/26598665/Alleged_Female_Language_about_the_Deity_in_the_Hebrew_Bible, 21-22, (retrieved 08/01/2020).

[171] Elizabeth Achtermeier, 'Exchanging God for 'No Gods': A Discussion of Female Language for God' in Alvin F. Kimel, ed. *Speaking the Christian God*. Grand Rapids: Eerdmans, 1992 1-16 (4).

aspects, the penis: this is, therefore, a combined parent *imago*.[172]

Guest has recently read Judges from what she loosely calls an 'object relations' perspective among others[173] taking Winnicott as her primary theorist. Although Winnicott's work cannot be properly understood without Klein's, and in some ways reacts to it, categorising Winnicott as an 'object relations theorist', as Guest does, is an unusual use of the term. Important differences between Winnicott and Klein are Winnicott's position that psychoanalysis is less about interpretation and more about providing a holding environment resembling maternal care. Winnicott rarely discusses internal objects. Guest's use of the term 'object relations' is idiosyncratic, and her reading of Judges is only marginally related to the work of Klein.[174]

Acolatse[175] applies 'Ericksonian and Object Relations Theory' to the Book of Job and finds 'psychologically interesting parallels … between Job's view of God and an infant's conception of the mother or primary caregiver'. She concludes that Job's relationship with God corresponds to the 'dyadic relationship' between 'infant and 'good enough mother'. Houck-Loomis applies the ideas of Winnicott and Fairbairn to Job and finds that Job 're-evaluates and re-imagines entrenched God-images'.[176]

Gladson argues that the personal capacity of individuals for forgiveness relates to their to the maturity of their object-relations.[177] Beck[178] combines attachment theory and object-relations theory with Sternberg's (1986) triangular love model (intimacy, passion and commitment as love-components) to argue that the God-relationship is characterised by the factors of both 'communion,' and 'complaint'; the first factor describes intimacy, closeness, dependency, and trust in the God-relationship; and the second disappointment and/or frustration. Because the two factors are orthogonal, they mix in the relationship with God to create an emotional dynamic resembling human love relationships. Thomas surveys a range of psychological

[172] Klein suggests introjecting a kindly mother helps form a friendly father-imago, because it equates breast and penis. Conversely for Klein 'the girl's attitude to the introjected penis is strongly influenced by her attitude to the mother's breast'. Klein, *The Psycho-Analysis of Children*, (Hereafter *PAC)*, 151, 206. For in the late Oedipal period children begin to separate combined parent *imagos* into single ones, *en route* to a realistic perception of objects. Klein, *PAC*, 246.
[173] Guest, *YHWH and Israel*.
[174] Torr, ('A Winnicottian Approach to Biblical Lament' 48) considers Winnicott a 'pioneering object-relations theorist' which is inaccurate as he is neither strictly speaking an object relations theorist, nor did he pioneer the approach.
[175] Esther E. Acolatse, 'Hope and God as Good-Enough Mother: The Development of Hope in Job' *JPP* 23.2 (2013) 1-2.
[176] Tiffany Houck-Loomis, 'When Fast-Held God Images Fail to Meet Our Needs: A Psycho-analytic Reading of Job Chapter 6 and 7' *PP* 64 (2015), 195-203.
[177] J.A. Gladson 'Higher than the Heavens: Forgiveness in the Old Testament', *JPC* 11 (1997), 125-35.
[178] Richard Beck 'Communion and Complaint: Attachment, Object-Relations, and Triangular Love Perspectives on Relationship with God', *JPT* 34.1 (2006), 43-52.

approaches to Lamentations finding them of some use but criticising them for devaluing the psychological benefits of prayer.[179]

Psychoanalytic commentary on Lamentations is exceptionally rare. Pyper reads Lamentations alongside Freud's 'Mourning and Melancholia' and 'The Ego and the Id'.[180] For Freud, both states are characterised by painful dejection, loss of interest in the outside world, and the capacity to love, and inhibition of activity. However, melancholia is additionally characterised by self-hatred, culminating in delusional expectation of punishment.[181] Pyper agrees with Freud that mourning is healthier because it ends, unlike melancholia which persists leaving the melancholic 'trapped in an unresolved experience of abandonment which becomes turned in upon the self'.[182] He also finds much mother-blaming alongside Lamentations' melancholia which I will discuss later (10) [183]. Houck-Loomis's article 'Good God?!?' is the only attempt to read Lamentations from a Kleinian perspective.[184] This field of biblical studies is 'white unto harvest'.

Is psychoanalysis necessary to interpret scripture? For Rycroft, 'psychoanalysts have more to learn from historians, literary critics and philosophers than they have to teach them'.[185] This reminds us of the close relationship between these disciplines. It is not that we need psychoanalysis to understand Lamentations, but that Lamentations and other ancient texts long ago covered the same ground. They do not, whatever Kristeva says, need psychoanalytic theory to rebuild them.[186] Alter cautions that a simply psychological approach 'cannot do justice to the imaginative and spiritual seriousness' of a biblical author for behind the Bible's human characters lie forces beyond human understanding or control. Biblical writers repeatedly warn us not to account for God in human terms.[187] This is difficult to avoid, but psychoanalytic interpreters will find themselves in their texts. Novelist Neil Gunn says 'how awful a thing is man created in the image of the psychoanalyst'.[188]

---

[179] Heath A. Thomas 'Relating Prayer and Pain: Psychological Analysis and Lamentations Research' *TB* 61 (2010) 183-208.
[180] Hugh S. Pyper, 'Reading Lamentations' *JSOT* 26.1 (2001) 55-69.
[181] Freud, 'Mourning and Melancholia,' (1917) *S.E.* 14.
[182] Pyper, 'Reading Lamentations' 56.
[183] Pyper, 'Reading Lamentations' 61.
[184] Houck-Loomis, 'Good God?!?'
[185] And perhaps even Bible scholars? Charles Rycroft, 'The Nature and Function of the Analyst's Communication to the Patient', *IJP* 26 (1957) 582.
[186] Kristeva says psychoanalysis has destroyed the disciplines of religion, philosophy, medicine and psychiatry 'only to rebuild them'. Julia Kristeva, *Melanie Klein*, Ross Guberman (trans.), NewY: Columbia UP, 2013, 6.
[187] Robert Alter, *The World of Biblical Literature*, London: SPCK, 1992, 22.
[188] Neil Gunn, *The Shadow*, Glasgow: Richard Drew, 1989, 24.

Nonetheless, 'It is vital that biblical studies be open to the creative insights of other disciplines'.[189] The Bible will inevitably be interpreted across the grain, and any increase in knowledge will produce alien categories, or what Clines, using the language of political power, terms the 'colonization of the ancient texts by modern ideologies.'[190] For Culley 'Almost any approach or method that can be applied to texts, history, culture, religion and faith is potentially useful in biblical studies'.[191] Despite reservations, Guest calls for God's character and relationship with Israel to be investigated through 'the psychological concepts of repression and splitting, attachment theory, and … masochism, without losing a firm grounding in contemporary revisionist biblical studies'.[192] Miner also applies Attachment Theory to the life of faith and relationship with God.[193] Guest thinks it paradoxical that a method 'alien' to the text pushes the interpreter further into the text yet safeguards him or her from being sucked into a story's rhetoric.[194] I am most interested in a final tension in Lamentations between 'realistic' (neurotic) depression and 'pathological' (psychotic) paranoia. Put another way, between unitary (centripetal, reparative[195]) depression and disintegrating (centrifugal, destructive) paranoia.[196] Lamentations swings from depression to despair, through paranoia and a brittle hopefulness, back to depression. I will return to this discussion later (4.1). In summary, Lamentations is incontrovertibly a document of many tensions, which its compactness throws into relief. These tensions, however configured, make a deeply incoherent text.

2.8 Conclusion

There are tensions in Lamentations, which have been differently interpreted. I submit that the primary tension is between structured acrostic form and chaotic content. Close behind is the tension in the content between depression (an integrating force) and paranoia (a disintegrating force). We see the latter tension when the Poet oscillates between, in rapid succession, claiming

[189] Joyce 'Grief Process' 304.
[190] David J.A. Clines, *Interested Parties: The Ideology of Readers and Writers of the Hebrew Bible*, Sheffield: Sheffield Academic, 1995, 18.
[191] Robert Culley. 'The Old and the New' in Gene Milton Tucker, *The Hebrew Bible and its Modern Interpreters*, Philadelphia: Fortress, 1985.
[192] Guest, *YHWH and Israel*, 102.
[193] Maureen H. Miner 'Back to the Basics in Attachment to God: Revisiting Theory in the Light of Theology,' *JPT* 35:2 (2007), 112-122; 'The Relevance of Attachment to God for the Study of the Relationship between Spirituality and Mental Health'. Royal Australian and New Zealand College of Psychiatrists Annual Conference, Melbourne 26/5/2008.
[194] Guest, *YHWH and Israel*, 172.
[195] In Kleinian terms reparation is infants' (and adults') desire to protect, preserve and restore things outside the self (primarily people) from harm done to them in fact or (mostly) imagination. See Elizabeth Bott Spillius et al. *The New Dictionary of Kleinian Thought,* Hove: Routledge, 2011, 470-472.
[196] See Grossberg, *Centripetal and Centrifugal Structures.*

that God is responsible for the fall of the city (1:15, 2:1-9, 17, 20 22, 2:22, 3:1-16), that it was a punishment for sin (1:5, 8, 14, 20, 22, 4:13, 5:16), that the destruction is thereby justified (1:18) that it cannot be justified (4:6) that Zion should repent of her wickedness (3:40-2), that if she does so there may yet be hope (3:29), that God has severely over-reacted and should be informed of the consequences of his actions (2:21) and should repent (2:20), that God is merciful (3:22-5, 31-33) pitiless (3:43), that he might be induced, by an appropriate formula of protest and pictures of suffering innocents, to be compassionate in future (3:49-51, 5:20-21). He also feels that possibly there is no hope (5:22). These oscillations spring from multiple authorship, but there are other possible explanations. Having briefly outlined psychological and psychoanalytic approaches to Lamentations, I will now move to a close study of one approach, Kleinian psychoanalysis.

Chapter 3 Kleinian Object Relations Theory

3.1 Introduction to Klein

I will introduce Klein's work before explaining her ideas in detail (3.2). Klein's loosely organised, rich and under-appreciated body of work is a contribution to the discipline of psychoanalysis, more specifically to its 'Object Relations' school which she founded. Psychoanalysis is no longer a dominant hermeneutical paradigm for understanding or treating human distress, but it retains influence within general culture disproportionate to the extent of clinical practice. Klein's work is often simply termed 'Object Relations Theory'. But this terminology obscures important differences between Klein and that of other theorists whose work relates to or emerges from her own, such as Balint, Bion, Fairbairn, Meltzer and Winnicott.

Kleinian critic Nicolette David rightly complains that Freud and Lacan have too long dominated psychoanalytic criticism.[1] Freudian critics are interested in Oedipal desires, triangulation and how the unconscious circumvents censorship. Lacanian critics are interested in the expression of desire through language and the signifying practices in which we are trapped, and Jungian critics in archetypal criticism.[2] But Klein is neglected.[3] This is regrettable. I am primarily interested in Klein's ideas. I will contend that Klein has a unique insight into phenomena which are demonstrably present in Lamentations: such as extremely polarised and unstable mind-sets, aggression, depression, paranoia, sadism, and (part and whole) object relations. Kleinian object relations theory allows us to read Lamentations' characteristic disintegration, fragmentation, paranoia, depression and sadism as object relations, and bi-polarity as an oscillation between disintegrative part-object relations and integrative whole-object relations.

Yet Klein is controversial.[4] Her ideas are influential (particularly in the UK and South America) but have never been widely accepted. Critics accuse her of indigestibly over-intuitive, complex,

[1] David, *Love, Hate and Literature*, 3.
[2] David, *Love, Hate and Literature*, 3.
[3] David, *Love, Hate and Literature*, 3.
[4] Pearl King & Ricardo Steiner, *The Freud/Klein Controversies, 1941-5*. London: Routledge, 1992. The conflict between Klein and Anna Freud was the third great conflict in the history of psychoanalysis following Freud v Jung and Adler, and Freud v Rank/Ferenczi. Anna Freud v Klein was different in that the rebel was the dominant voice. Conflict lasted from the 1920s into the 1950's. In fact, Klein's real rival was Sigmund not Anna.

even repellent ideas about extreme childhood violence and sadism, which were anarchic, speculative and poorly presented.[5]

Freud, pioneering psychoanalysis, used a topographical model of the psyche (unconscious, conscious and preconscious) before changing to a structural one (id, ego and superego). Klein's development of Freud's structural theory replaces his differentiated stages of development with a dynamic process in which emotions and mental processes such as phantasy, love, hate, projection, introjection, splitting and fragmentation operate simultaneously, all interacting with reality in what Grosskurth calls 'a mosaic of turbulence'.[6] Klein's model expands the reach of classical (Freudian) psychoanalysis because it differentiates between psychotic, neurotic and borderline states. Klein's work, like phantasy itself, may seem bizarre, frightening and speculative, yet is grounded in clinical practice and concrete situations and relations. [7]

Freud says little about early infant-mother relations: 'everything connected with … (the) … first mother-attachment has in analysis seemed to me so elusive, lost in a past so dim and shadowy, so hard to resuscitate that it seemed as if it had undergone some specially inexorable repression'.[8] Klein, however, firmly believes in object relations from birth.[9] The *content* of these relations is *phantasy*.[10] Object relations has a philosophical dimension and overlaps with the philosophical discipline of phenomenology. Smith defines phenomenology as

> the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed towards something, as it is an experience of or about some object. An experience is directed towards an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.[11]

Object relations begin with a relation to the breast, more specifically nipple, and always involve

---

[5] Ernest Jones Archive, cited in Phyllis Grosskurth, *Melanie Klein: Her World and her Work*, London: Karnac, 1986, 288. If we wonder whether Klein's lack of clarity is caused by her writing in a second language, Claudia Frank says that what Klein wrote in German reads no better than what she wrote in English. (Klein wrote almost all of her major work in English). 'Jane Milton with Maria Rhode Book Launch' Melanie Klein Trust webinar 19/09/2020.

[6] Phyllis Grosskurth, *Melanie Klein,* 195.

[7] 'Despite the fact that Melanie Klein was weaker and less influential politically than Anna Freud, she and her theories have survived to this day because real clinical studies of psychoanalysis coincide with several of her interests and experiences. Therefore, it can be said that the theories of Melanie Klein are clinically oriented and near-experience theories' Yu Jehak, 'Introduction to Melanie Klein's Psychoanalytic Theories' *JKAP* 16.2 (2005), 125-136.

[8] Freud, 'Female Sexuality' (1931) S.E. 21.

[9] Klein, 'Our Adult World and its Roots in Infancy', *Writings* III, 251.

[10] Klein, 'Love, Guilt and Reparation' *Writings I,* 308.

[11] David Woodruff Smith, 'Phenomenology' *The Stanford Encyclopedia of Philosophy* (Summer 2018 Edition), Edward N. Zalta (ed.), URL https://plato.stanford.edu.entries/phenomenology/ (retrieved 18/02/2020).

concretely felt objects in the body and mind.[12] The body is a vehicle for expressing instincts.[13] Klein's work is fundamentally a body hermeneutic, a corporeal model derived, for Sanchez-Pardo, 'from bodily prototypes of oral incorporation and anal expulsion'.[14]

Klein's version of the unconscious is not the Freudian unconscious constructed by repression. For Mitchell, Klein charts 'an area where present and past are one and time is spatial not historical … a descriptive unconscious, an unconscious that has not been constructed by repression'.[15] For the infant, 'splitting' splits the breast within space but breaks temporal continuity.[16] Like Freud's timeless unconscious, Klein's paranoid-schizoid position is also temporally discontinuous.[17] This contributes to a collapse between self/other, which are no longer differentiated.

Carlander also notes the importance in children's phantasies of

> *place/room.* Human consciousness must always search for a space. Feelings, thoughts, sensations and perceptions seek the space from which they are to be experienced later on. The child's early primitive sexual and aggressive fantasies activate this search for knowledge and locate the space in the body of the mother.[18]

In Carlander's words, Klein recasts Freud's Oedipus Complex 'not as a sexual interest in the mother, but as a pre-genital desire to own and control the abundant and kind motherly body'.[19] The infant experiences what Klein calls the 'internal warfare' of object relations (between subject/object, and between objects) as pain in the body.[20] There are two 'positions' in Klein's re-work of Freud, the paranoid-schizoid and the depressive positions. These are polarised configurations of phantasy – each with different anxiety. Paranoid anxiety is for the ego and depressive anxiety for the object's survival.

For Freud[21], drives possess a source and aim but have no innate object. Object-relations arise from secondary processes. Freud's struggles are Kantian and moral. Klein's struggles are

---

[12] Spillius, *New Dictionary,* 9-10.
[13] This insight originates with Freud: the 'ego is first a body ego' (Freud, The Ego and The Id' S.E 19), but Klein takes it further.
[14] Esther Sanchez-Pardo, *Cultures of the Death Drive: Melanie Klein and Modernist Melancholia,* Durham: Duke UP, 2003, 12.
[15] Juliet Mitchell, *The Selected Melanie Klein,* Harmondsworth: Penguin, 1986, 27-28.
[16] Klein, 'Schizoid Mechanisms' 6, footnote 2.
[17] E.g. Freud, 'Beyond the Pleasure Principle' S.E. 18; Herman Nunberg & Ernst Federn (Eds), *Minutes of the Vienna Psycho-Analytic Society, Vol III, 1910-11,* 1, New York: International UP, 1974, 307-8.
[18] Carlander, 'The Saul-David Story' 76.
[19] Carlander, 'The Saul-David Story' 73.
[20] Klein, 'A Contribution to the Psycho-genesis of Manic-depressive States' (Hereafter *PMDS*) Writings I, 273.
[21] Sigmund Freud 'On Narcissism: An Introduction' (1914) S.E. 14.

concrete, specifically placing 'active relationships at the centre of the activity of the mind'.[22] Nonetheless, Klein emphasises continuity with Freud, claiming her work merely enriches.[23] Her theory of positions, while partly a radical departure from Freud, uses enough of his ideas to be in technical continuity with the structural model of classical psychoanalysis.[24] Klein's work is a theoretical 'right-wing' to Freud, penetrating further into the unconscious. Segal notes that Klein's conservative analytic technique was a containing strategy for radicalism.[25] Similarly, Lamentations' conservative acrostic balances and contains radical phantasy.

Klein's understanding of the deepest psycho-dynamics of infancy radically revises the gender of psychoanalysis. Matriarchy replaces patriarchy – in the beginning was the mother's body, the background from which all our ideas are formed.[26] Paglia rightly says 'Every man harbors an inner female territory, ruled by his mother, from whom he can never entirely break free'.[27] Exum challenges phallocentricity in OT texts,[28] but in Kleinian terms, the distinction is not so binary as this; for the mother's body is the ground of all phantasy which contains everything, it is identified with the child's projected parts, and therefore it contains the penis which the infant believes to be inside the breast. For Storr 'At a very primitive level all mothers are phallic'.[29] As Paglia puts it 'Eve (woman) 'is the garden and the serpent'.[30]

So Klein uses Freud while radically revising him. She remains within the mainstream, partly from a sense of entitlement, partly from fear of professional exile without the training, journals, social network and machinery of the psychoanalytic status quo. Her work split the British psychoanalytic community, being neither different enough to be rejected *in toto,* nor similar enough to be comfortably assimilated.[31] The British Psychoanalytical Society's famous

---

[22] R.D. Hinshelwood and Tomasz Fortuna, *Melanie Klein: The Basics*, London; Routledge, 2018, 52.

[23] Klein in her unfinished autobiography says she 'developed and expanded Freud's fundamental discoveries and applied them to the analysis of children' Melanie Klein 'Autobiography' transcribed by Robert Hinshelwood, published by Melanie Klein Trust 20/08/2020) https://melanieklein.wpengine.com/wp-content/uploads/2019/06/MK_full_autobiography-1.pdf (retrieved 20/08/2020).

[24] Freud later moved towards an object-relations understanding. In *Beyond the Pleasure Principle*, he advocates a final new theory of instincts, casting the basic conflict as that between the life Instinct and the death Instinct which when deflected (projected) has 'the essential role of an internal object relationship,' Bronstein, *Kleinian Theory*, 158. While id, ego and superego still form the structure for the later Freud, they are now id, ego and superego *in relation to objects.* Arguably the internal object, and its associated mechanism of introjection, have a central place in the work of later Freud.

[25] Hanna Segal, *Klein,* London: Fontana, 165.

[26] Klein, 'The Theory of Intellectual Inhibition' *Writings* I, 244, 276.

[27] Paglia, *Sexual Personae*, 18.

[28] J. Cheryl Exum, 'The Ethics of Biblical Violence Against Women' in *The Bible in Ethics: The Second Sheffield Colloqium*, Ed. John W. Rogerson, Margaret Davis & M.D. Carrol R., JSOTSupp 207, Sheffield: Academic, 1995, *passim.*

[29] Anthony Storr, *Sexual Deviation*, Hardmondsworth: Penguin, 1964, 53.

[30] Paglia, *Sexual Personae*, 11.

[31] For a history see King & Steiner, *The Freud/Klein Controversies, 1941-5.* London: Routledge, 1992.

'Controversial Discussions' (1942-4) were convened to find a compromise between the followers of Klein and the followers of Anna Freud. The result was a Pyrrhic victory for the Kleinian side (and a split in the British Psychoanalytical Society which still exists).

After a period of development and differentiation, Klein consolidated her final theory of the paranoid-schizoid and depressive positions in 1946, when the two positions emerged as separate constellations.[32]

'Positions' for Klein are more than development stages. They are ego-frameworks, associating anxieties with characteristic defences. The earliest stages of infant development constitute successful movement between these positions. They emerge in the first year, but remain unconscious and may be reactivated. The infant does not leave behind the earliest primitive, psychotic experiences. For Ogden, the poles are extreme organisations of experience, which may be plotted along a continuum. Each pole 'creates, negates and preserves the other'.[33] Even in healthy adults, they are in constant dialectical tension.

In the *depressive position*, which Klein identified first, the infant re-identifies the returning object, recognising that the good breast and bad breast belong to the mother. He becomes depressed when he loses the perfect part-object and has to negotiate ambivalence, contradictory impulses and guilt, to reassemble his deconstructed mother. Unifying external and internal is a difficult process. How does one keep the good bits and reject the bad? How does one animate the object once assembled? What happens if either bad objects, or one's own hatred, sabotage the process?[34] In the paranoid-schizoid position, the individual is dominated by anxiety about his own survival, splits as a defence against this, and relates to part objects.

Klein's positions build on Freud's life and death instincts. 'Thanatos' (the death instinct) is a powerful destructive psychic drive seeking to terminate and disintegrate life.[35] For Freud, all living organisms have a 'contrary instinct seeking to dissolve those units and bring them back

[32] Klein, *PMDS*, 275-6, 279.
[33] Thomas Ogden, 'The Dialectically constituted/decentred subject of psychoanalysis. II The contributions of Klein and Winnicott' *IJP* 73 1992, 613-626 (613); Thomas Ogden, *The Primitive Edge of Exerience*, Northvale: Aronson, 1989.
[34] Klein, *PMDS*, 269. The Frankenstein story is about an individual's attempts to animate the reconstructed mother which miscarries and creates a psychopathic persecutor.
[35] The notion of Thanatos resembles the doctrine of Original Sin. Hunt maps how the work of Klein (and Erich Fromm) illuminates the story of Adam and Eve in the Garden of Eden. (Jane Hunt, 'Psychological Perspectives on the Garden of Eden and the Fall in the light of Melanie Klein and Erich Fromm' *PP* 67.1 (2018) 33-41). Edward Glover dismisses 'the Klein system of Child Psychology' as a 'bio-religious system which depends on faith rather than science … a variant of the doctrine of original sin.' (Edward Glover, 'Examination of the Klein System of Child Psychology', *PSC* 1.1 (1945), 75-118). I will discuss original sin further in Chapter 10.

to their primaeval organic state'.[36] Thanatos is behind disintegration, hostility to the external world, envy, sadism, and powerful, aggressive libidinal desires.[37] However, for the infant, the earliest anxiety is simply dying without a good object.[38] 'Eros' (the life instinct) is the sustaining and unitary force of life. The instincts theory is one of the strongest links from Freud to Klein. Both thinkers regarded Eros/Thanatos as the foundations of the psyche.[39]

In Klein's mature formulation (1946), the paranoid-schizoid and depressive positions are the ascendancy of (respectively) Thanatos and (ironically) Eros. The contra-intuitive assertion that good mental health requires depression[40] is one reason why Klein is accused of negativity. Her highly fraught view of human relations ran counter to the strong doctrine in post-war British thought that the world was getting better (with government assistance) and was difficult to assimilate.[41] It is an unpalatable fact that depression and sadism are inextricably part of human relations. Overall Klein is a cult figure, both widely admired and widely disliked.[42] Her formless and elusive ideas were always controversial. Hinshelwood charitably calls her work 'rich and difficult to digest',[43] but in truth she repulsed many colleagues with claims about deep, disturbing childhood conflicts, and her description of infants' inner world of anger, aggression, violence, sadism, frustration and hunger, alternating with episodes of abundant happiness.[44] For Klein 'good things are not simply ambivalently recognised, but sadistically and enviously attacked in phantasy'.[45] Her work negates a longstanding tendency to idealise children and shocks by exposing violent persecutory phantasies emerging from something like a primaeval swamp of archaic negativity.[46] When all is said and done, it is more pleasant to think of babies as gentle beings who love their parents, rather than little bundles of passion, alternating between vicious fury and passionate idealisation, who are obsessed with sex and violence. For Neill, reading Klein is 'like being in a graveyard with open putrefying bodies'.[47]

---

[36] Sigmund Freud, '*The Future of an Illusion: Civilization and Its Discontents'* (1927) S.E. 21, 310.
[37] Spillius, *New Dictionary,* 298.
[38] Klein, 'Schizoid Mechanisms', 4.
[39] Sigmund Freud, 'Beyond the Pleasure Principle' *S.E*. 18; Klein, 'Notes on Some Schizoid Mechanisms' 4.
[40] The syndrome of depression and the 'depressive position' are different, although clearly overlap, otherwise the name 'depressive position' would be meaningless.
[41] Michael Rustin, 'Post Kleinian Psychoanalysis' *NLR,* 112.
[42] Kristeva says Klein was 'worshipped to the point of dogmatic fanaticism by her disciples – and held in utter contempt by her detractors.' Julia Kristeva, *Melanie Klein,* 11.
[43] Robert Hinshelwood. Melanie Klein Trust website http://www.melanie-klein-trust.org.uk/ (retrieved 5/12/2015).
[44] There are opposing voices. Paglia considers children 'monsters of unbridled egotism, for they spring directly from nature'. S*exual Personae,* 4
[45] Sanchez-Pardo, *Cultures,* 7.
[46] Jaqueline Rose, 'Negativity in the Work of Melanie Klein' in *Why War? Psychoanalysis, Politics, and the Return to Melanie Klein*, New York: Wiley, 1993, 137-90.
[4747] A.S. Neill, unpublished comment Cited in Grosskurth, *Melanie Klein*, 448.

For Klein, the infant's obsessive interest in the contents of the mother's body is motivated by the desire to possess all of them 'and to destroy her by means of every weapon which sadism command'.[48] Yet relations to objects always contain conflict and sadism. Paglia observes that 'rape and sadism' have been found in all cultures, and calls the Marquis de Sade 'the most unread major writer in western literature'.[49]

Klein's literary style did not help her ideas to spread. Her later work on envy, especially, is poorly received.[50] Overall her work was considered intellectually unclear and anarchic, speculative and unrealistic in attributing elaborate mental structures to infants. It is difficult, reading Klein, to discriminate description from conceptual definition. She commonly overstated her case with intuitive certainty and suffered for it when 'ample substantiation failed to follow'.[51] David says she reveals a childlike need for gratification and certainty.[52] She also is not much interested in language.[53] Fond of overgeneralisations, hyperbole and unannounced viewpoint shifts, she changed her basic principles and emphases over time. For example, in her earlier work, Klein talks of 'overcoming' the depressive position. Later she talks of attaining or preserving the depressive position.[54]

Yet overall Klein's work is ingenious and original, especially the depressive position and projective identification. Yet because of its peculiar characteristics, her thought expresses more than it explains.[55] Klein makes a space for children's vulnerability in human discourse. Her work is highly social in its ideas about the origins of the self, and the importance of the mother, not only for physical well-being and emotional comfort but, identity and intellectual development. Klein recognises that the infant's fragmented and often aggressive mental states integrate and cohere only through intimate relationships with parent figures[56] into which anxiety may be projected and transformed. This emphasis on relatedness and dependency could be remembered by those who accuse Klein of lack of interest in the real-life circumstances of her patients, only the structure of their defences. Klein is also criticised for regarding the mother

[48] Klein, 'The Importance of Symbol-Formation in the Development of the Ego' *Writings* I, 219.
[49] Paglia, *Sexual Personae,* 2.
[50] Particularly her claim that destructive envy and greed are innate and lead the infant to wish to destroy the goodness of the object, (Klein 'Envy and Gratitude', *Writings* III, 176, 181).
[51] Grosskurth, *Melanie Klein,* 3, 6.
[52] David, *Love, Hate and Literature,* 11.
[53] However, no one says more about the time before language. Isaacs makes clear 'Phantasies are not dependent upon words, although they may under certain conditions be capable of expression in words'. Isaacs, 'The Nature and Function of Phantasy' 95.
[54] Donald Meltzer, *The Kleinian Development. London:* Harris Meltzer Trust, 2018, 10-11.
[55] Meira Likierman, *Melanie Klein: Her Work in Context,* London: Continuum, 2001, 13.
[56] As observed by Rustin 'Post Kleinian Psychoanalysis' 111.

as a blank screen, and the relationship to her as primarily about life and death instincts, so that, in the words of Robbins and Goicoechea, 'the mother/other' is left as a kind of 'phantom of the infant's projections' lacking substance or influence.[57] This is unfair, for although parents of healthy children bolster them against their phantastic *imagos*, anxiety is central to human development and even the healthiest children unavoidably possess a death instinct which no parenting techniques can avoid, and defences against it are innate.[58] Only when Klein's work spread through clinical papers of followers such as Isaacs did a new theoretical school emerge, extending psychoanalysis to psychotic and borderline individuals. Many of Klein's ideas which are now accepted were initially ground-breaking.[59] Since her death, her work has had an extensive but subtle influence on psychoanalysis and culture. Her immediate disciples were Segal, Rosenfeld and Bion.[60]

3.2 Key Kleinian concepts

In this thesis I will make use of the following Kleinian ideas: phantasy; the two types of splitting (the binary split, fragmentation); splitting mechanisms (projection, introjection); the depressive position and the paranoid-schizoid position; fragmentation. Again, it is impossible to draw clear distinctions between overlapping, repetitive and mutually dependent concepts for much of Klein's writing covers different concepts simultaneously.

3.2.1 Phantasy

Klein's primary insight as we have seen is that object-relations exist from birth, in infants born with an innate knowledge of the mother.[61] The *content* of object-relations is *phantasy*, a pre-linguistic soup of verbal/non-verbal sensations and actions expressing instincts, and

[57] Robbins & Goicoechea, 'The Paranoid-schizoid and Depressive Positions in the Psychogenesis of the Self'.

[58] Bion and other post-Kleinians give the mother a more solid presence than in Klein's original theory. Bion expands Klein's concept of projective identification, describing the mother as a potential 'container' for the anxious projections of the infant.

[59] Michael Balint is the only other psychoanalyst advocating a primary object relation Balint, *The Basic Fault: Therapeutic Aspects of Regression*, London: Tavistock, 1968.

[60] Hanna Segal was Klein's foremost expositor, developing Klein's approach to art, (Segal, 'A Psychoanalytic Approach to Aesthetics' *IJP* 33, 1952, 196-207); Herbert Rosenfeld developed a Kleinian approach to narcissistic states, (Rosenfeld 'On the Psychopathology of Narcissism: A Clinical Approach, *IJP* 45 (1964) 332-337); Wilfrid Bion is a complex figure who moved Kleinian theory in a somewhat mystical direction, but developed a post-Kleinian approach to working with psychotics and groupwork, and is known for the notion of 'the Container-Contained', (Bion, *Elements of Psychoanalysis*, London: Heineman, 1963). Klein is criticised for being merely a transitional point in a line of development from Freud's drive-theory to the 'full' object-relations theories of Winnicott, Fairbairn and Balint, see Jay R. Greenberg & Stephen A. Mitchell, *Object-Relations Psychoanalytic Theory*, Cambridge: Harvard UP, 1983, 148.

[61] This is supported by modern developmental psychology, E.g., Piaget's ideas about major cognitive shift in 4-5 months-old infants, see J.-M. Petot, *Melanie Klein, Vol. I: First Discoveries and First System 1919-1932.* Madison: IUP, 1990.

underpinning and shaping all mental life, thought, dreams, symptoms, and defensive patterns.[62] As Isaacs explains, 'there is no impulse, no instinctual urge or response which is not experienced as unconscious phantasy'.[63] Because Klein's work is foremost a body hermeneutic; all experiences before language flow through the mother's body. Body-sensations are relationships with objects which cause them which are concretely felt in the body and mind.[64] Phantasy covers 'birth, death, the primal scene, bodily processes in themselves and their parents, the external and internal worlds of good and bad objects, the relationships and emotions of the Oedipus complex and the early, cruel, superego'.[65] Greenberg and Mitchell put it more memorably: the infant psyche is a complex tapestry of phantasised relations between self and others, containing 'breasts, penises, the womb, babies, perfection, poison, explosions and conflagrations'.[66]

Klein only partially elaborated her understanding of phantasy. Isaacs, writing for the Kleinian side of the argument in the 'Controversial Discussions' prepared a definitive and influential account of phantasy, defined as primitive unconscious experience and spelt with a 'ph' to distinguish unconscious mental activity from conscious day-dreaming and imagining.[67] Phantasies are entirely unconscious 'not merely an escape from reality, but a constant and unavoidable accompaniment of real experiences, constantly interacting with them'.[68] In Isaacs' explanation, phantasy is the mental expression of instinct, 'there is no impulse, no instinctual urge or response which is not experienced as unconscious phantasy'.[69] All phantasies are object-related, first to the breast, specifically the nipple, later to objects and figures, real and imaginary, internal and external, co-existing, intermingling with and colouring each other.[70] The paranoid-schizoid and depressive positions are alternative configurations of phantasy. The anxiety of each position is different: paranoid anxiety is about ego survival, depressive anxiety about object survival.

Klein aggravates slippery terminology with hurried style. But the main reason for her obscurity is that phantasies are obscure, and as pre-verbal experiences, could hardly be otherwise. For

[62] 'Unconscious phantasy' website of the Melanie Klein Trust https://melanie-klein-trust.org.uk/theory/unconscious-phantasy/ (retrieved 19/08/2020).
[63] Susan Isaacs, 'The Nature and Function of Phantasy*' IJP* 29, 1948, 73-97 (80).
[64] Spillius, *New Dictionary* 9-10.
[65] Spillius, *New Dictionary,* 7.
[66] Greenberg & Mitchell, *Object Relations*, 130-131.
[67] Isaacs, 'The Nature and Function of Phantasy'.
[68] Segal, *Introduction to the Work of Melanie Klein*, London: Hogarth, 1973, 14.
[69] Isaacs, 'The Nature and Function of Phantasy' 83.
[70] Klein, *PMDS,* 286.

Grosskurth, Klein's biographer, Klein follows the concept of the unconscious 'into speculative depths from which even Freud had retreated'.[71] For Robbins and Goicoechea, Klein's theory of positions offers 'a creative, innovative, and compelling understanding of the psychological birth of the infant' valiantly trying to speak the unspeakable, give language to the preverbal, and open a path to the previously unexplored and unreachable.[72] Like the Poet wrestling with the limits of language to speak of God, Klein struggles to discuss an infant's pre-history, for 'interpretations of schizoid states make particular demands on our capacity to put the interpretations in an intellectually clear form'[73], phantasies 'produce a strong impression of unreality and untruth'.[74]

As noted, for Klein, the body is the centre of all mental life, conscious, pre-conscious and unconscious, the vehicle for expressing phantasy and source of its raw material[75], but not the source of the drives, which remains obscure.[76] Drives are relationships with innate images of love and hate, which are a substratum and scaffolding for later experiences.[77] The earliest objects are created in phantasy to contain drives.[78] Klein's views on phantasy develop Freud's and Abraham's concept of oral libido and cannibalism-fantasies.[79] The infant knows best what goes in his mouth so at first experiences everything as oral. Feeding relates to sexual pleasure. For Klein, the desire for semen is for a milk equivalent[80]. Orality is omnipresent in human experience. We speak of the 'gnawing of conscience' or of being 'eaten up' by jealousy.[81] Therefore aggression too is mainly oral in early infancy. Bell considers introjection 'psychic swallowing'.[82] Conversely, projection is psychic vomiting.[83] As noted, for the infant, the absence of an all-satisfying breast is experienced as an attack – we unconsciously feel attacked by what we both lack and urgently need. For Phillips 'hunger takes the shape of a monster'.[84]

---

[71] Phyllis Grosskurth, *Melanie Klein*, 3. Klein has a wider understanding of phantasy than Freud, who identifies only three universal fantasies – the Primal Scene, seduction by an adult and the threat of castration.
[72] Robbins & Goicoechea, 'The paranoid-schizoid and depressive positions in the Psychogenesis of the Self'.
[73] Klein, 'Schizoid Mechanisms' 21.
[74] Joan Riviere (ed.), *Developments in Psychoanalysis*, London: Hogarth, 1952, 20.
[75] Klein, *PAC*, 252n, 266n; Klein, 'The Importance of Symbol-Formation', 219; Sanchez-Pardo, *Cultures*, 12. Greenberg & Mitchell, *Object Relations*, 140.
[76] Greenberg& Mitchell, *Object Relations*, 138.
[77] Greenberg & Mitchell, *Object Relations*, 131-2.
[78] Greenberg & Mitchell, *Object Relations*, 132.
[79] J.E. Gedo, *Conceptual Issues in Psychoanalysis: Essays in History and Method.* New York: Analytic, 1986, 94. Mother-baby cannibalism is of course referred to in Lamentations 4:10.
[80] Klein, *PAC*, 251n.
[81] Klein, *PMDS*, 268.
[82] David Bell, 'Projective Identification' in Bronstein, *Kleinian Theory*, 133.
[83] Bell, 'Projective Identification' 131, 133.
[84] John Phillips, 'The Return to Melanie Klein: Acquiring Knowledge'. https://courses.nus.edu.sg/course/elljwp/klein.htm (retrieved 26 /12/2015). This can be seen in Humperdinck's

Young says Klein operates 'in the most primitive parts of the inner world, where dream symbolism meets up with primitive bodily functions and body parts' unearthing – like an archaeologist of the internal world – 'primitive phantasies of body parts and bodily functions, especially biting, eating, tearing, spitting out, urine and urinating, faeces and defecating, mucus, genitals'.[85] For Klein, phantasy is a 'cave full of dangerous monsters'.[86]

Young says patients render phantasies

> as black holes, nameless dread, part objects, offal, shit, urine, dreams of wet cinders or barren desert mindscapes, pus, slime, feelings of being overwhelmed, engulfed, disintegrated, in pieces, devoured, falling through empty space, spiders, bugs, snakes ... dread of falling apart, falling infinitely, spilling away, exploding away, threat of total annihilation, unintegration … The fabric of reality is momentarily rent asunder … (with) … imminent danger of dying, of disintegration, of unendurable panic.[87]

Paglia criticises Freud for overstating 'the linguistic character of the unconscious' and under-appreciating 'the gorgeously cinematic pictorialism of the dream life.'[88] This is not a criticism one can make of Klein. In her *Narrative of a Child Analysis,* Klein gives a unique and detailed history of the analysis of a ten-year-old boy she calls 'Richard'. The *Narrative* is a fascinating and unique work of literature. I will refer to Richard many times in this thesis. Richard was a troubled boy temporarily evacuated from panic-stricken London to Pitlochry in the Scottish Highlands during in World War Two. Richard's phantasies unfolded during analysis against the backdrop threat of Nazi invasion of the United Kingdom. They therefore have much light to shed on the mindset of the Poet of Lamentations, who was another troubled victim of war, in another time and place. Klein's interpretations of Richard's phantasies include: 'the bad Daddy inside Mummy,' 'the Hitler-father-penis', 'bomb-faeces', 'the octopus-daddy', 'the mummy-fish,' 'the dangerous octopus-and-tramp-father', 'the penis of the father entering the mother's breast,' 'poisonous urine', 'dangerous starfish babies,' 'the spider (standing for daddy's eaten genital),' 'Mummy …('s) … penis,' 'the dangerous penis', 'the red-hot poker', 'the wasp', 'daddy's big tower genital,' 'the dangerous and bombing Hitler-penis,' 'the horrid bird mummy', 'the monster-daddy' to mention a few.[89] We can see why Kleinian theory

opera Hansel and Gretel, the hungry father sings 'the hungry beast within my breast called for food I could not rest! Tralala, tralala! Pinches, gnaws and gives no rest!'Adelheid Wette, *Hansel and Gretel: A Fairy Opera in Three Acts*, New York: Burden, 1905, 11.

[85] Young, 'Phantasy and Psychotic Anxieties' 73.

[86] Klein, *PMDS*, 272.

[87] Robert Young, 'Psychotic Anxieties in Groups and Institutions' https://www.psychoanalysis-and-therapy.com/human_nature/hraj/paper22h.html (retrieved 13/10/2019).

[88] Paglia, *Sexual Personae*, 34.

[89] Klein, *Narrative, passim*.

fascinates and repels. Klein's assertion that sadistic phantasies against the inside of the mother's body are 'the first and basic relation to the outside world and reality'[90] severely challenges most people's understanding of childhood. It opens a window into children's unconscious, showing the outlines of disturbing, powerful and primitive mental states which are in complete contrast with carefully maintained adult calmness. Despite the obscure and extreme nature of phantasy, this central concept has been barely altered by her followers.

In summary, for Klein, object relations begin at birth.[91] Their content is phantasy which covers birth, death, the primal scene, bodily processes in themselves and their parents, the external and internal worlds of good and bad objects.'[92] Phantasies 'are the mental representations of those somatic events in the body that comprise the instincts, and are physical sensations interpreted as relationships with objects that cause those sensations.'[93] As phantasy underpins all mental life, we must phantasise in order to think. All phantasy is mediated by the mother's body which is the source of its raw material. All phantasy is object-related, first to the breast, specifically the nipple. Because it operates in a mysterious region 'where dream symbolism meets up with primitive bodily functions and body parts,',[94] phantasy is naturally bizarre, producing 'a strong impression of unreality and untruth'.[95]

3.2.2 Splitting: the Binary Split and Fragmentation

Klein's foundational statement is in her 1946 paper 'Notes on Some Schizoid Mechanisms':

> In early infancy anxieties characteristic of psychosis arise which drive the ego to develop specific defence-mechanisms. In this period the fixation-points for all psychotic disorders are to be found ... I have often expressed my view that object-relations exist from the beginning of life, the first object being the mother's breast which to the child becomes split into a good (gratifying) and bad (frustrating) breast; this splitting results in a severance of love and hate. I have further suggested that the relation to the first object implies its introjection and projection, and thus from the beginning object relations are moulded by an interaction between introjection and projection, between internal and external objects and situations.[96]

---

[90] Klein, 'Symbol Formation'.
[91] Klein, 'Our Adult World' 251.
[92] Spillius, *New Dictionary,* 7.
[93] The Melanie Klein Trust https://melanie-klein-trust.org.uk/theory
[94] Robert Young, 'Phantasy and Psychotic Anxieties' in Bernard Burgoyne & Mary Sullivan (eds.), *The Klein-Lacan Dialogues,* London: Rebus, 1997, 73.
[95] Joan Riviere (ed.), *Developments in Psychoanalysis,* London: Hogarth, 1952, 20.
[96] Klein, 'Notes on Some Schizoid Mechanisms' *Writings* III, 2. There are nuances in the concept of projection. For Riviere projection is not just a defence mechanism but a continuous process, Joan Riviere, 'Hate, Guilt and Aggression' in Melanie Klein & Joan Riviere, *Love, Hate and Reparation,* with Klein, London: Hogarth, 1937; Heimann introjection with perception in general, Paula Heimann & Susan Isaacs, 'Regression' in *Developments in Psychoanalysis,* Klein et al, London: Hogarth, *passim*.

Splitting is a broad name for the schizoid mechanisms of projection and introjection. It does not equate to the Freudian term 'repression', which is the relatively straightforward relegation of experiences into the unconscious. Splitting is always destructive because it operates against the object, emotions and ego. There are two types (as opposed to mechanisms) of splitting. Firstly, the binary split (which is driven by the life instinct) splits the world into good and bad. This split is necessary. It allows individuals to direct hatred against external sources of evil and love towards protecting good objects. It protects the ego from anxiety and fragmentation and preservesthe good object as the core for the self and it ensures a healthy phantasy life. Klein repeatedly states, that introjecting a good object, primarily the breast, is a necessary first condition of healthy development. The road to good mental health involves an adequate timely split and adequate and timely healing.

Healthy people have occasional schizoid object relations. For Klein, anyone can suffer from transient impairment of rational thought and disconnection between situations and thoughts. If they are extended or too frequent, these splits may cause a regression to infantile states of disintegration and schizophrenic illness. Post-Kleinian thought takes up this idea.[97] For Britton, there are constantly repeated cycles of splitting and integration, responding to myriad crises small and large.[98] No human being is ever free from the need to relate inner and outer reality.

Fragmentation

The binary Split differs from fragmentation. The infant's basic split of experience into good and bad is necessary for good mental health. Fragmentation is an extreme process which splits the ego into bits and is pathological unless it is transient.[99] Driven by the death instinct, under conditions of severe persecutory anxiety, it is the fixation point for psychosis.[100] The anxious and frustrated infant experiences the frustrating breast as fragmented but experiences the gratifying breast, incorporated under the dominance of the sucking libido, as complete.[101] Because it is both good and complete, the first internal good object is a focal point in the ego, counteracting splitting and dispersal, and causing cohesiveness and integration.[102]

Fragmentation breaks up the good and bad object through envy or fear of retaliation. It splits the ego into many small pieces, taking an individual into complete denial of reality

[97] Spillius, *New Dictionary*, 64.
[98] Ronald Britton, *Belief and Imagination: Explorations in Psychoanalysis*, London: Routledge, 1998, 69-81.
[99] Klein, 'Schizoid Mechanisms, Appendix' 22-24.
[100] Klein, 'Schizoid Mechanisms, Appendix' 2.
[101] Klein, 'Schizoid Mechanisms', 5-6.
[102] Klein, 'Schizoid Mechanisms' 6.

(scotomisation). For Segal, some patients even wish to annihilate the self, as well as the object.[103] Inevitably, fragmentation has a mentally weakening effect because excessively projecting aggression and other potent feelings depletes the ego of potency. Because much of projection aims at omnipotently denying and taking control of a bad situation or bad object, it terminates an object-relation, which is a part of the ego and weakens the perception of the external world. It also makes it difficult for an individual to love if he considers the loved object as a representative of himself.[104] Symptoms of fragmentation in adults, as we have seen, include withdrawal, flatness, unresponsiveness, lack of anxiety, narcissism, estrangement and what Klein calls 'a kind of detached hostility'.[105] Yet this schizophrenic calmness is superficial – anxiety survives dispersal by schizoid mechanisms, as latent anxiety, expelled from consciousness at the cost of impaired vigour. For Klein, 'when emotions were lacking, relations were vague and uncertain and parts of the personality were felt to be lost, everything was felt to be dead. All this is the equivalent of anxiety of a very serious nature'.[106] Fragmentation weakens the unintegrated ego, and the severe disturbance it causes is equivalent to annihilation. The fragmented adult, who has not achieved the developmental challenge of the depressive position, and remains in a state of severe paranoid-schizoid splitting, can no longer separate good from bad, himself from his objects and external from internal reality.[107] In summary, fragmentation is always pathological and is a symptom of severe mental illness, unless extremely transient.

3.2.3 Splitting Mechanisms: Projection, Introjection

Current Kleinian thinking uses the terms 'Projection' and 'Projective Identification' interchangeably.

Infants fear lapses in maternal care, being abandoned by their object, and dying alone.[108] For Riviere, representing the Kleinian view, humanity's greatest danger and source of anxiety is infant helplessness against internal destructive forces.[109] Their precarious mental state ('anxieties characteristic of psychosis') arise because of the need to avoid innate anxiety arising

[103] Segal, 'On the Clinical Usefulness of the Concept of the Death Instinct' in *Psychoanalysis, Literature and War,* London: Routledge, 1997, 17-26.
[104] Segal, 'Notes on Symbol Formation' *IJP* 38 (1957), 391-397, repr. in *The Work of Hanna Segal: A Kleinian Approach to Clinical Practice*, London: Aronson, 1981; Klein, 'Schizoid Mechanisms' 8.
[105] Klein, 'Schizoid Mechanisms' 18.
[106] Klein, 'Schizoid Mechanisms' 21.
[107] Klein, 'On the Sense of Loneliness' *Writings* III, 304.
[108] Klein, 'Schizoid Mechanisms' 4.
[109] Susan Isaacs, 'The Nature and Function of Phantasy' in Joan Riviere (ed.). *Developments in Psychoanalysis*, London: Hogarth, 1952a, 52-53.

from phantasy and the death instinct. The infant cannot hallucinate gratification when the good object does not appear on demand; he thinks it is an attack by a bad object. A lack turns into an attack when this is compounded by inevitable external frustrations (such as having to wait for the breast or feeding difficulties). The result is intolerable anxiety. As noted, the infant ego, facing such anxieties, immediately deploys primitive splitting mechanisms of projection/introjection as a defence. [110]

As noted, splitting has two mechanisms – Projection and Introjection. I will have more to say about projection than introjection.

Projection

Klein's concept of 'Projective Identification' or simply 'projection' is one of her most important contributions, widely used in clinical practice. It is an extremely complex mechanism, so closely related to the opposed process of introjection that full differentiation is impossible. Essentially projection avoids anxiety by expelling unwanted mental contents into the external world (an object). Like all Klein's thought, this is body-centred. Repudiating wanted aspects of the self resembles 'vomiting or defecating'.[111] Broadly, projection has two aspects. Firstly, it attributes qualities to the object. Secondly, it may be acquisitive, wishing to enter the mind/body of another to acquire desirable attributes. The first type of projection is defensive but also has an aggressive aspect; it forces aspects of the self into objects, changing and controlling them from inside. The second kind of projection (operating with introjection) is more aggressive, wanting to deplete the object.[112]

Segal lists the purposes of projection in a manner succinct, but somewhat difficult to disentangle.[113] Firstly, it may be a defence against object-separation or acknowledging differences between the self and the object; secondly, it may be an attempt to control the source of danger inside a bad object; thirdly, it may evacuate bad parts of the self into the object to dispose of them, or to harm or destroy the object; fourthly, it may project good parts of the self into the object for safe-keeping or to improve the object through a primitive kind of

[110] Klein, *PMDS*, 264.
[111] David Bell, 'Projective Identification' in Catalina Bronstein (ed.), *Kleinian Theory, A Contemporary Perspective,* London: Whurr, 2001, 131, 133.
[112] Klein, *PMDS*, 262.
[113] Hanna Segal, *Introduction to the Work of Melanie Klein*, New York: Basic Books, 1974, 27-28. In Bion's development of the work of Klein projection also becomes a form of communication to make the individual feel contained, W. R. Bion, *Learning from Experience*, London: Heinemann, 1962.

reparation.[114]

Through projection, the infant splits the breast into two part-objects. As noted, he does not experience part-objects as continuous, autonomous beings, but organises them according to the quality of the experience they arouse – a bad (attacking) breast and a good (feeding, comforting) breast. Separating the good and bad object preserves the good breast to be a protective core for the self. Projection miscarries when part-objects created by projection are introjected and make the individual feel he has an internal persecutor.

The goodness of the idealised good breast, which is artificial, and is created by splitting mechanisms, cannot be exaggerated. It is far more than a physical object of gratification. All the infant's 'instinctual desires and his unconscious phantasies imbue it with qualities going far beyond the actual nourishment that it affords'. It prevents all pain and evil, is the source of life itself and 'the foundation for hope, trust and belief in goodness'.[115] Nash describes the relationship of the infant to the good breast as undifferentiated 'ecstatic, oceanic union'.[116]

Projection carries risk because, although it expels bad contents, it also expels some good aspects of the self (i.e. both life and death instincts) into the object. When projection is excessive, it depletes the ego of good feelings such as power, potency, knowledge and other desirable qualities. It makes it more difficult for individuals to experience reality and may cause extreme reliance on others, considered only representatives of the lost good parts of the self. In the infant's body-world excrements are like 'gifts' and other parts of the self which, together with excrements, are expelled and projected into the other person, represent the good parts of the self.[117]

As also noted, projection is always aggressive. It creates a bad breast which the infant hates, and his anger against it becomes a poisonous attack on the whole of the mother's body. The infant's armoury is his bodily substances (milk, faeces, and urine) with no difference between thought and deed.[118] He becomes more orally-sadistic when teething, making him more

[114] Segal, *Introduction*, 27-28.
[115] Klein, *EG*, 180.
[116] Jo Nash, "The Thinking Body: A Feminist Perspective on Melanie Klein's Psychology of Knowledge" (PhD diss., University of Sheffield, 1998), 44. For Sanchez-Pardo there is always a boundary around the embryo. Gayatri Spivak argues that the unitarian tendency in Klein has been oversimplified and draws attention to Klein's interest in (as Sanchez-Pardo puts it) 'differentiation, separation and opposition'. Sanchez-Pardo, *Cultures*, 7; Gayatri Chakravorty Spivak, 'Making and Unmaking in *To The Lighthouse*' in *In Other Worlds: Essays in Cultural Politics*, New York: Methuen, 30-45, 1987.
[117] Klein, 'Schizoid Mechanisms' 8.
[118] Lavinia Gomez, *An Introduction to Object Relations*, London: Free Association, 1997, 43.
Object Relations, 43.

frustrated and angry against the breast.[119]

Projection is also acquisitive. The baby wants to enter the mother's body (an extension of the breast) to 'possess all the riches he imagines contained in the mother's womb, including food, valued faeces, and the father's penis' which he presumes it keeps to itself.[120] He wishes to scoop out, devour, cut to pieces, poison and destroy the body in every sadistic way possible.[121] He wants to attack the bad breast he created, and steal the good things of the good breast he created and (Klein later argued) destroy it in envy and revenge.[122] For Klein, fear of other people's teeth is fear of the desire to rip into the mother to 'find there all her secret babies'.[123] The infant also has an anal desire to sadistically insert his excrements into her (and enter her body to control her from inside).[124] Later, all drives, oral, anal and urethral, form an alliance for a full-on attempt to wound, control and possess the object.[125] Because of what he wants to do to the breast/body/mother, he lives in proportional retaliation. For Greenberg and Mitchell, 'in the child's, as on the Lord High Executioner's list, the punishment always fits the crime'.[126] Because he experiences everything through his body, fear of retaliation and persecution is fear of being poisoned, burned, mutilated and devoured.[127]

To aggravate matters, the infant not only wishes to attack his bad object, but his bad objects attack each other (especially in the sadistic parental coitus of his Primal Scene phantasy).[128] Some of the cruelty of bad objects, and also of the id, attaches to good objects, and the infant can no longer fully differentiate them. Additionally, good objects may be extremely difficult, demanding continual attention and placation. Fear of the bad breast makes the individual idealise the good breast in defence.[129] This makes the good breast more demanding, and because idealisation is a corollary of paranoia, makes the individual more paranoid. Because splitting the object always splits the ego the binary split of infancy only partly succeeds.

---

[119] Klein, 'The Emotional Life of the Infant' *Writings* III, 5.
[120] Greenberg & Mitchell, *Object Relations*, 124.
[121] Klein, *PMDS*, 262.
[122] Klein, 'Envy and Gratitude' 181; *PMDS*, 262.
[123] Klein, *Narrative*, 53.
[124] Klein, 'Schizoid Mechanisms' 7-8.
[125] Klein, 'Schizoid Mechanisms' 7-8.
[126] Greenberg & Mitchell, *Object Relations*, 132-3. Most of the schizoid phenomena of the first few months of life are also found in paranoia and schizophrenia; Klein understands these conditions as regressions to infantile developmental fixation points.
[127] Klein, *PMDS*, 262.
[128] Klein, *PAC*, 132; 'Infantile Anxiety Situations' *Writings* I, 213.
[129] Klein's concept of part objects was influenced by Karl Abraham's 1924 paper 'A Short Study of the Development of the Libido' in K. Abraham (ed.), *Selected Papers on Psychoanalysis*, London: Hogarth, 1927, 418-501.

Safeguarding the good internal object severs perception from reality. When extreme, this lack of cohesiveness may cause the ego to disintegrate, a fixation point for psychoses such as adult schizophrenia. Psychosis is a primary disturbance of relations with reality. Psychotics lose contact with reality for all, or most, of the time. They both hallucinate (hear, see, taste) things with no external reality and have delusions – wildly distorted thoughts. They are what a layperson would call 'mad'. For Klein, though, psychotic processes are ubiquitous. They have moved from the asylum to the nursery. Although Klein denied calling babies psychotic, it is difficult to see how she could avoid this.[130]

In summary, the infant ego survives at the cost of a binary split, which damages the perception of reality and must later be re-integrated.[131] Projection is defensive and partially successful, but the mechanism of ridding the self of hazards by ejecting them into external non-personal space causes paranoia. For Bell 'what starts life as a conflict between the ego and an instinctual impulse resolves itself into a conflict between the ego and the outside world'.[132] If the infant does not work through the inevitable paranoia of early infancy in a timely manner, it will lead to psychotic illness.

Introjection

The opposite of projection is introjection, an oral mechanism arising from the primitive impulse to eat the object. The hedonistic infant-ego wants to pull in (eat) everything good. Introjection operates simultaneously with projection and extracts good aspects of the object to be building blocks for the self. However, introjection miscarries when it introjects the part-objects created by projection, causing the individual to sense 'a dangerous controlling invader within'.[133] Having anxiously expelled fear of destruction into his object, he now expects it to attack him, and he sadistically attacks it in self-defence. Additionally, because introjection, in addition to importing good things, imports fragments of the bad object, it causes conflict.[134] This encourages the primitive 'self' to destroy the good object on which it depends, through hate, envy, and rage. Because destructive impulses are considered 'omnipotent and therefore irrevocable and irremediable' the infant undermines himself.[135] Heimann uses the term

[130] Klein, 'Schizoid Mechanisms', 1.
[131] Lamentations demonstrates the binary split: God is loved and hated with an intensity which originates in the the hatreds of early infancy. This early experience is relived. Cf. Klein 'Love, Guilt and Reparation'.
[132] Bronstein 'What are Internal Objects?' in *Kleinian Theory*, 126.
[133] Spillius, *New Dictionary*, 74.
[134] Klein, 'Schizoid Mechanisms' 5; 'The Emotional Life of the Infant' 67; 'Envy and Gratitude' 186, 223.
[135] Klein, *EG*, 207.

assimilation to distinguish between internal objects with which the ego identifies and those which remain as foreign bodies alien to the personality structure.[136] Bion has developed this aspect of Kleinian thinking with his concept of 'bizarre objects'.[137]

All object relations are moulded by interaction between introjection and projection, and between internal and external objects and situations. It is difficult to completely separate mutually dependent processes. Projecting a hostile persecutory inner world causes a hostile world to be introjected. Introjecting a persecutory world causes a persecutory world to be projected. As both split the object, they also split the ego. However, as the binary split and projection are normal processes not arising in the fragmented parts of the self, it may reintegrate. Nonetheless, projective identification can be hazardous. Projecting parts of the self into an object, which the infant (fully or partly) identifies gives the object characteristics of the projected part(s) of the self. Additionally, projection is characterised by concrete thinking which confuses self/object and impoverishes the intellect.

While introjecting bad objects is always a potential problem, good objects may also be persecutors and hazards, if the ego is obsessed with preserving them. Infants who excessively split may withdraw from the external world, through fear of introjecting hazards, and take refuge from the bad breast in the idealised object, exaggerating the breast's good qualities.[138] Even when the infant reaches the depressive position, and possesses a whole good object, improvement is precarious and may be reversed by frustration and anxiety.

