

## FROM EMOTION TO REPERTORISATION...

### I - Emotion, when you've got a hold on us<sup>1</sup>...

#### Emotion and emotions

##### ***Emotion : 'e' (out) + 'movere' (move) ;***

The etymology of the word derives from Latin.

Like its definition, it is quite explicit ;

##### ***It is 'a movement provoked by external excitation' ;***

'A disturbance of mind arising suddenly, engendering momentary agitation linked to a feeling of fear, of surprise, of joy etc.'

##### ***Certain definitions stress the affective side mobilised.***

Emotion would comprise a personal experience carrying subjectivity - fear, anger, joy - , visible expressions more or less externalised as regards body movements, expressions and gestures, the way of positioning one's body, and various neurovegetative and endocrinal expressions.

##### ***Various elements influence its mode of expression...***

The personality, experiences, physiological state, and nature of the triggering factor play a part in making its expression emerge more or less quickly and strongly.

The emotional component obviously appears more quickly if it is marked by an already existing pathological aspect : many delirious people, many people suffering from insufficiency of intelligence, many demented people or people dominated by the effects of alcohol are more easily prone to express themselves in this way.

At the neurophysiological level, the limbic system, notably the complex of tonsils, would play a fundamental part.

##### ***As regards the psychic dynamics, emotion calls to mind something 'beyond words'...***

Expressing itself here, it engenders inner and outside disorders : what is likely to have appeared during the 'before language' stage leaves marks. The latter are all the more indelible as what may generate trauma occurs early - and therefore cannot be spoken - with also what is inherent in heredity and gives a propensity to react in a certain way.

##### ***Anger, fear, sadness but also joy are emotions.***

They are, if we look more closely at it, intimately connected and predominant in their expression in a certain way according to the subject, their heredity, their predominant diathesis, and their physical and psychological history.

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<sup>1</sup> First part of a text giving an account of a talk carried out for the Congress of HSF (Homéopathes Sans Frontières, translator's note), La Garde, 10 March 2018 and published in three parts on homeopsy.com, March 2018, Geneviève Ziegel.

## **Emotion and homoeopathy...**

### ***A complex problem...***

The word emotion is not among those recorded in Kent's repertory. 'Nervous excitement' is mentioned, which is probably easier to classify insofar as circumstances, moments, modalities of support may be associated with it.

### ***A first fact is obvious : despite the large quantity of medicines recorded, few of them are so at the highest or even average level.***

This shows how much difficulty the two notions of emotion and 'nervous excitement' probably have in being intermingled and, eventually, in being differentiated.

### ***The word emotion cannot be taken into account if one confines oneself to repertorisation alone :***

It must be enlightened and based on the dynamics of the subject or, failing that, on those of the behaviour.

### ***On the other hand, anger, fear, and joy are recorded...***

They carry a great deal of useful information to give an account of the circumstances and of the types that are the most prone to this mode of expression present in human beings and animals.

Some of them speak, explode, rage, cry, show while others say nothing : sometimes they are not really aware of what is kept within their unconscious or present in their cellular memory and will emerge one day in an obvious way or in the subtler way of psychosomatics.

The book of Suzanne Ginestet Delbreil, *La terreur de penser*, is enlightening in this respect. It shows how strong an imprint a death whose emotion has not been experienced or 'integrated' as such may leave : the fact of not having taken one's place in a line may stop its dynamics so much that it may engender depression, anorexia, or addiction and an unwelcome change of name - probably if one refers to one's 'vibre' - may manifest itself through a disorder in the body.

### ***It is not always obvious to understand what is expressed in an emotional way, notably when one wants to find the medicine reflecting the disorder to be corrected :***

It is not easier to know how to deal with a subject who expresses their disorder sometimes by a means which is hard to understand or to separate what may be momentary - psychic signs - from what represents a dominant feature of the subject's personality - their 'mental'<sup>2</sup> signs.

### ***Different faces but one basis...***

The way the subject shows its various facets, which are often interlinked, permits to determine the essence of this very particular expression of the human being...

### ***An emotion always seems to hide another...***

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<sup>2</sup> A word obviously introduced with Kent's theorisation.

