How Might Lamentations Be Read in the Light of Applying Winnicott's Notion of a 'Holding Environment' to Reconcile the Internal Conflict of the Absent Comforter?

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Abstract: This paper attempts to investigate how Lamentations, chapters 1 and 2, conveys the notion of the absent comforter in proximity to Zion, asserting that the Temple of Jerusalem served Zion as her transitional object by emitting the presence of YHWH, thereby hypothesising that Zion's tragedy during the Babylonian occupation of Jerusalem in the sixth century BCE was due to the destruction of the Temple. This event prevented Zion from accessing her transitional object and it consequently prohibited interplay, which according to Donald Winnicott provides the essential activity for liberating and creating a sense of self. Thus, this paper proposes that the author of Lamentations expresses grief in the form of emotional catharsis in order to resolve the internal conflict of losing the presence of YHWH. By examining the text of Lamentations in the light of Winnicottian discourse, one might discover a methodology to resolve the internal conflict of the absent comforter. This can be achieved by applying a dynamic that resembles a holding environment to circumvent anxiety, as the function of a holding environment provides a setting that perpetuates the presence of a primary caregiver. Dialogue is demonstrated between Hebrew Scripture and Winnicottian analysis, as both of these worlds of discourse demonstrate a value of attempting to access the presence of a caregiver by expressing emotional catharsis.

Keywords: Holding environment, Transitional object, Grief, Zion

Introduction

The application of psychology to the interpretation of biblical scripture[1] has met with resistance over the years, as there has not been a great deal of attention to examining biblical texts in the light of a psychological framework. For example, in *Theology and Psychology* Fraser Watts states, 'Regrettably, there seems to have been

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1   Bible citations are from the New International Version, published by Crossway. Reference is also made to the Holy Scriptures of the Old Testament: Hebrew and English (Masoretic text), published by the British and Foreign Bible Society.

virtually no cross-fertilization between the two separate literatures, on how theology should relate to psychology specifically and to science generally' (Watts 2018, 7). This highlights the lack of dialogue between both disciplines. While Watts is positive about the attempt to develop a conversation across this interface, he conveys that for many people psychology and the Bible tend not to mix (Watts 2007, 17).

Although there has been some resistance to bringing these two worlds of discourse together, psychology is relevant when examining human emotion. Therefore, it might be suggested that the investigation of biblical scripture to discover meaning – in other words, each and every time one reads the Bible for personal relevance and understanding – involves the employment of psychology. To put it simply, 'Biblical psychology is the description and explanation which the scriptural writers give of the mental and spiritual constitution of man' (Rollins and Kille 2007, 13). In this light, this paper addresses how biblical literature might be examined through the lens of a methodology that leans towards a Winnicottian framework.

The idea that the Bible provides a glimpse into past traditions and cultures requires an understanding of the influences that might have been present at the time when the scriptures were written. Therefore, certain measures might be taken to examine the text through the lens of psychological inquiry in order to gain some insight into its message. The preferred methodology to investigate the highlighted material is to examine the selected discourses in order to draw out comparable features. Discourse includes 'all forms of meaningful semiotic human activity, seen in connection with social, cultural and historical patterns and developments of use' (Blommaert 2005, 3). This mode of investigation provides a close study of language use as evidence of aspects of society and social life (Taylor 2013, 4).

In *YHWH and Israel in the Book of Judges* (2019), Deryn Guest provides an understanding of how Object Relations theory might be applied to interpret biblical discourse when examining the relationship between YHWH and Israel. Guest opts for a psychologically informed critical assessment of the literature, which highlights how 'YHWH is projected as an ideal, loving-but-correcting, enduring loyal parent [...]' (Guest 2019, 13). Guest's methodology includes an overview of Winnicottian Object Relations theory then moves on to convey how the biblical scriptures might be interpreted in the light of a psychological reading.

This paper explores how the book of Lamentations is suggestive of a construct analogous to Winnicott's theory of a caregiver and how the Temple of Jerusalem resembles a holding environment. Winnicottian discourse was chosen as a method of inquiry for this paper because it provides a model that shines a light on affect regulation. This model emphasises the importance of a care-based dynamic when considering the underlying principles of infant development.

