

## **LACANIAN PSYCHOANALYSIS AND JAPANESE ZEN (HAKUIN ZEN): THE RELATION BETWEEN ‘THE IMPOSSIBLE THING’, DRAWINGS, AND TOPOLOGY**

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Lacan (1966, pp. 259-260) says: ‘I would not say so much about it if I had not been convinced—in experimenting with what have been called my “short sessions” at a stage in my career that is now over—that I was able to bring to light in a certain male subject fantasies of anal pregnancy, as well as a dream of its resolution by Caesarean section, in a time frame in which I would normally still have been listening to his speculations on Dostoyevsky’s artistry.’ And he says ‘I am not the only one to have remarked that it bears a certain resemblance to the technique known as Zen, which is applied to bring about the subject’s revelation in the traditional asceticism of certain Far Eastern schools.’

Thus, Lacan points out the commonality between ‘short sessions’ as the interpretation technique, which is positioned as the foundation of Lacan’s clinical practice, which ‘shatters discourse only in order to bring forth speech’ (Lacan, 1966, p.260) and the way to lead the subject’s revelation in Zen. In addition, Lacan (1975, p. 115) says in the seminar ‘Encore’, which is placed in the late period of his work: ‘What is best in Buddhism is Zen, and Zen consists in answering you by barking.’ Based on these points, we can notice that Lacan adopts, in a positive way, Zen’s thought to theorise his own clinical practice.

It is said, with respect to the connection between Lacanian psychoanalysis and Zen, that there is not only the commonality of the interpretation technique but also the similarity on the way to understand what is the subject in the background (Ruff, 1988), so can we obtain knowledge which we are able to utilise for our clinical practice by reconsidering the relationship between the two anew? In this paper, I will examine something in common between the technique of the Hakuin’s Zen paintings and the ideas of Lacanian psychoanalysis, and I will show how we can utilise the result for our clinical practice with drawings.

### Hakuin's Zen painting and 'the impossible thing'

Hakuin Ekaku (白隠慧鶴 1685-1768) is the most extraordinary figure to have appeared in Japanese Zen in the past five hundred years. He drew various types of Zen paintings. Especially, among them, the Zen painting titled "Pilgrimage through thirty-three places in the western region in Japan (西国巡礼図)" (see Figure 1), which could be interesting material to take into consideration for our clinical practice.

Two people in the painting are pilgrims through thirty-three places in the western region in Japan. One gets down on all fours, another one gets on the person and is writing something. It is written in the frame that "you must not scribble here (此堂にらく書きんぜい、畏入り)". If this is a prohibition on graffiti written from the beginning by someone who is concerned with the temple, it is unusual because the left space in the frame is too much vacant. And if this is the notification that graffiti is prohibited, the name of the management representative can be written last. If we think in this way, it will be expected that the pilgrim wrote the whole letter in the frame. Here is the paradox of self-referentiality. What did Hakuin draw such a picture for?

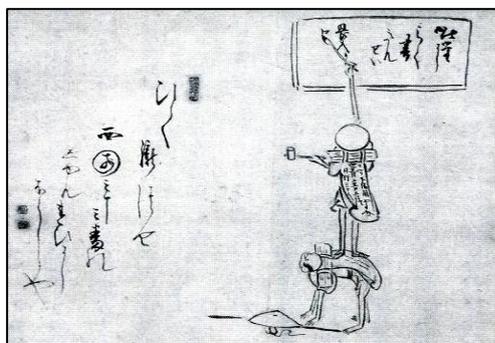


Figure 1

The clue to think about this point is covered in the inscription at the left side of the painting, 'the sound of the waterfall sounds (ひびく瀧つせ)'. According to Yoshizawa (2008, p.65-66), it is said that this inscription made people at that time recall the tanka (thirty-one syllabled verse) that, 'Fudaraku, where the sea beats against the shore in Mikumano, the sound of the waterfall sounds in the mountains of Nachi (補陀落や岸打つ波は三熊野の 那智のお山にひびく瀧つせ)'. That is to say, the big waterfall of Nachi is a manifestation of Kannon Bodhisattva, and the sound of the waterfall is

manifestations of infinite mercy of Kannon Bodhisattva. We might say, therefore, if one understands the meaning of this tanka, one will take a point of view of Kannon Bodhisattva immediately.

