

OSVRT NA ROMAN „PITANJE ANATOMIJE“

/ A REVIEW OF THE NOVEL “THE QUESTION OF ANATOMY”

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Pitanje anatomije posljednji je roman, meni omiljene, hrvatske spisateljice Marine Vujčić, koji se kao i njezini raniji romani čita u „jednom dahu“, ali promišljanje o njemu traje. Roman me se dojmio kako neobičnošću same fabule i sjajnim višeslojnim prikazom glavnih protagonista tako i opisom njihove sumorne svakodnevice koja se zahvaljujući međuigr i pretvara u kreativnu i poticajnu.

Fabula počinje nesvakidašnjim i intrigantnim oglasom u novinama, u kojem glavni junak Florijan Bauer, financijski dobro osigurani udovac srednjih godina, traži gospođu koja bi milovala njegova leđa. Isključivo leđa. Florijan racionalizira da je to samo pitanje anatomije jer sami svoja leđa jednostavno ne možemo milovati.

Anthony de Mello u „Minuti mudrosti“ piše da „Ljudi koji previše razmišljaju prije negoli načine korak, provedu život na jednoj nozi“. Glavna junakinja ovog romana, Veronika Vinter (Veronika – od grč. *berenike* – ona koja nosi pobjedu i s druge strane Vinter što aso-

The Question of Anatomy is the latest novel of my favourite Croatian novelist, Marina Vujcic, and is, like her earlier novels, a page-turner, but it leaves a lasting impression. The novel impressed me with the unusual nature of the fable and the brilliant multilevel presentation of the main characters as well as the description of their gloomy everyday life, which, thanks to intermezzos, turns into something creative and stimulating.

The fable begins with an unusual and intriguing advertisement in the newspaper, in which the main character, Florijan Bauer, a well-off widower, seeks out a lady who would caress his back. And only his back. Florijan believes that this is just an issue of anatomy because it is impossible to caress our backs ourselves.

Anthony de Mello in “Minutes of Wisdom” writes that “People who think too much before they take a step spend their life on one leg.” The second main character of this novel, Veronika Vinter (Veronika – *berenike* in Greek – is one who brings victory, and Vinter is a reflection of winter and the cold) is certainly not someone who thinks too much or hesitates before making decisions; on the contrary, she

cira na zimu, hladnoću) svakako nije netko tko previše razmišlja i oklijeva prije donošenja odluka, naprotiv, ona se, ostavljajući dojam hrabrosti, baca u „ralje života“, nadajući se najboljem. Tako se, vjerujući svojoj intuiciji, javlja na Florijanov oglas.

Igra počinje.

U romanu pratimo dva lika, oba narcistična, ali s drugačijom vanjskom pojavnošću narcizma, oba traumatizirana, svaki sa svojim spektrom mehanizama obrane, kojima pokušavaju velik dio bolnih sadržaja držati što dalje od svjesnog.

Već na početku shvaćamo da je Florijan osoba koja je duboko usmjerena na sebe, škrt s emocijama, jer one se „ionako stalno mijenjaju, pa čemu se onda na njima zadržavati“, živi u svom svijetu rituala i strogog održavanja dnevne rutine. Čak i u čitanju se drži svojih strogih pravila, čita isključivo kratke priče koje iz zbirke nasumično odabire. Stječe se dojam da bira kratke priče, a ne romane jer tako kontrolira vrijeme koje će provesti s knjigom, koliko će ući u odnos i ostati u njemu. Jedino što može osjetiti je nedostatak iznenadno preminule supruge Amalije zbog „vedrine, blagosti, tihog glasa, njezine kuhinje i njezinih ruku na njegovim leđima“. Amalija kao da je postojala da zadovolji njegove potrebe, bila je njegov selfobjekt.

gives the impression of courage, throwing herself into the “jaws of life”, hoping for the best. So, believing in intuition, she answers Florijan’s ad.

The game begins.

In the novel we follow two characters, both narcissistic, but with different external appearances of narcissism, both traumatized, each with their spectrum of defence mechanisms, trying to keep a great deal of pain as far as possible from their consciousness.

