

defences. It emphasizes unconscious fantasy as truly psychological and I applaud its understanding of the developing child's way of protecting the self from unbearable reality that will determine the patterns of being and behaving that present in the adult in the consulting room. For me a weakness of the book is that the clinical implications of these vital insights are implicit rather than explicit and illustrative case material is sadly lacking. It is left to the clinician to make the links. This is redressed to a certain extent in the penultimate chapter where the process of change in analysis is addressed.

I would like to conclude by quoting Knox who says 'the developmental model of the mind that runs like a thread through this book is that emergence provides the key to reconcile biology with psyche' (p. 205). This thread is indeed the creative heart of this book. It enriches and clarifies Jungian archetypal theory in a way that is congruent with empirical science but more importantly enriches the understanding of all practitioners concerning the emergent, developmental, intersubjective process of coming into mind.

Gilbert P. 'Biophysical approaches and evolutionary theory as aids to integration in clinical psychology and psychotherapy'. *Clinical Psychology and Psychotherapy* 1995; 2 (3): 135-56.

Jung CG. 'The role of the unconscious', *Collected Works*, vol.10. London: Routledge & Kegan Paul, 1964.

Lazarus R. *Emotion and Adaptation*. New York and Oxford: Oxford University Press, 1991.

Margaret Wilkinson  
5 Edge Mount View, Bar Road  
Curbar  
Nr Calver  
Hope Valley  
S32 3YX

## ANOTHER EVOCATIVE OBJECT

*Dark at the End of the Tunnel*. By Christopher Bollas. London: Free Association Books, 2004. £16.99 pb.

What can psychoanalysis offer in the wake of 11 September 2001? Some answers are perhaps offered in Christopher Bollas's recent *Dark at the End of the Tunnel*, a politically daring, complex, and affecting novella focusing on the character of an unnamed psychoanalyst with more than a passing resemblance to Bollas, coming to terms with his own mortality and life more generally in a fictional world similar to our own. This is a world in which there has been a significant terrorist attack upon the developed world, in which much of the country seems to be under water, in which there is a nightmarish level of extinction, in which people are too busy to be ill, and in which religious fundamentalists are increasingly homicidal, if not genocidal. If all of this sounds too depressing to contemplate, *Dark at the End of the Tunnel* is actually that rare thing: a genuinely funny comedy with a credible happy ending. For example, the novel provides a witty description of a certain kind of metropolitan middle-class life where Osama dines with Mirabel at the Café on the Green, and where characters discuss the meaning of life over a new recording of the Goldberg Variations or a fashionably adjective-laden supper of 'wild sturgeon with honey-roasted horseradish sauce on a bed of wilted lettuce'; a dinner that, not incidentally, nearly kills one of the characters. I say 'not incidentally' because the pressing reality of death is at the heart of this novel. This is both as a consequence of the psychoanalyst's ruminations on the big questions of life and because of the psychic impact of the 'Catastrophe' on the vast majority of the novel's characters. As a

result, symposium scenes, such as the one to which I just alluded, are simultaneously comic, nostalgic and satiric. They are comic because someone nearly chokes to death on food straight out of Nigella or Jamie; nostalgic because like Eliot's *Waste Land* or Pound's *Cantos*, Bollas here elegiacally documents a culture that may soon be historically anachronistic; and indulgently satiric because the novel's various characters dine out whilst much of the world is experiencing the kind of abject poverty and injustice that the psychoanalyst believes caused 'the Catastrophe' in the first place.