Let us return to look at the Zen painting here. The pilgrims who scribble 'you must not scribble here' are in the world where they fall into the self-denial if they mention something. If we understand the tanka, we will look at the pilgrims in the painting with eyes of the great mercy of Kannon Bodhisattva (Yoshizawa, 2008, p.68).

The two pilgrims, who live in the world of the paradox of the self-referentiality cannot perceive eyes from three dimensions outside the painting. Similarly, we, who live in the three-dimensional world, can less imagine the world of Buddha and Kannon Bodhisattva who are in the upper dimension as a concrete image. This relationship has a parallel in the Buddhist view of reality; the true reality is beyond the state of having a form and not having a form. That is why Hakuin helps us notice what cannot be said, that there is it, or there is not it, but it can be said that there is it certainly, the invisible thing as Kannon Bodhisattva, using the Zen painting.

### **The incompleteness of the self-referentiality and the real as 'the impossible thing'**

This kind of practice of Zen, which prompts people to aware the relation between people and the true reality beyond the state of having a form and not having a form as 'the impossible thing' for human beings, through the problem of the incompleteness of the self-referentiality has a deep connection with the idea of Lacanian psychoanalysis.

For example, Lacan (1991, p.434) says: 'The one who desires as such can say nothing about himself without abolishing himself as desiring. This is what defines the pure place of the subject qua desiring. Any attempt to explain oneself is, in this context, futile. Even a breaking off of speech can say nothing because, as soon as the subject speaks, he is no longer anything but a beggar—he shifts to the register of demand, which is a horse of a different colour.'

When the subject becomes to be the verbal subject, the subject is demanded to identify one signifier ( $S_1$ ). This means that, at the same time, the subject is excluded from himself while trying to grasp himself. Any subject cannot identify a signifier without removing himself from the

signifier. We therefore notice that we have an illusion that there is the subject of stating which supports the subject of statement, but in fact such a thing has been lost somewhere through facing up to the problem of the incompleteness of the self-referentiality (Shingu, 2004, p.66).

This lost thing is concerned with, however, what Freud (1900, p.184) mentions as ‘the earliest experiences of childhood’ that are ‘not obtainable any longer as such’ in ‘The Interpretation of Dreams’, or what he understands as the impossibility of our knowing the origins of self, and the thing that he says the starting point of psychoanalysis is to receive it. In other words, Freud indicates that human subject comes to recognise himself as the object of desire of the Other as language through being confronted with the impossibility that the human subject does not have any signifiers to represent himself, and, for the subject, this experience is what we can say it is truly real. Then, he puts the foundation of psychoanalysis as a process of reconstructing a symbolic system in this point (Shingu, 2004, p.76).

I think Lacan’s comment is for this reason, furthermore, Lacan (1964, p.53) points out that psychoanalysis is the place for ‘an essential encounter—an appointment to which we are always called with a real that eludes us’. In addition, Lacan (1991, p.44) say: ‘the Gods quite certainly belong to the real. The Gods are a mode by which the real is revealed.’ These references could be related to how Hakuin tries to help the viewer notice that there is Kannon Bodhisattva in the true reality beyond the state of having a form and not having a form, using the Zen painting. Thus, it is important for both Lacanian psychoanalysis and Zen that they include the question, how we can have the relation which supports our existence through the problems of the incompleteness of the self-referentiality, and they put emphasis on looking for the way to reconstruct the subject based on the relation to the impossibility which the question itself has.

### **Möbius strip and ‘the impossible thing’**

How can we represent the state of the subject who identifies  $S_1$ , or the state of the subject who is the verbal subject? The subject becomes, as mentioned above, to be a signifier trying to grasp himself at the place of the signifier, at the same time, the subject is excluded from the signifier. For this reason, the place of  $S_1$  is understood as ‘the impossibility’, the emptiness, the hole for the subject, and this place is, therefore, where it is

needed logically when the subject appears as the subject.