At the beginning of novel we already realize that Florijan is a person who is deeply focused on himself and his emotional tumult because emotions are “constantly changing, so why get hung up on them”, living in his world of rituals and strict adherence to daily routines. Even when reading, he obeys his strict rules, reading only short stories randomly selected from collections. The impression is that he chooses short stories rather than novels because in that way he can control the time which he spends with the book – how long he will stay in the relationship. The only thing he can feel is the loss of his suddenly deceased wife Amalia because of her “cheerfulness, gentleness, her quiet voice, her cuisine, and her hands on his back”. Amalia seemed to exist to satisfy his needs and was his self-object.

He expects Veronika to fulfil his need to be caressed but without communication that would allow any form of relationship.



Od Veronike očekuje da zadovolji njegovu potrebu da ga se miluje, ali bez komunikacije koja bi omogućila stvaranje odnosa. Simbolika milovanja leđa je simbolika regresije na vrlo rane faze razvoja (autistično-dodirnu poziciju, Ogden). On pohlepno (oralnost) želi iskoristiti svaku dragocjenu minutu „seanse“ za milovanje, radi čega već i prije njezina dolaska raskopčava dio dugmadi na košulji kako bi je što brže skinuo i započeo „tretman“. Čak i u njegovim unutarnjim monolozima koji se javljaju nakon čitanja kratkih priča u kojima pokušava pronaći neku poruku ili prepoznati dio sebe, ne nalazimo ništa drugo, osim njegove upućenosti na svoje potrebe i trijumf nad „ostatkom svijeta“ kojeg je zahvaljujući patentu za zamatanje poklona zavarao, omogućivši si financijski lagodan život, iako nikome u životu ništa nije poklonio.

Način na koji je Florijan opisan u početku ne pobuđuje u nama osjećaj empatije. Doima se kao osoba čvrsto zatvorena u svoju ljušturu, hladna i emocionalno nedostupna. Doživljavam ga kao osobu s narcističnim karakteristikama koji da bi mogao održati svoju samodostatnost devaluira svijet oko sebe. Ipak, kako vrijeme odmiče i što ga češće Veronika miluje, nastaju promjene – preskače rituale, ali samo pod uvjetom kada je siguran da su „bedemi između njega i svijeta dovoljno čvrsti jer dobar život je, po njegovu mišljenju, stvar prevencije.“

The symbolism of caressing his back is a symbol of regression at a very early stage of development (the autistic-contiguous position, Ogden). He greedily (orality) wants to use every precious minute of the “session” for caressing, and for that reason, before she arrives, he pulls some of the buttons on his shirt in order to be able to remove it as quickly as possible and begin a “treatment”. Even in his inner monologue, which appears after reading short stories in which he tries to find a message or to recognize one’s part, we find nothing but his knowledge of his needs and triumph over the “rest of the world”, which thanks to his patent for a machine for wrapping present granted him a financially easy-going life, even though he hasn’t given anybody anything in his entire life. The way in which Florian is described in the beginning does not excite the feeling of empathy within us. He looks like a person tightly enclosed in his shell, cold and emotionally unavailable. I perceive him as a person with narcissistic characteristics who, in order to keep his self-esteem, devaluates the world around him. However, as time goes by and as Veronika caresses him more often, changes arise within him, he overrides his rituals, but only when he is certain that “the ramparts between him and the rest of the world are strong enough, because good life is, in his opinion, a matter of prevention.”

On the other hand, reading about Veronika and gradually entering her inner world, we cannot remain indifferent. Ve-

S druge strane, čitajući o Veronici i ulazeći postupno u njezin unutrašnji svijet, ne možemo ostati ravnodušni. Veronika radi u banci službenički posao kojeg ne voli, ima kredit u „švicarcu“, zaostatke u plaćanju režija, propali brak u koji je ušla bez puno iluzija, u najvećoj mjeri da se riješi svojeg djevojačkog prezimena vjerujući kako time može promijeniti traumatično iskustvo, pa i dio identiteta. U tom braku se kratko zadržala dok nije shvatila da je suprugu bila potrebna samo da zadovolji njegove narcistične potrebe, što je bilo ponavljanje nekih aspekata njezina traumatičnog odrastanja u kojemu je rano naučila lekciju „da drugi postoje kako bi te mogli iznevjeriti“. Zadovoljstvo koje je nalazila u slikanju, otac bi u djetinjstvu grubo prekidao uništavanjem njezinih akvarela i crteža. Ni majka nije bila dovoljno zrcaleća i osjetljiva na Veronikine potrebe.