Winnicott's theory of infant development explains how transitional phenomena assist in the process of maturation: 'Here is the basis for what gradually becomes, for the infant, the self-experiencing being' (Winnicott 2002, 14). According to this theory, a true sense of self is discovered by spontaneous authentic acts of experience, which lead to 'a heightened sense of being alive' (Akhtar 2009, 128). Winnicott uses the term 'transitional' to imply a 'temporary state belonging to early infancy in which the infant is allowed to claim magical control over external reality, a control which we know is made real by the mother's adapting' (Winnicott 1988, 106).

Winnicott identified a dynamic in which there is intersubjective meaning according to the senses. An example of this can be seen in how an infant makes every effort to gain proximity to the caregiver's presence, which is where the value of maturational development exists. This dynamic is a holding environment, which is a term used to describe an environment of stability that circumvents the feelings associated with anxiety. Winnicott first introduced a dynamic to connote this term in 'The Theory of the Parent-Infant Relationship' (Winnicott 1965). According to this dynamic the caregiver's presence provides a source of security for the infant to live out his or her experience of the world in a safe and secure environment. The simplest way to demonstrate this concept is to explain it in terms of the infant's sense of connection to his or her mother while being held. According to this model the infant develops an unconscious affinity to the mother, and by doing so the infant acquires a sense of being. This sense of being creates opportunity to discover. The basic understanding of this notion is what Winnicott described as the 'self-experiencing being' (Winnicott 2002, 14). This is where infant development is directed by an intrinsic drive to be creative in order to discover a true sense of self. The caregiver is a significant component of this construct, because, for the infant, the caregiver and the infant's sense of self are indistinguishable. The infant's ability to create a sense of self depends on the accessibility of the caregiver's presence.

The general principle of the Winnicottian theory of infant development is that a union exists between the infant and the caregiver. This notion is to the fore in Winnicott's *Human Nature*, which emphasises the necessity of constituting a care-based dynamic according to the nurturing needs of the infant (Winnicott 1988, 99–115). Studies of socio-affective functioning have contributed to the understanding that affect regulation is paramount during the developmental years of infancy. Affect regulation connotes emotional regulation of the senses, a significant factor when considering the individual's true sense of being. Alice Miller demonstrates the significance of affect regulation in that the true value of childhood expression is located in the realm of the unconscious (Miller 1997, 113). Therefore, emotional discourse can inform attempts to interpret a model that signifies personal development. Such an approach can complement a rigorous historical-critical approach, which remains of value.

Setting the Scene

According to scholarly research it is thought that the book of Lamentations was written during the exilic period (Thomas 2013), somewhere between 587 and 538 BCE, as a response to the catastrophic events that befell Jerusalem during the Babylonian reign of Judah (Parry 2010). The book makes very few references to specific dates, persons, and events. However, this provides evidence to suggest that it is a narrative to a plea for salvation as it is used for rituals of public lament (Parry 2010). Chapters 1 and 2 primarily focus on the author's expression of pain and grief, with direct laments of loss and abandonment, as the text presents a desperate attempt to try and recover the concept of a comforter, often referred to as 'the one who comforts' (Lam. 1:2, 9, 16, 17, 21; 2:13).

Although the comforter has seemingly abandoned Zion, there are areas of the two chapters that evidently suggest that YHWH has instructed the fall of Jerusalem due to her transgressions (Lam. 1:14) and uncleanness (Lam. 1:17), which places YHWH as a judge.

The scene is set according to an expression which some might refer to as poetic (Parry 2010), as it reflects what can only be assumed as the inner feelings of a pleading mediator who narrates from a position of grief. Although chapters 1 and 2 have been criticised for not flowing in accordance with a monophonic tone (Parry 2010), they do present cathartic instability that may function to solve the challenge of identifying Jerusalem's solace, which is perceived as the Temple. It is due to this very premise that the book conveys a cathartic form of expression, in response to pain exhibited as anxiety due to sin (Thomas 2009). The discernible tension that is created within the text is essential to its message and what its content means in relation to its audience as it presents a voice of confession.

