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(Non-)Paranoid Reading of Sigmund Freud and the Fear of Being Photographed: Corpus-Based Approach

Abstract:

The article delves into the question of Freud's concept of reading, and the fear of being photographed based on an analysis of the article "A Case of Paranoia Running Counter to the Psychoanalytic Theory of That Disease" (1915). Freud explicitly guides readers on how to read and not read this text. In alignment with contemporary concepts of paranoid and non-paranoid reading in philosophy, the former encourages suspicion, undermining the integrity of the text, while seeking hidden meanings. In contrast, the latter places trust in the text and its author, focusing on the empirically observable surface of the text. This study poses a key question: how does one non-paranoically read a text that describes suspicion (Freud's in this case) regarding his patient, a woman supposedly experiencing the fear of being photographed? To address this question, corpus linguistics, science of terminology, and distant reading are employed. Corpus linguistics and terminology help construct the concept of paranoid reading from the body of Freud's work published before the specified article. Distant reading enables a non-paranoid reading of Freud's text, situating it within the context of other texts from late nineteenth to early twentieth-century Austria that discuss the fear of being photographed.

Keywords:

reading, Sigmund Freud, paranoid reading, photography, fear, corpus linguistics

Introduction

In contemporary philosophy, the issue of reading is intricately tied to a fundamental question about knowledge production, the relationship with various actors within and beyond the text, the social and affective dimensions, and consequences of engaging with texts.[1] Should one be suspicious, undermining the text and thereby the connections constructed within it, or should one stay on the surface of the text, tracing its connections and continuing the work of connection-making outside the text? This is the crux of the question. The answer to this question not only shapes one's stance toward knowledge but also the world, and multiple actors, whose reality may be acknowledged in one instance or rejected in another. In this context, it is pertinent to turn to the text of Sigmund Freud titled "A Case of Paranoia Running Counter to the Psychoanalytic Theory of That Disease," which is dedicated to a subversive, critical reading of technology in its relation to humans and vice versa. However, reading this text immediately confronts the reader with the question of whether to persist in a critical reading of Freud's text, undermining and critiquing his theory, or to continue the work of connection-making evident in Freud's text as he describes the situation of the woman supposedly afflicted with the fear of being photographed.

Let us begin by establishing a certain historical and technological context. Starting from the second half of the nineteenth century, photography became increasingly associated as perilous technology capable of capturing individuals without their consent, infiltrating the personal lives of everyone – from kings to common laborers – blurring the boundaries that separate the public from the private sphere. Alongside its use as a means of surveillance and capturing criminals, journalists began employing photography to create scandalous images, while capitalists seized upon it for advertising purposes. Consequently, legal developments emerged concerning the protection of the right to personal privacy, the inalienable right to preserve one's inviolability from public scrutiny, the right to one's image, and the right to defend against the unlawful creation and dissemination of defaming photographs.[2] In this context, it is intriguing to turn to the work of the psychoanalyst Sigmund Freud, written during an era with

1) Felski, *Limits of Critique*; Latour, "Critique Run Out of Steam?," 225–48. Kosofsky and Sedgwick, *Touching Feeling.*

2) Andriopoulos, "Terror of Reproduction," 156–58.

widespread availability of convenient, portable "Kodak" cameras and the emergence of the mass photography enthusiast.

In the article "A Case of Paranoia Running Counter to the Psychoanalytic Theory of That Disease," Freud mentions photography in two distinct contexts. The first instance portrays it as a device that, according to the patient, captures an intimate scene between her and a male colleague. She asserts that he employs this means to tarnish her reputation and instigate her dismissal from employment. In the second instance, the psychoanalyst interprets this scene as the patient's paranoid delusion, wherein she recreates the fantasy of a primal scene, in other words eavesdropping and spying on her parents' copulation. Freud suggests that this fantasy prevents the patient from transitioning to normal, heterosexual relationships. On one hand, she identifies with her mother in these relationships, and on the other hand, she opposes the homosexual attraction to her mother, projecting her hostility onto the mother figure, which transforms into the form of paranoia involving surveillance, supervision, and observation.[3]

Just like the patient, who feared the public disclosure of intimate events in her personal life through the presumed photographs, Freud also indicated that he altered the external circumstances of the case to ensure the anonymity of the individuals involved. The psychoanalyst recognized the need to protect the right to personal privacy in the written description of the patient's intimate details. However, the patient's concerns regarding the potential photographic documentation of these details were reinterpreted by Freud as a sign of pathology. Freud justified his approach, in part, by addressing the concept of reading.

Freud addresses the role of the reader in his text, including referencing this figure on the first page and noting the alteration of external circumstances in the described case. Moreover, he assumes the role of a reader of other psychoanalytic texts within this work. The psychoanalyst writes about what and how one should read, as well as what not to read. Louis Althusser found it noteworthy that Freud uncovered a latent meaning, the discourse of the unconscious, beneath the apparent innocence of speech and listening. Subsequently, the French thinker drew a similar conclusion regarding Karl Marx: the latter saw a hidden second text behind the innocence and

3) Freud, "A Case of Paranoia," 263–64, 269.

transparency of the initial text.[4] If Marx's merit is modeled on Freud's achievement, does this not imply that the psychoanalyst also uncovered a unique understanding of reading, grasping reading as a complex, specific process, and also as a distinct term? If so, the possibility of reading Freud's work is complicated by the need to discern his understanding of reading.

According to the psychoanalyst, the author must present comprehensive observations (*Beobachtungen*) of the clinical case, regardless of whether they (the author) have analyzed everything (*Analysieren*).[5] The reader is tasked with analyzing the observations that the author has left unanalyzed, thus there is a gap between observations and analysis. The reader is endowed with independent judgment, and autonomy from the author, as they (the reader) can grasp certain aspects and peculiarities of the case history and analyze them differently.

Freud highlights the lack of sufficient observations in the woman's case and the presence of an analysis concerning the connection between paranoia and homosexuality in psychoanalytic theory.[6] However, no evidence of homosexuality had been uncovered in the woman's case from the first dialogue between Freud and the woman. Consequently, Freud presents three possibilities: 1) to refute the psychoanalytic theory of paranoia, 2) to acknowledge that everything recounted by the woman did indeed happen (an option also considered by the woman's lawyer, who decided to bring her to psychoanalysis), and 3) to gather additional observations to confirm the theory. The first possibility is ruled out. The second possibility, from the perspective of observation and analysis as the two primary functions of Freudian reading, is not considered because it halts further investigation. Therefore, Freud opts for the pursuit of additional observations.

When Freud discusses the absence of observations for analyzing specific elements of the case, he warns the reader about it and advises against following his reasoning.[7] However, objectively, the reader is compelled to read the text in its entirety since this analysis is not external to the text. Nevertheless, Freud explains the problematic

4) Althusser, "Du 'Capital,'" 12–13.