3.2.4 The Depressive Position

The depressive position, which Klein introduced in 1935, and expanded upon in a series of papers until 1952,[139] is a constellation of emotions, mechanisms and defences strongly characterised by related experiences of ambivalence, object-loss, depression and guilt. Ogden offers a summary of its characteristics. Firstly, a sense of selfhood which mediates between the individual and his lived sensory experiences; secondly, a consistent sense of self as existing over time and through shifts in affective states; thirdly, a sense of others as real separate whole people; fourthly, guilt and the desire to make non-magical reparation for real and imagined

[136] Spillius, *New Dictionary*, 376-377.
[137] W. R. Bion, 'Differentiation of the Psychotic from the Non-Psychotic Personalities' *IJP* 38 (1957) 266-275.
[138] Klein, 'The Oedipus Complex in the Light of Early Anxieties', *Writings* I, 378, 392, 408.
[139] The depressive position was first explicitly described in 'A Contribution to the Psychogenesis of Manic-Depressive States' *Writings* I (1935) and concluding with 'On the Behaviour of Young Infants' *Writings* III (1952). Her most important paper on depression is 'Notes on Some Schizoid Mechanisms' *Writings* III (1946).

damage; and lastly, a rich sense of layered symbolic meanings.[140]

Klein emphasises that the depressive position is strongly related to the paranoid-schizoid position.[141] It is the fixation point for melancholia and manic-depressive psychosis and a borderline state between psychosis and neurosis. Not far from paranoia, schizophrenia and obsessional neurosis, its extreme manifestation borders onto insanity.[142]

If the project of restoring and preserving the whole object makes progress, the individual overcomes the depressive position and finds a way out of depression.[143] Sanchez-Pardo considers Klein the leading theorist of melancholia. Freud is of course interested in depression, but the depressive position is central to Klein in a distinctive way. Sanchez-Pardo asks,

> What is at the centre of Kleinian psychanalysis if not a melancholic story of the vicissitudes of the internal object on its difficult way to the external world? And what are the traces that these primary internal objects in their condition of always being lost, leave in our psyche?[144]

The depressive position normally emerges around the age of four months, when infant sadism is at its height.[145] The infant emerges from the paranoid-schizoid position, an egocentric and narcissistic state in which abundantly good or entirely persecutory objects relate only to himself, into a new understanding that the object has feelings. He feels guilt and despair when he thinks that his object is in bits or disintegrating because he damaged it, and tries to repair it. Profound confusion about self and other retreats, violent phantasies weaken, projections retract. Split-off parts of the object, which, when projected, created a ruined, and nearly destroyed external world, coalesce into a single unity. The external world is safer and less imperilled. He becomes less omnipotent, realising his dependence. Intellectually, psychic distance appears between the individual and his experiences allowing symbolisation, and the development, which are both an escape from the body and defends against it.[146] For Ogden, the depressive position is the emergence of 'symbol formation proper,' in which 'the symbol re-presents the

[140] Thomas Ogden, 'Dialectically' 614.
[141] Klein, *PMDS*, 275.
[142] Sanchez-Pardo, *Cultures*, 4.
[143] Ideally this occurs by the fifth year. Spillius, *New Dictionary*, 96.
[144] Sanchez-Pardo, *Cultures*, 4.
[145] For Klein sadistic feelings towards the breast reach their zenith at the onset of the Oedipus conflict, 'The Importance of Symbol Formation in the Development of the Ego,' *Writings* I, 219. She situates the Oedipus complex at the transition between the paranoid-schizoid and depressive positions at around six months of age, 'The Oedipus Complex in the Light of Early Anxieties' 370.
[146] Self-body differentiation is central to Christian life and thought. Freud re-unites body and mind in the western tradition.

symbolized and is experienced as different from it'.[147]

We saw (3.6) that for Kaufman symbols are the way 'the self gives fundamental order and orientation to its life'.[148] Klein considers symbols substitute objects, restored versions of the mother's body damaged in phantasy.[149] I consider this one of Klein's most profound observations, whose implications have been under-explored. The world before language and the world of language are completely different. Without the ability to symbolise, we are trapped with concrete part objects. Klein considers symbolisation the foundation of all sublimation and all talent; only through symbols can individuals make symbolic equations, which attach libido to things and activities.[150]

The depressive position completely emerges when the child enters what Lacan calls the 'symbolic matrix' of language.[151] This advance brings its particular loss. For Stern 'the advent of language is a very mixed blessing for a child, who gains entrance into 'a wider cultural membership, but at the risk of losing the force and wholeness of original experience'.[152] When language gives the child culture and history, it removes much of the wisdom of the lived body. The cost of becoming able to empathise with the mother as a whole object, and to 'mourn' the damage to the good breast, is loss of the experiential knowledge of the mother's body which the infant possessed before language.[153] As language has no access to these experiences, unspeakable experiences continue unconsciously. Robbins and Goicoechea argue that the ceaseless dialectic between Klein's positions is the continuing tension between the symbolic world of language and the lived experience it covers over.[154]

The depressive infant no longer resembles the psychotic, who 'confuses the symbol with what is symbolised'.[155] Progress from the paranoid-schizoid to the depressive position has several aspects. Firstly, it is epistemological; it parallels the progress of Plato's parable of the Prisoners

[147] Ogden, *The Primitive Edge of Experience*, 11.
[148] Gordon Kaufman, *The Theological Imagination: Constructing the Concept of God*. Louisville: Westminster John Knox, 1981, 78.
[149] Klein, 'The Importance of Symbol-Formation', *passim.*
[150] Klein, 'Symbol Formation,' 220.
[151] E.g., Jacques Lacan, 'The Function and Field of Language in Psychoanalysis' in *Écrits: A Selection*, Bruce Fink (trans.), New York, Norton, 2007.
[152] Daniel N. Stern, *The Interpersonal World of the Infant*, New York: Basic Books, 1985, 177.
[153] Maurice Merleau-Ponty, 'The Child's Relation to Others' in M. Merleau-Ponty, W. Cobb (trans.), J.M. Edie (ed.), *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*. Evanston: Northwestern UP, 1964.
[154] Robbins & Goicoechea, 'The paranoid-schizoid and depressive positions'.
[155] Hanna Segal, 'Notes on Symbol Formation' *IJP* 38, 1957, 391-397.

in the Cave.[156] Secondly, it is moral. Thirdly, it is spiritual, the depressive infant's growing awareness of his failed relationship with the object parallels the individual's awareness of his relationship with God, which needs to be improved.[157]

Klein came to equate working through the depressive position with resolving the Oedipus complex.[158] For healthy child development, being loved and cared for without excessive frustration is vital. A child's development is assisted by an accepting and tactful mother, who, undefeated by his continuous attacks, copes with his emotions, accepts his attempts to repair imagined damage, and makes him feel secure by repeatedly returning after absences. For Winnicott, the greatest gift a mother may give her child is the capacity to destroy her in phantasy, while she survives in reality, helping him distinguish between internal and external reality.[159] This is not the case in the relationship between the Poet and God in Lamentations. God is silent, which encourages splitting. While the paranoid-schizoid position is the ultimate source of all psychoses, the depressive position is the ultimate source of all neuroses. The difference is that the depressive is aware of whole objects, even when they are lost. Klein describes, in 'Mourning and its Relation to Manic-Depressive States', the devastating loss of total possession of the perfect breast, which only existed in idealisation. Its loss is the prototype of all losses.[160] The individual forever seeks substitutes to replace, repair or replenish the missing ideal-object, which can never be replaced because it never existed. Although the infant learns to tolerate an imperfect mother/world by hallucinating gratification, there is a gap in the human mind which can never be closed. This fault in infants is the basic fault of human life, the psychological fall of man.

All mourning is rooted in the loss of the perfect internal good object – the breast and all that it and its milk represents: namely, love, goodness and security.[161] Loss of the good breast is the

[156] Although Klein did not discuss it in depth, in her theory the emerging depressive position is a never-ending project to which she gives primacy as the 'real'. She implies by contrast, the infant's 'psychotic' phantasies are 'unreal.' Ogden's reconsideration of Klein's positions recasts these psychological poles in a dialectical relationship and considers neither of them as having privileged access to the 'real'. Ogden, 'The Dialectically constituted/decentred subject of psychoanalysis'; Ogden, *The Primitive Edge of Experience.* This discussion while interesting and clearly having some bearing on the mainstream Kleinian view of art creative reparation is beyond the remit of this thesis.

[157] Klein's work has strong Christian undercurrents. For a more detailed discussion see Forster & Carveth, 'Christianity: a Kleinian Perspective,'.

[158] Klein, *PMDS.*

[159] Donald Winnicott, *Playing and Reality*, London: Routledge, 1971, 124. Cf. Goldingay who says that in 'letting himself be killed and resurrected … God let humanity do its worst to him, and declined to be overcome by its actions;'. (John Goldingay, *Do We Need the Old Testament*? Downer's Grove: IVP Academic, 2015, 11).

[160] 'Mourning and its Relation to Manic-depressive States' 345.

[161] 'Mourning and its Relation to Manic-depressive States' 345.

loss of the embodied life instinct. Subjectivity involves mourning and is inseparable from the individual's feeling that he has damaged the internal object on which he depends. The idea of perfection, a depressive idea, is especially important for Klein because 'it disproves the idea of disintegration'.[162] For Klein, the entire creative impulse emerges from a feeling that because of the individual's phantasised aggression against the once perfect, it is now in bits. He wishes to restore it but is ambivalent. Part of the reparative instinct comes from pain and despair and part from fear the damaged object will retaliate. In addition to pain and remorse, there is much anxiety in the depressive position. The more the individual identifies with a whole object, the more he tries to preserve it from persecutors, including himself.[163]

The shift from the paranoid-schizoid into the depressive position is sober and melancholic. It is an important psychological achievement to establish the mother as an internal object and to feel ambivalent about her. For Grosskurth, 'the acceptance of a whole mother, loved but not idealized, is the necessary condition for normal development and the capacity to love'.[164] Therefore not everyone achieves the depressive position; people with illnesses such as schizophrenia and related conditions remain trapped in the paranoid-schizoid position.

Lastly, the depressive position refers to a level of functioning in which an individual (of any age) can take personal responsibility and is able to perceive himself and others as separate individuals.[165] To do this, he must have experienced guilt about his damaged external and internal objects, and have wanted to repair the injuries done to them.

The splitting mechanisms which protected the good internal object, which in the depressive position is seen as one object, severely denied reality. The depressive position is precarious, and the depressive infant (and depressive adult) still splits and risks disintegration. The work of the depressive position – providing good uninjured internal objects – is never complete. The central developmental task of every individual is to remain within the depressive position and to continue to integrate love and hatred.[166] For Bronstein, it is 'an achievement repeatedly lost and in need of re-establishing'.[167] While ideally both positions are worked through in early

[162] Klein' *PMDS,* 270.
[163] Klein, *PMDS,* 270.
[164] Grosskurth, *Melanie Klein*, 218. The ability to love and work were for Freud the two basic abilities of good mental health.
[165] Spillius, *New Dictionary,* 84.
[166] Sanchez-Pardo, *Cultures,* 6.
[167] Jane Temperley 'The Depressive Position' in Bronstein, *Kleinian Theory,* 50.

childhood, Klein considered the positions to be psychical structures and doubts whether any mental structure can be destroyed.[168] For post-Kleinians, the positions co-exist, and oscillation between them is a feature of normal adult life.[169] They evolve into something closer to economic principles, as Steiner puts it, the 'basic modes of feeling between which people oscillate'.[170] Bion connects the notations 'ps'/'d' with a double-headed arrow – ps↔d to indicate how easily and frequently inner states oscillate from paranoid-schizoid to depressive positions.[171]

3.2.5 The Paranoid-schizoid Position

As noted, Klein's first major insight, was that a 'depressive position' is the fixation point for melancholia/manic-depressive psychosis.[172] Describing this in 1935, she hypothesised an earlier 'paranoiac' stage.[173] Klein was influenced by Fairbairn's description of the schizoid state[174] but came to believe that schizoid mechanisms alone cannot explain the earliest infant psyche, which must be triggered by anxiety.[175] The paranoid-schizoid position, like the depressive position, combines different, not always easily-allied ideas. The paranoid-schizoid infant has a rudimentary, largely incoherent ego, alternating like the Poet of Lamentations between disintegrative and integrative impulses, dominated by the death instinct. He relates to the part-objects of immediate sensory experience, and his mental state is characterised by splitting, perhaps fragmentation, idealisation, denial, identity confusion caused by projective identification, and omnipotent thinking.[176] The purpose of the paranoid-schizoid position is to create and maintain a separation between love/hate, and good/bad aspects of the self/object, to safeguard the good breast as a protective object and to prevent overwhelming anxiety (Bion's 'nameless dread'.)[177] It successfully circumvents life-threatening anxiety. But it is paranoid,

---

[168] Klein, *EG*, 2.
[169] Bion, *Elements,* 35.
[170] Bion, *Elements,* 35. John Steiner 'The Equilibrium between the paranoid-schizoid and depressive positions' in R. Anderson *Clinical Lectures on Klein and Bion,* London: Routledge, 1992.
[171] *The Kleinian Development,* 22. Object-relations oscillation is also seen in Christian spiritual development. For Forster and Carveth 'Christian doctrine translates the inevitable estrangement of the paranoid-schizoid position into the terms of sin, fallenness and separation from God. The Christian feeling of guilt repeat the depressive subject's guilt upon recognising his own agency in the disruption of his object-relation. As he becomes aware of the wholeness and goodness of his object, he realises his essential fallenness'. S.D. Forster, S.D. & D.L. Carveth, 'Christianity: a Kleinian Perspective'.
[172] Klein, 'Schizoid Mechanisms', 2-3.
[173] Klein, *PMDS,* 271.
[174] The best outline of these ideas is found in Fairbairn's later work of 1952. (W. R. D. Fairbairn, 'Schizoid factors of the Personality' in *Psychoanalytic Studies of the Personality*. London: Routledge, 1952).
[175] Klein, 'Schizoid Mechanisms', 1.
[176] Ogden provides a good summary 'The dialectically constituted/decentred subject of psychoanalysis'.
[177] Bion, *Learning from Experience,* London: Heinemann, 1962, 116.

unintegrated and extremely detached from reality, and splits the object, emotions and ego. It is no resting place, and staying within it is madness.

Phantasies about the state of internal objects influence the ego-structure. The more the fragile infant is overwhelmed by anxieties caused by projected sadism, the more he feels his object is in bits, and the more the ego splits in response to those bits. For Klein, the infant who feels his ego and his internal objects are in bits has an 'internal catastrophe' which extends to the external world and is projected onto it.[178] There is ample evidence of internal catastrophe in modern culture. In recent years Kleinian themes have been detected in aesthetics, politics, literature and cinema, especially films about violence, loss and persecution, and in science fiction's often apocalyptic depictions of ruined, ravaged and dangerous worlds:[179] worlds in which it is possible, as Phillips says, to 'read an analogue' of the paranoid-schizoid position.[180] Cinematic/literary apocalyptic 'world catastrophe' phantasies project into the world the internal catastrophe caused by one part of the ego, annihilating other parts. For Phillips

> Armageddon-style representations in literature and film are a phantasy played out entirely on the PS level culminating in an omnipotent destruction of the bad object, after it has been filled, literally implanted, with all the bad parts of the mythic self.[181]

Such artistic catastrophes are therapeutic, satisfying an archaic desire for the omnipotent destruction of all badness, to preserve goodness. This may explain the popularity of crime

---

[178] For Klein this relates to the 'world catastrophe' phantasy. Klein was interested in the case of Freud's patient Daniel Schreber who believed God destroyed the world in alliance with his (Schreber's) physician. ('The raid by God on the Flechsig souls'), Klein, 'Schizoid Mechanisms' 23-24.

[179] This trend began with a persuasive Kleinian reading of Ridley Scott's *Alien*, 1979 (see for example Donald Carveth & Naomi Gold 'The Pre-Oedipalizing of Klein in (North) America: Ridley Scott's Film Alien Re-analyzed' *PsyArt: An Online Journal for Psychological Study of the Arts*, January 1999, https://www.psyartjournal.com/article/show/l_carveth-the_pre_oedipalizing_of_klein_in_north_a. ; Aaron Balick, 'Alien: A Kleinian (Psycho)Analysis'). Other apocalyptic films with similar themes include Roger Corman, *The Day the World Ended*, 1955; Roland Emmerich, *Independence Day*, 1996; Stephen Frears, *Fail Safe*, 2000; Kevin Reynolds, *Waterworld*, 1995; George A. Romero, *Night of Living Dead*, 1968; Steven Spielberg, *War of the Worlds*, 2005. For a film about violent destruction (perpetrated by a child) see Lynne Ramsey's *We Need to Talk About Kevin*, 2011 (and its Kleinian interpretation by Aaron Balick, https://www.aaronbalick.com/news/we-need-to-talk-about-kevin-with-melanie-klein/). H. Raguse, in his work on the Book of Revelation, has noted that apocalyptic literature reflects Klein's paranoid-schizoid position, Hartmut Raguse (*Psychoanalyse und biblische Interpretation: Eine Auseinandersetzung derJohannes-Apokalypse*, Stuttgart: Kohlhammer, 1993). Interestingly there is a surprising amount of literature about the nature, construction or identity of aliens in film. Barbara Creed, for example, identifies an entire subgenre in which the feminine is portrayed as a monster, to which she interprets using Julia Kristeva's work on abjection and the maternal (Barbara Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, NY: Routledge, 1993); see also Michael Davis 'What's the story mother?': Abjection and Anti-Feminism in *Alien* and *Aliens,'* Gothic Studies 2.2 (2000) 245-256.

[180] Phillips, 'The Return to Melanie Klein'.

[181] For Phillips, in 'The Return', Lamentations vividly describes post-destruction Jerusalem as a ruined ravaged and hazardous world. So hazardous in fact, or phantasy, that mothers eat their infants, something which mainstream science fiction has yet to take on. https://courses.nus.edu.sg/course/elljwp/klein.htm (retrieved 26 /12/2015).

fiction. For Phillips, if we want to repair the object damaged in phantasy, we must first re-experience our destructive impulses, which means re-entering the terrifying schizoid state of the new-born infant.[182]

The ego emerges from, and coheres around, a complex, incessant backwards/forwards motion of projection/introjection. Sanchez-Pardo comments that 'Interiority and exteriority are constituted not as opposites but as intimately and problematically linked. In these basic spatial forms, the struggle between the life and death drives repeats itself ad infinitum.'[183]

Individuals use similar psychological processes and mechanisms in relationships with God as they do with people.[184] Because introjection and projection operate simultaneously, aggression projected into the object causes the introjection of a (phantastically-distorted) *imago* of a cruel, dangerous controller as seen in Lamentations 3. McDargh has observed the complexity and idiosyncrasy of individual divine-*imagos.*[185] Kaufmann argues that commentators pay too much attention to language and tradition in the formation of representations of and relations to God, and not enough to psychological factors.[186]

When an individual is in the paranoid-schizoid position he is severely detached from reality and unable to make a secure, stable identification with another object, in the sense of looking at it and understanding it as it really is, and a full capacity for love'[187] If he also has cruel and dangerous parents, then he is in an impossible position. Fortunately, the infantile mind's strong elasticity and resilience enable it to overcome temporary schizoid states. In normal development, these states are transitory. The infant is hopefully assisted by repeated gratification by the good external object.

Kleinian psychoanalysis (rather than the theories of Freud, Lacan, Kristeva, for example, who are considerably more popular in biblical studies) offers a distinct contribution to an analysis of Lamentations for the following reasons:

- Klein offers a persuasive account of why people lurch between hopeful, integrated and

[182] Phillips, 'The Return to Melanie Klein.'
[183] Sanchez-Pardo, *Cultures,* 11.
[184] David G. Benner, *Care of Souls: Revisioning Christian Nurture and Counsel*, Ada: Baker, 1998, cited in T.W. Hall & B.F. Brokaw, 'The Relationship of Spiritual Maturity to Level of Object Relations Development and God Image' *PP* 43.6 (1995), 376.
[185] John McDargh, *Psychoanalytic Object Relations Theory and the Study of Religion: On Faith and the Imaging of God,* UP of America, 1983.
[186] Gordon Kaufman, 'Attachment to God' *AND* 17.4 (1977), 258-272.
[187] Klein, *PMDS,* 271.

hopeless, despairing mindsets. Her work on combined parent imagos in particular, helps account for Lamentations' polarised conceptions of the divine object, and its God who both nurtures and protects, but also rips, tears, burns, scalds, suffocates and crushes.

- Like Lamentations, her own work is about abandonment, feeding, loss, broken relations to caregivers, and the associated mental responses of paranoia and depression.
- She makes a larger and more central place in human life for hatred, greed, envy and aggression.
- She offers an original and persuasive account of the impulse to make art, which emerges from a depressive desire to restore the damaged object, the maternal body. Making art is making creating children to fill the mother.[188]
- Klein in particular identifies poetry as a possible road back to 'the realms of gold' (the realms of the Undamaged Mother). This work lends itself to a theory of the acrostic as a means to do this.

[188] Klein, *PAC*, 275.

Chapter Four: Art and Psychoanalysis: Re-building the Object

4.1 Kleinian Object Relations Theory applied to Lamentations.

I will now briefly discuss splitting, a major Kleinian theme, as it is found in Lamentations. Lamentations, overall, displays elements of the binary split and fragmentation. We see the binary split in the tension between centripetal and centrifugal tendencies.[189] For Sommer, the centrifugal tendency is characterised by 'reversal, liminality and chaos'.[190] This describes phenomena similar to the paranoid-schizoid position (the ascendancy of the death instinct). Conversely, the centripetal tendency resembles the depressive position – the ascendancy of the life instinct. This distinction overlaps with Otto's polarised categories of the *mysterium tremendum et fascinans,* the accessible God versus the dangerous, repellent God.[191] *Fascinans* embodies the centripetal and in Klein's terms the depressive dynamic, which is the foundation of order, while *Tremendum* embodies the centrifugal, paranoid-schizoid dynamic. It is not necessarily pathological to regard God as dangerous. A strong OT tradition identifies and discusses the dangerous aspects of God. Alter reads throughout the ark narrative (1 Sam 4-6) 'an archaic sense of God's sacred objects as material precipitates of an awesome and dangerous power'.[192] Klein's categories applied to biblical studies, result in a tension resembling Otto's categories, but relating more to the distinction between psychologically healthy/unhealthy relationships to God, than to real aspects of God's being. The paranoid-schizoid position here is a pathological relationship to the divine object, following excessive splitting which also splits the (divine) object, creating an unrealistically hostile divine *imago*, which misperceives God, even God as understood, with Otto, as awesome and dangerous.

Biblical traditions disagree on whether God is fragmentable and has different bodies. In the traditional delineation of four different sources for the Pentateuch, Sommer observes that the hypothesised P and D sources hold fast to the absolute unity and immutability of God, J and E, on the other hand, believe strongly in his changeability.[193] As a spectrum then – in the Deuteronomic tradition there never has been and never will be a theophany; while J claims

[189] See Grossberg. *Centripetal and Centrifugal Structures.*
[190] Benjamin Sommer, *The Bodies of God and the World of Ancient Israel,* Cambridge: CUP, 2009, 118.
[191] Rudolph Otto, *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational,* Oxford: OUP, 1950.
[192] Robert Alter, *The David Story: A Translation with Commentary of 1 and 2 Samuel*, New York: Norton, 2000, 34.
[193] Sommer, *Bodies of God,* 109, 124-142.

that God has many bodies.[194] I contend that to perceive God as having different bodies is not necessarily pathological.

However, perceiving God as fragmented is a different matter. We see fragmentation (as opposed to the binary split) in Lamentations' widely-noted severe disjunction.[195] Westermann deplores Lamentations' dearth of logical argumentation, dislocated material and repetition, all of which he blames on the acrostic.[196] He proposes thematic textual re-arrangements. Westermann has a valid point to a certain extent. He highlights tensions between what in Kleinian terms are the outlines of the re-created object, which I will contend (4.2) is the acrostic and the emotional tensions of the oscillation between positions which the recreated object will overcome. This literary fragmentation is the outworking of fragmented object relations. However, Lamentations has several features which provide both unconscious (motivational) and conscious (formal) coherence.

Firstly, there is corporal coherence; Jerusalem is personified and embodied as a female;[197] Lady Zion's body is like a world in the Poet's imagination, only bigger and more important, and because it contains everything, it contains the male (the penis) within it. Secondly, it has structural (acrostic) coherence. As I will shortly contend, Lamentations' acrostic unconsciously tries to repair the maternal body and its local stand-in the body of Lady (Mother) Zion, which the Poet in his mature moments supposes is damaged by his hostile phantasies.[198] Thirdly, it has coherence of content, in its consistent portrayals of suffering in many guises, especially bodily suffering, comfortlessness, the suffering of children, and hunger.

Lamentations is primarily a work of art. In Kleinian theory, all works of art are attempts to repair a damaged object.[199] It is through art, in this case poetry, that the Poet also preserves himself. Klein, in one of her great insights, considers poetry to be a possible road back to 'the realms of gold' (the realms of the Undamaged Mother).[200] Lamentations' acrostic is the Poet's main way of making a poem which will return him to the undamaged mother. The production of art has always been a central human drive, even in extremely undeveloped or impoverished

[194] Sommer, *Bodies of God*, 79.
[195] E.g., Dobbs-Allsopp, *Lamentations,* 25-27.
[196] Westermann, *Lamentations Issues,* 135.
[197] A great deal of attention has been paid in recent years to this personification, partly in response to a perception that too much attention has been paid (partly from unacknowledged or unconscious gendered prejudice) to the **גבר** of Chapter 3.
[198] In his immature moments he believes a destructive hostile God did it.
[199] Klein, *PAC,* 273, 275.
[200] 'Realms of Gold' is a line from Keats' sonnet 'On First Looking into Chapman's Homer.'

societies, because it seems to meet a basic human need. Strangely, Freud comments in *The Uncanny*, that 'It is only rarely that a psycho-analyst feels impelled to investigate the subject of aesthetics'.[201] Things have improved since then,[202] but the relative lack of psychoanalytic commentary on artworks is unfortunate, because psychoanalysis, as we would expect, has important things to say about artworks. Klein herself wrote little on art, although there are some suggestive scraps[203] and she did analyse Aeschylus' *Oresteia*.[204] Donald Meltzer, a psychoanalyst, analysed by Klein, investigates connections between psychoanalysis and aesthetics to explicate early infant experiences, and in so doing extends psychoanalytic theory.[205]

Klein's work is pregnant with implications for aesthetics, birthed by her disciple Segal.[206] In mainstream Kleinian aesthetics, all art emerges from sadness caused by guilt over a damaged object.[207] There is a minority report, which will not detain us here, but I will briefly discuss it later (4.2) about the role of the paranoid-schizoid position in art. Kierkegaard makes the profound observation that a poet is 'An unhappy person who conceals profound anguish in his heart but whose lips are so formed that as sighs and cries pass over them they sound like beautiful music'.[208] For Schubert similarly 'There is no happy music' and for Gorey 'probably no happy nonsense'.[209] For Segal, the capacity to experience beauty emerges from the incessant conflict between life and death instincts. Although a work of art may bear witness to destruction and chaos (Segal picks out Picasso's fragmented women), the process of creating an art-work comes from the artist's capacity to acknowledge his aggression and fragmentation, and drive to repair.[210] Building, art, writing and other creative activities are all unconscious (depressive) attempts to repair the object.[211] The individual's need to return chaotic experience in a bearable form is at the heart of all creativity, artistic activity and aesthetic value. For Klein, and perhaps even more so her followers, especially Segal, all artistic and psychological achievement improves the chaos and fragmentation of the paranoid-schizoid position. Klein says about sculpture that it recreates the damaged object '… the sculptor who puts life into his object of

[201] Sigmund Freud 'The Uncanny', S.E. 21, 1.
[202] The work of J. Cheryl Exum is notable in this regard.
[203] Klein, Love Guilt and Reparation, 334-336.
[204] Klein 'Some Reflections on the Oresteia' *Writings III*, 275-299.
[205] Donald Meltzer, *The Psychoanalytical Process*, London, Harris Meltzer Trust, 2018.
[206] Segal, A Psychoanalytic Approach to Aesthetics' *IJP* 33, 1952.
[207] E.g. Klein, *PAC*, 273.
[208] Søren Kierkegaard, *Either/Or: A Fragment of Life*, Harmondsworth: Penguin, 1992, 43.
[209] Edward Gorey cited in Phil Baker, 'Gothic-beatnik' *TLS* 15/3/2019.
[210] Nicky Glover, *Psychoanalytic Aesthetics: the British School*, Karnac Books: London, 2008, 74.
[211] Klein, *PAC*, 273, 275.

art, whether or not it represents a person, is unconsciously restoring and recreating the early loved people, whom he has in phantasy destroyed'.[212] Art evokes in its participants an emotional attitude which resembles the artist's original creative impulse and allows them to participate in a depressive realisation of dependency, a depressive acknowledgement of guilt and loss, and depressive phantasies which recreate the damaged world. For Adrian Stokes (whose ideas I will shortly examine)

> since aesthetic pleasure lies in the perception of a reconstructed whole, it must be … built on the recognition of the object's previous loss and ruin … Art, if only by implication, bears witness to the world of depression or chaos overcome. Calm beauty is nothing without the collapse from which it arose.[213]

So, both love and art both spring from profound negativity, and the fear that a loved object is disintegrated. Both the person who loves and the artist, wish to reassemble the broken object's bits and make it whole again.[214]

Klein believes that art stems from sadness, but does not claim that it is directly cathartic. For Klein, the source and motivation of all human creativity is not self-expression, nor is it sublimation of repressed sexual instinct as it is for Freud;[215] nor is it 'individuation' in the Jungian sense – which is a closer conjunction of the conscious and the unconscious[216] – but it is the fully unconscious, depressive, need to repair (re-beautify) the object damaged which has been damaged by sadistic infantile phantasies.[217] As Paglia says 'Art, no matter how minimalist, is never simply design. It is always a ritualistic reordering of reality'.[218] In this sense, Klein's work here somewhat resembles Jung's – it is a kind of alchemy, in the Jungian sense of the term.[219]

For David, all object relations critics, however diverse, recognise the purpose and value of artistic creation 'crystallized in the pivotal concept of reparation'.[220] Reparation means having

---

[212] Klein, 'Love Guilt and Reparation', 335.
[213] Adrian Stokes, 'Form in Art' *JAAC* 18.2 (1959) 193-203 (198) Repr. in Melanie Klein, Paula Heiman, R.E. Money-Kyrle (eds.), *New Directions in Psycho-Analysis: The Significance of Infant Conflict in the Pattern of Adult Behaviour*, London: Tavistock, 1955.
[214] David, *Love, Hate and Literature*, 5.
[215] Freud, *Civilisation and its Discontents*, 29-30.
[216] Carl Jung, *Psychology and Alchemy*, Princeton: Princeton UP, 1980.
[217] Klein, *PAC*, 273, 275.
[218] Paglia, *Sexual Personae*, 29.
[219] Carl Jung. *Psychology and Alchemy*, London: Routledge: 1980.
[220] David, *Love, Hate and Literature*, 14. The Kleinian project of integration of split-off parts has strong Christian undertones, in its redemptive view that what is damaged in life may be patched up through art. David, 5, 20, 22,

feelings of love and respect for other people, concern for loss and damage they have suffered, and making efforts to repair one's object.[221] All understand that a literary text receives projected fragmented desires of both writer and reader. For Stokes, sculpture and architecture reassure the artist that the whole object continues undamaged. The gallery-viewer also hopes to obtain a reconstructed object, and art heals both the artist and the viewer, reader or listener, or may do if they participate. The perfect art-work disproves the idea of disintegration.[222]

Therefore, an artwork tells us something about its creator's state of mind. Lamentations is no exception. Its content exhibits abundant phantasy, projection, introjection, the binary split, fragmentation, the paranoid-schizoid position, and the depressive position. The form gives us something more hopeful, as I will shortly contend. As a religious work, it tells of the Poet's unstable and frequently polarised relations to the divine object. God is not, of course, truly an object. He is entirely independent of his creation, and humankind is his object. The term 'object' in the object relations sense refers to an individual's representation of God. All mental life requires needs a working model of external reality, and relations to God are no exception. The Poet and all people of faith have a divine *imago,* a working model of God which is a psychological construction. Freud finds a direct connection between a man's relation to the father, especially in the resolution of the Oedipal complex, and his idea of God.[223] For females, there is a similar process, but its relation to the penis is different. The boy fears destruction of his own penis (a strong dynamic in Lamentations) whereas the girl seeks a replacement for the absent penis in motherhood. Klein has less to say about God but does not regard faith as necessarily pathological. In Klein's view, the mind splits the object into good/bad, including the divine object. Likierman says that for Klein

> the unknowable realm of religion was required by the child because it represented another unknowable realm, later to be understood by her as the inner world of the unconscious mind. She was to discover that like religion, this unconscious realm contains powerful mythical beings or primitive mental imagos which hold immense power over the self.[224]

As with all objects, the individual faces the same challenge of establishing firstly, a good/bad *imago* of God and later a wholesome integrated conception. All *imagos* build upon features of the real father and mother, but are grossly distorted figures 'of the most incredible or phantastic

[221] Spillius, *New Dictionary*, 470.
[222] Klein, *PMDS,* 270.
[223] Freud,'Future of an Illusion' 12.
[224] Likierman, *Melanie Klein*, 35.

character'.[225] Carr, discussing psychoanalytic family therapy, thinks invested human relationships work best when each of the parties involved conforms *largely* but not *entirely* to the other party's projections of them,[226] i.e. with their *imago*. If they conform entirely they are not real people, only creations or extensions of the other party, and lack independent reality. Conversely, if they never conform, they are unpredictable, unknowable and ultimately inhuman. Matters of proximity are important. As David says 'Too much proximity and the object is devoured: the boundaries between the devoured and object are dissolved. Too much distance and the object is the object of projected aggression, is 'bad'.[227] So it is with the artist. His art is only good if it overlaps in important respects with both his phantasies and the external world. It is not good if it simply holds a mirror to the world (i.e. conforms entirely), nor is so removed from the world that it fails to reflect it (i.e. does not conform at all). This is also the case with knowledge of God.[228] The Poet's divine *imago* overlaps in some ways with the actual characteristics of God, but in other ways does not, for God is seen through a glass darkly. It is sometimes healthy, sometimes dysfunctional, and sometimes borderline-psychotic, and like all *imagos,* subject to sudden alteration.

It is the work of people of faith to maintain a healthy God-imago. For Guest, God in Judges has 'all the neuroses and complexes that humans project onto others both in reality and in literary worlds'.[229] In Lamentations, the Poet's externally ravaged world overlaps, but is not identical with, the ravaged world of infantile phantasy. Both are full of disaster and loss. As noted, for Klein, the baby wishes to enter the mother's breast/body to scoop out, devour, cut to pieces, poison and destroy by every sadistic means.[230] Later the baby's oral, anal and urethral drives form an alliance to attempt to wound, control and possess the object[231] an onslaught which resembles both God's war against Jerusalem in Lamentations 2 and God's war against the Poet's body in Lamentations 3. There are two strands to the Poet's subjective experience.

---

[225] Klein 'The Early Development of Conscience in the Child' *Writings* 1, 249.
[226] Alan Carr, *Family Therapy: Concepts, Process and Practice*, 3rd ed. Chichester: Wiley-Blackwell, 170-2, 2012.
[227] David, *Love, Hate and Literature,* 12.
[228] However, our relationship with God is different. Karen Kilby says 'If I have a loving mother, and a close relationship to her, that is naturally a blessing. But too close a relationship presents a worry. Excessive maternal involvement – a parent who knows too much or helps too much – will surely choke my development. With God, according to the classical tradition, it is not like this. There is something utterly different to the way God relates to the world from the way things or people in the world relate to one another. The closer God is to me, the more I am myself. The more dependent on God I am, the more I flourish, and the freer I become'. ('Closer to God: An expansive survey of how to speak about Christ' A review of Rowan William's *Christ at the Heart of Creation*, TLS 13/12/2019).
[229] Guest, *YHWH and Israel*, 8.
[230] Klein, *PMDS*, 262.
[231] Gomez, *Object Relations,* 36, 43.

He feels both actively attacked, (e.g. in 3:1-16), and traumatised by a sense that the divine object has abandoned him.[232] This psychological trauma is evident in his inability to form a narrative. The horrors of his external world overlap with his own phantasies of abandonment, privation, destruction, ruined objects and ruined bodies – all of which are more difficult to repair than ruined walls. Which of these horrors are true of the Poet's external world? Which are true of his ruined inner world? Is there any meaningful difference?

Lamentations, I have contended, is an attempt to heal through art. While Freud considers art, religion or culture as (merely) sublimations arising from repression, Klein has a more positive (although undeveloped) view that art, and all culture, rather than being a symptom, escape or self-delusion, atone for destructive attacks on the maternal body, and attempt to solve a problem, to create something perfect and whole, which will repair a damaged object.[233] All object relations, and the phantasies from which they are made, relate to the body. I will offer further support for this key Kleinian claim at many points in this thesis, particularly in my Kleinian reading of Chapter 3.

In Kleinian object relations, the maternal body is the ground of all phantasy, and as the early infant does not conceive of it as being separate or have any knowledge of it beyond the breast which pleases or displeases, it functions as a blank screen (what Stokes calls in a comment on cinema, a 'dream-screen')[234] onto which the infant projects all his desires. Phantasies first relate to the breast, specifically the nipple, before they expand to take in other real and imaginary objects.[235] As Glover summarises, for Klein art, religion or cultural achievements, 'arise out of the depressive urge to repair a damaged inner world: culture is an atonement for the destructive attacks on our primary object the maternal body'.[236] To bring this back to body basics, art (Lamentations) is the artist's (Poet's) re-creation of a shining (smooth) beautiful and palatable breast. The smoothness of the recreated breast demonstrates that it has survived vicious biting by infant teeth. Perhaps it is the shininess of Lamentations' acrostic line which makes Assis call it 'polished'? [237] For Klein, the infant's attraction to shiny things may be a manifestation

[232] See Parry, *Lamentations,* 7; Parry does not use the term 'divine object.'
[233] Glover, *Psychoanalytic Aesthetics,* 77. Glover notes the development of psychoanalytic views of art. For Freud art is merely a barrier between our civilisation and our libidinal instincts, for Winnicott a thing-in-itself, for Klein an atonement.
[234] Stokes, 'Reflections on the Nude, *CW* II, 301-342 (307).
[235] Klein, *PMDS,* 286.
[236] Glover, *Psychoanalytic Aesthetics,* 77.
[237] Assis, 'The Alphabetic Acrostic in the Book of Lamentations', 718.

of sublimated coprophilia and the desire for beautiful excrements.[238] It also connects to their fear that they may have bad and ugly children, which infants liken to poisonous excrement, and of putting them into the object on which they depend, thus contaminating it. Self-beautification is also a form of art – for Klein, [239] the very strong female need 'to have a beautiful body and a lovely home and for beauty in general is based on their desire to possess a beautiful interior to their body in which 'good' and lovely objects and innocuous excrements are lodged'. Young girls' desire to make themselves and their imaginary babies beautiful is an instinct to restore the lost beauty of the mother's body with its origins in depressive guilt. Klein says that when girls are in a fragile and paranoid state, they have an urge to self-beautification which is an attempt to shore up their own beauty against attacks by the bad object.[240] The beautiful home, the beautiful body, the beautiful poem are all artistic attempts to repair the damaged object.

I wish to introduce here the work of Adrian Stokes. Stokes is a writer difficult to classify. Best-known for his work on stone-carving and ballet[241], we might term him an art critic and historian, in the distinctly English tradition of Walter Pater and John Ruskin whose work, especially his later work, has a distinctly Kleinian orientation.[242] He is particularly interested in the relationship between artwork and spectator. His writing is frequently obscure and on occasion takes contradictory positions.[243] For Stokes, there are two types of artistic experience: firstly, fusion and one-ness with an idealised breast which is connected to the paranoid-schizoid position, and secondly a depressive sense of object-otherness and separation from the mother. For Stokes, one of these experiences is dominant in all artistic encounters.[244] Stokes' best-known theoretical contribution is his distinction (elaborating the distinction outlined above) between modelling and carving as two modes of making art. For Stokes *modelling* is a part-

[238] Klein, *PAC*, 229. Sándor Ferenczi, 'The Ontogenesis of the Interest in Money: A Psychoanalytic Investigation of the Origins of Capitalism', Chapter XIII in Sándor Ferenczi, *First Contributions to Psycho-analysis*, London: Routledge, 1994.
[239] Klein, 'Sexual Development of the Girl', *Writings* II, 229.
[240] Klein, 'Early Stages of the Oedipus Complex', *Writings* I, 194.
[241] Adrian Stokes, *Tonight the Ballet*, London: Faber, 1935; *Russian Ballets*, London: Faber, 1935.
[242] It is possible to read Stokes with no knowledge of Klein. Stokes' first overtly psychoanalytic writing on art is 'Envoi' the end-piece to *Venice: An Aspect of Art*, (Stokes, *Critical Writings [*hereafter *CW] II*, 85-138). His most influential systematic works are *The Quattro Cento* and *The Stones of Rimini*, (Stokes, *CW I*). Stokes absorbs Klein's ideas into his own thinking but conceals his debt to Klein, in fear of being categorised, Glover, *Psychoanalytic Aesthetics*, 82. Carrier says it is possible to interpret Stokes in four ways, as a philosopher of art with a theory of visual art, as a cultural theorist, as an art historian or as a psychoanalytic thinker with an interest in art. David Carrier 'Placing the Early Writings of Adrian Stokes : An Account of his Development from'Sunrise in the West' (1926) to 'The Quattrocento' (1932)' https://www.tate.org.uk/about-us/projects/art-writers-britain/adrian-stokes/placing-early-writings-adrian-stokes (retrieved 05/09/2020).
[243] Janet Sayers, 'Adrian Stokes' Psychoanalytic Aesthetics and the First World War' Review of *Adrian Stokes: An Architectonic Eye* by Stephen Kit, *American Imago* 63 (2011), 561-567.
[244] Stokes, 'Form in Art' 193.

object relationship, an activity of the paranoid-schizoid position. It regards its material as merely a tool, and it makes art by building up. *Carving* is a whole-object relationship, it recognises and collaborates with the otherness of its material, and its practice is cutting away. It expresses 'the joyful recognition of self-sufficient objects.'[245] It rejects overwhelming representationality, especially that which attacks its surface and respectfully leaves stone as stone.[246] Modelling is characterised by destructive competitiveness and carving by cooperation and exchange. For Stokes, the modeller's material possesses

> no rights of its own. It is a formless mud used, very likely, to make a model for bronze or brass. Modelling is a much more 'free' activity than carving. The modelled shape is not uncovered but created. This gives rise to freer treatment, free in the sense that it is a treatment unrestricted by so deep an imaginative communion with the significance of the material itself. The modeller realises his design with clay. Unlike the carver, he does not envisage that conception, as enclosed in his raw material.[247]

Stokes also identifies a characteristic he calls 'the emblematic': which is a manifestation, revelation or objectification of an inner state in the external world.[248] For Stokes, the task of art is to show the 'utmost drama of laid out things.'[249] Glover says about Stokes' 'emblematic'

> matching inner world experience with that of the outer world, the artist has not followed a set of preconceptions or rules - there is an 'exuberance' where the fit between inner and outer has been 'thrown out' spontaneously. The term 'emblematic' evokes the sense of something that can be seen meaningfully only if it is perceived as the outcome of *an engagement with the material*.[250]

This artistic oscillation and interdependence between polarised modes resembles that between the paranoid-schizoid and depressive positions, of which modelling/carving are artistic externalisations. Both have their good/bad aspects.[251] As Glover puts it,

> the modelling mode celebrates the oceanic feeling, the invitation in art to merge, but it also finds a place for the splitting and the attacks that accompany it. The carving mode celebrates the self-sufficiency of the whole-object, but there is also a place for depression, the painful recognition of the otherness of objects.[252]

---

[245] Cited in Glover, *Psychoanalytic Aesthetics*, 97.
[246] Michael O'Pray, *Film, Form and Phantasy: Adrian Stokes and Film Aesthetics*, Basingstoke: Palgrave, 2004, 78.
[247] Stokes, *The Image in Form*, 156.
[248] Stokes, *The Quattro Cento, CW I*, 41-42.
[249] Stokes, 'Venice an Aspect of Art' CW II,
[250] Glover, *Psychoanalytic Aesthetics*, 90 (my italics).
[251] Stokes, *Stones of Rimini*, 228-259.
[252] Glover, *Psychoanalytic Aesthetics*, 96.

For Stokes, these two kinds of psychic attitudes, positions and relationships are central to and oscillate through its history. The Renaissance, for example, was a stone time when carving was ascendant.

Stokes extends the modelling/carving distinction from architecture and sculpture into painting and drawing.[253] He finds the carving aim realised in a painting when *vitality* is attributed to the *surface* of the canvas.[254] Carving-related painting pays attention to the surface of the canvas, and the painter dedicates himself or herself to its preservation, as the carver dedicates himself to the preservation of stone. He describes a carving with the use of colour. It is found when colour determines the form and is used as a principle of creation and total organisation in a picture, when colours are near-complementary (brothers rather than rivals) and rather than annihilating each other point to a common root which nourishes.[255] Stokes identifies Piero della Francesca, the elder Brueghel, Chardin and Cezanne (and later La Tour, Vermeer, Picasso and Rembrandt) as *carver-painters*.[256]

In Stokes's view as a child determines to (re)assemble what he thinks is disintegrating, so the artist tries to provide a solid form ('emblems') to his internal mental state.[257] For Stokes, 'The highest achievement in architecture was a mass-effect in which every temporal or flux element was transformed into a spatial steadiness'.[258] He gives an example of this which is suggestive for my thesis. A beautiful building

> resuscitates an early hunger or greed in the disposition of morsels that are smooth with morsels that are rough, or of wall spaces with the apertures … it is as though those apertures had been torn in that body by our revengeful teeth so that we experience as a beautiful form, and indeed as an indispensable shelter also, the outcome of sadistic attacks, fierce yet smoothed, healed into a source of health which would take inside us and preserve there unharmed the source of our goodness: as if also … the smooth body of the wall-face, or the smooth vacancy within the apertures, were the shining breast, while the mouldings, the projections, the rustications, the tiles, were the head, the

[253] Stokes' *Smooth and Rough, (CW II),* concerns architecture and *Colour and Form (CWII)* concerns painting.
[254] Stokes, 'Colour and Form', 17, 24.
[255] Stokes, 'Colour and Form', 17, 24.
[256] Richard Wollheim, 'Adrian Stokes 1902-1972: Life and Work Main Introduction' http://adrianstokes.com/intro1.htm (retrieved 06/09/2020).
[257] Stokes, '*Inside Out: An Essay in the Psychology and Aesthetic Appeal of Space'* (1947), *CWII.*
[258] Stokes, *Quattro Cento*, 40.

feeding nipple of that breast.[259]

A written work resembles a building. All buildings in object relations theory represent the mother's body. As noted, for Klein, a child's delight in achieving correct (beautiful) written work possesses

> the same internal conditions as its former activity in building houses and playing with dolls. A beautiful and orderly exercise-book has the same symbolic meaning for the girl as house and home, namely, that of a healthy, unimpaired body.[260]

The deepest roots of an artwork, whether a poem, painting, building or ballet, are intense depressive feelings of loss, self-blame, and a sense that the maternal body, individual's body and the world are damaged.[261] This is accompanied by a desire to make reparation. The Poet writes against his mental backdrop of the wrecked temple, whose broken (rough) stones (4:1), on a hill full of jackals, symbolise the wreck of the mother's body. For Stokes,

> We partake of an inexhaustible feeding mother (a fine building announces), though we have bitten, torn, dirtied and pinched her, though we thought we have lost her utterly, to have destroyed her utterly in fantasy and act. We are grateful to stone buildings for their stubborn material, hacked and hewed but put together carefully, restored in better shape than those pieces that the infant imagined that he had chewed or scattered, for which he searched.[262]

We now need to re-visit the acrostic, the emblem of Lamentations' hopes of resurrection.

4.2 A Kleinian Interpretation of the Acrostic

I will now discuss the acrostic in more detail. I noted (2.6) numerous interpretations of Lamentations' acrostic. Gottwald calls it 'the vehicle of certain definite religious conceptions'[263] and a psychological containing strategy, which imposes order on disaster, by

[259] Stokes, *Smooth and Rough*, 243.
[260] Klein, *PAC*, 183. I believe the Poet is male nonetheless. Klein considers writing an essentially masculine act because use of the pen symbolises the act of coitus for the boy (or the girl in masculine mood) and for the boy therefore represents the possession of potency and confirms that he has an undamaged penis, despite the imagined wish of his objects to castrate him. Klein, *PAC*, 184. It should be noted however that while the arts are male dominated, writing is the least so.
[261] Kleinin, 'Love Guilt and Reparation', 335.
[262] Stokes, *Smooth and Rough*, 241-2.
[263] Gottwald, *Lamentations*, 21.

encouraging a complete expression of grief.[264] Many commentators agree[265] (implicitly disagreeing with Renkema's assertion that no one writes beautiful poems about awful events.)[266] I have also noted (2.6) how the acrostic gives a special linear, perhaps magical, shape to an appeal for divine mercy and intervention. Westermann rejects the completeness-explanation of the acrostic for juxtaposing five different wholes with the same object.[267] He argues that the acrostic is simply artistic, in the sense that it simply aims to be beautiful. However, we have seen that, for Klein, there is nothing simple about the desire to make things beautiful. Wanting to make things beautiful is the desire to repair a fallen world. It is the desire for the alchemists' philosopher's stone able to turn other materials into gold, to make the bad, ugly world good and beautiful (gold) again. There is a striking kind of reverse-alchemy in depressed Lamentations 4, where the gold has become black. I contend that the acrostic – Lamentations' most unifying and artistic feature – is a comprehensive example of reparation through art. It is the central mechanism by which the Poet attempts to repair the mother's body (the world), which succeeds the breast as the child's object.[268] Its alphabetic acrostic line draws a picture (carves a sculpture) of an undamaged breast which will repair the damaged past, making the future beautiful. It draws what the Poet wants, an undamaged breast and penis.

Murdoch comments, under the influence of Plato, that 'Every book is the wreck of a perfect idea,'[269] i.e. that, metaphysically-speaking, perfection is ontologically prior, that the perfect idea (form) shines its light forwards; that an artwork participates in its perfection to a greater or lesser extent, but is necessarily degraded compared with the original idea. Kleinian epistemology has a Platonic aspect with its account of knowledge emerging, through part-objects (hopefully) to whole-objects. However, in Kleinian *aesthetics*, the driver is the wreck of the once-perfect form. In a temporal reversal reminiscent of Pannenberg's 'retroactive ontology', in which the future ultimately determines the past, the artwork, which in Kleinian terms is more perfect than the cause (the damaged breast and body of the mother) casts its light

[264] Gottwald, *Lamentations*, 28. Adrianus Van Selms, *Jeremia III en Klagliederen*, POT, Nijerk: Callenbach, 1974, 117.
[265] Including Boecker, *Klagelieder*, 1985, 10-11, Gordis, *The Song of Songs and Lamentations*, 124; Grossberg 1989, 94; Johnson, 'Form and Message' 61; Otto Kaiser, *Einleitung in das Alte Testament: eine Einführung in ihr Ergebnisse und Probleme*, Gütersloh: Mohn, 1969, 275f; R.K. Harrison, *Introduction to the Old Testament*, Peabody, Hendrickson, 1970, 1068; Plöger, 'Die Klagelieder', 1969, 128; Rudolph, *Klagelieder*, 91; Salters, *Jonah and Lamentations*, 91; Westermann, *Lamentations Issues*, 1990, 91.
[266] Renkema, *Lamentations*, 49.
[267] Westermann, *Die Klagelieder Forschungsgeschichte und Auslegung*, Neukirchhen-Vluyn: Neukirchner 1990, 91.
[268] Klein, *PAC*, 107, 208, 243.
[269] Iris Murdoch, *The Black Prince*, London: Vintage, 2006, 39.

backwards so that the present artwork reaches into, changes and redeems the damaged ideas of the past.[270] It is this structural dynamic, (wrapping sadness in a hopeful muscular form), expressed primarily in the alphabetic acrostic, rather than in ambivalent statements about hope (e.g. Chapter 3) which make Lamentations a work of redemption. It is important to state that alphabetic acrostics are not a product of the unconscious mind. They are generated by the conscious mind after hard work and linguistic struggle. But the need and urge to write alphabetic acrostics is a particular type of need, which is part of the need to create art. The purpose of art is to recreate the damaged object. The need to write alphabetic acrostics, which is a need make a line which outlines an ideal object, is a technical facet of this.

As noted, the carving mode, outlined by Stokes, tends towards whole-object relations and the modelling mode to part-object relations. Stokes was mainly interested in architecture and later painting.[271] I extend his distinction between modelling and carving to poetry. Stokes was himself a poet in later life, although his work is little known. The Poet Ezra Pound was a friend of Stokes, and Stokes was influenced by Pound's ideas on poetry.[272] Almost nothing appears to have been written on the application of Stokes' ideas on literature.[273] Like the modeller/carver, the Poet has a relationship to his medium. The modeller produces an artistic object sharply differentiated internally and makes a manic kind of unity. Conversely, the carver, sensing that he is working his living material to life, and respecting its otherness rather than regarding it as so much stuff for use, seeks a kind of luminous integration. Stokes says about carving

> Whatever its plastic value, a figure carved in stone is a fine carving when one feels that not the figure, but the stone through which the medium of the figure, has come to life. Plastic conception, on the other hand, is uppermost when the material with which, or from which, a figure has been made appears no more than so much suitable stuff for this creation.[274]

The acrostic presents as a *surface* element in Lamentations. However, it is so necessary and deeply embedded, part of the whole that it is part of the *stuff* of which Lamentations is made.

---

[270] Pannenberg, *Theology and the Kingdom of God.*
[271] Stokes was trained at the Euston Road School of Art and supported what he called 'the quiet return to realism'. For Sayers, this relates to his 'emphasis on the inspiration of art by the objective reality of the external world rather than by inwardly-given romanticism of transcendentalism.' Janet Sayers, *Art, Psychoanalysis and Adrian Stokes: A Biography,* Abingdon: Routledge, 2018, (Kindle Ipad Version), 117-118.
[272] Glover, *Psychoanalytic Aesthetics*, 80. Stokes says in *The Stones of Rimini (189),* that he was inspired by Pound's 'Sigismondo Cantos'.
[273] There is a brief comment in O'Pray, *Film, Form and Phantasy,* 89.
[274] Stokes, *Stones of Rimini,* 230.

It is stubborn stuff, knottily resistant to assimilation, much like a carver's wood or stone. Wollheim says the love which Stokes finds that carvers have for stone, signifies a kind of compliance between the carver and the material, where the carver projects phantasies onto a medium which is itself expressive of certain kind of phantasy. In other words, the artist has a tendency to project phantasies into stone, and the stone has a tendency to receive those phantasies. Therefore stone attracts certain kinds of phantasy and has those phantasies projected into it. The smooth line of the acrostic is like the smooth surface of marble or stone. The Poet projects his phantasies onto a medium itself which is expressive of certain kinds of phantasy. There is some truth in the claim that attempts to preserve the acrostic causes oscillation in Lamentations.[275] The fact that the Poet chose such restrictive material is, for these purposes, neither here nor there, as all artists require a canvas or base.

We have heard about Stokes' notion of colour-carving. I contend there is also *word carving* and *word-modelling.* Acrostic poetry is word-carving. Lamentations' poetry is *carved* out of the acrostic material with which the Poet provides himself. And while he carves, he laboriously carefully dedicates himself to preserving the acrostic medium, the surface of his material, as the carver does to his stone. As I have contended, the Poet saves himself through art. His poetry is a road back to 'the realms of gold' (the realms of the Undamaged Mother).[276] Lamentations' acrostic is the Poet's main way of making a poem which will return him to the place where the mother's breast and body (the prototype of the divine object) are undamaged.[277] The alphabetic acrostic form becomes a substitute object acquiring rights and even life of its own. Both poet and carver depend on their medium and may only make art if its *otherness* is respected and preserved. The Poet respects the surface of the acrostic as the carver respects the surface of the stone for its intrinsic qualities which it retains as far as possible against the demands of representation.[278] For either to disregard the fundamental independence of the material fatally undermines the enterprise. All art involves projective identification which objectifies certain aspects of the self, but art in the carving mode is more collaborative and does not overwhelm

[275] E.g. Keil, *Lamentations*, 339.
[276] The film *The Wizard of Oz* (1939, no director credited) with its strongly demarcated road to the shining Emerald city where all problems will be resolved, is one of the numerous films which lends itself to a strong Kleinian interpretation.
[277] Klein, *Love, Guilt and Reparation*, 335. The film *The Wizard of Oz* (1939, no director credited) with its strongly demarcated road to the shining Emerald city where all problems will be resolved, is one of the numerous films which lends itself to a strong Kleinian interpretation.
[278] See discussion in O'Pray, *Film, Form and Phantasy*, 81.

the object with projections.[279] Unlike the carver, the modeller has no interest in his material as such, which he may happily transform beyond recognition. For Stokes, the more the projection, the less real space there is in which independent objects may exist. The models of the modeller are almost annihilated under the onslaught of phantasy-projections. [280] Material so transformed resembles a faulty *imago*, no longer conforming to its nature.

For Meltzer, the maternal body expands in the infant mind, enlarging its territory. Moving from early concreteness and relation to nourishment to nuances, generosity, receptiveness, aesthetic reciprocity, understanding and all possible knowledge, the locus of symbol formation, and thus of art, poetry, imagination.[281] Klein herself says little about poetry, but does understand it, as we have seen, to be (among other arts) a road to the undamaged maternal body. In a brief interpretation of Keats' sonnet 'On First Looking into Chapman's Homer' (which begins 'Much have I travelled in the realms of gold, and many goodly states and kingdoms seen') a poem which she calls 'perfect'. In Klein's view, the world here, 'stands for art' and the 'the realms of gold' are 'the country of Keats's desire (art, beauty, the world, ultimately his mother).'[282]

> scientific and artistic enjoyment and exploration are derived from the same source – from the love for the beautiful lands – and the 'realms of gold.' The exploration of the unconscious mind … shows that … the beautiful lands stand for the loved mother and the longing with which these lands are approached is derived from our longings for her.[283]

For Klein, poetry takes us to the land we all want to go to – the Land of the Undamaged Mother.[284] Lamentations' alphabetic acrostic poetry takes the Poet where he wants to go. It

---

[279] O'Pray, *Film, Form and Phantasy*, 82. In his later work, *Michelangelo: A Study in the Nature of Art, CW III*, 7-17 (38) Stokes rehabilitates the modelling tradition and starts to connect the death instinct with the attacks of the modeller on his material, developing the concept of the 'incantation' later further developed into the 'invitation in art' (Stokes, 'The Invitation in Art; *CW III*, 261-300). This casts the tension as between the otherness of carving and the 'invitation' of modelling. For the later Stokes modelling came to possess tempo and rhythm and therefore appeals to the kinaesthetic and tactile senses, distinguishing it from carving which appeals to the spatial sense. (This seems important because, obviously, bodies must occupy *space*). The sound quality matters too and Stokes says 'dance, song, rhythm, alliteration and rhyme lend themselves to, or create an incantatory process, a unitary involvement, an elation …' Stokes, 'The Invitation' 272; in other words they seduce towards a part-object identification which obliterates spatiality. The later views of Stokes do not support my theory of the relationship between acrostic poetry and the carving mode. I base my theory on Stokes' views on modelling as outlined in Stones of Rimini and Quattro Cento.

[280] O'Pray, *Film, Form and Phantasy*, 87

[281] Donald Meltzer, The Claustrum: *An Investigation of Claustrophobic Phenomena*, Strath Tay: Clunie, 1992, Ch. 5.

[282] Klein, 'Love, Guilt and Reparation', 335.

[283] Klein, 'Love, Guilt and Reparation', 335.

[284] Comparisons with the New Jerusalem (Rev 21) are compelling: the perfectly recreated world in which subject and object are so closely bound that we will not need to pray because God will hear us before we speak.

attempts to re-build the maternal body and to delineate a safe enclosure in which octopodes and other dangers (representing the father's dangerous penis, inside the breast) will be killed or tamed. This poetically-delineated enclosure will also be beautiful; it will be 'a realm of gold' in which all harm and damage to the object are undone. Its unlimited supply of gold negates the tarnished gold of Lamentations 4:1. In this realm, the abundant gold will be as shiny as the smooth and now-unbitten breast and beautiful shiny excrements of the infant whose body is undamaged.

The mechanics of Lamentations' acrostic are complex. Essentially, it creates four poems which are beautiful (smooth) in their outward form and have strong visual appeal. As Guillaume says, acrostics are lost on listeners.[285] In object relations terms the acrostic does four things. Firstly, it draws a line[286] to recreate a shining (smooth), palatable, undamaged breast, which shows that the good object survives, undamaged by hate-attacks by infant teeth. When Middlemas identifies Lamentations as a cyclone-shaped text with a still point of calmness at its centre, she is picking up on Lamentations' literary reconstruction of the breast. Lamentations is a breast-shaped text. Secondly, it recreates the shininess of beautiful excrements showing the Poet's body and his body-products also survive undamaged. Thirdly, it outlines a firm, undamaged penis, restoring the good protective penis of the father, and reassuring the Poet that his own penis survives undamaged. Fourthly, as Gottwald notes, the acrostic may have 'magical powers'.[287] In object relations terms, it may have an apotropaic function like a mandala or spell against dissolution of the body by destructive internal or external forces. It may draw an armoured protective line around the body. Therefore, it intensifies in Chapter 3, as the strongest physical attacks are made on the male body. While the acrostic emerges from the depression position, it may also help the Poet to negotiate the paranoid-schizoid position when he is most under attack. Without the intensified acrostic of Chapter 3, there might not have been a Chapter 4. The acrostic both constructs (outlines) a body, and preserves one.

The acrostic, therefore, is a fundamental part of Lamentations. It is necessary and never contingent. In *The Quattro Cento* Stokes claims that the Quattro Cento artist relates to stone as though it were an independent entity, he treats it as if it was alive, as if it actually contains

[285] Philippe Guillaume, 'Lamentations 5: The Seventh Acrostic' *JHS* 9 (2009), 4. Although the aural is not irrelevant.
[286] For Paglia all lines are phallic, and in their unnatural linearity – there are no straight lines in nature – present a challenge to the curved receptive maternal body. For Paglia a sense of history which is progressive, evolutionary or apocalyptic – i.e. which moves on, or comes to a climax is phallic. Paglia, *Sexual Personae*, 10.
[287] Gottwald, *Lamentations*, 25.

living figures. Stokes terms this phenomenon 'stone blossom'.[288] Stokes says 'For the poet words, for the sculptor, stone, are pregnant material'.[289] This is why Lamentations' Poet treats the acrostic line as a living substance and carves out of (reveals, births) a picture, inherent in the acrostic material itself, of a perfect prelapsarian relationship of himself to the undamaged breast. A garden with no serpent. For Stokes, the uncarved stone block is a mother to her children.[290] Stokes observes (for example) a well-head sculpted to reveal putti (infant cupids) who, seemingly blossoming from the stone, are 'emblems of release.'[291] The acrostic has become a substitute object. In its sheer object-otherness demands respect. The Poet reveres it, needs it, accommodates it, and 'carves' out of it, rather than simply uses it as a tool to make a model.