Robin Parry demonstrates that the book employs polyphonic expression, which is suggestive of interrelationships rather than an isolative voice (Parry 2010). The author expresses emotional contortion by an interchanging perspective, as Lamentations 1:14 portrays that it is the Lord that delivers Jerusalem to the enemy, yet, according to 2:5, the Lord has become the enemy.

Upon closer examination, chapters 1 and 2 are an attempt to orient the true self, as conviction functions to focus confession according to faith in YHWH. In this way, Coggins and Houlden propose, 'The book thus becomes a source of consolation to the reader' (Coggins and Houlden 1996, 382). The text provides interpretive value as it induces a state of emotional catharsis, expressing empathy of loss and pain through the classical notion of tragedy. In line with this notion, Christian Dunker provides an insight to this paradigm of tragedy that is fundamental in complying with cathartic

expression. The genre of the setting must bestow polyphonic expression subject to action within separate scenes, however, all within the same locality and sequential in time. 'From this point of view of the plot, a tragedy must break up the myth, isolate its essential fragments, and thus, in a certain sense, extract its structure' (Dunker 2011, 33).

It may reasonably be claimed that Lamentations is structured in a way that deals with the emotional need to re-localise the concept of YHWH as it is deeply rooted within the developmental stages of attachment, which leads on to an internal construct with relational value.

According to Sigmund Freud, 'the theory of repression is the cornerstone on which the whole structure of psychoanalysis rests' (Freud 1914, 16). From this perspective one should locate the source that identifies the grieving process, which is imbedded in an interpersonal loss of attachment to the relational object. This form of analysis presents an intimate portrayal of attunement between the ideological concepts of Zion and YHWH. This demonstrates that the concept of the comforter is being grieved and this is expressed in the text as a form of emotional discharge.

A methodology for interpreting the text

The methodology of a psychoanalytic attempt to interpret the Hebrew Scriptures is primarily concerned with the neurotic impulse discovered in the emotional discourse of the author's expressive attitude, which is conveyed through the text. The principal factor for such a technique is to bring out unconscious meaning identified in key texts that convey the actions and the products of the imagination (Aichele 1995). Emotional significance is fundamental during analysis, which, in this case, is the cause for anxiety and guilt, which contribute to the emotional structure that causes grief.

According to the psychoanalytic power and structure of interpretation, content or material of any nature that is emotionally driven can potentially be interpreted by empathetic attunement. This defines what Aloysio Augusto D'Abreu conveys as 'experience apprehended in the interpretive act' (D'Abreu 2005, 953). Of this method '[i]nterpretation transcends mere intellectual communication. It is also an experience in which analysts' emotions work as an important instrument in understanding their patients' (D'Abreu 2005, 953). Likewise, the reader's emotional attunement to the text is fundamental in order to discover relative subjective meaning. After all, Heath Thomas places the significance of the book's meaning according to Umberto Eco's aesthetic theory by asserting it is an 'open text'. Essentially this method interprets the text according to an integrated approach, as the book contains 'certain structural devices that encourage and elicit interpretative choices' on part of the model reader' (Thomas 2013, 67). Similarly, aesthetic emotional discourse provides an affective

mediating factor of how the text affects the reader. This is achieved by the individual attuning to the message of the text according to a bodily based means of interpretation, an affective way of understanding. For example, if a colour is removed from a painting its original effect will be distorted (Thomas 2009). How a painting or poem relates to an individual is interpreted through the style in which the artist, or in this case, the author, conveys meaning: '[Lamentations'] phonology of mourning paves the way for both expressing pain and sometimes enacting penitence' (Thomas 2013, 20). This supports the idea that Lamentations is expressed as emotional art, by facilitating the grievance of a nation (Coggins and Houlden 1996). This type of poetry presents a bodily impulse of unconscious intention, which expressively emits emotional cathartic energy. Desire and unconscious drive both play a fundamental part in deriving value from meaning.