5) Freud, "Mitteilung Eines der Psychoanalytischen Theorie," 237, 263.

6) Freud, "A Case of Paranoia," 265.

7) Ibid., 270.

element, and lack of observations, based on general theoretical positions and his own assumptions. Thus, reading implies the analysis of observations, connecting elements of observations for their analysis. However, observations that do not require analysis (the woman's interpretation) and analysis that does not rely on observations, are fundamentally unreadable (Freud's own assumptions about non-existent observations).

In the two appeals to the reader, Freud provides mutually exclusive rules for reading: in one instance, the reader should analyze observations left unexplained by the author, and in the other, the reader is not needed, as Freud can independently analyze even the seemingly random and minute details, drawing on analogous analyses and observations. Missing observations are theoretically reconstructed, continually deferring empirical verification.

Freud points to several examples of readers in his text. While Otto Rank correctly analyzes cases of the fantasy of eavesdropping on parental coitus, Carl Gustav Jung errs by creating a new term ("psychic inertia") instead of the psychoanalytic term ("fixation") established by Freud himself[8]. Thus, there is another rule of Freudian reading: the analysis of unanalyzed elements of observation is possible only through confirmation of concepts already accepted in psychoanalysis. Therefore, even an article whose title suggests a case running counter to psychoanalytic theory ends with an analysis of minute details, affirming psychoanalytic theory. Another rule could be phrased like that: to read Freud's text satisfactorily according to the Freudian understanding of reading, one must assume that the circumstances expressed by the woman lack factual objective-social value, but point to hidden individual pathology. By refusing to believe in the factual value of the content of the patient's statements, Freud frees up space for his analysis.

According to Freud, reading this case from the perspective of the materiality and factual nature of the descriptions given by the patient is prohibited. However, surprisingly, it is inscribed within the text of the article through the lawyer's voice. However, given the historical circumstances described at the beginning of the article, such reading is possible. To undertake it, one must clarify Freud's approach to reading, explore alternative theories of reading, and delve into additional research on paranoia, reading, and photography.

8) Ibid., 269, 272.

Various thinkers have examined the social origins of paranoid delusions in Freud's clinical cases. For instance, William Niederland analyzed Daniel Schreber's autobiography, suggesting Schreber's hallucinations were distorted memories of his father's sadistic educational methods.[9] Eric Santner contextualized Schreber's paranoia within socio-cultural frameworks, arguing it stemmed from intersubjective power dynamics rather than psychological issues.[10] Jennifer Doyle reinterpreted a 1915 case of a "paranoid" woman, highlighting workplace conflict and sexual harassment as underlying causes ignored by Freud.[11] These studies reveal real social violence as the source of paranoia, challenging Freud's pathological view and situating paranoia within social phenomena. However, these re-readings often overlook the principles of reading in psychoanalysis and the analysis of photography in the 1915 case.

In recent decades, various types of reading have been distinguished. Freudian reading is paranoid and critical, in contrast to post-critical non-paranoid reading. Paranoid critical reading aims to extract hidden meanings from the text, viewing it as divided into phenomenon and essence.[12] This type of reading seeks to expose the author's unintended violence against language, culture, and the subject, revealing contradictions and refuting the author's intentions. It resembles detective work, deriving pleasure from finding hidden evidence like words, metaphors, and meanings that trace the real culprit (cultural-historical stereotypes, the nature of language, etc.). It is suspicious that in the text, there is a presupposition that the author is lying and the logic is illogical, highlighting slavery where freedom was discussed, and discourses of power and capitalism where individual initiative loomed.

In contrast, post-critical reading emphasizes co-creation and what the text does with the reader, connecting them with other readers through meanings and values produced in dialogue with the text. It views the text as full of meaning and significance, accepting it as it is rather than how it should be. This approach considers the text within a network of interrelations, often using corpus linguis-

9) Niederland, *Schreber Case,* 27, 49–57, 60–61, 93.

10) Santner, *Private Germany,* 36, 77, 144–45.

11) Doyle, "Rethinking a Case of Paranoia," 4–9.

12) Felski, *Limits of Critique*; Latour, "Critique Run Out of Steam?," 225–48; Sedgwick, *Touching Feeling.*

tics to analyze a large number of texts to highlight similarities, differences, and cultural specificity.[13]

Post-critical reading transcends paranoid critical reading by expressing the text's social effects and affects and acknowledging its capacity to create new connections and relationships.[14] It is often associated with horizontal materialist actor-network theory, tracing empirically verifiable actions and connections of actors without undermining them, and acknowledging their ability to generate theories about their activities and connections.

Let us formulate hypotheses for this study.

Hypothesis #1: Through corpus analysis of Freud's texts and the application of terminological science, it is feasible to create the term "Freudian reading." The primary objective is to comprehend Freud's stance about reading in connection with the concept of paranoid reading. Successfully achieving this will distinctly establish the potential for non-paranoid reading of Freud's article.

Hypothesis #2: Based on an extensive reading of Freud's text alongside other works from the late nineteenth to early twentieth centuries, the study aims to demonstrate the non-psychological, non-individual nature of the fear of being photographed.

This study employs three methodologies: terminology, corpus linguistics, and distant reading.

Terminology helps identify and formulate new terms, traditionally used for technological and administrative purposes. It can also be adapted for creating terms in theoretical texts based on their current scientific usage. This involves finding words semantically related to existing terms in the text. Words might have different lexical-semantic configurations, including synonyms and metaphors. A paradigmatic search looks at relationships between terms to contextualize new ones.[15] Term formation often involves substantivizing verbs and adjectives, creating neologisms, and reinterpreting existing words. In this study, Freud's texts will be used to construct the concept of his paranoid reading, and texts from the same era discussing photography will be used to construct a concept of the fear of being photographed.

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13) Moretti, *Distant Reading*.

14) Caton, "Linguistic Corpora as Philosophical Tool," 51–70.

15) L'Homme, *Lexical Semantics*, 25, 26, 59, 157.

Corpus linguistics examines a large number of texts using computer programs. Analyzing concordances of target words helps identify significant contexts, nuances of meaning, and the actual meanings of terms.[16] Concordances also help determine important lexis for terminologizing the necessary word.[17] AntConc software was used for this purpose, selecting concordances where the target word is used in a specialized sense along with other terms.[18]

Distant reading supports the previous methods by searching for similar texts in journals, books, and newspapers from the late nineteenth to early twentieth century, using resources from the Austrian National Library and relevant scholarly literature. Franco Moretti's concept of distant reading highlights the "Great Unread," the many books and sources often overlooked in favor of a narrow selection of texts and theories. Distant reading uses technology to make objective generalizations and judgments about texts.[19]

By combining corpus linguistics and terminology with post-critical reading theories, this approach maintains fidelity to the text and its lexical-semantic connections. Distant reading allows for objective research without canonizing the text, placing it among many with similar lexical and temporal characteristics. This method preserves the text's uniqueness while expanding its context by accessing a wide range of related texts, thereby broadening the understanding of Freud's article in its historical and social dimensions.