Veronika nema povjerenja u ljude, prekinula je odnose s prijateljicama s kojima se družila dok si je financijski mogla priuštiti izlaske, osjeća sram (ogledalo više ne reflektira uspješnost), čak ni ljubavniku ne govori u kojoj je stvarno situaciji (pred isključenjem struje) jer želi biti „svoja i ne ovisiti o drugima“.

Međutim, u romanu je opisana s puno bogatijim unutrašnjim svijetom od Florijana i s potencijalom za kreativnost.

Veronika works at the bank office, doing a job she does not like, has a loan in Swiss currency, a broken marriage she entered into without many illusions, primarily with the aim of changing her name, believing that this can change the traumatic experience and part of her identity. She stayed in that marriage briefly, until she realized that she was only there to meet her husband's narcissistic needs, which were a repetition of some aspects of her traumatic upbringing, in which she learned the lesson "that others exist to let you down". In childhood she found pleasure in painting, which her father roughly interrupted by destroying her watercolours and drawings. Even her mother wasn't a "good enough mirror" or sensitive to Veronika's needs. Veronika has no confidence in people, she ends her relationships with all her friends because she feels shame – she cannot afford to go out with them (the mirror no longer reflects her performance), she does not even tell her lover anything about the situation she is in (waiting for the switching off of the current) because she does not want to "depend on others". However, in the novel she is described as having a much richer interior world than Florijan, and with a potential for creativity.

She approaches the job in the advert in the same way, caressing Florijan's back while imagining that they were a painting depicting impressionist motifs. Florijan is pleased with her caresses, finally feeling that there is no longer any "uncomfortable emptiness" on his back



Na isti način je pristupila i poslu iz oglasa – miluje Florijanova leđa zamisljajući da su slikarsko platno na kojem oslikava impresionističke motive. Florijan je zadovoljan njezinim milovanjem, konačno na leđima osjeća da nema više „neugodne praznine koja ima težinu i neugodno bridi koliko god je pokušavaš ignorirati“. Ovdje mi na pamet pada autistično-dodirna pozicija (Ogden) s ranom bezobjektnom anksioznošću prekida senzoričke kohezije i omeđenosti. Dodir i milovanje leđa imaju za cilj smanjiti tu anksioznost.

Problem nastaje jer Veronika osjeća da je ponovo iskorištena za tuđe potrebe i da se Florijan ni najmanje ne trudi dati joj do znanja da mu je milovanje ugodno, što ona doživljava kao potpuno ignoriranje i devaluiranje njezina rada i nje same, kao što je osjećala i u svojoj primarnoj obitelji. Navedeno odlučuje promijeniti darovavši mu sliku „Milovanje“, koju je naslikala prstima i akrilnim bojama, inspirirana milovanjem njegovih leđa. Vjeruje kako će slika, odnosno njegov doživljaj slike, uspjeti prodrijeti ispod oklopa. Tu do izražaja dolazi njezin dječji, nezreli dio kroz potrebu da ju se vidi, doživi i gratificira. Kroz (ne)odnos s Florijanom se aktivira dio njezina negativnog paternalnog transfera i ona na neki način doživljava retraumatizaciju.

Florijan, čiji je suštinski problem da ne može uspostaviti odnos, je zapre-

“that has weight and annoyingly itches despite attempts to ignore it.” Here, I think of an autistic-contiguous position (Ogden) with an early non-objective anxiety of interruption of sensory cohesion and confinement. Touching and caressing the back aim to reduce this anxiety.

The problem arises because Veronika feels she is once again used to fulfil another person's needs and that Florijan does not even try to let her know that her caressing is pleasurable, which she believes ignores and devalues her work, something she has already experienced in her immediate family.

She decides to change this by giving him the picture of “Caress” that she painted with her fingers using acrylic colours, inspired by the caressing of his back. She believes that the picture, or his impression of the picture, will be able to penetrate under his armour. Here, her childish, immature part comes into the light through the need to be seen, understood and gratified. Through the (non-)relationship with Florijan, a part of her negative paternal transfer is activated and she, in some way, experiences retraumatization.