Indeed, one of the most impressive things about *Dark at the End of the Tunnel* is the daring way in which the novel wears its political heart upon its sleeve, even though its author knows that, in so doing and in the context of legislation such as the Patriot Act, he risks being 'filleted alive' by his less sympathetic readers and runs the risk of 'deeply upsetting' the victims of 'the Catastrophe' and their loved ones: a possibility Bollas dramatizes in a difficult-to-gloss scene in which, having overheard his theses in a shop, the psychoanalyst is gripped by a woman whose son had died in 'the Catastrophe', who has a 'look of profound possession, as if something inside her had taken control of her mind and her body', and who, with a 'strange kind of erotic aggression', seemed to be about to fuck the analyst 'in ways as yet unknown to the species', as if to somehow convey to him in this way that he should 'burn in hell' for his views. Put simply, and at the risk of caricaturing Bollas's complex position, the psychoanalyst's beliefs are these: that those responsible for 'the Catastrophe' were themselves the victims of 'evil actions'; that terrorism was probably their 'only way of overturning their oppression'; that not all of the victims of 'the Catastrophe' were unequivocally good people; and that the

'Alliance's war' is really ranged against 'the poor of the earth' and represents a manifestation of Western 'greed', 'murderousness', and 'lack of love'.

The novel dramatizes a variety of potential responses within the analyst's circle and neighbourhood to those beliefs. One character is 'running to ground' because of his anxiety that 'figures from the underworld' have a 'contract out on his life'; a patient from New York finds that his life has lost all meaning, whilst the analyst finds himself thinking particularly hard about a paradigmatic contemporary analysand whose life constantly seemed to be 'careen[ing] from one crisis to another', was 'too immersed' in events to 'think clearly', and whose future seemed to be 'a series of catastrophes-in-waiting'. In such a situation, and faced with the simultaneous necessity of some form of action and need to avoid the often overpowering temptation to respond to 'the Catastrophe' in violent or hateful ways, *Dark at the End of the Tunnel* represents a subtle and ambitious attempt to provide an alternative mode of being and relating to that exemplified by the woman who finds the analyst's views so unpalatable. The novel does so through its presentation of a range of ideas that, at first reading, seem like local textual, political and personal concerns, but on second reading reveal themselves to be precise and potentially powerful responses to the present political climate. For example, in a context of increasing political and religious fundamentalism, there is something potent about Bollas's decision to write a comic novel that seeks to 'crack up certainties' and 'pose rather than answer questions'. In the context of increasing political dictatorship in the US, UK and beyond, there is something equally appealing about Bollas's distaste for the inherently 'authoritarian' quality of the traditional scholarly essay,

and his belief in the Novel's dialogic ability to include more 'truly opposite points of view', 'multiple voices' and a 'more robust exchange of ideas'. In addition, the novel includes a timely meditation on the experience of objectification, encouraged by Bollas in the case of gaining a more self-conscious perspective upon one's own life; but whose tragic effects he emphasizes in a range of moving fictional case studies of individuals who suddenly find themselves objectified by their friends and loved ones; related to only as things, rather than people, 'incarcerated' as an object in their former beloved's mind, 'denied the right to speak', 'with no representation', 'no court of appeal', and unable to reverse the situation. In case the reader is left in any doubt here that Bollas is employing the personal as an effective way to address the political, and is also tacitly discussing the situation of those detained without trial in the so-called war on terror and those who are the victims of suicide bombers, his vocabulary makes it clear that the consequences of objectification are 'aggression', 'envy', 'murder', and 'assassination', maybe metaphoric from a personal and psychic perspective, but brutally realistic from the global perspective.

In response to such dangerous political and psychic phenomena, Bollas proposes some simple, perhaps naïve-sounding, but potentially politically powerful alternatives. For instance, believing that 'the Catastrophe' is the 'triumph of objecthood', and in relation to the present objectifying regime of both the Bush/Blair axis and Al-Qaeda regarding their supposed enemies, Bollas suggests something as simple as 'hang[ing] out together'. And if the idea of Osama and Mirabel taking tea together at the Café on the Green is easy but dangerous to ridicule, in the service of the idea of 'life as something held between

us all' Bollas also describes an equally slight, but potentially utopian scene in which his protagonist presents some foreign menu cards he has collected whilst abroad to some very 'primal' local fish-mongers when he gets home, who were 'quite taken' with the way in which their foreign counterparts also 'obviously celebrated fish'.