While I noted (4.1) that OT theology does not settle questions about the body or bodies of God and divine extension in space, object relations is unquestionably a drama played out on the stage of the body. Much of it brutal open warfare against the object – the mother's body (which the infant regards as an extension of the breast). As noted, for Klein, the infant's aggression unites all his drives in his attempt to wound, control and possess the object with using every weapon his unconscious mind can devise. Object relations battles are vicious, with home-made (body-made) weapons constructed from body-parts and substances (milk, faeces, and urine) deployed with no difference between thought and deed.[292] Later, when the infant reaches the depressive position, he reflects on his treatment of the object he depends on, is devastated, from both guilt and fear that he undermines his chances of survival which requires a good object and wishes to repair it. This is the deepest background of all artistic enterprises, what Stokes calls its 'reparative nucleus'.[293] The Poet's acrostic is the primary mechanism by which he re-assembles his ruined object. Re-building the whole object will make it beautiful, and good, for the infant equates beauty and goodness. Beauty was a quality of the idealised good breast before its depressive fall.

Stokes regards an artwork as a paradoxical object. He asks 'How can it be that the homogeneity associated with idealization (the inexhaustible breast), is harnessed by the work of art onto an

[288] Stokes, *Quattro Cento*, 38.
[289] Stokes, 'Form in Art' 194.
[290] Stokes, *Stones of Rimini*, 231.
[291] Stokes, *Quattro Cento*, 79.
[292] Gomez, *Object Relations*, 43.
[293] Klein, 'Love, Guilt and Reparation' 335; Stokes, 'Form in Art', 196, 201.

acute sense of otherness and actuality?'[294] In other words, how does art unite the (paranoid-schizoid) idealised breast with the depressive independent (depressive) artwork? (Interestingly here Stokes takes an idiosyncratic position, equating the paranoid-schizoid position with fusion with the idealised part-object, rather than with splitting mechanisms). We have seen that in Stokes' view 'For the poet words, for the sculptor, stone, are pregnant material.'[295] A poem like other art-works has one metaphorical foot in the idealised internal object and one in a crystallised particular phantasy within the external world. Elsewhere Stokes characterises a good poem as having one foot in an external entity and one foot in the mind of the reader who is the vital response who makes it live: 'A good poem has the closed air of an entity, of something compact, that makes a dent, but its poetry is a contagion that spreads and spreads.'[296] If we relate this to Lamentations, it has one foot in its Poet's ugly, chaotic, paranoid life, and one foot in its beautiful regular (depressive) form, which crystallises the phantasy of a recreated object. If we relate his second point to Lamentations, the book has one foot in a work of literature which was used in some (now obscure) way in Jerusalem in the sixth century BCE (its dent), and one foot in the minds of its modern readers (its contagion).

I contend, with the orthodox Kleinian view, that the major artistic impulse is depressive. As noted, Klein's positions are interdependent and overlap, and both possess good/bad aspects. The depressive position has an integrative tendency while allowing for splitting and the paranoid-schizoid a disintegrative tendency while allowing for depression and vulnerability. The depressive position depends on the paranoid-schizoid position, and without its contrary pressure towards disintegration 'would reach closure, stagnation and arrogance'.[297] From the continuous tension between disintegrative/integrative tendencies, new creative possibilities emerge which, for Ogden, tread a middle path between total fragmentation and severe psychological rigidity.[298]

In Kleinian and post-Kleinian thought there are (broadly) two approaches to art. For Klein, Segal and Stokes art arises in the depressive position, repairs the broken object, and there is no innate aesthetic sense. For Bion, Meltzer and Harris Williams there is an innate aesthetic sense

[294] Stokes, 'Form in Art' 199.
[295] Stokes, 'Form in Art' 194.
[296] Stokes, 'Form in Art', 193.
[297] Thomas Ogden, 'The Dialectically constituted/decentred subject of psychoanalysis'.
[298] B.D Robbins & J. Goicoechea. 'The Psychogenesis of the Self and the Emergence of Ethical Relatedness: Klein in Light of Merleau-Ponty', *JTPP* 25.2 (2005) 191–223 (217).

which itself precipitates movement from the paranoid-schizoid to depressive positions.[299] Milner and Ehrenzweig have also called for the orthodox Kleinian position on art to acknowledge the role of the paranoid-schizoid position.[300] Bion develops Kleinian art theory into an idiosyncratic fusion of psychoanalysis and mysticism.[301] Whereas for Klein, the paranoid-schizoid position in adulthood is negative unless extremely transient, for Bion, it is a normal mode of experience, oscillating with the depressive mode, and movement between them is creative.[302] He regards the paranoid-schizoid position as creative because of its toleration of disintegration. The destruction of old views is a *mini-catastrophe* – a movement into the paranoid-schizoid position. But the reformation of views is a synthesising depressive move.[303] Stokes also recognises the co-existence and interdependence of the modelling and carving modes in a similar way but does not go so far.[304] A detailed discussion of this subject is beyond the remit of this thesis.

4.3 Conclusion

In Kleinian art theory, artistic creativity emerges from the depressive position, when an individual, newly aware of a whole object, feels guilt over harming his object with his aggressive thoughts and unconsciously tries to rebuild it. Klein considers poetry to be a possible road back to 'the realms of gold' which is the Land of the Undamaged Mother. Lamentations' acrostic is the Poet's main way of making a poem which will be a road back to the place where the mother's breast and body (the prototype of the divine object) are undamaged. The acrostic may cause some oddities of language as the Poet unnaturally accommodates his language to the acrostic scheme,[305] but, on the whole, is a wholesome centripetal tendency compensates for Lamentations' incoherent content by providing it with strong formal coherence.

---

[299] W.R. Bion, *Attention and Interpretation: A Scientific Approach to Insight in Psychoanalysis and Groups*, London: Tavistock, 1970; Routledge; Donald Meltzer and Meg Harris-Williams, *The Apprehension of Beauty*, Strath Tay: Clunie, 1988.
[300] Marion Milner, 'Aspects of Symbolism in the Comprehension of the Not-Self' in P. Heimann, M. Klein & R. Money Kyrle (eds.), *New Directions in Psychoanalysis*, London Tavistock, 1955; Anton Ehrenzweig, *The Hidden Order of Art*, Berkeley: University of California Press, 1967. See also Glover, *Psychoanalytic Aesthetics*, 78.
[301] See especially *Transformations: Change from Learning into Growth*, London: Karnac, 1965, and *Attention and Interpretation.* White detects in Bion the influence of Plotinus, Eckhart and Kant, (White, *Bion and Mysticism: The Western Tradition*, *American Imago* 68.2 (2011), 213-240).
[302] W.R. Bion, *A Memoir of the Future, Book 1: The Dream,* Rio de Janeiro: Imago Editora, 1975, 206.
[303] Glover, *Psychoanalytic Aesthetics*, 112.
[304] Stokes, *Stones of Rimini,* 237. Stokes says the carving and modelling modes are never found separately.
[305] As Keil argues *Lamentations*, 339.

Chapter 5 A Kleinian Analysis of Lamentations 1

How woeful, strange, are the alleys of the City of Pain

– Rainer Maria Rilke, *Elegy 10*

5.1 Introduction

In this chapter, I will demonstrate that in Kleinian terms, the major mood (vv 1-12 and 16-22) is depressive, mournful and realistic. The secondary mood is paranoid-schizoid (13-15). The Poet splits the divine object. He vacillates between considering Zion a persecuted victim (12-15) and receiving her due (22). As Houck-Loomis says, overall the author of Lamentations is mired in 'deep internal conflict'.[306] Yet conflict and splitting are not particularly strong in the predominantly depressive first chapter, (excepting 13-15).

5.2 Kleinian Analysis of Lamentations 1

5.2.1 Verses 1-11b.

In verse 1, the Poet's opening cry personifies the city as either dying or dead, and with a female body.[307] Heim considers the personification of Jerusalem the most important literary device in Lamentations.[308] Gendering the city is important but more important is embodying it. Concern with bodies is central in Lamentations. The body is the ground of all phantasy and all mental life. Klein takes the reader into the body. In object relations terms, the female city-body is the maternal body, which forms the basis of all perception of reality, and the world. For Sayers, the maternal body is a battleground 'site of oral, urinary, faecal, and penile attack and retaliation.'[309] As Ferber says where language stops, the work of the body starts. The body begins at the end of language.[310] It is the world before language or symbols, the basic stuff from which all mental life is made; it is primal chaos, the biblical **תהו ובהו**. Ted Hughes' translation of the Creation account in Ovid's *Metamorphoses* conveys an appropriate sense of how all emerges from primal chaos, which for Klein is the maternal body.

Before sea or land, before even sky

[306] Houck-Loomis, 'Good God?!?'
[307] Dobbs-Allsopp & Linafelt, *'The Rape of Zion'* 78.
[308] Knut Heim, 'The Personification of Jerusalem' 130.
[309]Sayers 'Adrian Stokes's Psychoanalysis and Carving Aesthetic' https://www.tate.org.uk/about-us/projects/art-writers-britain/adrian-stokes/adrian-stokes-psychoanalysis-and-carving-aesthetic (retrieved 06/09/2020).
[310] Ilit Ferber 'Lament and Revenge: Two Approaches to Loss', unpublished paper read at the *Lament, Reading and Therapy Workshop*, Oriel College, Oxford, 5/11/2018.

which contains all
Nature wore only one mask
Since called Chaos
A huge agglomeration of upset
A bolus of everything – [311]

The Poet's concern with bodies is unstable. The Poet splits his object into good and bad, so the female city-body is both victim and perpetrator. Later in Chapter 2, female personification lessens in intensity; Chapter 3 concerns itself only with the (remorselessly assaulted) male body, locked in a confrontation with God seen as a penetrating aggressive body which crushes other bodies. Chapter 4 revives the mother in her bad aspect (withholding, ostrich and jackal-like) (4:3), in the final chapter there is no overt personification but the mention of widowed mothers (5:3) and ravished women (5:11) demonstrate concern for the maternal body at is most vulnerable (abandoned).

The city-body, widow and princess is an acrostic-like panorama whose progress, from weakness to power, is as all-encompassing as the progress from *Aleph* to *Tav*. The city-body draws on a conventional motif – the city-goddess of the city-lament genre who bewailed the fall of cities – but unconsciously stands for the maternal body. In Klein's body-hermeneutic, the maternal body is to phantasy as houses are to bricks. In a revolutionary move, Klein reverses Freud's phallocentricity, calling into question the masculine parameter for sexuality 'universalized in the Freudian paradigm'[312] making the maternal body – now containing the penis – the ground of all phantasy. The importance of this shift in psychoanalytic theory is somewhat overlooked by commentators, but it cannot be exaggerated.[313] The Poet phantasises about God's body. He is not the only one. So do Bible scholars. Sommer believes 'The God of the Hebrew Bible has a body … The evidence for this simple thesis is overwhelming … God has a body – that is the standard notion of Israelite theology'.[314] In fact, Sommer says God has many bodies.[315]

Sommer's main argument is the divine "fluidity model." Deities in ancient Israel and the ANE were thought perhaps to have multiple personalities and multiple simultaneous physical

[311] 'Creation' in Ted Hughes, *Tales from Ovid: Twenty Four Passages from the Metamorphoses*, London: Faber & Faber, 1997, 3.
[312] Sanchez-Pardo, *Cultures*, 5.
[313] Klein in her turn has been criticised for 'granting excessive weight to a supposedly omnipotent and phallic mother and the overfeminization of psychoanalysis' Sanchez-Pardo, *Cultures*, 6.
[314] Sommer, *Bodies of God*, 1.
[315] Sommer, *Bodies of God*, 147.

locations. This view was rejected in Judaism, but nonetheless strongly influenced some Israelite traditions preserved in the OT, which Sommer calls the 'fluidity traditions.'[316]
Structurally Chapter 1 has two panels.[317] In 1-11b a male narrator reveals nothing personal and speaks in the third person, blaming the disaster on Jerusalem, personified as a woman. In the second panel 1:11c to 1:22 the Lady 'herself' speaks.

Jerusalem then is first figured as a lonely widow, who sits apart, **בדד**, (1) isolated (Lev 13:46; Jer 15:17; 3:28) or insecure (Num 23:9; Deut 33:28; Jer 49:31; Ps 4:8) and abandoned. Her people have either died or gone. We may speculate that descriptions of the abandoned city emanate from the Poet's feelings of abandonment. The universal primal fear is abandonment (threatening the survival of the self). Avoiding this drives early splitting processes and triggers the incessant backwards and forwards motion of projection/introjection characteristic of early infancy and troubled adulthood, and to a lesser extent normal adulthood.[318] The primal loss (Klein does not use that term), on the other hand, is separation from one's primitive, phantasied and wholly good internal part-object, which never existed outside phantasy.[319] Poet Wendy Cope puts it better in her poem *Defining the Problem*

… I cannot cure myself of love
For what I thought you were before I
Knew you.[320]

The Poet's conscious loss is that of his people, his status and his freedom. But, as Klein says, all losses in life reprise the primal loss, which is that of the first internal good object – the

[316] Sommer, *Bodies of God,* 38. These traditions have two components: the fluidity of a deity's self, and the multiplicity of its embodiments. Both traditions are found, with qualifications, in ancient Israel. Some Israelites, believed that Yahweh could be present in physical objects (e.g. wood and stone), and in multiple objects simultaneously. J and E and texts, with probable northern provenance, seem to be especially influenced by the fluidity model. D and P texts reject it, claiming that the name of God has only one body. However in P (but not D in which God sits passively in heaven), God can fly invisibly between places, (eg. Egypt, Mount Sinai). Both P and D believe in a sacred centre – for P the tabernacle and for D, Jerusalem. Sommer argues that P and D are nonetheless ambiguous about space. P's "tabernacle" is in the middle of the Israelite camp and the site of an unceasing theophany' (81); E's tent of meeting is outside the camp, and Yahweh sometimes appears there. Sommer compares P and E with Jonathan Smith's distinction between the "locative" and "utopian" views and finds that while E is utopian (lacks place), P is both locative, when compared with E, but utopian compared with deuteronomic theology (Yahweh is in the heavens) or with what Sommer calls Zion-Sabaoth theology (Yahweh is in the Jerusalem temple) (83, 121). By contrast, P's god has no permanent location. Yahweh may dwell in the tabernacle, but the tabernacle, and therefore, Yahweh are mobile. D's theology, like P's, has inherent tensions: it elevates the temple but deprives it of real sacred presence. There is tension between a locative theology (there can only be one shrine) and transcendent theology (the shrine cannot capture Yahweh's presence).
[317] For Johnson every chapter of Lamentations has a fact half and an interpretation half, Johnson 'Form and Message' 63.
[318] Bion, *Experiences in Groups and Other Papers*. London: Tavistock, 1961.
[319] Klein 'Mourning and its Relation to Manic depressive States' 345.
[320] 'Defining the Problem' in Wendy Cope, *Serious Concerns*, London, Faber, 2002.

breast, and all that it and its milk embody, such as love, goodness and security, and the life instinct itself.[321] This loss comes with the arrival of the depressive position. Lamentations swings between schizoid defences against primal fear and depressive attempts to repair the primal loss. Before the depressive position the infant feels no loss because the notion of absence is too sophisticated for him.[322] When the good breast is absent, he feels the bad breast attacks him. The presence of a sense of absence is the necessary first condition for all mourning states. All later losses reprise the primal absence of the good breast (which comes when the demonised bad breast withdraws from consciousness). The Poet's adverse external situation revives his Primal Fear and exacerbates his Primal Loss. George Eliot observes that children expect their heroes to be perfect and that their 'first discovery to the contrary is hardly a less revolutionary shock to a passionate child than the threatened downfall of habitual beliefs which makes the world seem to totter for us in mature life'.[323]

Given women's status in ancient Israel, the female city-body opposes the Zion tradition, which elevates Jerusalem[324] and allows Jerusalem to be personified as a lower-status individual. Trudinger says that the (presumably) male narrator subordinates the city to himself in assuming authority to name the city as female.[325] However, this has to be seen alongside the strong sympathy the almost certainly male Poet has for the 'female' city.

The Lord of Lady Zion is God. But he only speaks once (3:57). The Poet says God abandoned her because she was bad (5, 8, 14, 18, 20, 22). This guilt is depressive; the Poet, who feels like a criminal, blames himself on account of his uncontrollable destructive phantasies. This is not scapegoating as Guest argues,[326] for the Poet's own guilt speaks through his figuration. He also represents his profound loss of an easy relation to the divine object using an array of mistreated characters: kings (4:12), princes (1:6, 2:9, 4:7, 5:12) princesses (1:1), priests (1:4, 19, 4:13, 16) prophets (2:9, 14, 4:13) strong men (1:15, chapter 3), old men (1;19, 2:10, 4:16, 5:12, 14) maidens, young men (2:9, 14, 4:13, 5:13-4) children (1:5, 16, 2:19-20, 3:33, 4:4, 10) and widows (1:1, 5:3). The Poet has lost his idealised God-*imago*, which is equivalent to the loss

[321] Some anxiety in Lamentations is caused by fear of the bad object, some by mourning the loss of the primary good object and some by the concern about having spoilt the good object by envious attacks.
[322] Segal, *Klein*, 116.
[323] George Eliot, *Daniel Deronda*, Harmondsworth: Penguin, 1995, 172.
[324] Peter L. Trudinger, 'How Lonely sits the City: Reading Lamentations as City and Land' pages 41-52 (49) in *Exploring Ecological Hermeneutics*, Ed. Norman C. Habel & Peter L. Trudinger, SBLSymS 50, Atlanta: SBL, 2008
[325] Trudinger, 'How Lonely'.
[326] Guest, 'Hiding Behind', 431 (423).

of secure possession of the good breast. The use of **בת־ציון** (6) while conventional, emphasises the city's child-status. The abandoned city-widow is also as helpless as a child. The night is children's most vulnerable time when they most need a protector because they are intensely afraid of isolation and abandonment (2). The lack of a comforter is stated repeatedly times in chapter 1 (2, 9, 16-7, 21).

Zion theology,[327] with its strong emphasis on a comforter, arises from the depressive position. It meets Israel's fundamental need for comfort, and its tenets can be read as object relations. The goodness/promises of God are located in Zion (the good breast). God's love flows through the specific conduit of the Abrahamic promise (the nipple). Zion is a fortress of security protected by God's strong arm (the protective aspect of the good breast). Although it may be damaged by the individuals who attack it, the good breast will survive attacks and threats and be restored. Israel (the infant) will be secure.

As the imperfective frequentative verb **תבכה** emphasises, Lady Zion continues to weep. The Poet blames Jerusalem's invaders, and vacillates between the terms Jerusalem, Zion, Judah, Jacob, and (rarely) Israel to denote his people. This is significant, for although the variants are part of a geographical movement outwards from the city (Jerusalem) through the Province (Judah) and the greater land Israel to the Covenant People (Jacob), the variation is also a shift in phantasies about bodies – Lady Zion is decidedly female, and Jacob is decidedly masculine. Klein, of course, focuses on the female (maternal) body, a stithocentricity which we have seen corrects classical psychoanalysis's phallocentricity. The shift to Jacob (the angel-wrestler) highlights a strong masculine physique: Jacob is a **גבר**. Of the three uses of Jacob in Lamentations (1:17, 1:22-3) only the first is not juxtaposed to power imagery; the other two relate to power and strength.

The Poet evokes separation and loss in the language of the Egyptian captivity (3). In the previous verse, there were enemies. Now there is exile. The Poet is obsessed with feelings of constriction and being overwhelmed (which reaches its peak in the explosion of imagery of

[327] Zion theology emphasises the Israelite (or Judean) cultic centre in Jerusalem, on Mount Zion. Laato argues that the OT arose in the exilic and post-exilic period, and that Zion theology is an older concept preserved within it (Antti Laato, *'Understanding Zion Theology in the Book of Isaiah,'* in *Studies in Isaiah: History, Theology, and Reception,* (ed.) Greger Andersson et al., LHBOTS 654, London: Bloomsbury, 2016, 22–46.) See also Fredrik Poulsen, *Representing Zion: Judgement and Salvation in the Old Testament*, Copenhagen International Seminar, London: Routledge, 2015; J. J. M. Roberts, 'The Davidic Origin of the Zion Tradition' *JBL* 92 (1973), 329-44.

burial, suffocation and crushing in Chapter 3) and attempts to escape.[328] But for now, flight is futile, and Zion's space for manoeuvre shrinks.

Zion is a pathetic mourning figure (4); even her approach-roads are ruins – a ruin both private and public, and graphically juxtaposed to feast-time. Jerusalem's gates resemble labia; if they are undefended, she will be penetrated. Ideas about penetration and being undefended cluster in Lamentations. Jerusalem is the opposite of the never-penetrated Ulster city of Londonderry, still officially called the 'Maiden City', for successfully resisting attacks on her gates. The Penetrated City, a convention of ancient near Eastern literatures, gains strength in Lamentations[329] when it merges with the Poet's sense that the bad (divine) object penetrates him. Penetrated Jerusalem is the Penetrated Poet, and boundaries between self and others are blurred. Abandoned Jerusalem has no protectors to repel penetrators. The motif of sexual penetration in Lamentations, which has been emphasised by feminist critics, should not be exaggerated.[330] Penetration, of course, has a sexual element, but in object relations terms, it concerns introjective/projective identification, what is real where bodies are concerned, and where the boundaries of the self may be fixed. In the more familiar terms of the modern debate, forced penetration concerns power in addition to sexuality.[331] Sexuality is an aspect of violence. All projective processes involve forceful entry into, and control of, the object by parts of the self. Introjection also has a violent aspect, because the individual fears the object will, abruptly and forcefully, penetrate his body for retribution for his attacks on it. Heimann, one of Klein's closest disciples, describes a state in which internal objects resemble weapons which stab and penetrate the self.[332] In object relations terms the priests (4) are a semi-parental class, charged with overseeing the relationship of the subject (Zion) to the object (God). They are depressed because they failed.

After blaming Zion's enemies for her difficulties – which has been the Poet's position from the beginning of Chapter 1 – he now abruptly suggests that enemies are only God's tools (5b) and that even so, this was just (5b). This guilt and responsibility is new but is still-born until its

[328] Guest argues that this verse refers to rape (Deryn Guest, 'Hiding Behind the Naked Women in Lamentations: A Recriminative Response' *Biblical Interpretation* 7.4 (1999), 418).
[329] F.R Magdalene notes the veiled rape language of Isa 3:17 and 26 and how **פת** (secret parts) plays on **פתח** (gate, opening) of a city comparing the gate to a vagina (F.R. Magdalene, 'Ancient Near Eastern Treaty-Curses and the Ultimate Texts of Terror: A Study of the Language of Divine Sexual Abuse on the Prophetic Corpus', in Athalya Brenner (ed.), *A Feminist Companion to the Latter Prophets* [The Feminist Companion to the Bible 8], Sheffield: Sheffield Academic, 1995 326-52).
[330] E.g. Mandolfo, *Daughter Zion*; Guest, 'Hiding Behind'.
[331] See e.g. Susan Brownmiller, *Against our Will: Women and Rape*, New York: Simon & Schuster, 1975.
[332] Paula Heimann 'A Contribution to the Problem of Sublimation and its Relation to the Processes of Internalization'. *IJP* 23 (1942) 8-17.

revival in 18a. The greatest concentration of sin references in Lamentations, in Chapter 1 (5, 8, 14, 22) all using the noun **פֶּשַׁע** – emphasising sin as rebellion and revolt against God, excepting 8 (**חטא**) with nuanced stress on wrongness and moral offence (HALOT). There is also a reference (18) to rebellion (**מרה**) and obstinacy. Why are these sins unspecified? Jeremiah (16:10-13) partly answers for Lamentations that the sin is worshipping other gods; it is God, rather than Jerusalem, who is abandoned. There is a contrast between Lamentations' poignant, finely-drawn descriptions of suffering, aimed at securing divine sympathy, and its crudely undifferentiated descriptions of sin. The only sin mentioned is the negligent leadership of priests and prophets, who failed to warn (2:1) and oppressed and killed the righteous (4:13).

This omission suggests three things. Firstly, that the Poet is not interested in the details of sin because he neither considers himself a sinner nor feels genuinely sorry. Secondly, the pointlessness of discriminating niceties against a theological background which regards all sin as wilful rebellion against God (see Jeremiah above); and thirdly the irrelevance of details in a cry of pain. Of the three reasons, the final is the strongest, but the lack of belief in his own sin is also strong. It is the Poet's strategy throughout Lamentations to manipulate God into compassion by foregrounding the innocent (7b), especially children (5c, 16). His belief in divine goodness is not extinguished, but he feels that God should be encouraged to behave better.

For the Poet, the exile of Zion's children (5c) and leaders (6bc) is the departure of the glory of Israel. **בת־ציון** may seem extraneous in translation, but consciously fuses various epithets and metaphors of Jerusalem as a woman, such as **בת יהודה** (15). This attempts to evoke God's sympathy. For Berlin, **בת־ציון** is an expression of emotional tenderness or protectiveness toward a lower status female.[333] If we agree with Salters and others that the term is uselessly vague, we lose an important nuance, albeit one difficult to quantify.[334] The Poet is anxious, persecuted and exhausted (6c). This may relate to splitting mechanisms. Exhaustion, of course, has a physical element, but in the psychic economy of object relations, is caused by feelings of depletion following excessive splitting, especially projection.[335] It is often observed in schizophrenic adults with profound and energetic delusions/hallucinations, but no energy to do anything other than sit in a hospital day room.

[333] Berlin, *Lamentations,* 12.
[334] Salters, *Lamentations,* 52-3.
[335] Spillius, *New Dictionary*, 310, observes individuals with a phantasy that their ego is 'spread around in other objects' are left with a sense of emptiness.

The noun **מחמד** (7) represents many good things remembered in the wrecked city, but the main loss is of easy, straightforward possession of the idealised and therefore unrealistic God-*imago*. This verse is a realistic non-paranoid statement of loss blaming Zion's captors rather than God, who is safeguarded from the bad and preserved as a good object.

The Poet now feels (8) that the disaster is not arbitrary divine persecution, but is caused by the damage he did to God when the city was unfaithful, impure and obscene. To a certain extent he deflects blame onto the city to avoid feeling that he himself is unfaithful, impure and obscene. **ערוה** is usually translated 'nakedness' – although one or two translators risk 'pudenda'.[336] Although nakedness was personally shameful (Gen 9: 22-23; Exod 20: 26 Isa 47: 3, Ezek 16: 37-39) and is a metaphor for the looting of a city and the rape of its women by the victors, something stronger is required. Seidman criticises squeamish translators, reluctant to talk about genitalia.[337] 'Vagina' fits better here, but loses the ambiguity and *double entendre* found in the Hebrew.

The noun **טמאה** (9) indicates ceremonial uncleanness. As the city has a female body, this means menstruation. Lady Jerusalem – ritually impure, barred from worship, naked and publicly-shamed is unable to hide her shame at home. Her exclusion from the emotional and social benefits of worship is the external equivalent of internal loss of the phantasised good breast. By calling on God to observe her affliction, the Poet has Zion restate, obliquely, his belief that a potential good object continues to exist, and appeals to it to care. Zion blames the state of affairs on her captors, in an attempt to preserve the goodness of the good object by separating it from the bad.

Verse 10 contains the first mention of bodily assault, violation and entrapment, which are common motifs in Lamentations. The destruction of the temple is not mentioned, nor are the city-dwellers (collectively as **קהל** [the assembly]). The Poet's focus remains relentlessly on the oppression (1:2; 3; 4; 7; 13-16; 19; 22), encirclement (1:3; 7; 17) overwhelming (1:10) deprivation (1:1; 3; 6;7; 11;15) shame (1:8-9) and imprisonment (1:5; 18) and eventually the suggested rape (1:10) of the city-body which reaches fulfilment (climaxes) in the burglary of the sanctuary (10) the enemy spreads his hands (פרש) (seizes) the city's precious things (10).

[336] Albrektson, *Studies*, 64; Lina Rong, *Forgotten and Forsaken by God, Lamentations 5:19-20, The Community in Pain in Lamentations and Related Old Testament Texts,* Eugene: Pickwick, 2013, 58.
[337] Naomi Seidman 'Burning the Book of Lamentations' in C. Buchmann and C. Spiegel (eds), *Out of the Garden: Women Writers on the Bible,* London: Pandora, 1994, 278-88 (282).

Guest says that (יד) is a euphemism for the penis and seizure of the precious things is a rape image.[338] While **מחמד** literally means precious material objects, its close proximity to **מקדש** (sanctuary) in the established context of the already-violated female body – **באו** also means penetration of a bride – suggests rape as much as burglary. Dobbs-Allsopp and Linafelt find the case 'quite persuasive' and part of a 'mutually-re-enforcing' network of rape imagery', but accept that the nature of poetry is such that we can take either the literal or metaphorical interpretation as we wish.[339]

In Kleinian terms, fear of (a here sexualised) penetration is often symptomatic of fragmentation, but this depiction of the penetration of the object into the self at one remove (the body of the Lady Jerusalem) is oblique and insipid, compared to the similar report in verse 13, because it is full of symbolism and metaphor, which are depressive characteristics.

For Paglia, the female body is a marked-off space. Resembling a ritual precinct, it is 'the prototype of all sacred spaces from cave shrine to temple and church. The womb is the veiled Holy of Holies'.[340] The Poet sexualises feelings about the perceived violation of his own body and projects them into the female city-body, which he now imagines has a vagina-temple (10). Later (4:1) the precious things are described as **שפך** (scattered, i.e. destroyed). Because they are seized rather than destroyed, they continue to exist somewhere for someone's enjoyment.

Because the penetration of the sanctuary (10b) closely follows a reference to Lady Zion's sinfulness **חטא** (8a) and filthiness **חטאה** (9a) Dobbs-Allsopp and Linafelt detect the punishment of the harlot motif. The Lady's infidelity has already been stated (2b). For Trudinger, punishing adultery by rape fits with the Bible's fondness for a reversal-motif.[341] Feminist scholars critique the portrayal of female Jerusalem in a text about violence and rape.[342] There is no conclusive evidence that Lamentations was written by a man, but its obsession with the penis and penetration, and its erection of an acrostic line which is phallic in its rigidity, partly in defence against castration-anxiety, suggest male authorship.

Feminist arguments about the oppression of Lady Zion meet a challenge at both a conscious

[338] Guest, 'Hiding Behind' 416.
[339] F.W. Dobbs-Allsopp & T. Linafelt 'The Rape of Zion in Thr 1.10' *ZAW* 113 (2001), 77-81); see also Alan Mintz, *Hurban,* 25.
[340] Paglia, *Sexual Personae*, 23. Cf. Ezek 23:39-44.
[341] Trudinger, 'How Lonely' 46.
[342] Trudinger, 'How Lonely' 48.

and an unconscious level. When Guest says that the male director controls and hides behind the voices which he uses to oppress women,[343] this makes a reductive binary distinction between male bodies with male thoughts, and female bodies with female thoughts, whereas all identity emerges from the primary background of the phantasies about the mother's body. At the conscious level, it is possible to make an argument that it is the **גבר** of Chapter 3 who is the most oppressed of Lamentations' bodies. He is by turn burned, crushed, shot with arrows, poisoned, suffocated and broken – all of which are life-threatening, in addition to references to the various, lesser, non-fatal inconveniences which physically and psychologically weaken, humiliate and emasculate the strong man.

I have contended that unconsciously Lamentations' acrostic line, despite its decided phallic linearity and its erection of a protective scaffold for the Poet's vulnerable penis, has a protective function towards the object, and seeks primarily, as Exum also does, to reassemble the fragments of the broken mother, which Exum says are scattered in shards throughout the text, to make a whole object. The Poet's means to do this is the linearity of alphabetic progression, his acrostic draws (protects) a female body, which will survive the attacks against it undamaged. Individuals of both sexes rely on the undamaged maternal body to sustain their confidence in their own physical and psychic survival, it is essential that the mother will thrive.

Heim finds a confusing array of voices (of indeterminate number in Lamentations).[344] Lanahan hears five voices and defines these voices as 'personae', a persona being 'the mask of characterisation assumed by the poet as a medium through which he perceives and gives expression to his world'.[345] Other commentators have differed. Weismann hears six voices and Provan three.[346] Heim is most interested in the personification of Jerusalem. He considers personification the most important literary device in Lamentations, which enables 'representation' and transfer. [347] It shall by my contention, however, that the Poet himself speaks in Chapter 3. The directness of his self-introduction and the pain, intensity and remorselessness of the attacks against his body, sound like eye-witness testimony. Chapter 3 speaks more directly than the other chapters. It neither moves between narrators, nor

[343] Guest, 'Hiding Behind' 422.
[344] Heim, The Personification of Jerusalem', 132.
[345] An objective reporter; Jerusalem; a defeated soldier; a bourgeois; a choral summing up voice. Lanahan, 'The Speaking Voice' 48.
[346] Hermann Weismann, *Die Klagelieder*, Frankfurt: Philosophische-theologische Hochschule Sankt Georgen, 1954; Provan, *Lamentations*, 6-7.
[347] Heim, 'The Personification of Jerusalem' 141.

experiment with fictive voices, but simply describes pain. While Heim is only willing to call the Poet 'the implied author of the book of Lamentations', even Heim allows that the Poet's 'own perspective is captured in the individual narrator's utterances' and that 'the implied author … has taken on the person of the narrator.'[348]

I have already briefly discussed the notion that there is no author behind a text. This is a matter of controversy. Clines says that

> by enquiring after authors I do not mean … the older questions about date and authorship and composition … (but) … about authors as producers of texts , about their social class, and gender locations, and not usually about 'real authors', but about 'implied authors' – the authors whom the extant texts presuppose.[349]

Kindt and Müller however argue that the notion of the 'implied author' (now so entrenched in literary studies that they call it 'traditional') 'is inappropriate and analytically vacuous'.[350] On the other hand, Chatman accepts the 'the existence of important connections between the text's and the real author's views' but rejects 'the simplistic assumption' … 'that the reader has direct access through the fictional text to the real author's intentions and ideology.'[351] Chatman claims that '(r)ecognizing the logical distinction between real author, implied author, and narrator sensitizes us to interpretational prospects that we might miss.'[352] Phelan's stricter definition of 'implied author' is 'the agent who is the source of the narrative'.[353] For Nelles[354], the 'implied author' is 'an image of the historical author.'[355] Avoiding anthropomorphism is a reason sometimes put forward by commentators[356] for moving from the author-centred model to a text-centred model in literary studies. But Nelles disagrees about the need to resist what Chatman calls 'the anthropomorphic trap.'[357]

> The simple fact that these narratives are all written by human beings in human languages for human consumption and analysis suffices (for me) to render such concerns absurd – what possible interpretive payoff could there be to reading these -

[348] Heim, 'Personification of Jerusalem', 169.
[349] Clines, *Interested Parties*, 17.
[350] Tom Kindt & Hans-Harald Müller. *The Implied Author: Concept and Controversy*. Berlin: Walter de Gruyter, 2006.
[351] Seymour Chatman, *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell UP, 1990, 76.
[352] Chatman, *Coming to Terms*, 87.
[353] James Phelan, *Living To Tell About It: A Rhetoric and Ethics of Character Narration*, Ithaca: Cornall UP, 2005, 47.
[354] Nelles, 'Implied Author' 111.
[355] Chatman, 'Coming to Terms' 88.
[356] E.g Chatman, 'Coming to Terms', 88; Ansgar Nünning, 'Deconstructing and Reconceptualizing the Implied Author', *Anglistik* 8.2 (1997), 95-116 (112).
[357] Chatman, 'Coming to Terms' 88.

> productions as though they may have been written by aliens or trees rather than by humans?[358]

Nelles goes on to say, 'until the great day when we finally do get to analyze that long-awaited novel written by a roomful of monkeys, even the weakest of us is probably safe in assuming that all novels were written by humans.'[359]

Given that authors write texts and texts do not write authors, what authority does an author have over readings of his/her text? There is a spectrum of opinion on how seriously when reading a text, we should take the question of what the author intended. At one end of the spectrum on this question is an intentionalism (still allowing multiple readings of a text, which accepts that a text may be, 'vague, confused, nonsensical, ambiguous, or else indeterminate'[360] and at the other end, the view that all readings are equally valuable, that the implied author's intention is irrelevant and that textual support is unnecessary. Interestingly Umberto Eco characterizes this split as one between 'sane and paranoiac interpretation'.[361] I contend that Eco's observation parallels the work of Klein. What Eco calls a 'sane' interpretation of a literary text is a depressive whole object relation which has in view a whole author and which wishes to respect his work, rather like the Poet of Lamentations seeks to preserve his own acrostic poems which are a symbol of repaired whole object-relation; a 'paranoiac' interpretation is a paranoid-schizoid, part-object relation, existing in a fragmented, chaotic, schizoid world of random interpretations.

Verses 11-12 demonstrate hunger. The bartering of treasures for food sounds like personal recollection. This stanza negates Is 66:11: 'that you may nurse and be satisfied from her consoling breast; that you may drink deeply with delight from her glorious abundance'. The children of Israel must now buy their former birth-right, a motif reprised in Chapter 5 (5:4). The free milk of the good breast has ceased. The city is a newborn who cannot feed. Verse 11 contains the third reference to food. How does the infant respond when the mother's milk stops? The paranoid-schizoid infant feels the breast is a persecutor and perhaps also that the milk goes somewhere else.

---

[358] William Nelles, 'Implied Author: Back from the Grave or Simply Dead Again', *Style* 45.1 (2011), 109-118 (111).
[359] Nelles, 'Implied Author', 112.
[360] David Novitz, 'Against Critical Pluralism.' In *Is There a Single Right Interpretation?* Ed. Michael Krausz. University Park: Pennsylvania State UP, 2002, 101-21 (116).
[361] Umberto Eco, "Overinterpreting Texts." Stefan Collini (ed.), Cambridge: CUP, 1992, 45-66 (48).

This may open up the outlines of a new world in which a hitherto unsuspected channel of communication, from the good breast to someone else, bypassing the infant. This communication signals the end of the paradisical unity of the infant with the idealised object, which is the foundation of all infant development and all human contentment. When the helpless infant loses direct access to the all-perfect, never-failing breast, he experiences the mother of all losses, estrangement and exile, which underlies all experiences of alienation. In Klein's view, desire for 'A new territory stands for a new mother, one that will replace the loss of the real mother. He is seeking the 'promised land' – 'the land flowing with milk and honey'[362] or Keats' 'realms of gold.'

Sommer talks of how all places in the Bible turn out to be places of exile – 'Exile may be home, home may be exile, and even from a place that is indisputably idyllic, one can descend into a more distant exile, or at any event what appears to be a more distant exile' and in this world where all creation is exile, and all existence estrangement and loss, then, as he puts it, paradise can only be 'a womb or a tomb, but it is not a place to live'.[363] Later on in infancy, the more sophisticated depressive infant feels he has damaged the mother with his anger. Psychoanalyst John Bowlby, who was influenced by Klein before developing a rival theory, agrees with Klein that fear and guilt about getting angry with and wishing to hurt the person who is most loved causes psychological disorders.[364] For Klein, of course, this is in addition to excessive schizoid splitting-mechanisms, into which an infant who fears abandonment may be pushed.[365]

When the infant realises his object is independent, with relations to others which exclude him, the painful realities of the Oedipal situation arrive. Klein situates this at the transition between the paranoid-schizoid and depressive positions, around six months of age. Klein situates it considerably earlier than Freud and considers that its depressive awareness introjects more of reality, including scenarios previously blocked from consciousness because they are

[362] Klein, 'Love, Guilt and Reparation', 334.
[363] Sommer, *Bodies of God*, 114, 118.
[364] Bowlby went on to be one of the few psychoanalysts whose work is well known, and has been widely taken up by others. He is well-known for 'Attachment Theory' which studies maternal deprivation, the importance of bonding between children and parents and the grief cycle. Bowlby's elevation of infant-maternal bonding into a primary evolutionary biological drive shifted emphasis away from phantasy and the defences against it, in the direction of biology, and was a radical departure from Klein (John Bowlby, *The Making and Breaking of Affectional Bonds*, London: Tavistock, 1979; *A Secure Base: Parent-Child Attachment and Healthy Human Development*, NY: Basic Books, 1990).
[365] Melanie Klein, "On the Development of Mental Functioning" *Writings* III, 237; Klein, *PMDS*, 264.

traumatic.[366]

The noun **מחמד** (11) means desirable possessions (e.g., Ezra 8:27), and possibly people (Ezek 24:16, Hos 9:16). As noted its close proximity to **מקדש** (sanctuary) in connection with the already-violated female body indicates fear of sexual penetration. The Poet having implicitly blamed Zion's captors (10) now urges God to reflect, suggesting that God has some hand in it. The reference to faintness (**דוה**) is the first of four in Lamentations (1:13, 1:22, 2:19, 5:17). It is unsurprising given his circumstances that the Poet is drained of strength, but in object relations terms this relates to invasive projective identifications. Perhaps already hungry, he is also depleted of good internal objects.

5.2.2 Verses 1:11c-22

Verse 11c marks the beginning of Chapter 1's second panel. The clinically impersonal male narrator of the previous panel who blamed Lady Jerusalem and talked in the third person ushers in the Lady 'herself'. She begs for comfort in the first person; she undermines the objective male, rejecting his old-fashioned (pre-exilic) sermon and traditional covenant theodicy. The Poet speaks behind the persona of Lady Zion; his petition in a different voice is an impulse towards a good object who cares for his distress.

Lamentations 1:12c is transitional – persecution is more personal, as indicated by **לי**. The Poet is feeling paranoid, and that God singles him out. Splitting mechanisms intensify. For Hinshelwood and Fortuna, extreme conflict or frustration in the oral/anal phases may give an infant 'a fault line, a weak point … an unconscious propensity to return to those modes of feeling and defence appropriate to that very early phase'[367] and to regress from integration into disintegration. In post-Kleinian thought, Bion considers such movements both unavoidable, for these positions co-exist, and necessary for the creative process.[368] This is not the mainstream Kleinian view and weakens the explanatory power of Klein's schema, reducing Klein's positions to a description of more effective and less effective perception, and ultimately making them meaningless. In Kleinian terms what is going on here is a regression from the depressive to the paranoid-schizoid position.

[366] Klein, 'The Behaviour of Young Infants' 10, *Writings* III; Klein, 'Schizoid Mechanisms' 7.
[367] Hinshelwood & Fortuna, *Melanie Klein*, 42.
[368] Bion, *Experiences in Groups.*

The Poet uses entrapment-metaphors conventional in individual laments (13) (cf: Job 30:30, Pss 10:9, 35:7-8, 57:6, 102:3, Jer 20:9). But this talk of nets and yokes differs from the claustrophobic encirclement, imprisonment and penetration of the (female) city-body (10). For Dobbs-Allsopp, this section is 'hyperbolic', and 'magnified' by being placed in the victim's mouth.[369] However, it is not truly in the victim's mouth. The Poet seems to have forgotten that he is in the middle of a long description of the woes of the literary creation Lady Jerusalem. Verses 13-5 are fragmented cohering only around a sense of constriction. Much of what Dobbs-Allsopp dismisses as 'hyperbolic' describes the individual's – the Poet's – personal experience of being dominated by a bad object, typically taking bodily form, e.g., being burned (13), yoked (14). Feelings of external hostile control are common in Lamentations, most notably in 4:10. The Poet fears to criticise a dangerous object. This may explain the switch to the third person (17). The Poet uses grammar to try to hide his aggression from God.

Healthy splitting polarises early experience into good/bad. It is necessary, within limits, to allow a wholly good object to be introjected as a core for the developing self.[370] Fragmentation occurs when an individual fails to make a binary split and is left with no good object or refuge, vulnerable to confusion, persecution and domination by a hostile object.[371] Fragmentation is an attempt to avoid reality. Severe trauma, in which bad experiences outweigh good ones (such as the sacking of Jerusalem) may alter the constitutional balance between life and death instincts significantly in favour of the latter, causing 'the ego to fragment or disintegrate as though annihilated'.[372] Fragmentation acts against both object and ego, both of which are in a constant cycle of projection/introjection, splitting them into smaller parts. It loses touch with reality – which of course is its purpose – and is always pathological.[373] It is no surprise to find fragmentation in Lamentations, a work of post-traumatic survival literature.[374] As I noted, Heimann[375] reports cases of fragmentation in which 'internal objects act as foreign bodies embedded in the self' and that an individual may experience introjection

[369] Dobbs-Allsopp, *Lamentations*, 72.
[370] For Bronstein the need to introject and incorporate a good internal object 'can be followed in beliefs underlying the Christian service of Holy Communion. The Christian believes that in this ceremony he installs in his inner being a loved and loving protector (indeed an omnipotent one) who will sustain him in his struggles with the Devil, the representative of his own destructiveness and of the evil he may encounter in others'. Bronstein, *Kleinian Theory*, 50.
[371] Klein, *Schizoid Mechanisms*, 1-24.
[372] Spillius, *New Dictionary*, 252.
[373] Klein, 'On the Sense of Loneliness' 304.
[374] Jantzen, 'Trauma and the Failure of History' 3; Linafelt, *Surviving Lamentations*, 4, 18.
[375] Heimann 'Sublimation'.

> as a forceful entry of the object into the self, a sudden violent insertion from the outside into the inside, in retribution for the violence which was done to the object in projection. This violent insertion precipitates a sense that the body and mind are under the hostile control of others.[376]

The phrase **שלה אש בעצמתי** 'sent fire into my bones' (13) reads more literally than the milder, more metaphorical report **באו מקדשה** 'entered her sanctuary' (10) and has a paranoid, fragmented quality, describing the object (as fire) forcing itself deeply into the body (bones). One might argue that this too is a metaphor; the individual who says his bones are on fire would not be expected to survive. However, part of the value of the Kleinian scheme is its ability to explain states which, while arising from projection and re-introjection, may be forcefully concrete and bodily. The little sequence of horrors: fire, net, stunnings, yoke, crushed young men and juiced women (13-5) is closer to the sustained chain of bodily-violations of chapter 3 (3:1, 3:3, 3:4, 3:7, 3:10, 3:12, 3:15) than to verse 10.

God's fire burns bones (13). The **כבוד**, sometimes described figured as God's body (Exod 33:18-23) is said to be surrounded by intense fire or light (Exod 19:18, Ps 104:2) strong enough to burn the human body (the face) (Exod. 34:29-30). However, this fire tells us more about the Poet's phantasy-life than about a close encounter with the **שכינה**.[377] Joyce and Lipton compare the descriptive language of civil war survivors in Sierra Leone with Lamentations.[378] In both cases 'the trauma of war is played out mainly in their bodies, not in their heads' and their suffering 'whether physical or psychological, is mapped out on their bodies'.[379] For Klein too, all relationships are experienced and understood through the thinking body,[380] acquire bodily geography, and undergo mapping. Similar feelings are described elsewhere in the OT, most dramatically perhaps in response to the noise of war in Jer 4:19.

Verses 13-15 are fragmented. Like all splitting processes, they try to shield the individual from painful reality but, by splitting the ego, cause more problems. Fragmentation induces delusions because it introjects projected aggression to an excessive degree, experienced as a series of external physical attacks. The Poet feels God's body overwhelms his. His literary creation of an abused female body (Lady Zion) begins with his own phantasies of his own body-violation.

---

[376] Heimann 'Sublimation'.

[377] **שכינה** is not an Old Testament term but is used in rabbinic literature as a term for the settling of the divine presence. Joseph Dan, *Kabbalah: A Very Short Introduction*. Oxford University Press. 2006, 46.

[378] O'Donnell has written about the transformative potential of traumatic theology and the somatic character of Church life and doctrine especially the Eucharist and of the Virgin Mary, (Karen O'Donnell, *Broken Bodies: The Eucharist, Mary and the Body in Trauma Theology*, London: SCM, 2018).

[379] Paul Joyce & Diana Lipton, *Lamentations through the Centuries*, Chichester: Wiley-Blackwell, 2013, 61-2.

[380] As elaborated by Nash, 'The Thinking Body'.

As noted, these intense sensations appear more forceful than the rape imagery of 1:10. The rape imagery, rather than reflecting the Poet's desire to abuse women in a kind of sexual scapegoating, is intended to induce sympathy for Zion, a creation into which the Poet projects his own bodily anxieties. As Kaiser says, the Poet comes to adopt a female persona at his times of greatest sympathy.[381] This position is also taken by Mandolfo.[382] Brutal violation of the fictive female body (1:13-15) originates with a male Poet and relates to his own experiences of and fear of bodily violation. The female personification of Jerusalem is not quite as secure as it seems. This is because in phantasy gender-matters are less binary.[383] Many of the comments made by Zion can equally be made by the **גבר** of Chapter 3. This analysis balances feminist interpretations in which female bodies are singled out for abuse.[384]

The menstrual image **דוה** (13) (faint, sick, menstruating) evokes depleted energy. In a reverse of breast-feeding, the bad object, filled with projected aggression depletes rather than sustains. For Klein, this happens when excessive splitting and projection cause vivid persecutory phantasies which deplete and weaken the self. Aggression 'is intimately bound up … with power, potency strength, knowledge and many other desired qualities.[385]

Widely separating good and bad attributes, the Poet experiences God as an enormously strong body which crushes young, virile soldiers (15). The switch from crushing the bones of strong soldiers, to juicing the imagined body of Daughter Judah like grapes, is like an alphabetic acrostic picturing a God, who, indiscriminately malevolent, crushes all points along the strength and gender spectrum. The grape-treading imagery, associating red liquid with **בת־יהודה** recalls the menstrual imagery (9). By 15c, the spasm beginning in 13a burns itself out, to return more forcefully in chapters 2-3. The Poet reverts to the third person recovering his ability to use symbols such as the wine-press.

Verse 16 presents a classic picture of melancholia, loneliness and abandonment, and specifically uncared-for children. The Poet talks about 'my children' (**בני**), but the undertext says that God failed to care for Zion and that the Poet is the abandoned child. There is no

[381] Barbara Bakke Kaiser, 'Poet as Female Impersonator: The Image of Daughter Zion as Speaker in Biblical Poems of Suffering' *JR* 67.2 (1987), 166, 182; F.W Dobbs-Allsopp, 'Tradition, Tragedy and Theology in the Book of Lamentations', *JSOT* 74 (1997), 29-60.
[382] Mandolfo, 'Daughter Zion' 60.
[383] *PAC,* 136*n,* 149, 151& *n,* 196*n,* 239, 251*n,* 267.
[384] See Trudinger, 'How Lonely sits the City; Guest 'Hiding Behind'; Mandolfo, 'Daughter Zion'; Exum. 'Fragmented Women.'
[385] Klein, 'Schizoid Mechanisms' 8.

splitting, and God is a whole object who could care for Zion if he wanted to. The Poet tries to manipulate God by quickly switching from talking about adults to talking about children. Although presenting himself as wishing to revive his spirit, he is more interested in turning God himself.

There is a gender-switch from Lady Zion to male Jacob (17), and back to Jerusalem, but now Jerusalem is dirty (17). Cities are typically female in ANE laments, as Galambush has demonstrated[386], but this city-body has a fluid gender. Zion/Jacob/Jerusalem is depicted as a grape, ripe for juicing of its internal fluids which is a female image (Jerusalem's dirtiness suggests menstrual blood). However, she seems to bleed over from female Jerusalem into the male Jacob. Now Zion/Jacob/Jerusalem is a composite figure of a dirty menstruating woman and a man who was once able to wrestle with God, but is now so weakened, emasculated, androgynous, and perhaps also dirty and transgressive, that he is now more likely to be penetrated by God's body which is both powerful and destructive and able to penetrate either sex or to juice them like grapes. God's strength is highlighted in his attacks both on the strong (male) city and on the body of the strong man. The ability to vanquish and penetrate male bodies as well as female bodies shows the malignant strength of the hostile object, the breast in its bad aspect.

The Poet justifies God's treatment of Zion (18) at the place where laments normally avow confidence.[387] However, he declines to provide a similarly straightforward statement about Zion's guilt, implying that Zion's infidelity harmed God. The Poet talks about God in three ways. Firstly, he may deploy 'Zion' as a conscious literary voice. Secondly, he may unconsciously hide behind another voice (persona) when he unconsciously fears the retribution of a dangerous object whom he has attacked (e.g. 2:5). Thirdly, he may in projective identification identify with what he projected into Zion. Verse 18 is the highpoint of Chapter 1's depressive position with its guilty recognition that God is good and has been wronged. In 18b, the Poet again (2a-b) asks for people to care for him. Possession of a whole divine object is precarious.

There is a momentary concern for priests/elders, considered as separate people with their own problems (19). The religious professionals are weak, rather than bad. The Poet projects his own weakness into them, an element of which comes from excessive projection and withdrawal of

[386] Julie Galambush, *Jerusalem in the Book of Ezekiel: The City as Yahweh's Wife*, SBL 1992.
[387] Westermann, *Lamentations*, 170.

cathexis, into them. He acknowledges depression (20) and states anxieties. His bowels 'burn' but not with real fire – there is no aggressive intrusive introjection of projected hostility, and paranoia is lacking. Burning pain is a symptom of anxiety indicated in terms such as 'heartburn'. Klein notes that analysis of patients with depressive and schizoid features 'may vividly bring up early experiences in babyhood, to the extent of occasional sensations in the throat or digestive organs'.[388] Accompanying somatic anxiety is a depressive sense, projected into the world, of weakness, hollowness and being emptied of good things.

Houck-Loomis considers the Poet's anxiety is caused by his guilt at wanting to blame God. Desperate to preserve an *imago* of a protector, we project all evil outward. As soon as the Poet seeks to blame God, he reviles himself in an effort to make reparation for hatred.[389] Attacking one's good object is attacking oneself. He then shows concern that he has damaged God by his own behaviour. Although 20a-b is realistic, 20c is paranoid, for, while death in the street may be real, and death indoors also, this combination of the two seems more than the sum of its parts, i.e. death *everywhere*. When the Poet senses that both he and his internalised objects are fragmented, he experiences an internal catastrophe, which he projects into the external world. Now the whole world is full of death.

Although Israel has enemies (21), the Poet ultimately blames God for the disaster. He accuses God of aggression before aggressively calling on him to destroy his enemies. Acknowledging God's ultimate strength before petitioning him, shows trust in providence. Although the Poet blames the (active or withheld) hand of God, he resists calling him wicked, partly because he feels guilty and punishment-worthy, but more because it is dangerous to criticise a being who destroys cities. The third call for a comforter (21) mentions people, weakly acknowledging the existence of other comforters beside God and weakly allowing that other people have a relationship with God, which is the Oedipal situation. As Britton, Caper, and others have emphasized, the Oedipal situation depends on the infant's emergence into the depressive position.[390] In both cases, the infant comes to recognise his mother as a whole object, and a relation to his father for what it is – a separate, independent connection to another person. Soon the individual's ambivalent attacks on the mother, and maternal-directed reparative impulse,

[388] Klein, 'Schizoid Mechanisms', 15.
[389] Houck-Loomis, 'Good God?!?', 703.
[390] Ronald Britton, 'The Oedipus Situation and the depressive position' chapter 3 in Robin Anderson (ed)., *Clinical Lectures on Klein and Bion*, London: Routledge, 1992; Robert Caper, 'A Mind of One's Own' *IJP* 78 (1997), 265-278.

will extend to the parental couple in an Oedipal constellation.[391]

Zion accepts responsibility for her situation. Although abandoned by God because of her sins, she nevertheless appeals to God for justice – meaning retribution. Of nine petitions in the first chapter, verse 21c-22b is the first call for retaliation against enemies. However, whether the Poet creates fictional characters, or speaks directly, it is his own unconscious which speaks or 'surges up' as Murdoch puts it.[392] A petition ending in a pathetic half-hearted admission of guilt and appeal for divine empathy fades out while talking about faintness. The Poet weakly internalises God's goodness, but not sufficiently to risk a petition for Israel's restoration. The Poet sounds like a hollow person, eviscerated of strength.

5.3 Conclusion

Chapter 1 reads like a case study of depression with its abundance of depressive features, such as isolation (1; 7; 19; 21), reversal (1), enslavement (1), tearfulness (2; 16), betrayal (2) restlessness (3, 6) affliction (4; 7; 9; 12) bitterness (4), captivity (5, 18), shame (8), weakness (11; 13; 14;22), lack of the ability to act (14), rejection (15; 17; 19), oppression (15) low-spiritedness (16), anxiety (20), guilt (2), grief (20). In Kleinian terms, it is in the depressive position. There is a paranoid-schizoid interlude in verses 13-15 when the Poet feels persecuted and besieged. Overall Chapter 1 is depressed, passive, realistic and preoccupied with loss. We will see that Chapter 2 has quite a different attitude.

[391] Klein, 'Mourning and its Relation to Manic-Depressive States' Writings 1, 345; Klein, 'Some Theoretical Conclusions Regarding the Life of the Infant', Writings III, 79f.
[392] Cited in Peter J. Conradi, *Iris Murdoch: A Life*, 303-4.

Chapter 6 Lamentations 2

6.1 Introduction

I will demonstrate that in Kleinian terms roughly the first half of Chapter 2 (1-9, 16-7, 20-22) is paranoid-schizoid, and broadly the second half (10-15, 18-19) is depressive. The chapter's *Leitmotif* is anger. Few parts of the Bible are as angry and bitter about God as Lamentations 2, which reveals paranoia in its many verbs of strength and power. God is the grammatical subject of 29 forceful verbs, including swallowed up (**בלע** Piel 2a, 5a, 5b, 8b), threw down (**הרם** Qal 2b, 17b), brought down to the ground (**נגע** Hiphil 2c), cut off (**גדע** Qal 3a), burned (**בעי** Qal 3c), poured out wrath like fire (**שפך** Qal 4c), destroyed Israel's strongholds (**שהת** Piel 5b, 6a, Hiphil 8a), erased the memory of festivals and Sabbath (**שכה** Piel 6b), spurned king and priests (**כאץ** Qal 6c), rejected his altar (**זנה** Qal 7a) spurned his sanctuary (**נאי** Qal 7a), caused Zion to lament (**אבל** Hiphil 8c), sank her gates (**שבע** Qal 9a), destroyed (**אבד** Piel 9a) and shattered (**שבי** Piel 9a) her bars. God acted without pity (**לא המל**, 2, 17, 21). The relentless sadistic destructiveness of infantile sexuality is heard in this hammer-like repetition, which pictures what the infant wants to do to the bad, frustrating breast.[1] However, projecting aggression into objects does not neutralise fear of internal persecutors, only creates a hostile external world which, when introjected, creates internal persecutors; now the infant lives in dread of objects which will eat, destroy, burn, mutilate or poison him.[2] It is no coincidence that Chapter 2 clusters most of Lamentations' references to eating and hunger (2:2a; 2:3; 2:5a; 2:5b; 2:8b; 2:16, 2:20).[3]

In Chapter 2, God is the perpetrator and Zion the victim. Behind Zion is the Poet. The Poet regresses under extreme anxiety into paranoia. Severe paranoia is an intense body-experience. The body exists before and after words. As Ferber says 'the burning epicentre of lament is about the searing of the mother child bond'.[4] In this lament, God is the mother, the mother is God, the breast is the temple, the temple is the breast. The lamenting Poet of Chapter 2 does not enter a state without words, because poets always have words, but he has the paranoia, lack of differentiation of self and other, and body-preoccupation. He oscillates between terror of the bad persecuting God and loss of the good God but has no consistent depressive sense of a secure good object. One cannot experience depression until one has experienced, and lost, a

[1] Klein, *PMDS*, 262.
[2] Fear of poisoning and mutilation are found in Lamentations 4a, b; 11-13;15a, b-16; 19.
[3] Also 4:3-5; 4:10, there are additional references to being hungry or a shortage of food.
[4] Ferber 'Lament and Revenge'.

whole object.[5] Although he maintains a hollow show of objectivity (1-10) which collapses at the thought of suffering children (his own suffering) – he does not regard others as separate and independent beings and finds ambivalence difficult (excepting 14).

While Lamentations overall is strongly relational, moving from a persecuting God, through an inaccessible God, to a God who may be approached, even reproached, divine relations in Chapter 2 are primarily to a persecutor. Formally it is a monologue: God does not speak, but communicates by non-verbal aggression and by smashing things silently into pieces. Perhaps lament expects no response, but Lamentations is an ambivalent lament. The perception of non-verbal aggression begins a trajectory of paranoia climaxing in Chapter 3. My reading of Lamentations is not part of the debate about divine passibility. Scrutton makes a good point, that while that debate is traditionally phrased in terms of whether God suffers, or more recently, whether he has emotions in a more general sense, it is better to ground such discussions in reflections on our emotions as we experience them.[6] The Poet's views here say nothing about God's feelings and express no guilt, for guilt comes with the depressive position. The Poet's day of the Lord language, occasionally mentioning sin (1:5, 1:8, 1:14, 3:39, 3:42, 4:13, 4:22, 5:7, 5:16) is half-hearted and reframes Amos's idea as a war by God against his people with little justice but much neglect and abandonment (1,7), pitilessness (2) and anger and aggression (3-6). In Chapter 2 and in Lamentations overall, claims about God's aggression strongly outweigh references to sin. We must wait until verse 14 for a half-hearted mention of sin which blames inadequate prophets. The Poet's limited awareness of God as a whole object with his own concerns quickly collapses under severe anxieties and their schizoid defences. Once again, God is installed as a bad object.