Purpose of the Study

The purpose of the study is to engage in a non-paranoid, post-critical reading of Freud's article and provide a non-psychological description of the fear of being photographed. The key question to address is: how can one read the text in a non-paranoid manner when it describes suspicion from the perspective of a suspicious individual (the woman) who supposedly experiences a fear of being photographed, but the author of the text suspects that it is a case of paranoia on behalf of the woman?

16) Sinclair, *Corpus, Concordance, Collocation*, 9, 30, 32, 170.

17) L'Homme, *Lexical Semantics,* 72–74; Maynard and Ananiadou, "Term Extraction," 266–67.

18) Anthony, *AntConc.*

19) Moretti, *Distant Reading*, 45–46, 66–67, 87–88, 180–81.

The Construction of Freud's Concept of Reading

The construction of the concept of reading in Freud's works involved the use of a concordance-generating program. The source material comprised the collected writings of the psychoanalyst up to and including 1915 – the first 10 volumes of *Gesammelte Werke*.[20] The volumes were converted from .pdf to .txt without additional processing, which undoubtedly affected the number of identified letter combinations and words, as they could be found in headers, editorial notes, titles of works, sections, index entries, and so forth.

The first step involved searching for the letter combination "lese*" (German for "read*") (case insensitive). A total of 352 instances were found. From these, 9 fragments were selected that represent the semantics necessary for the terminologization of the word "reading" (see Table 1; hereinafter – translations from German are mine).

Table 1.
Conceptual Summary of Letter Combination "Lese*" (German for "Read*") in Freud's Corpus

Fragments and/or summary	Relationship to Terms	Significance for Terminologization
"The discerning reader will find in this book the germs of the noble later ingredients of the theory of catharsis, such as the role of psychosexual moments, infantilism, the significance of dreams, and the symbolism of the unconscious."[21]	"Reader" + "theory"	Freud demonstrates that his body of work should be understood as the development of theoretical positions from his early writings.
The comparison of hysterical symptomatology to a hieroglyph (pictogram) that we come to understand after discovering several bilingual instances. In this alphabet, vomiting signifies disgust.[22]	"Reading" + "symptom" (opposites: physical-psychical)	To read means to interpret one action as an indicator of another action, one polarity through another (physical-psychical).
An address to the reader regarding the need not to shy away from the immodesty in Freud's self-analysis but to notice the "exceptional depth in the exploration of psychological issues" illuminated in this manner.[23]	"Reader" + "psychological issues"	Reading means seeing in candid descriptions of individual life the universal psychological issues.

20) Freud, *Gesammelte Werke*.

21) Ibid., Band 1, 79.

22) Ibid., Band 1, 189.

23) Ibid., Band 2/3, 110.

Fragments and/or summary	Relationship to Terms	Significance for Terminologization
Addressing the readers regarding their ignorance of the "fundamental distinction between the manifest and latent content of dreams."[24]	"Reader" + "manifest – latent" (opposites)	Freud emphasizes the need for readers to interpret his works correctly, recognizing a crucial conceptual distinction.
Freud suggests interpreting dream signs "not according to their aesthetic value, but according to the relationship between the signs."[25] The dream is a rebus. The hieroglyphics must be translated into dream thoughts individually.[26]	"Reading" + "relationship between signs," not aesthetics + hieroglyphs (images) can be translated into words; the opposition of manifest-latent	Reading is entirely and explicitly devoid of literality. It is a distinct, specialized process. To read the hieroglyph of a dream is to combine its figurative elements (manifest) in a particular way to discover the thought of the dream (latent). Reading is conceptualized in this fragment as a process of decoding, and unraveling the hidden message of hieroglyphs.
Freud states that "the same viewpoints and observations that apply to mistakes in reading and writing apply to mistakes in speech. This is not surprising, given the internal correlation between these functions."[27]	The functions of "reading," "writing," and "speech" share common ground, as revealed by slips and lapses, which unveil latent content and desires.	Reading is understood literally. One can "read" not only reading, but also the symptomatology of hysteria (corporeal images), dreams, but also any forms of human expressions.
The reader "alters the text" (den Text verändert) based on what relates to their "expectations" (Bereitschaft), "occupation" (Beruf oder die gegenwärtige Situation des Lesers), "rejection or fulfillment of desire" (der Abweisung oder Wunscherfüllung).[28]	The "reader" – "text" – "fulfillment of desire".	The activity of literally understanding reading is a process in which internal, mental activity is manifested.

24) Ibid., Band 2/3, 140.

25) Ibid., Band 2/3, 284.

26) Ibid., Band 2/3, 283.

27) Ibid., Band 4, 118.

28) Ibid., Band 4, 125–26.

Thus, reading is understood in a literal and specialized way (reading can express hidden psychological content), especially in a specialized manner (as a synonym for understanding), in other words, to read means to understand in a distinct way, to extract necessary theoretical content from the text), and also in a specifically specialized manner (reading is a distinctive way of discovering latent psychological content in mental phenomena). It is noteworthy that Freud associates reading with the discovery of latent content.

Does Freud apply the lexis of "reading" ("lese") to reading as the discovery of hidden content, particularly in theoretical texts? A search was conducted for a lexeme covering various sciences: "philosoph*" (159 cases), "psychoanalytik*" (65 cases), "analytiker*" (58 cases); "physik," "physi*," "mathe*" (6 cases overall); "astronom*," "Schopenhauer*" (23 cases overall), "Nietzsche*" (15 cases) – (these surnames were chosen based on references found in the search for "philosoph*"). Relevant results were found only for "philosoph*" and "mathe*" (see Table 2).

Therefore, philosophical texts can be read as cryptograms of individual paranoid pathologies, and their logic can be criticized, while mathematics functions as a potent desexualizing factor.

Next, the decision was made to trace the terms related to the lexis of "reading" in the article. Only analysis can reveal the existence of unconscious fantasies of observing parental copulation in the woman's case, but analysis cannot be continued without communication with the man mentioned by the woman.[29] Thus, analysis follows observations, observations confirm the analysis, and in the absence of observations, analysis becomes hypothetical, but also provides the confirmation for the psychoanalysis. The reader must provide an analysis of those observations presented by the author.

Let us turn to the corpus study of the word "analyse" (1125 cases) to highlight exactly the fragments in which this concept is defined (see Table 3).