However lightly handled such important ideas are, though, if Bollas hadn't indicated on the dust jacket that *Dark at the End of the Tunnel* was a comedy, readers might be forgiven for thinking that the novel was a tragedy at the end of the book, in which it looks uncertain whether the psychoanalyst is imagining the end of Western culture as well as his own life. And yet, at the heart of the book, and of Bollas's project as a writer, analyst and activist, is something profoundly optimistic: his belief in the creative and curative capacities of the unconscious in even the darkest personal and cultural situations. Thus, if the kind of life that Bollas has described with delight throughout the book seems distinctly threatened, by the end of the novel its author is characteristically able to see this as 'a good thing and an awful thing at the same time': a situation that individuals 'had to face', but in which they did not have to be fearful. That is because in Bollas's fictional theoretical and political world, we are always 'looked after by our unconscious'. At the end of the book, therefore, in the wake of the catastrophe, in spite of the fear that others that must come, that the therapist is faced with his own death, and despite the fact that various people close to him have died, there is an absence of both 'deep grief' and fear. For example, when asked if he thinks the developed world is finished, the psychoanalyst is able to assert that perhaps even 'the Catastrophe' might 'allow us to rise above

our ordinary circumstances' into somewhere new and potentially interesting. However, if we could all use a little hope right now, particularly in the midst of a range of ideologies asserting that the 'destruction of [the] body is ennobling', and in a period that has witnessed the return of a militaristic imperialism amongst the US and its allies that is equally careless of human life, perhaps the best reason to read *Dark at the End of the Tunnel* and to re-read Bollas's other work is because it is so plainly enamoured with life, with what Bollas characterizes as the potential 'richness' to be found in the 'apparently irrelevant details of everyday life', whether that be the alienating but weirdly appetizing fish on display in an Islington fish-shop, the free association of a fictionalized psychoanalyst, or the 'slightly grainy-yellow look of fresh dog turd' on his shoes.

Jason Edwards  
Department of Art History,  
York University  
Heslington  
York  
YO10 5DD  
United Kingdom

### TYPING THE BIGGER PICTURE

*Compass of the Soul: Archetypal Guides to a Fuller Life.* By John L. Giannini. Gainesville FL: Center for Applications of Psychological Type, 2004. 597 pp. \$29.95 pb.

This is an ambitious and wide-ranging work by a Jungian analyst with many years of clinical experience. Although double spaced, it is a long book. There are two main themes.

Giannini has further developed Carl G Jung's four couplings: sensation-thinking

(ST), sensing-feeling (SF), intuiting-feeling (NF), and intuiting-thinking (NT) and the two attitudes, extraversion and introversion. His first main theme is that the 'function couplings are the four archetypal modalities through which the Soul perceives and judges the "outer" and "inner" worlds. The couplings together constitute the four directions of the type mandala . . .' (p. 7). Type and archetype have now been integrated and their place identified in Jung's theory. There is also a detailed and well-documented discussion of Jungian typology as further advanced by Isabel Myers Briggs, the Myers-Briggs Type Indicator (MBTI), and Mary McCaulley at the Center for Applications of Psychological Type. Giannini draws from his own practice additional illustrations of the various types and their pathologies. An illuminating discussion traces Taoism's influence on Jung's typology, and a lengthy chapter provides a critical, but balanced, review of three competing typological systems, the Five Factor model, the Keirsey-Bates model, and the Singer-Loomis Inventory of Personality (the SLIP). The author also explains why there are two separate worldwide Jungian communities, the analysts and the typologists. Many factors account for this, but he sees the central cause as the 'failure to holistically harmonize the types with the archetypes by both Jung and Jungian analysts . . .' (p. 475). This may be too strongly put, but there is little doubt that a 'professional alliance of the two communities would significantly advance the influence of Jung's psychology' (p. 470).

The book has also what Giannini calls a 'hidden agenda' (p. 509). It is a leitmotiv and constitutes the second main theme, which is the application of Jungian typology