

## SUPERVISION: A CONTAINER-CONTAINED APPROACH

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*The authors illustrate an approach to the supervisory process as a learning experience for both supervisee and supervisor built on the containment of unconscious anxieties. It is argued that a core function of psychoanalytic supervision is to help contain the emotional turbulence and the unconscious anxieties arising and evolving in the two interacting domains of the analytic and the supervisory sessions. From this perspective, the analyst-patient interaction and that of the supervisee and supervisor can be understood as twin, tiered transformational arenas, the supervisory one being at the service of holding and grasping the roles the supervisee/analyst goes through as part of the analytic process. On the basis of detailed clinical material from a disturbed 7-year-old girl, the authors explore the interrelated issues and difficulties in containing anxieties and turbulence in both the analytic and the supervisory situation. When emotional containment is adequately handled, the supervision helps the understanding and development of the supervisee's use of his/her own personality as a treatment instrument, as advocated by Fleming and Benedek decades ago. The supervisory session thus furthers the resolution of clinical issues through symbol-formation, clinical sessions and supervision being twin domains for recording and understanding emotional evolution.<sup>1</sup>*

In their classic paper, 'Supervision: a method for learning psychoanalysis', Fleming and Benedek (1964) hold that success depends on the student's ability to develop and use his own personality as an instrument in the treatment process, by means of achieving insight and self-discipline. After learning from his experience as a patient, in his personal analysis, to listen to associations, perceive multiple meanings and to use his interpretative functions on himself, the candidate needs to learn how to apply this in treating patients: this is, to continue to learn about himself and to exercise his perceptiveness, his introspection and empathy focusing on a third party, the patient. The supervising analyst helps recognise learning blocks and to apply what he has learned of self-knowledge

and theory. Citing Helen Ross, Fleming and Benedek present the supervising analyst's job as, Janus-like, being simultaneously both teacher and therapist. They underline that the supervisory situation deals with experiences as intimately affect-provoking as does the analysis itself: such emotion-laden contexts they put forward as the overall frame for the supervisory 'learning alliance'.

Arlow (1963) notes that the supervisor is aware that the student tells (and knows) a great deal more than is apparent in the record, which allows him, he maintains, the opportunity to observe simultaneously the interaction between patient and analyst, between analyst and supervisor, and finally the subtle effects of the organisational relationship to the institute.

<sup>1</sup> This is a revised and extended draft of a clinical presentation at the Barcelona Training Analyst Pre-Congress. Virginia R. Ungar is a training analyst and Luisa Busch de Ahumada was at the time a third-year candidate at the Institute of the Buenos Aires Psychoanalytic Association.

Arlow highlights how, during the supervisory session, the therapist often unconsciously shifts, in the presentation of his material, from reporting the data of his experience with his patient in the role of the observer, to 'experiencing' the experience of the patient, by way of the enactment of an identification. The record of the analytic interaction having been edited unconsciously, the supervisory session affords the student/analyst the opportunity to relive in tranquillity his emotional experiences with the patient: mainly the complex problems of his ability to tolerate empathic contact.

In a comment on Fleming and Benedek's work, Grinberg (1970) also puts the accent on the various layers of the supervisory field: analyst-patient, supervisee-supervisor, and patient-supervisor. As we attempt to approach clinically the supervisory process as an ongoing, shared learning experience for both analyst/supervisee and supervisor, we must beg forbearance regarding the expository difficulties involved in describing the intertwined issues at these diverse levels. We shall focus clinically on the containment of anxieties in both analytic and supervisory sessions. In the case to be approached, this will involve describing the evolution of the clinical process from an initial state of fragmentation and massive enactment, through incipient (though in this case reversed) individuation amid emotional turbulence to its resultant genuine symbol-formation as a creative transformation. We shall consider in detail clinical material from a girl's analysis, adding the impressions of both supervisee and supervisor. To the clinical record of the analytic sessions, reconstructed on the same day and appearing in italics with the analyst mostly using the first person, we add the drawings on which much of the material centres. To record the supervisory process, each of us took notes after the supervisory sessions.