29) Freud, "Mitteilung Eines der Psychoanalytischen Theorie," 235, 237–38, 242–43, 245, 246.

Table 2.
Summary For a Lexeme Covering Various Sciences in Freud's Corpus

Word	Summary of the Fragment	Relationship to Terms	Significance for Terminologization
Philosoph*	The discovery of the unconscious allows us to see behind the "impartial logic" of the philosopher the "subjective and individual motivation," helping criticism to identify the weak points of the system, which, however, does not diminish the scientific significance of such works.[29]	The unconscious – logic – individual motivation – criticism	Psychoanalytic reading as the discovery of the latent meaning allows for the revealing of the concealed psychology of philosophers.
	Paranoid delusion – the distorted image of a philosophical system[30]	Paranoia – philosophy	The philosophical system is similar to paranoia, enabling psychologization and revealing the hidden content of philosophy.
	Philosophical introspection, self-observation, and the construction of speculative systems are likened to paranoia.[31]	Paranoia – philosophy	
Mathe*	Mathematics is most effective in diverting attention from sexuality.[32]	Math – sexuality	Math is tied to the issue of desexualization
Nietzsche*	Nietzsche knew his father only in childhood. The image of the sun in his work "Before Sunrise" alludes to the lost father. The sun is a "sublimated symbol of the Father."[33]	Freud discusses this in his work on Schreber's paranoia. The philosopher's image is reduced to hidden individual pathology through reference to biographical facts.	A vivid example of Freudian interpretation of a philosophical text.

30) Ibid., Band 8, 407.
31) Ibid., Band 8, 407.
32) Ibid., Band 10, 164.
33) Ibid., Band 7, 61.
34) Ibid., Band 8, 290.

Table 3.
Conceptual Summary for the Word "Analyse" in Freud's Corpus

Fragments and/or summary	Relationship to Terms	Significance for Terminologization
"I turned to psychological analysis and asked what emotional movement preceded the outbreak of suffering."[35]	Psychic analysis = emotional movement + previous outbreaks of suffering	Analysis – linking current suffering to prior experiences
Pre-sexual trauma affects the sexual experience.[36]	Analysis = pre-sexual period + sexual life	
During the analysis, a method was devised for "clearing pathogenic mental material layer by layer"; archaeological analogy.[37]	Analysis (method) = psychic material, clearing	
The analysis has to get to the early traumas.[38]	Analysis = trauma	
The analysis reveals the relationship of dreams to waking experiences from several previous years.[39]	Analysis – dreaming and waking	
The analysis reveals the connection of dreams to childhood scenes.[40]	Analysis – dream – childhood scenes	
The analysis reveals "the transformation of psychological arousal into bodily pain."[41]	Analysis = psychological becomes somatic	The analysis reveals the logic of ersatz, of substitution
The analysis reveals that the compulsive affect is an ersatz of a sexual idea that has been displaced.[42]	psychological analysis – affect – sexual idea	
The analysis reveals the ersatz (the substitution) in the memoirs.[43]	psychological analysis – memories – ersatz (substitution)	

35) Ibid., Band 1, 157.
36) Ibid., Band 1, 194.
37) Ibid., Band 1, 201.
38) Ibid., Band 1, 442.
39) Ibid., Band 2/3, 668.
40) Ibid., Band 2/3, 680.
41) Ibid., Band 1, 211.
42) Ibid., Band 1, 482.
43) Ibid., Band 4, 53.

Fragments and/or summary	Relationship to Terms	Significance for Terminologization
Analysis "leads to the most intimate and secret psychological processes."[44]	Analysis + secret processes	Analysis reveals the latent
An analysis of each symptom, and memories that are associated associatively[45]	Analysis + connection of symptoms	Analysis – linking observations
"Analysis teaches us that mental contents have undergone shifts and substitutions, while affects have remained unchanged."[46]	Analysis – mental content is replaced and displaced	The analysis reveals a displacement of mental content
Analysis – connects dream elements to uncover latent dream thoughts[47]	Analysis – linking dream elements to dream thought	Analysis is a manifestation and a latent meaning
Dream analysis – latent desire[48]	Dream analysis – latent desire	

Thus, analysis reveals hidden connections in observations, correlating observations with other phenomena, disqualifying observations, and reducing them only to epiphenomena of actual objects. The factual status of observations is constantly disqualified: their reality is acknowledged, but analysis shows that there is a hidden reality beneath statements expressed by patients. For the analysis to function, it is necessary to disqualify claims to objectivity, the referentiality of patients' statements.

Let us turn our attention to the starting point from which Freud begins to argue the pathological nature of the woman's testimony in the 1915 case. He points out that the woman compared her female boss at work to her mother. Freud interpreted this moment as an indication of the woman's homosexual attraction with the female boss playing the role of a mother substitute (Mutterersatz). Therefore, it is necessary to search for the word "ersatz" (substitute) throughout the corpus. A total of 354 fragments were found. Table 4 provides a typology of the substitutions to demonstrate the breadth of its applicability in Freud's works.

44) Ibid., Band 1, 265.

45) Ibid., Band 1, 433.

46) Ibid., Band 2/3, 463.

47) Ibid., Band 2/3 666.

48) Ibid., Band 2/3, 687.

Table 4.
Conceptual Summary for the Word "Ersatz" (Substitute) in Freud's Corpus

Types of Substitution	Example	
	Substitute	Substituted
The idea substitutes for the idea[49]	Compulsive idea (Zwangsvorstellung)	A sexual idea (sexuellen Vorstellung)
Physical action substitutes for physical action[50]	Motor innervation (motorische Innervation)	Scream (Schreiens)
Physical action replaces mental action and vice versa[51]	Vomiting (Erbrechen)	Moral and physical disgust (moralischen und physischen Ekel)
The name substitutes for the name[52]	Botticelli and Boltraffio	Signorelli (death and sex)
Image substitutes for thought[53]	Dream (Traum)	Latent thought process
A body part substitutes for another body part[54]	A woman's breasts in a dream	Buttocks
One person substitutes for another[55]	Mr. P in a dream	Freud's uncle; father substitute
A word is substituted for another (unambiguous for ambiguous)[56]		
The word substitutes for the action[57]	Word	Sexual action
One object substitutes for another[58]	Teeth	Genitalia

49) Ibid., Band 1, 67; Band 2/3, 524, 532, 536, 561, 569, 572, 596, 617, 654; Band 4, 18; Band 6, 27; Band 8, 106

50) Ibid., Band 1, 147; Band 5, 199; Band 7, 196; Band 10, 298.

51) Ibid., Band 1, 192; Band 5, 242; Band 8, 148, 165, 170; Band 9, 41, 158, 194.

