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**Psychoanalytic
Association of
New York**

Affiliated with NYU School of Medicine

**Bulletin of the
Psychoanalytic Association of New York**

Editorial

Election

Dr. Kerry Sulkowicz, a graduate, long time member, and current board member of PANY is a candidate for the position of President Elect of the American Psychoanalytic Association!

If his status as a valued member of our community were not enough to win our votes, Dr. Sulkowicz also has a unique qualification for the position. Kerry, as many of you know, is a psychoanalyst who has long practiced as a consultant to organizations, using his clinical skills and knowledge of organizational structure. He is the Founder of Boswell Group Consultants, which offers these services to businesses and organizations. As a member of the American Psychoanalytic Association, he has served in an advisory capacity for the association.

What better qualifications could anyone have? Kerry is a psychoanalyst and a consultant to organizations, an established expert in organizational functioning and problems. He understands how we work both individually and organizationally. And, for many of us, he is a friend.

I urge you to vote for our own Kerry Sulkowicz in the upcoming election for President Elect of the American Psychoanalytic Association.

HHS

Speaking of elections, PANY will have some elections of its own this fall. Our bylaws require election for a number of positions at different intervals and this fall we are due to vote for officers and members of the Graduate Society Committee (formerly PANY Committee).

When the society, which then monopolized the name, Psychoanalytic Association of New York, was merged with the psychoanalytic institute (IPE, formerly NYUPI, formerly The Institute at NYUMC, formerly Downstate Psychoanalytic Institute), there were extensive negotiations and discussions aimed at insuring that we preserve the structure and functions of the society. Some of you felt very strongly about this, and one of the lynchpins of that merger was the establishment of a committee within the organization to take over the administration of those functions and in effect replace the PANY Board of Directors.

The bylaws are quite specific about the composition of the Graduate Society Committee. The elected officers of the committee, who are Regular Members of PANY are the **Chair, Vice-Chair, Secretary, Finance Chair and Councilor to the American Psychoanalytic Association**. There are **two additional elected members** of the committee without specific title, who may be Regular or PANY Affiliate Members. There are also two *ex officio* members of the committee, the Director of PANY and the EC Chair.

Please consider this list of offices and think about offering your name in nomination if you are someone who is concerned about the viability and welfare of the PANY Society and our community at large. Think of it as an opportunity for you and for our community. In addition, **please consider nominating others** to be part of this committee, those that you think would offer an important voice.

HHS

Bringing a Psychoanalytic Sensibility to HBO Films

by Brenda Bauer

In February 2017 two psychoanalyst member colleagues, Jill Gentile (NYU Post Doc) and Kenneth Feiner (IPTAR) approached APsaA's Committee on Status of Women and Girls with an intriguing invitation. It was a request for assistance, really, in "getting the word out" on a fascinating new film, "The Tale," which had recently premiered at Sundance Film Festival, and was in short order bought by HBO Films and would premiere on HBO in late-spring. The Emmy-nominated film went on to earn several important awards.

"The Tale" stars Laura Dern, Ellen Burstyn, John Heard, Jason Ritter and rapper and actor Common. Screenwriter and Director, Jennifer Fox tells the true story of her own childhood sexual abuse by a trusted coach, and how it affects her later relationships. It is exceptional for its subtle, realistic, and psychologically true and jarring depiction of the experience of sexual abuse and its toll on memory, identity, relationships, and sexuality, in the aftermath of abuse. "The Tale" explores aspects of sexual abuse that are not black and white. Themes such as predatory behavior, victimization, conflation of sexual violation with desire, consensuality and non-consensuality, and power dynamics are woven into a compelling narrative.

Jill and Ken had served as script consultants for "The Tale," to ensure that the story of childhood sexual abuse, and personal narrative and memory authentically conveyed the raw experience of trauma seen by psychoanalysts in our consulting rooms. They hoped to extend the reach of this remarkable film into the mental health professional community and to link us to other supporting organizations, such as RAINN, NASW, Planned Parenthood, and Joyful Heart Foundation, among others.