The fact that this clinical presentation is written by both supervisor and supervisee is witness to a shift of emphasis, which emerges when we compare the themes of the previous Congress at San Francisco, 'The multiple functions of the supervisor' with the theme of the

present Barcelona Training Analysts' Conference: 'Learning in the supervision: a mutual experience'. This more explicit passage from a one-person to a two-person psychology in the approach to the handling of psychoanalytic supervision is but a further unfolding of the wider understanding of the analytic process, continuing from the sixties. As we hope to make explicit, a shift from a one-person to a two-person psychology framework allows us to re-examine the supervisory task in terms of a two-tiered container-contained model. Above and beyond whatever more direct teaching the supervisor provides, it will be the supervisor's task to help trace, contain and disclose the impact of the unconscious anxieties the analyst may not have managed sufficiently and thoroughly to think through in the analytic sessions. This back-and-forth dynamic between the two scenes, the session and the supervision is, to our eyes, the fulcrum for 'learning from experience' in the supervision. As held by Arlow, Fleming and Benedek, and Grinberg, the patient's emotions and psychopathology are, on the one hand, the object of study for the supervision, and on the other hand, they are the *primum movens*, at the supervisory situation, of the ongoing unconscious processes that supervision must help contain and decipher. We prefer to use the terms 'shared', as distinct from 'mutual experience', to emphasise our conceptual differences from the 'intersubjectivity' stances, which are inclined to consider the intermixing of personal boundaries as the process goes on as not just unavoidable, but also as therapeutic in itself.

As we see it, each aspect of the Eitingon tripod has its function. To the candidate's core experiences in his ongoing training analysis, supervision adds a coexistent experiential learning arena allowing him/her to work upon, from diverse vertices, his countertransference and his projective counter-identifications with his analysand's psychic turmoil. The supervisory ideology here is based on the idea of helping and containing the therapist rather than on direct teaching or correcting. As long as there are hints of an ongoing clinical process, and

unless the interpretive process appears to hinder it, the supervisor strives not to interfere or raise objections, whether or not the therapist chooses to take the roles allotted by the patient. To give an example, whether or not the analyst decides to let the child clean her dirty hands on her clothing is thought to be part of the therapist's personal style. Only in the case where the process comes to an impasse would it be the occasion to review more actively what went on. Unless and until this happens, the supervisor helps to support, grasp and put further into words the ongoing issues.

#### BACKGROUND MATERIAL

I now present some data now on Valeria, a 7-year-old girl sent for treatment because of her bizarre behaviour at school and her severe learning blocks. The youngest of three children, she has a sister several years older and a brother older by two years. Her father, in his early fifties, is retired. Previously, he happened to spend months and months at work, away from home. The mother, a teacher in her early forties not currently working, volunteered that she was used to making decisions and managing the children. Unable to learn to read and write, Valeria was about to repeat her first year at school. It fell upon the school, not the family, to try to find out what was wrong with her. This led to a request for a diagnostic evaluation and then treatment. Initially, the mother, perhaps characteristically, did not want to recognise that the girl had emotional problems; she put it down to simple naughtiness. She blamed Valeria's inability to read and write on the inexperience of present-day teachers, pointing out that it was the school that had requested a consultation: they wouldn't be requesting it by themselves. The father accepted Valeria's naughtiness but was surprised that, to give an example, 'if a shoelace is longer than the other she won't walk till this is sorted out, or she refuses to walk so that the soles of her shoes don't get dirty, and she can't wait when promised something, she cries and relentlessly

demands until she gets it'. The mother volunteered, falsely, that Valeria got along well with schoolmates, that she was invited out everywhere (it turned out that she was actually universally shunned). She was not close to her older sister but played a lot with her brother. Mostly they got along well but sometimes they fought. Predictably, the parents' attitudes made negotiating the setting difficult. It was finally agreed to start thrice-weekly sessions which, while infrequent enough, was the most they would agree to. As she had been evaluated elsewhere, Valeria's first interview was dealt with as her first analytic session.

The mother, who brought her in, stayed in the waiting room while Valeria followed me to the consulting room. She ran through the corridor stamping her feet. She spoke loudly and constantly moved about aimlessly, which seemed to be her way of venting her anxieties. Introducing myself, I asked her whether she knew what she had come for. Valeria did not answer. The alternative, which was often the course she took, would be her responding loudly or shouting, often with no evident sense. At times she put her hands on her hips and shouted, 'Si-lence', or repeatedly, 'The conference'. When asked what she meant, she did not respond. She kept away from toys but she did pick up a pad, on the back of which she drew, saying 'it's for you'. Starting on the second or third session, she came in saying, 'Shit, fart, pee' and she duly farted, which she was able to do at will. She sat on me and farted: 'So that you get all smelly'. She used up pads of paper in no time, making balls she then threw at me, often saying, 'It's shit'. Sometimes she shot them at my chest. 'So that you have shit on your tits'. Alternatively, she made food out of plasticine: sausages, hamburgers, gnocchi or potatoes. She was usually on the move and spoke almost constantly. At times she climbed on to a chair and then asked me for a hand—she was afraid of falling and cautious in this sense. She sang, screaming tunelessly that she was a clown, that her mother was a clown, that her father was a clown, and then it all started over again. This created a stream of 'fart-shit-pee'

and verbal attacks, openly enacted and enunciated. Some sessions revealed her attempts to keep herself together by way of obsessive defences. She often sharpened her pencils, washed her hands when she touched anything, or she obsessively tidied and reordered her toy-box.