6.2 Kleinian analysis

6.2.1 Verses 1-9

Following its tone-setting opening cry **איכה** Zion (1) is figured again as 'daughter', a frequent idiom in Lamentations: ('Daughter Jerusalem' (2x), 'Daughter Zion' (7x), 'Virgin Daughter Zion' (1x), 'Daughter of my People' (5x), 'Daughter Judah' (2x), and 'Virgin Daughter Judah' (1x)). Technically **בת־ציון** (1:6) is a genitive of apposition rather than of relationship. Kartveit[7] discusses the recent tendency for Bible translations to render **בת־ציון** as 'Daughter Zion' and

[5] Klein, *PMDS*, 264.
[6] Anastasia Scrutton, 'Divine Passibility: God and Emotion' 2013. Philosophy Compass website, https://doi.org/10.1111/phc3.12065 (retrieved 22/08/20).
[7] Magnar Kartveit, *Rejoice, Dear Zion!: Hebrew Construct Phrases with "Daughter" and "Virgin" as Nomen Regens. ZAW* Supplement. Berlin: de Gruyter, 2013.

the confusion between this phrase and 'Daughter of Zion.' He concludes that there is no morphological category of the genitive in Hebrew, and therefore 'Daughter Zion' is no more of a persona than 'Zion' is; the term properly only describes the inhabitants of a city but is used as a metaphor to lay emphases/to make connotations. The implication here is that Zion is a helpless child. The Poet feels he is a helpless child (Zion is an attempt at personification but seems to fail).

The verb **עוב** (cover with a cloud) a hapax legomenon relates to the Arabic verb 'to blame, revile'.[8] As chapters 1-4 refer to darkness in their opening canticle, and as dark clouds are twice associated with a theophany (Ps 18:12, 2 Sam 22:12), the longer context suggests something like 'engulf in clouds' or 'make dark'. Some commentators associate this with 'day of the Lord' imagery.[9] While the Deuteronomistic covenant context (Deut 28-29; 31) and ideas of Covenant reversal/punishment for sin are behind this verse, day of the Lord references are superficial and insufficient to be evidence of guilt.[10] In Kleinian terms, this cloud is a harmful presence.[11]

In verses 1-9, the Poet, strongly in the paranoid-schizoid position, relates to God as a hostile object. As noted, he subverts Amos's day of the Lord to picture God at war with his own people and city. For O'Connor, the Poet's God is 'mad, out of control, swirling about in unbridled destruction'.[12] Engulfment by clouds (1) is a part of biblical tradition, but it fits with Klein's view that persecution has two aspects. Firstly, internal disintegration and secondly external obliteration (engulfment). The casting down of the glory of Israel is a reversal image. However, it has a paranoid quality; the Poet and his nation are under attack by an aggressive object. In object relations terms, the equivalent of the Glory of Israel is the good breast – specifically the nipple, filled with the infant's positive projections.

ולא־זכר (1) in the context of the experience of ongoing abandonment refers to continuous practical neglect rather than amnesia. Klein, in an unpublished paper written near the end of her life, says 'Forgetting somebody is killing them in the unconscious. Therefore any painful situation or person is killed. In the Bible "his name shall be forgotten" is one of the curses'.[13] The Glory of Israel, whatever its exact geographic and ontological boundaries is in theological

[8] Salters, *Lamentations*, 112.
[9] Gottwald, *Studies,* 47
[10] See Boase's discussion, Boase, *The Fulfilment of Doom,* 183.
[11] So also Guest, 'Hiding Behind' 416.
[12] O'Connor, *Tears of the World,* 33.
[13] Grosskurth, *Melanie Klein*, 455.

terms the centre-point of the universe physically, emotionally, intellectually and theologically. As in Kleinian terms, the breast is the prototype of maternal goodness, inexhaustible patience, generosity, creativeness and source of all hope trust and belief in goodness.[14] To be forgotten (1) is to be *de-nippled*, exiled from the primal object, the breast in its good aspect. The loss of what Houck-Loomis calls the 'the good breast/bad breast God' is the background for all that follows.[15]

The verb **בלע** to swallow, piel: engulf (2) fuses rapid swallowing, (physical introjection) with devouring.[16] It is the first of a cluster of references in Chapter 2 to being eaten (2, 5). God eats Zion, and later (20) mothers eat their children, neither of which are normally considered comestibles. This is not everyday eating, but eating-as-destruction – we are firmly in the realm of oral-based paranoid-schizoid phantasy. The noun **עברה** (outburst, anger, rage) implies a fast and forceful emotional outburst, but controlled and purposeful (cf Gen 49:7). In a reversal, God, who was an irresistible, burning and devouring force protective force for Zion, attacks her. As noted, such paranoia arises when the infant, in the oral phase, trying to avoid anxiety, projects aggression and sadism into his object, to avoid anxiety, but creates a sadistic, devouring mother-*imago* which he fears will annihilate (devour) him from inside – and fears retaliation from 'violent (i.e. devouring, cutting, castrating) objects, both external and introjected'.[17] His projected/re-introjected aggression is mainly oral. Orality is a universal experience. We experience a lack in oral terms and are eaten by hunger, or attacked by being eaten. Real-world traumata interweave with phantasy. For Klein, external experiences which cause anxiety, immediately activate intrapsychic anxiety even in normal persons.[18] The Poet experiences the demolition of the strongholds and God's failure to rescue him and his people as God trying to eat him.

The phrase **כל קרן ישׂראל** (3) shows Israel singled out for an emasculating attack. **קרן** refers to the horns of a bull, or the altar, and is figuratively a symbol of strength and power (and also, for Salters of dignity.[19]) (Deut 33:17; 1 Sam 2:1, 10; 2 Sam 22:3; Pss 18:3; 75:11; 89:18, 25; 92:11; 112:9; 1 Chr 25:5; Jer 48:25; Lam 2:3, 17; Ezek 29:21). Cutting off the 'horn' is a

[14] Klein, *EG*, 180.
[15] Houck-Loomis, 'Good God?!?'
[16] Salters, *Lamentations*, 116.
[17] Klein, *PAC*, 156.
[18] Klein, 'The Theory of Anxiety and Guilt' *Writings* III, 40.
[19] Salters, *Lamentations*, 119.

figurative expression for the destruction of warriors (Jer 48:25; Ps 75:10)[20] 'Horn' rather than 'might', or 'power' is appropriate because of the phallic resonance of קרן which in object relations terms is a symptom of infantile castration anxiety. The fear of being eaten reverberating through Chapter 2 crystallises into protection of the penis. Perhaps castration anxiety was a particular problem for the Poet? Klein says 'the powerful onset of artistic and other interests' is especially noticeable in boys and men with an acute castration complex.[21] I have contended (4.2) that the acrostic draws a line for personal therapeutic purposes – outlining a smooth shining breast, whose shininess proves that it survives attempts to bite it into pieces. It pictorially and sculpturally repairs the damaged breast and the maternal body, which is an extension of it and make it whole again.

There is a secondary function to the acrostic. Klein says dread of a bad object and the loss of an object both tend to entail their substitution by symbols.[22] The acrostic is the Poet's symbol, his substitute object. His acrostic both repairs the damaged breast (the lost object), and protects and repairs the vulnerable or damaged penis from the father's dangerous penis and the feared phallic mother (the father's dangerous penis within the mother).

In this regard, Shlain,[23] in a controversial text, relates the strong linear quality of the ancient acrostic to male sexual assertiveness expressed in the oppression of women cultic leaders in Ancient Israel and to domination by men.[24] Pyper wonders whether we can relate the hard, linear acrostic to the male God and male Poet of Lamentations 3? I think we can. Pyper reads Lamentations a text which repudiates female Zion. I submit that the acrostic, while it does have a hard, masculine linear quality, is an erection in literary terms; and protects the penis. Like Klein's breast, it has both good and bad qualities. It may or may not aggressively repudiate female Zion, but its main quality is defensive. What a male needs most is a good, undamaged breast to be an undamaged good object, which survives his aggressive attacks on it, and a firm, undamaged penis, which survives the aggression of the object which reverberates on him. I have contended that art arises in the depressive position. The reparative aspects of the acrostic can be correlated with the depressive position and the defensive aspects of the acrostic with the

[20] Renkema, *Lamentations*, 227; Hans-Joachim Kraus, *Klagelieder: Threni* (2nd rev.ed.), BKAT 20, Neukirchen-Vluyn: Neukirchner, 1960.
[21] Klein, 'The Role of the School in the Libidinal Development of the Child' Writings I, 74.
[22] Klein, 'Symbol Formation' 221.
[23] Leonard Shlain, *The Alphabet versus the Goddess: Male Words and Female Images*, London: Allen Lane 1998.
[24] Shlain's argument is of variable quality, and I do not support his overall thesis. For Paglia, mathematics is a male invention to master nature and cope with the disorder of woman, Paglia *Sexual Personae*, 18.

paranoid-schizoid position.

Klein identifies a forerunner of Freud's classic castration anxiety, which, because it arises in sadistic pre-genital phases, has a terrifying quality.[25] Perhaps the Poet gripped by splitting mechanisms, experiences the attack on Zion as an attack on his own penis. He fears the phallic mother will remove the penis-horns of delinquent males. He may fear that this has already happened. In the Poet's imagination, God is the phallic mother in this instance. A suggestion of flared nostrils in אף (1) suggests perhaps an angry charging bull, and may indicate a fear of castration-by-animal, fusing the fear of castration with a more general idea of being eaten. Missonier says that for Klein 'the formidable weapons of the phallic mother are an absent breast which threatens the child's survival, an orally intrusive breast, a devouring mouth/vagina, and an orally penetrating phallus'.[26]

For Klein, in the infant's imagination, the breast contains the penis. The acrostic is a kind of pen, an artistic tool which the Poet uses to draw a picture of what he wants. As well as outlining a smooth (undamaged) breast, it draws a firm linear penis, strong enough to resist attacks by the father's penis. This shows that the boy's penis, like the mother's breast, survives attack. The resurrected/indestructible breast/penis is the bodily basis of the resurrected indestructible city and the resurrected and indestructible divine object. [27] When one is safe, all will be safe. When he erects his acrostic, he erects a scaffolding for his vulnerable penis.

The Poet also imagines God has horns to stab people (2:21, 3:11, 4:9a, b) just one of the ways in which he attacks bodies. The body of God relates to the fear of the father. First the father, then God, then the whole world may become the enemy. This dynamic is evident in Richard's phantasies in the *Narrative*.[28] In Chapter 2, there is a sense that God and the whole world are the Poet's enemy and wish to castrate him.

Following horns, the Poet moves onto another anxiety: fire (3) – a common phenomenon in divine theophanies, as an instrument of war and as a manifestation of anger. Fire here is instrumental – as O'Connor says 'in Lamentations fire is God's weapon to obliterate a world'.[29] This fire may refer to apocalyptic burning of the world (Deut 29:22-28). For Klein, the little

[25] Spillius, *New Dictionary,* 270.
[26] Sylvain Missonier, https://www.encyclopedia.com/psychology/dictionaries-thesauruses-pictures-and-press-releases-phallic-mother (retrieved 12/02/2020).
[27] As Christianity is based on the resurrected undamaged Jesus Christ.
[28] Klein, *Narrative,* 255-6.
[29] Kathleen M. O'Connor 'Lamentations' *The New Interpreters' Bible*, Vol. 6, Nashville: Abingdon, 2001.

boy imagines his urine is 'a burning corroding and poisoning liquid' with which he destroys his enemies.[30] He projects this into God turning him into a flaming fire which consumes all around, a phantasy which originates in urethral sadism. This phantasy was sadism's response to the feeling that the mother deprived the infant of fluid, and is directed against her breast.[31]

The infant hates and fears the bad breast. The boundaries of part-objects are blurred. In this oral state, he equates the penis with the breast, believing the breast contains the attacking penis.[32] He phantasises that the father's penis intrudes into the mother's breast and perhaps also that his parents' genitals are always mingled.[33] For Klein, boys fear in 'the deepest layers' of the mind of the 'woman with a penis … ultimately what he is afraid of is his father's penis incorporated in his mother'.[34] Infants believe that the mother's 'dangerous and endangered body' is filled to bursting with the father's enormous penises, for which she is a kind of container, and also his dangerous excrements which stand for them because the father leaves behind his penis inside the mother whenever there is sexual intercourse.[35] These penises become hostile part-objects in their own right. The infant fears this part-object will castrate him, displacing feelings of hatred and anxiety from the father's penis to the mother's body'.[36] The Kleinian infant imagines the penis-containing bad breast will return to annihilate him with its fire-urine – a fire phantasy seen here – in retaliation for his aggressive phantasies against it.

God is twice explicitly compared to an enemy in Lamentations 2 (4, 5), a very rare metaphor (elsewhere only at Isa 63:10 and Job 16:9). The notion of enemy embodies notions of strength and potency. Nobody bothers writing about weak enemies. In scripture only Job 16:7-14 figures God as enemy more strongly, with its talk of God dashing Job into pieces and slashing open his kidneys. However, the claim that God is the enemy is a bald statement. The metaphor is undeveloped, it is left to the reader to elaborate (excepting verse 4 where he is pictured as battle-ready). The image of a deity-warrior armed with a bow is a common motif in near-eastern art. The Poet's fear that God is an archer who will penetrate his body is fear of a bad object meshing with tradition. God also resembles fire, because his arrows are lightning bolts (e.g. 2 Sam 22:15, Ps 18; 14, 77:18 Hab 3:11 Zech 9:14.) As noted, fear of internal destruction proceeds from the death instinct and is the main anxiety which the primitive mind splits to

[30] Klein, *PAC*, 129.
[31] Klein, *PAC*, 128-9, 258-9.
[32] Klein, *EG*, 197, 199.
[33] Klein, *Narrative*, 118n.
[34] Klein, *Narrative*, 251; *PAC*, 240.
[35] Klein, *PAC*, 254-5.
[36] Klein, *PAC*, 131.

avoid. Projected into an object and now introjected it presents as the fear of destruction from outside.

The phrase **אהל בת־ציון** (4) is ambiguous, and perhaps refers to the temple buildings and precincts, often called **אהל** in the Psalms.[37] More likely, in this context, it represents the people rather than the place; possibly children because the Poet shows strong concern for them (1:5, 2:11-12; 2:19-20; 4:2-4; 4:10; 5:3). Whatever theological justification may exist for attacking children (Deut 28:41, 50 and 53-7 in the unfolding of Covenant curses), the Poet experiences God as a bad attacking breast, which should feed children, but eats them instead, directly rebutting Ps 48:4. **שפ** (2:19, 4; 13). Liquid fire replaces breast milk. This 'divine' volcano-breast squirts scalding destructive bitterness over its dependents.

First, God's protective right hand is withdrawn, then is deployed in an active attack on his own people. First, he withdraws any support of Israel against her enemies (2:3b) then he smacks his own. Chapter 2's radical metaphor of God as enemy peaks in verse 5. As stated, the only other explicit biblical statement that God is the enemy (Job 16:9, cf. Isa 63:10), afflicts only one individual, but in Lamentations it is the entire nation. However, as Dobbs-Allsopp notes, unlike Job 16 Lamentations' is a less personal depiction, and the Poet refuses to make a definitive judgement 'the metaphor is not developed. God is named as an enemy, and then the poem moves on'.[38] It has been proposed that 'like' is a later theological addition, by a disapproving editor.[39] However, object relations theory provides an alternative explanation for the reserve with which the enemy-metaphor is evoked. The Poet hesitates to make the full accusation that God is an enemy for two reasons.

Firstly, the Poet's speech to God presupposes that some sort of restoration with God is possible, and he does not wish to close down this possibility with words which will anger God. For Renkema, the translation should demonstrate a certain hesitance to call God the enemy.[40] For if God 'were the enemy in the absolute sense of the word, then there would be no more point in turning to him for help … (and) … a reversal of fortunes would be forever impossible.'

Secondly, and more importantly, this metaphor is a dangerous one to stay with. Because God attacks bodies, the Poet fears to name God unambiguously, in case God attacks him next. We have already seen that the infant projects anxiety into his object to avoid feeling persecuted, a

[37] A matter of controversy – Alders, Meek, Rudolph and Boecker suggest Jerusalem, and Van Selms, Brandscheidt, Kaiser and Gross the vagina. See Johan Renkema, *Lamentations, Historical Commentary*, 234.
[38] Dobbs-Allsopp, *Lamentations*, 84.
[39] E.g., Albrektson, *Studies, 93.*
[40] Renkema, *Lamentations*, 229.

manoeuvre which fails because it leads to objects full of projections being introjected as internal persecutors. For Klein, mania is another infant method for denying psychic pain.[41] One of its characteristics is omnipotence which is seen here.[42] I will say more about the manic defence later (7.2.3) for now it is enough to say that the Poet fears to call God the enemy because if he says something is the case, it will be the case. This highlights a contradiction if the Poet can make God the enemy by simply speaking, it then he should just as easily be able to stop God him attacking. Holding mutually contradictory beliefs is characteristic of psychosis.[43] He therefore safeguards himself by means of the ambivalent preposition **כ** (like).

The military attack (1) culminates (5-6) in the complete destruction of Jerusalem and the Judah fortresses, leading to 'moaning and mourning' which is a wordplay on **תאניה ואניה** (cf Ezekiel 7:26). The land is laid waste, the tabernacle, fortresses, gates and ramparts destroyed, the Government made to collapse, the sanctuary and festivals eliminated. As Westermann says 'God has destroyed all that the people relied upon for safety, security, order, and a sense of direction'.[44] God destroyed Zion, which was a refuge inside a divine firewall. Now the fire-wall burns those it protected, reversing Zion theology, and providing a model of how in object relations theory, aggression is first projected and then introjected in intensified persecutory form. Sources of external and internal security have collapsed; the result is a ruined inner world.[45] Klein has things to say about ruined inner worlds and the internal catastrophe.[46] The infant who feels his ego and his internal objects are disintegrated has an 'internal catastrophe' which extends to the external world and is projected onto it.[47] There is much evidence of this in modern culture's frequent literary and cinematic depictions of apocalypses, and ruined, ravaged and dangerous worlds, all of which are an analogue' of the paranoid-schizoid position.[48]

Significantly, verse 5, Lamentations' strongest reference to God as enemy, has two of Chapter 2's five references to being eaten. The peak in fear of the enemy is the peak in fear of being

[41] Klein, *PMDS*, 277-279.
[42] Melanie Klein, *PMDS*, 277.
[43] I knew a psychiatric patient who had a delusion he was Jesus, but he was happy to spend his days sitting in the ward day room which is not, of course, something Jesus would have done.
[44] Westermann, *Lamentations,* 152.
[45] Westermann, *Lamentations,* 151.
[46] Klein, 'Schizoid Mechanisms' 24.
[47] For Klein this relates to the 'world catastrophe' phantasy. Klein was interested in the case of Freud's patient Daniel Shreiber who believed God destroyed the world in alliance with his physician. ('The raid by God on the Flechsig souls'), Klein, Schizoid Mechanisms' 23-24.
[48] Phillips, 'The Return to Melanie Klein'.

eaten. Projected anger returns. An enemy may do many things, but, because of the predominant orality through which the Poet's fears are mediated, this enemy eats his victims. Klein tells how in Richard's mind 'various split-off aspects of his self, namely, the greedy and destructive impulses … and some … internalized figures: the shot up, cut and devoured parents … turned into injured, hostile, retaliating, and devouring objects in the inner world'.[49] She interprets Richard's phantasy of burrowing 'into his mother's inside, biting her, and eating the contents of her body' as a reversion to 'the origin of injured and devouring internal objects'.[50] The Poet's fear of being eaten is fear of retaliation in kind, for biting his object in phantasy.

Verses 6-10 are a sub-unit about God's physical attack on the Poet's body. The verb **חמס** (to use violence) describes the inappropriateness of God's violence towards his people – for Gottlieb, for example, it means 'unlawful application of force'.[51] Other commentators, including Robinson, argue that it is theologically impossible for God to be the subject of a verb about unjustified violence.[52] Of course, this is more or less what the Poet means to say. In fact, it is not about theology, but about subjective experience and appraisal of what God has done.

The phrase **כגן שכו** (6) describes the temple as 'a booth' or 'a garden'. **שך** is literally a frail temporary shelter of interwoven boughs (Neh 8:15, Job 27:18, Isa 1:8, Jonah 4:5) and it is a metaphor for the protection and shelter of the temple. Contrary to Jerusalem's expectation, it was only God's temporary dwelling place and is now demolished like a shack – and the Poet's body might be next.

In object relations, the breast, more specifically nipple, is the place of shelter and protection and the gateway to all desirable states. Focussing the earliest instinctual desires, it is a unique object which the infant longs for.[53] It has a parallel in Zion theology's focus on Mount Zion and the temple. When God deliberately destroys the temple, he destroys the human/divine interface, or the divine nipple, making his people forget his precincts. To forget (6) is to neglect obligations (Deut 4:23, 31; 6:12; 8:11, 19; 26:13; 31:21; 32:18; Judg 3:7; 1 Sam 12:9; 2 Kgs 17:38; Is 49:14; 51:13; 65:11; Jer 18:15; Ezek 23:35; Hos 4:6). For Wiesel forgetting the dead kills them a second time.[54] For Klein, also forgetting people is killing them in one's memory

[49] Klein, *Narrative*, 60.
[50] Klein, *Narrative*, 60-1.
[51] Hans Gottlieb, *A Study on the Text of Lamentations*. John Sturdy (trans.), *ACTA* 12, Aarhus: Aarhus Universitet, 1978, 27, 48.
[52] Renkema, *Lamentations*, 239-40.
[53] Klein, 'The Behaviour of Young Infants' *Writings* III, 117.
[54] Elie Wiesel, *Night*, Harmondsworth: Penguin, 2008.

– an act more aggressive than neglectful.[55] Emily Dickinson is more positive 'To be remembered is next to being loved'.[56]

God's self-separation from the city before demolishing it, diminishes the importance of his dwelling place. In object relations terms, the infant securely connected to the good breast finds it always in its accustomed place. Now the temple is destroyed God's breast is no longer in its accustomed place. It has changed shape and is damaged. The Poet is disorientated, confused and deprived. These theological developments attempt to re-imagine God as a secure base without a fixed place. Where now is the place of divine accessibility and redemption? For Dobbs-Allsopp, this begins a shift 'from geography to humanity'.[57] There are different theological responses from exile. The priestly writer re-imagines the fixed temple as a movable tabernacle (Exodus 25-31, 35-40).[58] Ezekiel imagines God deserting Zion and making himself a 'sanctuary to them for a while' (11:16). All these responses separate the presence of God from the physical-geographical Jerusalem temple. Talk of clamour and festivals painfully recalls the happier past, summarised (5:14-17) as gossip, music, dances and festivals. In Kleinian terms, this sense of loss relates to the primary loss of the human psyche – that of the phantasied wholly good object. It also reprises the loss involved in weaning.

Matters deteriorate when 'the house of the Lord,' which should be filled with the sound of praise (Pss 26:7, 27:7, 150:3-6) reverberates only with the noise of gleeful desecrators (7). Irrespective of whether this fulfils the prophecy of the destruction of the temple (Mic 3:12, echoed in Jer 26:18, cf 5:18) God is the verb's grammatical subject, so he is responsible, and the enemy is only his tool.

Much is compressed in the idea of walls, bars, ramparts and gates (7-9). They are all symbols of the city, (cf Ps 48:13-14). Guest, in an interpretation which comes close to Klein, reads **חומה** (7,8) as a symbol of the female body.[59] In object relations terms too, the buildings are the mother's body. If they become derelict by being battered in phantasy, then Israel/the infant will lose the protection of God/the good breast; a fear which awakens the infant's earliest anxiety, dying without the good object.[60] The walls may also fail because God withdraws the 'wall of fire' (Zech 2:5), the good breast may be withdrawn. Measuring-line imagery figures God's determination to mark the city off for destruction (2 Kgs 21:13; Isa 34:11; Lam 2:8). For

[55] Klein, unpublished note, Grosskurth, *Melanie Klein*, 455.
[56] Cited in TLS 15/03/2019.
[57] Dobbs Allsopp, *Lamentations*, 90.
[58] E.g. Terence E. Fretheim, 'The Priestly Document: Anti-Temple?' *VT* 18 (1968) 313-29.
[59] Guest, 'Hiding Behind' 417.
[60] Klein, 'Schizoid Mechanisms' 4.

Dobbs-Allsopp this parodies Mesopotamian city laments, in which all traces of the old temple were removed before rebuilding, and in which there was hope of rebirth, while Lamentations has no hope.[61]

The verb **אבל** 'to lament, mourn' is often in a parallel to the verb **אמל** 'to waste away' or 'wither' (Isa 16:8 NAS, NLT). In Joel 1:12 **אמל** is in parallel with **יבש** 'to dry up' (Joel 1:12). This unconsciously suggests children who fail to thrive through lack of food. This breast is dry. Berlin sees the slow-motion physical demolition of the city.[62] Gates sinking into the earth as if decapitated (9) symbolise Zion's descent into the grave or underworld/ the infant's descent into object-less death. The city gate and wall were lamentation sites, but now even the walls themselves appear to lament (see Isa 3:26). **אין תורה** (9) may refer to guidance or prophesy instruction – the ABA chiastic pattern of these three lines seems deliberately ambiguous. In object relations terms it describes the withdrawal of the good breast.

6.2.2 Verses 10-15

The previous section concerned material destruction. Here are the human casualties. For Dobbs-Allsopp, 'the poem's crystallizing focus on humanity from this point on implies a felt need that somehow the locus of divine accessibility and redemption … had to move from geography to humanity'.[63] The Poet reproaches God for destroying the people, after he destroyed the land. The elite is paralysed. Sitting on the ground (10) is a sign of exhaustion and a silent act of mourning. The lowered heads of young women mimic the sinking gates and depict isolation, withdrawal and depression in the absence of the good object.

The Poet identifies with suffering children (11-13, 19-21). Their suffering is a turning point. For Westermann with the perishing of young children, something unspeakable has taken place. The explanation that this was divine punishment does not suffice, for what is the place of small children in that!'[64] Modern television appeals for disaster relief often manipulate the suffering of children. The Poet also tries to manipulate God with images of children dying at the breast. Verse 12 is characterised by loss and ambivalence. As the Poet appeals to the God he blames, he tries to arouse the better feelings of a sadistic child-killer. Bosworth says Lady Jerusalem is the cheerleader for this weeping. She 'weeps herself and motivates empathetic weeping in others. All of this crying is further connected to the death of children'.[65]

---

[61] Dobbs-Allsopp, *Lamentations*, 85, 87.
[62] Berlin, *Lamentations,* 67.
[63] Dobbs-Allsopp, *Lamentations*, 89.
[64] Westermann, *Lamentations,* 154.
[65] David A. Bosworth, 'Daughter Zion and Weeping in Lamentations 1-2' *JSOT*, Dec 2013.

At the thought of suffering small children, the Poet's anger against, and projection of anger into God, fade into mourning and grief. He addresses Jerusalem directly as if to console both city and himself. Firstly, he describes survivors as mourners in dirge-language; secondly, his eyewitness testimony brings suffering into focus around starving little children at the breast (11-12). This shocks by combining two things which should never meet, the breast (the source of all goodness) and dying small children. This bad breast not only withholds its goodness but feeds its dependants poison.[66] Klein tells of a patient who intensely hated the breast after feeding difficulties, who transformed it into 'dangerous beasts and monsters' particularly into harpies, attacking and food-stealing Bird-Women monsters.[67] The Poet here is transforming the breast into a poisonous bad object.

The noun **מעה** (11) refers to entrails, intestines, stomach, and metaphorically the inner being is paired with **חמר** (foam, ferment) it describes bowel and stomach problems, physical discomfort. Throwing down of bile **(כבד)** (11) parallels the city being thrown from heaven to earth. Salters reports that the liver was associated with the emotions in the Ancient Near East.[68] Seemingly, Daughter Jerusalem is publicly disembowelled, exposing her externally and internally. The body is the ground of all phantasy, the source of the drives and the vehicle for their expression[69]; the infant's increasingly complicated phantasies about possessing the mother's 'insides'[70] , and his understanding of the world cannot move beyond the body, the parts and functions of which 'become signifiers in a primitive grammar of physical expression'.[71] This is seen in references to both the external world (the cast-down city) and the body (bile poured on the ground). The external/internal worlds are disturbed.

Use of the verb **שׁבר** ('break', 'shatter' or 'smash') figures the destruction of fortifications (Isa 30:13-14, 45:2, Lam 2:9a, Amos 1:5) or a body (Ps 37:17, Jer 6:14, 8:11, Lam 1:15b). **שׁבר** is (1 Kings 13:26) associated with a wound (a penetration, which may bleed) from a lion, which has some sexual overtones. Krašovec says (maybe ironically) that 'Lamentations penetrates into the real cause of the disaster clearly and unflinchingly. Everything has happened as a result of Israel's guilt both past and present'.[72] Whether or not this is valid, penetration broadly

[66] For Klein infantile persecution takes the form of fear of being poisoned and devoured because infants experience everything through the body. Most of the phenomena of the first few months of life are also found in paranoia and schizophrenia, Klein, 'Schizoid Mechanisms' 2.
[67] Klein, *PAC,* 267.
[68] Salters, *Lamentations,* 147.
[69] Greenberg & Mitchell, *Object Relations,* 138.
[70] Greenberg & Mitchell, *Object Relations,* 124.
[71] Greenberg & Mitchell, *Object Relations,* 140.
[72] Jože Krašovec, 'The Source of Hope in the Book of Lamentations' *VT* 42 (1992), 223-33.

understood as transgression of human body-boundaries of a non-metaphorical and not overtly sexual kind, pervades Lamentations (1:10; 1:13; 1:15; 1:20; 2:2-4; 2:6; 2:8; 2:9; 2;20-22; 3:4; 3:11-13; 3:16; 3:43; 3:53; 3:66; 4:9-11). **יונק** refers to babies at the breast. The first mention of the Poet's tears is at the death of children (11).

Corn (12) is a familiar bread-ingredient; the biblical combination **דגן ויין** 'corn and wine' (12) re-enforces hunger with its claim that even basic stores are exhausted. For Renkema the Hebrew's unusual assonance of quadruple qamets imitates child-talk, repeating a sound which is infant-like in all languages.[73] Renkema notes the echoes in **חלל** of being hollowed out with exhaustion and hunger.[74] **בהשׁתפך נפשׁם** plays on the earlier reference to wine. The wine may not be poured out, but the life of children is. This verse may remember that the blood of sacrificial animals must be poured on the ground (Deut 12:24), comparing these babies to sacrifices.

For Renkema the repetition of mothers at the beginning and mothers at the end of the second half of Chapter 2 (12,22) is a kind of embrace of failing children.[75] The Breast for the Dead of verse 12 is a gruesome instance of tragic reversal. Now infants and babies collapse starving or die of hunger on the breast, which should feed and protect them (suggested in Num 11:12). Its pathetic dependents cling to its ruins as Zion clings to barren Mount Zion – the breast-shaped mountain now feeding only jackals. The thought that God kills them, or allows them to die, is too much for the Poet, who cannot go on. Faced with the obscene failure of divine nurture exemplified in death-at-the-breast, he falls silent on this subject and moves away from the image.

The Poet wants to comfort Lady Zion and calls her a virgin (13) seemingly having forgotten that he accused her of having many lovers (1:2). Some critics argue this privileges the male voice.[76] Bier wonders whether the lamenter removes her pain? She sees Zion pushed to the margins of text in a 'take-over of the male' beginning in Chapter 2.[77] However, the Poet increasingly sides with Lady Zion's expressing outrage at what God has done to her. As Bier

[73] Renkema, *Lamentations*, 273 refers to Harris Winitz and Orvis C. Irwin 'Infant Speech: Consistency with Age', *JSHR* 1.3 (1958) 245-59.
[74] Renkema, *Lamentations*, 275.
[75] Renkema, *Lamentations*, 273.
[76] Trudinger, 'How Lonely sits the City' 49; Guest, 'Hiding Behind the Naked Women' 45; O'Connor, *Lamentations*, 17; Bier, *Perhaps There is Hope*, 99; Mandolfo, *Daughter Zion*, 54.
[77] Bier, *Perhaps there is Hope* 104.

notes, the two speakers aligned in their assessment of God's actions as 'reprehensible'.[78] As Linafelt says more strongly 'Zion's scream … becomes the poet's scream'.[79] Guest criticises Kaiser for arguing that the male Poet 'has a deep sympathetic response to Mother Zion' and assumes the female persona at the moment of greatest tension.[80] Yet Guest herself seems to come close to Kaiser when she says that Zion's cries 'represent the actual women who could not give vent to their bitterness' having already asserted that the text is controlled by man.[81]

Thomas critiques Guest's feminist analysis for unduly simplifying the theological presentation of theodicy as a carte blanche justification at the expense of women.[82] Lady Zion, of course, is not a real woman. As Kaiser says, the author of Lamentations is only a 'female impersonator'.[83] And the male Poet values female experience highly enough to adopt a female persona at points of crisis.[84] Although Kaiser rightly distinguishes the female 'persona' who is elevated from the female person who remains socially in second place, it goes too far to completely equate, as Guest does, an allegedly abusive figuration with actual abuse which has a profound effect on generations of women,[85] and term those who have a different reading of 'commentarial complicity' with gender-based abuse. In Kleinian terms, readings such as Guest's oscillate between a paranoid-schizoid projection of aggression into the text, which becomes a persecuting text; and an intensified depressive position, which not only does not differentiate phantastic from actual attacks but wants to repair damage to the maternal body caused by other people's phantasies.

I will argue later (5.2.1) that we should not disregard the abused body of the **גבר**, which I submit is the Poet's own body. More weight should be given to a straightforward self-report of experiences of pain than those attributed to a fictive persona.

With sweeping grandeur verse 13 embraces the city, victims and the sea as symbols of near-cosmic ruin. The sea is a source of chaos, hostility and danger (Ps 46:3, Jonah 2:16), the antithesis of orderly creation. The destruction of the city is compared to the flood returning the world to primordial chaos.[86] It may play on **מִשְׁבָּר** wave, breakers, (e.g. Ps 42:7) expanding the

[78] Bier, *Perhaps there is Hope*, 78.
[79] Linafelt, *Surviviving Lamentations*, 58.
[80] Guest, 'Hiding Behind' 421; Kaiser, 'Poet as Female Impersonator' 166, 182.
[81] Guest, 'Hiding Behind' 422-423, 434.
[82] Heath A. Thomas, 'Feminist Interpretations of Lamentations' in Parry and Thomas, *Great is Thy Faithfulness?*, 170.
[83] Kaiser, 'Female Impersonator' 166.
[84] Kaiser, 'Female Impersonator' 182.
[85] Guest, 'Hiding Behind', 431-2.
[86] Berlin, *Lamentations*, 73.

sea image. As the sea directly follows daughter Jerusalem **הבת ירושלם** / virgin daughter of Zion **בתולת בת־ציון** and specifically describes her breach or wound; there is a suggestion of the disorderliness of menstruation. Chapter 2 is strongly paranoid-schizoid in its preoccupation with hostile penetration. The Poet may also imagine Lady Jerusalem's vagina is as vast as the sea, and just as open to being entered.

Following accusations against God, are complaints about enemies (14), characteristic of the communal lament, framed in terms of false and guilty prophets. **עון** 'iniquity' (14) is Chapter 2's sole oblique reference to sin is about the inadequacy of recent prophesy and tokenistic compared to accusations the Poet makes against God and the absence of further sin-references in the chapter. However, it is not pure tokenism. The new People's Enemy, the 'Whitewashing Prophet', indicates a brief swing from the paranoid-schizoid position which was the dominant modality of Chapter 1 to the depressive position: God is no longer the source of all evil. Sensing something else in the world is wrong, the Poet considers himself; that proving too difficult, he projects responsibility into deficient prophets. This construction allows him to empathise with God and to avoid feeling guilty and responsible.

The noun **עון** is a broad term meaning misdeed, sin or guilt over sin, but the sins are not detailed. If Lamentations concerns the day of the Lord, Boase thinks it is unusual, because this prophetic motif always names Judah's sins.[87] Sin is of course in view elsewhere in Lamentations[88], so blanket criticism of inadequate prophecy cannot stand; Jeremiah and other prophets frequently warned of catastrophe. Lack of specification suggests the Poet does not think that Zion's sins (his own) justify her (his) suffering. Westermann suggests national guilt is left vague because the traumatised people are numb with grief.[89] He may regard their guiltlessness as an additional sin, part of the wider Christian appraisal of lament as inferior to prayer.[90] But in Kleinian terms, the Poet is losing his depressive position and reverting to interpreting punishment as persecution.

Mocking claps (15) and ironic honour-titles express malicious glee (Num 24:10; Job 27:23; Lam 2:15); the disgrace of suffering is a common OT theme. These actions seem ambivalent rather than purely derisory, the mockers are not necessarily enemies, and the mocking is a rhetorical device. While **יפי** may refer to the material beauty of Zion (Ps 48:3, 50:2, 122:3), I

[87] Boase, The *Fulfilment of Doom*, 190.
[88] 1:5; 1:8; 1:14; 1:20; 1:22; 2:14; 3:39; 3:40 (implicit); 3:42; 4;13; 4:16; 4:22; 5:7 (ambivalent, implicit).
[89] Westermann, *Lamentations*, 150.
[90] E.g., Brandscheidt, *Gotteszorn und Menschenleid, 36;* Plöger, *Die fünf Megilloth,* 161.

contend that here it refers to the beauty of the good breast (cf Pss 48:2 and 50:2) which is an outward and visible sign of its inward and plentiful blessings. Stokes argues that beautiful buildings can resuscitate an early hunger for a beautiful breast, undamaged by sadistic infant biting, which preserves goodness.[91] For Klein also, 'a beautiful and orderly exercise-book has the same symbolic meaning for the girl as house and home, namely, that of a healthy, unimpaired body'.[92] The Poet's longing for the beautiful stones of undamaged Jerusalem in (4:1) is part of his wish to recreate a beautiful, safe, shining and palatable breast.

6.2.3 Verses 16-17

The open mouth (16) reprises early fears of being eaten. For Klein, fear of being bitten or eaten is fear of retaliation for biting or eating the parents in phantasy. When he introjects these projections, the infant fears his objects will eat him, a frequent motif in fairy tales.[93] The infant's 'shot, cut up and devoured parents' turn into 'injured, retaliating and devouring objects in his inner world'.[94] Because of confusion over the boundaries of part-objects, the infant may fear that the mother contains the dangerous and devouring penis of the father which eats her from inside.[95]

Gnashing teeth (16) may also refer to anger (Ps 37:12) or menace or threat. In Ps 22:14 enemies are figured as angry gaping animal mouths. There is an ideas cluster with **כלילת יפי** in the previous verse. It is uncoincidental that the Poet imagines destructive teeth and biting so close to talking about the material (stone) beautiful beauty of Jerusalem (15), whose stones stand for the undamaged, untorn, unbitten breast. This is also followed by a reference to **בלע** (16) whose semantic range includes to engulf, to swallow or to destroy, and here suggests the devouring of human blood (cf Gen 4:11, Num 16:30). **קוה** means 'to wait' – perhaps for the opposite of the expected outcome? Not a patient waiting, but a tense waiting for something bad.[96]

The Poet identifies God as the one who planned and executed everything (17). There is no room in this poetry for an impotent deity or limited providence. Naturally, we may offer counter-arguments. I am persuaded by Stone's reading of Lamentations as a secular theodicy,

---

[91] Stokes, *Smooth and Rough*, 243.
[92] Klein, *PAC*, 183.
[93] E.g., Jack and the Beanstalk, Hansel and Gretel, Little Red Riding Hood, etc. Bruno Bettelheim and Jonathan Cott noted the incidence of cannibalism in fairy tales. Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fair Tales*, New York: Vintage, 1975; Jonathan Cott (ed)., *Beyond the Looking Glass: Extraordinary Works of Fairy Tales and Fantasy*, New York: Stonehill, 1973.
[94] Klein, *Narrative*, 60.
[95] Klein, *Narrative*, 144.
[96] Renkema, *Lamentations*, 297-99.

which exonerates God of responsibility for the fall of Judah.[97] The Poet's attributions to God, although unusual and contradicting the thrust of scripture's witness to covenant love are subjectively incontrovertible.[98] The Poet feels he is a victim of a violent aggressor.

6.2.4 Verses 18-19

Verse 18 is one of Lamentations' characteristic abrupt shifts. Sub-section 18-22 begs God to take notice. The suffix to **לבם** lacks antecedent, obscuring those to whom 'their heart' refers, for Renkema, it is the heart of Lady Jerusalem's languishing children'.[99] The verb **צעק** (18a) – used only here in Lamentations – figures the loud, impassioned scream of a distressed, hungry person. As starving children are too weak to shout, Renkema imagines 'the cry of their hearts … if mother cannot help them … they must turn to God'.[100] To use a modern analogy, this prayer is a kind of 'Primal Scream'.[101]

The Poet concludes with a prayer (19-22) ambivalently representing God as both persecutor and potential rescuer. He uses starving children to evoke divine sympathy, while blaming God for mistreating those children, and urging him to repent. Thomas sees an implied theology of justice in this affirmation of trust in God, which hopes for a response.[102] All prayer hopes that there is one who may hear, who is still alive. There is a splendid example of a victim's ambivalence about the survival of his good object in Rilke's poem *Lament:*

Oh! All things are long passed away and far
A light is shining but the distant star
from which it still comes to me has been dead
A thousand years […]

I long to still my beating heart
Beneath the sky's vast dome I long to pray …
Of all the stars there must be far away
A single star which still exists apart.
And I believe that I should know the one
Which has endured and which alone
like a white City that all space commands
At the ray's end in the high heaven stands.[103]

---

[97] Stone, 'Vindicating YHWH', 108.
[98] They receive some support in scripture, cf. Lev 26:27ff and Deut 28:15ff . For Renkema so many texts threaten 'sword, fire and devastation' that enemy hostility was a permanent feature of prophetic announcements of judgement, Renkema, *Lamentations*, 303.
[99] Renkema, *Lamentations*, 308.
[100] Renkema, *Lamentations*, 311.
[101] A concept developed by Arthur Janov, *The Primal Scream*, El Dorado: Delta, 1970.
[102] Thomas 'Holy Scripture and Hermeneutics' 18.
[103] Jessie Lemont (transl.), https://en.wikisource.org/wiki/Poems_of_Rainer_Maria_Rilke_(1918)/Lament (retrieved 19/12/2021)

The poem's uncertainty about the survival of his divine object resembles Lamentations. Lady Zion's prayer is not only ambivalent, it is accusatory. Lamentations 1 is best read (insofar as such categories are helpful) as a mixture of the funeral dirge with the communal lament. But while communal laments praise God, or call on his strength, this asks for nothing – just urges God to self-examination and repentance. Wright notes the unresolvable tension of Lamentations 1-2: 'Lady Zion is desolate, shamed, comfortless, and yet summoning sufficient voice to plead, question – and even demand'.[104] Like a dying operatic consumptive, she still sings beautifully. However, as Houck-Loomis says, being able to ambivalently blame God while believing God will rescue him, shows an individual in the depressive position, integrating good and bad, and making reparation.[105]

Urging God to be self-aware runs contrary to the thrust of scripture, in which God is omniscient while individuals see through a glass darkly – that it is a gift of God when the individual sees things as a whole. There are, of course, counter-examples, as when Moses urges God to change his mind on behalf of the Israelites, and the prophetic injunctions to God to return to his people. For now, the Poet God requires human help to resolve his splits. Having progressed to his depressive position, he feels God lags behind. He pours his heart out before the God he blames, which is both lamentation and supplication, resembling the superscription to Ps 102. He is ambivalent about God, and the good and bad aspects of God struggle for ascendancy. The Poet's attitude has a masochistic element. For Bier, 'the woman who has been wasted and consumed by YHWH is exhorted to return to her torturer'.[106] Apart from its ambivalent depressive hope, this prayer attempts to appease a dangerous object.

The Poet again attempts to manipulate God by foregrounding starving children and pretending to be Lady Zion in self-defence against the threat of bodily annihilation. As noted, I agree with Kaiser – the author of Lamentations is a 'female impersonator'.[107] Lady Zion is a creation of the Poet. Attention has been given to various ways in which this creation may denigrate women, which is part of a wider discussion about sexual prejudice in the Bible. Bird observes for example,

> The Old Testament is a collection of writings by males from a society dominated by males. These writings portray a man's world. They speak of events and activities

[104] Christopher J.H. Wright, *The Message of Lamentations*, Nottingham, Intervarsity, 2015, 32.
[105] Houck-Loomis, 'Good God?!?
[106] Bier, *Perhaps There is Hope*, 95. Guest, as noted, detects masochistic elements in the Israel-Yahweh relationship, Guest, *YHWH and Israel*, 13, 142.
[107] Kaiser, 'Female Impersonator'.

> engaged in primarily or exclusively by men (war, cult and government) and of a jealous singular God who is described and addressed in terms normally used for males.[108]

Yet the personification of Jerusalem is not primarily a matter of gender-based denigration for the following reasons. Firstly, the Poet supports Lady Zion as a victimised female and protests on her behalfF. Secondly, Lamentations' obsession with babies, infants, feeding and abandonment are by no means typical masculine concerns. Lamentations is not obsessed with war, cult and government in the way that Bird submits. Lamentations' interest in war is for the victims, and its interest in cult and government is in recovering their protective aspects, when it is able, in the depressive mode to behold the good object, it calls for its restoration. I contend that the Poet identifies with these vulnerable women and children and does not differentiate between himself and them. Thirdly, despite Freud's belief that the God *imago* is a neurotic infantile wish-projection for the guidance of a powerful father[109] it is, in fact, one of Klein's great contributions to reclaim the mother, change patriarchy into matriarchy, and to show that our concept of God is more grounded in his relationship with our mother. Even the punitive aggressive, penetrating aspects (more masculine) elements of the divine *imago* are rooted in the mother's body. They are part of a combined parent *imago* in which the penis is inside the breast. Ultimately Mother comes first.

The personification of Jerusalem is female, but the unconscious motivation for the personification is the relationship to the imagined mother's body, which is world-like in its richness, capacity and resemblance to a container. The mother's body is the stuff from which all is made, and direct source of all goodness[110] and something which, when the Poet is able to see it as such (i.e. when he is in the depressive position) is something to be protected.

Furthermore, the Poet's interest in his literary creation is inconsistent and half-hearted. Sometimes he seems to have genuine empathy for vulnerable femininity; at others, she is a mouthpiece for his thought at one remove, a device which the Poet uses to try to manipulate God into intervening on his behalf because he thinks a vulnerable female may get a better response from a hostile object. He also hides behind her when he is afraid of retaliation.

While the Poet may have seen fainting children; projection aggravates his faintness. Klein

---

[108] Phyllis Bird, 'Images of Women in the Old Testament' in (ed.), Rosemary Radford Reuther, *Religion and Sexism: Images of Women in the Jewish and Christian Traditions*, Eugene: Wipf & Stock, 1998.
[109] Freud, *The Future of an Illusion, passim.* Freud considered himself a rationalist, but Nielsen finds 'mythical and religious parallels' in his work, including the dualism between Eros and Thanatos, which Klein inherited. Donald A. Nielsen, 'Freud, Sigmund' in William H. Swatos, Jr (ed.), *Encyclopedia of Religion and Society*, Walnut Creek: Altamira, 1998.
[110] Meltzer, *The Claustrum*, Ch. 5.

repeatedly describes a phenomenon in which heavily-projecting individuals, who have undergone much emotional cathexis – evident in the Poet's portrayal of a sinister attacking deity – are emotionally and physically exhausted. Spillius says of such an individual 'the phantasy of his ego spread around in other objects leaves a sense of emptiness'.[111] He is drained by fighting many persecutors.

6.2.5 Verses 20-22

The final three verses of Chapter 2 stand out for their pathetic beauty. While verse 19 claims sympathy for children as the foundation of the concluding prayer, Zion does not proceed to address God in the supplicatory tone the Poet advises. For Archie Lee 'Mother Zion openly accuses YHWH of being her enemy in killing her well-cared-for-children'.[112] Having heard about Jerusalem's dying children, now we learn what happens to their corpses. The noun **פרי** (20) figures children as the mother's womb-fruit ready for plucking (e.g., Gen 30:2; Deut 7:13; 28:4, 11, 18, 53; 30:9; Pss 21:11; 127:3; 132:11; Isa 13:18; Mic 6:7). **עולל** 'child' is a pun emphatically sharing root letters with **עולל** 'to afflict'. The Poet does not criticise mothers. These mothers appear to be automata (a point made more strongly in 4:10) with overridden wills. For Klein, early anxiety is 'experienced as fear of annihilation (death) and takes the form of persecution. The fear of the destructive impulse seems to attach itself at once to an object – or rather it is experienced as fear of an uncontrollable overpowering object'.[113] In a cycle of projection/introjection/projection, the anxious infant projects his belief that he is nothing more than a container for an overwhelming hostile object into mothers, who as containers, no longer resemble real people.

Projection and introjection interact. During the oral stage of ego-development, the infant wants to bite the external object (the breast).[114] When this is introjected, it creates an internal object which wants to bite the child. This establishes a vicious cycle in which 'the child's anxiety impels it to destroy its objects, this leads to an increase of its own anxiety, and this once again urges it on against its objects'.[115]

Some individuals, fearing their potential to destroy their objects, also fear their objects will

[111] Spillius, *New Dictionary*, 310.
[112] Archie C. Lee, 'Mothers Bewailing: Reading Lamentations', in Caroline Vander Stichele, and Todd Penner (eds.), *Her Master's Tools? Feminist and Postcolonial Engagements of Historical-Critical Discourse*. Global Perspectives on Biblical Scholarship 9, Atlanta: SBL (2005), 195-210 (207).
[113] Klein, 'Schizoid Mechanisms' 4.
[114] Klein, 'Schizoid Mechanisms' 7-8.
[115] Klein, 'On Criminality,' *Writings* 1.

retaliate.[116] Klein's patient Rita had to be tightly tucked up in bed along with her doll, in fear that a *Butzen* (mouse, standing for the father's penis) would eat her own *Butzen.*[117] This type of projection and introjection of aggression provides insight into the Poet's preoccupation with eating and being eaten. The infant wants to rob the good breast and eat it in revenge. The nearer the child comes to cutting teeth the more he wishes to bite, tear and chew it up and destroy it. Klein says 'Analytic experience has proved that these tendencies go along with phantasies of a definitively cannibalistic nature'.[118]

Cannibalistic desires to eat and destroy the breast mesh with the phantasy of the object as automata, creating a hybrid phantasy of the baby-eater-by-proxy. To what extent is this talk of what Lauress Wilkins offensively calls 'Baby Stew' exaggerated?[119] Renkema rejects the term 'cannibalism' which for him never relates to hunger, nor has children its object.[120] WiesFmann considers these events cannot possibly have happened.[121] Rong also considers them exaggerated.[122] However, for Gottwald 'a survey of exilic literature' shows child cannibalisation to be neither literary exaggeration 'nor warped hypochondria'.[123] Berlin considers the cannibalism motif to be possibly exaggerated, but strikingly effective.[124] Renkema rejects this, as if this was a work of literary fiction, it would be offensive to God, and a most insincere prayer, given the recent previous insistence on heartfelt prayer.[125] Yet there is no reason one cannot pray and be manipulative. Hosea (7:14) may say God is moved only by cries from the heart. However, the Poet is capable of all manner of self-contradictory vacillation in his feelings about God. I take it that mothers did eat their babies. How do we understand them? How does infant-suffering serve the loving purposes of God? Stone, as I have noted, offers a persuasive reading of Lamentations as a secular theodicy, exonerating God of responsibility for the fall of Judah.[126]

For Klein, hatred and fear of dirt (21) is part of the fear of being destroyed inside or being

[116] Spillius, *New Dictionary*, 246.
[117] Klein, *PAC*, 6-7.
[118] Klein, 'Weaning,' *Writings* 1, 293.
[119] Lauress L. Wilkins, 'War, Famine and Baby Stew: A Recipe for Disaster in the Book of Lamentations' In *By Bread Alone: The Bible through the Eyes of the Hungry*, Minneapolis: Fortress, 2014.
[120] Renkema, *Lamentations*, 320. This is a dubious assertion given reports of other Old Testament famine (2 Kings 6:24-30, Lev 26:29, Deut 28:53-57, Jer 19:19 Ezek 5:10). In Deuteronomy cannibalism is considered a consequence of covenant breach.
[121] Hermann Wiesmann, 'Der Verfasser'.
[122] Rong, *Forgotten*, 80.
[123] Gottwald, *Lamentations,* 21, 63.
[124] Berlin, *Lamentations,* 76.
[125] Renkema, *Lamentations* 320.
[126] Stone 'Vindicating Yahweh', 108.

wicked.[127] The implied activities of the bad object (20) are explicated here: 'You have slain … you have slaughtered … you summoned'. This conflicted prayer (20-22) tries to elicit divine mercy but only pours out accusations against him. The verb **עלל** carries a sense that God is a capricious abuser and emphatically echoes **עולל** meaning children, and their grammatical forms sound strikingly similar here (ʿôlaltā / ʿōlalê).[128] For Westermann, these three verses define Lamentations as a collection of communal laments.[129] But while most communal laments praise God, and call on his strength, this one asks for nothing and tells God to consider the consequences of his actions (20).

The last two final verses, with a lyrical and moving appeal, are heroic defiance motivated by anger. The chapter's *Leitmotif* of divine anger – starts in the first verse, remits from verse 10 and reappears at the end like a bookmark. Zion is angrier at the end than (s)he was at the beginning, angrily despairing rather than sorrowing. There is more talk of God's anger in chapter 2 (1-8; 17, 20-22) than almost any other place in the OT. Zion's rage peaks in 2:21c and 2:22a, before a shift from the first to the third person (22b) blunts it as if the Poet feels he has gone too far and is back-tracking. Not because he cannot defend the assertion, but in fear of retaliation.

The syntactically obscure **מגורי** (22) (fright, horror) imagines vague enemies. All of Chapter 2's six mentions of human enemies (3, 7, 16, 17, 22a, c) are impotent cyphers without private concerns, devices to picture God's wickedness. Neither mocking (16) nor carnival-going (22) enemies carry conviction. The noisily-partying enemies (7) sound just a little more convincing. A properly-drawn enemy would express a belief in other, separate, individuals who relate to God and the Poet is not ready for these ideas. The Poet's fragmentation causes a multitude of enemies. He tries to avoid fragmentation by projecting threats, but they return to attack him.

Lamentations is a lament because it complains to God. By definition, laments are emotional statements of grief. Lamentations also has strong protest elements but is not a confessional prayer. The Poet urges God to watch, consider, to be moved by his communication, and implicitly to act on his behalf (20). The Poet wants God to confess his wrongdoing and desist from recent uncharacteristic behaviour: (causing) the cannibalisation of children, temple-

[127] Klein, *PAC*, 109. Street-dirt may mean faeces, a common weapon in the infant's armoury against the bad object which is turned back on the self; elsewhere Klein suggests that the dead object of the father killed in the infant's imagination becomes equated with faeces. Klein, *PMDS*, 283.
[128] E.g., Linafelt, *Surviving Lamentations*, 57.
[129] Westermann, *Lamentations*, 152-3.

desecration and murder of his professional servants. The Poet compares this violence to both a festival and the day of the Lord. The depressive whole object awareness of the second half of Chapter 2 proves transitory. It fails under the weight of anxieties which cause schizoid defences and the Poet quickly reinstates God as a malign object. The Poet finally returns to his theme of the dying children and then goes silent.

6.3 Conclusion

Chapter 2 concerns the Poet's relation to God. He speaks directly, Lady Zion retreats. Emphasis moves from female personification to the material city. It seems that God withdraws the persona before he demolishes the city. For Klein, all buildings represent the mother's body, so this is a significant shift or burrowing down into the heart (the body) of the matter.[130] Despite the voice change, female epithets continue, and there is some interchangeability of subject-matter. The first half of the chapter is paranoid-schizoid, overwhelmingly characterized by projection, in which verbs of power and confrontation assault the reader like hammer blows as the Poet repeatedly projects his anger into God constructing the *imago* of a furious and destructive deity. The mood changes (11) when the Poet's pretence that he is an objective observer collapses at the thought of suffering little children, with whom he identifies. He moves from 'objective observer' to subjective sufferer, from despair and loss to antagonism towards God whom he blames for this disaster.[131] The second half of Chapter 2 is depressive, characterized by loss, depression and despair. In this half, the Poet manages briefly to pay perfunctory lip-service to the notion that Zion is rightly punished. However, this limited whole object awareness proves transitory. It fails under the weight of anxieties which cause schizoid defences and the Poet quickly reinstates God as a bad object.

[130] Klein, *PAC*, 208, 243.
[131] Keil and Delitzsch, *The Lamentations of Jeremiah*, 381.

Chapter 7 Kleinian Analysis of Lamentations 3

7.1 Introduction

In this chapter, I will demonstrate that Chapter 3 is Lamentations' most interesting from an object relations perspective, with the book's strongest polarisation and some elaborate and interesting configurations of phantasy. Paranoid and manic, it exhibits an abundance of binary splitting and fragmentation. Paranoia and sadistic phantasy peak, as, briefly, possession and enjoyment of the good object are at their most joyful. These unstable states are starkly juxtaposed. Verses 1-16 are paranoid-schizoid, 17-18 are transitional, 19-42 are transitional, 43-45 are paranoid-schizoid, 46-51 are depressive, 52 -54 are paranoid-schizoid, and 55-66 are (weakly) depressive. The high-water mark of the Lamentations' depressive position is found in verse 38 – as the Poet holds the good and bad God in consciousness articulating the need to see God as a whole object. This moment is brief for, overwhelmed by anxiety and defensive splitting mechanisms marshalled to avoid it, he retreats into a less demanding and unrealistic part-object relation to God as an unforgiving and merciless persecutor.

The Poet unconsciously attempts to restore his damaged object, by making an artwork whose beauty, completeness and strength will atone for damage done to his object in phantasy. The alphabetic acrostic is primary to this. Therefore, it is no coincidence that the acrostic intensifies into over-drive in Chapter 3 as the Poet tries to contain his intense guilt about his aggressive feelings towards God.

Chapter 3 is more integrated and centripetal than the rest of Lamentations, with its intensified acrostic form; and more disintegrated and centrifugal than the rest of Lamentations in its intense emotional polarisation. In Kleinian terms, oscillation between the depressive and paranoid-schizoid positions are maximal, a feature which Lamentations' compactness throws into relief. In literary terms, the chapter's unique and elusive genre-mix appears to threaten chaos, but there is a compensating counter-movement to a strict and advanced acrostic pattern which compensates through a stricter form for looser chaotic contents. However, Johnson notes that despite the intensified acrostic, the verses of Chapter 3 have a looser connection to each other.[1]

[1] Johnson 'Form and Message in Lamentations' 65.

7.2 Kleinian Analysis of Lamentations 3

7.2.1 Verses 1-16

The author's self-introduction **אנ׳ הגבר** is (1) unique in psalm-like compositions in the OT, which generally address God at the beginning.[2] There is no explicit reference to God before verse 18. The NRSV's ideological insertion of God into the first verse shifts the Poet into second place without warrant. In angry Chapter 2, the city was the victim. Now things are more personal and more bodily. The message from the beginning is loud and clear, 'this is about me'. But who is 'I'? **אני הגבר** triggers an inquiry into the identity of the **גבר** among western commentators, who variously suggest Jeremiah (whether actual or as a literary idealisation); King Jehoiakin; a devout man; the Job-like voice of exiles; a soldier; a persecuted prophet; a mask for *Golah* interpreters trying to explain events and encourage faith in God; a 'strongman' defending non-combatants; someone with 'an archetypal communal figure like the king in the distant background'; a universal pious man; 'Everyman' a representative or model sufferer; Christ or the Church.[3] Heim claims 'it is virtually impossible to answer' questions like 'whose voice is the author's' because of a profusion of utterances, voices and voices'.[4] However, all voices are the author's, because no one (unless we can show multiple authorship) has inserted anything into the author's text. I disagree with Guest's analysis of Lamentations on a number of points, although Guest is right when she affirms that 'behind all the "speakers" in Lamentations lies the hand of the director in overall control of his cast'.[5]

Therefore, the question is which of numerous 'voices' all originating (consciously or unconsciously) with the author, are more representative. As the Poet announces himself **אני גבר** in this chapter and does not use a voice, we are entitled to agree with Weiser that the Poet

[2] Dobbs-Allsopp, *Lamentations,* 110.

[3] Jeremiah: Lee, *The Singers of Lamentations,* 168*;* Rudolph, *Klagelieder,* 196-99; Ryken, *Jeremiah and Lamentations,* 752; Weismann, 'Der Verfasser des Buchleins der Klagelieder' cited in Renkema, *Lamentations,* 348; Literary idealised Jeremiah: Parry, *Lamentations,* 95; King Jehoiakim: Van Selms, *Jeremia III en Klagliederen*; a devout man: Renkema, *Lamentations,* 348; the Job-like voice of exiles: Berlin, *Lamentations,* 84-86; Golah interpreter: Jill Middlemas, 'Did Second Isaiah Write Lamentations III?'; a soldier: Lanahan 'The Speaking Voice in the Book of Lamentations'; a persecuted prophet: Gottwald, *Lamentations,* 55; a strongman O'Connor, *Tears of the World,* 44; universal pious man: Brandscheidt, *Das Buch der Klagelieder;* Hillers, *Lamentations,* 64; a reflection of the king-archetype: Dobbs-Allsopp, *Lamentations,* 108; 'Everyman': a representative or model sufferer: Dobbs-Allsopp, *Lamentations,* 106; Hillers, *Lamentations,* 64; Heinrich Ewald, *Die Psalmen und die Klagelieder,* Göttingen: Vandenhoeck & Ruprecht, 1866, 324; Keil & Delitzsch, *The Lamentations of Jeremiah,* 403; Christ or the Church: Tyrranius Rufinus, Vol 3 in Philip Schaff (ed.), *Nicene and Post-Nicene Church Fathers,* 14 Vols, Peabody: Hendrickson, 1996, 553.

[4] Heim, 'The Personification of Jerusalem', 146.

[5] Guest, 'Hiding Behind' 423.

himself speaks at this point.[6] In Kleinian object relations terms, complex symbolism and personification have fallen away in the paranoid-schizoid position.