APsaA enthusiastically signed on to this important collaboration, and as Director of the Social Issues Department for APsaA, I went to work on helping the team at "The Tale" link to local institutes and societies and hosting

screenings and discussions to generate constructive work around the important topics of sexual abuse, adolescent development, trauma, psychological healing and feminine/masculine identity developmental constructions among other psychoanalytically relevant topics. The response from local institutes and societies was overwhelming. About a dozen institutes, societies and centers hosted screenings and created educational content around the film that were used both for public outreach and for educational instruction to candidates in psychoanalysis and psychotherapy.

In the run-up to the May 2018 HBO premiere of "The Tale," HBO held a specific film screening for female athletes, "influencers," and activists at which many attendees were involved with various dimensions of club, college, professional and semi-professional sports in which there is a surprisingly high percentage of sexual abuse of girls and young women by coaches and staff. Many in attendance were themselves sexual abuse survivors. I was invited by HBO to attend this screening as a mental health professional familiar with trauma of this kind in the event that attendees had difficulty with the rather raw, emotionally-charged film content. Serving in this spontaneous clinical capacity proved to be a rather harrowing, and humbling, experience, and demonstrated to me just how common childhood sexual abuse is in specific populations (athletic clubs and schools) where there is little oversight of coaching staff and there is little sensitization of parent groups, which are largely unaware of how great this problem is.

I also designed a symposium for APsaA's 2019 Winter Meetings titled, "Agency, the Complexities of Desire, and #MeToo in HBO's 'The Tale': A Conversation with Filmmaker Jennifer Fox," which framed the film as an essential retelling of the story of seduction that had erupted into the public realm just as the #MeToo movement sparked and ignited an historically unprecedented cultural firestorm.

HBO
Bauer

The symposium panel argued that “The Tale” is both a psychoanalytic story and the story of psychoanalysis, and situated the film as a tale of truth-telling, speaking truth to power, and the reclaiming of memory and desire. Ken Feiner, Jill Gentile, Barbara Mosbacher, and Lyn Yonack were panelists in conversation with Jennifer Fox and feminist psychologist and ethicist, Carol Gilligan, who helped us grapple with the contemporary retelling of the story of seduction.

HBO, it seemed to me as a long time viewer of their content, had taken a deep dive into rather dark, stormy, previously untold subjects of great social significance when it brought the Mariska Hargitay (Law and Order SVU) documentary “I am Evidence” aboard their 2017 primetime docket. That documentary film explored the stories of four rape survivors whose rape kits went untested for years. (Experts estimate that there are hundreds of thousands of untested rape kits in police and crime lab storage facilities.) It followed them as they navigated the criminal justice system and shone a light on the way our culture treats the crime of sexual assault in this country and the positive effects that occur when perpetrators are held accountable and survivors are granted the chance for healing and justice. As an HBO fan, I was impressed that they took on such dark, difficult, trauma-themed content and so delighted to have found an opportunity to be a part of the HBO “The Tale” team in 2018.

In early 2019, I was invited by HBO to take part in what was at the time a rather “hush-hush” project. HBO Films had recently purchased the controversial documentary film “Leaving Neverland,” after it made a splash at the 2019 Sundance Film Festival and had created a collaboration with OWN (Oprah Winfrey Network) to help with this much-anticipated premiere. “Leaving Neverland” focused on two men, Wade Robson and James Safechuck, who alleged that they were sexually abused as children by the singer Michael Jackson. The documentary resulted in a backlash against Michael Jackson and a reassessment of his legacy. A

public relations firestorm was created by the family of Michael Jackson and by fan groups invested in preserving his legacy.

After the March 3rd and 4th two-part HBO premiere, the Oprah Winfrey interview of Jackson's accusers and the documentary director, Dan Reed, titled “After Neverland,” would follow the second part of the documentary. OWN recruited 100 audience members who were themselves childhood sexual abuse survivors, some of them with a longstanding relationship with the “Oprah Winfrey Show,” to sit in the first several rows of the theater. I was invited to be on hand for the audience members who may have difficulty with the quite graphic language and descriptions of childhood sexual abuse. Unlike previous groups with which I had been involved with for screenings, the OWN-recruited audience members were remarkably comfortable speaking about themselves as survivors of childhood sexual abuse and had unfailingly sought psychotherapy and other resources (like support groups, and joining the helping professions themselves) aimed at healing and evolving personally. Seeing the long term “evidence” of all their hard work was inspiring and reminded me yet again how important our work is with this often quite fragile population.