Amid such chaos, an initial supervisor suggested dyadic interviews including the mother. Valeria did not want her mother to enter the consulting room. She turned her back on her shouting, 'Go away, go away'. The mother replied sententiously that she should not be treated like this. This went on and on. After some time, Valeria asked her mum to draw her a Christmas tree, to which the mother replied that she should do it herself, because she did know how to do it herself. Valeria insisted and the mother responded stereotypically, despite mounting anguish and suffering. Finally the girl lay down, whimpering in front of the door. I asked the mother to cuddle her, which she did until Valeria calmed down. The mother commented, 'You are naughtier than ever'. In a second interview, Valeria drew a sun within a circle and the mother commented: 'How nice. I like you to draw whatever you want but you put the sun in a globe, poor sun he doesn't like it, but do as you want, poor sun, I like you to draw what you want but poor sun ...' Valeria stopped drawing amid growing devitalisation and despair. This illustrates the paradoxical interactions. I thought that Valeria might well want to stop her mother and that her shouting 'Si-lence' to me presumably had to do with that. As an observational field this was interesting enough but in view of the anxieties involved it seemed prudent to put a stop to interactional interviews.

The sequences described kept up during the first sessions and indeed alternated for many months from then on. She shouted, farted, invented and sang unmelodious songs, and she did not answer when questioned. No discernible playing emerged. Another item, which also started in the first weeks and continued from that time, was her writing 'Mom Dad Valeria Alberto', completely covering the sheet, with

no blank spaces. This she wrote from memory, just as if she were drawing, with no acknowledgement of what a letter 'means'; that is, of their having a definite sound and somehow linking up to form words. She knew each letter's name. My general attitude was to follow her around, trying to keep emotional contact and striving to receive her projections, in the hope of modulating them, whatever this meant in such a context. When she was drawing letters, I would tell her that she must feel in quite a bind when pushed into a situation in which she must know how to write when she did not. I would add that it must be difficult to be told by her mother or teacher to 'go on, write' when she did not know how to, and so she went on drawing these memorised words. This line of thought led, later on, to her playing the role of teacher mother while ascribing to me the role of the girl Valeria 'who does not know' and was urged to 'do what you can'.

For the next few months of treatment, at which time the training supervision started, such a pattern emerged at times, amid the ongoing, apparently senseless barrage of verbal and enacted attacks. As mentioned, she would more and more often take the role of the demanding mother/teacher while I was ascribed that of the girl Valeria who must be forced to learn how to write. In her role as mother teacher she controlled and gave orders to me, at times aggressively, at others less so. Little by little, within this high-speed turmoil of orders, indications and changes of context, it became clearer whether she was being mother or teacher. At this time, and in contrast to her initial sessions, in which she obsessively kept her toy-box scrupulously neat, it was messy, dirty and full of broken things. When she could not find something in her messed-up box she got paranoid ('Somebody must have taken it out'). On the days following a holiday or sickness break, or whenever she was brought in by her mother, and not by her father as usual, sessions seemed especially chaotic. Often she came in shouting, 'Shit, fart, pee', 'Fuck you' or 'Shit, shit, shit!' At other times she got on to the table, on all fours, and farted in the four

directions. Whenever she came at her most hostile she ended up anguished and fearful in a corner mostly against the door, saying, 'Let me, let me'. A displacement of hostility was enacted on the pillows. She stamped on them and somewhat later verbalised what she was doing: 'I stamp on you and on what you say'. At other times she wanted to clean her hands on my clothing, when they were wet or dirty from the plasticine.

When she was in a better mood, she just ordered me about. Her indications to do this or that revolved around school and schoolwork, saying to me, 'Write, do it just as it comes out'. At first she did not give herself any particular name; then, in what retrospectively appears to be a significant enough index of an ongoing individuation process, she started to call herself Lucia when she enacted the mother or the teacher.

As a way to get out of her often manifest state of terror after her triumphant mood, she 'measured' me up (my feet, my back) with sellotape used as metric tape or she tied my feet with it. A few times, later on, she got out of her terror by lying on the couch and putting her feet on my lap and rocking them softly—'Playing as a baby does with her mum', I told her—and then she would ask me to tie her shoelaces up, which seemed to convey some request for help. Also, and mostly towards the end of the hour, in the last ten or fifteen minutes, she came to celebrate a birthday, sometimes mine as the girl Valeria, at other times that of another son, Alberto. At those times there was plenty of food around. She might send me to the shop to fetch it, ('Go, go, you are already a big girl'), or she might cook it herself using plasticine as the ingredients—pastries, sausages—and insisted that I ate it all. She never spoke about what happens out of sessions, except to say that she had a cat or about a trip she took, which she explained to me by way of 'maps'. Amid this numerous and repetitive material, my interpretive attempts at intervention centred alternatively on her confusion and on how badly she came to feel when she unleashed her aggression

or I focused on her feelings of triumph, as happened after she stamped on the pillows.