52) Ibid., Band 1, 522, 524–25; Band 2/3, 688; Band 4, 6–7, 10; Band 6, 27.

53) Ibid., Band 2/3, 101, 241, 507, 519.

54) Ibid., Band 2/3, 192.

55) Ibid., Band 2/3, 338, 468, 561; Band 5, 196; Band 7, 231; Band 8, 62, 206, 282; Band 10, 206–207.

56) Ibid., Band 2/3, 346, 349.

57) Ibid., Band 2/3, 360; Band 7, 222, 459.

58) Ibid., 2/3, 395, 444; Band 5, 54, 96, 124; Band 7, 263; Band 8, 90, 165, 170; Band 9, 170, 182; Band 10, 46, 394.

Therefore, all forms of cultural expression, all objects and entities expressed in writing, reading, and speech represent, substitute, and conceal actual pathological formations and objects of desire. Reading, as a process of uncovering hidden meaning in the text and special decoding of its elements to reconstruct a hidden message, is based on the logic of ersatz: the logic of substitution. In other words, Freudian analysis operates by treating any text or element within it as a substitute for another text or element, effectively doubling the text itself. Observation is necessary to discover objects and their elements in patients' statements to analyze the substitution of a similar, analogous object (name-name; person-person; object-object; word-word; body part-body part, and so forth), or the opposite phenomenon (physical-non-physical, image-thought), based on associations with the patient's individual being. Therefore, the factuality of observed objects is not denied but considered ersatz-factuality, in other words, genuinely existing objects but tied to an individual pathological process caused by censorship, repression, and redirection of sexual energy in society.

The concept of ersatz allows for the disqualification of any object and cessation of gathering observations, but also for the transforming of any objectivity into spectral objectivity, a shadow of another object, or a reference to another object through analysis. Connections and relationships between objects are replaced by the analysis of the determination of one object by another, the substitution of one object for another, while other connections are excluded (technological, social, human, non-human, conceptual, and figurative). If an object is recognized as an ersatz for something else, it loses its objectivity, independence, and autonomy from being tied to the human subject; it becomes a hostage to an unequivocally defined substitute. Even its functioning as an object influencing other objects, including people, appears as a subjective projection or influence of other objects. At the same time, the logic of ersatz implies a clear distinction between substitutes and the substituted, which implies the possibility of defining genuine objectivity but is revealed behind the ersatz-objectivity of observations with the genuine, determining objectivity protected by the substitute. If this determining objectivity (the substituted) is subjected to ersatz, it will only be a continuation of the logic of ersatz to infinity, along with exclusions, reductions, and determinations. The object loses its objectivity through the connection with the subject, through the reduction of it to elements that can be arranged in the correct order to discover the determining objectivity (substituted).

Furthermore, Freud believes that the sound of the camera shutter release, which hindered the woman from enjoying intimate closeness with a man, is a projection of the beating of her clitoris. In Freud's works up to 1915, projection is used in cases semantically relevant to us (see Table 5).

Table 5.
Conceptual Summary for the Word "Paranoia" in Freud's Corpus

Fragments and/or summary	Relationship to Terms	Significance for Terminologization
The paranoid subject does not believe in chance (Zufälligen), projecting their unconscious outward which is similar to psychoanalysis.[59]	Projection – paranoia – psychoanalysis – unconsciousness	The convergence of paranoia and psychoanalysis
In paranoia, love inside is projected into hatred outside; such projection (Projektion) also occurs regularly, not only in paranoiacs.[60]	Inner becomes outer, one affect is substituted for another Projection is universal.	Projection becomes universalized
"The rays of God" in Schreber's case are projections of his cathexes, described analogously to how paranoia is analyzed in psychoanalysis.[61]	Paranoia – projection – psychoanalysis	Convergence of the structure of paranoia and the interpretation of paranoia in psychoanalysis

The object is tied to the subject's pathology. Freudian reading can be understood as paranoid, as Freud acknowledges a structural similarity between paranoia and psychoanalysis (and philosophy). The paranoid subject observes himself and points to hostile surveillance of himself from outside, while psychoanalysis constructs a theoretical system in which suspicion and hostility are elevated to theoretical principles. Psychoanalysis, like the paranoid subject, knows everything and turns any randomness into a necessity.

Thus, Freud described the suffering of the woman in the 1915 case, and recorded it in the context of observations, but stopped gathering them as he did not have the

59) Ibid., Band 4, 284.

60) Ibid., Band 8, 303.

61) Ibid., Band 8, 315.

opportunity to communicate further with the woman, and there was no need to seek references to her statements. The logic of the terms "reading," "analysis," "ersatz," and "projection" makes it possible to immediately connect the content of the woman's statements not with objective reality but with her subjective reality. The reader of Freud's text must continue to disqualify the factual-social references of the woman's narrative, following Freud, demonstrating the necessity of all elements from the perspective of a pathological script (paranoia). Reading is understood as a process of deciphering a complex message hidden in the woman's narrative. Just as in philosophical texts, it is necessary to find hidden individual pathology in the woman's narrative, namely, one must find pathological projections (and not the actual connections), of this woman with technologies, labor relations, the position of other women in a specific society, and so forth. Freudian observation ends where the analysis supposedly finds the sought determinative connection between hidden objects and actual objects, the existence of which is displaced, distorted, repressed, deformed, and replaced. Therefore, the path of the lawyer – acknowledging the reality of the woman's referents – cannot be considered, but it is still indicated due to the presence of a non-psychoanalytic voice in Freud's text. The path of a lawyer cannot be accepted because it renders the psycho-analysis unnecessary but frees up the possibility of continuing observation.

Is it possible to continue observation beyond Freud's understanding of reading? To do this, it is necessary to determine the possibility of terminologizing the word "reading," which appears in the 1915 article and other works of psychoanalysts before 1915. The word "reading" is a synonym for analysis, ersatz and projection. The only attachment of "reading" to texts exists in relation to philosophical works that need to be understood through the subjective pathology of the authors. Therefore, it is possible to transfer the characteristics of analysis and ersatz to the term "Freud's paranoid reading." In this sense, this term can be defined as follows: reading texts from Freud's perspective is the process of revealing the hidden pathology of the authors of the text, discovering that behind the objective logic of the text lies pathology. The text is explained by a hidden text, associations, connections, and erroneous statements that lead to the disclosure of the code of the unconscious, that is, the real textuality, hidden textuality. Reading texts from Freud's perspective implies doubling the text, disqualifying the objectivity of its referents, and therefore, derealizing and desocializing, and in general, dissociating the text from influences on/from other texts,

people, and society, separating the text from its elements, opposing one element to another, and not perceiving them as equally real to the same extent as other similar texts written under specific conditions by specific people. Reading texts from Freud's perspective acknowledges the significance of the text, and its scientific influence (in the case of philosophy), and this is important, but instead of continuing to reveal its various connections and influences, the psychoanalyst reduces the text to the individual pathology of its author. The only connection that the text is entitled to is the connection with its author, so Freudian reading reveals the hidden text under the manifest text, analogous to the explicit content and hidden thoughts of a dream. It is impossible to simply continue observation after Freud because the logic of observation, the scope, and the scale of observations were strictly limited to the limits set by psychoanalysis. Even in the absence of necessary observations, analysis can compensate for it by reconstructing the deformed connections between the real object and the hidden object. Therefore, to recognize the reality of the references of the woman's statements, it is necessary to go beyond Freudian analysis, which limits observations.

