

FENICHEL, O. (1949) THE SYMBOLIC EQUATION: GIRL =
PHALLUS. PSYCHOANAL. Q., 18:303 (PAQ)

THE SYMBOLIC EQUATION: GIRL = PHALLUS

OTTO FENICHEL

I

In the article, *The Analysis of a Transvestite*, [1] I established the fact that at the root of this perversion there lay the patient's unconscious fantasy of being a girl with a phallus. If—schematically speaking—the homosexual has identified himself with his mother, and the fetishist has not relinquished the belief in the woman's possession of a penis, both of these formulations are valid for the male transvestite: he identifies himself with a woman in whose possession of a penis, furthermore, he wishes to believe.

My patient acted out this rôle of a phallic girl in order to be able to yield to feminine wishes which were opposed by intense castration anxiety. The perversion purportedly counteracted this anxiety, for its purpose, as I stated, was to say to the object: 'Love me like the mother (or like the sister); it is not true that I thereby endanger my penis'. I was able to demonstrate the probability that this is, in a general sense, the meaning of the transvestite act. It is a compromise between feminine wishes and an opposing fear of castration, or, since the fear of castration is the result of a heightened narcissistic evaluation of one's own penis, between the feminine wish and the narcissistic pride in one's penis. The exhibitionistic behavior of such patients has therefore the double meaning: 'I want to be seen and admired for my penis', and 'I want to be seen and admired as a beautiful girl'. In the earlier paper referred to, I described as the most important incidental factor in transvestitism the fact that usually the identification with the mother is at the

This article, translated from Int. Ztschr. f. Psa., XXII, 1936, No. 3, is taken from a forthcoming book, Selected Papers of Otto Fenichel, translated by Henry Alden Bunker, M.D., to be published by W. W. Norton & Co., Inc., and is printed with the permission of the publishers.

Translated by HENRY ALDEN BUNKER, M.D.

1 Fenichel, Otto: Zur Psychologie des Transvestitismus. Int. Ztschr. f. Psa., XVI, 1930.

2 Freud: From the History of an Infantile Neurosis. Coll. Papers, III, p. 473.

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same time, on a more superficial level, an identification with a little girl. These objectively contradictory tendencies are supposed to find expression simultaneously; of their relationship to each other, thus far nothing is conveyed. The situation might parallel that of the 'Wolf-man', in that a relatively primary feminine longing is opposed by the realization that 'the gratification of this desire would cost the penis', [2] as it might be that an originally strong penis pride and a phallic tendency to exhibitionism were inhibited by castration anxiety, and then became replaced by a feminine tendency to exhibitionism. In any case, phallic and feminine pleasure in exhibiting coalesce to form the leading fantasy of such patients: 'I show myself as a girl with a penis'. My patient, for example, was the recipient in his childhood of both phallic and feminine admiration, in that adults called his penis by pet names and also—because of his long hair—extolled him as a 'beautiful girl'.

In his perverse practices this patient represented not only a phallic girl but also a phallus pure and simple. I wrote: 'The patient combined his femininity with a naïve narcissistic love for his own penis, which as a child he had called pet names; indeed, the girl's name which he wanted to have as a girl bore a striking resemblance to the pet name for his penis. Thus came about the symbolic equation: patient in woman's clothes = mother with penis = penis in general.' The strength of the castration anxiety corresponds to the original penis narcissism, on account of which he could only indulge his later narcissistic longing to be admired as a girl by both equipping this girl with a penis and fantasizing her as a penis directly. The equations, 'I am a girl' and 'my whole body is a penis' are here condensed into the idea: 'I = my whole body = a girl = the little one = the penis'.

Here we see for the first time that the frequently valid symbolic equation 'penis = child' (the little one) can also assume the special form 'penis = girl'.

II

That girls, in their unconscious fantasies, frequently identify themselves with a penis has often been set forth. We also understand how such an identification comes about. It is one way among others of overcoming the original narcissistic penis envy. We know that frequently the aim, 'I also want to have a penis'—when oral wishes are in the foreground, or oral fixations exist which in connection with the narcissistic injury occasioned by the discovery of the penis give rise to regressions—passes over into the aim, 'I want to incorporate a penis orally'; and again we know that such tendencies, by reactivating old oral-sadistic wishes which once were directed against the mother, result in identification. 'I have seized the penis and eaten it and have now myself become a penis' is the formula of identifications of this kind. The prerequisite for a reaction of this description is thus the persistence of 'tendencies to incorporation'. Lewin [3] has collected material germane to this. According to him, one often finds in women simultaneously the fantasy of possessing a penis and the fantasy of being one. They identify themselves, i.e., their whole body, with a penis, via the pathway of oral introjection. The idea of having bitten off a penis or of having otherwise incorporated it is the continuation of the unconscious equation 'body = penis'. This equation, the aim of which is in fact that of a totum being taken into the body of the object, may therefore be regarded as a passive complement to the fantasy of swallowing a penis. We are dealing, hence, with a postphallic partial regression to oral conceptions.