Verses 1-18 are Lamentations' third and final depiction of God as enemy (elsewhere explicitly 2:4-5, implicitly 1:13-15, 1:22, 2:1-9, 2:22, 3:1-16, 3:43). Its male voice contrasts with Zion's female voice, providing superficial gender balance. Recent scholarship, especially feminist scholarship, reacts against previous over-heavy emphasis on the chapter's 'hopeful' section (21-39) reclaiming the negative in Lamentations with a new emphasis on Lady Zion's suffering and degradation.[7] While feminist critics are concerned with penetration and abuse of the female body in biblical texts, Chapter 3 puts an abused male body in centre place. Whereas the rape motif, although heavily suggested in Lamentations 1 (see 5.2.1) is never unambiguously explicit, penetration of the male body (by fire, crushing bone-breaking, arrows, poison, suffocation) is less ambiguous (and less sexually loaded).[8] As O'Connor mildly puts it 'the strong man's predicament is exceedingly painful and dehumanizing'.[9] The brutal unambiguity of his bodily sufferings exceeds those of Lady Zion in Lamentations 1-2. Penetration of the male body is an obsessive theme of the first third of Chapter 3; the Poet projects his father's dangerous penis into God and subsequently feels battered by it.

The acrostic line, I have contended, has a phallic and defensive quality. The middle chapter's extra-erect acrostic attempts to resist the intensification of these attacks. We see the dangerous penis in the phallic image of a big dangerous stick שבט (1) which is a tool for smiting enemies (Exod 21:20; 2 Sam 23:21; 1 Chr 11:3; Isa 10:15; Mic 4:14) but is also for smacking naughty children (Prov 10:13; 22:15; 29:15). The second sense is suggestive. It suggests the Poet feels he is a naughty child, in need of punishment.

---

[6] Weiser, Die *Klagelieder*, ATD 16, Göttingen: Vandenhoeck & Ruprecht, 1967, 228-235.

[7] E.g., Guest, 'Hiding Behind the Naked Women in Lamentations', 41-48, B.B. Kaiser, "Poet as Female Interpreter' The Image of Daughter Zion as Speaker in Biblical Poems of Suffering', *JR* 67, (1987), 164-82; O'Connor, *Tears of the World*, Christl Maier, *Daughter Zion, Mother Zion: Gender, Space and the Sacred in Ancient Israel*, Minneapolis: Fortress, 2008; Mandolfo, *Daughter Zion talks back to the Prophets;* Mandolfo, 'Discourse of Resistance: Feminist Studies on the Psalter and Book of Lamentations' in *Feminist Interpretation of the Hebrew Bible in Retrospect*, Sheffield: Phoenix, 2013, 212-13, notes the feminist ''hermeneutic of suspicion' … a tendency to read against the text of the Church's inclination to engage in theodicy justifications of biblical violence' although she notes that there are dissidents, E.g., LeAnn Flesher, 'Lamentations' in Catherine Clark Kroeger and Mary J. Evans (eds.) WoBC, Downer's Grove: Intervarsity, 2001, who read from a 'hermeneutic of faith'.

[8] Nagouse finds male rape imagery here in the Strong Man's suffering, (Emma Nagouse "To Ransom a Man's Soul": Male Rape and Gender Identitity in *Outlander* and "The Suffering Man" of Lamentations' in Caroline Blythe, Emily Colgan and Katie B. Edwards (eds.), *Rape Culture, Gender Violence & Religion,* Macmillan, 2018, 143-158.

[9] O'Connor, *Tears of the World*, 48.

In Lam 3:1-18 and 43-5, the Poet is overwhelmed by paranoid anxieties caused by introjecting his own projected sadistic phantasies as internal persecutors. The Poet has a fragmented existence dominated by fear and sadism constructed from encounters with alienating, fragmentary figures: the Light-Depriver, the Gaoler, Bear, Lion, the Archer, and the (ill-defined) Attacker. The Poet, like Klein's infant, is overwhelmed by a sense of deprivation, with no loving shelter, no internalized good object to gratify and provide a secure base and menaced by an expectation of fearful retaliation the from the object, avenging damage done to it.[10]

The first mention of darkness (2) is emphatic – deepest darkness. In phantasy darkness tries to block dangers from sight, to sabotage attacks made by the subject on the object, to protect the object from the subject's violence and to protect the subject from knowledge of the consequences of such violence. It also provides a cover under which to attack the object without it being able to identify the perpetrator or retaliate.[11] Verses 2-8 depict a deity as malevolent and powerful as any in the Bible. Cox and Paulsell associate this claustrophobia here with deep depression.[12] But is it all related to depression? And where does depression come from? Are there different types of depression or rather one depression with several causes?

In object relations theory, the cause of depression is loss and guilt.[13] The first loss is of the first primitive good object, the idealised breast. The newly-depressive infant sees the bad breast as the *absence* of the good breast, which shatters unity with the idealised object. He now recognises the mother's 'alien perspective'[14] and private concerns. He is now, in the words of Robbins and Goicoechea, inevitably 'exiled from the garden of Eden, her/his idealized perspective of the (m)other's "good" breast'.[15] As noted (3.6), this loss is compounded by the later loss, which arrives with language, of immediate experiential knowledge of the body needing no symbols. As Rilke says in his "First Elegy" even the animals can see 'we are not at home in the interpreted world'.[16] Also later comes weaning – complete loss of the breast – a major crisis of the infant's life.[17] Other depression is caused by hatred and fear of the bad breast

[10] David, *Love, Hate and Literature*, 134, 138.
[11] Klein, *Narrative*, 132, 281, 296, 443.
[12] Cox and Paulsell, *Lamentations and the Song of Songs*, 55.
[13] Spillius, *New Dictionary*, 84; 'Mourning and its Relation to Manic Depressive States'.
[14] M.C. Dillon, 'Merleau-Ponty and the Psychogenesis of the Self' *JPP* 9:1-2 (1978), 84-98.
[15] Brent Dean Robbins & Jessie Goicoechea, 'The paranoid-schizoid and depressive positions in the Psychogenesis of the Self' Robbins, Brent Dean and Jessie Goicoechea, 'The paranoid-schizoid and depressive positions in the Psychogenesis of the Self' https://www.mythandlogos.com/objectrelations.html (retrieved 20/03.2020).
[16] Poetry.net,STANDS4LLC,2020. "Dueno Elegies, the First Elegy'' https://www.poetry.net/poem/29652/duino-elegies:the-first-elegy (retrieved 17/06/20)
[17] Klein, 'The Behaviour of Young Infants' Writings III, 107, 118 note 2.

– made bad by the introjecting an object made bad by projection. This depression is, in fact, anxiety. In Kleinian terms, Lamentations displays oscillation between depression over the loss of the good object, and fear of the bad object, with overall little secure possession of the good object. Later (3:19-41) the Poet attempts to retain a stable good object before his weak reparative impulse fails.

Cox and Paulsell associate claustrophobia with depression, but the claustrophobia of verses 1-18, although it possesses a depressive aspect, is mainly a paranoid fear of a bad object. Given the oppression, paranoia, claustrophobia, constriction and sense of attack of 1-18 (which I will show) **נהג** (to drive, to lead), which is usually a positive verb about divine guidance, sounds ironic. Now God is the Bad Shepherd.[18] Hillers thinks 1-9 reverses Psalm 23, Exodus, the wilderness tradition and Second Isaiah.[19] Lamentations subverts the occasional shared vocabulary and imagery of these texts to depict judgement rather than grace.[20] This is not irony. **נהג** is a straightforward reminder that God was in the past a good object.

The verb **הפך** (3) means to turn, overthrow, or demolish. Mackay imagines a charioteer chasing a fugitive.[21] However the fugitive twists, the charioteer follows him. For Rashi, the imperfect tense and adverbial phrase indicate repeated blows.[22] For Klein, paranoid fear of destruction by the bad object is fear of its retaliation for attacks made on it in phantasy.[23] Ignes Sodre calls this (nodding to Freud's use of the phrase 'the return of the repressed') 'the return of the split-off'.[24] But the Kleinian 'split off' is a more substantial, dangerous, primitive and unconscious entity than the Freudian unconscious which is composed of repressed feelings and impulses. The diversity of internal persecutors in Klein's bodily scheme originates in the individual's fear of his explosive, poisonous excrements and his burning, cutting and corrosive urine.[25] The individual fears that the object (which is God, in the Poet's case) has become dangerous *because* it was attacked, and that it will remove his bodily substances and use them as weapons

[18] The Poet does not have the necessary distance from the situation to be consciously ironic.
[19] Second Isaiah is of course more commonly said to reverse Lamentations, or reply to it, or survive it. For Walter Benjamin the essential quality of a literary work is to give birth to other works of art. Walter Benjamin 'Goethe's Elective Affinities' in *Selected Writings Vol 1. 1913-1926.* Ed. M. Bullock and M. Jennings, Cambridge: Harvard UP, 1996, 298.
[20] Hillers, *Lamentations*, 65.
[21] Mackay, *Lamentations*, 127.
[22] Salters, *Lamentations*, 195.
[23] Klein, *PAC*, 156.
[24] Ignes Sodre 'Voices off: on Fragmentation and the Return of the Split off', paper presented at the Melanie Klein Trust Conference, London, 2016.
[25] Klein, *PAC*, 128-9, 205.

against him.[26] The anxiety generated by such fears becomes spread over many objects, consolidating multiple layers of persecution, such as that which the Poet writes (1-18).[27] The resulting fragmentation distorts and disintegrates an individual's perception of his own body and is found in schizophrenia.

Bodily terms such as **עצמ ,עור ,בשׂר** (4) bones, skin, flesh, emphasise the body nature of phantasy. Projections tend to fragment, so the aggression the infant projects into the mother's body, using his bodily substances as weapons, returns, boomerang-like, in intensified and fragmented form. As David puts it, now there are 'legions of persecutors, whose plurality derived from the fragmentation of the bad object through the subject's projected sadism'.[28] There is a state of war between the body/bodies of God and the Poet's body, which merges with the body of Jerusalem. The Poet feels that God breaks his bones and besieges him like a delinquent city (3). This is a father-phantasy. God represents many potent masculine qualities. For Klein, the infant's destructive impulses and father-phantasies take the form of fear of the father's 'weapon of destruction … the greedy biting poisonous genital'.[29] The Poet's body is now an erection which competes with the will of God, which God will batter down.

Verse 4 combines the emaciation of famine (ageing skin and flesh) with a physical attack (breaking bones). These acts of neglect in feeding and attack against the body relate to Klein's observation that the infant 'splits the mother into breast and genital mother'.[30] The breast-mother is the supplier (or non-supplier) of milk; and the genital mother, which is, in fact, a combined-parent *imago,* is the source of penetration and attack.[31]

Perhaps the Poet was physically hungry. The passivity of hunger is often figured as being 'eaten up' by hunger. The Poet's hunger is a compound of possible actual hunger, emotional hunger for a good object, and fear that a bad object, represented here as both the lion and the bear (10) will eat him. O'Connor says the **גבר** resembles 'an animal being slaughtered for a meal'.[32]

For Dobbs-Allsopp the imagery of 5-9 clusters 'ideas of isolation, abandonment and encirclement' with verbs of 'being besieged, enveloped, imprisoned, walled about, shut out

[26] For Klein the infant may even believe his scybalum is the penis of a persecutor. 'The Theory of Intellectual Inhibition' in Writings III, 238.
[27] Klein, *PAC,* 145.
[28] David, *Love, Hate and Literature,* 126-7.
[29] Klein, *Narrative,* 73.
[30] Klein, *Narrative,* 73.
[31] Widely described in Klein's work, E.g., *PAC,* chap 8, and 'The Emotional Life of the Infant,' 79..
[32] O'Connor, *Tears of the World,* 47.

and blocked'.[33] The siege terminology (5) fits with the hunger reference (4). The original meaning of **ראֹש** (5) may be 'poisonous plant' (Deut 29:17), although Barthelemy notes that all 12 occurrences are metaphorical.[34] The Poet has the idea of poison in mind. Lamentations' second mention of darkness (6) refers to Sheol, home of the dead, traditionally a dark place and sounding here like a prison. Klein describes Richard's phantasies about the dead, including a fear that the dead will return to life to attack the living.[35] She relates paranoid jealousy to the internalised father, considered so potent that he came back to life and live inside the mother (another example of a united parent phantasy) making the mother work against the son.[36] This fear of the potent controlling internal father may underlie the phantasy of the baby-eating mother (10). For Klein, 'fear of death is very much intensified if death if the infant regards it as an attack by hostile internal and external objects' or fears that bad objects will kill the good objects.[37] Severe fear of death has both paranoid-schizoid and depressive aspects. Death may be an attack on the self by a bad object, or an attack on the good object on which the subject depends. Verses 6-7 are paranoid-schizoid, because the Poet is unable to introject a whole good object. The writing in 6-7, and elsewhere in Lamentations, has a Gothic quality with weird phantasy contents. This quality has been observed in Klein's writing. The entire *Narrative* reads like a Gothic novel. I listed some of these phantasies earlier (3:2). The greedy, mother-eating octopus daddy implanting the mother with babies which also injure her (*Narrative* 69) is one example.[38]

The hopeless near-dead Poet (6) only sees what Renkema calls 'the godforsakeness and horror' threatening the land and its inhabitants.[39] Because phantasies overlap with remarkable fluidity, he is also a prisoner (7-9). Van Selms connects this imprisonment to that of King Jehoiakim, and Rudolph remembers Jeremiah's incarceration.[40] **גדר** (9) means to build up a wall or block a road with stones. Salters thinks **גדר** is an attempt to express negative experiences while remaining within the acrostic, imagining 'God actively engaged in frustrating his every

[33] Dobbs-Allsopp, *Lamentations*, 112.
[34] J.D. Barthelemy, *Les devanciers d'Aquila*, VTSupp, 10. Leiden, 1963, 891f, cited in Salters, *Lamentations*, 199.
[35] Klein, *Narrative*, 126-7. Such phantasies are powerfully portrayed in many films such as George A. Romero's, *The Night of the Living Dead*, 1968.
[36] Klein, *Narrative*, 351, cf. Lam 4:10.
[37] Klein 'On Identification' *Writings* III, 174.
[38] Wright says 'If Freud's case-histories read like novellas (Timms 1983), then Klein's might be said to read like an interminably serialized, unusually bizarre Gothic novel'. Elizabeth Wright *Psychoanalytic Criticism: Theory in Practice*, London, Methuen, 1984, 82 cited in David, *Love, Hate and Literature*, 136ne; Edward Timms, 'Nouvelle and Case History: Freud in Pursuit of the Falcon' *London German Studies II*, 1983, 115-34.
[39] Renkema, *Lamentations*, 489.
[40] Rudolph, *Die Klagelieder*. Van Selms, *Jeremia III en Klagliederen.*

movement'.[41] But it is more likely the Poet's unconscious sense that his body is a battlefield. There is no parental care (8). The wall which should protect the Poet now restricts him and prevents his prayers and cries from being heard. Its change of nature reflects how the good God became bad. Combining **זעק** (plaintive cry/cry for help) with **שׁוע** (cry for help) emphasises the Poet's distress. The Poet screams for help. God refuses to listen. He is enclosed by walls, unable to move, even less escape.

While the Poet probably has Israelite prisoners in view, his prison requires no historical parallels or actual prison experience. Children often have phantasies that their parents will attack and imprison them, even when their parents would do no such thing. Klein, for example, reports a little girl whose 'mother in play beat and taunted the child, gave her bad food, locked her in the cellar and often killed her in the end'.[42] Hillers is right that as the surrounding lines depict different kinds of distress, we should not isolate these verses of Chapter 3 as literally true.[43] Whatever the historical colouring, this imprisonment is the Poet's world closes in on him. Klein reports a patient's anxious dream about a prison where his enemy was to be confined, a special cell-like place within his own body.[44]

Intense suffering and body-violation are at the root of the **גבר**'s lament. Chapter 3, as noted, is strong on physical male suffering, which balances a feminist emphasis on chapters 1-2.[45] Reports of bodily assaults on the **גבר** – who is both assaulted and neglected – draw on poetic tradition. Gottwald notes Isaiah's depiction (1:5-6) of 'Judah as a sick and bruised body' resembles Lam 3:1-17.[46] None of the violations of the male body is overtly sexual, there is no humiliating nakedness, but a strong unconscious fear of bodily penetration beginning in the first verse with reference to a phallic rod.[47]

The imagery moves from penetration/constriction to dismemberment (10-16). Within two verses (10-11), God is a gaoler, a dangerous wild animal waiting to dismember and eat passers-by, an archer and a saboteur. In these different projective identifications 'the shot, cut up and devoured parents' and become 'injured, retaliating and devouring objects in his inner world'.[48]

---

[41] Salter, *Lamentations*, 203.
[42] The same child said 'But my real mother has never done that to me', Grosskurth, *Melanie Klein*, 128n.
[43] Hillers, *Lamentations*, 67.
[44] Klein, *PMDS*, 273.
[45] For example Guest, 'Hiding Behind the Naked Women in Lamentations, 41-48; Kaiser, 'Poet as Female Interpreter'; O'Connor, *Tears of the World;* Maier, *Daughter Zion, Mother Zion,* Mandolfo, *Daughter Zion talks back to the Prophets;* 'Discourse of Resistance'.
[46] Noted by Gottwald, *Lamentations*, 40.
[47] There may be a sexual element to **נשׂא** Lam 5:13.
[48] Klein, *Narrative*, 60.

For Dobbs-Allsopp, the bear is the '(non-human) … embodiment of what is most feared by human beings'.[49] For Klein, phantasies about wild animals such as elephants, leopards, hyenas and wolves represent the various sources of sadism, including those which are eating-related.[50] The individual fears such animals will attack him because he unconsciously 'fears his sadism as a dangerous internal enemy'. Klein notes that 'at this stage of his development loving an object and devouring it are very closely connected'.[51] For Klein, an infant boy's fear of his father takes the form of a destructive penis. In the *Narrative*, Richard has a phantasy that his father's devouring 'dangerous Octopus-Genital'[52] penetrates his mother's insides. The fearsome combination Penis/Octopus is a monster capable of total attacks.

There were many enemies in Chapter 1. There are many penetrations (11-13) in Chapter 3, demonstrating psychological fragmentation. The infant expels threats to avoid fragmentation, but this does not fully succeed for the projected return as attackers. For Kleinian analyst Edna O'Shaughnessy, psychotic projections are 'loaded with enormous hostility; they are weapons – boomerangs which destroy the foundations for intuitive knowledge of the self and object'.[53] In David's reading of Rilke, the writer's projective identifications re-emerge as powerful threats 'once expelled in order to protect the self from dangerous fragmentation; now they return to claim their own, entering the body in a dangerously fragmented form'.[54] This kind of fragmentation underlies the polymorphous nature of the threat against the Poet. For Klein, a boy (or man) in such a state fears his father's penis, the most potent (and therefore dangerous) part of his father's body will attack him. This kind of anxiety is present in the Poet's phantasies of bears, lions (10) and wormwood (15) which are fear of the father's 'weapon of destruction … the greedy, biting, poisonous genital' which violently attacks the mother's inside.[55] The boy also fears his penis, which is 'filled with bad urine' and is a copulating 'organ of destruction. This fear is intensified by the belief that he contains the bad penis of the father, *i.e.* by an identification with the bad father'. [56] Therefore fear of the destroying penetrating penis is fear

[49] Dobbs-Allsopp, *Lamentations*, 113.
[50] Klein, *PAC,* 127.
[51] Klein, *PMDS,* 266.
[52] Klein, *Narrative*, 144.
[53] Edna O'Shaughnessy, cited in Robin Anderson (ed)., *Clinical Lectures on Klein and Bion,* London: Routledge, 1992, 92. Kleinian thought sometimes represents knowledge as an aspect of potency. For Carlander, it 'is pursued as a reassurance that one has not destroyed something or somebody' with one's own aggression. Carlander, 'The Saul-David Story', 76.
[54] David, *Love, Hate and Literature*, 131.
[55] Klein, *Narrative*, 163.
[56] Klein, 'The Oedipus Complex in the Light of Early Anxieties' 412. Internal and external destruction is a world catastrophe phantasy.

of both external and internal destruction. We see this in the situation of mothers devouring their children as God devours his sanctuary fire. Persecution comes from a bad and persecuting object. These objects are rarely actual parents.[57]

God the roaring lion (3:11) is ready to dismember the Poet, an image which resembles Peter's (1 Pet 5:8) adversary who 'prowls round like a roaring lion, seeking someone to devour'. As the Poet's ego is in bits, so now is his body. For Klein,

> unconscious phantasies of forcing the whole self into the inside of the object (to obtain control and possession) led, through fear of retaliation to a variety of fears … connected with the unconscious 'catastrophic' phantasies of being dismembered, disembowelled, torn to pieces and of total disruption of the body and personality and loss of identity.[58]

These feelings originate in the Poet's phantastic dismemberment of his internalised figures 'the shot, cut up, and devoured parents who had turned into injured, hostile, retaliating, and devouring objects in his inner world'.[59] These phantasies are combined parent-figures. For Klein, the infant in the femininity-phase (the development in both sexes of interest in the father and transition away from the primary object[60]) fears both womb and the father's penis. A tyrannical and terrifying super-ego 'devours, dismembers and castrates and is formed from the image of father and mother alike'.[61] In object relations terms, these fears relate to death and reinforce the splitting mechanisms and ego-disintegration of psychosis.[62]

Klein attributes infantile animal phobias to three sources. Firstly, to infants' fear of their poisonous excrements and urine which they fear will poison them, cut them up or destroy them from within. Secondly, to fear of their super-ego; and thirdly, to fear of the real father, all of which he displaces onto an 'anxiety animal' animal, which also contains qualities which the infant admires – a sign of the formation of an ideal.[63] Furthermore, 'one cannot get rid of a father; who can appear whenever he chooses. But if he is replaced by an animal, all one has to do is to avoid the sight of it … in order to be free from danger and anxiety'.[64] The vicious bear and lion (10) are the Poet's anxiety animals and his attempt to cut divine aggression down to

---

[57] Klein has been accused of having more interest in hostile *imagos* created by projected aggression than in real parents. See E.g., Winnicott 'A personal view of the Kleinian Contribution' chap. 16 in D.W. Winnicott, *The Maturational processes and the Facilitating Environment*. London: Hogarth, 1965.
[58] Klein, 'Schizoid Mechanisms' 12n.
[59] Klein, *Narrative*, 60.
[60] Klein, 'Early Stages of the Oedipus Complex' 190.
[61] Klein, 'Early Stages of the Oedipus Complex' 190.
[62] Joan Riviere unpublished paper 'Paranoid Attitudes Seen in Everyday Life and in Analysis' cited in Klein, 'Schizoid Mechanisms' 12 footnote 3.
[63] Klein, *PAC*, 157.
[64] Klein, *PAC*, 158.

size. At least, in theory, he may remove himself from the vicinity of lions and bears, whereas he cannot escape from God. The Poet is unsure of his survival chances, because although dismembered (11), he retains a body and mind to be desolated. God targets the Poet's body (12). For Klein, this sort of paranoia externalises an internal danger situation. The Poet is in a dangerous external situation, and fear is rational. Continual interaction between projection/introjection makes both internal/external dangers mutually reinforcing. The paranoia of 12-13 has a stabbing quality and is rooted in fear of poison, which for Klein is fear of retaliation for poisoning the mother in phantasy.[65] It also has a masochistic texture. For Guest, masochism is an enduring pathological feature of the uneasy relationship between God and Israel.[66]

The Poet depicts God as an archer (13). **כליה** literally means kidneys, and figuratively the most secret, vulnerable part of a person, the inner life (e.g. Prov 23:16). Scriptural kidneys almost always refer to instructions about dismembering sacrificial animals, which is how the Poet feels himself.[67]

לענה (15) probably means a wormwood drink (Jer 9:15). The verb **רוה** to drink one's fill is usually a positive term but here suggests poison. Usually, the metaphor indicates divine punishment (Isa 34:7, Jer 46:10), although in Amos (5:7, 6:12), the people turned justice into poison and the fruit of righteousness into wormwood.[68] In object relations terms, there are three elements to fear of being poisoned. Firstly, fear of the father's 'weapon of destruction … the greedy biting poisonous genital'.[69] Secondly, because fear of poison arises in the cannibalistic phase when infants equate food with their (part) objects, likening liquid foods to 'milk, faeces, urine and semen, and solid food to faeces' they fear being poisoned and destroyed from within.[70] These persecutory feelings originate with weaning.[71] Thirdly, the infant fears retaliation for his phantasies of biting and tearing the breast into pieces, and poisoning his mother with urine and faeces which are now 'instruments of killing'.[72] All told, these phantasies, when introjected, create 'a dangerous mother-*imago*' which impedes the

[65] Klein 'On Observing the Behaviour of Young Infants' *Writings* III, 108 footnote.
[66] Guest reads the Book of Judges from a primarily Winnicottian perspective, calling for an analysis of the relationship between YHWH and Israel not only using 'the psychological concepts of repression and splitting, attachment theory … (but) … the causes and effects of masochism'. She uses object-relations theorist Fairbairn as her primary theorist for the vicissitudes of the masochistic relationship, Guest, *YHWH and Israel*, 142.
[67] Out of 13 biblical references only Job 16:13 and Lam 3:13 refer to human kidneys.
[68] Johnson, 'Form and Message' 66.
[69] Klein, *PAC*, 73.
[70] Klein, *PAC*, 157.
[71] Klein 'The Behaviour of Young Infants', 109.
[72] Klein, *PAC*, 145 footnote.

development of a good mother-*imago*.[73] So toxicophobia originates with fear of both father and mother part-objects.

The imagery of **ויגרס בחצץ** (16) is complex. Firstly, it suggests possible historical enemy torture. Secondly, it suggests humiliation (cf the English expression 'rub your face in the dirt'). Thirdly, it suggests that the Poet has a phantasy that God knocks his teeth out with stones, or that his knocked-out teeth resemble pebbles or gravel. Fourthly, it evokes starving people scavenging for food. Adult feeding difficulties may re-awaken primitive food-anxieties and exacerbate paranoia.[74] The phrase probably encompasses all of these meanings as well as associated feelings of victimhood, attack and neglect. In summary, Lam 3:1–17 presents a host of persecutory experiences. In object relations terms this is because the paranoiac (unlike the depressive or post-depressive) has a dangerously fragmented object and a multitude of persecutors since each piece grows again into a persecutor.[75]

7.2.2 Verses 17-18

Accusations against God end in 17a, beginning a transition to the depressive position. There is a shift towards recollection and remembrance. When the Poet claims to have forgotten what happiness is, he means he does not experience it, rather than that he cannot remember. He can remember only too well. For Klein, as noted, early emotional life is characterized by a sense of losing and regaining the good object, which is the recipient of all the infant's desires and phantasies, and the prototype of maternal goodness.[76] Losing the good object is forgetting happiness. For Klein, when an individual feels he has lost the good object he has failed to possess and to secure himself of his internalised good object.[77] Something missing needs to be restored. David finds in 'the strain of a nostalgic phantasy of possession: somewhere there exists the phantasy that the object is possessable' and might provide gratification if possessed.[78] The Poet imagines a beatific state of pre-natal unity with the mother.

Chapter 3's first use of the divine name is the last word of the section (18). Dobbs-Allsopp wonders whether this is conscious emphasis.[79] However, given the concentration of abuses of

[73] Klein, *PAC*, 145, 157.
[74] For Klein adverse external circumstances such as a difficult birth and unsatisfactory feeding intensify destructive impulses, persecutory anxiety, greed and envy, Klein, 'The Origins of Transference' in *Writings* III, 49; 'The Development of Mental Functioning' 238n.
[75] Klein, *PMDS*, 272.
[76] Klein, *EG*, 180.
[77] Klein, *PMDS*, 267.
[78] David, *Love, Hate and Literature*, 5.
[79] Dobbs-Allsopp, *Lamentations*, 110.

the male body in the chapter so far, it is more likely the Poet hesitates to name God because he fears him as an evil well not yet run dry. Naming him may cause injury or destruction. The noun **נצח** (18) splendour, glory, duration refers to reserves of strength carries over from the previous verse the evocation of a pre-natal state of innocent, blissful, unlimited enjoyment of the good object (mother) with no subject-object differentiation, or need to create substitutes. As I noted (3.5) Klein considers symbols (including words) substitute objects, restored versions of the mother's body damaged in phantasy.[80] Scripture figures this state of blissful unity with the good object as the prelapsarian state.

7.2.3 Verses 19-42

Most commentators agree that the middle section of the middle chapter of Lamentations differs from the rest of the book but disagree about whether it begins in verses 19, 21 or 22. In Kleinian terms verses 19-42 are depressive, although proper hope does not start until verse 21. **זכר** (19) starts as praise in that it addresses God and therefore affirms his presence and ability to help. The depressive mood quickly develops from verse 22 with an assertion of confidence contrasting with what went before. Verse 20 moves so abruptly to verse 21 that NRSV and ESV smooth the transition adding 'but,' in English, a nuance absent in Hebrew. For Mackay, this oscillation is so abrupt, that 21-25 may quote from a communal composition included to preserve the acrostic.[81] However, we also understand such abruptness as unstable object relations. The mood changes (22) ushering in Lamentations' best-known verses (22-29) almost universally characterised as the victory of faith over despair, and the book's theological highpoint.[82] Significantly, this unexpected outbreak of praise directly follows the most violent part of Lamentations – the most striking oscillation in the book. For Stiebert, God's kindness and compassion (32) sounds like sarcasm, given the book's wider context.[83] In fact, 22-29 is neither a whole-hearted outbreak of praise, nor irony, but a brittle, manic affirmation of hope in the good object, starkly and defiantly contradicting what went before. Far from being a definitive statement of faith, it is a transient hope. Linafelt calls it 'little more than the ghost of

[80] Klein, 'The Importance of Symbol-Formation', passim.
[81] Mackay, *Lamentations.*
[82] Prominent examples include O' Connor – 3:33 is the theological centre, offering hope that God's nature is good, Kathleen O'Connor, 'Voices Arguing about Meaning' in Nancy C. Lee, Carleen Mandolfo, *Lamentations in Ancient and Contemporary Contexts,* Leiden: Brill, 2008, 122; Haller, *Die Klagelieder* (the middle section is added to be a hopeful centre-point; Gottwald – the middle section is the centre of a heavily redacted text which comments on the rest, Gottwald, 'Lamentations Reconsidered' 168; Middlemas - this section is the peaceful eye of the storm of Lamentations, Jill Middlemas 'The Violent Storm' 84-6; Brandscheidt – it was added as a centre-point of hope, Brandscheidt, *Gotteszorn und Menschenleid,* 212; Johnson – the middle of Chapter 3 carries the meaning, Johnson, 'Form and Message' 68.
[83] Stiebert, 'Human Suffering in Lamentations', 195.

salvation oracles past'.[84] Klein provides a lens through which we can read 19-41 as an unsuccessful attempt to avoid persecution. There are three unconscious processes at work here.

Firstly, the manic defence denies unpleasant reality and by means of characteristic omnipotent thinking[85] attempts to make a more pleasant world. There is a good example of omnipotent thinking, (among many Kleinian themes) in Rilke.

Long he was victorious in gazing.
Stars were thrown to their knees
By the grasp of his eyes …

He gazed at Towers so that they were afraid
Building them up again in one stroke.[86]

Klein believes mania is polymorphous and eludes a general definition.[87] It masters the internalised parents. It denies the importance of the internal world in order to avoid it. The manic individual is hungry for objects but detached from them. He incorporates the object but despises it. He may kill his parents in phantasy, in order to keep them in suspended animation, for later re-animation. This detachment is impossible in the depressive position. Mania is, therefore, a fortifying of the ego against its objects.[88] For Ehrenzweig, the manic individual

> is overconfident, over-active and denies any possible obstacle or badness. In the context of the depressive position a manic defence serves to ward off depressive anxiety. The child by manically denying the injury he has done to the good mother, or perhaps by idealizing the mother, escapes from a depressing reality and a need for making due reparation.[89]

In short, the Poet tries to bounce himself out of depression.

Secondly, idealisation combines with manic omnipotence. Lam 3:22 has considerable oratorical force. However, the proximity of this assertion of God's steadfast love and unending mercies to 'Gone is my glory and all that I hoped for from the LORD' (18) suggest that it is manic and idealising. For Klein, 'idealization is the corollary of persecutory fear, it also springs from the power of the instinctual desires which aim at unlimited gratification and therefore create the picture of an inexhaustible and always bountiful ideal breast'.[90] This particular idealisation is caused by fear, following extreme feelings of persecution. To survive, the Poet

[84] Linafelt, *Surviving Lamentations*, 3.
[85] Klein, *PMDS*, 277-279.
[86] Michael Hamburger, *An Unofficial Rilke: Poems 1912-1926*, London: Anvil, 1981, 47. See also David Bell, *Psychoanalysis and Culture: A Kleinian Perspective*, London: Tavistock, 1999, 38.
[87] Klein, *PMDS*, 278.
[88] Klein, *PMDS*, 277-279.
[89] Anton Ehrenzweig, *The Hidden Order of Art*, 303-4.
[90] Klein, 'Schizoid Mechanisms' 7.

needs a reliable good object (mercies never fail). The verb **רחם** to love, formed from a word for the womb, (Hos 9:14, Jer 20:17, Gen 20:18) figuring the mother-child relationship at its intra-uterine highpoint, implies the ideal relationship the Poet unconsciously has in mind. However, he cannot maintain such a good object, so much does it cut across the grain and thrust of both his internal and external situation. Idealisation peters out (41) as we watch, like a stream of consciousness – pulses of desolation interspersed with a tearful appeal to the Davidic covenant.

Thirdly, Lamentations' 'hopeful section' unconsciously attempts to repair the broken object. For Houck-Loomis, the Poet 'hurls insults, blames God, yells at God to pay attention, and then seeks to make reparation for any harm done by claiming God's goodness and steadfast love'.[91] The instinct to repair comes in the depressive position. While it has a self-interest in the parent's survival, it relates to whole objects and manifests itself in the creation of art and symbols. The majority report of object relations theory is that art stems from the desire to repair the mother's body damaged in phantasy.[92] As Glover puts it, art, religion or cultural achievements, 'arise out of the depressive urge to repair a damaged inner world: culture is an atonement for the destructive attacks on our primary object the maternal body'.[93] In object relations terms, the artwork (Lamentations) is the artist's (the Poet's) re-creation of a shining (smooth) beautiful and palatable breast. Since, as I have also contended, aesthetic pleasure is the contemplation of a reconstructed whole, art must be, as Stokes puts it, built upon a recognition that the object was or is wrecked.[94] To summarise, Lamentations hopeful section (3:19-42) is hopeful because it is depressed. This sounds ironic in ordinary discourse, but in Kleinian theory, hope is an achievement only possible when an individual recognises that he has lost innocent guilt-free enjoyment of the good object, which he damaged, and can re-create. This is seen in verses 19-42.

Verse 22 is abrupt and may be a now-forgotten praise song. Commentators disagree about how strongly the Poet has the Covenant consciously in mind.[95] But from an object relations perspective, the Poet is in the depressive position, and able to express gratitude **חסד** – covenantal goodness, grace, kindness and faithfulness. This gratitude is necessary for building

[91] Houck-Loomis, 'Good God?!?
[92] See for example Stokes, 'Form in Art' 198.
[93] Glover, *Psychoanalytic Aesthetics*, 77.
[94] Klein, 'Love, Guilt and Reparation' 335; Stokes, 'Form in Art' 198.
[95] E.g., Zobel argues that **חסד** became linked late to the Covenant. H.J. Zobel **יהודה** in *TDOT* Vol V, Grand Rapids: Erdmans, 1986, 482-99. Renkema thinks the **גבר** does not rely on the covenant but on some new, fresh kind of mercy (Renkema, *Lamentations*, 385); Provan thinks the Poet has the Covenant in mind, Provan, *Lamentations*, 93.

a good internal object. Believe in gratitude mitigates destructive impulses, envy and greed, and allows for integration. For Jepsen, **חסד** relates to action.[96] The Poet's affirmation of faith in active new mercies, arriving steadily each morning like breast-milk from the good breast, attempts to rekindle faith by invoking a good object which expresses its goodness through action. The reference to **חלק** (24) a share of booty or property, indicates a struggle to gain access to the good breast. However, as only 3:18 and 3:22-24 suggests that the **גבר** was previously a man of strong religious faith, this affirmation of faith in the endlessly-renewing gifts of a divine good divine object sounds forced. Provan rightly says the Poet

> is not so sure of himself as his utterances thus far in the book have led us to believe … like most sufferers he swings from one extreme to the other … the central poem of the book does not, then, give us news of the triumph of faith over doubt … it gives us only an interim report on a battle in progress.[97]

Because the mood changes some commentators read the middle section as an added penitential sermon.[98] Verses 25-39 reject the practice of complaint – negating what the Poet has been doing – and move from personal testimony to didactic wisdom-like generalisations about faithful community living in difficult times (26-33) and in convoluted syntax praises patient waiting. The Poet tries to re-own the doctrine of the past (and the future), that (borrowing from Julian of Norwich) 'all will be well and all manner of things shall be well'.(32)[99] This doctrine completely contradicts his experience, and as Gottwald says, highlights a 'discrepancy between the historic optimism of the Deuteronomic reform and the cynicism and despondency' of 'reversals of national fortune'.[100] The Poet displays omnipotence. There are three uses of 'good' **טוב** in three verses (25-27) which in Lamentations' terms is an outbreak of goodness. The Lord is good to those who wait, the Lord is good to those who suffer, let him sit in silence. Silent, submissive waiting is good. **טוב** has a range of meanings including practical, material, moral, concrete and abstract good.[101] In object relations terms the breast is the source of all of them.[102] As noted, it is 'the prototype of maternal goodness, inexhaustible patience and generosity … the foundation for hope, trust and belief in goodness'.[103] There are, of course, different kinds of silence. For Mackay, this quiet waiting is 'not the stunned silence of the

[96] A. Jepsen, 'Gnade und Barmherzigkeit im AT, *KuD* 7, (1961), 261-71.
[97] Provan, *Lamentations*, 84.
[98] E.g., Westermann, *Lamentations,* 28.
[99] Julian (of Norwich), *Revelation of Divine Love*, Oxford: OUP, 2015, ix.
[100] Gottwald, *Lamentations*, 51.
[101] E.g merry, pleasant, desirable, useful, efficient, beautiful, friendly, cheerful, kind, happy, morally good.
[102] Klein, *EG*, 178.
[103] Klein, *EG*, 180.

dumbfounded (2:10), but the respectful reverence of those who guard their speech' in God's presence (see Ps 39:9).[104] The silence here is depressive and waits on the good object.

The transition 26-27 is abrupt. Advice to wait in a quiet trust does not anticipate advice to bear the yoke (**עֹל**) while young. The yoke is likely the metaphorical yoke of suffering, drawing on a religious tradition in which, as Provan says 'suffering has an educational and disciplinary, even a redemptive, value'.[105] Allied to this is the imagery of the yoke which keeps cattle on course. This is closer to the point perhaps. The sudden reference to youth initially appears anomalous, but yokes and sticks picture the Poet as an infant who needs correction and punishment.

The next reference to silence and isolation (28) is enforced because it is a response to God's hand. **נטל עליו** (28) 'laid on him' may be physical or metaphorical, but comes in the context (most of Chapter 3) of God's physical touch. The Poet swings from commending hopeful silence (26) to silence resembling the state of 'frozen watchfulness' which is a symptom of abuse or attachment difficulties in children living in continual fear of an untrustworthy and dangerous object.[106]

Both the hopeful waiting of the depressive position and the frozen waiting of the paranoid-schizoid is contradicted by the active protests and laments elsewhere in Lamentations where Zion is anything but silent. In 28-36, there is an agitated, ambivalent sense of something moving below the surface. For Dobbs-Allsopp, the complex syntax of these verses disrupts their forthright meaning, adding dissonance and a sense of future trouble.[107] The ambivalence of 'There may yet be hope' (29) undermines optimistic claims that the middle of the chapter is a praise outbreak with a central message. Dobbs-Allsopp says it 'hedges' in a strange manner for 'a psalmic avowal of confidence'.[108] For Westermann, it is hesitant and significantly qualified.[109] Both commentators put it mildly, this an extremely uncertain statement. 'Hedging' characterises ambivalent object relations and its depressive awareness is flimsy. Following the highpoint of 22-24, it falls sharply away as it cannot be maintained. The Poet is unable to state his trust in God unequivocally. It is clearly God who caused these acts. The Poet advises submission (30), a somewhat masochistic counsel.

[104] Mackay, *Lamentations*, 146.
[105] Provan, *Lamentations*, 95.
[106] Elizabeth Martin & Tanya McFerran, *A Dictionary of Nursing*, Sixth Edition, Oxford: OUP, 2014, 206.
[107] Dobbs-Allsopp, *Lamentations*, 120.
[108] Dobbs-Allsopp, *Lamentations*, 121; Westermann, *Lamentations*, 177.
[109] Westermann, *Lamentations*, 177.

Verses 31-36 (preceded by 22-24) are as hopeful and theologically affirming as Lamentations can muster. Verse 31 contradicts 2:7 (unless one considers rejection of the altar to be a temporary strategy or tantrum). It reassures against the primary infantile fear, which is of dying abandoned by the object. Verses 34-36 have a speeded-up quality, when read aloud, which sounds hypomanic and reflexive. It sounds as if the Poet is trying to convince himself that God loves him and that mercy is coming. Salters is right, that in verses 31-33 the Poet trots out statements from his upbringing, hoping that God will deliver him. He never claims these as his experience.[110]

The Poet now thinks God hurts people unwillingly (33). Judge-like, he does not want to but must punish bad behaviour, to prevent lawlessness, although it goes against his loving nature. Verses 34-36 have a curious word order with infinitives preceding the verbs on which they depend, for example, **ראה** (36) is not normally found with **ל**. Confusing syntax, as noted, undermines, even refutes the conscious meanings, and reflects the Poet's unconscious object-ambivalence. God is transcendent, although intimately involved in human lives (34-36). While the idea of beneficial suffering comes from the wisdom tradition, whatever the Poet consciously says, he does not fully submit to a wisdom-based theodicy.[111] A good object stands behind the transcendent, involved God, but the ambivalent Poet sounds angry even while affirming the existence of a good and just God. Despite trying to sound certain about God's mercies (32), his previous/future references to God as a merciless killer (killing without pity (43), destroying without mercy (2:2a), and slaughtering without mercy (2:21c), show the optimistic mood is not securely established.[112]

Verses 33-36 are depressive. The Poet suffers in the presence of, rather than on account of God, whom he no longer regards as all evil, but possessing good and bad aspects. He accepts that even though he suffers, God dislikes suffering and still loves his people. For David, such 'glimmerings of insight and compassion' indicate the depressive position at work.[113] This maturity sits uneasily alongside the Poet's primitive paranoid fear of castration (2:3) and destruction by crushing (1:15, 3:16, 3:34, 3:53), dismemberment (3:10-11), fire (1:13), poisoning (3:15), drowning (3:54) and being stabbed (2:4, 3:12-13). Provan wonders whether

[110] Salters, *Lamentations*, 242.
[111] Its classic statement is Prov 3:11-12.
[112] Westermann thinks 33-8a a 'little midrash, a piece of didactic instruction'. Westermann, *Lamentations*, 177-8, 192. However, the Poet is giving himself advice, not teaching. For Renkema the concept of learning is remote from the present context, *Lamentations*, 346.
[113] David, *Love Hate and Literature*, 23.

34-6 is an objection, perhaps by Zion, to the narrator's message of hope in the preceding verses.[114] The Poet himself is so split in his relation to the divine object – even as to its existence – that he projects his splits into the external world, splitting it as much as any group of speakers could. As Dobbs-Allsopp says 'there is no good warrant for seeing more than one speaker in this poem'.[115] Kleinian object relations theory offers an adequate explanation for the uneasy juxtaposition of apparently contradictory mindsets.

Chapter 3 displays strong evidence of fragmentation and paranoia. Inconsistent, disjointed and paradoxical, when it speaks of catastrophe as a punishment of sin, it disagrees about whose sin is being punished. There is some overt hope (3:21-41), but it is weak, ambiguous and fleeting. As noted, there is unconscious hope present in the acrostic structure. The Poet closes his eyes to deny the pain of unwelcome experience (scotomisation). These difficulties concerning the divine object support Klein's claim that 'the struggle between life and death instincts and the ensuing threat of annihilation of the self and of the object by destructive impulses are fundamental features in the infant's initial relation to the mother'.[116] Here they are projected into the divine object and played out in graphic detail.

The object relations highpoint of Chapter 3 is 38-42 (which has close parallels in Isa 45:7 and Amos 3:6). With its purely rhetorical question, (38) idealisation finally diminishes sufficiently for the Poet to see God in a realistic light as the source of both good and bad. Rizzuto comments in her work on the formation of the divine object

> It is only at the highest level of our functioning, when secondary processes prevail persistently, that we deal with full object representations in which multiple, and even contradictory aspects of the object are simultaneously included.[117]

Carlander describes these occasions as confusing moments 'where good and evil cannot be separated any longer'. [118] In Kleinian terms, this is a breaking point between the paranoid-schizoid and depressive positions. The Poet realises the whole divine object is less bad than its split-off parts. Kleinian maturity is the capacity to internalise whole part-objects and integrate perceptions of the mother, so there is one mother good and bad, rather than a good mother and

[114] Provan, *Lamentations*, 80.
[115] Dobbs-Allsopp, *Lamentations*, 107.
[116] Klein, *EG*, 179-180.
[117] Rizzuto, *The Birth of the Living God*, 57.
[118] In his analysis of the Books of Samuel, but also applicable here – Carlander, 'Saul and David', 77.

a bad mother.[119] In the divine context, there is one God both good and bad, rather than a bad God and a good God.[120] More accurately, both good and bad things come from God (37-38).

When an individual is in the depressive position anxieties weaken, object-idealisation retreats and objects become less terrifying. In Chapter 3, the Poet moves from beholding a fearsome penetrator God (1-20) to a God who is an unfailing daily provider of compassion and mercy (22-23). He can now tolerate ambivalence. This is a great achievement, for ambivalence and art are entry-level competences in mental health, as love and work are (apocryphally) said to be for Freud.[121] Perception improves, sublimations become more satisfactory, an individual can mourn, transcend concrete thinking and symbolise, as he emerges from a world resembling Plato's cave, a series of obscure images and passing forms.[122] The thoughtful and sober moment in which the Poet feels he must repair his injured object proves to be temporary. By verse 42, with its portrayal of an unforgiving God, anxiety is too great, and defensive splitting mechanisms are re-established.

The use of the noun **גבר** rather than **אדם** (39) emphasizes that this man lives (survives) and is therefore in receipt of mercies. Where there is life, there is hope. Yet it is quite a move, as Hillers notes, from the complaint 'I am the man who has seen affliction' to 'why should a living man complain…?'[123] The man of many complaints (1-20) persuades himself that complaint is unjustified. He urges Zion to lament unceasingly. Rapid changes in mindset typify object relations.

Following the depression of verses 20-39, there is an attempt to repair the damaged object (40-41), which quickly loses energy. Calls for self-examination, repentance and contrition come so fast one can almost hear the pitch of the Poet's voice rise. Two similar verbs **חפשׂ** to search out, examine and **חקר** to explore, search out (40) intensify the meaning. Reparation and penitence are short-lived. Almost persuaded by his own rhetoric (25-39) the Poet's hopes hit the rocks of divine silence.[124] Verses 40-47 revert to the lament-style of the third person plural. This sounds

[119] Cf the Creed of St Athanasius: 'And yet there are not two Almighties, but one Almighty … and yet not three Gods, but one God'.
[120] Cf 'For now we see through a glass darkly; but then face to face; now I know in part; but then I shall know even as I am fully known' (1 Cor 13:12).
[121] This well-known phrase attributed to Freud is obscure and may have been a verbal aside. Elms says there is no evidence written evidence that Freud ever used the word 'love' and the word 'work' in the same sentence or even on the same page. Alan Elms 'Apocryphal Freud: Sigmund Freud's Most Famous Quotations and Their Actual Sources', *Annual of Psychoanalysis* 23 (2001), Hillsdale: Analytic, 83-104 (96).
[122] Which, as David notes, carries strong overtones of the creation story in Genesis 1. Nicolette David. *Love, Hate and Literature, Kleinian Readings of Dante, Ponge, Rilke and Sarrute,* New York: Peter Lang, 126.
[123] Hillers, *Lamentations*, 72.
[124] Dobbs-Allsopp, *Lamentations*, 123.

at first like a call for a radical return to God. For Salters, the Poet laments on behalf of his community.[125] But in verse 41, the first use of the Covenant name since verse 26, is tied to an act of submission. The Poet summons strength to appease a dangerous object. As Linafelt says, it is only survival that matters.[126] Klein observes 'One way of dealing with excessive suspicion is to try to pacify the supposed or actual enemies. This is rarely successful'.[127] This is followed by an abrupt shift of voice (42). The Poet is angry again. We rebelled, and you have not forgiven. The verb **סלח** to be indulgent towards, to forgive, presupposes repentance. The Poet was trained to believe that repenting rebels are forgiven. He accuses God of not keeping his side of the bargain. In object relations terms, the we/you voice-shift is inability to bear the guilt which emerges when he begins to connect the good and the bad aspects of himself. He regresses to splitting and projective identification. Some commentators hear a community voice in 42-51.[128] For Westermann, it is a genuine communal-lament psalm, although abrupt and abbreviated.[129] However, the resemblance is superficial. The Poet exaggerates using the 'plural' voice in this section – styling himself as a nation – to try to manipulate God into compassion. This kind of exaggeration to manipulate a deity is a feature of Mesopotamian city-laments.[130] He is so locked in a duel with the divine object that he has no capacity for empathy which is a necessary first condition of a genuine communal lament.

7.2.4 Verses 43-45

The Poet finishes praying and begins a new speech. He suddenly forgets the past (43). For Salters the unusual abundance of verbs which follow 'you did not forgive' pictures an accuser bursting with suppressed emotions, as though awaiting this opportunity.[131] Westermann, puzzled by the directness of this accusation, considers it so at odds with earlier third-person accusations (2-16) that they must be separate texts.[132] However, what Dobbs-Allsopp called a 'jarring juxtaposition of hymnic affirmation of God's goodness and bleak and hurtful reality of historical experience'[133] is found elsewhere in the Bible, especially in the Psalms, particularly Ps 89. This kind of oscillation, forgetting the recent past and inhabiting a continuous present, characterises unstable object relations. In her later work Klein stresses the normative nature of

[125] Salters, *Lamentations*, 247.
[126] Linafelt, *Surviving Lamentations*, *passim.*
[127] Klein, 'Our Adult World', 257.
[128] E.g., Dobbs-Allsopp, *Lamentations*, 122-23; Salters, *Lamentations*, 250, Hillers, *Lamentations*, 72.
[129] Westermann, *Lamentations*, 182, 184.
[130] See Middlemas, 'Speaking of Speaking' 44.
[131] Salters, *Lamentations*, 252.
[132] Westermann, *Lamentations*, 183.
[133] Dobbs-Allsopp, *Lamentations*, 124.

the depressive position (having earlier considered it something to be overcome), and in Bion's development of Klein's work, oscillation between the two positions is a feature of normal adult mental health.[134] The Poet here is unable to maintain his depressive position. For Klein, the sufferings of the depressive position may thrust one back into paranoia. Nonetheless, once the depressive position is reached, one is always liable to depression.[135]

God interposes an extra barrier between himself and the Poet (44). Provan imagines God wearing anger, like armour, to fight his own people.[136] God here is in passive-aggressive mode. But the Poet implies that if prayer could penetrate the **ענן** God might respond. For Rashi, the hapax legomenon **סחי ומאוס** (45) means phlegm/mucus.[137] Kara prefers homelessness or exile.[138] These are related terms, but perhaps mucus is closer to what the Poet unconsciously thinks. For Klein, in the *Narrative*, 'poisonous mucus' also stands for 'poisonous urine and faeces'.[139] In object relations terms, the Poet identifies himself with unwanted bodily contents.

7.2.5 Verses 46-51

Alluding to a hunted animal (47) the Poet uses conventional biblical terminology with individual emphasis.[140] Throughout Lamentations, the Poet uses stock imagery (cf Ps 35). He breaks off to lament again (48) abruptly reverting mid-stanza to the singular for the rest of the poem. It seems the **גבר** weeps as much as the Lady, despite the view of Mintz that it is necessary to move from the weeping woman to the thinking man for Lamentations to progress.[141] (At least in 48-51) he is more concerned with other people's suffering. Dobbs-Allsopp hears a more expansive individual voice here than in 1-18, which he calls a 'hortatory plural' addressing a group and resembling a communal lament.[142] But the misery of 48-66 is personal. For Dobbs-Allsopp the 'poem's flood of words match the man's flood of tears in an effort to goad, flatter, shame, or otherwise compel God into acting in deliverance …'[143] the attempt is particularly strong in 48-51. The Poet ceaselessly cries over his people's suffering until God starts caring. He needs a good mother, but like an abandoned child when he cries, no one comes. We know

[134] Bion, *Elements,* 94.
[135] Klein, *PMDS,* 272.
[136] Provan, *Lamentations,* 101.
[137] See the discussion in Salters, *Lamentations,* 255.
[138] Rashi on *Lamentations,* https://www.sefaria.org/Rashi_on_Lamentations.3.49?lang+bi (retrieved 20/02/19); Joseph Kara, *Lamentations,* Hubsch (l.c) Jellinek (l.c) ad E. Askenazi 'Dibre Hakamim' pp17 et seq, Metz, 1849, cited in Salters, *Lamentations,* 255.
[139] Klein, *Narrative*, Writings IV, 220.
[140] Salters, *Lamentations,* 256.
[141] Mintz, *Hurban,* 33.
[142] Dobbs-Allsopp, *Lamentations,* 106.
[143] Dobbs-Allsopp, *Lamentations,* 125.

that for Klein, the worst infant fear is dying without the good breast.[144]

Laments characteristically ask God why he allows bad events, and always contain a plea that he notice the speaker and intervene on his behalf. Lamenters address God because only he can remove their suffering. Therefore lament is always prayer, even if the lamenter only reproaches God, and prayer, by definition, always has a good object. For Westermann, verse 51 closes a communal lament.[145] In fact, differentiating communal/individual laments does not get us far. In object relations terms, the Poet is trying to induce divine intervention, craftily using the doubly-vulnerable (young and female) to attract attention and to represent all victims, but thinks mainly of himself.

7.2.6 Verses 52-54

For many commentators[146], the perfect verbs of 52-8 refer to the past, the Poet speaks from his former plight, offering hope to his people. This is unlikely, for only the heavily persecutory 52-4 genuinely refer to the past. Hunting imagery (52-3) is emphasised by the use of infinitive absolute and adverbial phrase **חנם** (52) without cause, undeservedly. For Dobbs-Allsopp, this metaphor stresses the 'animalistic status to which the victim has been reduced'.[147] The Poet feels degraded and emptied of good things. Nonetheless, this is not paranoia and does not demonstrate excessive splitting. It is attempted objective recounting of facts. The Poet, still preoccupied with his own situation – a paranoid-schizoid characteristic – lays his troubles before God, who is in the background as a potential good object. Stone's[148] appraisal of Lamentations as a secular theodicy, exonerating God of responsibility for events, suits the mood of this part of Chapter 3, which, briefly, sees God as a good object.

The verb **צמת** (53) meaning destroy or forcibly confine, may refer to captured animals. Berlin imagines a slab or boulder over a pit.[149] This image of constriction, suffocation and living-burial reprises verse 7, (cf. Jonah 2.4f, and to a lesser extent Ps 130) and are common in object relations phantasy. The Poet is not just imprisoned but physically and mentally tortured. Sheol is in the background. He feels he may drown (54). Klein observes sadistic infant phantasies, deploying the bodily material to hand, of drowning or flooding enemies with poisonous

[144] Klein, 'Schizoid Mechanisms' 4.
[145] Westermann, *Lamentations,* 184.
[146] Provan, *Lamentations,* 81.
[147] Dobbs-Allsopp, *Lamentations,* 126.
[148] Stone 'Vindicating Yahweh', 83-108.
[149] Berlin, *Lamentations,* 81.

urine.[150] When projected these are introjected as 'the poisonous and flooding urine of the omnipotent father'.[151] It may also represent semen or breast-milk.[152] The individual having attacked his object, expects aggressive retaliation. Fear of one's own phantasies is a cause of adult paranoia.[153] More widely, Klein suggests that what lies underwater represents unconscious material.[154] In its obscurity, it is a place of hidden aggression. Plural waters (54) suggests that the Poet fears his own unconscious aggression, or that God's aggression, which is a projection of his own, will also be covert. By writing acrostic poems, the Poet tries to uncover what is hidden, to gouge or carve it out of its obscurity (see chapter 1). The sense of being lost (54) recalls the infant who cries unheeded.

7.2.7 Verses 55-66

Belief in the good object returns (55). The verbs of 55-61, which have been read as precative perfects, have a desiring, beseeching, forward-looking quality.[155] The Poet pleads with God for rescue (56), forgetting that he previously rationalised his situation in terms of sin and judgement, an instability typical of object relations. Verse 57 is the only place in Lamentations where God 'speaks'. Gladson says that because it is preceded by **אמר** which is direct speech 'God in the book of Lamentations cannot be regarded as completely silent'.[156] This may be true, but this comfort is imaginary. The imperfect of **קרא** (57) has frequentative force suggesting that God's presence is re-experienced in every invocation.[157] The Poet can remember how God formerly made himself known. But as Provan says, all is a continuous present and differentiation is artificial.[158] In object relations terms, this is a shift from the paranoid-schizoid to the depressive position.

The verb **נקמתם** to avenge (60), occurs only here and likely refers to the Edomites, Lamentations' only named enemy. Feelings of being under enemy control are common in paranoid-schizoid phantasy, but as this verse makes only a cautiously realistic appraisal of enemies, the primary mode is depressive. Descriptions of victimhood, plots and conspiracies continue (61). It may seem curious that Klein says nothing specific about plots and

[150] Klein, *Narrative*, 155.
[151] Klein, *Narrative*, 356.
[152] Klein, *Narrative*, 357, 389.
[153] Klein, *PAC*, 128, 169.
[154] Klein, *Narrative*, 59.
[155] Bier, *Perhaps There is Hope*, 194.
[156] Jerry A. Gladson, 'Postmodernism and the Deus absconditus in Lamentations 3', *Biblica* 91.3 (2010) 321-334 (334).
[157] Salters, *Lamentations*, 269.
[158] Provan, *Lamentations*, 83.

conspiracies, which are an essential aspect of paranoid-schizoid phantasy. In fact, the paranoid-schizoid position, and the entire Kleinian corpus, is an explication of paranoia. But throughout this section, as in 60, paranoia is mild. There is an avowal of confidence (64-6), constructed from perfect verbs that God's strength will ultimately vanquish Zion's enemies. As God has been the enemy for much of Chapter 3, this is progress. There is an urgency in the final verses, with three invocations of God's name.

The noun **מגנה** (65) suggests a hard covering as in **מגן** shield. It may refer to 'dullness of heart', stupidity; or even mental instability'.[159] The Poet might have wished more than a shielded heart on his enemies, so may be losing energy for hatred, partly because of a remitting paranoia, and partly because of depressive awareness.[160] In the final verse, he regains energy, as the hunt turns against God's enemies, now excluding Zion. For Gottwald, the chapter 'closes in a prophetic frenzy' as the Poet visualises the parade of his enemies so vividly that he reports it in the perfect tense.[161] The chapter closes with ambivalent positivity. Instead of hating God, he hates other people, preserving a good protective divine object.

7.3 Conclusion

At the beginning of Chapter 3 (1:1-16), the Poet's testimony is predominantly paranoid. He feels as if he is dead (6) and dirty 16), that God ignores his prayers, restricts his movements and breaks his bones as if he is a besieged city. His inner world is ruined. Klein calls this 'a world catastrophe phantasy'.[162] God actively persecutes and passive-aggressively withholds good things. Persecution is experienced both as bodily violence and drying up of a previously abundant supply of goodness. Yet also in Chapter 3, the Poet briefly achieves psychic integration, in which paranoia and reality-distortions remit. He now feels guilt while contemplating the injuries he inflicted on God in phantasy. He regards God as compassionate (22) and unwilling to hurt people (23), remarkable progress given his former fear of God and his unrestrained attacks on him (1-8). For Houck-Loomis, it is uncoincidental that he attempts reparation directly after hatred. The 'absence of God's name in the first half of Chapter 3 suggests the psychological progression of Zion'.[163]

Why is God's name absent? Firstly, the Poet tries to persuade himself that his object is intact

[159] T.J. Meek, 'The Structure of Hebrew Poetry', *JR* 60, 1929, 523-50 (30).
[160] Rudolph, *Die Klagelieder*, 1939 Repr. 1962, 233-4; Kraus, *Klagelieder: Threni*. (2nd rev. ed.), BKAT 20, Neukirchen-Vluyn: Neukirchner, 1960, 68.
[161] Gottwald, *Lamentations*, 60.
[162] Klein 'Schizoid Mechanisms' 24.
[163] Houck-Loomis, 'Good God?!? She presumably means the **גבר** rather than Zion?'

and survives annihilation. Secondly, he remains susceptible to omnipotent phantasy and thinking that he can bring actions about by his thoughts. Thirdly, he is still paranoid and fears God will annihilate him unless he proceeds with caution. Despite previously asserting that God is inaccessible (44), led him into darkness (2) and rejected his prayers (8) he is unwilling to test this. In object relations terms, despite some paranoid-schizoid tendencies, he is in the depressive position, primarily motivated by object-concern, and aware that God has good and bad aspects, i.e. that he causes grief but has compassion (32). He has reached the stage of ambivalence, a profound achievement in object relations terms, even when, as here, it is transient.