Without the broad and deep exposure to models of psychological development, and the various models of trauma that our field has always been identified with, it would of course be difficult to present oneself as knowledgeable about the sequelae of traumatic experiences that our patients present to us. Increasingly, however, in the age of #MeToo, and in pursuit of a more authentic, integrated sense of self amid changing social norms, it seems particularly important to be sensitive to opportunities outside of the office to both share what we know as psychoanalysts and to be prepared to listen deeply to other perspectives, means and treatment modalities employed in the service of healing traumatized individuals.

Bulletin Board

Of interest to PANY Members

PANY's Training Analyst and Certification Study Group

The Training Analyst and Certification Study Group is a faculty peer group that meets monthly with the purpose of preparing Faculty for American Board of Psychoanalysis (ABP) Certification and/or the PANY Training Analyst process. Members meet one Saturday throughout the year to discuss in detail their case write-ups, which are presented on a rotating basis. The Study Group has been meeting for over two years, and has grown from three to seven members. The Group has just celebrated its first successful candidate in June, when Malini Singh was certified by ABP at the Spring APsA meetings. Anyone interested in joining the Study Group or seeking more information is welcome to contact any of the group members listed below.

Leslie Cummins
Carmela Perez
Barry Rand
Susan Resek
Jennifer Schimmel
Aneil Shirke
Malini Singh

The Indian American Psychoanalytic Alliance (IAPA) hosted a one-day conference on March 10, 2019 in Delhi, India entitled, "Socio-political and cultural factors in the analytic space", with **Monisha Nayar-Akhtar, PhD** as the keynote speaker. **Bruce Levin, M.D.** gave a clinical paper discussed by the panelists, **Harvey Schwartz, MD**, **Barry Rand, MD**, and **Jacqueline Schachter, PhD**, all also members of PANY.

Rich and intelligent discussion followed with the enthusiastic audience composed mostly of local psychotherapists who told us they were eager for such psychoanalytic clinical conferences. The panelists all agreed that we learned a great deal in this cross-cultural experience. Prior to the conference the group enjoyed a nine-day tour of The Golden Triangle of Rajasthan, organized by Dr. Schachter's India tour company, Royal Raj Encounters (not affiliated with IAPA), to experience this intriguing land of vibrant cities, enchanting countryside, and ancient historical sites, including the Taj Mahal.

Jacqueline Schachter

For the first time a contingent of psychoanalysts marched in the Alternate Pride March in New York City in honor of the 50th Anniversary of the Stonewall Uprising, including 3 members of PANY and their partners.

Barry Rand



PANY Scientific Meeting Schedule

PANY 2019-2020

September 16

Seventeenth C. Philip Wilson, M.D. Memorial Lecture

“Will you still need me?

How Secure Attachments in Intimate Relationships may Protect our Minds as well as our Hearts as We Grow Old”

Robert Waldinger, M.D.

September 21

Memories of Shelley.

Memorial Conference for Shelley Orgel, M.D.

Details to follow.

October 26th

Panel: “Reverie, Field Theory and Contemporary Analytic Technique”

Panelists: Howard Levine, M.D.

David Power, M.D.

November 9th - Candidate Organized Meeting

“Where have all the patients gone?

Creating a Psychoanalytic Mind, Identity and Practice during Candidacy”

Panelists: TBA

November 23rd Faculty seminar

Presenter Dara Cho, M.D.

Discussant Judy Kantrowitz, Ph.D.

December 10th- Joint Meeting of NYPSI, PANY and Columbia Psychoanalytic Institute

“Creativity in the Science of Psychoanalysis”

Moderator: Christine Anzieu - Premmereur, M.D.

Panelists: Ted Shapiro, M.D. (NYPSI)

Marina Mirkin, M.D. (PANY)

Lila Kalinich, M.D. (Columbia Psychoanalytic Institute)

January 27th - Theodore Jacobs, M.D.

“The Sense of Self and its Modifications in Analytic Treatment:
The Evolution of Technique”

Marina Mirkin, M.D.