The session to be presented took place after a year of treatment, five months into the supervision.

#### A SUPERVISORY SESSION

At the start, Valeria ran along the corridor and closed the door to the consulting room, shutting me out. Through a crack she said quietly, 'Wait two minutes, OK?' Sitting in my chair, she took her folder, drawing pad, pencils, etc. from her box, and said: 'Ready'.

Sounding important (seemingly in the role of the teacher), she said, 'Take out a sheet. Today we will have a little task. You cut moons out like this and afterwards we will stick them in'. I asked her to explain to me how she wanted the moons to look and the girl drew a cloud on the sheet of paper instead, and said: 'Go on, draw and cut out moons in all colours. I will tell you afterwards what to do'. I dutifully drew and cut out the cloud/moons, while Valeria silently cut out and stuck scraps of variously coloured shiny paper on to a sheet of paper, grouped by colours. Then she said: 'Give me the moons'. She stuck them on folded sheets of shiny paper around the coloured scraps already stuck on. I asked her what it was that she did and she answered, 'Don't you see? Moons, moons sitting on the chairs. It's a tiny task, a maquette' (see Fig. 1).

In supervision, the analyst/supervisee remarked: 'I think Valeria felt very important and proud in my chair. She was the one who knew, the one to be admired. She felt that somehow she had placed herself at the centre of the space she has been shaping, with the shiny paper and the cloud/moons in their chairs admiring her'. The game, her being left out at the start while the girl arranged the setting, or being out of her normal chair, failed to get the therapist to feel excluded or irritated; she felt that, as analyst, she had been quite genuinely ready to accept the allotted roles.



When she was done, Valeria headed for the door and attempted to pin up the sheet of paper on it. It fell. She tried again and said: 'Come on, help me—can't you see it's falling off?' I helped her and we stuck it up on the door inside the playroom. (In the next session she threw this sheet of paper into the rubbish bin. I rescued it later on).

On looking at the drawing the supervisor was amazed. After all, we had been working for just a few months with this highly disorganised girl who at the start, amid evacuative outbursts and enormous excitement, was quite unable to set up orderly game sequences. Then repetitive games set in, involving a teacher and a pupil who wrote down isolated letters: the names she uttered for the letters did not coincide with the letters she wrote; her drawings, too, were quite chaotic. Now in the present drawing the ele-

ments were grouped together and surrounded by bars, which suggested containment; the cloud/moons 'sat' on these bars.

The supervisor commented that the girl had first asked her analyst for moons but then she herself drew a cloud instead and the analyst followed suit. The analyst remarked that she had hesitated and then had done as the girl had finally requested. She asked if she did right, stating more generally that if the supervisor did not consider it to be right, she should tell her and correct her—that she should not be afraid to do so. The supervisor answered that it was not her way of supervising, to tell her if she did right or wrong. When an analytical process is under way, the setting and the analytical situation are installed, she would rather watch and make remarks to observe jointly how the transference relationship evolved. The supervisor went on