Verses 19-41, so puzzling to commentators and popular with pastors, are exceptional for Lamentations because they are fully depressive and incorporate a whole good object. The Poet emerges from paranoid phantasy into depressive reality. Yet progress is insecure, and it is challenging to maintain insight, and he has manic and omnipotent qualities. The hopeful section is only a temporary triumph of the will. At the conscious level - I have made my views on the unconscious level clear – Provan rightly challenges characterisations of Lamentations as a hopeful book.[164] The Poet's vision that despite adversity, he remains within the חסד resembles an unstable chemical, which exists for a few seconds only, or flare in a storm.[165] Ultimately these verses represent neither Chapter 3 nor Lamentations as a whole. The Poet reverts to paranoia from 42-54 before bouncing back to a hybrid kind of depression for the final twelve verses. God is portrayed as a strong protector (55 - 63), but in the manic and vengeful conclusion (64-66), the Poet hopes that God's aggression will be turned on his enemies. The joy of his earlier hope is gone.

[164] Provan *Lamentations*, 84.
[165] Middlemas notes that while violent storm imagery is common in Sumerian laments it is not found in Lamentations. She says Lamentations is shaped like a cyclone with a peaceful eye at the centre. 'The form of the book is designed to elicit the effect of a whirlwind' Middlemas, 'The Violent Storm' (92).

Chapter 8 A Kleinian Analysis of Lamentations 4

8.1 Introduction

Dobbs-Allsopp and Bier consider Chapter 4 pivotal to Lamentations as a whole. For Bier, it has an important transitional role between the intensely individual Chapter 3 and overtly communal Chapter 5.[1] Westermann says the difference between Chapter 4 and the first two chapters is the contrast in its description of misery.[2] This is correct. In object relations terms, the contrast is depressive. In this chapter, I will demonstrate that in Kleinian terms, Lamentations 4 is consistently in the depressive position. The chapter's depressive dirge-like concern with loss and reversal commences immediately with striking imagery of blackened gold (1). The Poet's longing to restore the beauty of the damaged stones of Jerusalem (4:1) is part of his wish to recreate a beautiful, safe, shining and palatable breast. Strong object relations themes continue in its concern for infants and their carers (1 implicitly and 2, 3, 4, 10 explicitly) and food/feeding (3-4, 9, 10). Fear of persecution is present, but secondary to a realistic, *depressive*, appraisal of good things lost. The previous chapter's elements of trust have evaporated. Chapter 4's only petition is a weak prayer for vengeance against enemies.[3] Specifically, verses 1-9, 12-17 and 20-22 are depressive, 10 -11 and 18-19 are paranoid-schizoid.

8.2 Kleinian analysis

8.2.1 Verses 1-9

The opening cry **איכה** again suggests a funeral lament. The whole chapter is a lament over the personified fallen temple/city, given a female body, but one which contains male attributes.[4] The broken-down temple is a symptom of the broken-down relationship with God. In object relations terms, all buildings represent the mother's body.[5] The Poet's concern for the damaged temple buildings is characteristic of the depressive position when concern for the integrity of the maternal body is acute. He considers God 'the source of nourishment and in a deeper sense of life itself'.[6] Like Klein's infant, he believes in something outside himself, which can give

[1] Dobbs-Allsopp, *Lamentations*, 129-30; Bier, *Perhaps There is Hope*, 143.
[2] Westermann, *Lamentations*, 197
[3] Chapter 5 has perhaps wrongly been considered the final prayer of Chapter 4.
[4] Renkema, *Lamentations*, 491-2.
[5] Klein, *PAC*, 208, 243.
[6] Klein, *EG*, 178.

him all he needs and desires, which relates to pre-natal unity with the mother.[7]

Chapter 4's scripturally unparalleled gold imagery (1) is nuanced and ambiguous. There is a potent colour symbolism within phantasy and Klein suggests the primary value of the colour gold is that it is the opposite of brown/black, which for Klein represent faeces. Therefore, in a positive sense, gold symbolises the good breast, comfort, repair and life in all its good aspects. In a brief interpretation[8] Klein says that for Richard, in the *Narrative,* the sun makes things golden, and represents the 'good warming, helping' aspect of the mother. Gold also represents the beneficial, non-malign, aspects of masculine potency. Klein interprets Richard's concern with goldfish as concern for the father's good penis.[9] (Just as the individual splits the breast into good and bad, he also splits the father's penis/semen into good and bad penis/semen). Brown and black, by contrast, represent faeces. Faeces for Klein is a wider-ranging category than in normal discourse, encompassing the bad breast, danger, damage, destruction and death and sometimes gifts.[10] Brown/black represent objects spoiled by the subject's aggression, the self damaged by retaliation, and the interior of the mother, her genital and her 'injured, or soiled parts'.[11] It also represents faeces as the infant's most potent weapon. As noted (4.1), Klein also considers infants' attraction to shiny things are sublimated coprophilia and the desire for beautiful excrements.[12] When Richard draws a cottage with a brown roof for Klein 'the brown roof of the cottage stood for his parents' home and their bodies which he had soiled and spoiled'.[13] In other drawings and dreams, a black eagle stands for bad or poisonous faeces.[14] Elsewhere Richard says he believes black people are 'horrid and nasty'.[15] Blackened bodies have been beaten.[16] Black is the colour of death, and of an aggressive shoe in one of Richard's dreams which kicks down and destroys buildings.[17] Black also represents an array of terrifying animals, including scorpions.[18] In the *Narrative* Klein makes only one positive interpretation of blackness, when Richard feels sorry for coalmen, yet this is implicit because he felt sorry

[7] Klein, *EG*, 179.
[8] Klein, *Narrative*, 310.
[9] Klein, *PAC, Narrative*, 318.
[10] Klein, *EG*, 85, 220, 238, 243; Klein, *Narrative*, 46, 80, 129, 'Weaning' *Writings* I, 294.
[11] Klein, *Narrative*, 397.
[12] Klein, 'The Effects of Early Anxiety-Situations on the Sexual Development of the Girl' *PAC*, 229; Sándor Ferenczi, 'The Ontogenesis of the Interest in Money: A Psychoanalytic Investigation of the Origins of Capitalism', chapter XIII in Sándor Ferenczi, *First Contributions to Psycho-analysis*, London: Routledge, 1994.
[13] Klein, *Narrative*, 309, cf 108.
[14] Klein, *Narrative*, 310, 432.
[15] Klein, *Narrative*, 107. Klein's interpretations of Richard's colour-phantasies do not represent the views of the author of this thesis.
[16] Klein, *Narrative*, 122, 137.
[17] Klein, *Narrative*, 232.
[18] Klein, *Narrative*, 430.

for the harm done to them to make them black.[19] Similarly, in Lam 4:8, the Poet pities people with faces blacker than soot who are so damaged they go unrecognised.

Hillers argues that gold cannot tarnish.[20] Dobbs-Allsopp says this is precisely the point.[21] As Bier says, 'blackened gold is simply the first in a chapter full of impossibilities'.[22] Renkema considers the dearth of shine to refer to the (presumably already stolen) golden temple vessels, the memory of which had dimmed – and presumably any replacements (1 Kings 14:26) would be dim by comparison – and detects a reference to the unknown whereabouts of the ark of the covenant.[23] This is unlikely. It probably indicates the departure of Jerusalem's vital and glittering life, its **רוח**, is gone. Klein's patient Mr. B. had a wonderful phantasy of a beautiful 'imaginary city full of life, light and beauty … this far off visionary city represented his mother once more made whole and reawakened to a new life and his own restored body'.[24] The Poet's city and all it represents, which in Kleinian terms is the mother's body, is ruined. References to blackening are depressive reversal, but also have a paranoid aspect because as well as depressive concern for the harm done to the object in phantasy, the Poet has an expectation of its revenge. The paranoia closely follows the depression in Chapter 4.[25]

We may interpret the stones of verse 1, in the light of verse 2, as Jerusalem's children.[26] For O'Connor, Chapter 4's account of suffering children is 'vividly horrifying'.[27] The Poet is preoccupied with Jerusalem's unfed babies (3-4) and non-specific persons (9) collapsing in the street (1) and the ultimate reversal, the infants themselves becoming food (10).[28] Others consider the **אבני־קדש** to be the adornments and vestments of the sanctuary.[29] However, in object relations terms, as noted, all buildings are unconscious attempts to repair the damaged mother's body. These broken stones testify to estrangement, which is still a theme of modern poetry. Ccontemporary poet Nayyirah Waheed writes 'My mother was my first country, the

[19] Klein, *Narrative*, 226.
[20] Delbert R. Hillers, *Lamentations*, 78.
[21] Dobbs-Allsopp, *Lamentations*, 130.
[22] Bier, *Perhaps There is Hope*, 144.
[23] Renkema, *Lamentations*, 494.
[24] Klein, *PAC*, 273. Cf the New Jerusalem (Rev 21).
[25] Klein claims that girls normally crave a beautiful body, as proof that the inside of their body has not been destroyed. (Klein, *PAC*, 190).
[26] So Ewald, Lohr, Aalders, Haller, Wiesman, Rudolph, Weiser, Gordis, Plöger, Gottlieb, Kaiser, Boecker, all cited in Renkema, *Lamentations*, 494; Bier, *Perhaps There is Hope*, 145.
[27] O'Connor, *Tears of the World*, 58.
[28] As Bier indicates all other three occurrences in the OT of **בראש כל־חוצות** refer to fainting or dying children (Isa 51:20 Nah 3:10 Lam 2:19), Bier, *Perhaps There is Hope*, 145.
[29] Including Renkema, *Lamentations*, 493-4.

first place I ever lived'.[30] This bears a close resemblance to Keats' poetic 'realms of gold' which I discussed earlier, the golden country of the unspoiled mother. Renkema's rendering of **נבלי־חרש** as 'shards of clay'[31] captures an appropriate sense of physical as well as psychological fragmentation, representing Jerusalem's babies as broken scraps rejected by the potter. These baby-shards, and the Poet's broken body, resemble the shattered wall (made of sin) in Isaiah (30:13-14) and the pottery-like shattered nation in Jeremiah (19:11). Lamentations contains abundant imagery of afflicted and damaged bodies (1:2, 1:10, 1:13-15, 1:19, 2:3-5, 2:11-13, 2:16, 2:18-19, 2:21, 3:1-17, 3:48-49, 3:52-54, 4:4-5, 4:8-11, 4:19, 5:5, 5:9-13, 5:17).

The Poet hides behind animals to talk about God (3). Firstly, he refers to **תנין** the plural of an unknown creature, perhaps a jackal (but variously a sea monster [KJV, DRB]; wolf [GNT], serpent [Deut 32:33 ESV], dragon [Ezek 32:3, ESV, which compares Pharoah to a Nile crocodile] and secondly, **יענים** ostriches. The point made does not rely on a particular translation. It probably refers, as Renkema says, to a hybrid beast. [32] Klein says "fishes, snakes and lizards" represent the father's penis.[33] The polymorphous wild animal of the Poet's imagination represents the polymorphous aggression of his God-*imago*. Part sinister shapeless sea-monster, part-crocodile with sharp body-penetrating teeth and perhaps part-snake, with breasts.[34] God, in the Poet's imagination, is an evil-breasted monster able to assume many forms and do many wicked things.

Jackals inhabit dry, empty wastelands, which while not literally comparable to the ruins of Jerusalem, are wastelands of the Poet's inner world. As noted, there are many Armageddon-style representations of ruined worlds in literature and film. For Phillips such books and films are paranoid-schizoid phantasies, culminating in the omnipotent destruction of the bad object, after it has been filled, literally implanted, with all the bad parts of the self.[35] There is also a suggestion, in **תנין** (3), that suffering reduces Jerusalem's survivors to behaviour that would shame scavengers.[36] Job's characterization (39:13-17) of the ostrich as a creature deficient in maternal love, which abandons its eggs, ignores its chicks, and is cruel to its young, is pretty

[30] Nayyirah Waheed, 'Lands' in *Salt*, CreateSpace Independent Publishing Platform (24 Sept. 2013), https://www.goodreads.com/quotes/7797149-my-mother-was-my-first-country-the-first-place-i (retrieved 23/12/2020).
[31] Renkema, *Lamentatations*, 498.
[32] Renkema, *Lamentations*, 500.
[33] Klein, *PAC*, 150.
[34] For Margalith **תנ** refers to a legendary breasted snake represented at the Canaanite temple of Beth-Shean. Othniel Margalith, *Samson's Foxes*, *VT* 35, Leiden: Brill, 1985, 227f.
[35] Phillips, 'The Return to Melanie Klein'.
[36] Dobbs-Allsopp, *Lamentations*, 131.

much how the Poet regards the bad breast God – which no longer feeds the children of Israel, but starves, torments and humiliates them.

For Bier, personifying the nation as female (6, 10) scapegoats the female body.[37] Guest argues that this scapegoating is unconscious.[38] This is right; in Kleinian terms all phantasy emerges from the maternal body, as biological life emerges from the primaeval undifferentiated swamp. This comparison makes no objective statement about female bodies in actuality. In Kleinian terms, the enemy/enemies is/are not women or men, but the bad persecuting breast. This imaginary part-object cannot be fully equated with the female body because it has absorbed the father's penis.[39]

Fear of the father's penis partly underlies the jackal imagery. For Klein, the paternal penis 'is the anxiety object *par excellence* and is equated with dangerous weapons of various kinds and with animals which poison and devour'.[40] It is the prototype and Platonic form of devouring creatures and poisoning substances. It lives inside the breast. The jackal is merely its local representative.

As noted, food is a pervasive theme in Chapter 4. The Poet may have been hungry or seen others go hungry. For Klein, actual hunger may re-activate the trauma of weaning, confirming an individual's 'anxiety that there was no longer a "good" mother and that he was hopelessly delivered over to internal destruction and external enemies'[41] causing loss of faith in the insecurely established good mother. For Klein, the lack of a good mother *imago* when anxious may cause a mental breakdown.[42] Jerusalem's mothers now lack not only the milk but (3), even the inclination to suckle their young. Their infants, with tongues as dry as the bad breast, sapped of vitality, pathetically beg for 'bread' (4).

Verses 5-10 retreat from a tight focus on the fate of children but remain preoccupied with food. Dunghills (5) may recall dead bodies on rubbish heaps or possibly mourning rites. But in object relations terms, adults clinging to the warm breast-like dunghills, as if for support, and possibly foraging there also, resemble infants desperately clinging to the (dried up) breast (2:12).

[37] Bier, *Perhaps There is Hope*, 158, 146 rightly challenges the NRSV's de-sexing of **בת־עמי** to 'my people' rather than 'daughter my people' but nonetheless considers, with Renkema, that it refers to the people at large, unlike Gottlieb who thinks it refers to Jerusalem's women.
[38] Guest, 'Hiding Behind' 431.
[39] Klein, *PAC*, 136*n*, 149, 151& *n*, 196*n*, 239, 251*n*, 267.
[40] Klein, *PAC*, 136, 132.
[41] Klein, *PAC*, 259.
[42] Klein, *PAC*, 259-60.

David's notes, in an analysis of Rilke (whose paranoid phantasies resemble our Poet's), that Rilke's streets are roamed by 'discarded shells and rubbish of humanity' described as repulsive 'sticky bodily substances'.[43] Something similar is going on here. In such infantile anxiety situations 'The world, transformed into the mother's body, is in hostile array against the child' and persecutes him.[44] The Poet fears retaliation from harmed objects, with the same the sticky substances with which he attacked them. Distinctions between subject and object, intrinsic and extrinsic, collapse as one's insides become the world.[45] We see this phenomenon in references to **אַשְׁפָּתוֹת** (5), whose meanings include manure, faeces, garbage or ash. In object-relations terms, the context suggests faeces. As noted, in Klein's body-world, faeces is a complex symbol for an array of unspecified internal contents.[46] Infants associate their objects with their internal organs and substances.[47] For Klein, infants wish to attack the bad breast with the weapons of primary sadism: (explosive) excrement, teeth, and nails.[48] Lamentations' dung-beds are projected aspects of the infant' and maternal body; they represent the faeces with which the infant attacked the mother and the dreaded faeces of her retaliation. A similar attack by faeces occurs in the startling vision, recounted in Jung's *Memories, Dream, Reflections,* where a trapdoor opened beneath God's throne, and a gigantic turd fell down and smashed Basel Cathedral into bits.[49] Ash, another nuance of **אַשְׁפָּתוֹת**, is the remainder of something consumed by fire, reflecting the Poet's fear that he too will be burned up (1:13, 2:3-4 and 4:11).

Jerusalem's hungry infants make him think Judah's fate exceeds Sodom's (6). Wild animals may suckle their young, but not Jerusalem's mothers.[50] God punished Sodom quickly, but he punishes Zion more slowly by feeding her to her enemies, which Renkema calls 'slow devastation and torture'.[51]

Chapter 4's colours (gold, [1], purple [5], white [7] red [7] blue [7] black [8]) are not a literal description. As Gerleman says 'beauty is presented here in a stereotypical fashion according to concepts current in the artistic world of the time'.[52] The Poet chooses these comparisons from

[43] David, *Love, Hate and Literature*, 141.
[44] Klein, 'Infantile Anxiety Situations' 214.
[45] A similar experience is described by Charles Arrowby, in Iris Murdoch's novel *The Sea, The Sea.* (Harmondsworth: Penguin, 2001).
[46] Likierman, *Melanie Klein,* 157.
[47] Klein, *PAC,* 147.
[48] Klein, 'Infantile Anxiety' Writings 1, 212; *Narrative* 215.
[49] Carl Jung, *Memories Dreams Reflections,* Aniela Jaffé (ed.), London: Vintage, 1989, 39.
[50] Interestingly, when the Poet claims that no hands were turned (**חלו**) against Sodom (6) **חלו** sounds rather like **חול** which means to go around, dance, whirl, tremble dance, twist and writhe in pain – a motion linked to childbirth (Isa 23:4, Jer 4:1, Mic 4:10).
[51] Renkema, *Lamentations*, 510.
[52] Renkema, *Lamentations*, 515.

his conventional stock, such as purple for royalty, white for the gentle and protected, blue for the healthy). As it emphasises physical colour, it is unlikely that the Poet thinks of cultic purity – the theme here is reversal, something beautiful has been transformed into something hideous – as God has been transmogrified in the Poet's imagination. The insecurely-possessed good object may always change like this. For Klein, Richard 'never firmly established his mother as a good internal object and was therefore particularly liable to the fear of changing her into a persecutor'.[53] In Lamentations, the Poet similarly fails to securely possess the good divine object, which often becomes an internal persecutor.

Milk (7) returns us to the breast. In the *Narrative* (68-9) Klein interprets Richard's drawing of colourless starfishes as a picture of the unborn who cannot be made to live. Conversely, and implicitly, colour indicates life. For Richard, light blue is the particular colour of goodness, correlated with the good internal protective mother (e.g. *Narrative,* 114), an interpretation made, in different ways, 36 times in the *Narrative.*[54] The lapis lazuli appearance of Lamentations' princes (7) is considered healthy. Again, I have contended, the opposite of colour is seen in citizens' damaged and blackened faces (8).

The noun **שְׁחוֹר** is a hapax legomenon meaning charcoal or sooty black. While in the external world, dirt, or shrivelling following malnutrition, may darken skin, the ugliness of an unrecognizably blackened person in phantasy[55] is an outward and visible sign of inward destruction. As 3:45 puts it 'you have made us filth and rubbish among the peoples'. In infantile phantasy, with its arsenal of bodily substances, an individual blackens and wrecks his good object with faeces, and blackened people have been destroyed both internally and externally by faeces. Proof that the fathers' sins fathers are held against the children, even to the third and fourth generation (Ex 20:5). Klein also considers children's wish to wet material objects with water, and smear, smudge, tear, cut up or burn paper as attempts to destroy the object, related to urination and defecation.[56] Murder victims are happier than the people of Jerusalem (9) because they die quickly, unlike Jerusalem's children who slowly starve to death. **חלל** (9) turns to the theme of bodily penetration. The sword **חרב** (9) is a tool for attacking bodies. **חלל** carries a sexual connotation in Ezek 21:14 as a weapon which slays great men, entering into their

[53] Klein, *Narrative,* 357.
[54] We should remember that all symbolic schemes are idiosyncratic and resist generalisation.
[55] As stated, Klein's patients' unconscious phantasies about human skin colour do not overlap with the conscious thoughts of the author of this thesis.
[56] Klein, *PAC,* 169.

private chambers.[57] The Poet fixates on lack of food, and in a wider sense lack of love. For Klein, as we have seen, babies experience the absent good breast as an attack by the bad, because we unconsciously feel attacked by what we lack and urgently need. This dynamic occurs when the Poet is pierced through (**דקר**) by 'a lack' of the fruits of the field. As Phillips says, 'hunger takes the shape of a monster'.[58] As noted, infants avoid anxiety by splitting mechanisms which idealise the good object by placing a protective *cordon sanitaire* around it. This leads to the equation of lack of the good breast, with an external attack by the bad. The individual believes that what he wishes to attack will attack him. Absence of the good becomes physical violence.

8.2.2 Verses 10-11

Verse 10 may reference Deut 28:56-7 and it abounds in Kleinian themes. For Klein, the infant (or regressed adult) wishes to devour, bite and destroy the mother's inside, steal his father's penis from her body, along with her excrements, and to eat her and destroy her babies.[59] Unable to bear the knowledge of his greedy, dangerous attacks, he projects it into the mother. He later re-introjects it, creating an *imago* of a mother who wishes to eat her child in retaliation for his attacks against her. The phantasy of the baby-eating mother is a further reversal in a poem of reversals. It reverses the good breast; it reverses the Poet's aggression against his mother's babies into mothers' aggression against their babies, (who may themselves have cannibal tendencies) and, by blaming God for making mothers eat their babies, it creates a malign and distorted divine *imago,* which reverses Isa 49:15.

However, his complaint also demonstrates empathy with infants menaced by his unconscious aggression, with whom he paradoxically identifies, and wishes to protect. Klein thinks that sometimes infants believe the babies inside the mother are already dead[60] and that even unborn babies have the power to return from the dead – the mother's revenge for being 'poisoned and injured' by faeces when she was already 'eaten up from inside by the bad children'.[61] Klein writes of Richard's fear that if he attacked 'the babies inside Mummy they might turn on him and devour him'.[62] She considers Richard's drawing of an eagle as among other things an

[57] **חרב חלל הרדול החדרת להם**
[58] Phillips, 'The Return to Melanie Klein'.
[59] In the Klein says Richard wants to 'eat Mummy with the babies inside' 153 and is 'driven to eat them up in envy and greed' 366; see also Klein, *PAC,* 130, 241.
[60] Klein, *Narrative*, 397, 445.
[61] Klein, *Narrative*, 126-7, 80.
[62] Klein, *Narrative*, 53.

expression of fear that his parents will eat him.[63] Fear of being 'attacked and injured from within by an enemy from which there is no escape'[64] for Klein underpins hypochondria. In infantile phantasy, the mother, already contending with the infant's attacks, is also menaced by her unborn children. She is, therefore, menaced internally and externally.[65] Unborn children can also threaten infants. For Richard, street children represented 'Mummy's babies whom he had attacked, but who had after all been born and were now his enemies'.[66] For Klein analytic interpretations about 'anxieties relating to internal dangers and persecution by dead and hostile objects' are exceedingly difficult for an individual to cope with.[67] When Richard thinks the good objects inside him are endangered, he feels 'everything inside him was dead'.[68] While introjecting dead objects has a mental element, it is mainly a body experience. The mother's body becomes a dangerous place, and the child fears that his own insides will go the same way.[69] For Klein's patient Mr B.[70] 'the interior of the woman's body was an infinite and unexplored expanse where every kind of danger and death lurked'.[71] Including every kind (oral, urinary, faecal, and penile) bodily retaliation. We see this when Richard thinks of his father as a bad kind of ghost living inside his mother.[72] When Richard feels persecuted because of the aggression he projected into his mother/analyst, 'he soiled her secretly with his urine and faeces'.[73] As noted, infants often think their faeces is explosive.[74] As Augustine says *inter faeces et urinam nascimur.*[75] When Richard complains of mucus running down into his stomach

> he was attacking the enemy parents inside his stomach with poisonous mucus which also stood for poisonous urine and faeces. He expected that they would do the same to him. This internal battle would make him feel that he had dead people inside him.[76]

Elsewhere introjected figures are *inside* the body, and the individual can only control them 'by poisoning them; therefore he expected them to persecute and poison him. Even if they were

[63] Klein, *Narrative*, 310
[64] Klein, *PAC*, 144.
[65] Evident in 1:20.
[66] Klein, *Narrative*, 257.
[67] Klein, *Narrative*, 192; See also *PMDS*, 121.
[68] Klein, *Narrative*, 434.
[69] Klein, *PAC*, 242.
[70] He was Adrian Stokes.
[71] Klein, *PAC*, 265.
[72] Klein, *Narrative*, 346.
[73] Klein, *Narrative*, 274.
[74] Klein, *Narrative*, 74, 80.
[75] 'We are born between faeces and urine' traditionally, perhaps apocryphally, attributed to Augustine of Hippo.
[76] Klein, *Narrative*, 220.

made into children … they would still be attacking him'.[77] Elsewhere too Richard's father was 'the octopus-Daddy … inside his own stomach' whom he wanted to kill and expel.[78] In yet another interpretation, Richard wants to rob the mother's body of the father's penis, which he thinks is inside it, in order to devour it.[79] Therefore attacks on the breast are partly envious – wishing to rob the mother of her good contents – and they are partly an act of self-defence against imaginary attack. Penis-phantasies still relate to the bad breast. The attack on the mother's body is also the struggle against the father's penis.[80] As noted, for Klein, the infant imagines the breast filled to bursting with the father's enormous penises, for which it is a kind of container, as well as his dangerous excrements which stand for them, because the father leaves behind his penis inside the mother each time there is sexual intercourse.[81] The infant has the same instinct about the mother's 'dangerous and endangered body' which succeeds the breast. These penises become hostile part-objects in their own right.[82]

In summary, the Poet in Chapter 4, has a strong preoccupation and identification with infants. Consciously and unconsciously, he confronts a menagerie of babies, unborn, living and dead, including cannibal or zombie babies, who return from the dead to eat the living.[83] These baroque, gothic phantasies are disturbing and challenge the adult conscious desire for orderly psychological house-cleaning; we have a strong desire, (with Winnicott), to think of babies as gentle and good-natured and not wanting to kill people.[84] But Klein's highly fraught view of human relations repeatedly puts viciously aggressive phantasy at the heart of infant experience.[85] Her view of the vicious innate aggression of newborns is, as we have seen, a psychological version of original sin. The verb **רחמים** (10) – to be compassionate is connected lexically to the noun **רחם** meaning womb, which seems significant in this context.[86] The children - the fruit of the womb – are now the mothers' food.

For Bergant and for O'Connor, the Poet singles out women in connection with the fulfilment

[77] Klein, *Narrative*, 226.
[78] Klein, *Narrative*, 240, 254, 264. The terrifying, brutal physicality of projection and introjection is seen in Ridley Scott's *Alien.*
[79] Klein, *Narrative*, 246.
[80] Klein, 'Infantile Anxiety' 213.
[81] Klein, *PAC*, 254-5.
[82] Klein, *Narrative*, 251, *PAC*, 240.
[83] Klein, *Narrative*, 50, 366, 445.
[84] This kind of phantasy appalled Klein's opponents. Her dark vision of infancy stands in stark contrast to that of Winnicott, in which mothers (like Bellini Madonnas) bond with and contain their babies in their gentle meditative gaze. Winnicott's vision seems to have emerged partly in reaction to Klein's turbulent vision.
[85] Freud in 'The Uncanny' investigates the origins of ideas of zombies, spirits, ghosts, doppelgangers, sorcerers, human simulacra.
[86] A point made by Bier, *Perhaps There is Hope*, 151.

of the curse of Deut 28:52-57 and Lev 26:29 that parents will eat their children.[87] This is unlikely. While the Poet has nasty phantasies about baby-eating mothers, the emphasis on hands qualifies this; these mothers are automatons, controlled by an overwhelming force. Phantasies of being overwhelmed, over-run, crushed and penetrated are phantasies about the father's dangerous penis. There is an implied contrast between God's masculine aggression and the feminine expectations we have of mothers, expectations which in the Poet's fragmented state of mind sit uneasily alongside a feeling that they are evil. For mentally healthy adults and children – as Bier says 'compassionate women consuming their own children simply cannot be'.[88] Just as **רחמניות** is a hapax legomenon (the term here applied to women, is normally applied to men in the OT).[89] The compassionate mother who eats her children is unique in any language. How can a good mother eat her babies? Yet the Poet feels she does.[90] This puts him in an impossible position because he needs to protect his good object, so separates the good mothers from their hands. *It was their hands that did it*: these women may be by *nature* compassionate, but in them, nature no longer has the upper hand. Their own will is overridden by a potent and malign force operating through them. They are controlled, possessed, automatons – victims along with the unfed and devoured babies of a force which is strong enough to subvert the maternal instincts to protect and feed.[91] One of Klein's patients believed as a child that 'he had a little man inside his stomach who controlled him and gave him orders, which he, the patient, had to execute, although they were always perverse and wrong'.[92] We should note that, where feeding is concerned and elsewhere, infants operate with a combined parent *imago*.[93] We recall Richard's phantasy about 'the bad Daddy inside Mummy.[94] For the infant, the father's penis also feeds babies or is itself food.[95]

[87] Bergant, *Lamentations*, 115; O'Connor, *Tears of the World*, 63.
[88] Bier, *Perhaps There is Hope*, 151.
[89] Clines 'Alleged Female Language about the deity in the Hebrew Bible'.
[90] Is this eyewitness testimony? Those who think so include Westermann, (*Lamentations*, 202) and Renkema (Lamentations 5:19-20), a similar atrocity is reported in 2 Kings 6:28-30. Joyce & Lipton cite a moving (perhaps autobiographical) poem by Holocaust victim Abraham Sutzkever, about a man who wants to swallow his child to give him a second chance, to argue that 'these mothers longed to return their babies to the place from which they came, not to the earth but to their own bodies', (Joyce & Lipton, *Lamentations Through the Centuries*,159).
[91] There is a neurological condition called the Alien hand syndrome 'a phenomenon in which one hand is not under control of the mind. The person loses control of the hand and it acts as if it has a mind of its own'. Ragesh Panikkath, Deepa Pannikath, Deb Mojumder & Kenneth Nugent, 'The alien hand syndrome' Proc (Bayl Univ Med Cent) 2014: 27.3, 219-220.
[92] Klein, *PMDS*, 273.
[93] Klein, *Narrative*, 369.
[94] Klein, *Narrative*, 49, 356.
[95] Klein, *Narrative*, 195, 196. Kleinian object relations theory suggests how feminine/masculine boundaries blur, and resist reductionism in terms of gender – female compassionate victims/male aggressive perpetrators.

As in Chapter 3, the Poet resists naming God or articulating a suspicion that he is the baby-eating mother. This resistance has two elements. Firstly, fear that if he names God, God will eat him in revenge. If you share a cage with a lion or a bear, you do not provoke it. Secondly, in his omnipotence, he thinks his hatred is powerful enough to destroy the object. Just as Klein observes Richard's fear 'that he would destroy Mrs K or Mummy by his hate and hostile desires (omnipotence of thought), and this he felt was more dangerous still if he actually put his hostility into words'.[96]

In a similar phantasy to that of the possessed hostile mother, Richard in the *Narrative* believes that the dead will return to life to attack the living.[97] For Klein, cases of paranoid jealousy contain fear of the internalised father, considered powerful enough to return from death, live inside the mother, and manipulate her against the son.[98] This belief is concrete rather than metaphorical or poetical. For example, Mr A. one of Klein's patients, believed about her

> that it was his father or rather his father's penis in me that spoke through me. This penis influenced my words and actions against him in a hostile manner. He was also afraid that his father's penis could, when I spoke, jump out of my mouth and attack him.[99]

Klein also notes Mr B.'s phantasy that women are so stuffed with the father's penises and dangerous excrements, that they have burst her open and protrude from her body.[100] Such bizarre projections underlie the *imago* of the possessed hostile mother. For Klein, fear of death is intensified if the individual perceives death 'as an attack by hostile internal and external objects' or if the infant fears that such bad objects will kill his good ones.[101] Excessive fear of death may have paranoid-schizoid and depressive aspects, and be experienced as either an attack by the bad object on the self or an attack on the good object the individual needs. If an individual experiences death as an attack on the good object, he may feel that his internal objects are as endangered as his external object, into which he has inserted a part of himself. This may lead to vulnerability, a lack of internal resources and over-dependence on others. To understand death in the depressive sense (10), the individual must first have introjected a good object. The Poet's ego cannot assimilate his internal objects and feels they control him. Phantasies of entrapment, invasion, and mind control, all abundant in Lamentations (1:1, 3, 5-

---

The breast containing the penis is one of the child's greatest fears and greatest desires. Elsewhere as we saw, Klein makes traditional gender interpretations (8.2.2).

[96] Klein, *Narrative*, 271.

[97] Klein, *Narrative*, 126-7. As noted, this is a common cinematic motif.

[98] Klein, *Narrative*, 351.

[99] Klein, *PAC*, 258-9.

[100] Klein. *PAC*, 265. Something remarkably similar to this is depicted in the film *Alien*.

[101] Klein, 'On Identification' *Writings* III, 174.

6, 10, 13-15, 20, 22-5, 16, 22, 3:1, 3-13, 16, 43, 47, 52-3, 55, 4:18, 5:5, 13)[102] resemble the delusions of paranoid schizophrenia, for which the paranoid-schizoid is the developmental starting point. This disastrous distortion of perception is caused by extreme splitting and severe impairment to introjection of good objects. Heimann, as noted, observes a condition in which internal objects act as foreign bodies embedded in the self.[103] As demonstrated in 4:10, all projective processes involve forceful entry into the object and control of it by parts of the self. Individuals may also experience introjection as the object suddenly and violently entering the self, in retaliation for attacks. This is seen in 1:13, 3:4, 3:11-13, 3: 16 and Psalm 42. The Poet and Psalmist both experience external enemy oppression as a deadly wound to the bones (Ps 42:9-10). Feelings of violent penetration may cause a person to feel that his body and mind are under hostile external control.[104]

The high-point of paranoia is verse 11. The Poet moves from baby-eating mothers to destruction by fire.[105] Klein observes that in one-year-old children 'anxiety caused by the beginning of the Oedipus conflict takes the form of a dread of being devoured and destroyed'.[106] He wishes to destroy his object by biting, and later introjects the object and expects it will punish him. This is the origin of phantasies such as children's common fear that something in the lavatory may eat them, and all manner of fears of witches and monsters.[107] In this phantasy, God burns Zion with a supernatural fire able to burn invisible foundations. For Klein, 'fear of the object attacked by hostile projective identification (e.g. bad faeces put into it) in turn increases the expectation that the object will intrude into the subject'.[108] The Poet fears the attacked, ill-treated and therefore dangerous God, and projects a dangerous, potent, masculine violence into God, which is fear of the father's potent, dangerous penis, the prototype of aggressive masculinity - the 'attacked, ill-treated, and therefore dangerous penis of the father'.[109] The infant fears retaliation. The breast remains in view, for in this combined-parent phantasy, the penis is contained within it. Klein speaks of a 'bad mother … full of

[102] These verses are a guide to those parts of Lamentations which are paranoid-schizoid.
[103] Heimann, 'Sublimation'.
[104] It may also lead to the need to control others, regarded as deflected parts of the self. When projection is excessive, so is control. An individual dominated by aggressive objects feels that the split-off components of his own self, projected into the object, aggressively and destructively control the object.
[105] A destruction seemingly predicted in Ps 74:4-7.
[106] Klein, *PAC*, 137.
[107] Children's fairy tales are omnipotent phantasies about the destruction of such creatures and the ultimate victory of goodness. This dynamic underlies adult crime fiction in which evil is vanquished, good order is restored and perpetrators made safe, so the victims may live, as fairy tales put it, 'happily ever after'.
[108] Klein, *Narrative*, 279.
[109] Klein, *Narrative*, 195.

dangerous genitals'.[110] The infant mind 'splits the mother into breast, and genital mother'[111] and the Poet splits God into caring (breast) God and dangerous (penis) God (although technically both the breast and the penis have their good/bad aspects).

As in all paranoia, the individual separates the dangerous object from the good object to be safeguarded. This split is routine and necessary in early infancy, but psychotic when prolonged in adults and resistant to re-integration. The Poet has many pathological sustained paranoid phantasies. The fiery destruction of Zion in Chapter 4 has a peculiarly sadistic quality. For Klein, phantasy attacks on the mother's body are extremely sadistically ingenious because the infantile phase of wishing to attack the mother coincides with 'the phase at which sadism is at its zenith'.[112] The savagery of infantile primary sadism against the internalised 'bad' object, is a defence intended to preserve the 'good' object from the subject's own ambivalence. Klein gives the example of her six year-old patient Erna, who transformed 'her excrements into dangerous and explosive substances so as to wreck … (the house) … from within. This was depicted by the burning down and destruction of the house and the 'bursting' of the people inside it'.[113] Erna's phantasies progress to making her parents into 'mincemeat' and 'eye-salad'.[114] Such attacks reverberate on the individual: similar bursting phantasies underlie the Poet's sense of being walled in (3:7) impeded by stones (3:9) crushed (3:34) and is in a pit (3:53, 55).

The divine fire is so severe it burns even invisible foundations (11). In object relations terms fear of being burned to death, is, as noted, the individual's desire to destroy his parents and the reverberation of such phantasies back onto the subject. Their particularly *burning* element relates to urethral sadism. Klein notes that many children have phantasies of flooding, burning, drowning and poisoning using their own urine, directed at the bad breast. Urine is also behind phantasies of playing with fire, as the infant considers urine a corrosive substance.[115]

8.2.3 Verses 12-17

The long-unviolated city, protected by mighty walls, and considered by residents and neighbours to be under divine protection (Ps. 48:1-5) – Dobbs-Allsopp puts it nicely when he muses that Jerusalem, temple and hill 'were all endowed with cosmic potencies' – is now

[110] Klein, *Narrative*, 197.
[111] Klein, *Narrative*, 73.
[112] Klein, 'Infantile Anxiety' 212.
[113] Klein, *PAC*, 56.
[114] Klein, *PAC*, 56.
[115] Klein, *PAC*, 128-9, 205. Klein claims that such phantasies are stronger in girls than in boys.

penetrated (12).[116] For the city-dwellers, a divine shield is withdrawn, and a special relationship terminated. Priests and prophets merge into a single phantasy creature (13-15). Former specialists in cultic purity, are now untouchables smeared in noxious bodily substances (14) and rejected like lepers (15). Infants dirtied by parental neglect cannot avoid it – the religious professionals are as neglected as the Poet, and the warning rhetorical. Bier comments that Zion may not be to blame for what her priests did but 'still suffers the results in her violated body'.[117] Like the exiled Priest – Prophets (16) and also like Cain - punished by exile for killing his brother - the abandoned, mistreated but murderous infant who wanted to kill his mother is punished for his crimes by exile. In object relations terms, exile is the infant's worst fear – separation from the good breast. Again, as poet Nayyirah Waheed muses 'My mother was my first country, the first place I ever lived'.[118] Westermann despairs of the abruptness and structurelessness of this section and suggests that 14-15 must originally have followed 16b. However, such debates are sterile. Abruptness, lack of structure and oscillation always characterize unstable object relations.

The Poet does not personally blame the Priest-Prophets.[119] He deploys the manic defence of omnipotence and completely denies his bad situation. Because of the fluid and illogical nature of phantasy, even while he feels an exile, he is reluctant to definitively blame the Priest-Prophets in case saying it will make it happen, and because he might need the Priest-Prophets in the hoped-for restoration. Strangely, feelings of complete rejection and powerlessness interweave here with an omnipotent sense (which completely negates it) that one's thoughts are big and powerful enough to change the world and which is caused by simultaneous introjection and projection. At such points we see the infantile development points of adult psychosis.

Rupophobia is also present (15). Reaction-formations of disgust, order and cleanliness, arise from the anxieties of the earliest danger situations. When an infant comes to regard its excrements as a dangerous, destructive force, a potential weapon with which to attack the bad breast for its shortcomings – a dynamic which underlies omnipotent thinking – he fears that he, and his internal objects, will be similarly attacked. He responds with a general terror of dirt and

[116] Dobbs-Allsopp, *Lamentations*, 133.
[117] Bier, *Perhaps There is Hope*, 154.
[118] Nayyirah Waheed, 'Lands', in *Salt.*
[119] Priest-blaming lacks conviction. Previous references to priests only referred to their sad fate (1:4, 1:19 2:6 2:20).

excreta. For Klein, her patient Rita's dirt-obsession and compulsive need to clean her doll are an 'acute fear of being dirty or destroyed inside … (and) … that her mother would take her children away from her'.[120] When Jerusalem's people cry 'Away! Unclean!' they are afraid of being dirty and damaged. When the Poet says (16) the children are scattered (16) this also refers to exile as noted by Calvin, Michaelis, Houbigant.[121] In object relations terms, all exile is estrangement from the good breast.

8.2.4 Verses 18-19

The Poet abruptly begins to talk in a dramatic and paranoid way 18-19. The switch to the firstperson plural, which began in verse 17 has been read as emphasising community.[122] There is a strong sense of confinement/besiegement here, evoked in metaphors of hunting, entrapment and the chase. For Westermann, the mood change is so 'alien' that it must be a motif transposed from outside the text, probably a shard of a story about the king (cf 2 Kings 25:4-7) 'taken up at its midpoint' and also inserted in the wrong place.[123] However, as noted, there are many abrupt shifts in Lamentations. Whether or not 18-20 consciously refers to the capture of Zedekiah (2 Kings 25:3-7, Jer 52:7-11, Ezek12:12-3), it is an example of the Poet's sense of persecution. While he speaks in the first-person plural, the emotions are individual and the community emphasis superficial. I cannot agree with Bier that 'this plural … (is) …a new community voice' or Gottwald, who considers this an 'overt communal discourse by the collective body of sufferers'.[124] The apparent collective voice is either a rhetorical device to magnify his personal experience, or means that he feels his experience fills the world, with no distinction between self and other. This is the same dynamic as believing one's sticky faeces cover individuals in the external world (5).[125] **נֶשֶׁר** (19) refers to a kind of eagle or griffin-vulture. The Poet has feared lions and bears (3:10). Now he fears eagles. As noted, Klein attributes animal phobias partly to infants' fear of their poisonous excrements and urine, and their fear of being poisoned, chopped up and destroyed from within by these substances, partly to fear of their own superego, and partly to fear of their real father, all of which the infant displaces into an animal. Yet, such is the irrational complexity of phantasy, the 'anxiety animal'

---

[120] Klein, *PAC*, 109.
[121] John Calvin, *Commentary on Jeremiah and Lamentations*, Vol 5, Christian Classics, Ethereal Library https://ccel.org/ccel/calvin/commentaries.i.html (retrieved 28/03/2020); J.D. Michaelis, *Deutsche Übersetzung des Alten Testaments,* Göttingen: Johann Christian Dieterich, 1774, 439 and C.F. Houbigant, *Notae criticae in universos Veteris Testamenti libros* , Frankfurt, 1777, cited in Salters, *Lamentations*, 321n.
[122] Dobbs-Allsopp, *Lamentations*, 134.
[123] Westermann, *Lamentations*, 198, 205.
[124] Gottwald, 'Lamentations Reconsidered', 170.
[125] Such sustained irrational thoughts characterise schizophrenia.

also contains qualities which the child admires - a sure sign of the formation of an ideal.[126] The displacement is functional. When the infant projects his fear into an animal, he can try to avoid it, but it is more difficult to avoid the father.[127] Klein tells us what parents already know, that their young children may feel

> hemmed in and pursued by phantastic figures … especially at night, they had the feeling of being surrounded by all sorts of persecutors like sorcerers, witches, devils and animals and that their fears about them had the character of a paranoid anxiety.[128]

The persecutory figures of the first year are innate and cannot be modified, despite well-meaning parents' attempt to provide an anxiety-free environment.[129] Richard also feared eagles. Klein makes an elaborate interpretation that eagles and similar birds indicate represent (among other things) fear one's body will be mutilated. [130] Richard drew 'a very horrid bird' with a wide-open beak which was the bad aspect of the mother – 'the horrid bird-mummy' who had allied herself with the father in his monstrous aspects. Therefore the eagle was a combined-parent figure of 'the injured and hostile Mummy … containing an ill and injured Daddy'.[131] This figure attacked him from the inside and ate him up as well as attacking him externally 'and cutting off his genital'.[132] Mountains (19) for Klein predictably signify the mother's breasts. For Richard contemplation of hills was contemplation of 'the uninjured beautiful external mother'.[133] The breast-shaped Mount Zion is in the background. It is breast-like partly because of its special protective qualities, and partly because it functions as a theological 'nipple' that is to say as an interface between the human world and the world of God.

8.2.5 Verses 20-22

Verse 20 is depressive, reporting the loss of a good protective object (probably the king) whose strength failed. We feel the Poet's sense of being overwhelmed by a hostile force which sucks the life-force (life instinct) out of him. It is my working assumption that Lamentations 1-4 are

---

[126] Klein, *PAC*, 157.
[127] Klein, *PAC*, 158.
[128] Klein, *PAC*, 156.
[129] Klein, *PAC*, 156.
[130] Klein variously interprets a black eagle drawn by Richard as his father's dangerous hostile penis, Richard's penetrated insides, his fear that his parents will eat him, the poisoned mother containing the father's ghost, and sense of being continually watched, (all of which demonstrate the elasticity of symbolic representation) *Narrative*, 276, 292, 310. For balance in Deut 32:11 a good eagle hovers over its young … spreads its wings to catch them and carries them aloft'.
[131] Richard's father was sick at the time. Klein, *Narrative*, 320.
[132] Klein, *Narrative*, 212-3.
[133] Klein, *Narrative*, 80 see also 42; Paglia says of woman 'Her mysterious procreative powers and the resemblance of her rounded breasts, belly and hips to the earth's contours put her at the centre of early symbolism' Paglia, *Sexual Personae,* 8. Paglia here means 'early' in the sense of historical but this equally applies to early infancy.

the work of one Poet and that the **גבר** and the Poet are identical, and that he is here giving personal testimony rather than using a speaking 'voice'. For Van Selms, the **גבר** is Jehoiakim, for Weiser, the Poet was a member of the escape party, while Renkema thinks everyone felt hunted, so the king was no different to anyone else.[134] These closely-related suggestions are irrelevant and perhaps misleading. Despite 1:3c, 3:46 and 5:5, the entire population was not hunted, at least physically. People, including the Poet, knew the story of Zedekiah and such reports were doubtless introjected. I wish to say three things about this.

- Firstly, the Poet does not need an external hunter to write convincingly about feeling hunted. Many people feel hunted while living quiet lives free from external persecution. Object relations theory explains how normal individuals may come to feel hunted. Persecutory internal objects are not coterminous with the people of one's external world but overlap with them. An individual's external circumstances, whether good, bad or indifferent, interweave with phantasy in a mutually reinforcing loop. Just as Derrida imagines a text as 'a fabric of traces referring endlessly to something other than itself'.[135] Nonetheless, the king may be behind this verse.
- Secondly, losing the king is a loss and loss is depressive. Historically kings were sometimes disciplined, (e.g. Ps 89:31-52) but the dynasty was never breached.
- Thirdly, the king is a good object, a helpful, protective older sibling rather than parent figure, but good, nonetheless. As God's regent, he shared some of God's good qualities. Naturally, this *imago* implies nothing about the personal qualities of the historic king. Klein generally regards sibling relationships as innately problematic, although some are protective.[136]

In the body-world of object relations, losing the protective object connects with the symptom of losing breath and an emptying of inner resources (20). **רוח** may mean breath; Hebrew normally uses the noun **נִשְׁמַת** (Gen 2:7, 7:22) when physical breath is intended. More commonly, **רוח** indicates the spiritual energy of a living person. For Renkema 'the king was a source of inspiration which gave spirit and vitality to his subjects' existence … he was the driving **רוח** in their lives'.[137] This closely resembles Klein's life instinct. The Poet understands

[134] Van Selms, *Jeremia III en Klagliederen,* 111; Weiser, *Klagelieder;* Renkema, *Lamentations,* 558.
[135] Jacques Derrida, 'Living On: Borderlines,' in Peggy Kamuf (Ed). *A Derrida Reader: Between the Blinds,* New York: Columbia UP, 1991.
[136] Klein, *Narrative*, 83. For Klein, even sexual relationships between siblings may sometimes be partly positive, especially if they are not sadistic, because they may satisfy the libido, help to counteract guilt and encourage fellowship with an ally who shares one's proscribed phantasies against one's parents. Klein, *PAC,* 119.
[137] Renkema, *Lamentations*, 555-6.

רוח in both senses. The good breast's vitality, reflected in the king, is lost. The Poet's anxiety about this deprivation is expressed in shortness of breath (see also 3:44, 53-4), when he feels assaulted by a suffocating external force.[138] The Psalmist similarly speaks (Ps 42:7) of all God's breakers and waves going over him, which he also relates to loss, for he goes on to describe (42:9) feelings of mourning because of enemy oppression.

The Oedipal situation arises when (Daughter) Edom enters relations between the Poet and God (21) There is now a separate relation between (Daughter) Edom and Father God which excludes Zion, and breaks an exclusive connection. For Richard 'all children in the world had come to stand for Mummy's babies'.[139] He wanted to attack them all, but feared them, and expected them to retaliate. Klein suggests that he attacked them to prevent them from being born, but they were born and 'were now his enemies'.[140] The paranoid-schizoid individual feels that when he cannot enjoy the breast or is frustrated by it, a third party must have it. In the Family Romance, jealousy and suspicion are normally directed at the father.[141] Klein relates the discovery of the father's special connection to the mother, bypassing the infant and destroying the exclusive baby-mother bond, to the onset of the depressive position. We see these feelings in the aggressive envy of Edom.[142] For Klein, the period when the infant enjoys secure uninterrupted possession of the breast is 'an exclusive one into which no third object enters, is of decisive importance for stability, for object relations in general, and in particular for developing lasting love relations and friendships'.[143]

The individual envies the good breast for its creativity[144] and is conflicted between wanting to damage and destroy it before others enjoy it, and wanting to protect it.[145] While 'the cup' of poison (21) is a standard OT judgement symbol (Ps 75:9; Isa 51:17, 22; Jer 25:15, 17, 28; 49:12; 51:7; Lam 4:21; Ezek 23:33; Hab 2:16) but its relation to poison make it a potent object relations symbol. For Klein

> in the cannibalistic phase children equate every type of food with their objects, as

[138] Curiously Klein says nothing explicit about the meaning of feeling suffocated.
[139] Klein, *Narrative*, 86.
[140] Klein, *Narrative*, 257.
[141] I use the term 'Family Romance' (Sigmund Freud, 'Family Romances' (1909) S. E. 9, 235-241) in its loosest sense to denote the range of instinctual ties between children, parents and siblings.
[142] Freud discovered the Oedipus Complex and fits it into his objectively described scheme. Klein writes about how it feels from the subject's perspective. Her version has been poorly received by objective scientifically-oriented analysts.
[143] Klein, *Narrative*, *449.*
[144] Note Klein's distinction between jealousy and envy. In jealousy another person deprives one of the object (rivalry). Envy is the desire to take away or spoil something desirable and belongs to the primal relation to the mother. Klein, *EG*, 7-9.
[145] Klein, *Narrative*, 393, 395.

> represented by their organs, so that it takes on the significance of their father's penis and mother's breast and is loved and feared like these. Liquid foods are likened to milk, faeces, urine and semen, and solid food to faeces and other substances of the body. Thus food is able to give rise to all those fears of being poisoned and destroyed inside, which children feel in relation to their internalized objects and excrements if their early anxiety-situations are strongly operative.[146]

The poisoned cup which will be forced on his enemies is the cup of omnipotent reversal. The Poet wants his enemy punished. He confidently says it will happen and therefore expects it. For Klein, omnipotent reversal is an important mechanism in which 'the young child, feeling frustrated, deprived, envious or jealous expresses hate and feelings of envy by omnipotently reversing the situation' to make himself adult and neglect the parents'.[147]

The final verse is often read as an unexpected interjection of hope, imagining Jerusalem's ultimate restoration.[148] However, while every other chapter of Lamentations concludes with prayers and expressions of trust, this concluding assertion of omnipotent reversal is so weak, feeble and abrupt that it is hardly a prayer at all. Renkema, who considers Lamentations very carefully constructed - which I do not agree with, at least at the level of content and meaning - connects this sliver of hope to the closing of other chapters especially 'let them become like me' (1:22).[149] This account of hope permeating through the structure of Lamentations like the growth rings of a tree does not convince. The Poet is unstable and conflicted. He blames his disaster on friends of Israel (1:2) sinful citizens (1:8), himself (1:14, 18, 20) women (4:3-4, 10) enemies (1:21-22), prophets (2:14, 4:13, 4:13-16 although he calls for prophets to be respected 4:20) God (2:17, 20-22, 3:6, 45, 4:11) and priests (4:13 although he calls for priests to be respected 4:20). He vacillates between considering God his enemy (explicitly in 2:4-5 and implicitly in 1:13-15, 1:22, 2:1-9, 2:22, 3:1-16, 3:43) his saviour (3:57) a judge (3:64) and takes comfort in God's future defeat of his enemy Edom (4:21) although he previously described Edom as God's tool (2:17).[150]

The phrase **לא יוסיף להגלותך** does not report the end of Zion's punishment but its completion. This is a moment of hope, although manic, impulsive, random and unsustainable. As Provan

[146] Klein, *PAC*, 157.
[147] Klein, *Narrative*, 201.
[148] E.g Dobbs-Allsopp, *Lamentations*, 138; Hillers, *Lamentations*, 152-53; Renkema, *Lamentations*, 565, all caution against undue optimism.
[149] Renkema, *Lamentations*, 560.
[150] While the Edomites may deserve their reputation, and have participated in the assault on Jerusalem, talk of enemies relates to enemies in general. Any enemy will do and all are interchangeable. Overall in Lamentations the Poet holds God, rather than Edom or any human enemy responsible (E.g., 4:11).

says, it is 'an interlude … a point of calm in the midst of the storm'.[151] The most we can say about the final verse is that it is a weak, back-handed affirmation that God is still present, potent and concerned with justice - despite all the bad things the Poet said about him.

8.3 Conclusion

In the structure of Lamentations, Chapter 4 forms a transition between the intense individualism of Chapter 3 and the communalism voice of Chapter 5.[152] In Kleinian terms, it stands out from the other chapters because of its intensely depressive quality. Its dirge-like obsession with loss and reversal begins immediately with a description of (impossibly) blackened gold (1).[153] It continues in an almost entirely depressed realistic mood, despite a paranoid-schizoid interlude in 10-11 which clusters supernatural destruction by fire (11) with the important, complex phantasy of the baby-eating mother (10), and another interlude 18-19. While these demonstrate paranoia, this is secondary to a realistic, i.e. depressive, account of reversals. There are strong object relations themes in concern for infants and carers (1 implicitly and 2, 3, 4, 10 explicitly) and food and feeding (3-4, 9, 10). The moments of trust of the previous chapter are absent, and there is merely a weak prayer for enemies to be similarly reversed. Chapter 4 offers no way out of depression. Its nuggets of hope have to be read, as we shall see, in the light of the final chapter.

[151] Provan, *Lamentations*, 110.
[152] Dobbs-Allsopp, *Lamentations*, 129-30; Bier, *Perhaps There is Hope*, 143.
[153] Westermann, *Lamentations*, 200-201.

Chapter 9 A Kleinian Analysis of Lamentations 5

9.1 Introduction

In this chapter, I will demonstrate that Chapter 5 has certain peculiarities, that in Kleinian terms, it is firmly depressive, and I will interpret the meaning of the absent acrostic. I will argue that Chapter 5 has no acrostic because it is unfinished, probably because the Poet died.

9.1.1 Peculiarities of the Final Chapter

Lamentations 5 is Lamentations' shortest poem, half the length of Chapter 4 and one third the length of chapters 1-3. The Qinah metre shortens to bicola with 2+3 or 3+4 measures – 12/22 lines of equally balanced halves. For Shea, this kind of ending is 'the qinah metre writ large'.[1] Enjambment almost disappears. Parallelism becomes the poetic organising feature. The main is the absent acrostic. In summary, the acrostic has so far presented like this: chapters 1-2 have 22 verses each beginning with sequential letters of the alphabet. Chapter 3 has an intensified acrostic with three verses for each letter of the alphabet. Chapter 4 resumes the acrostic. In Chapter 5, the acrostic is absent although vestigial – there are 22 verses as if the author felt there should be an acrostic but did not finish it, unless we agree with Berlin, that this is coincidental, which is unlikely.[2] Guillaume notes the first two words of verse 1 spell out **זכר־יה** (Zechariah), and the mesotic (first letters of half verses) of the first three verses (1a-3b) spell **הנביא** ('the prophet'). At the other end of the chapter reading verses 19-22 as an acrostic-telistic (i.e. reading the first and last letters) spells **אלהך רמ מן**. Joining the two produces **אלהך רמ מן** 'your god is exalted greatly'.[3] Rong argues that Lam 5:19-20's mini-acrostic in is crucial for interpretation of the whole book, underlining its the main themes.[4]

Chapter 5 works well as a conclusion, but could equally be an introduction. Renkema finds a

[1] William H. Shea, 'The Qinah Structure of the Book of Lamentations' *Bib* 60, 1979, 103-107. Some critics deny there is metre in Hebrew poetry, E.g., C.H. Gordon, *Ugaritic Textbook, AnOr* 38: Rome: Pontifical Biblical Institute, 1965. Freedman, who, as we have seen, affirms a broad standard metric in Hebrew poetry, observes that Chapter 5 (and other non-alphabetic acrostics such as Ps 33, Ps 94) conform to the standard metric. However Lamentations 1-4 is a modification of it – its prevailing accentual pattern averages between 13½-14½, and 'every colon with four stresses occurs in the beginning of the line or bicolon' which shifts the weight of accentuation from a balanced system to one overbalanced in the first half-line. This creates the impression of a falling rhythm. Freedman argues that this is a subtle modification of the normal metric designed to convey the impression of a lament. (Freedman, 'Acrostic Poems', 420). The remission of the qinah metre in the final chapter seems to be part of Chapter 5's general flatness, Shea is right that although it is a remission, it intensifies the overall pattern.

[2] Berlin, *Lamentations,* 117.

[3] Guillaume, The Seventh Acrostic', 4-5; First reported by A. Rosenfeld, *bAqrostikon be-lekhah pereq 5,c* Sinai 110 (1992).

[4] Rong, *Forgotten*, 42.

strong connection between the first and the last chapters.[5] Johnson may be right that it is the oldest chapter.[6] It has a prayer-like structure, and only here, finally does the Poet address God, at the beginning although, strictly speaking, only verses 1 and 19-21 closely resemble prayer. The closest to a pure type it is commonly read as an idiosyncratic communal lament.[7] Its communal voice suggests the speaker is Lady Zion. For Dobbs-Allsopp, the Poet offers Lady Zion for his readers and hearers to emulate.[8] However, the communal-sounding language is superficial. As I contended (5.2.2) that whether the Poet creates fictional characters, or speaks directly, it is his unconscious which speaks. He considers his survival, not the welfare of others. Using Linafelt's terms, survival for the Poet means daily staying alive, not finding an alchemy capable of transforming suffering into redemption, or teaching others to suffer well.[9] The only didactic impulse in Lamentations is 3:26-30, which resembles a pulse of light which bursting and failing when it runs out of energy. Neither genuinely didactic, nor communal, Lamentations is simply one man's attempt to survive.

9.1.2 Depression in Chapter 5

Chapter 5 has Lamentations' longest description of misery (2-18). Its flattened vocabulary and weakening Qinah metre cause a burned-out quality as if all passion is spent. Its style is depressive realism. Its themes loss, disgrace and doubt. Wright regards it as a 'message in a bottle,' preserving the memory of Jerusalem's victims.[10] Linafelt thinks the literature of survival more broadly does the same.[11] The whole of Lamentations, except when paranoia or omnipotent denial are dominant, remembers a happier past, and Chapter 5 has poignant memories of normal life, summarised as gossip, music, and dancing (14-15). In object relations terms these nostalgic reflections pine for the days of the idealised good breast and pre-natal unity. Vague, imprecise, ambiguous, and suggestive, Chapter 5 presents humiliating snippets of city life: women are raped, strong and important men are humiliated, and young men demeaned. As O'Connor says 'God does not speak, the people do not acquire hope, and comfort eludes them'.[12] While Lam 1-4 evoke the intense raw emotion of proximity to disaster, this chapter is simple, flat and more reflective. Its poignant depictions of suffering try to evoke divine compassion, which the Poet believes in but does not see. It is remarkable that the last

[5] Renkema, 'The Literary Structure of Lamentations,' 388-391.
[6] Johnson 'Form and Message' 72. Johnson however argues for different authorship.
[7] Berlin, *Lamentations*, 116; Bier, *Perhaps There is Hope*, 7; Westermann, *Lamentations*, 219.
[8] Dobbs-Allsopp, *Lamentations*, 91.
[9] Linafelt, *Surviving Lamentations*, 122-24.
[10] Wright, *The Message of Lamentations*, 32.
[11] Linafelt, *Surviving Lamentations*, 21.
[12] O'Connor, *Tears of the World*, 70.

chapter, shedding excess words as it winds down to closure, manages to paint such word pictures. For some commentators, its terminal flattening points indicates a calmer later situation.[13] Suffering has gone on for some time, (20) and the temple mount is described as desolate (8). Peake considers it a document of the late exile, and God's apparent indifference 'a settled attitude, rather than a passing cloud of displeasure' (5:20).[14] However, we cannot be sure that Chapter 5 is much later. Emotional flatness may reflect an unfinished state or the Poet's settlement to circumstances. Flatness and sobriety is a defining depressive characteristic. Oscillation, strong in other chapters, finally remits. The Poet idealises less in both directions. Gone are phantastic portrayals of a cruel deity, but gone also is the god of endless new mercies. The God of Chapter 5 is not a cruel active persecutor, nor is he yet – and maybe never will be – a reliable source of goodness. The divine *imago* is nuanced. The muted swings of Chapter 5 are neurotic, melancholy and mournful, never far from the sensible. There is no hovering darkly on the edge of madness.