I myself was able recently to publish the case of a patient in whose sexual life voyeurism played a particularly important rôle. The wish to see a penis covered the deeper one of eating it. This oral-sadistic possessing of the 'seen' was meant as a genuine introjection and hence resulted also in identifications. I have written elsewhere: [4]

3 Lewin, Bertram D.: The Body as Phallus. This QUARTERLY, II, 1933, p. 24.

4 Fenichel, Otto: Weiteres zur präödiipalen Phase der Mädchen. Int. Ztschr. f. Psa., XX, 1934, p. 151.

As is usual with oral characters, all her object relations were shot through with identifications. This invariably became particularly evident in sexual relations. Once when a friend of the patient proved to be impotent, her reaction to this was masculine to such a degree that we found for it the following formulation: 'We are impotent'. *Affaires á trois* played an important rôle in her fantasies as well as in her actual love life. She liked her friend to be with another woman in her presence, enjoying this in empathy with him. She found it unthinkable and quite unbearable that her friend might visit another woman in her absence. She had the feeling: 'Without me he can't do it at all!' Her expressions of affection always resulted in her snuggling up to the man's body like a small part of the latter. When her friend left her she experienced a 'sore feeling' in her back, as though her back had grown onto him and had now been torn loose. When, finally, she produced dreams of men who instead of a penis had a child pendent from the abdomen, there was no longer any doubt as to her identification with a penis. In the fantasy of hanging like a penis from the man's abdomen, we had a kind of father's body fantasy, the opposite of the fantasy of eating the father's penis: herself to be eaten as a penis by the father. For the man who had a child hanging from his abdomen instead of a penis appeared once again; now he had many such children; he had placed them inside his belt, or perhaps he held one of them on high in order to harm it, like the great St. Nicholas in 'Struwelpeter'; it was the 'Kindlifresser' of Bern.

Gradually the oral-sadistic impulses and tendencies toward identification with the penis increasingly manifested characteristics which it was not possible to explain via the penis but necessarily originated in an earlier period.

The father's body fantasy then turned out to be the continuation of a mother's body fantasy, the idea of the penis a continuation of the idea of the inside of the mother's body. To the identification with the penis, the pendent part of the father, there corresponded an identification with the embryo, the dependent of the mother (the *Anhängsel* of the father, the *Inhängsel* of the mother). The intention of disproving oral-sadistic

5 Lewin, Bertram D.: Claustrophobia. This *QUARTERLY*, IV, 1935, p. 227.

tendencies against the penis by the fantasy of harmonious unity with it—'I am myself the penis'—seems in typical fashion a continuation of the intention of disproving oral- sadistic tendencies against the mother's body by means of the fantasy of harmonious unity with it—'I am myself within the mother's body'. We must agree here with Lewin, [5] whose paper on the body as phallus was soon followed by one on claustrophobia—that is, on the body as embryo. But this origin of our fantasy from a longing for the mother's body is of less interest in the present connection than the fantasy of the father's body (Vaterleibphantasie): a little girl hangs from the father's abdomen like a penis. Thus she is inseparably united with him, only a part of him, but his most important part; the father is powerless when she does not function for him as his magic wand, in the manner of Samson's hair.

I have since had the opportunity of analyzing another woman patient who, between the striving to be a man and to be able to love as a woman, had found a compromise in loving a man whose penis she unconsciously fantasied herself to be—a form of love which is of necessity strongly marked by identifying features. Let us say a few words about this, since it takes us back to the fantasies of the male patient first discussed.

A gifted and very ambitious young girl was inhibited not only intellectually but in her whole development to such an extent that she sought analysis. She presented, in the first place, the familiar picture of a woman with 'sexualization of the intellect'. She wanted to shine by means of her intellectual gifts, but was prevented from this by her fear of disgrace. Analysis showed that the exhibitionistic achievement she really craved was basically that of urination, and the disgrace she feared was the discovery of her penisless state. The fear of this 'disgrace' was unconsciously intensified by a fear of bloody injury to her genital. This fear manifested itself as a fear of retaliation for corresponding oral-sadistic tendencies, primarily against the penis. For instance, in order to escape the sadomasochistic