Anger and sadness, joy and sadness, fear and sadness... two sides of the same disorder. Each of the homoeopathic types that have their behavioural modalities shows their alternate or interconnected presence in varying degrees or different modes of expression.

***And yet fear...***

It is, if we look more closely at it, at the heart of everything.

If, as the ineluctable other side of the coin, sadness is its inevitable counterpart, joy is always only 'apparent' and anger is often present...

Something of the nature of loss, of bereavement, of 'Emptiness', and of this wounded pride - which the 'If I'm not Everything, I'm Nothing' of melancholics reflects - is basically present.

It paves the way for emotion and emerges as a sign of an 'overabundance' probably in the face of something too empty, too black, too agonising...

Anger, sadness, joy sometimes bordering on elation in the face of the feeling of being alive or of winning a victory over death : the imaginary joy of the Aurum subject, that of the pleasure-seeking Sulphur subject adorned in their rich rags call to mind what, in Zorba the Greek, is exultant and 'dances' at the idea of controlling his life and of escaping his very poor condition, all things considered...

***The strength of emotion : a reflection of the circulatory turbulence ;***

Its mode of expression shows its importance and what the processes of sclerosis inherent in ageing and in innate or acquired diathetic marks have generated on neurons, the liver and kidneys...

***A central point for the somatic side of emotion : the vascular system ;***

The way it is stimulated by the organism, which carries in a more or less marked way what was hereditarily passed on and perpetuates its pathology, should not be left out if one tackles the issue of emotion.

***Diathetic marks play a part in this :***

Sycosis instils fear, psora, variably outgoing impulses, and 'luèse', more or less obvious despair. This is what appears if one observes different types mentioned here.

***As regards psychology : fear***

It is always present ; it is latent, more or less visible and expressed : the fear of being abandoned, the fear of not being loved, the fear of disappointing, the fear of demeaning oneself...

It is it which underlies sadness, conditions it and, combined with it, engenders anger ;

It is it which, paradoxically, expresses itself through joy, of which it becomes a form of expression by the strength it engenders.

***Fear is at the heart of every emotion.***

It is on this account that it is worth examining in the different forms giving an idea of its most various aspects.

Detectable in the way of being of many types of homoeopathic medicines, it should be examined in its numerous faces.

The most characteristic of them, present in those whose emotional reactions belong to the customary behaviour or to its modalities of expression, will be mentioned here.

### **'Symptom' fear...**

Two medicines are in the forefront :

**Gelsemium** : they tremble, stammer, feel nervous and have diarrhoea at first then become apathetic if not stuporous.

The fears felt or transmitted through the generations eventually influence heavily certain personalities. Staphysagria is not very different from this, with their trembling and what is 'kept inside' and has eventually left such a strong mark on the more and more debilitated organism that it has created the fear of the uncontrollable and of the unexpected, which is the case for the following medicine :

**Aconite** : 'Help ! Call the SAMU<sup>3</sup> !' ; this is the panic attack to which the only way out is to ask for help or to have a phobic fear of empty spaces and of places to go through : the desire to run away in an instinctive way and in a state of panic from an unbearable invasion of aggressive impulses.

### **'Visible' fear**

Various personalities illustrate it ; they are 'fearful' personalities.

Among them :

#### **A few phlegmatic ones ;**

**Calc Carb** : weak, slow in their movements as well as in their reactions, they fear what breaks their habits or disrupts their points of reference and also contagious diseases. Essentially unaggressive even if they are tenacious and sometimes stubborn, they keep their emotions to themselves and deny doing so by inhibited silence or discreet flight.

**Baryta Carb** : irresolute, shy, bothered by trivial details, they have a tendency to flee or to seek refuge in reassuring places, as they did in their childhood when they hid behind the furniture or were tied to their mother's apron strings to avoid all stranger.

**Kali Carb** : frightened, haunted by the fear of ghosts, they start at the slightest thing, which is a sign of sthenic starts on the weakened organism.

**Ammonium carb** : given the threat hanging over their organism affected in its essential vital functions, their breathlessness, their asthenia, the feeling of suffocation and faintness which occur every day give their emotional life, notably their fear and irritable sadness, an important place.