As noted, numerous commentators think one man wrote Lamentations.[15] Others, e.g., Westermann, not going so far, regard the last chapter as fundamentally integrated to what there is.[16] Others, such as Bergant, consider it a later addition because of its flatness, sustained plural voice and absent acrostic.[17] (Of course, a later addition may or not be, be by the original author). Other commentators consider all the poems to be distinct and separate. Brunet thinks, because of a seemingly impossible contradiction between 5:7 and 5:16, that two poets worked on Chapter 5, one in 1-14 and one in 15-22.[18] It is unnecessary to invoke multiple authorship to explain such contradictions. One person's thoughts, even when close together in time, may take contradictory positions. Different opinions reflect shifts in object relations depending on whether the integrative (depressive) or disintegrative (paranoid-schizoid) position are in the ascendant. As Bier, says Lamentations is by nature a polyphonic text.[19] These 'voices' are an internal dialogue. As seen, for Ogden the work of the depressive position, being the project of humanity, is never fully complete. The paranoid-schizoid and depressive positions co-exist in

[13] Peake, *Jeremiah and Lamentations*, 345.
[14] Peake, *Jeremiah and Lamentations*, 345.
[15] Assis, Renate Brandscheidt, Cox & S. Paulsell, Dobbs-Allsopp, Gottwald, Guinan, Brown (ed.), Hillers, Keil, Moore, Plöger, Rudolph, Shea, Weiser (See section 3.6).
[16] Westermann, *Lamentations*, 220.
[17] Bergant, *Lamentations*, 22.
[18] Renkema, *Lamentations*, 581; 'La Cinquième Lamentation' 149-170.
[19] Bier, *Perhaps There is Hope*, 1.

a dialectical relationship.[20] However, this argument, which holds good for chapters 1-4, is holed below the waterline by Chapter 5's absent acrostic, which I will discuss later (9.1.3).

Oscillation is weaker in Chapter 5 and object-relations more stable and less complex, until the end. Verses 1-18 is a list of depressive statements. Verses 19-22 are a complex and ambivalent divine object relation.

9.1.3 Discussion: The Absent Acrostic

I have submitted that the acrostic is a fundamental part of Lamentations. I have proposed a Kleinian analysis which builds on the early work of Stokes, that the acrostic is always necessary and never contingent, and its line repairs the broken object, using a line to draw an undamaged breast. Chapter 5 is an achievement of the depressive position. Mournfulness over the damaged object is its continuous theme. Yet here where we expect the acrostic, it is absent. Where is the acrostic as the Poet of Chapter 5 laments his absent God? Strong oscillations characterise object relations. The creative plasticity of the individual human mind certainly allows for a catholic canvas in literary style, but it stretches credibility to read the absence of the alphabetic acrostic as just one more oscillation.[21]

There are numerous interpretations. Renkema, Klein and Assis think the acrostic remits because the final chapter is a prayer, and the acrostic no longer suits the newly sincere mood.[22] These arguments are unconvincing for several reasons. Firstly, Chapter 3, with its intensified acrostic, is the most heartfelt part of Lamentations with its most powerful free and natural feelings.[23] Secondly, prayer is not a uniquely sincere form of communication which naturally repels acrostics (or other kinds of clever form). Prayers are polymorphous, and Gottwald cautions against reducing prayer to a 'to a psychological act of piety'.[24] Thirdly, which may conflict with the second point, Chapter 5 is only a pseudo-prayer.

There are other suggestions. O'Connor thinks the absent alphabetic acrostic demonstrates 'accelerating hopelessness' and 'numbing, recurring despair'.[25] Provan says the acrostic fails

[20] Ogden, 'The Dialectically constituted/decentred subject of psychoanalysis'; Ogden, *The Primitive Edge of Experience*, Northvale: Aronson, 1989.
[21] Renkema says commentators who accept the literary isolation of Chapter 5 are unable to detect cohesion across dissimilar forms (Renkema, *Lamentations*, 580).
[22] Renkema, *Lamentations*, 581; Keil, *Lamentations*, 339; Assis, 'The Alphabetic Acrostic' 724.
[23] And also, somewhat ironically, as Johnson notes ('Form and Message in Lamentations' 65) despite the intensified acrostic of the middle chapter its verses are more loosely connected.
[24] Gottwald, *Lamentations*, 94.
[25] O'Connor, *Tears of the World*, 71.

just as words begin to fail faced with God's silence.[26] Goldingay suggests the Poet lacks sufficient skill to 'affirm hope in a pattern or order'.[27] Lanahan's claim that the shrinking acrostic pictures God shrinking from punishment (which the acrostic of 1-4 had figured as a certainty) is completely unconvincing.[28] These arguments cannot explain why the Poet could generate acrostics, but now cannot, or will not, under conditions of depressive realism, in which the acrostic should survive as a guilty response to the harmed object, and perhaps as an unconscious resistance-movement to failing words.

I conclude that missing acrostic is a critical distinguishing variable. There is much to be said for Meek's[29] hypothesis of an unfinished first draft, which explains both the final chapter's vestigial acrostic and its curious flatness.[30] My own suggestion is that the Poet died, leaving a first draft, which may, or may not have been edited by another poet not interested in acrostics. (I am not the only person to have spoken about 'the death of the author', but I mean it literally).[31] Although the death of the flesh and blood author of Lamentations must of necessity belong to realm of speculation and suggestion – because it is hardly conceivable, even in principle, that objective verification for its truth or otherwise, could be discovered – for this author it makes the best use of the data. It also fits with Johnson's view that Chapter 5 is notably incoherent.[32]

I wish to venture a further possible interpretation. It may be that Klein's work, which is built on the binary splitting of the object into good/bad, is sometimes too coarse a net to catch all nuances of object relations. An idea of Ronald Fairbairn may help us here.[33] Fairbairn is to my mind the most interesting object-relations theorist after Klein. His ideas were comprehensive and informed by philosophy and theology. He has not had the attention he deserves because of his relative professional isolation in Edinburgh from psychoanalytic colleagues in London, his sometimes poorly delineated and over-elaborate style, and the lack of a comprehensive statement of his views, which changed a great deal over his lifetime. He was brought to a wider audience by his interpreter Guntrip, who also misrepresented him.[34] Klein was an influence on

[26] Provan, *Lamentations,* 124.
[27] John Goldingay, *Lamentations and Ezekiel for Everyone,* Louisville: Westminster John Knox, 2016.
[28] Lanahan, 'The Speaking Voice'.
[29] Meek, 'The Book of Lamentations' 3.
[30] There are other possible explanations. Peake we saw thinks Chapter 5 a work of the late exile with a flatness which comes from distance to events, Peake, *Jeremiah and Lamentations,* 345.
[31] Roland Barthes, 'The Death of the Author' *Aspen* 5+6 'The Minimalism Issue', (1967).
[32] Johnson, 'Form and Message' 70.
[33] Fairbairn's main text is W.R.D. Fairbairn, *Psychoanalytic Studies of the Personality,* London Routledge, 1952. He also wrote on aesthetics Fairbairn, 'A Prolegomena to a Psychology of Art' *BJP* 28 (1937), 288-303.
[34] Greenberg & Mitchell, *Object Relations,* 151-153.

Fairbairn, and Fairbairn was an early influence on Klein, less so after his ideas substantially diverged from hers. For Fairbairn, internal objects are compensatory substitutes for natural external objects and come to power when real relationships either do not form or break down. The ego may fragment because different portions of the ego may relate to its internal objects. Fairbairn identified three internal objects are the 'ideal object' (the gratifying mother); the 'exciting object' (the promising and enticing aspects of the mother); and the 'rejecting object' (the depriving mother).[35] The concept of the 'exciting' object, the mother who rejects, but after an early sense of hope and promise has been established is the object-relationship which may apply in Lamentations 5. It is possible that as Stiebert says the rigid structure of the acrostic 'is the only thing holding the grieving poet together.'[36] This concept holds out promise. Perhaps the acrostic requires a more traditional Kleinian depressive object relation and does not operate a much more ambivalent object relation such as that of the exciting object. An elaboration of this would be extremely interesting for an analysis of Lamentations 5; but is beyond my remit.

9.2 Kleinian Analysis of Chapter 5

9.2.1. Verses 1-18

As noted, the first two words of the non-alphabetic acrostic chapter produce the acrostic **זכרי יה** (Zechariah); the mesostic of 1a-3b produces **הנביא** and these, taken with the acrostic-telistic of 19-22 **אלהך רמ מן** produce something that looks like a frame: 'Zechariah the prophet (says): your God is greatly exalted'. Guillaume says this makes Chapter 5 more prayer-like, its letter-games revealing a note of confidence undermining lachrymose readings.[37] God is silent, but 'the scribe's acrostic confession of faith in the greatness of YHWH … makes a new dawn rise at the end of the book, a wink to the careful reader (acrostics are lost on listeners) who can read vertically as well as horizontally.'[38] Guillaume is right that the mini-acrostic (a small acrostic, not spelling a full alphabetic sequence) does not detract from prayer, but wrong to regard it as a clever, tricksy, confident, even cynical, commentary on the text.[39] I have already outlined differences between alphabetic and non-alphabetic acrostics in linguistic terms. There is also a difference between them in object-relations terms. The linear (alphabetic) alphabetic acrostic

[35] Greenberg & Mitchell, *Object Relations*, 163-74, offers a summary. Harry Guntrip, *Personality Structure and Human Interaction: the Developing Synthesis of Psychodynamic Theory*, New York: International Universities Press, 1961.
[36] Stiebert, 'Human Suffering in Lamentations', 202.
[37] Philippe Guillaume, 'Lamentations 5: The Seventh Acrostic'. *JHS* 9, 2009, 2-6 (4-5).
[38] Guillaume, 'The Seventh Acrostic' 4. Alternatively, Lee argues that the acrostic was part of Lamentations' oral performance. This seems unlikely because of Guillaume's point that acrostics are lost on listeners. Nancy C. Lee, *The Singers of Lamentations*.
[39] Guillaume, 'The Seventh Acrostic' 3.

is a whole object relation, using words to outline an undamaged breast and repair a breach in the mother's body; it is not a 'game'. Some politicians regard politics as a 'game' – but wiser ones know it is a substitute for war. By contrast, the non-alphabetic acrostic seen in **זכריה** is a gargoyle, a beautifying embellishment on a structure.

The verb **זכר** (1) establishes a depressive tone of reversal and loss. It remembers a happier past and is unconsciously nostalgic for the idealised perfect breast, definitively lost in the joyless realities of the depressive position. The Poet wants God to look, to see, and especially to act. He borrows terminology and semantics from Jer 12:7-13 and remembers the prophets of doom.[40] But there is no group-speak. The speaking voice may resemble a choir singing the community's lament, but its communality is a consciously adopted style. The Poet reverses the biblical tradition of an ideal land supporting everyone in a carefree manner (1 Kings 5:5, Mic 4:4, Zech 3:10). The enemies have moved in. The sense of others enjoying one's inheritance and houses is Oedipal. The Poet feels something is being diverted from him. As noted repeatedly, all buildings in Kleinian theory represent the mother's body.[41] The common translation 'foreigners' for **זרים** (2) is flat, insipid and lacks hostility. The Poet does not seem to be angry enough hate even aggressive foreigners. In a further reversal, widows are humiliated and lose their inheritance (Cf Ezek 25:12, 15, 36:4f, Joel 2:17).

The phrase **על צוארנו** (5) perhaps resembles the English idiom 'breathing down someone's neck'. Despite a faintly persecutory quality, it lacks the vividness of the sustained account of bodily persecution of Chapter 3. The perfunctory joylessness of depression is sustained from verse to verse. Verses 6, 9-10 probably refer to a historical famine. The noun **בתינו** (7) refers to ancestors or leaders rather than biological fathers. Renkema suggests that there is a wordplay here, that **אב** represents the alphabet, and its negation **יג** the missing acrostic.[42]

The reference to the sword of the desert **חרב** (9) is unclear. It may refer to secret supplies of food secreted in the countryside were (Jer 41:8, Judg 6:11) which were dangerous to retrieve.[43] Or it may be a metaphor for heat (Gen. 31:40 Isa 4:6 Jer 36:30).[44] Burning and atrophied skin (10) makes Driver imagine the walls of a **תנור** or baking oven.[45] For Renkema **כמר** suggests

[40] Renkema, *Lamentations*, 591.
[41] Which is doubtless why we often dream of buildings.
[42] Renkema, *Lamentations*, 598.
[43] Renkema, *Lamentations*, 607.
[44] Gordis, *Song of Songs & Lamentations*, 195.
[45] G.R. Driver. 'Hebrew Notes on Lamentations and Song of Songs,' *Festschrift for A. Bertholet*, Tübingen: Mohr, 1950, 134-46.

wrinkled overripe fruit (cf. 2:20). [46] In object relations terms, skin sensation is important because it 'is a continual affirmation of 'the boundary that structures the experience of self and other'.[47]

The degradations of Lamentations 5:11-14 likely refer to the external situation in Judah. Verses 11 and 13 phantasise about God penetrating and crushing bodies with an indiscriminate strength, able to penetrate both soft female tissues and strong male muscles. But these verses differ from the intense bodily violations of (e.g.) Lamentations 3:1-20 with their strong introjection of projected aggression. Given the Poet's preoccupation with (non-sexual and sexual) penetration throughout Lamentations, it is perhaps curious that there is only one overt (11) and one possible (13) reference to sexual penetration in Chapter 5. The reference to sexual abuse of males (13) is more subtle and has three strands. Firstly, it carries a sense of young male bodies overwhelmed by a stronger force. Secondly, Gordis notes, grinding grain at the millstone was an emasculating, low-status task 'reserved for slave girls (Ex 11:5; Isa 47:2; Ecc 12:3) at risk of sexual exploitation' (Job 31:100.[48] Thirdly, in the Vulgate, **כשל** (13) is translated as *inpudice*, a euphemism for sexual abuse[49] (unchasteness, lewdness, dissoluteness) which may parallel the double rape reference (11). The Talmud also makes a sexual interpretation.[50] There is a new acknowledgement in recent years of the extent of sexual exploitation of males. Unpleasant though such exploitation is, it is less transgressive than mothers eating their children. In object relations terms phantasies of forced sexual penetration relate to forceful introjection and projection, in the internal world. As both are symptoms of splitting, strongly characteristic of the paranoid-schizoid position, they are less common in Chapter 5, which is manifestly in the depressive position.

Sadness is abundant (14-17). The depressive position is characterised by 'remorseful guilt and poignant sadness … With pining for what has been lost or damaged by hate comes an urge to repair'.[51] The Poet says Judah's collective heart is sick and her eyes blind with guilt. These verses are the highpoint of the Poet's depressive position in Chapter 5, before remorse and the reparative instinct remit. The Poet says his people are guilty but leaves God to repair the breach,

[46] Renkema, *Lamentations,* 608.
[47] Hinshelwood & Fortuna, *Melanie Klein,* 54.
[48] Gordis, *Lamentations* 196.
[49] Vulgate Lam 5:13 '*adulescentibus inpudice abusi sunt et pueri in ligno correrunt'* –'They abused the young men indecently: and the children fell under the wood'.
[50] Lamentations R 5:13 § 1, cf. Judg 16:21, *Lamentations Rabbah, An Analytical Translation*. Jacob Neusner (trans.), Atlanta: Scholars, 1991.
[51] Spillius, *New Dictionary,* 84.

which contrasts with faith in God's active new mercies at the highpoint of the Poet's depressive position (3:38-42).

The noun **נגינה** likely refers to secular music, an outpouring of spontaneous happiness, rather than worship music. For Klein, music represents inner harmony.[52] The Poet sees young men without music – associated with young men throughout time. Klein says of Richard

> music and harmony had appeared previously to represent the voices of nice, alive, babies, being happy together; but Richard's doubts in his own goodness and his feeling that he lacked harmony inside himself prevented him from producing music.[53]

The end of music in Jerusalem is caused by enemy action, and lack of time, safety and opportunity, but is also a depressive symptom. The prophets speak of God silencing music at judgement time, Isa 16:10, Jer 7:34 16:9 25:10 48:33 Ezek 26:13. Dancing (15) is another aspect of music. Blindness (eyes growing dim) (17) means for Klein the inability to see one's psychological problems,[54] lack of intellectual acuity,[55] and the denial of emotional reality.[56]

The Poet expresses feelings of abandonment (18), and his ideas are a composite of breast, mother, mountain and God, (see note to 4:19). He projects breast-like qualities into Mount Zion. As noted, the breast is not just a feeding instrument but has 'qualities going far beyond the actual nourishment it affords' providing 'the foundation for hope, trust and belief in goodness'.[57] He is uncertain of his intentions, and whether other people enjoy the support, protection and comfort of God which fails him. Jackals are predators who steal milk from the breast –**הלך** in the piel suggests prowling. He may displace his envious desire to steal the contents of the good breast into jackals. Klein says envy contributes to the infant's difficulties, making him feel that the frustrating breast withholds gratification due to him.[58] The section ends (17-18) in hopelessness.

9.2.2 Verses 19-22

The particular hopelessness of verses 17-18 is followed by an oscillation (19) to a hopeful declaration of God's eternal nature. While chapters 1-3 conclude in prayer, Chapter 4 does not, unless we consider Chapter 5 to be its prayer. But the praise of verse 19 is mild and reserved

[52] Klein, *Narrative*, 434.
[53] Klein, *Narrative*, 364.
[54] Klein, *PAC*, 96.
[55] Klein 'Development of a Child' Writings 1, 20.
[56] Klein 'Oedipus Complex' Writings 1, 394
[57] Klein, *EG*, 180.
[58] Klein, *EG*, 180.

compared to the idealised, unrealistic and manic praise of (e.g.) 3:22-25. For Berlin, it is a pseudo-prayer, a rhetorical device to express anger.[59] It is short compared to the lament. This sets up for criticism of God (20). As God endures eternally, why does he forget us? The Poet begs for the restoration of the good God. Houck-Loomis asks 'will the good God return providing Zion the necessary container to internalise the whole object – good breast and bad breast God?[60]

The final verse is enigmatic. Its oscillation is as profound as that of 3:22, and weightier, because it is Lamentations' final word. It falls into despair which seems inappropriate if we consider verse 22 to conclude a penitential prayer begging for forgiveness and restoration. The JPSV goes to the extreme expedient of reversing its meaning 'Thou canst not have utterly rejected us, and be exceedingly wroth against us'. Contemporary Synagogue practice repeats verse 21 after verse 22. But there should be no false hope. The Poet mournfully doubts whether God will return and fears he has irreparably damaged him. Lamentations ends in quiet, uncertain, desperation. Just where one longs for hope, there is none. This poem is like a train failing to stop at the terminus platform and last seen headed for the buffers. As Houck-Loomis says 'there is no resolution. The disillusionment, the absence of God, the silence is so palpable'.[61]

Klein observes that one of the commonest infant fears is that the mother will die or change into a monster.[62] Klein tells of a girl who wished to 'rob and kill her mother', and feared her mother would retaliate and abandon her forever 'or of never seeing her alive again, or of finding, in the place of the kind and tender mother who was saying goodnight to her, a 'bad' mother who would attack her in the night.'[63] As adults become independent, this lessens, but an attenuated version persists and is re-activated under stress. For Klein, the little girl's fear arose from various hostile wishes including the early Oedipal desire to kill and steal from her mother, which is projected, and subsequently re-introjected, as an *imago* of the attacking abandoning mother, who also may die.[64]

An adverse external world aggravates the Poet's already unstable relationship with the good object. The combination of a merciless divine *imago* and a post-apocalyptic external world makes it difficult to maintain secure faith in a good divine object. However, he continues partly

[59] Berlin, *Lamentations*, 76.
[60] Houck-Loomis, 'Good God?!?'
[61] Houck-Loomis, 'Good God?!?
[62] Klein, *PAC*, 29, citing Helene Deutsch, 'The Genesis of Agoraphobia' *IJP* 10. (1929) 51-70. Such fears may be perceptions.
[63] Klein, *PAC*, 29.
[64] Klein, *PAC*, 31.

to do so. In the paranoid-schizoid position, most evident in Chapter 3 and the first half of Chapter 2, he could not retain his good divine *imago*. Now he is more positive, but still doubts his worthiness to receive what Christians call grace. Doubts about the goodness of his object (a paranoid-schizoid characteristic) have turned into self-doubt, a major depressive characteristic. At this moment, the Poet faces psychological peril. It is a biblical version of the silent-cinema motif: a woman lies on a railway track in front of an approaching train, but just after a junction. Will she die? Will she survive?

Klein speaks of Richard's fear of losing herself, as his mother-surrogate: if she died it would be 'a complete disaster because she stood for Mummy; the whole family, all the babies – in fact the whole world – would, he felt, be lost. It also meant to him an inner disaster: Mummy, now Mrs. K., would be dead inside him.'[65] As Pyper says in Lamentations 'What is at stake is whether God will survive …'[66] The Poet faces a similar ruined inner world. Is God dead? Will the future be built around a dead object? *Can* the future be built around a dead object? Klein says of such disasters

> if the dreaded disaster embraces the whole world, external and internal, then we are confronted by despair, deep depression, and often suicidal tendencies. From the technical point of view, it is very important to interpret all this and not to underrate the fact that, somewhere the good object may still be felt to exist, either internally or externally.[67]

Perhaps this hope, an emotional version of the ontological proof, aids survival. The infinitive absolute (**מאס**) expresses progression of verbal action and emphasises despair. God's silence is incomprehensible, like his treatment of his people, his apparent absence, and his silence. Lamentations does not resolve the problem of where Israel may find comfort and resurrection.

The Poet of Lamentations 5 is tormented by complex anxieties like the infant who believes, when his mother disappears, that he ate and destroyed her (out of love or hatred). He believes firstly, that the object will die; secondly, that he will harbour dying/dead objects (especially the parents) inside himself; thirdly, because he identifies with such dead/dying objects;[68] fourthly, because he fears that in the mother's absence, he will be given to bad (internal or external) objects, because she died, or because she might return as a bad mother.[69] Again, hope for the return of the absent divine object is always close to fear of the form it will take on its return.

[65] Klein, *Narrative*, 362-3.
[66] Pyper, 'Reading Lamentations', 61.
[67] Klein, *Narrative*, 340.
[68] Klein, *PMDS*, 266.
[69] Klein, *PMDS*, 266.

This is true of religious faith generally. As Joyce says, all credible religious faith must be in 'a space between hope and its eclipse'.[70] He calls for an eschatological perspective, open-ended, not yet finished, a movement beyond tragedy. In a similar vein, Tillich considers that 'Every theologian is both committed and alienated; he is always in faith and doubt; he is inside and outside the theological circle. Sometimes one side prevails, at others the other; and he is never certain which really prevails.'[71]

9.3 Conclusion

Chapter 5 is short, flat, and completely depressed. Its style is depressive realism, its themes loss, disgrace, and doubt. The acrostic is vestigial. An idiosyncratic communal lament, it nostalgically remembers normal life (summarised as gossip, music, and dancing). There is a heavy sense of the absence of comfort and protection. Snippets of human suffering try to evoke divine compassion and assistance. But hope is absent. While the chapter's terminal flattening might suggest a calmer later situation, emotional flatness is a defining depressive characteristic or may mean the poet has come to terms with events. Oscillation, strong in other chapters, weakens. The Poet idealises less in both directions. Object relations are less complex until the end, despite a strong oscillation between 5:7 / 5:16, which Brunet thinks shows two poets at work.[72] Verses 1-18 are a list of depressive statements. Verse 19-22 are a complex and contradictory divine object relation.

I have submitted that the acrostic is fundamental to Lamentations. I have proposed a Kleinian analysis of the acrostic which builds on the work of Stokes (cf. Stiebert), that the acrostic repairs the damaged object by using a line to draw an undamaged breast. Yet there is no acrostic in Chapter 5. Why? There are various suggestions: the chapter is too depressed for an acrostic (O'Connor); it is too late for an acrostic because God refuses to speak (Provan); it is a prayer, so needs no acrostic (Renkema); it is too free and natural for an acrostic (Assis). None of these arguments persuade, for reasons I have outlined. For the Poet (so far) an acrostic has been an answer to depression; Chapter 3 abounds in strong natural feelings and the stronger the feelings, the more the acrostic. Prayer does not exclude acrostics, and Chapter 5 is a pseudo-prayer. The best argument for the absent acrostic is that the chapter remained in draft form at the Poet's death.

---

[70] Paul Joyce 'Denial, Hope and the Integration of Loss' Paper read at the *Lament, Reading and Therapy Workshop,* Oriel College Oxford, 5/11/2018.
[71] Paul Tillich, *Systematic Theology*, Vol. 1, Chicago: UCP, 1973, 1, 10.
[72] Renkema, *Lamentations*, 581; 'La Cinquième Lamentation' 149-170.

Chapter 10 Synthesis

Lamentations has many tensions, inconsistencies and abrupt transitions between opposing viewpoints.[73] Therefore it may resemble an anthology but it probably is not. There are other explanations. Westermann blames oscillation on the acrostic diverting the Poet's natural flow.[74] There is some truth in this. I submit that the acrostic becomes a substitute object for the Poet, which he, therefore, respects, preserves, and accommodates. While consciously it may be disjunctive, unconsciously it is integrative. There is a profound contrast here between this works chaotic (paranoid-schizoid) content and its unified (depressive) structure.

Following Houck-Loomis's pioneering Kleinian reading, I too read Lamentations with Klein.[75] Houck-Loomis offers a sketch of the territory and analyses some places where oscillation between the depressive and paranoid-schizoid positions is strong and acute. She does not analyse the whole of Lamentations. She is concerned with some of its contents and not with its form. She does apply ideas from psychoanalytic aesthetics.

As noted, Klein considers 'the breast in its good aspect is the prototype of maternal goodness, inexhaustible patience and generosity as well as of creativeness … (and) … the foundation of hope trust, and belief in goodness'.[76] This also applies to belief in God, the ultimate good object of supernatural power and strength. Relations to the divine object build on and incorporate, relations to the primal object the mother's breast (or bottle). The same splitting mechanisms apply. There is the same need to preserve a wholly good God for protection, causing the Poet to project negative experiences into the object, creating an *imago* of a terrifying supernatural persecutor. When he tries to reassemble his split God, he feels guiltily depressed because he harmed (hated) what he now recognises as a whole object with its own feelings. Such guilt can be powerful enough to force a vulnerable individual into an aversive paranoid retreat. As noted, some individuals are particularly liable to this when extremely conflicted or frustrated.[77] In Lamentations, the Poet is more often in the depressive position but frequently reverts to the paranoid-schizoid position under severe stress.

---

[73] Bier, *Perhaps there is Hope*, 10-11, 29, 219-220. I have outlined some structural (2.2) and some theological tensions (2.6).
[74] Westermann, *Lamentations*, 137, cf 202.
[75] Houck-Loomis, 'Good God?!?'
[76] Klein, *EG*, 180.
[77] Hinshelwood & Fortuna, *Melanie Klein*, 42.

I maintain, with the orthodox Kleinian position, that the impulse to write books (and make art) is the desire of individual in the depressive position to restore their object. Kleinian theory has a strong nostalgic (depressive) dynamic of possession. For David, the individual is 'Haunted by the phantasy that the object which was once possessed has been lost'[78] a dynamic which gives Klein's work its particularly concrete quality.[79] Individuals may long for the simplicities of their unedified (un-depressive) selves, as Samuel Beckett's 'Rough for Radio II' imagines the occupants of Dante's *Purgatorio* nostalgic for the selves they were before they began the process of purification.[80] Lamentations as a whole, and the acrostic in particular, exemplify this dynamic.

I have also asked whether we should apply psychoanalysis to ancient texts. I will say just a little about this. For Guest, any reading of a text against the grain brings new knowledge; she rightly says it is difficult to avoid submitting old ideas to new frameworks.[81] For Culley (as I noted 2.7.4) practically any approach or method that can be applied to texts, history, culture, religion and faith is potentially useful for biblical studies.[82] Any interpretation helps us understand Lamentations (or any other text), although some are obviously more persuasive than others. Rong's reading of Lamentations through the lens of the acrostic of 5:19-20 is an example of this.[83] A Kleinian reading is not necessarily more useful than other readings and certainly is no golden hermeneutical key, even if one should drive for a single meaning in a book which may be intentionally multi-valent, and certainly unconsciously conflicted. To date, only one commentator, Houck-Loomis, has applied Klein's ideas to Lamentations. Nonetheless, I contend that a Kleinian reading illuminates interesting dynamics and allows a specific new tension to be seen, between the paranoid-schizoid and depressive positions. Klein's picture of life as a struggle between love and hatred, despoliation and reparation, disintegration and integration, and finally projection and introjection, weaving a complex tapestry of phantasy relations between self and others, meshes with the dynamics of Lamentations in a highly suggestive way.

Both the Poet and Klein are concerned about object relations, although the Poet never heard of

[78] David, *Love, Hate and Literature*, 5.
[79] David, *Love, Hate and Literature*, 5.
[80] Samuel Beckett, 'Rough for Radio II,' in *Ends and Odds: Nine Dramatic Pieces*, New York: Grove, 1976.
[81] Guest, *YHWH and Israel*, 6, 172.
[82] Robert Culley, 'The Old and the New' in Douglas A. Knight & Gene Milton Tucker, *The Hebrew Bible and its Modern Interpreters*, Chico: Scholars, 1985.
[83] Rong, *Forgotten and Forsaken.*

them. Both are concerned with evil and how to master it. Both are interested in ambivalent feelings Klein in other people's and the Poet in his own – which he crystallises in poetic form. Both write about sadism, idealisation, structures of relating, fragmentation, gratification, separation, depression, anxiety and loss. Klein, more than any other psychoanalyst, recognises that psychic darkness – hatred, greed, envy and aggression – are fundamental aspects of human nature. For David, Klein's ideas help us understand how conflicting phantasies of ambivalence, separation, reparation and idealisation, and the mechanics of sadism, fear and paranoia, coalesce in literary texts.[84] Klein's understanding of psychic darkness is balanced by her equally sophisticated understanding of love and the individual's desire to repair what he damaged.

Klein's conception of life as a Manichean struggle between life and death instincts is a psychological analogue of the traditional concept of good versus evil, holiness versus fallenness, and the need for reconciliation with God.[85] For Carveth, as noted

> Christian doctrine translates the inevitable estrangement of the paranoid-schizoid position into the terms of sin, fallenness and separation from God. The Christian's feeling of guilt repeats the depressive subject's guilt upon recognising his own agency in the disruption of his object-relation. As he becomes aware of the wholeness and goodness of his object, he realises his essential fallenness. This in turn leads him to attempt reconciliation with God.[86]

In Lamentations, a Poet laments the ruins of his city and maybe also of his God. Rizzuto is interested in just the 'one object relation, that of man with that special object he calls God'.[87] For Rizzuto,

> in the course of development, each individual produces an idiosyncratic and highly personalised representation of God derived from his object relations, his evolving self-representation, and his environmental system of beliefs. Once formed, that complex representation cannot be made to disappear it can only be repressed, transformed or used.[88]

Broadly-speaking Rizzuto finds a positive relationship between the level of object relations development and God-image. However, because the Poet has insecure object relations, he has a troubled, unstable, often inaccurate, divine *imago*. Klein is not much interested in religion, unlike Freud, who is interested but has a negative, one-dimensional view that religious faith is a persistent cultural neurosis caused by infantile wish-projection for the guidance of a powerful

[84] David, *Love, Hate and Literature*, 3, 13.
[85] See Klein, 'Love, Guilt and Reparation' 306.
[86] Forster and Carveth 'Christianity: a Kleinian Perspective'.
[87] Rizzuto, *Birth of the Living God*, 177.
[88] Rizzuto, *Birth of the Living God*, 90.

father[89] Klein's appraisal of religion is more positive.[90] It is not necessarily pathological, but an aspect of object relations subject to the same splitting mechanisms and accepts that introjecting a good divine object is a protective factor for mental health and maturity.

The Poet's unstable relations to the divine object broadly align with Klein's view of early infancy as an unstable state dominated by losing and regaining the good object, and with splitting, projection, introjection, fragmentation and the paranoid-schizoid and depressive positions. The Poet's unstable God-*imago* also aligns with other conceptual frameworks (as I noted), which is why diverse scholars find things of interest in Lamentations. From a Kleinian perspective, the Poet is caught in the straits between the paranoid-schizoid desire to attack the maternal body, scoop all its goodness and destroy it, and a depressive urge to restore it. The paranoid-schizoid position is found, for example, in 1:13-5, 2: 2:1-9, 2:21-2, 3:1-20, 4:11, and the depressive, for example, 1:1-7, 1:11-2, 1:16-9, 1:21-2, 2:10-3, 2:18-9, 3:21-41. The major mode of Lamentations is the depressive, but the paranoid-schizoid mode is common. Throughout Lamentations, the Poet achieves the depressive position, but regresses to the paranoid-schizoid position – or as Klein puts it – continually loses and regains the object[91] which at least partly accounts for Lamentations' characteristic oscillations. When he loses the good object, he loses the good God, when he finds the good object, he finds the good God.

The acrostic, an artistic (depressive) device, tries to restore the damaged breast, the damaged maternal body, the damaged Poet's body and ultimately the world, to wholeness. Because the acrostic in Chapter 5 is vestigial, it appears to be an unfinished or abandoned draft, perhaps because the Poet died. While Lamentations achieves intermittent possession of a whole-object relation – securely established only in 3:22-39 – it collapses, and by Chapter 4 God is again the enemy. Chapters 4-5 retreat from secure possession of the good object. Hope for reconciliation does not have the last word. The only harmony the Poet securely achieves is between his destroyed city and his wrecked inner world.

---

[89] Sigmund Freud, *The Future of an Illusion, passim.* As Kirsner says (Douglas Kirsner, *Unfree Associations: Inside Psychoanalytic Institutes*, Lanham: Aronson, 2009), 'Perhaps Freud's antipathy to religion lay not so much in seeing it as wrongheaded, as in its occupation of some of the ground over which Freud wanted psychoanalysis to have explanatory power'.

[90] As Carveth says 'the theory of Melanie Klein (1975) suggests ways in which religion may, at least in some forms, promote rather than inhibit psychic growth … we believe we believe Kleinian theory can usefully illuminate certain psychological functions of Christianity.' Forster and Carveth 'Christianity: a Kleinian Perspective'.

[91] Klein, 'On the Sense of Lonliness', *Writings* III, 304.

Lamentations demonstrates abundant splitting and fragmentation, evident in continual movement between the internal and the external, projection and introjection, paranoia and depression, psychosis and neurosis, wholeness and splitting, hope and despair. The cause of splitting is projection, and it leads to confusion between self and object, symbol and symbolised. Because the ego cannot split itself without splitting its objects, the Poet cannot form a consistent theology or stable God *imago*. Lamentations' primary systematic feature is the acrostic, and even this ultimately fails (which it is possible to read as an implied theology). Parry wishfully thinks that chapters 4-5 do not unravel the hope of the middle chapter and thinks that overall Lamentations has 'a trajectory from 'death' towards hoped-for 'resurrection', grounded in Chapter 3.[92] There is no conscious movement towards hope in Lamentations. But unconscious hope is strong.

I have contended that Lamentations' acrostic dominates other literary devices (e.g. Qinah metre, enjambment, metaphor, diction, wordplay, pun, euphony). While Lamentations lacks narrative, it abounds in phantasy, metaphor and symbolism. Phantasy is primary, and metaphor and symbolism the forms expressing it, conscious shapes of the unconscious, overlapping with phantasy but not mapping it. There is more to phantasy than can be expressed in a metaphor or symbol. Phantasy, as noted, characteristically expresses itself in bodily form. Phantasy in Lamentations is often obsessive and gross. I am reminded of the observation made by Bosola, Ferdinand's spy in *The Duchess of Malfi*, that the violent, obsessive, malignant brothers 'are like plum-trees that grow crooked over standing pools; they are rich and o'erladen with fruit, but none but crows, pies and caterpillars feed on them'.[93] In Lamentations, unconscious hope is powerful and is the impetus behind putting pen to paper.

Narrative approaches to biblical hermeneutics ask what the author does in, with, and through the text.[94] Psychoanalytic interpreters are not the only interpreters who accept that texts can make meanings in ways foreign to the original author's mind. Zimmerman says the universals of 'birth, death, hunger … the need for shelter' and the particulars of 'culture, language and upbringing shape our attitudes long before we make conscious decisions.'[95] Psychoanalysis offers a particular account of the structure and operations of the unconscious mind. A writer

[92] Parry, *Lamentations*, 28.
[93] John Webster, *The Duchess of Malfi*, Act 1, Scene 1, Slingsby: Methuen, 2014.
[94] Kevin J. Vanhoozer, *Is There a Meaning in This Text? The Bible, the Reader and the Morality of Literary Knowledge*, Grand Rapids: Zondervan, 1998, 218.
[95] Jens Zimmermann, *Hermeneutics: A Very Short Introduction*, Oxford: OUP, 2015.

only partially controls his text. His or her individual complexes of phantasy, emerge in and despite the text, forming not necessarily a story, with a beginning a middle and an end, but something resembling a narrative, in Stokes' sense of an emblem[96] as the manifestation, revelation or objectification of an inner state in the external world. Psychoanalysis gives a framework for the interpretation of unconscious ideas. Lamentations illuminates the Poet's unconscious 'story'. When the Poet declares that God is waiting to rip him apart, trip him up, poison him or drown him and that mothers eat their babies, that is his story, whether or not it meshes with literary structures. What we see in this Poet's 'story' is an obsession with feeding and mothers. Pyper notes 'Lamentations is full of imagery of the abandoned and abandoning mother'[97] much of which is profoundly melancholic. But the abandoned and abandoning mother are different types of mother. As there is a good breast and a bad breast, there is a good Jerusalem and a bad Jerusalem, a good (abandoned, victim) mother and a bad (abandoning, perpetrator) mother and a good and a bad God.[98] The first mother causes sorrow for her condition and makes people want to restore her, and the second causes anxiety and feelings of persecution. The two mothers and the two Gods of Lamentations, revolving like figures on a Swiss clock, are the mother (God) seen as a whole and the mother (God) seen in part. Only once (3:38) are they explicitly present at the same time.

Lamentations' oscillations have been attributed to different authors, the acrostic, or tensions between opposing theological or historical viewpoints, such as whether God is just or unjust. Reversal of fortune is a strong theme, especially in chapters 4-5 and is an intellectual way of discussing loss, which is a potent theme in Lamentations. Commentators seem more interested in tension within the content. However, Gottwald notes that the Poet lurches back and forth, in agitated 'fluctuations of grief and guilt'[99] and that his book may be the most intricately and elaborately constructed book in the OT, 'unparalleled' in the OT for its unvaryingly regular acrostic. He also observes the apparent contradiction that its 'sincerity and directness of emotion cannot be denied … there has been a surprising coalescence of form and vitality'.[100] I contend that, unconsciously, these qualities are not contradictory. A lament is an attempt to communicate with a good object and is therefore a depressive act. To lament, one must have a

[96] Stokes, *Quattro Cento, CW I,* 41-42.
[97] Pyper, 'Reading Lamentations' 69.
[98] Guest characterises Lamentations' female stereotypes as virgin/whore, but this oversexualises the matter of which sex is only an aspect, Guest, 'Hiding Behind', 432.
[99] Gottwald, *Lamentations*, 31-2.
[100] Gottwald, *Lamentations,* 24.

whole object to lament to; one cannot lament into a vacuum. As noted, ability to experience a whole object requires the ability to synthesise good and bad, which requires adequate splitting of the object at the right time and adequate re-assembly of the broken remains at the right time. Some individuals have constitutional or environmental difficulties maintaining this split, and under pressure from frustration and anxiety, may fragment and come to feel the good breast is in pieces. Lamentations is about pain and not about theology. Like all laments, it calls for the good object to heal the primal breach between the self and the object, and has no other interests. Both laments and tears want to restore the breach with the good object. The object must take the initiative. As Ferber says 'the burning epicentre of lament is about the searing of the mother child bond'.[101]

I contend that Lamentations concerns survival. But what is the Poet trying to survive? I have further submitted that he tries to survive the breach with his good object. In Pyper's view, however, the Poet is trying to survive an attack by the mother, whom he destroys, in order to save the father.[102] The Poet indeed survives a variety of imagined attacks by the object. He is confused about what is inside and outside himself, what is good and what is bad. Splitting the ego always splits the object. This includes the paternal object. As there is a good breast and a bad breast, so is there a good penis and a bad penis, a feeding penis and a violent, destructive, penetrating penis. The individual's mother-*imago* has elements of both genders. Ultimately, and this is what gives Klein's theory its dominating psycho-matriarchal quality, the breast is full of penises. The penis-filled breast – which represents God for the paranoid-schizoid individual – is a combined-parent *imago* of phallic-mother and father. We saw that, for Missonier, Klein's phallic mother has 'an absent breast which threatens the child's survival, an orally intrusive breast, a devouring mouth/vagina, and an orally penetrating phallus'.[103] The Father's penis has its good/bad aspects, but the paranoid-schizoid infant can only see either separately, never both together. What the Poet survives is a dual attack by both the penis-in-

[101] Ferber 'Lament and Revenge'. As noted, Janov developed the concept of the 'Primal Scream', Klein argues along similar lines about the origins of aggression, triggered by frustration, from the moment of birth, Klein, 'Our Adult World', 251.

[102] Pyper, 'Reading Lamentations' 61. Klein, at the end of her life, cogitating a paper on religion, says the Church performs this kind of split: 'Christ as the good part of God. The harsh and persecuting God was so much mitigated by having a son who is the representative of love and forgiveness but who forms part of him. Christ said, I am in my Father and my Father is in me'; it may have been unbearable to have this lonely and harsh punishing God who was an internalised figure and therefore increased their own super-ego and anxieties …' Grosskurth, *Melanie Klein*, 454. There are interesting questions here about the position of Mary.

[103] Sylvain Missonier. 'Phallic Mother' https://www.encyclopedia.com/psychology/dictionaries-thesauruses-pictures-and-press-releases-phallic-mother (retrieved 12/02/2020).

the-mother *and* the Father's penis. So he also survives an attack by the father. Much of the fear the Poet expresses, especially in the first half of Chapter 2 and in Chapter 3, is fear of the Bad Penis, as a prototype of masculine aggression.

To survive, the Poet needs a securely-internalised good object. He tries to talk himself into believing in a good object, sometimes more successfully than others. In Kleinian terms, the first half of Chapter 2 is paranoid-schizoid and the second half is depressive; the first third of Chapter 3 is paranoid-schizoid, the second third depressive – in this section the Poet reaches a peak of object relations maturity which he cannot maintain under splitting mechanisms triggered by stress; the remaining third of Chapter 3 is weakly depressive, with paranoid-schizoid interludes. Overall, Chapter 3 presents a condensed, intensified version of the debate and the acrostic (the two I have argued are closely related). It is no accident that the almost exact middle of the book (3:38) is the highpoint of spiritual (and object-relations) maturity.[104] Chapter 4 is almost entirely depressed; Chapter 5 is entirely depressed and is probably an unfinished work of the same Poet, but may be a conclusion by a redactor.

Lamentations is a primal scream about the searing of the mother/baby bond, and an unconscious attempt to reverse it by making a beautiful book, which, as a symbolic substitute object, and will restore the maternal body and the world. The book lurches between the hopefulness of the depressive position and the darkness and destruction of paranoid-schizoid position. Between conceiving of God as part, and God as whole; between conceiving of God as Bad, and God as Good. This relates to Klein's observation that 'early emotional life is characterised by a sense of losing and regaining the good object'.[105] Like the infant, the Poet loses God, regains him and loses him again. We can trace the vicissitudes of the struggle for secure possession of the divine object in Lamentations' abundance of Kleinian themes such as hatred, aggression, sadism, guilt and reparation, in relation to the divine object which never speaks and remains a blank screen for the projection of phantasies reprising the earliest relationships. The Poet wants both to attack, eviscerate and empty God of goodness and preserve God (which in his omnipotence he thinks he can do), between wishing to eviscerate him, remove his goodness and consume him, and the desire to repair the damage done to him in phantasy. This conflict is seen verse by verse (and even within verses) which is why

[104] For House 3:33 is 'the high-water mark in Lamentations' understanding of God' but in object relations terms it is 3:38. House 'Outrageous Demonstrations' 28.
[105] Klein, *EG*, 180.

Lamentations lacks coherence.

So the Poet's art is an attempt to remake the world, ease his guilt and to protect himself. We saw that for Klein's book-writing Mr B. 'each separate bit of information, each single sentence, denoted his father's restored penis and wholesome children, and the book itself represented his internalized wholesome mother and his own restored body'.[106] For Klein 'his work in writing his book and the whole process of mental production entailed by it were likened in his unconscious to restoring the inside of his body and creating children' with which he would fill his mother.[107] The mother's body contains everything good and bad and is the prototype of the world. The guilty infant believes he damaged the world, wishes to repair it and dreads punishment. For Klein, the octopus symbolises the feared contents of the mother's body.[108] She makes the interpretation to Richard that his mother contains 'the octopus, the dangerous biting genital of the father'.[109] Repellent, slippery, multi-grappling, the octopus represents object-retaliation, when the abundant good things of the mother's body, summarised by Klein as the penis, excrement and children, all of which infants equate with food [110] turns into many kinds of attack.[111] For the Poet, God contains the Octopus. Octopodes are only one thing that mother's endlessly rich, world-like body contains. As noted (4.2), Meltzer considers that the maternal body expands. At first 'concrete and related to urgent need for nourishment,' it diversifies 'in its nuances: generosity, receptiveness, aesthetic reciprocity, understanding and all possible knowledge: the locus of symbol formation, and thus of art, poetry, imagination.[112]

Klein, as we have seen (4.2), considers poetry a possible road back to 'the realms of gold' (the realms of the Undamaged Mother). Lamentations' acrostic is the Poet's main way of making a poem to return him to the place where the mother's breast and body (the prototype of the divine object) are undamaged. The acrostic may cause eccentricities of language as the Poet unnaturally accommodates his language to the acrostic scheme,[113] but overall, is a wholesome centripetal tendency providing what coherence Lamentations has. Its mechanics are complex, but it fundamentally draws a line. This line does several things.

[106] Klein, *PAC*, 273.
[107] Klein, *PAC*, 275.
[108] Klein, *Narrative*, 66, 68-9, 82, 91, 106, 109, 111, 114, 138, 144, 149, 160, 164, 198, 198, 210-11, 224-5, 240, 246, 248, 250, 299, 419, 429, 445, 460, (fried) 102-3, 195.
[109] Klein, *Narrative*, 164.
[110] Klein, 'The Importance of Symbol Formation' 219.
[111] A similar bodily attack is seen in *Alien.*
[112] Meltzer, *The Claustrum*, Ch. 5.
[113] As Keil has argued, *Lamentations*, 339.

Firstly, it outlines a shining (smooth) beautiful and palatable breast, which gives the individual hope that the maternal breast survives undamaged. Its smoothness shows that the breast cannot be damaged or killed by an infant's teeth. I have argued that individuals of both sexes rely on the undamaged maternal body to give them confidence in their own physical and psychic survival – it is essential that she survives and thrives. Secondly, the smooth line recreates the shininess of beautiful excrements, which shows that the individual's own body and body products are undamaged. Thirdly, the line has a phallic quality. The phallic line restores the good protective penis of the father, which protects against the destructive bad penis (present in for example 1:13-5, 2:1-9, 21-2, 3:1-20, 4:11) and reassures the boy that he has not been castrated and that his penis is undamaged. Furthermore, the unnaturalness of the phallic line is a challenge to, and defence against, the curved receptiveness of the maternal body which – as a split object – also has an aggressive quality. As Paglia says, it is against the mother that men erect their metaphorical and non-metaphorical towering edifices; the male erection is the paradigm for all cultural projection and conceptualisation.[114] The acrostic creates a substitute object which must be respected; which is why the Poet carves out of it, rather than models with it, on Stokes's terms.

Many factors make Lamentations important, despite a small place in the imagination of Bible readers. Enumerating them – as Gottwald does at the end of his book, would be interesting but unnecessary.[115] Firstly, it aids survival by allowing the expression of grief.[116] For Dobbs-Allsopp, it 'may well be the most remarkable and compelling testament to the human spirit's will to live in all of the Old Testament'.[117] Secondly, it brings realism, acknowledging human darkness. For Houck-Loomis, it poetically embodies unspeakable horror 'anxieties, fears, questions, and anger'.[118] Thirdly, it provides a language to articulate negative feelings about God, and construct a better, more realistic (in Kleinian terms, depressive) sense of reality.[119] It seeks to internalise the whole love object, good and bad, who allows or even condones evil and violence, and helps us to realise that God is 'perhaps a mirror of our own inner selves'.[120] This embodiment has affinities with the work of Stokes.

---

[114] Paglia, *Sexual Personae*, 14, 20.
[115] Gottwald, *Lamentations*, 111-118.
[116] Linafelt, *Surviving Lamentations*, 50; Gottwald, *Lamentations*, 113.
[117] Dobbs-Allsopp, *Lamentations*, 2.
[118] Houck-Loomis, 'Good God?!?'
[119] Some claims for the universal/timeless relevance of Lamentations are too bold, E.g., O'Connor, *Tears of the World*, xiv.
[119] Klein, *PMDS*, 266.
[120] Houck-Loomis, 'Good God?!?'

Although Lamentations is more commonly in the depressive position, this is insecure, and continually open to relapse under new anxieties, arriving fresh every morning. We saw that

> Every external or internal stimulus (e.g. every real frustration) is fraught with the utmost danger, not only bad objects but also the good ones are thus menaced by the id, for every access of hate or anxiety may temporarily abolish the differentiation and thus result in a 'loss of the loved object'.[121]

At the end of the final chapter, there was an opportunity for the horse of faith, wisdom and divine knowledge, to jump the final fence, only for it to collapse under the weight of anxiety. Integration in Lamentations is always precarious.

Klein's writings are obscure because they concern phantasy, which is bizarre, surreal and difficult to put into intellectually clear form.[122] Kleinian theory both repels and fascinates, because of its bizarre and vicious nature. Klein's terrifying world is nothing like the carefully-guarded calm of normal adulthood. While there is melancholia, especially in chapters 3-4, anxiety is more common and is seen in the Poet's somatic symptoms and schizoid splitting defences. The abandoned mother is seen as a whole person, but the abandoning mother is only partly-known through the infant's experience of her aggression. For Pyper, Lamentations has 'an ambivalence that both reaches out and rejects, that resents those whom it mourns, that shapes or knows a God in the reflection of its own destructive caring – a human face of God at the extreme of vulnerability'.[123] Ambivalent 'destructive caring' creates both the *imagos* of the life-giving and the life-destroying mother.

Lamentations may resemble an anthology, but is probably the work of one man who died while working on the final chapter, leaving it with only scraps of an acrostic. Alternatively, the last chapter may be the work of another poet. Renkema's vision of poems written, not only by a committee but over an extended period, accounts for changes of mind-set and voice[124] but Lamentations is a work of genius, which are rarely written by committees, certainly not generations of committees. The Poet's everyday language (the acrostic notwithstanding) suggest a non-specialist.[125] Westermann[126] is right that Lamentations neither explains nor admonishes. It expresses pain and sadness and assists survival. At best only verses 3:26-41 are

[121] Klein, *PMDS,* 266.
[122] Riviere, *Developments in Psychoanalysis,* 20; Klein, 'Schizoid Mechanisms' 21-2.
[123] Pyper, 'Reading Lamentations' 55-69.
[124] Renkema, *Lamentations,* 52-53.
[125] Again *contra* Renkema, *Lamentations,* 52.
[126] Westermann, *Lamentations*, 78.

explanatory and unrepresentative of the book as a whole. Half-hearted depressive confessions of guilt merge with paranoia, but guilt is not normative. Lamentations presents no objective theological truth. It records oscillating appraisals of God, which reflect the earlier 'struggle between life and death instincts and the ensuing threat of annihilation of the self and of the object by destructive impulses' which for Klein are fundamental features of the infant's early relation to the mother'.[127] The divine *imago* is based upon the relationship with the mother.

In Klein's opinion, the mother is the baby's only object.[128] However, elsewhere she suggests the mother is the first object and the father the second.[129] She only writes scrappily about God, but relations to God which develop later, incorporate, like all object relations, early parental *imagos* and their primitive anxieties and splitting mechanisms. Preverbal emotions from the earliest feeding experiences manifest themselves in all relationships. Freud, who argues that religion is (at best) a comforting delusion, says, somewhat smugly, '*God created man in his own image and its reverse man created God in his'.*[130] However, as Gladson says, we do need to imagine God, otherwise the word God has no content.[131]

Lamentations, although strongly depressive, also has strong splitting tendencies. The Poet never securely possesses a good divine object. The theological maturity and joyfulness of the middle section are temporary. Under stress, individuals relapse to their 'old troubles', and their fear may transform their object into a persecutor. As Klein says, adulthood gives no 'absolute protection against a return of the original traumatic anxiety-situation. Each individual has in all probability a limit beyond which his mental apparatus fails in its function of mastering the quantities of excitation which require to be disposed of'.[132]

The Poet, who may or may not have a constitutional disposition to excessive splitting (defending against a hostile internal object) meets a disastrous external situation. His relations to God are strongly characterised by projective and introjective identification and are consequently often unrealistic and pathological. When functioning poorly, he introjects his projections in a vicious circle and feels persecuted from inside and outside. When functioning better, he acknowledges the unity of God and feels guilty for harming him in phantasy. For

[127] Klein, *EG,* 4-5.
[128] Klein, *EG,* 17.
[129] Klein, 'The Theory of Anxiety and Guilt' Writings III, 32.
[130] Freud, 'The Psychopathology of Everyday Life,' S. E. 6.
[131] Gladson, 'Postmodernism and the Deus absconditus in Lamentations 3', 332.
[132] Klein, *PAC,* 52, 193.

Klein, 'since the need for a good object is universal, the distinction between an idealized and a good object cannot be considered absolute'.[133] This is especially true of the divine object. God, of course, is perfect and is not made of projections, although our understanding of him is. Lamentations is an unresolved work which fails to build a trajectory of hope. It neither stands still nor progresses. The only harmony the Poet achieves is between his destroyed city and his destroyed internal world.

In Jantzen's view,[134] the difference between psychological and collective trauma is that victims of psychological trauma can neither fight nor flee. They are frozen. Freud argues[135] that traumatic memories are abnormal memories and are stored differently. Psychological trauma is dissociative; it relives rather than remembers experiences. Recollection of a traumatic memory resembles a 'foreign body' which 'continues to operate for years not indirectly, through a chain of intermediate causal links, but as a directly releasing cause'.[136]

Collective trauma is a collective narrative, which, by definition, tells a story. However, the psychologically traumatised tell no story, but what Thomas calls a 'not story' which needs to be made into a story.[137] For Dobbs-Allsopp, lament is 'uniquely reutterable'.[138] Every re-articulation is a moment in the conversation. Pyper considers that Lamentations 'Fixed in its written form … endlessly repeats the same words to readers, frozen in the posture of abandonment'.[139] Psychological trauma, like paranoid-schizoid phantasy, has neither past nor present. As T.S. Eliot says in 'Burnt Norton'

> Time present and time past
> Are both perhaps present in time future
> And time future contained in time past
> If all time is eternally present
> All time is unredeemable.[140]

Kaiser says 'No book of the Bible is more of an orphan book than Lamentations'.[141] Although he refers to Lamentations' *Sitz im Leben,* 'an orphan book' accurately describes a text full of

[133]Klein, *EG,* 26.
[134] David Jantzen, 'Trauma and the Failure of History: Kings, Lamentations and the History of Jerusalem', *Semeia* 94 (2019), 2-7.
[135] Sigmund Freud 'Studies in Hysteria' S. E. 2, 198.
[136] Freud 'Studies in Hysteria' 198.
[137] Thomas, 'Holy Scripture and Hermeneutics' 7.
[138] F. W. Dobbs-Allsopp, *On Biblical Poetry*, Oxford: OUP, 2015, 206.
[139] Pyper, 'Reading Lamentations' 56.
[140] 'Burnt Norton' in T. S. Eliot *Collected Poems, 1909-1962*, London: Faber, 2002, 177.
[141] Walter Kaiser, *A Biblical Approach to Personal Suffering*, Chicago: Moody, 1982, 10.

the fear of being abandoned. Lamentations' deepest fear is the universal fear that object-separation will be turn out to be permanent. As Ferber says 'the burning epicentre of lament is about the searing of the mother child bond'.[142] Lamentations, like all laments, concerns object-loss. Klein's work concerns object loss, anxiety and depression. The depressive individual understands he has harmed his object. The depressive position marshals phantasy to repair the past, through love and art. I contend that religious practice, worship and ritual, as specialised forms of art, also do this.

As well as having a sophisticated, persuasive, understanding of the atoning nature of depression, Klein is an important theorist of paranoia. While the depressive position seeks to atone, the paranoid-schizoid position is a psychological analogue of **תהו ובהו**, the prevailing conditions before the arrival of light. Its sadistic paranoid phantasies against the inside of the maternal body are 'the first and basic relation to the outside world and reality'.[143] David argues that, in literary terms, the Kleinian 'optic' illuminates dark corners of paranoid texts penetrating 'further than Freud into the darkest reaches of fear'[144] helping readers 'identify neglected aspects of texts – conflicts about separation, sadism, reparation, frustration, gratification, and the recognition of the 'other.'[145] Lamentations is a paranoid text with dark corners, especially the first half of Chapter 2 and much of Chapter 3.

All schools of psychoanalysis are interested in depression. While Freud is broadly correct about the causes of 'mourning'/'melancholia,' he does not investigate primitive mental states which precede (or replace) whole-object awareness, nor acknowledge the guilt in depression which wishes to repair the harm done to others. As noted, Pyper applies Freud's mourning/melancholia distinction to Lamentations.[146] For Freud, both states are characterised by painful dejection, loss of interest in the external world, the capacity to love, and ability to be active – but melancholia is also characterised by self-hatred, culminating in a delusional expectation of punishment.[147] Freud believes mourning is healthier, for it ends, unlike melancholia which persists, leaving the melancholic unable to resolve an experience of internalised abandonment,[148] a dynamic found in Lamentations. For Freud, both 'mourning'

[142] Ferber 'Lament and Revenge'.
[143] Klein, 'The Importance of Symbol Formation,' 221.
[144] David, *Love, Hate and Literature,* 128.
[145] David, *Love, Hate and Literature,* 33.
[146] Pyper, 'Reading Lamentations' 55-69.
[147] Freud, *'Mourning and Melancholia'.*
[148] Freud, *'Mourning and Melancholia'.*

(normal) and 'melancholia' (pathological) respond to a lost object. Klein's depressive position resembles Freud's 'mourning' in its concern with the lost good object, damaged in phantasy, and is a fixation point for melancholia, if not overcome. Klein's paranoid-schizoid position overlaps – in its delusional aspects – with Freud's melancholia. However, Klein's positions are more widely separated, and her concept of part and whole objects explicates the Poet's unstable and oscillating relationship to God more persuasively than Freud's more closely-related categories of healthy mourning and pathological melancholia. Although Klein's positions partly overlap. The paranoid-schizoid position is fundamentally separated from reality, it is not is not merely an anxious kind of depression. Sometimes the Poet of Lamentations is detached from reality. A strength of Klein's work is its ability to differentiate psychotic from neurotic states, in object relations terms states mourning the lost good whole object, from states which never possessed such an object.

Lamentations long ago covered the same ground as psychoanalysis and does not need psychoanalysis to rebuild it. Nonetheless, reading Lamentations with Klein helps us understand how individual phantasy, responding to the need to survive traumatic experiences shapes a combined God-*imago* at 'the extreme of vulnerability' which the individual understands as if it was 'known'.[149] A subtitle for this thesis could be 'A Breast Full of Penises' because the Poet's divine *imago* is a combined parent *imago.* The Poet's God is the source of all goodness and care but overflows with aggression which crushes, mangles and burns, scalds, poisons, drowns and suffocates human bodies. Recalling Bloom's warning that reading literature ideologically will undermine the primacy of the aesthetic and 'Balkanises' literary studies'. [150] I do not wish to 'reduce' Lamentations to a Kleinian reading. As Heffelfinger says of God (assisted by Walt Whitman) 'I am Large, I Contain Multitudes'.[151] I do not present a Kleinian analysis as a radical or even important new hermeneutic. I simply claim that Klein has things to say which resonate with me as I read Lamentations and that she makes sense of some of its peculiarities. This thesis is my attempt to read with Klein.

[149] Pyper, 'Reading Lamentations' 67.
[150] Harold Bloom. *The Western Canon: The Books and School of the Ages*, New York: Harcourt Brace, 1994, 517-18.
[151] Heffelfinger, *I am Large.*

Final Conclusion

Iris Murdoch says that if you want to understand a philosopher, ask what he is afraid of.[1] For McDargh, what Christians fear is that too much investigation of the developmental and psychological origins of our ideas/images of God will reduce God to either a transitional object (in psychoanalytic terms) or a merely contingent other 'person', undermining traditional 'realistic' notions of God. We must ensure that our strategy for surviving Lamentations does not 'kill off' God. For McDargh, Christians respond to this fear by downplaying 'the role in religious development of the interplay between the individual's unique interpersonal and intrapersonal experiences'.[2] Investigating the origins of psychological understandings of God does not threaten the independence of God. The all-powerful God who created, creates and will redeem the world is larger than everything said of him. But when an almighty being meets a finite mind, there must be an interface and Lamentations is one such interface. Its author wrestles with divine part and whole objects, alternating between delusion and clarity, disintegration and unity, and despair and hope.