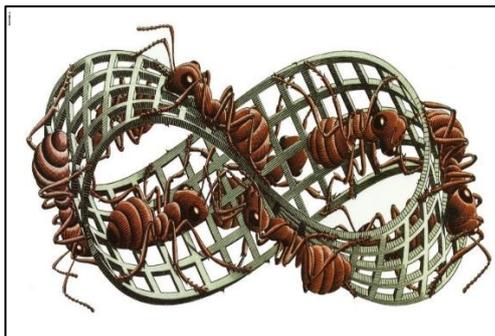


Figure 2

Lacan (1966, p.263-264) points out that the topology structured by the function of the hole is required in order to explain the relation between the subject and *'Urverdrängung'*, which is related to the fundamental capture of the subject by the signifier and the appearance style of the subject. That to say, he thinks we can know that there is the pure reality through the topology structured by the function of the hole, Möbius strip, torus, cross-cap, by which we are given our imaginative supports to the reality.

Among these kinds of topologies, Lacan regards Möbius strip (see Figure2) as the most important. He shows that the characteristics of Möbius strip that it has no front or back, or rather, the front is the back, the back is the front, is compared with the relation between consciousness and unconsciousness, or love and hate, and he says that the neurotic torus is converted to Möbius strip by cutting as the interpretation (Lacan,2001). In addition, he points out that, how the subject fails to grasp the object of desire because the subject rotates around the object in the dimension of the demand is represented as the relation between the topology structured by the function of the hole and the hole.

Besed on these points, let us look at another Zen painting titled 'Hotei holding up scroll (布袋圖)'(see Figure 3).



Figure 3

Hotei, by twisting the two ends of the long rectangular sheet of paper he is holding up, creates a circular band with a one-sided surface, that is, it has no front or back. Although the first part of the inscription, the six Chinese characters, ‘When I was in Ch’ing-chou, I made (在青州作一領)’, is shown written on the front side of the paper facing the viewer; the remaining ‘a shirt that weighed seven pounds (布衫重七斤)’ has been written on the back side and is seen through the paper in a reversed image. (The details shows how the words “a shirt that weighed seven pounds” would appear from behind the scroll.) To achieve this effect Hakuin had to turn over the sheet of paper on which the painting was drawn and inscribe the words on the reverse side. He deliberately executed the work in this way in order to represent the 180-degree turn (Yoshizawa, 2009, p.213-214). Then, why did he do like this? It is marvellous that this circular band with a one-sided surface is constructed as Möbius strip.

Concerned with the reason why Hakuin had perceived the characteristics of the Möbius strip over one hundred years earlier than Möbius, A.F. (1790-1868) discovered it, Yoshizawa (2009, p.214) says: ‘This formulation has a parallel in the Buddhist view of reality. In the overall structure of existence as we perceive it (what is termed “mind”), being is itself nonbeing, nonbeing is itself being; illusion is itself enlightenment, enlightenment is itself illusion. It is this reality, transcending all relative forms such as being and nonbeing, that Hakuin’s paintings attempt to convey.’ That is to say, Hakuin drew the Zen painting with Möbius strip, which has no front or back, or rather, the front is the back, the back is the front, to make the viewer notice that there is the true reality beyond the state of having a form and not having a form, in the same way that he did using the Zen painting titled “Pilgrimage through 33

places in the western region in Japan(西国巡礼図).

Is this attitude of Hakuin the same as that of Lacan, or the attitude that he tries to perceive the relation between the verbal subject and ‘the impossibility’ in the structure of Möbius strip? In fact, Lacan (2001, p.476, p.483) refers, in ‘L’etourdit’, to ‘The structure, that is the real which appears through language’. ‘The structure is the non-spherical thing which is covered in verbal connections, by which the effect of the subject is given’.