6 Freud: The Taboo of Virginity. Coll. Papers, IV, p. 217.

temptation [6] involved in defloration by a man, she had deflorated herself, and was filled with a great longing for 'peaceful' sexuality. This longing for harmonious union of man and woman was intended to refute the unconscious impulse to steal the penis and to ward off the consequent fear of retaliation. She made the acquaintance of a man who impressed her as a 'ravisher' and of whom she was therefore greatly afraid before she entered into sexual relations with him. To her surprise the actual sexual union with him was quite different from what she had imagined. Tenderness dominated over sensuality; she felt united with him in perfect harmony, clung tenderly to him, free of any anxiety; that she did not achieve orgasm did not seem bad to her at the time; they talked little, and the patient thought this was so because the harmony between them was so perfect that they understood each other without words, since they had become so completely one. During their union she felt so fascinated by the man that she thought she could do nothing that he did not want her to do. To the interpretation that she had behaved as though she were a part of the man's body, the patient responded with a very thinly disguised œdipus dream in which the man was clearly recognizable as a father image. And it was only in relation to the analysis of this dream that the various examples of the many œdipal daydreams of the patient came to be discussed. Her father had traveled much and far, and upon his return from his journeyings used to tell of his adventures. The patient—in the latency period, and, even more clearly, in and after puberty—would then fantasy herself as his companion. Secretly and invisibly, she fantasied she was always with him and experienced all his adventures jointly with him. These fantasies once took concrete form in the patient's giving her father the figure of a little bear which he took with him on his travels. He fell in with these fantasies of his daughter by making it his habit upon his return to take the bear out of his pocket and to assure her that he had kept it sacred and that it was his talisman. The meaning of the fantasy thus was that the patient, as the great

father's little companion, protected him to such effect that he would be powerless without that protection. In analysis the patient fantasied herself as this bear which, carried in her father's pocket, took part in his travels. She peeped out of the pocket; she had a fantasy of kangaroos which peeped out of their mother's pouch, and realized that in that night of love's harmony she had snuggled her small body against the big body of her friend as though she were just such a young kangaroo. Thus we have a father's body fantasy, quite after the pattern of the earlier case discussed.

Further analysis revealed unequivocally that here too the Vaterleibphantasie covered a Mutterleibphantasie on a deeper level; that the penis corresponded to the idea of the inside of the mother's body, of the embryo, in whose place she had fantasied herself. The harmonious love scene repeated early experiences with the mother, and the whole power of the oral sadism which so disturbed her life appeared only after the patient, speaking of the summer of her fourth year at which time a sister had been born, said: 'My mother couldn't have lain in a hammock then'. 'But why not?' 'Because one would have seen her pregnancy too clearly.' And to the remark that her thought suggested that her mother had lain in such a way that she had noticed the pregnancy, the patient replied: 'But I clearly remember that she didn't lie in a hammock!' Wherewith the way was opened to the analysis of the patient's anger, stemming from that time. But this is of relatively little interest to us. For us the recognition is sufficient that here too, the fantasy 'I am a penis' represents a way out of the two conflicting tendencies, 'I want to have a penis' and 'I want to love a man as a woman'. The fantasy of being a man's penis (and therefore united with him in an inseparable harmony) subserves the overcompensating repression of the other idea: 'I am robbing a man and therefore must fear him'. For in that case nothing is taken away, and there exists only an indivisible oneness. This, however, is brought about through identification with the penis, which on a deeper level means once again: through the seizing of the penis.

III

The œdipus fantasies of this patient have numerous points of contact with many often recurrent motives of legend and fairy tale, as for example, little girl rescuers who protect great men in all their adventures occur not infrequently. Miracle-performing little companions (who do not necessarily have to be female), such as dwarfs, mandrakes, talisman figures of all kinds, have often been analyzed, and the 'little double' has been recognized as a phallic figure. [7] The associations of the patient, however, first drew attention to the connections existing between such phallic figures and the 'little girl rescuers', by pointing, for example, to Ottogebe, who in her spirit of sacrifice rescued poor Henry, or to Mignon, or to King Lear's youngest daughter, Cordelia, or to King Nicolo—drawn after Lear's image—to whom in his adversity only his youngest daughter remained faithful. The usual interpretation of these girl figures is that they represent a reversal of the 'rescue fantasy'. As is well known, the fantasy of men rescuing women or girls has been interpreted by Freud in the sense that the rescued women represent the mother. [8] But a female figure who rescues a man must likewise have mother significance. We do not doubt such an interpretation, and would merely note that it leaves many traits of this 'girl rescuer' unexplained: her smallness, her outward weakness which stands in such contrast to her magic strength, and all the characteristics which these figures share with the above-mentioned phallic 'little double'. Might not the interpretation be justified that all these female figures too have a penis significance? Freud's interpretation of Lear's Cordelia, that she represents the death-goddess, [9] does not run counter to such a conception. The death-goddess is at all events a magically omnipotent being, holding the far greater, far stronger father completely in her power; she is connected with those phallic figures by the concept of 'magic