Chair, Scientific Meeting Committee

Lessons on the Superego in *Shoplifters*

by Herbert H. Stein

It is always a gift for me when something I am teaching in class resonates with a film I have seen recently. Such a gift occurred around the film, *Shoplifters*, which came to mind as I was preparing for a class on the development of the superego.

Shoplifters is a film from Japan that challenges us with questions about morality. It is about the members of a makeshift family bound by compassion and dependent on theft. The film begins with an act of compassion which is ultimately condemned and punished. It raises questions not only about right and wrong, but also about the meaning of family.

The gift that I experienced is the artfully presented story of the development of conscience in a pre-adolescent boy. "Artfully" because we, the viewers, experience the inner emotions of the characters almost out of our awareness from subtle facial expressions and postures, brief comments, gazes and finally action. The filmmakers do not provide music to evoke our feelings, do not seem to tell us what to feel or what the people in the film are feeling. This creates for us the sense that we are experiencing their feelings simply from being with them.

The boy's name is Shota, a name given to him by his "father" in this self-created family. The father calls himself Osamu. As the film opens, we see them working as a team to steal items from a grocery store. The boy does the shoplifting under the watchful eye of the father, who communicates through hand signals and nods and carefully blocks the boy from the view of others so that he can do his work.

We are introduced to them at an ordinary moment of their lives just before an event that will change everything. On the way home, on a dark, quiet street, they hear a noise and see a very young girl—we later learn she is four—sitting alone in an apartment. Apparently, they have seen her there alone before. This time, the man, Osamu, offers her one of the croquettes they have just bought on their way home. As the scene shifts, we see that they have brought her home with them to share

dinner with the family.

The other family members are an elderly woman, whom they call Grandma, a younger woman, Nobuyo, the titular mother of the family, and a young adult/adolescent girl, called Aki. In the course of dinner, Grandma notices that the girl's arms are covered with scars. Nobuyo decides that they should take her back home before someone comes looking for her.

But when she and Osamu reach the place where they found the girl, who calls herself Yuri, they hear a violent argument coming from the apartment between a man and a woman.¹

"That's what you always say! You're never here!"

"I told you."

"I'm the one looking after her!"

"Hell knows who the real father is."

"Don't!"

"Shut up!"

(We hear a noise.)

"That hurts! Why?"

Now the woman screams loudly, "I didn't want to have her either!"

Nobuyo wordlessly decides that she can't leave the girl in this home of violence, abuse and neglect. They bring her home, an addition to the family.

This is not the first time. We learn at some point that Shota was also found by Osamu, abandoned in a car. This is a family that came together out of necessity, all there because of some loss or trauma, and Yuri is its newest member.

This opening sequence brings us into the film's complex presentation of morality. What will later be viewed by the authorities and society as a heinous crime, a kidnapping, is here experienced by us as an act of compassion; a girl is being saved rather than a girl is being stolen. It is on such matters that the drama hinges. As viewers just beginning to get a sense of the plot and the characters, we don't necessarily make special note of this point, but we feel clearly that taking the girl back to live with them is an act of compassion

1. Quotations are taken from the English subtitles.

and courage. A little girl has been taken from a home of neglect and abuse to a home of love and compassion.

Without our fully realizing it, we, the viewers, have been drawn into a world of unfamiliar moral ground; and, as we watch, the boy, Shota, will begin to question the morality he has been living with, and we will be there to see it. That morality centers around a culture of shoplifting and teaching children how to shoplift along with other forms of institutional theft, such as taking money falsely from a pension belonging to Grandma's late husband. The filmmakers give some justification for it, presenting this family as living in a world that lacks protections for the poor. When Osamu suffers an injury to his leg on his job as a construction "day worker," he is not eligible for workers compensation. When Nobuyo's employer lets her go because of rising expenses, she has no recourse and no unemployment benefits. It seems to justify her having stolen objects from the pockets of the clothes she has been handling as a laundry worker. Certainly, the film seems to be persuading us to accept the necessary "crimes" of these poor people in an unjust world.

But it is through the pre-adolescent boy, Shota, that we see a struggle with moral questions and a gradual shift in values. It is here that we get a fictionalized, but clearly understandable process of the development and honing of morality as adolescence approaches. And it is that awareness of moral corruption by the boy, Shota, that pulls the film towards its tragic ending.