In order to identify the root cause of the author's lament, one has to examine a model that links emotional discourse to infant development. Winnicottian analysis offers a framework that encompasses transitional phenomena as a feature necessary for investigating emotional discourse during analysis of interpretation by focusing on the process of interplay. Therefore, the emphasis is placed on Winnicott's dynamic of a transitional object, which is an item that constitutes the commencement of the capacity for symbolisation. This object develops into the capacity for play, which is essential for the infant's development of creativity and establishes a method to create a sense of self. The main function of this object is to circumvent anxiety. According to Winnicott in 'Transitional Objects and Transitional Phenomena' the power of this item is based on the attachment process to the object in question (Winnicott 1971, 2–3). Imagine a two-year-old child who does not let go of a particular teddy bear; however dirty and smelly the teddy gets, the child will simply not let go. The child is obviously attached to the item. The object is perceived by the infant to perpetuate the presence of the caregiver and therefore the infant develops an internal construct which is relatable to the object. For the child, the teddy is not just a representation of the caregiver but presents qualities of the caregiver too. Letting go of the object is simply not an option. If the child were to let go, even if the item were in the same vicinity, the child would experience great stress and overwhelming anxiety.

The formation of the transitional object is an unconscious process, determined by the representation of the caregiver's presence and subject to the emotional value bestowed upon it. The infant does not necessarily choose what will act as the transitional object, but rather discovers it by the arousal of certain innate responses according to awareness of the caregiver's presence. It might reasonably be claimed that for the child, the object is not an extension of the caregiver but is an emotional representation of the caregiver. In this case, the child has created an environment where the concept of the caregiver still exists. The power and the structure of the transitional object is rooted

in what Winnicott claimed to 'stand for the "external" breast, but indirectly, through standing for an "internal' breast"' (Winnicott 1971, 13).

According to Dias, what is clearly made evident by Winnicott is a stage of development called 'transitionality' (Dias 2016, 27–68), whereby the child achieves the ability to identify with objects. This complete reliance on external reality provides the basis of dependency on an item that the child can internally relate to, as the practice of play provides a means of interpreting the surrounding world. The transitional object is part of this dynamic, whereby the child can adjust, with ease, from being dependent on the caregiver to transferring emotional dependency to something other than the child's concept of self. Therefore, this object is paramount for the developmental process of the child's emotional well-being. Likewise, Jerusalem's love invested within an object, such as the Temple, that permeates the original loved object (YHWH's metaphorical bosom, [Isa. 40:11]), will determine its transitional value according to an attachment operative. The transitional object is perceived to emit a form of comfort, operating as a defence mechanism against anxiety by permeating the presence of the caregiver (Winnicott 1971). This procedure manifests as a bodily impulse that supports the internal orientation for emotional development. Accordingly, this dynamic provides opportunity to necessitate a sense of the true self through the practice of interplay. This development occurs during infancy and operates as an essential care constituent throughout the individual's life, as it is originally regulated through the mother's care, and in later life, by the concept of the caregiver's presence (in this case the concept of the comforter).

Jan Abram terms this process 'primary psychic creativity', which emphasises how the biological needs of the individual are attended to by the caregiver and/or environment (Abram 2007). Primary psychic creativity therefore ascertains the notion that the caregiver regulates a system representative of maternal care. In keeping with this concept, Todd Linafelt links Isaiah 49:14–26 to Lamentations (Linafelt 1994) on the premise that it associates the maternal value of the two texts (Lam. 2:12, 20). It is in this respect that the author's psychological state is concurrent to what the destruction of the Temple represents, which is the absence of maternal care. Subsequently, this restricts Zion's liberty to exercise interplay, as this is expressed at the end of the opening first verse of chapter 1, '[the city of Jerusalem] [h]as become a slave!' (Lam. 1:1).