### **From ‘the impossible thing’ to the reconstruction of the subject**

It is not only this that, however, we can learn from the painting titled ‘Hotei holding up scroll (布袋図)’. I think this painting shows us how we can overcome sufferings which we must have because we are the verbal subject, through the relation to ‘the impossible thing’.

Here, let us pay attention to the words written on the sheet of paper which Hotei is holding up again. The words, ‘When I was in Ch’ing-chou, I made a shirt that weighed seven pounds (在青州作一領 布衫重七斤)’ are the central phrase in a famous koan included in the Blue Cliff Records(碧巖錄): A monk asked Chao-chou, ‘The myriad things return to the one. Where does the one return to?’ Chao-chou said, ‘When I was in Ch’ing-chou, I made a cloth shirt that weighed seven pounds’.

According to Yoshizawa (2008, p.76-77), we can understand that the monk distinguishes between ‘the myriad’ and ‘the one’ because the monk questions, ‘The myriad things return to the one. Where does the one return to?’, whereas, Hakuin tries to show us that ‘the myriad’ is not ‘the one’, ‘the myriad’ is ‘the one’, that is to say, the two is the different sides of the same thing, everything is one, one is everything through the Zen painting.

It is interesting here that Hakuin attempts to represent the relation between the verbal subject and ‘the impossible thing’ with the Möbius strip, and to prompt us to reconstruct the relation between ‘the myriad’ and ‘the one’ to make us notice that being is itself nonbeing, nonbeing is itself being, that is the true Hossin (the truth of the universe). And it is said that three children drawn in the hole of the Möbius strip with Hotei is a symbol of Shujo (all human beings), in this respect, we can understand that the relation between Hotei and Shujo corresponds to the relation between ‘the myriad’ and ‘the one’ (Yoshizawa, 2008, p.77). Why did Hakuin express

these correspondence relations using this painting?

Yoshizawa (2008, p.81) points out that Hotei in this painting is an incarnation of Hakuin. Based on this point, we could understand the relation between this painting and the viewer corresponds to the relation between Hakuin and the monk (or Shujo), or the analyst and the patient. If we think in this way, we could think Hakuin's true intention which is put into this painting is tied to Lacan's following reference closely.

Lacan insists that the analyst needs to know the fact as follows in order to be something other than simple companions to the patient in his search; 'the subject's desire is essentially desire of the Other with a capital O. Desire can only be situated, positioned, and thus understood within a fundamental alienation that is not simply tied to conflict among men, but to our relationship with language' (Lacan, 1991, p.268). In addition, he points out that the analyst is required to occupy the empty place where a signifier is summoned that can exist only by cancelling out all the others, or the signifier  $\Phi$ , and mentions: 'We must know how to occupy its place inasmuch as the subject must be able to detect the missing signifier there' (Lacan, 1991, p.268-269).

It is the object of '*Urverdrängung*' that Lacan says as the signifier  $\Phi$  (Lacan, 1966, p. 579). Based on this point, we could understand that, what he states here overlaps with the fact that he needs Möbius strip structured by the function of the hole to explain '*Urverdrängung*', which is related to the fundamental capture of the subject by the signifier and the appearance style of the subject (the operation of the alienation). In other words, the analyst needs to occupy the empty place like the hole of Möbius strip to make the subject reconstruct his relationship to language summoning the signifier  $\Phi$  which gives the subject's ties to the Other.

Then, I think it is interesting that Lacan says as follows in connection with the point mentioned above: 'In the world of a subject who speaks—in other words, in what we call the human world—we purely and simply encounter a metaphorical attempt to attribute a trait in common to all objects; it is purely and simply by degree that we can try to attribute a common feature to their diversity ... This is the function of the *einzigster Zug*' (Lacan, 1991, pp. 395-396).

Freud (1921, pp. 106-107) argues that, when the relation between the individual and the group is forged, the symbolic identification that stands prior to all else is mediated by the *einzigster Zug* (a single trait) giving an example on the daughter who identified with her father by 'coughing'.