Once Yuri enters the family, some of the responsibility for her is automatically delegated to the older child, Shota. The first day that Yuri is there, we see Grandma receiving a visitor. As he comes in the front door, Shota leads Yuri out the back door and takes her for a walk. We soon understand that this is to hide their presence from the visitor. She follows him at a distance.

This becomes a pattern, with Yuri following Shota during the day. As the older brother, he begins to casually teach her things he has learned from his father, giving us some sense of his view of the world as well. When they

pass a couple of children with school bags, he tells her, "Only kids who can't study at home go to school." Shota doesn't go to school, obviously because it would expose the family, and this is the rationalization he has adopted, presumably from Osamu. We see him taking Yuri to a local store, Yamatoya, where he does some shoplifting, making sure to keep out of sight of the elderly owner. At a later point he says he'll teach her someday.

And, quite naturally, we begin to see a touch of sibling rivalry. Osamu, Shota and Yuri go to a store where Osamu distracts the salesman while Shota grabs a pair of fishing rods and Yuri unplugs the alarm so that Shota can walk out with the rods, Yuri following.

On their way home we see Shota walking apart from Osamu and Yuri.

He says, "We don't need her help."

Osamu replies, "This is what you call work-share."

"What's that?"

"It means what it sounds like, we all share the work."

"She's in the way."_

"Don't say that, she's your sister."

"She's not my sister."

Shota runs ahead, Osamu calling out to him, "She's your sister, Yuri is your sister!"

Osamu pats Yuri on the head, reassuring her,

"You're his sister, right? It's no big deal. He doesn't mean it. He's just rebelling."

Back at home, Yuri waits outside, looking for Shota, who hasn't come home yet. Nobuyo tries to reassure her. Osamu finds Shota outside in an abandoned car he uses as a little workshop to shine some of the metal objects he's collected.

Osamu tells him, "Yuri's so worried, she's been waiting for you by the door the whole time. You don't like Yuri?"

Shota shakes his head, apparently meaning it's not that.

Osamu asks,

"So what's wrong?_"

"It's more fun with just us guys."

"Of course it is. But for Yuri, if she helps us out, it's easier to live with us. Right?"

After Shota nods approval and responds,

"Got it," Osamu asks him, "Yuri is your what?"
"My sister."

Osamu is pleased, but he can't get Shota to say that he is his father. Nevertheless, in the next scene we see him and Shota playing together, clearly having bonded again.

The film gives us a similar bonding experience between Nobuyo and Yuri as Nobuyo attempts to help Yuri with her experience of abuse. This is set off by the family seeing a report on television that Yuri has been declared missing. They decide to disguise her, cutting her hair and buying her new clothes. At one point, in the dressing room as they are talking about the dresses for Yuri, Yuri tells her not to get a yellow dress that they thought looked better. When asked why, she asks Nobuyo,

"You won't hit me later?"

Nobuyo gently reassures her that she won't hit her.

We see them soon after back home. Yuri is wearing the yellow dress sitting beside the tub where Nobuyo is taking a bath. Yuri notices that Nobuyo has a mark on her arm.

Nobuyo explains, "I got burned with a hot iron."

Yuri shows her a similar burn on her arm, saying, "Me, too."

Nobuyo responds, "We're the same."

Moments later we see them sitting outside apparently burning Yuri's old clothes.

Nobuyo holds her, saying, "Let's burn it. Ok?"

Yuri nods "Yes."

Her arms still around Yuri, Nobuyo tells her, "The reason they hit you isn't because you are bad. If they say they hit you because they love you, that is a lie. If they loved you, if they really loved you, this is what you do."

She hugs her and rocks her, tears in her eyes. It is a tender loving moment.

These scenes of parental understanding and compassion culminate in a family trip to the beach that brings out for the viewer the rewards of having a warm, caring, loving family.

There, Osamu provides the boy with fatherly advice, caring and encouragement. He invites him to enjoy his budding sexuality without

guilt or shame.

While blowing up a lifesaver on the beach, Shota appears to focus on a woman's breast. A moment later, while playing in the water with Shota, Osamu begins an adult discussion.

"Shota, you like boobs?"

"Not especially."

"Liar, I saw you looking."

"Why?"

"It's all right. All men like boobs. Your Daddy loves them, too."

Shota laughs.