Identifying the Temple of Jerusalem as Zion's transitional object

Lamentations is typical of Zion theology, which originates from 'royal Judahite ideology', and presents Jerusalem as YHWH's sovereign state by commitment to the Davidic royal line (Heath 2013), as demonstrated in: 'the Lord loves the gates of Zion more than all the dwelling places of Jacob' (Ps. 87:2). In this sense, one may infer that an affinity exists between the concept of Zion and YHWH, drawing attention to the

symbolic involvement of an interactive deity. Within this conjecture one can interpret the role of the comforter as YHWH.

If one assumes that the comforter provides the preliminary to a state of transition, the focus is then placed on Zion's ability to 'do' through creative interplay, as this serves to necessitate orientation. According to this theory, the author's perception of Zion's anxiety must have been ignited by the absence of her transitional object, the destruction of the Temple, consequently compromising transitional space to access the conceived presence of the comforter.

It seems that all is lost for Zion when referring to an absent comforter, as her purpose is located within the concept of YHWH. The symbolic attribute of the comforter comes to light in Lamentations 1:16: 'For these things I weep; my eyes flow with tears; for a comforter is far from me, one to revive my spirit.'

The comforter serves to circumvent anxiety just as the transitional object comforts the child. By the comforter's absence, interplay is deprived which leads on to grief. Hence, the direction and tone of the author is typical of an emotional imbalance regulated psychically by the influence of internal stressors.

Winnicott's notion of the caregiver signifies that the transitional object is rooted in an attachment that exemplifies comfort within a state of interplay, representing a therapeutic dynamic according to the structure of a holding environment. To sum this up metaphorically, holding provides ontological value by forming an omnipotent concept of the caregiver for purposes of healing and development.

In a similar manner, awareness of the caregiver's presence is sufficient to encourage dependency upon the transitional object. The Temple of Jerusalem serves Israel in this way by permeating the concept of YHWH, influencing the presence of the caregiver to reside both within the object (the Temple) and within the individual's primary psychic state of a true sense of self.

Winnicott asserts that the individual's need to locate a true sense of self is linked to the location of culture (Temple practices) and the individual's feeling of being merged with the caregiver (the comforter). Therefore, the significance of the Temple, as the transitional object, encompasses a state of identity, security and sense of freedom.

Barker provides evidence to suggest that the Temple was a symbolic expression of YHWH's existence that places the essential value of worship according to its location and function and most notably that 'His name should dwell there' (Deut. 12:11) (Barker 2008, 29). However, more specifically the Temple encouraged practices that would regulate an affinity between the people and the concept of YHWH. This

conceived a holding environment, which stimulated interplay to facilitate personal psychic growth and identity. For example, 'the bread of the Presence' signified YHWH's existence within the Temple during the Sabbath service, consisting of placing twelve loaves in two rows of six on the golden table (Barker 2008). The significance of this custom provided a *bona fide* representation of an ideological interpersonal caregiver located in proximity to its loyal subjects, where the Temple itself became space for a transitional state of interplay. Its destruction, therefore, mitigated YHWH's presence as 'Israel's entire symbol system had been torn away and the people had experienced a complete loss of meaning' (Joyce 1993, 310). Therefore, tradition and custom were compromised, obscuring the holding environment: 'The Lord has caused the appointed feasts and Sabbaths to be forgotten in Zion' (Lam. 2:6).

This struggle consequently results in Zion's participation in a detrimental affair with a foreign authority. The author seemingly demonstrates anger and is emotionally torn, presenting internal conflict and frustration (Lam. 2:11). By restricting access to the Temple of Jerusalem (the transitional object), Zion is unable to access a holding environment, therefore compromising the affective principle of comfort: 'Zion stretches out her hands, but there is no one to comfort her' (Lam. 1:17). The author's sentiment of abandonment includes Zion's concept of the comforter unable to attend to her needs, consequently hindering emotional development, cathartically expressed as grief.