Can Freud's interpretation be considered paranoid? Freud acknowledged the resemblance between psychoanalytic explanation and a paranoid system, which can be characterized as follows: unveiling hidden determinants of the individual's psyche, a doubled reality, anticipatory knowledge of reality (the result of analysis exists before the commencement of investigation), suspicion toward any phenomenon, and denial of randomness.

In this sense, expanding the reality of the references from the woman's narrative through reading similar and contemporary texts can lead not only to recognizing the reality of her fear of being photographed but also to understanding the inherent paranoid nature of Freud's reading. The psychoanalysis operates through a distrust of the woman, suspecting her of self-reference. The condition for the possibility of psychoanalysis is the denial of reality in the patient's statements. To believe the woman, one must go beyond psychoanalysis, adding to, rather than subtracting from, the reality in her statements; one must continue Freud's work in acknowledging the woman's suffering by trusting in her explanation of that suffering.

For this, it is necessary to abandon Freud's legacy, that is, the specific understanding of reading derived from his works, as well as to refrain from adhering to any forms of reductive, critical, and paranoid reading, including those encountered

in the literature review, which take up the mantle from Freud, merely substituting their theory for a psychoanalytic one.

Extending the Reality of the Woman's Statements About the Fear of Being Photographed Described in Freud's Case Study

Freud's text is one among many published in Austria and other countries during the same period, addressing the fear of being photographed. To restore reality to the referents of the woman's statements, we will turn to sources discussing legal practices regarding the right to one's own photographic image, the fear of the sound of a photographic shutter, and the general fear of being photographed.

Robert Mensel argued that in the United States photography, including the sound of the shutter button, induced fear as it became a means of intrusion into personal life, capturing individuals without their consent in indecent poses, situations, and/or with inappropriate emotional expressions.[62] Mensel discusses the emergence of mass photography enthusiasts and camera miniaturization as conditions for the widespread fear of photography among people, ranging from politicians and actresses to ordinary passersby whose photos could later appear in advertisements, newspapers, and so forth.[63] In this context, legal disputes arose during which unlawfully photographed individuals sought protection against violations of their reputation. Lawyers interpreted protection against unauthorized photography in terms of the right to the protection of private life, honor, dignity, and the right to property (an individual's image is considered their property).[64] Mensel associates the popularity of photography with the emergence of a new form of social representation of individuals: before the second half of the nineteenth century, the dominant ideal of the self was the internally developed character; then after this period, the image of an externally presentable personality, subordination of the individual to the norms of external representation, the creation of a public image, reputation, and so forth, was celebrated instead. These publicly expressed and protected characteristics of personality, feelings, reputation,

62) Mensel, "'Kodakers Lying in Wait,'" 29–31.

63) Ibid., 31–32.

64) Ibid., 32.

and intangible personality traits became the object of legal protection through laws and individual court decisions. Stefan Andriopoulos highlights similar circumstances that developed in Germany during the same period, discussing legal debates around the right to personal life in the context of photography.[65]

Now let us turn to the periodicals of Austria from the corresponding period, provided in open access by the Austrian National Library, because Freud was an Austrian psychoanalyst.

Let us consider the legal aspect of the fear of being photographed, specifically how the right of an individual to their own image was protected.

In the *Austrian Photographic Newspaper* (*Österreichische Photographen-Zeitung*) in November 1904, in an article titled "The Right to One's Own Image" ("Das Recht am Eigenen Bilde"),[66] it is reported that the director of a company was found guilty by the Supreme Court of Austria for distributing photographs of a dismissed employee among clients as an act of revenge for disloyalty. The article notes that copyright law protects not only the rights of the photographer but also the person photographed,[67] and the director did not obtain the consent of the former employee to use his photograph.

In the *Austrian Illustrated Newspaper* (*Österreichs Illustrierte Zeitung*) on May 19, 1907, in an article titled "The Right to One's Own Image" ("Das Recht am Eigenen Bild"),[68] it is reported that a Viennese photographer was heavily fined for the unauthorized use of a girl's photograph to create postcards. The father of the underage girl sued the photographer and won the case in two courts.

In the *Viennese Newspaper* (*Wiener Zeitung*) on September 15, 1903, there is an article by Emanuel Adler titled "The Right to One's Own Image" ("Das Recht am Eigenen Bild").[69] The article emphasizes the exclusive right of the photographed

65) Andriopoulos, "Terror of Reproduction," 151–58.

66) "Das Recht am Eigenen Bilde," *Österreichische Photographen-Zeitung,* 172–73.

67) Hans Schneickert writes that in Austria, there was a copyright law for literary, artistic, and photographic works in effect since December 26, 1895. In Article 13, paragraph 2, it is stipulated: "In the case of photographing portraits, the copyright for their use in all cases is determined by the consent of the depicted person, their heirs; this does not include portraits and photographs for official purposes." In Schneickert, *Der Schutz der Photographen*, 91.

68) "Das Recht am Eigenen Bilde," *Österreichs Illustrierte Zeitung,* 751.

69) Adler, "Das Recht am Eigenen Bilde," 5–6.

individual to their own image. It asserts that photographing and using photographs without the consent of the individual is impermissible, especially if the image is recognizable, unflattering, or indecent. Adler refers to Kessner, a renowned German jurist advocating for the concept of the right to one's own image. Describing cases of protecting this right, including the case of photography of the late Bismarck by journalists; Adler states that "in Austria, there has been no lack of attempts to assert this right [in Österreich hat es nicht an Versuchen gefehlt, dieses Recht geltend zu machen.]"[70] Notably, Adler reports a German legal case where a photographer was sentenced to six months of imprisonment by the Imperial Court for taking unauthorized photographs of a woman in a bathing suit in her bathroom, thereby offending her dignity and reputation by selling copies of the pictures for money. In other similar cases, lawyers relied not on the right to one's own image but on the right to protect honor and dignity. Adler cites a case from New York where photographs of people were used in advertising without their consent, and their rights were defended based on the right to protect honor and dignity. Adler provides two cases from Austria where the argument regarding the protection of the right to one's own image was used: both cases involve the unauthorized use of photographs in advertisements and for trademarks, including photographs of Richard Wagner, whose interests were defended by his relatives.