Osamu goes on,

"Tell me. Are you getting big down there in the mornings?"

Laughing, Shota again asks, "Why?" then after a moment adds, "All men do?"

Osamu replies, "Everybody does. All men do. Feel better?"

A smiling Shota nods "Yes," then adds, "I thought maybe I was sick."

"You're healthy."

"Great!"

Much like Nobuyo has done with the little girl, reassuring her about the abuse she had suffered, that she is ok, Osamu has given Shota fatherly reassurance.

We move immediately to a friendly, loving exchange between Nobuyo and Grandma sitting on the sand. The other family members are at the water's edge, holding hands as they play with incoming wavelets. After Nobuyo gets up to join them, we see Grandma looking out at them, barely mouthing words we see in the subtitle,

"Thank you."

It is this loving, caring family atmosphere in which the children are encouraged to enjoy life and overcome their fears that gives us, the viewers, a warm feeling that prepares us for the development of the film's tragic finale. Already, in the scenes just described, we see hints of my association of this film to a class on the development of the superego, a moral sense, in children. Both Nobuyo, the mother and Osamu, the father, have encouraged the children to adopt a morality that is reassuring, Yuri over the abuse she has suffered and Shota over his budding sexuality. But that is not what particularly drew me back to the film.

The motive force for the dissolution of the family comes from the development of Shota's conscience, which we can follow in a series of scenes shortly before and right after the tranquility of the beach trip. It is also that development that stood out in my mind as I prepared for a class on the development of the superego.

The detailed development of Shota's morality might be used in a psychoanalytic textbook. Our understanding is that a child's initial understanding of right and wrong comes from parental "do's" and "don't's". At around the Oedipal period, as the child begins to develop some autonomy, those moral rules cease to be directly connected to the parents, becoming the core of an inner authority that seems to come from within.

Freud first emphasized that when we lose or move away from a loved one, in reality or perception, we often take some aspects of them into ourselves, attaching ourselves to their beliefs and their values. The film shows us how this can happen at a later time in childhood, at the movement into adolescence, an even more striking period of growing autonomy from parents.

We see—perhaps I should say experience—Shota beginning to question his father's teachings to develop his own beliefs. It revolves around his relationships with his father, Osamu, and his sister, Yuri as well as the shoplifting that gives the film its name.

Having accepted Yuri (now called "Lin" as part of the disguise) as a sister, Shota has taken it on himself to teach her shoplifting, in effect taking on his father's role. We see them together in a small store. Shota stands behind Yuri to block her from the storeowner's view seemingly looking at some candles and reaches back to nudge her, giving a signal. Going through a little ritual motion with her fingers that we have seen Shota use, she takes a small piece of candy and moves out of the store, looking back at him.

As he is about to follow, we hear the elderly storeowner say, "Hey!"

The storeowner walks over to Shota, pulls down a couple of candles and hands them to

Shota, saying, "I'll give you these."

He looks at him a moment and adds, making the ritual finger motions he has obviously observed, "Don't make your sister do it."

Shota turns and walks out of the store.

Clearly the store owner has known for some time about the shoplifting, has allowed it to go on, but is drawing a line. We can deduce that, but can only surmise how aware Shota is of all of that. We know only that it has started him thinking because at a later moment, in the midst of a family fun time with Osamu performing magic tricks for the children, Shota says, quietly so that only Osamu hears him, "He said, 'don't make your sister do it'."

"Who said? Do what?"

Shota replies, "This," making the ritual hand motion.

"Who did?"

"The Yamatoya guy."

Osamu, looking away, starts to answer, "Of course, it's still too early for Lin to ..." and then breaks away to help someone find something across the room, seemingly avoiding the question.

This is left hanging, perhaps percolating further in Shota's mind as we go through the beach scene and its positive family dynamics. Immediately after the comforting resolution at the beach, we experience a series of events that lead the film to its tragic ending and allow us to experience and understand the development of a new morality in a boy just entering adolescence. All the pieces leading to that development have already been set in place.

It begins with a death, one of two that will be part of this "lesson." Grandma simply doesn't wake one morning. We hear Aki trying to wake her, then the others rush in. Osamu starts to call for an ambulance, but Nobuyo stops him, saying that she's dead, the ambulance can't help her, and they can't allow themselves to be found there. Instead, Osamu warns Shota that it must be kept a secret.