Florijan, whose essential problem is the lack of a capability for maintaining a relationship, is astonished, experiences the picture like an intrusion, needs to defend himself with a series of defence mechanisms – from rationalization to primitive isolation and denial. Annoyed with Florijan's behaviour, Veronika quits the “job of caressing”, defending herself through

pašten, doživljava sliku kao intruziju od čega se brani nizom mehanizama obrane – od racionalizacije, pa do primitivnijih – izolacije i negacije. Nakon što mu Veronika iziritirana ponašanjem daje otkaz na „posao milovanja“, brani se devaluacijom i projekcijom. Međutim, slika ostaje u njegovu stanu i tako je prisiljen razmišljati i o njoj i o Veronici.

Iako se na početku čudimo Florijanoj hladnoći i udaljenosti, kako se priča odmotava, saznajemo za niz emocionalno bolnih iskustava u njegovu ranom djetinjstvu (nikada nije upoznao oca, odrastao bez majke u domu za nezbrinutu djecu gdje su odgajateljice za Božić i rođendane zamatale kao poklone rabljene, već viđene igračke i ponovo ih potom vraćale na zajedničku hrpu...) i shvaćamo da je njegovo ponašanje zapravo niz obrana koje imaju cilj zaštititi krhki, lažni self. Florijan se boji prepuštanja bilo kakvim emocijama, boji se gubitka kontrole i raspada.

U daljnjem tijeku radnje događa se niz peripetija vezanih uz Veronikinu sliku (vraća je na zahtjev Veronici, kasnije ju od nje otkupljuje) i u nju kao malo dijete u prijelazni objekt projicira i mržnju i prihvaćanje, i na kraju potrebu za njom. Lišen milovanja, sve više čita kratke priče o kojima konačno uspijeva razmišljati u kontekstu sadašnjih doživljaja, ali i propuštenih prošlih trenu-

devaluation and projection. However, the picture remains in his apartment and he is forced to think of both Veronika and the picture.

Although at first we are astonished by Florijan's coldness and distance, as the story unfolds we learn of a series of emotionally painful experiences in his early childhood (he never met his father, grew up without a mother in an orphanage where childhood educators used to wrap old toys as presents for Christmas and birthdays, and then returned them to a pile of toys again) and we realize that his behaviour is actually a series of defences based on protecting the fragile, false self. Florijan is afraid of showing any emotions, fearing a loss of control and disintegration.

Later in the plot, there are a lot of problems related to Veronika's picture (he returns it to Veronica at her request and later takes it back) and like a little child with a transitional object, he projects hate and acceptance into it, and ultimately his need for it. Deprived of caressing, he reads more and more short stories, which he can finally think of in the context of the current experiences as well as missed opportunities from the past, which triggers his fearsome emotions and indications of his needs for a relationship. There is a gradual increase of the potential space in which he can allow himself the game – he ceases engaging in a range of rituals and ventures beyond his boundaries in day-to-day functioning. He pulls out the box of stored mem-



taka što dovodi do pokretanja njegovih zakržljalih emocija i naznaka potrebe za odnosom. Rađa se postupno potencijalni prostor u kojem si on dopušta igru – odustaje od niza rituala i širi svoje granice svakodnevnog funkcioniranja. Izvlači iz kutije pohranjene uspomene – fotografiju na kojoj su Amalija i on na vjenčanju i fotografiju na kojoj je u dobi od dvije godine u krilu majke i obje vješa na prazan zid koji simbolizira njegovu unutarnju prazninu koje bolno postaje sve svjesniji. Vješa dvije slike jednu pored druge – onu s lošom majkom, koja ga je napustila, i onu s dobrom „majkom“, Amalijom, koja ga je na njegovu žalost prerano napustila. Događa se ujedinjenje dobrog i lošeg objekta, aspekti dosizanja depresivne pozicije. Gledajući Veronikinu sliku, prvi je puta sposoban razmišljati kako se ona osjećala dok ju je stvarala, u izboru i nanosima boja uočava snagu, odnosno nježnost dodira. Prvi puta je sposoban i nešto dati od sebe jer je prijetnja raspadom krhkog selfa sve manja, daje novac prosjaku na ulici i kupuje poklon za Amaliju koji odnosi na njezin grob. Pojavljuje se žalovanje, ne samo za gubitkom objekta (Amalije), već i za gubitkom ljubavi objekta. Čitajući kratku priču o ženi koja tuguje za suprugom, uviđa da je on sebi tugovanje, kao i sve ostale osjećaje, uskratitio nakon Amalijine smrti. „A prava je istina, sad kad ga je sustigla, bila u