7 Cf. Rank, B.: *Der Dopplegänger*. *Imago*, III, 1914, p. 97.

8 Freud: *On a Special Type of Choice of Objects Made by Men*. *Coll. Papers*, IV, p. 192.

9 Freud: *The Theme of the Three Caskets*. *Coll. Papers*, IV, p. 244.

10 Reich, Annie: *Zur Genese einer prägenital fixierten Neurose*. *Int. Ztschr. f. Psa.*, XVIII, 1932.

omnipotence'. From the feminine point of view this fantasy can likewise be understood as a compensation for the narcissistic injury of their penislessness, of their being inferior and smaller. 'Even though I am little, my father must love me, since without me he can do nothing at all.' The infantile omnipotence of the girl, threatened anew through the discovery of the penis, is restored through identification with the penis. I recall the *däumelinchen* fantasies by means of which one of Annie Reich's patients was able to compensate the numerous severe traumata of her early childhood by dominating her male admirers through her enactment in unmistakable fashion of the rôle of a phallus. [10]

IV

In psychoanalytic literature Mignon figures have often been a subject of investigation, but always from the male point of view. Noteworthy in particular in this connection is Sarasin's great work on Mignon herself, [11] who loved Wilhelm in so unhappy and dependent a manner and also had Harfner beside her as a father figure to whom she belonged and together with whom she first formed the 'strange family'. Sarasin recognized her as a figure in which the poet idealized his sister Cornelia; the poet developed an ambivalent father identification toward her, with mutual rescue (and destruction) fantasies. Sarasin noted that Mignon has various male characteristics, and he cites *inter alia* two quotations from Goethe which may be quoted here: 'These two remained to him—Harfner whom he needed, and Mignon whom he could not do without'; in the second passage referred to, Mignon is called a 'silly, bisexual creature'. Such passages as these have caused other, preanalytic interpreters of Mignon (e.g., Wolff) to emphasize Mignon's hermaphroditic nature; but Sarasin explains these male traces in Mignon simply by reference to the fact that in her there occurs a condensation of the memory of Goethe's sister Cornelia

11 Sarasin, P.: *Goethes Mignon. Imago*, XV, 1929.

and that of his dead brother Herman Jacob and of his other brothers and sisters. This is certainly correct but does not seem to us sufficient. The poet feels empathy not only for the Harfnerfather (grandfather) who kills and rescues children, in order thus to play the rôle of father toward his brothers and sisters (to love them and threaten them), but he also feels empathy for Mignon—the intensity of Mignon's longing for Italy leaves no doubt of this—in whom he would thus be loved or threatened in passive-homosexual fashion. Mignon's male characteristics stem from the fact that she represents the poet himself, that she gives expression to the fantasy: 'How would my father act toward me if I were a girl like Cornelia?' It is interesting that Sarasin, who did not recognize this, nevertheless came close to this interpretation when he wrote: 'Here, probably, we are made privy to a state of mind which borders on madness, where the longing for the beloved object obliterates the boundary between the "I" and the "you", and initiates the psychic process known to us by the name of identification'. That Mignon moreover represents not only a boy, but specifically his penis, cannot be maintained with certainty on the ground of her hermaphroditic characteristics, but becomes probable on the basis of the total context, and also if one takes into account for example the symbolism of her dancing.

Other available analyses of little girls like these, needful of help, yet in the sense of a talisman, rendering it—infantile women—leave from the masculine standpoint no doubt that in such cases we are dealing invariably with a narcissistic object choice. Such objects always represent the man himself who fantasies himself as a girl. 'I want to be loved as a girl in the same way as I now love this infantile woman.' The same mechanism of object choice here involved, as Freud has described, pertains to a certain type of male homosexuality, [12] and it is now established that it also occurs in the heterosexual. In my volume, *Perversionen, Psychosen, und Charakterstörungen*, [13]

12 Freud: *Three Essays on the Theory of Sexuality*. Trans. by James Strachey. London: Imago Publishing Co., 1949, pp. 22, ff.

13 Fenichel, Otto: *Perversionen, Psychosen, und Charakterstörungen*. Vienna: Int. Psa. Verlag, 1931, p. 21.

I wrote in this connection: 'In feminine men who during childhood or puberty liked to fantasy themselves as girls, the same mechanism is present as in heterosexuals. They fall in love with little girls in whom they see themselves embodied, and to whom they give what their mothers denied them. Very probably this mechanism is also the decisive one in pædophilia.' To this we will now add: basically this object choice in heterosexual persons also represents a homosexual type, in which the woman, chosen in accordance with narcissistic object choice, is usually fantasied together with a great man, a father figure (whom the person himself represents); in empathy with the woman the man thus unconsciously is loved homosexually. Always such fantasies are combined with the idea of mutual protection: the little woman is rescued by the great man in actuality, the latter by the former in magical fashion.