Grief: dealing with the destruction of Zion's transitional object

By the loss of the transitional object emotional stability is compromised, producing an emotional imbalance. Therefore, grief is experienced due to the discomfort of loss and abandonment. The first two chapters of Lamentations demonstrates Zion's loss as a representation of her original love object:

> Infants and babies faint in the streets of the city. They say to their mothers, 'where is bread and wine?' as they faint like a wounded man, in the streets of the city, as their life is poured out on their mothers' bosom. (Lam. 2:11–12)

These verses assert a fundamental premise that locates a struggle between the mother and her child, as life is being 'poured out' from the love object, the mothers' bosom. The author distinguishes that it is the mother that has wronged her child, that the supposed caregiver, here being Zion, is inadequate. Further still, the text follows on to demonstrate that Zion gives herself over to a foreign authority. Although the comforter is absent, Zion is responsible for this loss as she lends herself to a deceptive misleading:

> Your prophets have seen for you false and deceptive visions; they have not exposed your iniquity, to restore your fortunes. But have seen for you oracles

that are false and misleading. (Lam. 2:14)

The author's exposition of Zion's displacement uncovers the logic of YHWH's abandonment. Correspondingly, Parry sheds light on how '[t]he Narrator's own attitude to Lady Zion softens from chapter 1 to chapter 2 as her grief penetrates his emotions' (Parry 2010, 185). This process defines the typical essence of free associative expression by emitting emotional discharge as the author conveys the tragic event as Zion's inability to care for her own children. Anton O. Kris describes this principle as 'freedom of the association' (Kris 1997) by representing a cathartic dynamic, where the analysand is free to infer the situation's consequence.

Although the text is an expressive interpretation of a traumatic event caused by rebellion, restrictive creativity provides the preliminary of conviction that evidently primes the admission of guilt, as Joze Krasovec suggests that the author demonstrates compassion for Zion (Krasovec 1992). It may reasonably be claimed that chapters 1 and 2 are a confession, a statement of a present condition owing to Zion's historic detriment of rebellion and sin. Krasovec's exposition enlightens the possibility of Zion's reconciliation to God (YHWH). The key feature that may suggest hope within this interpretation is the recognition of guilt (Krasovec 1992). According to Krasovec, 'awareness of personal guilt also signifies that quiet waiting is a sign of readiness to atone for personal aberrations, which are, in turn, the obstacle preventing the appearance of salvation' (Krasovec 1992, 232). Hence, the author's complaint is the reason to atone, seeking salvation from a state of guilt due to sin. In order to re-establish the presence of the comforter, one has to confess YHWH as truth. This is the natural position that Zion finds herself in proximity to the comforter. By means of conveying grief through confession the author is able to vent emotional discharge to a technique similar to 'free association', permeating the awareness of the comforter through poetic expression.

Winnicott's basis for healing is transitionally focused; setting the scene for a holding environment that corresponds with a sense of the omnipotent power of YHWH. 'Transposed to the therapeutic relationship, it is the setting in analysis that provides the necessary holding environment for the patient' (Abram 2007, 190). Accordingly, the holding environment is a pre-requisite to a practice that provides an opportunity to develop self-orientation and emotional stability. The attachment process to the transitional object internally stabilises the individual. However, by its loss, grief serves the author by re-locating the comforter's position through transitional interplay of emotional expression. The holding environment is demonstrative of truth and by the loss of this internal dynamic the author seemingly attempts to re-establish a connection to his perception of YHWH through cathartic expression.

The Hebrew word for truth is הַנִּמְצָא (Strong 2011), which may be interpreted to

connote a personal reference to the idea of trust and sincerity. The affiliated spirit that
Zion has developed as a consequence of alleged disobedience and covert sin (Lam.
1:8) has come to light within the text, suggesting an attempt of redemption (Lam.
1:11). A desperate call to YHWH is demonstrative of a plea to obtain mercy. The
author employs terminology to express grief to an idealised emotional transcendent
concept termed the 'comforter'.

The word 'comfort' derives from a term implicative of reconciliation as the Septuagint
renders the word παρακαλῶν (Brenton 2001), which means to console, and further
connotes the terms 'regret' and 'repent'. The Masoretic text translates the word
'comfort' as מְחַנֵם, 'by implication, to be sorry, i.e. (in a favourable sense) to pity, [or]
console' (Strong 2011). The theme of the absent comforter presents a significant
factor that the book's opening chapters attempt to convey, a struggle for Zion to
function without this 'presence'.