"Grandma was never here."

He and Nobuyo dig a grave and bury her, essentially hiding her body.

The scene shifts to the street, where Nobuyo is at something like an ATM collecting

Grandma's pension money. Shota is with her, and they begin to talk. I've put in bold the dialogue relating to the morality of shoplifting.

"Whose money?" Shota asks.

"It's Grandma's money."

"So it's not bad."

"It's not bad."

"What about shoplifting?"

"What does your father say?"

"Whatever's in a store doesn't belong to anyone yet."

"Well, as long as the store doesn't go bankrupt, it's OK."

He quietly shakes his head "Yes."

This dialogue almost puts us inside Shota's head. He has been taught that shoplifting is not bad because no one really owns those things yet. But he has asked the question, and gets back that answer. We don't really know if he knows the meaning of "bankrupt."

As they walk, we hear a vendor asking Nobuyo, "Hello young mother, croquettes for your son?"

It leads to Shota asking her whether she likes being called "Mother" and when she asks him why he asked, he says,

"Because he wants me to call him Dad."

"But you can't," she answers with understanding.

"No, not yet."

She reassures him that it's not a big deal.

The scene moves. We are back in the house, where Osamu and Nobuyo are celebrating having found Grandma's hidden stash of money. They cheerfully count it out, "30,000 yen each." Shota and Lin look on and the camera focuses on Shota's face, showing nothing in particular, but leaving a sense of disquiet in the look.

In the film's typically understated way, we have been made aware of Shota's growing disquiet and doubts. The next two scenes change that doubt into certainty, the consolidation of a harsh morality.

Shota and Osamu are in an open-air parking lot. Osamu is looking into the car windows.

Shota asks him, **"Don't these belong to someone?"**

Again, I've used boldface for emphasis.

Having heard the dialogue with Nobuyo almost moments before, we are inside the boy's mind.

Osamu looks at him and says,

"So what?"

Shota just looks down.

Osamu again asks, "What?" and then offers to let Shota use the "crusher" he is holding to break the car window.

Shota shakes his head and walks away.

"In that case, you be the lookout by the stairs," Osamu tells him.

Shota, walking away, ignores him as Osamu breaks a car window, pulls something out of the car and runs.

As he runs away, Shota hesitantly following, Shota asks,

"Back when, when you saved me ..."

"What?"

"Were you trying to steal something from the car, too?"

"No, you dummy. That time I was just trying to save you."

Shota stops and watches Osamu run off.

We next see Shota and Yuri approaching the Yamatoya store. It is closed.

He reads, "In Mourning."

"What does that mean?" she asks him, as they look in the door, "Day off?"

He says, "Did it go bankrupt?"

Two deaths of elderly people, Grandma who was the elder of the family and the owner of the Yamatoya store, who attempted to teach Shota a moral lesson.

A rationale for shoplifting that no one was actually hurt by it shattered first by a "crusher" on a car window and then by the death and closing of the store reminding Shota of Nobuyo's comment about bankruptcy.

Together, they explain the next scene, the scene that plummets the film to its tragic ending, crushing the family as if with a metal crusher, sending it to its demise.

After leaving the shut down Yamatoya store, Shota and Yuri go to another, bigger store. He tells her, "You wait here."

He goes in, but she follows. He is looking around to steal something when he sees her getting ready to take something. He tries to

get her attention, then runs to grab some fruit in a bag and runs out, obviously drawing attention. He is eventually caught between two pursuers on an overpass and jumps over. Yuri is watching and runs home.

We, the viewers don't need to be told why this happened. We don't even need a psychoanalytic textbook to explain that with his death, the words of the "Yamatoya guy" have become a moral injunction: "**Don't let your sister do it.**"

Shota is hospitalized and as matters develop, the family inquiring about him at the hospitalized draws police attention. They are caught trying to escape from their home. In the scenes that follow quickly, they are each interrogated and lectured at by police, social workers and other young, self-confident government workers who accuse them of corrupting minors, theft, and above all kidnapping. They are told that they are not a real family, and, most tragically of all, Yuri is sent back to her real parents, where we see her

avoiding her mother, and ultimately sitting all alone, with no one. We, the moviegoers, look on with a very different moral compass.