A paper by Spitz on the infantile woman [14] likewise explains the choice of small love objects in need of help on the basis of a narcissistic type of object choice. We are here concerned, he writes, with men who in their childhood were brought up by their mothers more or less openly as girls; such a tendency toward feminization in boys is strengthened by the later and very sudden inhibition of aggressive tendencies; if there is an older sister with whom the boy can identify himself, the eventuation in the narcissistic object choice described is facilitated. Thus Spitz explains the hermaphroditic nature of the 'child-woman', and believes that it is connected with socially conditioned changes in educational norms, that this type of choice of love object is currently more prevalent than formerly; he does not recognize, however, that these women represent not only the man himself who loves them but, in particular, his penis. In the way in which the charm of such figures is

14 Spitz, René: Ein Beitrag zum Problem der Wandlung der Neurosenform (Die infantile Frau und ihr Gegenspieler). *Imago*, XIX, 1933.

generally described one invariably finds a suggestion of their phallic nature. They are phallus girls, as in the fantasy of the transvestites described above.

V

Recently, in the analysis of a male patient, I was given the opportunity of a glimpse into the genesis of a totally different region of fantasy which at the same time seems to me to facilitate the understanding of the phallus girl—namely, the nature of the clown and of slapstick comedy.

This was a patient with a distinct predilection for clowning, for grotesque humor of the American kind, and so on. Although he had a totally different profession, his favorite fantasy was that of appearing as a cabaret comic or even outright as a clown. There was no doubt that these fantasies were a matter of 'wooing exhibitionism'; he wanted to impress by his appearance, and wanted to be loved for his clowning ability. The problem was: what gave this specific form to his exhibitionism?

It seems to us that with this question we approach the problem of a certain specific neurosis of childhood. There is a type of child who invariably seeks to entertain his playmates or adults by jokes of the most varied kind, and who continually plays the clown, the Punchinello. Such children are apparently those whose self-esteem is threatened, whose self-awareness is only restored when they can make others laugh at them. While such children at first are usually successful in this attempt because they are frequently very funny, one gradually realizes that we are concerned here with a neurosis, and that these children could in no wise act differently.

The exhibiting of one's comic qualities gives the impression of being a substitute. It looks as though (and the analysis of the patient mentioned above confirmed this) the children wished originally to exhibit something else, something more serious, and as though their clowning were saying: 'As long as I am not taken seriously anyway, I want to have at least this success, of making people laugh at me'. Instead of a great exhibiting—one is tempted to say, instead of the exhibiting

of an erected penis—they 'at least' exhibit something else. Since the substitute success which they achieve consists of their being laughed at, it seems as though they were striving to make a virtue of necessity, as though what prevented the original 'more serious' exhibiting were the fear of being ridiculed. The formula is roughly as follows: 'I want to exhibit—I am afraid of being laughed at for doing so. Therefore I shall exhibit in such a way that you will laugh, that I shall impress you in spite thereof, so that being laughed at is in itself a success. You who laugh at me shall see that he whom you laugh at possesses nevertheless a secret greatness.' Of what does this greatness consist? When one analyzes the words and acts of clowns and slapstick comedians, two seemingly contradictory features emerge:

a. Phallic features: the traditional garb of clowns itself contains many phallic features. The relationships between clown and dwarf are manifold, but the phallic symbolism of the dwarf hardly needs amplification. I will remind you only of the analysis of Gulliver by Ferenczi, who emphasized the phallic symbolism of all those figures who utilize the equation body = penis, and are associated with the fantasy of eating and being eaten. [15]

b. Preenatal features of various kinds: one has only to witness a clown act in any circus or to attend the performance of a great clown such as Grock, for example, to perceive that a large part of the effect of clowns consists of their more or less disguised expression of the otherwise forbidden tendencies characterizing infantile sexuality. The more these actually projected prenenatal tendencies are covered by an æsthetic façade which tempts us to the 'premium of laughter', the more we attribute to such slapstick comics the character of real art. [16] The anal-sadistic element seems herein to play an especially prominent rôle. It would seem that slapstick belongs under the rubric of sadomasochism: beatings are constantly administered. In

15 Ferenczi, Sandor: Gulliver Fantasies. *Int. J. Ps.*, IX, 1928, p. 283.

16 Cf. Freud: Wit and Its Relation to the Unconscious. In, *Basic Writings of Sigmund Freud*. Trans. by A. A. Brill. New York: Modern Library, 1938.