Figure 1

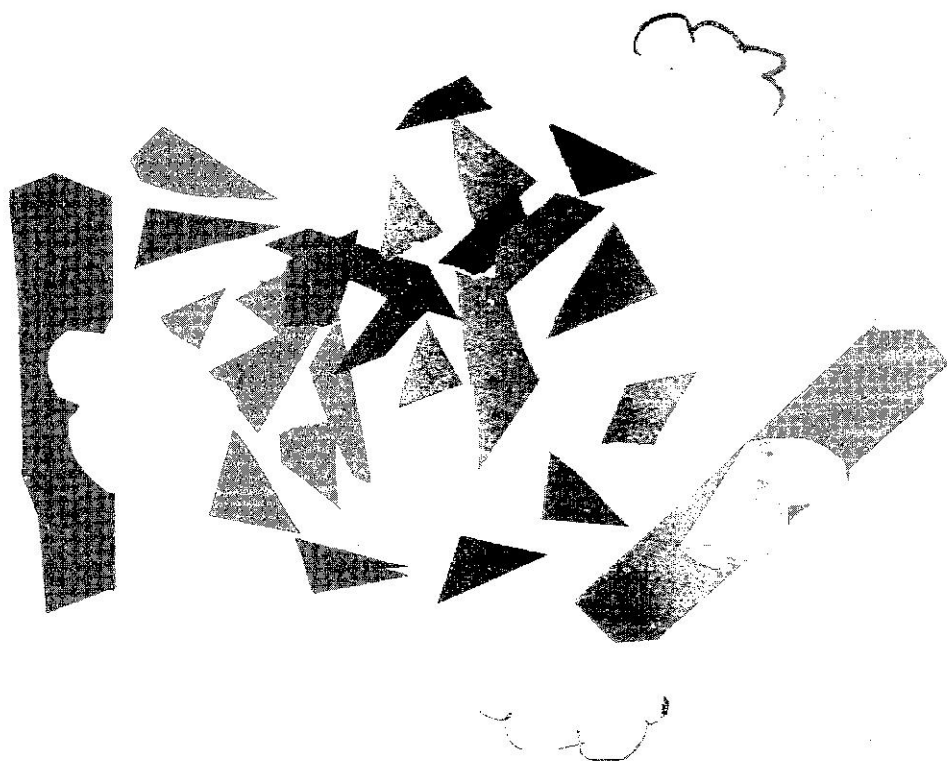
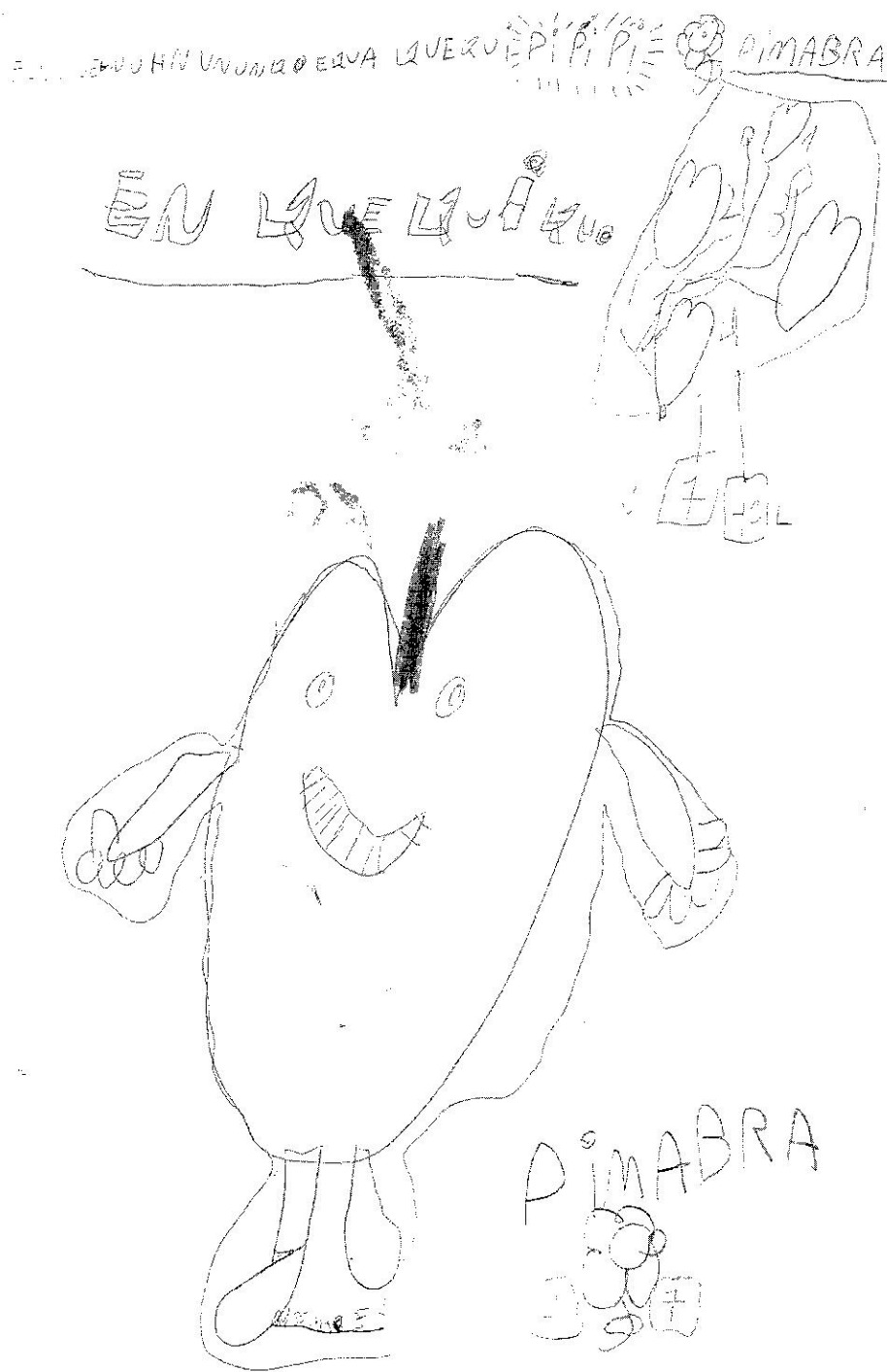


Figure 2



to say that the analyst herself might have corrected the patient, telling her that what she had drawn was not a moon but a cloud.