The power of loss and separation is brought out in one last touching moment in the film. Shota, who is now enrolled and living in a school, has a visit with Osamu, who is now living alone. They go fishing with the stolen fishing rods, have dinner, and then the boy sleeps over. At night in bed, he asks Osamu if they were indeed planning to leave him behind. Osamu says it's true that they were trying to get away before they were caught. Shota then tells him that he deliberately got caught. In the morning after they say goodbye, Osamu impulsively runs after the bus that is leaving, tears in his eyes. Shota is sitting in the bus, looking forward, seemingly unaware, then turns back and under his breath (we see the caption) says, "Goodbye ... Dad."

The loss of Osamu has solidified his place in the boy's mind, just as Freud said it would.

PANY Members

If you have something to say, this may be the place to do it. Send in articles about interesting work you are doing with your psychoanalytic skills, insights and psychoanalytically inspired commentaries on a variety of subjects. Send us poetry you've written.

This is your Bulletin, to read and to write.

News and Notes of Members

Authors

Books

Garrett, Michael
*Psychotherapy for
Psychosis: Integrating
Cognitive Behavioral and
Psychodynamic Treatment.*
Guilford Press. August 22,
2019.

Papers

Mirkin, Marina (2019)
Judge not the play before
the play is done: the role of
creative play in the treat-
ment of a child with a his-
tory of congenital impair-
ment. *Psychoanalytic
Study of the Child.* 72:1.

Whitman, Laura (2019)
Using a spoon to claw your
way out of a steel cage: a
candidate works with the
frustration and defeatism
of a college student with
inattentive ADHD and
depression. *Psychoanalytic
Study of the Child.* 72:71-
87.

Whitman, Laura (2015)
Child psychotherapy, child
analysis, and medication: a
flexible, integrative
approach. *Psychoanalytic
Study of the Child.* 69: 394-
415. (not previously noted
in the *PANY Bulletin*)

Honors

Dr. Theodore J. Jacobs was
awarded his 2018 Sigourney
Award honoring psychoana-
lytic achievement at the July
meeting of the International
Psychoanalytic Association
in London.

Rania Kanazi was graduated
from the Adult Psychoana-
lytic Training Program at
PANY on May 2, 2019.

Desiree Santos was graduat-
ed from the Adult Psycho-
analytic Training Program at
PANY on May 2, 2019.

Dr. Malini Singh was certi-
fied in adult psychoanalysis
by the American Board of
Psychoanalysis at its June
2019 meeting.

Dr. Laura Whitman was cer-
tified in adult psychoanalysis
by the American Board of
Psychoanalysis at its June
2019 meeting.

PANY Members

Please send your informa-
tion for News and Notes to

herberthstein@gmail.com.
or by snail mail to
Herbert H. Stein, M.D.
425 East 79 Street
New York, NY 10075

Dr. Jennifer Stuart will be
happy to hear from PANY
faculty and candidates
interested in reviewing
books for *JAPA*.

Speakers

Dr. Harold P. Blum presented
"On the Road to Object
Constancy" the opening
paper for the 50th anniver-
sary of the Margaret Mahler
Symposium in Philadelphia
on April 6, 2019.

Desiree Santos presented
"Paving the Way: An
Interdisciplinary Model for
Social Work Continuing
Education in Healthcare" at
the 9th International Social
Work Conference on Health
and Mental Health at the
University of York in England
on July 25, 2019.

Dr. Harvey Schwartz "Illness
in the Analyst—30 years
later" at the Israeli Psycho-
analytic Society on June 25th
2019.

Dr. Schwartz was the Chair of
the Panel, Sexuality, Culture
and Woman's Health: A
Tribute to Marie Langer at
the meeting of the
International Psychoanalytic
Association in London on
July 25, 2019.

Dr. Schwartz is the Executive
Producer of the IPA Podcast,
"Psychoanalysis On and Off
the Couch."

Dr. Herbert Stein presented
Kong: King? Slave? Monster?
Father? Child? at the
Psychiatry Grand Rounds of
the Brooklyn Campus of the
NYVA Medical Center on
June 21, 2019.

Bulletin of the Psychoanalytic Association of New York



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