Many commentators think Lamentations concerns Zion's guilt about her sins[3], despite insufficient evidence that this is a securely held view at the conscious level. The motif of conscious guilt in Lamentations has been substantially exaggerated by Christian critics seeking to squeeze its mess into the safe and nutritious sausage of guilt. Such critics idealise the text, resembling the infant who idealises the good breast to safeguard it from the bad. While I contend that strong readings of conscious guilt in Lamentations are invalid, the unconscious motif of guilt in this text, in fact, exceeds the speculations of even the most guilt-preoccupied commentators. Lamentations is as an unconscious narrative of reparation, obsessed with guilt over damage done in phantasy to the good object. If we read phantastic attacks as 'sins' and 'God' as 'the maternal body' we will not disagree. We find Lamentations' hope in the Poet's unconscious attempt to repair his damaged object (the past) with a perfect artwork (the present), rather than in any of the book's (at best) highly ambivalent statements about hope. The hope is

[1] Iris Murdoch, "On 'God' and 'Good'" in Peter Conradi (ed.), *Existentialists and Mystics: Writings on Philosophy and Literature*, Harmondsworth: Penguin, 1999, 337-362.
[2] McDargh, *Psychoanalytic Object Relations Theory*, 127.
[3] See the earlier discussion (2.7.2).

more evident if one reads against the grain. It is found in the larger design of the chapters, not in the details. It is found, not in the content but the form. Not in what the Poet consciously says, but what he unconsciously does. He wraps his sadness in hopeful muscular form. He uses alphabetic progression to make a beautiful, linear, shiny artwork. This draws a picture of a perfect breast, whose golden, smooth shine shows that it survives all attacks. He re-assembles the scattered fragments of the mother's body. He mends a ruined object, repairs a broken past, and makes his future beautiful again.

I noted earlier (9.1.3) that Kleinian object relations, which has, as I have repeatedly argued, much to offer an analysis of Lamentations, also has its limitations. Perhaps the foremost of these, so far as an analysis of Lamentations is concerned, is its duality, its black and white bifurcation into good and bad representations of the object. Fairbairn, I have also noted, has a more nuanced understanding. His own understanding of internal objects is that they are compensatory substitutes for natural external objects which come to power when real relationships either do not form or break down. The ego may fragment because different portions of the ego may relate to its internal objects. Fairbairn identified three internal objects: the 'ideal object' (the gratifying mother); the 'exciting object' (the promising and enticing aspects of the mother); and the 'rejecting object' (the depriving mother).[4] The concept of the 'exciting' object, the mother who rejects, but after an early sense of hope and promise has been established is the holds out promise. Perhaps the acrostic requires a more traditional Kleinian depressive object relation and does not operate under a more ambivalent object relation such as that of the 'exciting object'. A Fairbairnian direction may be another way to approach the problem of Lamentations 5.

[4] Greenberg & Mitchell, *Object Relations*, 163-74, offers a summary. Harry Guntrip, *Personality Structure and Human Interaction: the Developing Synthesis of Psychodynamic Theory*, New York: International Universities Press, 1961.

Bibliography

Abram, Jane. *The Language of Winnicott: A Dictionary of Winnicott's Use of Wor*ds, Abingdon: Routledge, 2018.

Achtermeier, Elizabeth. ''Exchanging God for 'No Gods': A Discussion of Female Language for God' in Alvin F. Kimel (ed.), *Speaking the Christian God,* Grand Rapids: Eerdmans, 1992, 1-16.

Acolatse, Esther E. "Hope and God as Good-Enough Mother: The Development of Hope in Job", *JPS* 23.2 2 (2013), 1–2.

Albertz, Rainer. *Israel in Exile: The History and Literature of the Sixth Century B.C.E.* David Green (trans.), Atlanta: SBL, 2003.

Albrektson, Bertil. *Studies in the Text and Theology of the Book of Lamentations, with a Critical Edition of the Peshitta Text, STL* 21, Lund, 1963.

Alter, Robert. *The World of Biblical Literature*, London: SPCK, 1992.
---------- *The David Story: A Translation with Commentary of 1 and 2 Samuel, N*ew York: Norton, 2000.

---------- "Committee Speak" Review of Karel van der Toorn, *Scribal Culture and the Making of the Hebrew Bible LRB* 29.14, 19/07/2007.

Anderson, George W. *Critical Introduction to the Old Testament*, London: Duckworth, 1959.

Anderson, Robin (ed.) *Clinical Lectures on Klein and Bion,* London: Routledge, 1991.

Améry, Jean. *At the Mind's Limit: Contemplations of a Survivor on Auschwitz and its Realities*, Bloomington: Indiana UP, 2009.

Assis, Elie. 'The Alphabetic Acrostic in the Book of Lamentations,' *CBQ* 69.4 (2007), 710-734.

---------- 'The Unity of the Book of Lamentations' *CBQ* 71.2 (2009), 306-29.

Bahktin, Mikhail. *Problems of Dostoyevsky's Poetics*, Minneapolis: University of Minnesota Press, 2013.

Balint, Michael. *The Basic Fault: Therapeutic Aspects of Regression,* London: Tavistock, 1968.

Balla, Emil. *Das Ich der Psalmen, FRLANT* 16, Göttingen: Vandenhoeck & Ruprecht, 1912.

Barthelemy, J.D. Les devanciers d'Aquila, VTSupp, 10. Leiden, 1963, 891f.

Barthes, Roland. 'The Death of the Author' *Aspen* 5+6 'The Minimalism Issue' (1967).

Baumgartner, Walter. *Die Klagegedichte des Jeremia*, Giessen: A. Töpelmann, *BZAW* 32, 1917.

Beck, Richard. 'Communion and Complaint: Attachment, Object-Relations, and Triangular Love Perspectives on Relationship with God' *JPT* 34(1) 2006, 43-52.

Beckett, Samuel. 'Rough for Radio II,' in *Ends and Odds: Nine Dramatic Pieces*, New York: Grove, 1976.

Bell, David (ed). *Psychoanalysis and Culture: A Kleinian Perspective*, London: Tavistock, 1999.

Benjamin, Walter. 'Goethe's Elective Affinities' in *Selected Writings Vol 1. 1913-1926*, M. Bullock and M. Jennings (eds.), Cambridge: Harvard UP, 1996.

Benner, David G. *Care of Souls: Revisioning Christian Nurture and Counsel*, Ada: Baker Books, 1998.

Bergant, Diane. *Lamentations*, Abingdon Old Testament Commentaries, Nashville: Abingdon, 2003.

Berlin, Adele. *Lamentations,* Louisville: Westminster John Knox, 2002.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales,* New York: Vintage, 1975.

Bier, Miriam J. 'The Unique Contribution of Lamentations 4 in the Rhetoric of Lamentations' in *Spiritual Complaint: The Theology and Practice of Lament,*

---------- & Tim Bulkeley (eds.), Eugene: Pickwick, 2013, 18-33.

---------- *Perhaps there is Hope: Reading Lamentations as a Polyphony of Pain, Penitence and Protest*, London: Bloomsbury, 2015.

Bion, Wilfrid R. 'Differentiation of the Psychotic from the Non-Psychotic Personalities' *IJP* 38 (1957) 266-275.

---------- *Experiences in Groups and Other Papers,* London: Tavistock, 1961.

---------- *Learning from Experience*, London: Heinemann, 1962.

---------- *Elements of Psycho-Analysis*, London: Heinemann, 1963.

---------- *Transformations: Change from Learning into Growth*, London: Karnac, 1965.

---------- *Attention and Interpretation: A Scientific Approach to Insight in Psychoanalysis and Groups*, London: Tavistock, 1970.

---------- *A Memoir of the Future, Book 1: The Dream,* Rio de Janeiro: Imago Editora, 1975.

Bird, Phyllis. ‘Images of Women in the Old Testament’ in (ed.), Rosemary Radford Reuther, *Religion and Sexism: Images of Women in the Jewish and Christian Traditions*, Eugene: Wipf & Stock, 1998.

Birky, Ian T. & Samuel Ball. ‘Parental Trait Influence on God as an Object Representation’ *JP* 122.2 (1988).

Bloom, Harold. *The Western Canon: The Books and School of the Ages*, New York: Harcourt Brace, 1994.

---------- & David Rosenberg (Trans.), *The Book of J*. New York: Grove 2004.

Boase, Elizabeth. *The Fulfilment of Doom: The Dialogic Interaction between the Book of Lamentations and the Pre-Exilic/Early Exilic Prophetic Literature*, London: Bloomsbury, 2006.

---------- & Christopher G. Frechette. *The Bible Through the Lens of Trauma*, Atlanta: SBL Press, 2016.

Boecker, Hans Jochen. *Klagelieder,* Zürich: Theologischer Verlag, 1985.

Bosworth, David A., ‘Daughter Zion and Weeping in Lamentations 1-2’, *JSOT* Dec 2013.

Bowlby, John. The Making and Breaking of Affectional Bonds, London: Tavistock, 1979.

----------*A Secure Base: Parent-Child Attachment and Healthy Human Development*, NY: Basic Books, 1990.

Bracke, John. *Jeremiah 30-52 and Lamentations*, WBC, Louisville: Westminster John Knox, 2000.

Braiterman, Zachary. *(God) After Auschwitz: Tradition and Change in Post-Holocaust Jewish Thought*, Princeton: Princeton UP, 1998.

Brandscheidt, Renate. *Gotteszorn und Menschenleid: Die Gerichtsklage des leidenden Gerechten in Klgl 3*, Trier Theol. Studien 41, Trier: Paulinus-Verlag, 1983.

---------- *Das Buch der Klagelieder*, (Geistliche Schriftlesung), Düsseldorf: Patmos, 1988.

Breu, Clarissa (ed.), *Biblical Exegesis without Authorial Intention: Interdisciplinary Approaches to Authorship and Meaning*, Leiden: Brill, 2019.

Britton, Ronald. ‘The Oedipus Situation and the Depressive Position’ chapter 3 in Robin Anderson (ed.), *Clinical Lectures on Klein and Bion*, NLR, London: Routledge, 1992.

---------- B*elief and Imagination: Explorations in Psychoanalysis*, London: Routledge, 1998, 69-81.

Brokaw, Beth Fletcher. 'The Relationship of God-image to Level of Object Relations Development' (PhD diss., The Rosemead School of Psychology, Biola University, 1991).

Bronstein, Catalina (ed.) *Kleinian Theory: A Contemporary Perspective,* London: Whurr, 2001.

Brownmiller, Susan. *Against our Will: Women and Rape,* New York: Simon & Schuster, 1975.

Brunet, Gilbert. 'La cinquième Lamentation' *VT* Vol 33, Issue 2, 1983.

Buber, Martin. *Tales of the Hasidim,* NY: Shocken Books 1991.

Budde, Karl. 'Das hebraische Klagelied' *ZAW* 2, 1882, 1-52.

---------- in Karl Budde, Wilderboer, G. & Bertholet, A. 'Die Klagelieder' in *Die fünf Megillot,* Tübingen, 1898.

Burden, J. J. 'Klaagliedere', in J. A. Burger, J. J. Burden and W. S Prinsloo (eds.), *Tweegesprek met God: Predikers, Digters en Wysgere,* Kaapstaad: Tafelberg, 1987, 150-174.

Campbell, Stephen D. "'We have rebelled/You have not pardoned': A Study of Retributive Theodicy in Lamentations Through Comparative Analysis with Three Contemprary (sic) Laments" (M.Div. diss., The Shepherds Theological Seminary, 2015).

Caper, Robert. 'A Mind of One's Own' *IJP* 78 (1997), 265-278.

Carlander, Jakob. 'The Saul-David Story from a Kleinian Perspective: God, Prophets, Women and the Loss of Tragedy' In R. Kessler & P. Vandermeersch, *God, Biblical Stories and Psychoanalytic Understanding,* Frankfurt a.Main: Peter Lang, 2001, 73-96.

Carr, Alan. *Family Therapy: Concepts, Process and Practice*, 3rd ed. Chichester: Wiley-Blackwell, 2012.

Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell UP, 1990.

Childs, Brevard S. *Introduction to the Old Testament as Scripture*. London: SCM, 1979.

Clines, David J.A. *Interested Parties: The Ideology of Readers and Writers of the Hebrew Bible,* Sheffield: Sheffield Academic, 1995.

Collicutt, Joanna. 'Bringing the Academic Discipline of Psychology to Bear on the Study of the Bible' *JTS* 63.1 (2012) 1-48.

Conradi, Peter J. *Iris Murdoch: A Life,* London: HarperCollins, 2001.

Cooper, Alan. ‘The Message of Lamentations’ *JANES* 28.1 (2001), 1-18.

Cothernet, Édouard. ‘Lamentations’ in *Dictionnaire Catholicisme Hier, Aujordhui, Demain, VI,* Paris: Letouzey et Ané, 1967, 1725-32.

Cott, Jonathan (ed). *Beyond the Looking Glass: Extraordinary Works of Fairy Tales and Fantasy,* New York, Stonehill, 1973.

Cox, Harvey and Stephanie Paulsell. *Lamentations and the Song of Songs,* BTCB, Louisville: Westminster John Knox, 2012.

Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis,* NY: Routledge, 1993.

Culley, Robert. ‘The Old and the New’ in Douglas A. Knight & Gene Milton Tucker, *The Hebrew Bible and its Modern Interpreters*, Chico: Scholars Press, 1985.

Dan, Joseph. *Kabbalah: A Very Short Introduction*. Oxford University Press. 2006

David, Nicolette. *Love, Hate and Literature, Kleinian Readings of Dante, Ponge, Rilke and Sarrute,* New York: Peter Lang, 2003.

Davis, Michael. ‘What's the story mother?’: Abjection and Anti-Feminism in Alien and Aliens,’ Gothic Studies 2.2 (2000) 245-256.

Derrida, Jacques. ‘Living On: Borderlines,’ in Peggy Kamuf (Ed). *A Derrida Reader: Between the Blinds*. New York: Columbia UP, 1991.

Deutsch, Helene. ‘The Genesis of Agoraphobia’ *IJP* 10. (1929) 51-70.

Dhorme, Édouard Paul. ‘Les Lamentations’ in *La Bible, L’Ancien Testament 11 (Editions de la Pléiade*), Paris: Gallimard, 1959.

Dillon, M.C. ‘Merleau-Ponty and the Psychogenesis of the Self’, *JPP* 9:1-2 (1978), 84-98.

Dobbs-Allsopp, FW. ‘Weep, O Daughter of Zion: A Study of the City-Lament Genre in the Hebrew Bible’ *Biblica et Orientalia 44.* Rome: Pontifico Instituto Biblico, 1993.

---------- ‘Tragedy, Tradition and Theology in the Book of Lamentations’, JSOT 74 (1997) 29-60.

---------- *Lamentations,* Louisville: Westminster John Knox, 2002.

---------- & Todd Linafelt. ‘The Rape of Zion in Thr 1.10’ *ZAW* 113, (2001).

Driver, G. R. ‘Hebrew Notes on Lamentations and Song of Songs,’ *Festschrift for A. Bertholet,* Tübingen: Mohr, 1950.

Eco, Umberto. 'Overinterpreting Texts.' In Stefan Collini & U. Eco (eds.), *Interpretation and Overinterpretation*, Cambridge: CUP, 1992, 45-66.

Ehrenzweig, Anton. *The Hidden Order of Art*, Berkeley: University of California Press, 1967.

Eissfeldt, Otto. *The Old Testament: An Introduction*, Oxford: Blackwell, 1965.

Eliade, Mircea. *Patterns of Comparative Religion*, Rosemary Sheed (trans.), Lincoln: University of Nebraska Press, 1958.

Eliot, George. *Daniel Deronda*, Harmondsworth: Penguin, 1995.

Ellens, J. Harold & Wayne Rollins, *Psychology and the Bible: A New Way to Read the Scriptures*. Westport, Praeger, 2004.

Elms, Alan. C. 'Apocryphal Freud: Sigmund Freud's Most Famous Quotations and Their Actual Sources' *Annual of Psychoanalysis*, 2001, Vol. XXIX, Hillsdale: Analytic, 83-104.

Ewald, Heinrich. *Die Psalmen und die Klagelieder*, Göttingen: Vandenhoeck & Ruprecht, 1866.

Exum, J. Cheryl. *Fragmented Women: Feminist (Sub)versions of Biblical Narratives.* JSOTSupp 163, Sheffield: Academic 1993.

---------- 'The Ethics of Biblical Violence Against Women' in The Bible in Ethics: The Second Sheffield Colloquium, (eds)., John W. Rogerson, Margaret Davis & M.D. Carrol R., JSOTSupp 207, Sheffield: Academic, 1995.

Fairbairn, W. R. D. 'A Prolegomena to a Psychology of Art' *BJP* 28 (1937) 288-303.

---------- *Psychoanalytic Studies of the Personality*, London: Routledge, 1952.

Ferber, Ilit. 'Lament and Revenge: Two Approaches to Loss', unpublished paper read at the *Lament, Reading and Therapy Workshop*, Oriel College, Oxford, 5/11/2018.

Ferenczi, Sándor. 'The Ontogenesis of the Interest in Money: a Psychoanalytic Investigation of the Origins of Capitalism' ch. 23 in Sándor Ferenczi, *First Contributions to Psycho-analysis*, London: Routledge, 1994.

Forster, S. D. & D. L. Carveth. 'Christianity: a Kleinian Perspective' *CJP* 7.2 (1999), 187-218.

Frechette, Christopher G. 'Controlled Substance: How Insights from Trauma Studies Reveal Healing Capacities in Potentially Harmful Texts' *Interpretation: A Journal of Bible and Theology* 69.1, (2015), 20-34.

Freedman, David Noel. 'Acrostics in the Hebrew Bible: Alphabetic and Otherwise' *CBQ* 48.3 (1986), 408-431.

---------- & David Miano, 'Non-Acrostic Alphabetic Psalms' in Patrick D. Miller & Peter W. Flint (eds.) *The Book of Psalms: Composition and Reception,* Leiden: Brill, 2004.

Fretheim, Terence E. 'The Priestly Document: Anti-Temple?' *VT* 18 (1968) 313-29.

Freud, Sigmund. All references are from *The Complete Standard Edition of the Psychological Works of Sigmund Freud 24 Volumes,* London: Vintage, 2001.

---------- 'The Psychopathology of Everyday Life' (1901) S.E. 6, 235-241.

---------- 'Family Romances' (1909) S.E. 9, 235-241.

---------- 'On Narcissism: An Introduction' (1914), S.E. 14, 67-102.

---------- 'Mourning and Melancholia' (1917), S.E 14, 243-258.

---------- 'Beyond the Pleasure Principle' (1920), S.E. 18, 7-64.

---------- 'The Future of an Illusion: Civilization and Its Discontents' (1927) S.E. 21, 5-58.

---------- 'Female Sexuality' (1931) S.E. 21. 221-244.

Galambush, Julie. *Jerusalem in the Book of Ezekiel: The City as Yahweh's Wife*, SBL 1992.

Garret, Duane A. & Paul R. House. *Song of Songs and Lamentations*, (WBC), Nashville: Thomas Nelson, 2004.

Gedo, J. E. *Conceptual Issues in Psychoanalysis: Essays in History and Method*. New York: Analytic, 1986.

Gladson, Jerry A. 'Postmodernism and the Deus absconditus in Lamentations 3', *Biblica* 91 (2010) 321-334.

---------- 'Higher than the Heavens: Forgiveness in the Old Testament', *JPC* 11 (1997), 125-35.

Glover, Edward. 'Examination of the Klein System of Child Psychology' *PSC* 1.1 (1945), 75-118.

Glover, Nicky. *Psychoanalytic Aesthetics: the British School*, London: Karnac, 2008.

Goldingay, John. *Do We Need the Old Testament*? Downer's Grove: IVP Academic, 2015.

…… *Lamentations and Ezekiel for Everyone*, London: SPCK, 2016.

Gomez, Lavinia. *An Introduction to Object Relations*, London: Free Association, 1997.

Gordis, Robert. *The Song of Songs and Lamentations: A Study, Modern Translation and Commentary* (rev. ed.), New York: KTAV, 1974.

Gordon, C. H. *Ugaritic Textbook* (*AnOr* 38), Rome: Pontifical Biblical Institute, 1965.

Gottlieb, Hans. *A Study on the Text of Lamentations*. John Sturdy (trans.), *CT* 12. Aarhus: Aarhus Universitet, 1978.

---------- 'Das kultische Leiden des Konigs: Zu dem Klageliedern 3, 1'. *SJOT* 2, (1987), 121-126.

Gottwald, Norman K. *Studies in the Book of Lamentations*, SBL 14, London: SCM, 1954.

---------- 'The Book of Lamentations Reconsidered' in *The Hebrew Bible in its Social World and in Ours*, SBL *Semeia*, 1993.

Gous, Ignatius G. P. *The Origin of Lamentations*, D.Th dissertation, University of South Africa, Pretoria 1988.

---------- 'Mind over Matter: Lamentations 4 in the Light of the Cognitive Sciences' *SJOT* 10.1 (1996), 69-87.

---------- 'Reason to believe: Cognitive strategy in the acrostic Psalm 34,' *OTE* 12.3 (1999), 455-467.

Greenberg, Jay R. & Stephen A. Mitchell. *Object Relations in Psychoanalytic Theory*, Cambridge: Harvard UP, 1983.

Grossberg, Daniel. *Centripetal and Centrifugal Structures in Biblical Poetry*, Atlanta: Scholars, 1989.

Grosskurth, Phyllis. *Melanie Klein: Her World and her Work*. London: Karnac, 1986.

Guest, Deryn. 'Hiding Behind the Naked Women in Lamentations: A Recriminative Response'. *Biblical Interpretation* 7.4 (1999), 413-448.

---------- *YHWH and Israel in the Book of Judges: An Object-Relations Analysis*, Cambridge: CUP, 2018.

Guillaume, Philippe. 'Lamentations 5: The Seventh Acrostic' *JHS* 9 (2009), 2-6.

Guinan, Michael D. 'Lamentations' in *The New Jerome Bible Commentary* (eds.) R.E. Brown, J.A. Fitzmeyer & Roland E. Murphy, Englewood Cliffs: Prentice-Hall, 1990, 558-62.

Gunkel, Hermann. *Ausgewählte Psalmen*, Göttingen: Vandenhoeck & Ruprecht, 1917.

---------- & Leopold Zscharnack. 'Klagelieder Jeremiae' *Die Religion in Geschichte und Gegenwart: Handworterbuch fur Theologie und Religionswissenschaf*, (2nd ed.), Tübingen: Mohr, 1927, 1049-52.

Guntrip, Harry. *Personality Structure and Human Interaction: the Developing Synthesis of Psychodynamic Theory,* New York: International Universities Press, 1961.

Hall, Todd W. & Beth Fletcher Brokaw, 'The Relationship of Spiritual Maturity to Level of Object Relations Development and God Image' *PP* 43.6 (1995), 376.

---------- Keith J. Edwards & Patricia L. Pike. 'An Empirical Exploration of Psychoanalysis and Religion: Spiritual Maturity and Object Relations Development' *JSSR* 37.2 (1998), 303-313.

Haller, Max. *Die Klagelieder*, Tübingen: Mohr, 1940.

Hamburger, Michael. *An Unofficial Rilke: Poems 1912-1926*, London: Anvil, 1981.

Harrison, R. K. *Introduction to the Old Testament,* Peabody: Hendrickson, 1970.

Heater, Homer. 'Structure and Meaning in Lamentations' *BSac* 149 (1992) 372-85.

Heffelfinger, Katie M. *I Am Large, I Contain Multitudes: Lyric Cohesion and Conflict in Second Isaiah*, Leiden: E.J. Brill, 2011.

Heim, Knut M. 'The personification of Jerusalem and the Drama of Bereavement in Lamentations' In *Zion, City of our God* (Ed). Richard S. Hess & Gordon J. Wenham, Grand Rapids: Eerdmans, 1999.

Heimann, Paula. 'A Contribution to the Problem of Sublimation and its Relation to the Processes of Internalization' *IJP* 23 (1942) 8-17.

---------- M. Klein & R. Money-Kyrle (Eds.), *New Directions in Psycho-Analysis.* London: Tavistock, 1955.

Hillers, Delbert R. *Lamentations,* Anchor Bible 7a (2nd rev. ed.), New York: Doubleday, 1972.

---------- *Lamentations,* Book of, In *Anchor Bible Dictionary*, *Vol IV*, ed. David Noel Freedman, New York: Doubleday, 1992, 137-41.

Hinshelwood, R. D. *A Dictionary of Kleinian Thought*, New York: Jason Aronson, 1991.

---------- & Tomasz Fortuna, *Melanie Klein: The Basics*, London: Routledge, 2018.

Houck-Loomis, Tiffany. 'Good God?!? Lamentations as a Model for Mourning the Loss of the Good God' *JRH* 51.3 (2012), 701-708.

---------- 'When Fast-Held God Images Fail to Meet Our Needs: A Psycho-analytic Reading of Job Chapter 6 and 7' PP *Pastoral Psychology* 64 (2015), 195-203.

---------- "On Making History: Explorations into the Symbolic Function of The Deuteronomic Covenant and a Symbolic History of Israel in the Book of Job" (PhD diss., The Union Theological Seminary 2014).

House, Paul. *Lamentations*, (WBC 23B), Nashville: Thomas Nelson, 2004.

---------- 'Outrageous Demonstrations of Grace' in Robin A. Parry & Heath A. Thomas *Great is Thy Faithfulness? Reading Lamentations as Sacred Scripture*, Eugene: Pickwick, 2011.

Hughes, Ted. *Tales from Ovid: Twenty Four Passages from the Metamorphoses*, London: Faber & Faber, 1997.

Hunt, Jane. 'Psychological Perspectives on the Garden of Eden and the Fall in the Light of Melanie Klein and Erich Fromm' *JPS* 67.1, (2017).

Isaacs, Susan. 'The Nature and Function of Phantasy,' *IJP* 29, (1948), 73-97.

Jahnow, Hedwig. 'Das hebräische Leichenlied im Rahmen der Volkerdichtung,' *ZAW* 36, 1923.

Jantzen, David. Trauma and the Failure of History: Kings, Lamentations and the History of Jerusalem, *Semeia Studies* 94 (2019).

Jehak, Yu. 'Introduction to Melanie Klein's Psychoanalytic Theories' *JKAP* 16.2 (2005) 125-136.

Jepsen, A. 'Gnade und Barmherzigkeit im AT, *KuD* 7, (1961), 261-71.

Johnson, Bo. *Form and Message in Lamentations, ZAW* 97.1, (1985), 58-73.

Joyce, Paul M. 'Lamentations and the Grief Process: A Psychological Reading' *Biblical Interpretation* 1, (1993), 304-20.

---------- 'Psychological Approaches to Lamentations' in Robin A. Parry and Heath A. Thomas (eds) *Great is thy faithfulness? Reading Lamentations as Sacred Scripture*. Eugene: Pickwick, 2011.

---------- Joyce, Paul M. & Diana Lipton. *Lamentations through the Centuries*, Chichester: Wiley-Blackwell, 2013.

---------- 'Denial, Hope and the Integration of Loss' Paper read at the *Lament, Reading and Therapy Workshop*, Oriel College Oxford, 5/2018.

Julian (of Norwich), *Revelation of Divine Love.* Oxford: OUP, 2015.

Jung, Carl. *Psychology and Alchemy*, London: Routledge, 1980.

---------- *Memories Dreams Reflections.* Aniela Jaffé (ed.), London: Vintage, 1989.

Kaiser, Barbara Bakke. 'Poet as Female Impersonator: The Image of Daughter Zion as Speaker in Biblical Poems of Suffering', *JR* 67.2 (1987), 164-82.

Kaiser, Otto. *Einleitung in das Altes Testament: eine Einführung in ihr Ergebnisse und Probleme*, Gütersloh: Mohr, 1969.

---------- *Das Hohelied, Die Klagelieder, Das Buch Ester*, DAT 16.2, Kartonierte Ausgabe, Göttingen: Vandenhoeck & Ruprecht, 1992.

Kaiser, Walter C. *A Biblical Approach to Personal Suffering*, Chicago: Moody, 1982.

Kartveit, Magnar. *Rejoice, Dear Zion!: Hebrew Construct Phrases with 'Daughter' and 'Virgin' as Nomen Regens. ZAW* Supplement. Berlin: de Gruyter, 2013.

---------- *The Theological Imagination: Constructing the Concept of God*, Louisville: Westminster John Knox, 1981.

Kaufman, Gordan. 'Attachment to God' *AND* 17.4 (1977) 259-272.

Kautzsch, Emil. *Heilige Schrift des Alten Testaments*, 3rd Ed., Tübingen: Mohr, 1908-10.

---------- *Biblische Theologie des Alten Testaments*, Tübingen: Mohr, 1911.

Keil, C. F and F. Delitzsch. *The Lamentations of Jeremiah*. Grand Rapids: Eerdmans, 1973.

Kessler, R. & P. Vandermeersch, *God, Biblical Stories and Psychoanalytic Understanding*, Frankfurt a.Main: Peter Lang, 2001.

Kimel, Alvin F. (ed). *Speaking the Christian God.* Grand Rapids: Eerdmans, 1992.

Kindt, Tom & Hans-Harald Müller. *The Implied Author: Concept and Controversy*. Berlin: de Gruyter, 2006.

King, Pearl & Ricardo Steiner, *The Freud/Klein Controversies, 1941-5*. London: Routledge, 1992.

Kirsner, Douglas. *Unfree Associations: Inside Psychoanalytic Institutes*, Lanham: Aronson, 2009.

Klein, Melanie. All references are to *The Writings of Melanie Klein*, Vol I*: Love, Guilt and Reparation and Other Works, 1921-1945;* Vol II*: The Psychoanalysis of Children.* Vol III*: Envy and Gratitude and Other Works 1946-1963.* Vol IV*: Narrative of a Child Analysis*. London: Karnac, 1998.

---------- 'The Role of the School in the Libidinal Development of the Child' (1923) *Writings* I, 59 -74.

---------- 'Early Stages of the Oedipus Complex, (1928) *Writings* I, 186-198.

---------- ‘Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse’ (1929) *Writings* I.

---------- ‘The Importance of Symbol-Formation in the Development of the Ego’ (1930) *Writings* I, 219-232.

---------- ‘The Theory of Intellectual Inhibition’ (1931) *Writings* 1, 244, 276.

---------- ‘The Early Development of Conscience in the Child’ (1933) *Writings* I, 248-257.

---------- ‘On Criminality’ (1934) *Writings* I, 258-261.

---------- ‘A Contribution to the Psycho-genesis of Manic-depressive States’ (1935) *Writings* I, 273.

---------- ‘Weaning’ (1936) *Writings* I, 290-305.

---------- ‘Love, Guilt and Reparation’ (1937) *Writings* 1, 306-344.

---------- ‘The Oedipus Complex in the Light of Early Anxieties’ (1945) *Writings* I, 370-419.

---------- ‘Notes on Some Schizoid Mechanisms’ (1946) *Writings* III, 1-24.

---------- ‘The Theory of Anxiety and Guilt’ (1948) *Writings* III, 25-42.

---------- ‘Some Theoretical Conclusions Regarding the Emotional Life of the Infant’ (1952) *Writings* III, 5.

---------- ‘The Origins of Transference’ (1952) *Writings* III, 48-56.

---------- ‘The Behaviour of Young Infants’ (1952) *Writings* III, 94-121.

---------- ‘On Identification’ (1955) *Writings* III, 141-175.

---------- ‘Envy and Gratitude’ (1957) *Writings* III, 176-235.

---------- ‘On the Development of Mental Functioning’ (1958) *Writings* III, 236-246.

---------- ‘Our Adult World and its Roots in Infancy’ (1959) *Writings* III, 247-263.

---------- ‘On the Sense of Loneliness’ (1963) *Writings* III, 304.

---------- ‘Some Reflections on the Oresteia’ (1963) *Writings* III, 275-299.

---------- *The Psycho-Analysis of Children, Writings* III.

Kline, Meredith. ‘Bible Book of the Month: Lamentations’. *Christianity Today* 27/3/1961, 31-32.

Knight, Douglas A. and Gene M. Tucker. *The Hebrew Bible and its Modern Interpreters,* Chico: Scholars, 1985.

Koehler, Ludwig, Walter Baumgartner, M.E.J. Richardson & J.J. Stamm, *Hebrew and Aramaic Lexicon of the Old Testament,* Leiden: Brill, 2000, 5 Vols.

Krašovec, Jože. 'The Source of Hope in the Book of Lamentations' *VT* 42, 1992, 223-33.

Kraus, Hans-Joachim. *Klagelieder (Threni)* 2nd Ed, Neukirchen: Neukirchen, 1962.

Kristeva, Julia. *Melanie Klein*, New York: Columbia UP, 2013.

Kubler-Ross, Elizabeth. *On Death and Dying*, New York: Touchstone, 1969.

Kunjummen, Raju D. 'The Single Intent of Scripture – Critical Examination of a Theological Construct' *GRT* 7.1 (1986) 81-110.

Laato, Antti. 'Understanding Zion Theology in the Book of Isaiah' in *Studies in Isaiah: History, Theology, and Reception.* Greger Andersson et al., (eds.), LHBOTS 654, London: Bloomsbury, 2016, 22–46.

Lacan, Jacques. 'The Function and Field of Language in Psychoanalysis' in *Écrits: A Selection*, Bruce Fink (trans.), New York: Norton, 2007.

Lanahan, W. F. 'The Speaking Voice in the Book of Lamentations' *JBL* 93.1 (1974), 41-49.

Langer, Lawrence L. *Versions of Survival: The Holocaust and the Human Spirit*, Albany: SUNY Press, 1982.

Lee, Archie C. 'Mothers Bewailing: Reading Lamentations' in Caroline Vander Stichele & Todd C. Penner (eds.), *Her Master's Tools? Feminist and Postcolonial Engagements of Historical-Critical Discourse.* Global Perspectives on Biblical Scholarship 9, Atlanta: SBL, 2005, 195-210.

Lee, Nancy C. *The Singers of Lamentations: Cities Under Siege, from Ur to Jerusalem to Sarajevo*, Biblical Interpretation Series 60, Leiden, Brill, 2002, 3.

Likierman, Meira. *Melanie. Klein: her Work in Context,* London: Continuum, 2001.

Linafelt, Todd. *Surviving Lamentations: Catastrophe, Lament and Protest in the afterlife of a Biblical Book*. Chicago: UCP, 2000.

Lohr, Max. *Die Klagelieder des Jeremiah*, KHCAT XVII. 2.2, Göttingen: Vandenhoeck & Ruprecht, 1893.

---------- 'Threni III und die jeremianische Autorschaft des Buches der Klagelieder', *ZAW* 24, (1904).

Magadalene, F.R. 'Ancient Near Eastern Treaty-Curses and the Ultimate Texts of Terror: A Study of the Language of Divine Sexual Abuse on the Prophetic Corpus', in Athalya

Brenner (ed.), *A Feminist Companion to the Latter Prophets* (The Feminist Companion to the Bible 8), Sheffield: Sheffield Academic, 1995 326-52.

Maloney, Leslie D. 'A word fitly spoken: poetic artistry in the first four acrostics of the Hebrew Psalter'. (PhD diss., Baylor University), 2006,

Mandolfo, Carleen. *Daughter Zion talks back to the Prophets: A Dialogic Theology of the Book of Lamentations*, Atlanta: SBL, 2007.

---------- 'Discourse of Resistance: Feminist Studies on the Psalter and Book of Lamentations' in *Feminist Interpretation of the Hebrew Bible in Retrospect*, Sheffield, Phoenix Press, 2013.

Margalith, Othniel. *Samson's Foxes*, *VT* 35, Leiden: Brill, 1985.

Martin, Elizabeth and Tanya McFerran, *A Dictionary of Nursing*, Oxford: OUP, 2008.

McConville, James Gordon. 'Neither Male nor Female: Poetic Imagery and the Nature of God in the Old Testament' *JSOT* 44.1 (2019) 166-181.

McDaniel, T. F. 'The Alleged Sumerian Influence on Lamentations' *VT* 18, 1968.

McDargh, John. *Psychoanalytic Object Relations Theory and the Study of Religion: On Faith and Imagining of God*, Lanham: UP of America, 1983.

---------- God, Mother and Me: An Object-relational Perspective on Religious Material' PP 34.4 (1986), 251-263.

Meek, Theophilus J. 'The Structure of Hebrew Poetry' *JR* 60 (1929), 523-50.

---------- Meek, Theophilus J. 'The Book of Lamentations' *The Interpreters' Bible* Vol. 6, Nashville: Abingdon, 1956.

Meltzer, Donald. *The Claustrum: An Investigation of Claustrophobic Phenomena*, Strath Tay: Clunie, 1992.

---------- *The Psychoanalytical Process*, London: Harris Meltzer Trust, 2018.

---------- *The Kleinian Development*. London: Harris Meltzer Trust, 2018.

---------- & Meg Harris-Williams, *The Apprehension of Beauty*, Strath Tay: Clunie, 1988.

Merleau-Ponty, Maurice. 'The Child's Relation to Others' in M. Merleau-Ponty, W. Cobb (trans) & J. M. Edie (ed.) *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics* (Studies in Phenomenological and Existential Philosophy). Evanston: Northwestern UP, 1964.

Metzger, Bruce M. & Michael D. Coogan, (eds.), *The Oxford Companion to the Bible*, Oxford: OUP, 1999.

Meyer, Leonard, B. *Emotion and Meaning in Music.* Chicago: UCP, 1956.

Michaelis, J.D. *Deutsche Übersetzung des Alten Testaments,* Göttingen: Johann Christian Dieterich, 1774.

Middlemas, Jill. 'Speaking of Speaking: The Form of Zion's Suffering in Lamentations' in *Daughter Zion: Her Portrait, her Response*, (eds.), Mark J. Boda, Carol J. Dempsey & LeAnn Snow Flesher, Atlanta: SBL, 2012.

---------- 'The Violent Storm in Lamentations' *JSOT* 29, no. 1 (2004): 81–97.

---------- 'Did Second Isaiah write Lamentations III?' *VT* 56.4 (2006), 505-25.

Milner, Marion. 'Aspects of Symbolism in the Comprehension of the Not-Self' in P. Heimann, M. Klein & R. Money Kyrle (eds.), *New Directions in Psychoanalysis*, London Tavistock, 1955.

Miner, Maureen H. 'Back to the Basics in Attachment to God: Revisiting Theory in the Light of Theology' *JPT* 35.2 (2007), 112-122.

---------- 'The Relevance of Attachment to God for the Study of the Relationship between Spirituality and Mental Health'. Royal Australian and New Zealand College of Psychiatrists Annual Conference, Melbourne 26/05/2008.

Mintz, Alan. *Hurban: Responses to Catastrophe in Hebrew Literature,* New York: Syracuse UP, 1996.

Mitchell, Juliet. *The Selected Melanie Klein,* Harmondsworth: Penguin. 1986.

Moore, Michael S. 'Human Suffering in Lamentations', *RB* 90.4 (1983), 534-55.

Mowinckel, Sigmund. *The Psalms in Israel's Worship* (2 vols.; D. R. ApThomas (trans.), New York: Abingdon, 1967.

Muilenberg, James. 'Form Criticism and Beyond', *JBL* 88.1 (1969) 1-18.

Murdoch, Iris. *The Black Prince*, London: Vintage, 2006.

---------- "On 'God' and 'Good'" in Peter Conradi (ed.), *Existentialists and Mystics: Writings on Philosophy and Literature*, Harmondsworth: Penguin, 1999.

Nagouse Emma. "To Ransom a Man's Soul": Male Rape and Gender Identitity in *Outlander* and "The Suffering Man" of Lamentations 3', in Caroline Blythe, Emily Colgan & Katie B. Edwards (eds.), *Rape Culture, Gender Violence & Religion,* Macmillan, 2018, 143-158.

Nash, Jo. "The Thinking Body: A Feminist Perspective on Melanie Klein's Psychology of Knowledge" (PhD diss., University of Sheffield, 1998).

Nelles, William 'Implied Author: Back from the Grave or Simply Dead Again', *Style* 45.1 (2011), 109-118.

Neusner, Jacob (trans.), *Lamentations Rabbah, An Analytical Translation,* Atlanta: Scholars, 1991.

Nielsen, Donald A. 'Freud, Sigmund' in William H. Swatos, Jr. (ed) *Encyclopaedia of Religion and Society*, Walnut Creek, Altamira, 1998.

Novitz, David. 'Against Critical Pluralism.' In *Is There a Single Right Interpretation?* (ed.) Michael Krausz. University Park: Pennsylvania State UP, 2002, 101-21.

Nunberg, Herman & Ernst Federn (eds.), *Minutes of the Vienna Psycho-Analytic Society, Vol III, 1910-11*, New York: International UP, 1974.

Nünning, Ansgar. 'Deconstructing and Reconceptualizing the Implied Author." *Anglistik* 8.2 (1997), 95-116.

O'Connor, Kathleen M. *Lamentations and the Tears of the World*, Maryknoll: Orbis, 2004.

'Lamentations' *The New Interpreters' Bible*, Vol. 6, Nashville: Abingdon, 2001.

O'Donnell, Karen. *Broken Bodies: The Eucharist, Mary and the Body in Trauma Theology,* London: SCM, 2018.

Ogden, Thomas. *The Primitive Edge of Experience*, Northvale: Aronson, 1989.

---------- 'The dialectically constituted/decentred subject of psychoanalysis. II. The contributions of Klein and Winnicott' *IJP* 7 (1992), 613-626.

O'Pray, Michael. *Film, Form and Phantasy: Adrian Stokes and Film Aesthetics*, Basingstoke: Palgrave, 2004, 78.

Otto, Rudolph. *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational*, Oxford: OUP, 1950.

Paglia, Camille. *Sexual Personae*, New Haven: Vintage, 1991.

Pannenberg, Wolfhart. *Theology and the Kingdom of God*, (Ed.), Richard John Neuhaus, Philadelphia: Westminster Press, 1969.

---------- *Systematic Theology*, Grand Rapids: Eerdmans, 1991.

Parry, Robin, A. *Lamentations*, (THOTC) Grand Rapids: Eerdmans, 2010.

Poulsen, Frederick. *Representing Zion: Judgement and Salvation in the Old Testament*, Copenhagen International Seminar, London: Routledge, 2015.

Peake, A. S. *Jeremiah and Lamentations Vol 2*, Edinburgh: Jack, 1908.

Petot, J-M. *Melanie Klein, Vol. I: First Discoveries and First System 1919-1932*, 1979. Madison: International Universities Press, 1990.

---------- & Heath A. Thomas *Great is Thy Faithfulness? Reading Lamentations as Sacred Scripture*. Eugene: Pickwick, 2011.

Pfeiffer, Robert H. *The Books of the Old Testament*, New York: Harper & Row, 1965.

Phelan, James. *Living to Tell About It: A Rhetoric and Ethics of Character Narration*. Ithaca: Cornell UP, 2005.

Phillips, John. 'The Return to Melanie Klein: Acquiring Knowledge' https://courses.nus.edu.sg/course/elljwp/klein.htm (retrieved 26 /12/2015).

Plantinga, Alvin. *God, Freedom and Evil,* Grand Rapids, Eerdmans, 1974.

Plöger, Otto, Ernst Wurtheim, Kurt Galling, 'Die Klagelieder' in *Die fünf Megilloth* (Ruth, Hoheslied, Klagelieder, Esther, Handbuch zum Altern Testament 1/8, Tübingen: Mohr Siebeck, 1969.

Provan, Iain. *Lamentations,* NCBC, Grand Rapids: Eerdmans, 1991.

Pyper, Hugh S. 'Reading Lamentations' *JSOT* 26.1 (2001), 55-69.

Raguse, Hartmut. *Psychoanalyse und biblische Interpretation: Eine Auseinandersetzung derJohannes-Apokalypse*, Stuttgart: Kohlhammer, 1993.

Re'emi, Paul S. 'The Theology of Hope: A Commentary on the Book of Lamentations' in *God's People in Crisis: A Commentary on the Book of Amos & A Commentary on the Book of Lamentations* by Robert Martin-Archard and S.P. Re'emi, 73-134, (ITC), Edinburgh: Handsell, 1984.

Reimer, David J. 'Good Grief? A Psychological Reading of Lamentations' *ZAW* 114 (2002), 542-59.

Renkema, Johan. 'The Literary Structure of Lamentations' in W. Van der Meer and J.C de Moor (eds.), *The Structural Analysis of Canaanite Poetry,* JSOTSupp 74, Sheffield: Academic, 1998, 294-396.

---------- *Lamentations, (HCOT),* Leuven: Peeters, 1998.

Riviere, Joan. 'Paranoid Attitudes Seen in Everyday Life and in Analysis' unpublished paper.
---------- 'Hate, Guilt and Aggression' in M. Klein and Joan Riviere, *Love, Hate and Reparation,* with Klein, London: Hogarth, 1937.

Rizzuto, Ana-Maria. *The Birth of the Living God: A Psychoanalytic Study*, Chicago: UCP, 1979.

Robbins, Brent Dean & Jessie Goicoechea 'The Psychogenesis of the Self and the Emergence of Ethical Relatedness: Klein in Light of Merleau-Ponty' *JTTP* 25.2 (2006) 191-223.

Robert, André & A. Feuillet, *Introduction à la Bible,* Paris: Desclée de Brouwer, 1959.

Roberts, J.J.M. 'The Davidic Origin of the Zion Tradition' *JBL* 92 (1973), 329–44.

Rollins, Wayne. *Soul and Psyche: The Bible in Psychological Perspective.* Minneapolis: Fortress, 1999.

Rong, Lina. *Forgotten and Forsaken by God (Lam 5:19-20): The Community in Pain in Lamentations and Related Old Testament Texts,* Eugene: Pickwick, 2013.

Rose, Jaqueline. 'Negativity in the Work of Melanie Klein' in *Why War? Psychoanalysis, Politics, and the Return to Melanie Klein,* New York: Wiley, 1993, 137-90.

Rosenfeld, Herbert. 'On the Psychopathology of Narcissism: A Clinical Approach, *IJP* 45 (1964) 332-337.

Roth, Cecil (ed.), *Encyclopaedia Judaica,* NY: Macmillan, 1971.

Rudolph, Wilhelm. *Die Klagelieder,* (KAT 16.3) Leipzig, 1939.

Rufinus, Tyrranius. Vol 3, in Philip Schaff (ed.), *Nicene and Post-Nicene Church Fathers,* 14 Volumes, Peabody: Hendrickson, 1996.

Rustin, Michael. 'Post-Kleinian Psychoanalysis and the Post-Modern' *New Left Review* 1. 173, (1989).

Rycroft, Charles. 'The Nature and Function of the Analyst's Communication to the Patient' *IJPQ* 26 (1957), 582.

Ryken, Phillip. *Jeremiah and Lamentations: From Sorrow to Hope*. (Preaching the Word). Wheaton: Crossway, 2001.

Saebo, Magne. 'Who is the Man in Lamentations 3? A Fresh Approach to the Book of Lamentations' 294-306 in Understanding Poets and Prophets, A. Graham Auld (ed.), JSOTSup 152. Sheffield: Academic, 1993.

Salters, R. B. Jonah and Lamentations, Sheffield: Academic, 1994.
---------- *Lamentations: A Critical and Exegetical Commentary*. International Critical Commentary. London: Bloomsbury, 2010.

Samet, Nili. *Lamentation over the Destruction of Ur*, University Park: Eisenbrauns, 2014.

Sanchez-Pardo, Esther. *Cultures of the Death Drive: Melanie Klein and Modernist Melancholia,* Durham: Duke UP, 2003.

Sayers, Janet. Art, *Psychoanalysis and Adrian Stokes: A Biography,* Abingdon: Routledge, 2018, (Kindle Ipad Version), 117-118.

---------- 'Adrian Stokes' Psychoanalytic Aesthetics and the First World War' Review of *Adrian Stokes: An Architectonic Eye* by Stephen Kit, *American Imago* 63 (2011), 561-567.

Scholem, Gershom. *On the Kabbalah and its Symbolism,* Ralph Mannheim (trans.), New York: Shocken, 1965.

Segal, Hanna. *Introduction to the Work of Melanie Klein*, London: Hogarth, 1973.

---------- 'A Psychoanalytic Approach to Aesthetics' *IJP* 33 (1952) 196-207.

---------- 'Notes on Symbol Formation', *IJP* 38 (1957) 391-7.

---------- *The Work of Hanna Segal: A Kleinian Approach to Clinical Practice*. New York: Aronson, 1981.

---------- 'On the clinical usefulness of the concept of the death instinct' in *Psychoanalysis, Literature and War,* London: Routledge 1997, 17-26.

---------- *Klein* (Fontana Modern Masters), London: Fontana.

Seidman, Naomi. 'Burning the Book of Lamentations' in C. Buchmann and C. Spiegel (eds), *Out of the Garden: Women Writers on the Bible*, London: Pandora, 1994.

Sellin, Ernst and Leonhard Rost. *Einleitung in das Alte Testament*, Heidelberg: Quelle & Meyer, 1959.

Shea, William H. 'The Qinah Structure of the Book of Lamentations' *Bib* 60, 1979, 103-107.

Shlain, Leonard. *The Alphabet versus the Goddess: Male Words and Female Images,* London: Allen Lane, 1998.

Smend, Rudolph. 'Über das Ich der Psalmen,' *ZAW* 8 (1888).

Smith, J. Z. *Map is not Territory, Studies in the History of Religions, Chicago:* UCP, 1993.

Sodre, Ignes. 'Voices off: on Fragmentation and the Return of the Split off', paper presented at the Melanie Klein Trust Conference, London, 2016.

Sommer, Benjamin. *The Bodies of God and the World of Ancient Israel,* Cambridge: CUP, 2009.

Spillius, Elizabeth Bott et al. *The New Dictionary of Kleinian Thought,* Hove: Routledge, 2011.

Spivak, Gayatri Chakravorty. 'Making and Unmaking in *To The Lighthouse*' in *In Other Worlds: Essays in Cultural Politics,* New York: Methuen, 30-45, 1987.

Stein, George. *The Hidden Psychiatry of the Old Testament*. Lanham: Hamilton Books, 2018.

Steiner, John. 'The Equilibrium between the paranoid-schizoid and Depressive Positions' in R. Anderson *Clinical Lectures on Klein and Bion,* London: Routledge, 1992.

Stern, Daniel N. *The Interpersonal World of the Infant*, New York: Basic Books, 1985.

Stiebert, Johanna. 'Human Suffering and Divine Abuse of Power in Lamentations: Reflections on Forgiveness in the Context of South Africa's Truth and Reconciliation Process', *Pacifica* 16 (2003), 195-215.

Stokes, Adrian. References otherwise unless indicated from *The Critical Writings of Adrian Stokes* Vols I-III, London: Thames & Hudson, 1978.

The Quattro Centro, (1932), *CW I,* 29-180.

---------- *The Stones of Rimini,* (1934), *CW I,* 181-301.

---------- *Tonight the Ballet, London: Faber,* 1935.

---------- *Russian Ballets, London: Faber,* 1935.

---------- *Colour and Form,* (1937), *CW II,* 7-83.

---------- *Venice: An Aspect of Art*, (1945), *CW II,* 87- 138.

---------- *Smooth and Rough,* (1951), *CW II,* 213-256.

---------- 'Form in Art' *JAAC* 18.2 (1959) 193-203. Repr. in *Psycho-Analysis: The Significance of Infant Conflict in the Pattern of Adult Behaviour.* Melanie Klein, Paula Heimann & R.E. Money-Kyrle (eds.), London: Tavistock, 1955.

---------- 'Michelangelo: A Study in the Nature of Art', (1955), *CW III,* 7-76.

---------- 'The Invitation in Art', *CW III,* 261-300.

---------- 'Reflections on the Nude, (1967), *CW II,* 301-342 (307).

---------- Inside Out: An Essay in the Psychology and Aesthetic Appeal of Space, (1947) *CW II,* 139-182.

---------- *The Image in Form: Selected Writings of Adrian Stokes*. Richard Wollheim (ed.), New York: Harper & Row, 1972.

Stone, Mark P. 'Vindicating Yahweh: A Close Reading of Lamentations 3:21-42' *JSOT* 43.1 (2018), 83-108.

Storr, Anthony. *Sexual Deviation.* Harmondsworth: Penguin, 1964.

Tauberschmidt, G. 'Considerations for OT Translation.' *Journal of Translation* 1.1

(2005), 61-73.

Thenius, Otto. *Die Klaglieder (sic)*, (KeH 16) Leipzig, 1855.

Thierfelder, Constanz. 'Object Relations Theory and the Representation of God: The Contribution of Ana-Maria Rizzuto in Rainer Kessler and Patrick Vandermeersch, *God, Biblical Stories and Psychoanalytic Understanding*, Frankfurt: Peter Lang, 2001.

Thomas, Heath A. 'Relating Prayer and Pain: Psychological Analysis and Lamentations Research' *TB* 61 (2010), 183-208.

---------- 'Psychological Approaches to Lamentations' in R.A. Parry & H.A. Thomas (eds.), *Great is thy faithfulness? Reading Lamentations as Sacred Scripture.* Eugene: Wipf & Stock, 2011.

---------- 'Feminist Interpretation(s) of Lamentations' in R.A. Parry & H.A. Thomas (eds.), *Great is thy faithfulness? Reading Lamentations as Sacred Scripture.* Eugene: Wipf & Stock, 2011.

---------- *Poetry and Theology in Lamentations: The Aesthetics of an Open Text,* Sheffield: Phoenix, 2013.

Tillich, Paul. *Systematic Theology* Vol. 1, Chicago: UCP, 1973.

Timms, Edward. 'Nouvelle and Case History: Freud in Pursuit of the Falcon' in J.P. Stern (ed.), *London German Studies II,* 1983, 115-34.

Torr, Stephen, C. 'A Winnicottian Approach to Biblical Lament: Developing a True Self in the Midst of Suffering' *JPT* 47.1 (2018).

Trudinger, Peter L. 'How Lonely sits the City: Reading Lamentations as City and Land' in *Exploring Ecological Hermeneutics*, Ed. Norman C. Habel & Peter L. Trudinger (eds.), SBLSymS 50, Atlanta: SBL, 2008, 41-52.

Tsur, Reuven. 'Aesthetic Qualities as Structural Resemblance: Divergence and Perceptual Forces in Poetry' in Pascal Michelucci, Olga Fischer and Christina Ljungberg (Eds) *Semblance and Signification,* Amsterdam: Benjamins, 2011.

Van Selms, Adrianus. *Jeremia III en Klagliederen*, POT, Nijerk: Callenbach, 1974.

Van der Spuy, Roelie. 'Hebrew Alphabetic Acrostics – Significance and Translation' *OTE* 21.2 (2008), 513-532.

Van der Toorn, Karel. *Scribal Culture and the Making of the Hebrew Bible,* Cambridge: Harvard UP, 2007.

Vanhoozer, Kevin J. *Is There a Meaning in This Text? The Bible, the Reader and the Morality of Literary Knowledge,* Grand Rapids: Zondervan, 1998.

Von der Hardt, Herman. *Threnos quos vulgus Jeremiae tribuit…* Helmstadii, 1712.

Ward, Graham. *Unbelievable: Why we believe and why we don't.* London: IB Tauris, 2020.

Webster, John. *The Duchess of Malfi*, Slingsby: Methuen, 2014.

Weiser, Artur. *Klagelieder*, DAT 16, Göttingen: Vandenhoeck & Ruprecht, 1967.

Weismann, Hermann. 'Der Verfasser des Buchleins der Klagelieder – ein Augenzeuge der behandelten Ereignisse?' *Biblica* 17 (1936), 71-84.

---------- *Die Klagelieder*, Frankfurt: Philosophische-theologische Hochscule Sankt Georgen, 1954.

Westermann, Claus. *Lamentations: Issues and Interpretation,* (trans.), Charles Muenchow. Minneapolis: Fortress, 1994.

Wette, Adelheid. *Hansel and Gretel: A Fairy Opera in Three Acts*, New York: Burden, 1905.

White, Robert S. *Bion and Mysticism: The Western Tradition,* American Imago 68.2 (2011), 213-240.

Wiesel, Elie. *Night*, Harmondsworth: Penguin, 2008.

Wilkins, Lauress L. 'War, Famine and Baby Stew: A Recipe for Disaster in the Book of Lamentations' In *By Bread Alone: The Bible through the Eyes of the Hungry*, Minneapolis: Fortress, 2014.

Wilson, Kelly M. 'Daughter Zion Speaks in Auschwitz: A Post-Holocaust Reading of Lamentations' *JSOT* 37.1 (2012), 93-108.

Winitz, Harris and Orvis C. Irwin 'Infant Speech: Consistency with Age' *JSHR* 1.3 (1958) 245-59. Winnicott, Donald W. *Playing and Reality*, London: Routledge, 1971.

---------- 'A Personal View of the Kleinian Contribution' in *The Maturational Processes and the Facilitating Environment.* London: Hogarth, 1965.

---------- *The Maturational Processes and the Facilitating Environment.* London: Hogarth, 1965.

Wright, Christopher J.H. *The Message of Lamentations,* Nottingham: Intervarsity Press, 2015.

Wright, Elizabeth. *Psychoanalytic Criticism: Theory in Practice,* London: Methuen, 1984.

Young, Robert. 'Phantasy and Psychotic Anxieties' in Bernard Burgoyne & Mary Sullivan (Eds) *The Klein-Lacan Dialogues,* London: Rebus, 1997.

Zimmermann, Jens. *Hermeneutics: A Very Short Introduction,* Oxford: OUP, 2015.

Zobel, H.J. יהודה in *Theological Dictionary of the Old Testament*, G. Johannes Botterweck, Helmer Ringgren & Heinz-Josef Fabry, John T. Willis (transl.), Grand Rapids: Eerdmans, Vol V, 1986, 482-99.

Websites

'Unconscious phantasy' website of the Melanie Klein Trust https://melanie-klein-trust.org.uk/theory/unconscious-phantasy/ (retrieved 19/08/2020).

Balick, Aaron. 'Alien: A Kleinian (Psycho)Analysis': https://www.aaronbalick.com/news/alien-a-kleinian-psychoanalysis/ (retrieved 02/01/2021).

Calvin, John. *Commentary on Jeremiah and Lamentations*, Vol 5, Christian Classics, Ethereal Library https://ccel.org/ccel/calvin/commentaries.i.html (retrieved 28/03/2020).

Carrier, David. 'Placing the Early Writings of Adrian Stokes: An Account of his Development from' Sunrise in the West' (1926) to 'The Quattrocento' (1932).' https://www.tate.org.uk/about-us/projects/art-writers-britain/adrian-stokes/placing-early-writings-adrian-stokes

Carveth, Donald & Naomi Gold 'The Pre-Oedipalizing of Klein in (North) America: Ridley Scott's Film Alien Re-analyzed' *PsyArt An Online Journal for Psychological Study of the Arts*, January 1999, https://www.psyartjournal.com/article/show/l_carveth-the_pre_oedipalizing_of_klein_in_north_a.

Clines, David J.A. 'Alleged Female Language about the deity in the Hebrew Bible' https://www.academia.edu/26598665/Alleged_Female_Language_about_the_Deity_in_the_Hebrew_Bible, 21-22, (retrieved 08/01/2020).

Enuma Elish: The Babylonian Epic of Creation from Etana website, https://www.etana.org/node/581 line 4, (retrieved 18/06/2020).

Hinshelwood, Robert. Melanie Klein Trust website http://melanie.klein-klein-trust.org.uk/ (retrieved 5/12/2015).

Klein, Melanie. 'Autobiography' transcribed by Robert Hinshelwood, published by the Melanie Klein Trust https://melanieklein.wpengine.com/wp-content/uploads/2019/06/MK_full_autobiography-1.pdf (retrieved 20/08/2020).

Missonier, Sylvain. 'Phallic Mother' https://www.encyclopedia.com/psychology/dictionaries-thesauruses-pictures-and-press-releases-phallic-mother (retrieved 12/02/2020).

Phillips, John. 'The Return to Melanie Klein: Acquiring Knowledge'. https://courses.nus.edu.sg/course/elljwp/klein.htm (retrieved 26 /12/2015).

Rashi on *Lamentations*, https://www.sefaria.org/Rashi_on_Lamentations.3.49?lang+bi (retrieved 20/02/19).

Rilke, Rainer Maria. Poetry.net,STANDS4LLC,2020. "Dueno Elegies, the First Elegy'' https://www.poetry.net/poem/29652/duino-elegies:the-first-elegy (retrieved 17/06/20).

Robbins, Brent Dean & Jessie Goicoechea, 'The Paranoid-schizoid and Depressive Positions in the Psychogenesis of the Self' https://www.mythandlogos.com/objectrelations.html (retrieved 20/03.2020).

Sayers, Janet. 'Adrian Stokes Psychoanalysis and Carving Aesthetics https://www.tate.org.about-us/projects/art-writers-britain/adrian-stokes-psychoanalysis-and-carving-aesthetic (retrieved 6/9/2020).

Scrutton, Anastasia 'Divine Passibility: God and Emotion' 2013. Philosophy Compass website, https://doi.org/10.1111/phc3.12065 (retrieved 22/08/20).

Smith, David Woodruff, 'Phenomenology' *The Stanford Encyclopedia of Philosophy* (Summer 2018 Edition), Edward N. Zalta (ed.) URL https://plato.stanford.edu/entries/phenomenology/ (retrieved 18/02/2020).

Waheed, Nayirah. 'Lands' in *Salt.* CreateSpace Independent Publishing Platform (24/09/2013), https://www.goodreads.com/quotes/7797149-my-mother-was-my-first-country-the-first-place-i (retrieved 23/12/2020).

Wollheim, Richard. 'Adrian Stokes 1902-1972: Life and Work Main Introduction' https://adrianstokes.com/intro1.htm (retrieved 06/09/2020).

Young, Robert. 'Psychotic Anxieties in Groups and Institutions' https://www.psychoanalysis-and-therapy.com/human_nature/hraj/paper22h.html (retrieved 13/10/2019).