Since the analyst had decided not to and that it would be best now to see the effects on the session of keeping to the moon/cloud confusion, her impression was that, by not correcting her patient and taking to the role of pupil, the analyst had helped sustain the projection of the role of 'the girl who does not understand'. This seemed to lead to something: that the girl, in the role of analyst, stuck on pieces of paper and then 'assembled' a container around it. We agreed that keeping to the confusion in the session might have allowed some element related to the cloud/moons to show up, upon the analyst's taking the role of 'the girl Valeria who does not know'. The supervisor remarked that, compared to this girl's usual evacuative outbursts, these interchanges would seem nicely to fit Bion's (1962) idea of thought involving alpha-function, which requires an object containing the projections and returning them in more organised manners, with some anxieties processed. Such an object's reverie function seemed to have permitted Valeria to put herself together and turn on her own alpha-function.

The clinical narrative shows that the analyst partly grasped what had happened. Reading the session again and talking about it, it grew more articulated in her mind. It is notable that for the first time in all these months the analyst/supervisee asked for correction: she first took this event to be a simple reaction of withdrawal in the face of what took place, but at a second view, and as is again apparent in the following paragraphs, this request for correction would seem to correspond precisely to an enactment in the supervisory session of the role of the 'girl that doesn't know' or the 'girl in the wrong', which Valeria consistently projected into her in the sessions.

Valeria said, 'All right, now we'll carry out another little assignment. Write this down. Copy it out. This is a story which I'll tell you later'. (She named each letter while writing them down.) 'And here it says "pipipi".' (She

drew rays emanating from it.) 'And now draw a spring flower (spring had started just five days before this session), and write "pri-ma-ve-ra"' ('spring' in Spanish; she spelled the word out, though with mistakes). As she said this she wrote the word on her own sheet of paper (Fig. 2), while I had to do the same on another sheet. 'Very good. Now make two hearts go together like this (she drew lines linking them) and two balloons. Remember that you are Valeria, the girl, and I'm Lucía, the teacher. You are 7 years old and I'm 40'. She wrote down 7 and 40 and drew a square around them. Then she linked each by a line to the drawing of the hearts.

Faced with the girl's drawing, the supervisor noticed that for the first time she had written a word, 'pimabra'. The analyst had realised this as it happened and then was frightened by the idea that the parents might pull the girl out of treatment as soon as she learned to write, so she felt ambivalent about this development. The supervisor remarked that it would seem that when the analyst managed to accept the identificatory projection of an infantile aspect of the self that misunderstood and felt misunderstood, the girl managed to write her first word. She added that, besides feelings of mutual love, the two linked hearts might point also to two minds working together and, also, that the drawing would seem to appear as a sort of blend of a family tree and a family organisational introductory chart, with the ages of each, Lucía the 40-year-old teacher and Valeria the 7-year-old pupil. At that point the supervisor realised that the word Lucía contained almost the same letters, with just one misplaced vowel, as Luisa, the analyst's first name, and asked if the girl and her family called her this or her more usual nickname. She said, surprised, that they called her Luisa, not knowing her nickname.

To the supervisor this seemed to support the notion that the word 'spring', so obviously linked to budding, birth and flowering, points to a creative link-up, of two hearts/minds working together. Perhaps also the budding of the ability, the development of which would of



course demand some lengthy work, of learning to share with others, mainly her peers.

We went on with the session. Valeria asked/ordered me to continue working: 'And we put "Ch" of cheese, "che" "chee"<sup>2</sup> and draw an apple, with the little stick and five fingers (counts up to five). It has eyes and a mouth and two different feet—that's wrong'. She corrected one of the feet on my sheet. She gave me a small piece of shiny paper and assigned another to herself. 'And now write on "primavera" and the flower and you and me.' She asked me to draw two squares with the ages 40 and 7. She continued: 'Make a house and a tree—don't worry, just do it as well as you can. Everyone does it as well as they can'. I interpreted: 'When we do little assignments together and you are the one who knows and you teach me, you get everything right'.

Valeria looked attentively and said: 'Yes, we're right, aren't we? Now write the headline and underline it. Now I'll tell you the story. (Pretended to read.) Once upon a time there was a mother and a daughter and the mother would tell the father, "You go to the shopping mall". The mother and the children went out for a while and went to McDonald's and had sodas and then went to the park and the father was at the mall and then they came back home and that's the end of the story'.