Based on this Freud's perspective, Lacan (1964, pp.141-142) suggests that, what is important of considering a single trait is the mathematical essence of its 'oneness'. In other words, he evolves this concept of a single trait discovered by Freud, based on the point that, what the subject becomes to be the verbal subject, or to be woven into the Other is to count himself as "one", and he defines the communicating passage opened by extending concept "one", the cross-tie between the individual and the group, to the being of the individual subject as a trait unaire (unary trait), and then he points out the significance of making the subject reconstruct his relation to the unary trait through the empty place in the analytical space (Shingu, 2004, pp. 129-131).

It should not be forgotten here is that, however, this empty place is the place where the subject is confronted with the problem of the incompleteness of the self-referentiality and becomes to experience himself as the object of desire for the Other, language, or where the subject grasps the true reality through the experience. That is to say, the place where a unary trait is established, or the empty place is where the subject can reconstruct the basis of the existence of himself, which has been lost, through the relation to 'the impossible thing', the real. Thus, it is necessary for us to consider the real as 'the impossible thing' to position the ties between the individual and the group.

If we think in this way, we could understand that, what Hakuin attempts to make the subject notice the relation to 'the impossible thing' using the Möbius strip, and, at the same time, to prompt the subject to reconstruct the relation between 'the myriad' and 'the one' is the same as what the analyst tries to occupy the empty place like the hole of Möbius strip, and to make the subject activate own desire based on the Other's desire summoning a unary trait which forges the relation between the 'one' of the individual and the 'one' of the group. Then, in this point, we could suppose that this painting functions as the medium which promotes the viewer to reconstruct himself based on the transference with Hakuin in so far as Hotei is an incarnation of Hakuin.

One might say that, at this moment, the painting titled 'Hotei holding up scroll (布袋図)' becomes to have significant as same as a clinical drawing which is created in the state that the analyst maintains to occupy the empty place, vice versa, when a clinical drawing presents the same structure as the painting titled 'Hotei holding up scroll (布袋図)' in the relation between the analyst and a patient, the important turning point of

the analysis comes.

**Reading drawings which is created in the analysis as one koan (a paradox in Zen)**

According to Yoshizawa (2016, pp. 252-253), the Zen painting titled 'Hotei holding up scroll(布袋図)' is the same structure as the koan (small presentations of the nature of ultimate reality, usually presented as a paradox) called Sekishuonjo (隻手音声) (the sound of the one hand) in terms that the two can be represented as Möbius strip. This means that the painting itself has the function of the koan. Of course, we need to give attention the fact that Hakuin had a close relationship with Kanwa Zen (看話禪)(meditation supplemented with koan) spontaneously because he came to understand ascetic practice by reading 'Zenkansakushin (Incentives for Breaking Zen Barriers)' and he attained enlightenment through a koan called 'Joshu muji' (a question asking whether it is possible for a dog to have the Buddha nature or not), and that Bankei Youtaku (1622-1693) emphasised Husyou Zen (不生禪) (which just does meditation) taking a critical attitude toward Kanwa Zen because he thought that, to cause doubt using koan is artificial, contrary to nature (Suzuki, 1997). If we pay attention, however, to Suzuki's reference (2011, pp. 74-75) that the important point of koan is stimulating intellectual classification and promoting the action to the ultimate, and then pushing it suddenly down into the abyss of a ravine, we could understand that the problem is how one can divide time when the viewer is faced with the Zen painting, when the one uses the Zen painting as a koan like the 'Hotei holding up scroll (布袋図)'.

If we can apply this point to our clinical practice, we might say that we are required to read a clinical drawing as a koan, and to cut time at the moment that the stagnation of work by a patient occurs. This way of the interpretation has the same significance with 'the drawing association method' (Makise, 2013, 2015). When we obtain the function of haste in the stagnation of the subject's thinking at the moment when we punctuate the session, the reconstruction of the subject can be done. At this moment, the analyst is needed to maintain the empty place in the analysis.