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<sup>3</sup> 'Service d'assistance médicale d'urgence' : a 24-hour service coordinated by each '*département*' to send mobile medical services and staff, ambulances, and helicopters to accident scenes and emergencies. (Translator's note)

**Graphites** : weak-willed, asthenic, hypotonic, pusillanimous, they have vague anxiety difficult to put into words generated by the hot flushes inherent in their anaemia.

### **A few shy and timorous ones**

**Pulsatilla** : the fear of separation, of leaving childhood... She is anxious, goes red quickly and expresses herself by crying. And yet as soon as, around the menopause, her venous congestion responsible for her form of 'sluggishness' is accompanied by arterial congestion, she adopts a new range of emotions and may become irascible and capricious.

**Silicea** : 'too flimsy a stalk for too heavy an ear' ; this is the plight of the Silicea subject. Anxious, prone to chronic lack of self-confidence - partly linked to this 'transparency of glass, whose crack they fear' and to the feeling of 'emptiness' which they have had from their earliest childhood - , they are prey to fear as well as to irritability and to sadness.

It is linked to the real or imaginary feeling that they were deprived of care ; they are also afraid of not 'being equal to anything'. This is all the more important for them as the obsessional features of their personality are at the root of the feeling of insecurity which does not leave them.

### **'Worried' ones**

**Thuja** : guilt, the fear of not being 'in keeping', of 'having done something wrong', cancerphobia, pessimism are part of an everyday life in which they sometimes let themselves go and suddenly liven up or even run as if to break its monotonous course and the circle of their ideal fixedness. And yet, as if cancer became the lesser of two evils or a liberating explosion, paradoxically, it is by fixing the madness of ideas in their body that they come out of their fear. The fear of being abandoned of an often underlying Sepia subject is resolved in this way : the soma destroys itself to build a new way of being more in phase with the 'Emptiness' and separation which the real imposes.

**Mercurius sol** : fear has different faces here according to the three diatheses illustrating their psychic and behavioural modalities... If the vagaries of physical health and the fatigue felt do not reassure or give assurance to the behaviour, fear is combined with the sycotic obsessions : they wake them all the more at night as psora, which invites imaginative and somewhat outgoing creativity, comes up against the disorder and disorganisation of 'luèse'.

Fear and anxiety are all the more present as they have restless nights racked by obsessions and by a feeling of failure, which is hard to come to terms with, and what they really feel about it is often hidden by behaviours in which violence has difficulty in expressing itself. The brakes put in place in childhood by an environment which was as contradictory as unreassuring play a role.

### **'Impressionable' ones**

**Ambra grisea** : the capillary genius of that 'ambergris' gives to their way of being a flighty and panic-stricken aspect, notably when they are confronted with an unusual situation or in the presence of strangers. If it is at its height in elderly people, it is not

imperceptible in younger women : the disorder in the ideas is somatised in the form of periods occurring unexpectedly during too marked emotional stages.

### **An anxious one**

**Causticum** : a very 'tuberculinique' 'desire to travel' but a feeling of powerlessness ; rigidity gradually sets in... It often replaces neurological dysfunctions responsible for many childhood inconveniences - falls, encopresis, enuresis misinterpreted and understood not as physical disorders but as affective disorders and latent aggressiveness. The sight of 'people slumped', which is hard to bear, runs counter to unexpressed dreams. The fear of night and of its frightening shadows is not reassuring or comforting when one feels one's back stiffen up or one's limbs paralyse.

A 'tuberculinique' slowed down in their imaginary flight, a psychotic prey to doubts and obsessions, a 'luétique' stiffened up and aware of the impending dates, the Causticum subject can only feel fear. They let the emotional world against which they have difficulty in fighting up fill them to sympathise with the suffering of their fellow creatures, whose unexpressed feelings they understand.

### **A 'violent' one**

**Stramonium** : the fear of the dark, synonymous with shadows, ghosts, and frightening monsters, the fear of their own aggressiveness which can only express itself by the secret mark left by a form of more or less obvious pervading violence, the Stramonium subject is ruled all the more by the strength of their anger as they are afraid.

Whether they were subjected to the authority of an impulsive and booming parent or to their severe rigidity engendering anxiety and the repression of affect, they live in fear, and their anxiety generates night delirium, hallucinations, and great worry about sleeping : they let themselves get to sleep only with regret given the monsters prowling, the dangers threatening them - and that of letting themselves express their aggressiveness is not the least of them.