ories – one photo of Amalia and him on their wedding day and another photo of himself at two years old sitting in his mother’s lap – and hangs them both on an empty wall that symbolizes his inner emptiness that he has painfully become aware of. He hangs two pictures next to each other – the one with the bad mother who left him and the one with a good “mother”, Amalia, who left him too early. There is a unification of a good and bad object, aspects of reaching a depressive position. Looking at Veronika’s picture, for the first time ever he is able to think of her feelings during its creation, and in the choice of colour and its application he notices the strength and tenderness of touch. For the first time he is able to give something back because the threat of the breakdown of the fragile self is reducing, so he gives money to a beggar on the street and buys a gift for Amalia which he brings to her tomb. There is mourning not only of the loss of the object (Amalia), but also of the loss of the love of the object. Reading a short story about a woman grieving for her husband, he realizes that he abandoned mourning, as well as all other feelings, after Amalia’s death. “And the real truth that caught him was unbearable and desirable at the same time. That surprised him the most – he embraced the sorrow. He needed it. And, this time, unlike during the last ten years, he did nothing to throw it away.” For the first time as an adult, he weeps.

Shame is replaced by guilt as the writer herself (unconsciously?) calls this

isto vrijeme i nepodnošljiva i poželjna. To ga je najviše iznenadilo – to da je prigrlio tugu. Da mu je zatrebala. I da ovaj put, za razliku od posljednjih deset godina, nije učinio ništa da je odagna“. Prvi puta u odrasloj dobi plače.

Mjesto dosadašnjeg srama zauzima osjećaj krivnje kako i sama spisateljica (nesvjesno?) tako imenuje. Krivnja kod Florijana uzrokuje kajanje i naziru se zreliji obrasci reagiranja kao što je potreba za uspostavljanjem odnosa s ljudima koja vodi u objektivne odnose, u novi realitet (Winnicott) i napuštanje selfobjektnih odnosa.

U isto vrijeme, promjene se događaju i kod Veronike. Od surove realnosti se brani odgađanjem suočavanja – racionalizacijama i sublimacijom dopustivši svom selfu da se izrazi kroz opus slika s temom leđa, „leđni ciklus“.

Ni ona ne može ne razmišljati o Florijanu, na kraju on ju je i inspirirao za temu leđa. Kada je ljubavnik Antun napušta nakon što je nevoljko odradio ulogu modela za jednu sliku, ne preostaje joj drugo nego da sebe uzme za model i zaključuje da „leđa demantiraju njezinu teoriju o održivosti samoće“. Leđa traže drugu osobu, kao što i umjetnost traži druge s kojima će biti podijeljena.

Nakon što od Florijana dobije refleksiju (ispriku i ponudu za kupovinu slike „Milovanje“) za kakvom je bezuspješno

feeling. Guilt causes atonement and the more mature patterns of reactions occur, such as the need to establish relationships with people leading to object relationships, into a new reality (Winnicott) and towards abandoning self-object relationships.

At the same time, changes occur in Veronica. She defends herself from a cruel reality by delaying the confrontation-rationalization and sublimation and by allowing herself to be expressed through pictures on the topic of Florijan's back, the "backbone" cycle.

She can't forget Florijan, and in the end he inspires her with his back. When Antun, her lover, abandons her after reluctantly performing the role of a model for one picture, there is no other choice but to use herself as the model, and she concludes that "the back denies her theory of sustainability of solitude." The back is there for other people, just like art requires other people in order to be shared with them.

After receiving Florijan's reflection (an apology and an offer to buy the painting "Caress"), for which she has unsuccessfully longed since childhood, she feels a certain satisfaction and recognition, and no longer perceives Florijan as a threatening object for her fragile self-esteem. She perceives Florijan and herself as veterans who fought for the same thing, which reminds me of analytical psychotherapy in which the therapist, despite a series of a patient's aggressive



čeznula još od djetinjstva, osjeća određeno zadovoljstvo i priznanje te i njega više ne doživljava kao prijeteći objekt svojem krhkom samopoštovanju. Nje-ga i sebe doživljava kao veterane koji su se borili za istu stvar, što me pod-sjeća na psihoanalitičku psihoterapiju u kojoj terapeut usprkos nizu pacijen-tovih agresivnih projekcija preživljava (Winnicott – *Hate in countertransfe-rence*), u kojoj pacijent raskida odnos sa svojim lošim selfobjektima i razvija kapacitet graditi odnos s (novim) do-brim objektom, terapeutom.