Then, how is it possible that the analyst keeps up the empty place? Lacan (1991, p.187) says: 'The paradox of the game of analytic bridge is the abnegation which, unlike what happens in an ordinary game of bridge, is

such that the analyst must help the subject figure out what is in his partner's hand. In order to direct this bridge game of loser wins, in theory the analyst should not have to make his life more complicated by having a partner. This is why it is said that the analyst as *i(a)* must act as a dummy'. In other words, when the analyst gives up understanding the patient and being the position as the one who knows how to respond to what the patient demands, or acts as a dummy, the patient can figure out what is in his hand, or can activate own desire based on the Other's desire. This is also to help the subject notice that there is a centre that is outside of language in speech, and that topology structured by the function of the hole is needed to represent the structure of the subject (Lacan, 1966). We need to be aware of the fact that the space occupied by not understanding is the space occupied by desire when we use drawings in our clinical practice, I think, the Zen painting drawn by Hakuin shows the importance of this.

### **Observations on the clinical case**

Here, we will examine how the issues mentioned above are related with a concrete clinical case. The clinical case which we examine concerns a girl in a junior high school in Japan. Her family comprised a father, a mother, a younger sister who was two years younger than her, and the girl herself. She was diagnosed as adjustment disorders because she worried about being bullied and was not able to go to school. She was not retarded in development, and I heard that she was a lively child during her elementary school days. When a half year passed after she began to refuse to go to school, she went to the hospital with her mother to receive medical treatment.

She appealed a symptom of dissociative disorder that six personalities existed in herself and the personality changed when she wore glasses, in a first session. After that, she talked about the story on the bullying, the personality changes, and the story about the relation between human beings and colours; human beings each have different colours of that, then, if she knows the colour which the one has, she can understand who the one is. She seemed to feel uneasy with my attitude not to show a special reaction toward those stories at first, she gradually came to speak about the relation between herself, the bullying, and the personality changes in such an 'asymmetric relation' between the patient and me.

For example, she talked about the relation as follows: 'I was living out my days until now without thinking about anything on myself. That might be not good. Because I thought that I was superior to others. It may be that I am in the state of this now because I flattered myself'. 'I am afraid of that I know nothing. I dislike dark places and the mysterious thing which I have not seen. I think that everything is scary firstly, so I try to check the weak point of the target in various way and grasp it'. 'A classmate blamed me in various ways, and that is also the thing which I thought it was scared, which I thought it was unintelligible. I underestimated her. I had branded her as such a type, that was a mistake. I was not able to understand her by preparing a manual because I thought that I was superior to her'.

One day, when she began to talk about own family in connection with herself, I prompted her to draw a 'family drawing'. She drew four circles from left to right, and then, she surrounded them in a big circle (see Figure 4).

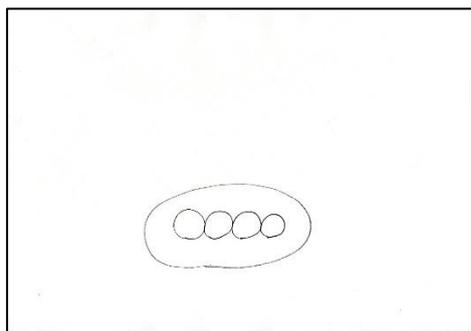


Figure 4

After she had finished drawing the picture, I asked her: 'Have you any suggestion to make on this picture?' She kept silent for a while as if she holds what it is not describable in words. And then, she explained to me that the small circles are equivalent to her father, her mother, the girl herself, and her younger sister from left to right, and she said: 'My family does not have thought that a father is the highest, or a younger sister is the lowest. Everyone's opinion is adopted when we choose the food which we are going to eat, for example, yakiniku (a Japanese-style grilled meat), sushi, and so on. Everybody is equal, or everybody tries to make a concession each other and to meet halfway'. At that I asked her: 'Is the rightmost circle slightly smaller than other circles?' Then, she said with surprise: 'It is true! The four circles are not connected. I think the circle

can be separated from other circles when slightly large force is applied even if the four circles are connected. If four people cooperate, the power is a little stronger. The big circle is represented as a unity, a group. I wanted to express a stronger power by drawing the big circle'. It was at the point that I ended the session.