Individuals from various Western countries sought legal assistance to protect their right to their own image, honor, and dignity. Notably, intimate photographs of women were also subject to protection. The source of the fear of being photographed was, therefore, rooted in moral and aesthetic considerations. It is noteworthy that the motivations for illegal photography included economic gain, media interests in obtaining unique shots of popular individuals, and personal motives such as revenge. Also, the rights of the terminated employee were being defended. It is unknown why the director distributed photographs of the former employee to other companies. Clearly in Freud's case, the woman, not wanting to lose her job, feared the publication of intimate photographs. Therefore, compliance with norms of socio-photographic representation allows one not to lose their place in the job market and also becomes a condition for employment survival.

70) Ibid., 5.

Freud notes that he was approached by a well-known lawyer (bekannter Rechtsanwalt).[71] It seems strange that the lawyer considered the woman's case exceptional, given domestic and international practices. However, as it is known, the woman could not provide evidence that she had been photographed. This fact likely puzzled the lawyer. The woman was probably claiming an attempt to publish the allegedly compromising photographs rather than the act of taking them.

Regarding the sounds of photography, materials were found using the lemma "photographie Geräusch," "Geräusch des Verschlusses." In the *Austrian Illustrated Newspaper* (*Österreichs Illustrierte Zeitung*) on July 12, 1908, in an article by John Hastings titled "Snapshots of Children," it is mentioned that the loud sound of the shutter (Geräusch des Verschlußmechanismus) distracts both adults and children, so it needs to be drowned out by other sounds, such as music.[72] Additionally, in two materials, there is a discussion about a silent shutter for photographing birds up close.[73] Therefore, from a technical perspective, cameras with silent shutters existed during those years. However, it is unclear whether they could be used for shooting from a significant distance.

In the Austrian humorous newspaper *Der Floch* on July 14, 1907, there is a short story titled "The True Face" ("Das Wahre Gesicht"), which discusses the widespread fascination with "Kodak" cameras, known as "Kodakomanie," which had taken over visitors at the resort in Marienbad.[74] One Viennese photographer (Dr. Ulker) was against conventional photography involving posing, believing that it would not capture a person's true face. To achieve this, he used a small detective camera in the shape of a revolver to capture passersby and conversational partners at moments when they were not ready to be photographed (without distributing the photos among others). The photographer decided to play a prank on a serious American to capture his true face: he vowed to shoot himself and the American with his pistol if the American did not allow him to marry his daughter. The photographer took a shot – took a photograph of the American, but the latter's face remained unchanged. The American then

71) Freud, "Mitteilung Eines der Psychoanalytischen Theorie," 234.

72) Hastings, "Momentaufnahmen von Kindern," 915.

73) "Luinahmen Freilender Vögel," 10; "Wie Vögel Photographiert Warden," 5.

74) J. St. B. "Das Wahre Gesicht," 3.

pulled out a "Browning revolver" and pulled the trigger. The Viennese photographer was very scared, but it turned out that the American's revolver was also a camera. Therefore, the Viennese photographer became the victim of his own quest for the true face. This story illustrates the attitude toward photographing people without their consent from the perspective of an amateur photographer. Aesthetic and psychological considerations are added to the motives of unauthorized photography – capturing unprepared individuals with their genuine emotions.

Now let us touch on Austrian newspaper materials where the words "fear" (Angst) and "photography" (Photographen, Photographie) are present. In the *Neue Freie Press* (April 6, 1897), there is an article about the composer Johannes Brahms and his fear of being photographed.[75] In the newspaper *Wiener Photographische Blätter* (January 1898), there is an article by Rob Stockert titled "Is Photography an Art?" ("Ist die Photographie eine Kunst?"), pointing out the evolution of photography – from professional studio photography with cumbersome technological aids to mobile, convenient, and widely adopted technology borrowing skills from artists. It is noted that now the photographer "no longer scared children" (keinen Kinderscharen mehr Angst ein).[76] In the *Grazer Volksblatt* (August 21, 1910), it is reported that Baroness Baughan's wedding with Mr. Dürer could not be kept a secret as the bride was pursued by photographers: "she especially feared photographers, because when she saw them, she ran away, as if in anger, and waved her umbrella as if defending herself."[77] If the reasons for fear are not explained in the first two cases, in the third fragment, it becomes clear that a public figure is pursued by photographers who wish to make her private life public without her consent. In the *Illustrierte Kronen Zeitung* (August 29, 1912), it is reported about the arrival of the Sultan of Morocco, Mulai Hasid, in France where he was frightened by photo reporters who started taking pictures of him when he appeared on the balcony.[78] Thus, it is evident that the fear of being photographed in Austria was explicitly associated with the unwillingness to expose one's private life and the publication of intimate details of well-known personalities.

75) "Johannes Brahms," 5.

76) Stockert, "Ist die Photographie eine Kunst?," 59.

77) "Die Vermählung der Baronin Baughan," 5.

78) "Sultan Mulai Hasid in Frankreich," 6.

Next, a search was conducted for the connection between "photography" (Photographen, Photographie), and "personal life" (Privatleben). In the *Wiener Zeitung* (January 29, 1897), there is an article about the operetta *Cleopatra* in Hamburg, which includes a character, the conjurer Bahamora, who uses photography to spy on the personal life of the Egyptian queen.[79] In this fragment, the function of photography as a tool for spying on a woman's personal life is clearly expressed.

Thus, the Austrian newspapers provide a nuanced exploration of the fear of being photographed through a confluence of factors: the media aspect involves the capturing of the personal lives of public figures by journalists, the legal aspect encompasses the protection of rights to personal life, honor, and dignity, with a focus on prohibiting the unauthorized capturing of ordinary individuals to create photographs (sometimes of an intimate nature, hence the sexual and gender aspects), postcards, or trademarks (commercial aspect). Additionally, there is the aesthetic-psychological aspect related to the photographing of an individual's external appearance when they are unaware of being photographed. The technological aspect involves the miniaturization of cameras and the advent of silent shutters. The moral aspect revolves around the fear of being captured in an indecent manner, while the aesthetic aspect encompasses the apprehension of being portrayed in an unflattering way. Finally, the economic aspect pertains to the anxiety of losing or not securing employment due to the dissemination of photographs.

Therefore, various actors are involved in the reality of the fear of being photographed, including the press, lawyers, public figures, professional and amateur photographers, capitalists, workers, media, government authorities, and photographic and advertising companies.

The fear of being photographed is triggered by moral, aesthetic, and economic considerations, manifesting itself in legal language as the right to personal life, serving as protection against the unauthorized publication of intimate details of one's personal life.