Veronika danima slika, ponirući u ši-rok spektar svojih emocija koje su se godinama sedimentirale i čekale prili-ku da se u punom sjaju izraze. Stvara dvadeset slika koje čine ciklus „Pitanje anatomije“ koje na različite načine, pri-kazujući leđa, prikazuju zapravo dijelo-ve osobnosti u kojima se ona i Florijan zrcale.

U odnosu Veronike i Florijana njihova, iako oskudna, komunikacija postaje nekako spontanija i prisnija.

Florijan preuzima ulogu svojevrsnog mecene potajno organizirajući izlož-bu za Veroniku i pri tome se konač-no osjeća živim (sve je bliže svom pravom selfu), a u Veronici se nakon uspješne izložbe i pozitivnih kritika pojavljuju sve životniji aspekti dobrog objekta koji umanjuju snagu loših ra-nih iskustava.

projections, survives (Winnicott-Hate in countertransference), and in which the patient terminates the relationship with his/her bad self-objects and develops the capacity to build a relationship with a (new) good object, the therapist.

Veronika paints day after day, immersing herself in the broad spectrum of her emo-tions that have been gathering for years and waiting to be expressed in full. She creates twenty pictures that make up the “Question of Anatomy” cycle. These pic-tures depicting the back actually portray the portions of personality in which she and Florijan mirror each other.

In the relationship between Veronica and Florijan’s, their communication, though scarce, becomes somewhat spontaneous and intimate.

Florijan takes the role of a kind of patron, secretly organizing the exhibition for Ve-ronika and finally feeling alive (closer to his true self). When it comes to Veronica, after a successful exhibition and positive criticism, the more lively aspects of a good object diminish the power of earlier bad experiences.

Although she is aware only of a part of Florijan’s contribution to the exhibi-tion, she feels grateful but hesitates to express it, fearing rejection, but “Unlike unique opportunities, gratitude does not go out of date.” Indeed, once experienced, it remains like a dowry for all the quality relationships that it is possible to realize with a true self.

Znajući samo za dio Florijanova doprinosa izložbi, osjeća zahvalnost prema njemu, koju oklijeva iskazati bojeći se odbijanja, ali „za razliku od jedinstvenih prilika, zahvalnost ne zastarijeva“. Zaista, kada se jednom doživi, ostaje poput miraza za sve kvalitetne odnose koje uz pravi self postaje moguće ostvariti.

Nakon izložbe stvara još jednu sliku koju duguje sebi. Daje joj naziv P.S. Parafrazirajući autoricu:

P.S. Slika dvoja leđa iz profila, muška i ženska okrenuta jedna prema drugom, leđa na koja se možeš nasloniti i osloniti.

P.P.S. Zahvaljući Florijanovoj inicijativi, koje Veronika opet nije ni svjesna, njihov odnos se potencijalno može dalje razvijati u zajedničkom prostoru igre i stvaranja. Kakav to odnos biva, spisateljica ne opisuje, prepušta nas našoj imaginaciji.

Zahvaljujući književnosti, naoko nepomirljive suprotnosti i deficiti se uspješno rješavaju i takav *happy end* nam daje osjećaj da dobro (dobar objekt) pobjeđuje te da je rast moguć samo u odnosu. To je još jedan od razloga zašto mi se ovaj roman toliko svidio, iako ako se vratimo u realnost, ostaje pitanje je li stvarno takav rasplet moguć? Najčešće spontano nije, ali jest u terapijskom odnosu koji u konačnici omogućuje ispunjeniji i uspješniji život.

After the exhibition, she creates another picture she owes to herself. She names it P.S. To paraphrase the author:

P.S. A picture of two backs in profile, a man and a woman facing each other, the back on which you can lean and rely on.

P.P.S. Thanks to Florijan's initiative, which Veronica is not yet aware of, their relationship can potentially be further developed in the mutual space of game and creation. The writer does not reveal what the relationship will turn into, leaving us only with our imagination.

Thanks to literature, apparently irreconcilable opposites and deficits are successfully resolved and such a happy end gives us the feeling that good (a good object) wins and that growth is possible only in a relationship. This is another reason why I liked this novel so much, though if we return to reality, the question of whether such a breakdown is possible still remains. Although it does not happen spontaneously, a therapeutic relationship can ultimately enable a more fulfilled and successful life.