This session became a turning point for the analysis. In the next session, she talked about memories when the younger sister was born, and the fact that her position in her family changed because the younger sister was born, with an aggression against the younger sister, in regard to that 'the circle can be separated from other circles when slightly large power is applied'. After that, the fact that the existence of the younger sister overlapped with the existence of the classmate, who was the central figure of the bullying, became clear to her. And she said that she always came to decide what she does based on what the younger sister does since the younger sister was born, and that she carried on the life that her mother wished for until then. When two years passed after the session began, she decided to go to the school which was different from the school where her mother went to in the past by herself at the time of examination for high school. The symptom of adjustment disorders and the problem of truancy disappeared as a result.

We will examine the significance of the clinical case that I introduced here in comparison with the earlier discussions. It brought a break in the action which she continued talking about in the dimension of demand, that I acted as a dead (dummy) in the space of the analysis. Such act also led deadlock to the tendency that she was going to maintain the personality changes or the imaginary relation to the other. And the session with a 'family drawing' led the turning point to this development and brought the structure of the patient's speech a change. In other words, the rightmost circle, which 'can be separated from other circles when slightly large power is applied', expresses the existence of herself, which was lost by 'the operation of the alienation', as well as the existence of the younger sister, and the patient's speech came to be structured over the repetition of the traumatic encounter between her and language. It became clear 'après coup' that the traumatic experience that she got bullied was also positioned over the repetition.

That the patient looked at herself, which is supposed as what was it at once, through the empty place of the analyst, was to look at herself with eyes of the Other (at this time, the patient looked at herself as 'object

a) or to activate her desire based on the Other's desire. At this moment, we could say that the relation between the rightmost circle which 'can be separated from other circles when slightly large power is applied' and the big circle was equivalent to the relation between the 'one' of the individual and the 'one' of the group, and the 'family drawing' functioned as the medium which summons a unary trait, which forges the relation between the 'one' of the individual and the 'one' of the group. It seems that it was one expression of this that she chose the high school which was 'not' the school where her mother went to in the past.

As the patient said: 'The four circles are not connected' after she had finished drawing the 'family drawing', all human beings are the subject who has lack because they are the verbal subject. Thus, human beings could try to compose the core of reality overlapping lack as 'the impossible thing'. I think we can find the point of contact between the Zen painting drawn by Hakuin and Lacanian psychoanalysis in the fact that the patient was able to reconstruct the relation to reality through the session using the drawing with the analyst.

## **Conclusion**

In this paper, I have tried to demonstrate similarities between the Zen paintings drawn by Hakuin and the ideas of Lacanian psychoanalysis and the way we can utilise the similarities for our clinical practice with drawings.

It was important for both Lacanian psychoanalysis and Zen that they include the question, how we can have the relation which supports our existence through the problems of the incompleteness of the self-referentiality, and they put emphasis on looking for the way to reconstruct the subject based on the relation to the impossibility which the question itself has. And, the attitude of Hakuin that he attempts to make the subject notice the relation to 'the impossible thing' using the Möbius strip was the same as that of Lacan, or the attitude that he tries to perceive the relation between the verbal subject and 'the impossibility' in the structure of Möbius strip, and it became clear that the both emphasises the significance of making the subject reconstruct the relation between the subject and a unary trait, which forges the relation between the 'one' of the individual and the 'one' of the group, thorough the hole of Möbius strip or the empty place in the analysis. In addition, it was shown that this point of

contact could bring a turning point for our clinical practice with drawings by investigating the clinical case.

This result gave us an opportunity to reconsider the way of interpretation in our clinical practice with drawings. We need to refrain from exchanges with the patient in the dimension of demand, and to create the empty place where the subject's desire is opened up in our clinical practice with drawings. And then, if we pay attention to not meaning of what is drawn but what is drawn itself (its figure), or if we hear a patient's speech when the patient draws something, we can read what the subject desires beyond meaning.

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