It was the end of the session, Valeria put the material in her box, including the drawing which was stuck on the door.

As the supervisory session also drew to its end, the supervisor mused on the effects of the analyst's intervention on this last 'story' narrated by Valeria, which might restate the course of the work carried out together, with the ages in a little square. The flagrant demise of the father, whom the mother 'orders' to the shopping mall while she and their children go for an outing, drives the girl's felt experience (most likely related to a denial of the primal scene in the link to both therapist and mother) that for the time being the father has been rejected.

#### CONTAINMENT AND TEACHING IN THE APPROACH TO THE SUPERVISORY PROCESS

We find the supervisory experience described has been apt for containing anxieties and for thinking out the events of the session, supplying a frame for the emotional developments leading to the patient's first written, thought-out word, *pimabra*, as distinct from those drawn from memory. The analyst, being part of the ongoing process, was aware of some, but only some, dimensions of what went on, which illustrates the various levels encompassed by 'making the unconscious conscious'. As her final intervention—'When we do little assignments together and you are the one who knows and you teach me, you get everything right'—shows, she clearly perceived how and why roles were allotted in the actual context built by the evolving anxieties, allowing the child-analysand free use of the denial implicit in her demand that, in the play context, they switch their identities. She was not, however, fully aware of the ongoing advances in the process of symbol-formation. As the saying goes, one cannot write history while making it.

The supervisory session transcribed illustrates containment at two transformational levels. On the one hand, at that of the patient who, after putting together in her maquette her own experience of emotional containment, drew two linked hearts along with her first written word. The result of an evolving emotional containment stands represented by this accomplishment of symbol-formation, the joint initials of patient and analyst with their supposed (but reversed!) ages, enclosed within a box. The second level of transformation corresponds to the supervisor/supervisee link. To put it in Arlow's terms, this has to do with the fact that, being target to the unconscious anxieties of the analytic process the supervisee feels, and knows, more than what she has managed to 'think through' and can become apparent in the record. This is the sphere of transformations at the level of psychoanalytic awareness.

<sup>2</sup> 'Quea, Quea, Quea' in Spanish.

It must be surmised here that the supervisor's greater distance from the emotional scene helped quite a bit. It allowed her to grasp the homology, Lucía-Luisa, illuminating the active identificatory processes in the ongoing reversal of identities in the session.

The clinical example presented demonstrates the difficulties inherent in emotionally framing and instancing creative symbol-formation, difficulties resulting from the emotional turbulence falling upon both members in the analytic sessions. Containment of the ongoing anxieties and the opportunities it opens up for an emerging creativity in the session has required, in the case of the analysand, a domain of action to be shared with an analyst who can somehow be both 'outside' and 'inside' the psychic turbulence involved. This is also valid for the handling of the clinical material in supervision. Session and supervision thus turn into coexistent arenas for recording and grasping emotional developments.

The supervisory approach presented departs as much as circumstances allow from direct 'teaching', and it privileges the containment and disclosure of the supervisee's unavoidable anxieties that are part and parcel of the course of her analytic task. In the Janus-like dilemma of the supervisor, a dilemma which, paraphrasing Fleming and Benedek, can be thought of in terms of containment versus teaching, it is our belief that the converse, directive teaching approach on the part of the supervisor tends to increase the paranoid anxieties in the supervisory situation at the expense of containment.

It is a main tenet of this presentation that the actual learning process within the supervisory experience can be better obtained by the supervisor's facilitating attitude. This facilitation can only take place when a sufficient degree of holding to and grasping of the vicissitudes of the supervisee's involvement in the analytic process itself is achieved. The supervisory material presented documents the supervisee's tendency to fall into the role of the pupil, at the time when she asks to be told whether she acted correctly. However, the supervisory stance

described may well have helped the analyst bear the role of 'pupil' her patient so strongly forced her into. It may foreseeably have been too hard on her to bear the brunt of being 'pupil' on both sides, in which case we can surmise our stance, which approaches the supervisor's role somewhat to the side of the holding functions of the analyst in session, has helped make proper place for our little patient's need to assign roles to her analyst and have them sustained. The dangers of an overzealous supervisor/teacher pushing the supervisee/analyst in the pupil's place has been previously, and to our mind duly, stressed by Solnit (1970). As we envision it, supervision furthers the reconsideration of the therapist's clinical task, promoting the examination of the evidence, the sharing of doubts and the harbouring of evolving ideas.

Bearing the solitude of our psychoanalytic work is in the best of cases problematic; even seasoned analysts need to talk over informally with colleagues the events in their consulting rooms, and have them help think these out. We hope our paper allows the reader to share in what supervisee and supervisor learned from this difficult but rewarding analytic experience.