An unlawfully created photograph transforms into a commodity, a component of commercial identification (trademarks), a tool for surveillance, revenge, an object of aesthetic enjoyment, and an illustration of a news sensation.

79) Bacciocco, "Abistied vom Januar," 2–3.

Freud's text illustrates the functioning of this phenomenon involving a lawyer, and interpersonal relationships, without material evidence from the woman (the last two circumstances being unique in terms of the cases found in Austrian newspapers), but with the presence of a potential motive of revenge related to work and the capture of an intimate scene (these two circumstances link the woman's case to instances described in Austrian newspapers).

Freud demonstrates the woman's fear of being photographed in the context of romantic relationships, which from the outset were built on the blending of the public and the personal. Additionally, the woman intended for the first time to engage in sexual relations with a man. Therefore, the fear of a new intimate experience was compounded by concerns about the risky nature of her relationship with the man, who is also a colleague. Aside from these things, there was the fear of being photographed in intimate relations with him due to his presumed betrayal. The fear of being photographed is triggered by a sound resembling the shutter of a camera, which, according to Austrian newspapers, disturbed people even in a photography studio, and frightened birds; in other words, the sound could genuinely be perceived as a source of fear (and must have been familiar to the woman, in other words, identifiable by her).

Conclusion

This non-paranoid reading trusted Freud's text and corpus, was constructed from it, and also believed the testimony of the woman about the fear of being photographed. Trusting the first circumstance allowed for a joyful acceptance of Freud's specific approach to reading: a disqualifying and reductive approach based on the individualization of the theoretical text's content, transforming anything explicit and empirically ascertainable into a symbol, sign, or indicator of the hidden meaning. This confirms the first hypothesis. The joyous acceptance of this approach made it impossible to follow Freud because the disqualified and derealized referents of the woman's statements would have remained with the same status. Rejection of reduction and derealization opened the possibility of accepting connections in Freud's text among other texts by Freud and texts from Austria and Western countries around 1915 without tying these connections to a predetermined interpretation.

The non-paranoid, post-critical reading of Freud's text, specifically the segment on photography, operated without a predetermined theory, utilizing an open data collection approach based on the analysis of newspaper and other materials from a specific period related to the original text through relevant lexis (photography, camera sound, and fear), and a specific hyperonym for the described situation (personal life). It was revealed that the case described by Freud is one of the possible combinations of diverse and irreducible dimensions: aspects of this fear caused by a different combination of reasons and circumstances. Freud's case is unique in its characteristics.

The fear of being photographed was not limited to Freud's patient in 1915. This phenomenon was observed in Austria, other European countries, and the United States.[80] Reading Freud's text alongside other texts of that era (1885–1915) reveals some similarities and differences among them. Similarities include the description of the terrifying sound of the photographic shutter, the motive of revenge, the danger of losing one's job with the spread of a photograph, the photographing of intimate details, a general atmosphere of fear, and seeking legal assistance. Differences lie in the fact that in all the cases described where the right to personal life was violated, the victims had actual evidence of being photographed. Moreover, they were photographed by strangers, not by someone in a personal relationship with the person being photographed (motivated by economic rather than personal revenge). Therefore, one can speak of the reality of the fear of being photographed since it was induced, supported, and disseminated by a combination of actors: the press, photography enthusiasts, lawyers, authorities, photo studios, capitalists, royal figures, public figures, and so on. At the same time, one should only assert a high likelihood of the reality of the case claimed by Freud's patient.

Thus, the fear of being photographed can only be assessed through the struggle against this fear by those being photographed, their representatives (lawyers), and media outlets (who simultaneously propagate the fear), such as the news-media. Therefore, the fear of being photographed is not an isolated event confined to the relationship between emotions and a specific technology. It is a complex, irreducible, dynamic phenomenon that implies not only the intervention of private interests in other private interests and the privatization of public space in the visual field, but also a collective struggle against it by several concerned actors.

80) Richardson, *The Right to Privacy*; Warren and Brandeis, "The Right to Privacy," 193–220.

The fear of being photographed is not just a narrative of the hegemonic, totalizing advance of new technologies under the auspices of capitalism onto the public ownership of human appearance, individuality, and intimacy. It is a history of resistance, overcoming this fear, and uniting people through narratives, complaints, and lawsuits against the immediate sources of this interference. The press, as a product of publishing capital, partly instigates this fear but also serves as a tool for spreading information about tarnished honor and dignity.

Capitalists encounter resistance from ordinary workers in court and the press when using their photographs, yet paradoxically, capitalists themselves, due to their fame and wealth, become subjects of photography by capitalist publishers. Photography enthusiasts, encouraged by capitalist manufacturers like Kodak, also face resistance from ordinary people.

The case of Freud's patient in 1915 reveals the woman's proactive approach to her own fear, as evidenced by her seeking legal counsel. This underscores her agency in dealing with her fear and its highly probable source. In any case, the woman's account attests to the existence of such a fear due to the possibility of being photographed, knowledge of the sounds accompanying the operation of a camera, the option to consult a lawyer in such a scenario, the knowledge of the consequences of the circulation of unauthorized photographs, and the publication of intimate relations with a colleague. The fear of being photographed partially ceases to be a problem from the early twentieth century onward, precisely due to the collective activities of various classes, genders, and social groups.

The fear of being photographed encompasses sociological dimensions (conforming to norms of social group representation), economic aspects (reproduction of capital, creation and sale of goods), aesthetic considerations (adherence to aesthetic norms of photographic practice, posing), legal dimensions (protection of the right to privacy), media-related factors (dissemination of materials on unauthorized photography, resistance against unauthorized photography, and journalistic activism), and moral dimensions (adherence to decency norms, motives of revenge), when following the actors and describing their theories regarding this fear. In each specific case, different dimensions may come into play. The generalization of the fear of being photographed occurs not in the minds of photography theorists but through state authority, which acknowledges the right to privacy and protects this right through

judicial power resulting from the publication and defense against this fear by different classes, genders, and social groups. The case described by Freud is not limited to those cases outlined in the specified period but, in certain aspects, mirrors their structure. The theory of the fear articulated by the woman in Freud's case is unique and irreducible, considering the materials involved in this study.

The fear of being photographed is not the history of Leviathan, not a hegemonic project, or the swan song about a woman victimized by an invincible capitalism-patriarchy, but a network of intersections of different interests and actors, struggles against and for the circulation and decirculation of photographs by different classes. The fear of being photographed is an interesting story of decentralized solidarity in the interests of different social groups, classes, and genders. This confirms the second hypothesis, but only partially, because it is impossible to prove that all of the woman's statements could have referents. This study, however, made the case that the woman's story in Freud's 1915 article could have another political possibility, another life.

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