17 Apparently the author refers to *The Celebrated Jumping Frog* by Mark Twain. (Tr.)

such sadism, concealed as it is by clowning, one must take cognizance of two things: first, the striving of the clown, whose original wish it was to exhibit 'seriously', to revenge himself secretly for the ridicule to which he is exposed (and one may here recall the numerous legends and stories in which court jesters, dwarfs, and similar figures who are the object of laughter unexpectedly obtain a frightful revenge—as for example in the story of *The Jumping Frog* of E. A. Poe [17]); and second, one justifiably thinks of a regression engendered by the circumstance that an original piece of ridicule has disabused the hero with regard to his phallicism. With this second point we arrive at the following general interpretation: exhibition is here invoked in a specific manner in which phallic and pregenital features are combined with each other. This is apparently to be understood as follows. A phallic exhibiting which must be repressed is replaced by a pregenital exhibiting (which due to its genesis still retains phallic features), going hand in hand with fantasies of omnipotence: 'I am small, it is true; you laugh, but in spite of my small size I am omnipotent. If my penis is too small, well then, I am in my whole person a penis which you must still respect!' The pleasure of the child prodigy in exhibiting is apparently related to this. The patient discussed above, who gave her father the bear talisman, was admired in her childhood as a child prodigy. The motive in common is the 'greatness of the little one'. Here clown and prodigy completely merge in the tradition of the dwarf. The small child, who because of its small size feels despised or castrated, fantasies itself in toto as a penis, in order to compensate in this way for the narcissistic injury involved.

We return to our specific theme with the attempt to demonstrate that such phallic figures as clowns, prodigies, and dwarfs are frequently fantasied specifically as a 'girl'. The patient with the predilection for slapstick had a remarkably inconsistent attitude toward women. Either he despised

them as relatively insignificant compared to the significance of the psychological problems discussed among men; or else, he defended the rights of women in a suffragette spirit. These two alternating attitudes (the motives of this alternation were analytically most interesting) were mutually contradictory, and yet had something in common: the 'differentness' of women is denied in both cases; in the one case in the attempt to repress women altogether, in the other in denying their individuality. As an advocate of women's rights the patient was ever concerned with showing in an exhibitionistic way how well informed he was on matters feminine, how little different girls really were from him, etc. Thus his feminine identification became clear, 'I am myself a girl', an identification which found expression also in woman-despising homosexuality, and which in early childhood had provided an escape from his castration anxiety: 'In order not to become like a woman, I act as though I were myself a woman, and furthermore act as though women were no different from men'. If in him the wish, 'I want to exhibit my penis', was inhibited by a fear of humiliation, on a deeper level by castration anxiety, it found a substitute in the idea: 'I want to exhibit myself as a slapstick comedian (as the pregenital phallus)', and likewise in the idea: 'I want to exhibit myself as a girl (as the female phallus)'. He fantasied himself not only as a cabaret artist but occasionally also as a female cabaret singer, and in this respect is reminiscent of the transvestite (observed by Hirschfeld) who initiated his transvestite practices by appearing as a female trick shooter—thus a phallic woman—in vaudeville. [18] As such a pregenital, or female, phallus he wanted to be admired—above all, certainly by men. His competitive relationship to other men was outspokenly libidized: he liked to attack them in various ways, yet always needed their reassurance that they did not take the attack seriously but regarded it in a 'sporting' manner, as a sort of love act, somewhat in the manner in which the competitive urinating of little boys—wherein similarly one participant tries to outdo the other—has

18 Hirschfeld, Magnus: *Die Transvestiten*. Berlin, 1910 (Case 5).

a homosexual character. Thus all the details described had as their purpose the eliminating of a deep castration fear. To such a purpose was also to be ascribed the feminine identification: 'I am a girl, let me be loved as one, but let me not need to be afraid'. As in the case of the transvestite mentioned at the beginning, the phallic woman whom the patient enacted was here too regarded as a phallic figure as a whole (slapstick comedian), but here it was possible to recognize that this fantasy of the phallus girl was preceded by an injury to phallic exhibitionism, on the occasion of which the patient developed his deep castration fear. Of this injury to phallic exhibitionism we were given in the analysis a few screen memories, without our being able to ascertain their specific historical character. The fantasy of the phallus girl is a substitute for the phallic exhibition which is inhibited by castration anxiety, and is composed of the two kinds of 'castration denial': 'I keep my penis by acting as though I were in fact a girl', and 'girls are really no different from myself'.

VI

Finally before discussing the general significance of the figure of the phallus girl, I should like to cite a fragment from the analysis of another male patient in order to emphasize still another trait characterizing this figure.