#### TRANSLATIONS OF SUMMARY

Les auteurs illustrent une approche du processus de supervision comme une expérience d'apprentissage pour le supervisee et le superviseur qui est construite sur la capacité de contenir les angoisses inconscientes. Elles montrent qu'une des fonctions centrale de la supervision psychanalytique est d'aider à contenir l'agitation émotionnelle et les angoisses inconscientes qui surgissent et évoluent dans les deux domaines interactifs de la séance analytique et de la séance de supervision. Dans cette perspective, l'interaction analyste-patient, ainsi que celle du supervisee et du superviseur peuvent être comprises comme des espaces de transformation superposées jumelles, l'espace du superviseur étant au service de contenir et de comprendre les rôles à travers lesquels va l'analyste supervisee en tant que partie du processus analytique. À partir du matériel clinique détaillé d'une fille troublée de 7 ans, les auteurs explorent les problèmes reliés entre eux et les difficultés présentées pour contenir les angoisses et l'agitation présentes à la fois dans la situation analytique et en supervision. Lorsque la capacité de contenir

les émotions est adéquate, la supervision contribue à la compréhension et au développement de l'utilisation, par le superviseur, de sa propre personnalité en tant qu'instrument de traitement, ainsi que l'ont montré Fleming et Benedek il y des décades de cela. La séance de supervision favorise donc les résolutions des problèmes cliniques à travers la formation de symbole, les séances cliniques et la supervision étant des domaines propices pour enregistrer et comprendre l'évolution émotionnelle.

Die Autoren stellen einen Zugang zum Supervisionsprozess dar, der ihn als eine Lernerfahrung für Supervisanden und Supervisor ansieht, die auf dem Containment von unbewussten Ängsten beruht. Sie argumentieren, dass es eine Hauptfunktion psychoanalytischer Supervision ist, dazu beizutragen, die emotionale Verstörung und die unbewussten Ängste, die in den zwei interagierenden Bereichen der analytischen und der Supervisionssitzungen auftauchen, zu "containen". Aus dieser Sichtweise lassen sich die Interaktionen zwischen Analytiker und Patient und die zwischen Supervisanden und Supervisor als gleichartige, gestufte Transformationsbereiche verstehen, wobei der Supervisionsbereich dazu dient, die Rollen, die der Supervisand Analytiker durchläuft, zu halten und zu verstehen. Mithilfe von ausführlichem klinischem Material von einem gestörten 7-jährigen Mädchen untersuchen die Autoren die miteinander verbundenen Probleme und Schwierigkeiten, die Ängste und Schörungen in der analytischen und der Supervisionssitzungen zu "containen". Wenn emotionales Containment adäquat gehandhabt wird, hilft die Supervision, die Verwendung der Persönlichkeit des Supervisanden als Behandlungsinstrument zu verstehen und zu entwickeln, wie es Fleming und Benedek vor Jahrzehnten vertreten. Die Supervisionssitzung hilft auf diese

Weise, klinische Probleme durch Symbolbildung aufzulösen, wobei therapeutische Sitzungen und Supervision gleichartige Bereiche zur Erfassung und zum Verstehen emotionaler Entwicklung sind.

Las autoras enfocan el proceso de la supervisión como una experiencia de aprendizaje, tanto para el supervisado como para el supervisor, la cual se lleva a cabo sobre la contención de las ansiedades inconscientes. Se sostiene que lo esencial de la función de la supervisión psicoanalítica es contribuir a contener la turbulencia emocional y las ansiedades inconscientes que surgen y evolucionan en dos terrenos que interactúan entre sí, el de las sesiones de análisis y el de las sesiones de supervisión. Desde esta perspectiva, las interacciones analista–paciente y supervisado–supervisor, pueden ser consideradas como espacios abiertos con gradas gemelas y cambiantes, estando el espacio de la supervisión al servicio de sostener y apuntalar el que las funciones del analista/supervisado sigan adelante, ya que son parte del proceso analítico. Partiendo de un material clínico, expuesto en detalle y relativo a una niña de 7 años que presentaba muchos conflictos, las autoras estudian algunos puntos interrelacionados y las dificultades para contener las ansiedades y los conflictos, tanto en la situación analítica como en la de supervisión. Cuando los contenidos emocionales son manejados de un modo adecuado, la supervisión contribuye a la comprensión y también al mejor uso de la misma personalidad del supervisado/a como instrumento del tratamiento, tal como fue defendido por Fleming y Benedek hace algunas décadas. Es de este modo como las sesiones de supervisión contribuyen a la solución de algunos aspectos clínicos a través de la formación de símbolos, ya que las sesiones clínicas y la supervisión son terrenos gemelos para registrar y comprender la evolución emocional.

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