From this position, grief functions to re-locate the caregiver's presence through
the transitional space of the text. However, this dynamic can only be achieved by
identifying the position of the true self within proximity to the true God. This is
achieved through confession by the process of free associational thought, typically
exercised as emotional discharge.

The procedure follows that desire conditions unconscious orientation by attuning the
individual according to a bodily based method of interpretation. This fundamentally
derives meaning that is understood within the practice of creative interplay. Hence,
emotional discharge orients desire, the true nature of intention. The text yields a
struggle of cathartic release, almost a desperate attempt for a cry of mercy: 'My eyes
are sent with weeping; my stomach churns; my bile is poured out to the ground' (Lam.
2:11). However, it follows on to convey acceptance of the situation in the form of
closure that apprehends the author's rendition of the situation by bridging the concept
of YHWH with the purpose of the destruction of the Temple:

> The Lord has done what he purposed; he has cried out his word, which he
> commanded long ago; he has thrown down without pity; he has made the
> enemy rejoice over you and exalted the might of your foes. (Lam. 2:17)

In this sense, truth is discovered according to the preceding premise bestowed upon
it by the authority invested within the ideology of Zion in order to deal with the
process of grief being exercised. Through this graduation, from tradition and custom
to emotional expression, the transition to restoration may occur by awareness of
the concept of YHWH present within the text, owing to the ability to recognise
the fulfilment of 'what He [Lord] purposed' (Lam. 2:17). The author conveys the
proximity of the comforter within the true sense of self by expressing grief as the

practice of this interplay, concluding with an awareness of truth, however traumatic. Accordingly, the bodily impulse of desire inaugurates awareness of the caregiver, establishing a new holding environment for the purpose of cathartic change.

Sally Weintrobe points out that the dynamic of grief is only experienced as negative due to its affective inter-subjective discourse; however, its main aim serves not to destroy but to highlight change (Weintrobe 2004). Weintrobe identifies grieving as transitory and asserts a value that addresses the process to the idealisation of the other: 'To idealize the other you must have some awareness of the other and awareness of depending on it' (Weintrobe 2004, 84). In this way, the author quotes: 'Jerusalem sinned grievously, therefore she became filthy' (Lam. 1:8). This suggests that Jerusalem's change is not permanent, as anything that becomes unclean can be cleaned. Hence, the author's expression of guilt and abandonment regulates awareness of truth, signifying that the process of grief serves to console the loss of the transitional object.

Conclusion

Due to the destruction of the Temple (the transitional object) the daughter of Zion (the infant) is unable to function in service of YHWH (the caregiver). The destruction of the Temple prohibits interplay according to the ideological concept of Zion's involvement with her comforter.

Chapters 1 and 2 of Lamentations are demonstrative of this tragedy by conveying a structure that localises grief unto Jerusalem's destruction. The author employs emotional cathartic expression to resolve the internal conflict of the absent comforter. The text reads as an insight to the author's anxiety, which resembles the anguish one might experience as a result of loss and abandonment.

The interpretive process identifies that the Temple of Jerusalem functioned to permeate the presence of YHWH, a dynamic analogous to a holding environment. In this way, the Temple dynamic adheres to an equivalent attachment principle that places transitional value on an object by reverberating the presence of a primary caregiver.

The Temple provides Zion with a sense of stability. The adverse effect of losing the Temple results in exclusion from the holding environment, ensuing a state of disorientation. It may reasonably be claimed that the author portrays Zion as displaced, unable to identify the true caregiver, resulting in the abandonment of her comforter. This is reflected as Zion unable to adequately care for her own children, demonstrating that a holding environment is essential for wellbeing and functionality, as the foreign authorities provide no transitional value to restoration.

Therefore, the text encompasses a process of grief, by which it deals with the loss of the Temple of Jerusalem. This suggests that grief serves as a process that resembles free association, a dynamic that vents emotional catharsis. This conjecture assumes that this lament presents an attempt to orient the true self. Hence, grief serves the purpose of restoration by the act of consoling Zion to her comforter.

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