It is the case of a man who through an unhappy marriage saved himself in masochistic fashion from a neurosis, but at the same time had left many of his possibilities and gifts unutilized. It was not difficult to see that he atoned with his whole life for an unknown guilt. This guilt, stemming from his infantile sexuality, was concentrated in shame over an enuresis of some years' duration which persisted past his tenth year. His (inhibited) ambition pointed to the strength of his urethral erotism; his exhibitionistic joy over small achievements (he denied himself large ones) had the unconscious meaning: 'Look, today I can actually use the chamber pot!' The bringing into consciousness of his guilt feelings gave rise at first to a depression during which the patient wept a good

deal. After holding himself in check and keeping his eyes closed to his lot in life over the space of many years, this relaxation was greatly welcomed, and the analyst repeatedly urged the patient not to be ashamed, but to allow himself to weep whenever he felt like doing so. After a time, however, it became obvious that the patient was beginning to abuse this invitation. He wept in the analyst's presence in a masochistic manner. What was the meaning of this sudden abundant flood of tears? The patient now no longer wept solely over his fate, but became sentimental and allowed the tears to flow whenever he thought of something 'touching', whenever a 'good' deed or the like was the subject mentioned. His moral masochism had much of the character of the 'rescue fantasy'. His unhappy marriage he continued for the sake of his poor wife; he had a vocation in which he was able to 'help the poor'; in short, the 'good' man, over whose 'goodness' he shed tears, was himself. His main fantasy ran thus: the poor little Cinderella that is himself must suffer much and is never understood, but at last comes one who understands him and therewith releases his tears. Dreams and fantasies then showed further that 'understanding' really meant 'caressing'. The patient had been rachitic as a child, had been obliged to rest a good deal, and had been made to feel that he was a burden to his humbly situated family. The neurosis consisted in his attempts to work out the aggressions thus aroused, to make a redeeming Christ out of the persecuted Cinderella. His longing was: 'If I suffer much, someone will come at last who will caress me, and then I must weep', and he sought in the environment a person whom he would caress and allow to weep, in the same way as he wanted it done for him. When he had reached this point in the analysis, he began a new affair with a poor girl for whom he felt pity, and developed *ejaculatio præcox*. The analysis of this new symptom now brought certainty regarding something already suspected: the weeping corresponded to urinating. A poor child (a poor girl) was to be caressed until it wet itself—this a beneficial release with no guilt. There now remained no doubt about who the poor child was to whom this was supposed

to happen, and a dream expressed this clearly: his own penis. The urethral fixation of the patient was passive-phallic: 'I want to be touched passively on the genitals. Let someone caress my poor little penis, so that it gets wet and is allowed to get wet!' This episode seems worth narrating because it is purely typical that the love which the man directs toward the phallus girl is passive-hallic and urethral.

VII

In connection with the phallic figures which Ferenczi described in his paper on Gulliver, [19] he overlooked the fact that a remarkable number of these at the same time represent girls. He writes: 'One of my male patients recalls having used a small female creation of fantasy in his youthful masturbation fantasies, which he always carried in his pocket and took out from time to time in order to play with it'. This was the phallus fantasied as a girl. Furthermore, Gulliver encounters the giant women who despite their feminine nature manifest clear evidences of the symbolism of erection—and one recalls too the frequent fairy tales of giant girls. Naturally one does not overlook the fact that giant women also represent the adult mother, by comparison with whom the little child feels so small; but it is Ferenczi himself who describes why in all these fantasies the giant, or the dwarf, represents also a penis.

Once one has become aware of the fantasy of the phallus girl, one finds in literature the most varied representations of it. Steff Bornstein has called my attention to the fact that it would be worthwhile in this regard, for example, to investigate the creation of Bettina von Arnim and her relation to Goethe. The fantasy of being given over femininely to a person great and powerful, at the same time to be united with him so indissolubly as to be a very part of him, together with the idea that one is moreover the most important part without which the mighty one would be powerless—this is certainly to be found also as characterizing a particular type of religious devotee. One thinks for example of Rilke's lines:

19 Ferenczi, Sandor: Gulliver Fantasies. *Int. J. Psa.*, IX, 1928, p. 283.

What will you do, God, when I die, When I, your pitcher, broken, lie? When I,
your drink, go stale or dry?

I am your garb, the trade you ply, You lose your meaning, losing me. [20]

Or of the lines of Angelus Silesius:

I am as great as God: He is as I as small;

He over me or I under Him can never be at all.

And:

I know that without me God cannot live a moment; Were I to perish, He could
but give up the ghost.

This reference to the 'feminine' lyrics produced by men engenders the thought that other frequently occurring fantasy figures might also be connected with the phallus girl. One thinks for example of the figure of the 'female soldier' which appears in so many variants in literature. It may be objected that such girlish soldiers or soldierly girls represent 'the woman with the penis', and that this by no means necessarily implies that they must represent the penis itself. In the first place one is obliged to perceive in them simply objects of the latent homosexuality of all men, regarding whose object choice Freud with justice wrote: 'There can be no doubt that a large proportion of male inverts retain the mental quality of masculinity ... and that what they look for in their sexual object are in fact feminine mental traits. If this were not so, how would it be possible to explain the fact that male prostitutes who offer themselves to inverts—today just as they did in ancient times—imitate women in all externals of their clothing and behavior? ... In this instance ... the sexual object is not someone of the same sex but someone who combines the characters of both sexes; there is, as it were, a compromise between an impulse that seeks for a man and one that seeks for a woman, while it remains a paramount condition that

20 Translated by Babette Deutsch, in *Poems from the Book of Hours*. New York: New Directions, 1941. (Tr.)

21 Freud: *Three Essays on the Theory of Sexuality*. Trans. by James Strachey. London: Imago Publishing Co., 1949, pp. 22–23.

22 Freud: *Three Essays on the Theory of Sexuality*. Trans. by James Strachey. London: Imago Publishing Co., 1949, p. 23 fn.

the object's body (i.e., genitals) shall be masculine. [21] Moreover, we have frequently found that alleged inverts have been by no means unsusceptible to the charms of women, but have continually transposed the excitation aroused by women on to a male object. [22] Correct as this is, it does not explain the circumstance that our 'female soldier' so often appears as a 'page', i.e., as primarily a helpless little fellow inseparably devoted to a great person, in order in magical fashion to help or to save him. Such girl or half-girl figures are no different from other phallic symbols, which, despised at first on account of their smallness, turn out later to be powerful, and become the most important helper of the hero, much like the small helping animals in fairy tales or like dwarfs. If these phallus girls are omnipotent in consequence of their phallic nature, it is also true that they can misuse their omnipotence. The 'fear of retaliation' felt by some fathers toward their narcissistically (as phallus) loved daughters certainly belongs here.

Thus, what we encounter here is a fantasy in which male and female narcissism, male and female pleasure in exhibiting, are condensed. In such fantasies, penis envy is condensed with her femininity in the woman, penis pride with his castration anxiety in the man.

VIII

Let us emphasize, finally, that the fantasy of phallus girls bears a close relationship to two hitherto little understood forms of perversion. It will already have been noticed that many of the examples cited here are closely related to masochistic fantasies, in particular to masochistic fantasies of the type usually designated as those of complete sexual dependence. This sexual dependence consists of the dependent person's feeling indissolubly united with the person on whom he is dependent, able to do nothing against, or indeed without, his will—representing,

as it were, a part of him. One thinks of the type of religious devotee mentioned above, whose devotion is associated with the fantasy that even God would be helpless without him. It would still have to be inquired whether the fantasy is not likewise present in all cases of such sexual dependence; that one has not only become a weak, helpless part of the person one is dependent on, but also the reverse: his most important part; that the person in question is now at the same time in (magical) dependence on the one dependent on him.

Frances Deri has expressed the opinion that this is in fact the pathognomonic mechanism of sexual dependence, and we can only find ourselves in agreement with this opinion. [23]

That which is termed 'sodomy', the sexual love for animals, is probably something of a very different kind. One type thereof, however, according to analytic experience seems to stem from the fact that the person concerned has remained fixated at the stage of partial love, and sees in animals penis symbols. The unconscious fantasies of 'infantile totemism' which magically unite a human being with an animal species [24] are certainly not entirely based on the fact that the animal is fantasied as a part of one's own body, as oneself in phallic form. But there are forms of the love of animals in which the attitude to the loved animal representing the penis is so completely identical with the love of a man for a 'child wife', chosen according to the narcissistic type of object choice, that we should like to include this type of animal love here.

One concluding remark may anticipate possible misunderstandings: in cases in which in relation to the penis introjection and eating fantasies play a particular rôle, or in other words, wherever the symbolic equation body = penis holds,

23 Josine Müller, describing a case of dependence, wrote as early as 1925: 'She fantasied herself as being herself the penis of this exalted father, and thus his most precious and most important part'. (Früher Atheismus und Charakterfehlentwicklung. Int. Ztschr. f. Psa., XI, 1925.)

24 Freud: Totem and Taboo. Chapter IV, The Infantile Recurrence of Totemism. In, The Basic Writings of Sigmund Freud. New York: Modern Library, 1938.

this relation to the penis stems from pregenital antecedents. Likewise, the phallus girl is, generally speaking, not only a penis but also a child, feces (content of the mother's body) and milk. It is the introject, and one which is again projected. The penis thus is only the final member of the series of introjects. It was primarily my intention at this time to lay emphasis upon this final member of the series.

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