If they fidget, it is out of fear and out of the desire to flee as the Belladonna subject might do when they are excited or else the Hyoscyamus subject : prey to their emotions, the latter easily switches from outgoing and somewhat lustful cheerfulness to periods of anxiety with irritability or worried despair.

### **Two 'anxious agitated' ones**

**Argentum nitricum** : the fear of heights, the fear that houses might crush them, the fear of 'calling it playacting', of not having done what their conscience dictated, the fear of being late, the fear of illness, the fear of staggering and then of falling over... Every minute of the Argentum nitricum subject's life is accompanied by fear. It even makes them eructate, engenders heartburn, and makes them tirelessly agitated to permit them not to be confronted with the emptiness in space and time which makes them so anxious. A mark of that in which they tried to give themselves structure, it seems to prefigure that to come.

**Lachesis** : cephalic congestion, palpitations, mood swings and disorder in the ideas overridden by jealousy, guilt about sexual and authoritarian urges, a feeling of frustration

linked to a profound feeling that they are not loved, humiliated narcissism make of Lachesis a subject particularly ruled by their emotions. Alcohol, which is often used to dampen their occurrence, increases their strength. It may even give them a delirious form with feelings of guilt, fear of damnation and fear for salvation. Emotion is at its height... It dominates their everyday life with depressive as well as voluble aspects which, through another type of alcohol, make one mistake dynamism for excitement and excitement for joy.

### **An 'algesic agitated' one**

**Chamomilla** : the anger linked to sufferings that are hard to bear as well as to the fact of finding it unbearable to be upset relates back to the fear of being subjected to suffering and to that of thwarted desires, which are problematic for narcissism : the congestive component inherent in the subject plays a role here. It gives the expression of emotions the face of great irritability and sad tensing rather than that of elation and joy.

### **Two 'scrupulous' ones**

**Cyclamen** : fear is always present in them. It even engenders migraines improved by movements : while stimulating circulation, they probably break the fixedness of ideas and their obsessional circle. Making the shoulders and muscles tense, manifesting itself by overscrupulousness and by the fear of 'not having done what was to be done', anxiety is always there, emotionalism is palpable, and depression is aggravated by frequent anaemia.

**Lilium tigrinum** : the ideas confused to the point where they get the impression that they 'are going crazy', the palpitations of reflex origin secondary to hormonal problems, the mad ideas crossing their mind make them both quick-tempered and irritable. Oscillating between sexual fantasies and the fear of sin and damnation, feelings terrify... They make them switch from laughter to tears and from sadness to a feeling of excitement hard to understand and to repress. Emotion and emotionalism dominate.

### **'Hidden' fear**

Fear is combined with other emotions, whether these are irritable anger or sadness.

**Lycopodium** : lack of self-confidence concealed behind a seemingly controlled façade... The defensive position shows through a form of somewhat cynical aggressiveness in which the other is often put to a severe test and treated all the more disrespectfully as anxiety is profound.

The fear of loneliness but, at the same time, the fear of alienating dependence which would show the weakness felt but hard to come to terms with by narcissism. Fear hides behind the command of language and of ideas intended to 'demonstrate' the soundness of the views expressed ; they try to 'disconcert' their opponent or what is seen as such so as not to run the risk of meeting with their remarks or confront their criticisms or calling into question.

The body often speaks through its hepatic problems, its abdominal pains, and sometimes through its eczema.

In spite of the outward appearance, emotionalism is at its height : 'cry when they receive a present', white with acute and scathing anger... Irritability is at its height as soon as depression moves to the forefront and it is proportional to the malaise felt... The refusal to be loved and the ambivalence towards the other lead them to be aggressive with them and to show disrespect for them as soon as they seem to be fragile and therefore unreassuring and mirroring a facet of themselves they refuse to accept and want to ignore... Poor Pulsatilla, Calc Carb, or Thuja faced with Lycopodium : to demonstrate interest whereas one has not received any from those who should have been really there and equal to one's needs only deserves contempt and rejection. Obviously, this shows that a link with childhood has not been really broken.

**Natrum Mur** : silent, withdrawn, timorous as regards the image they present for fear of not being strong or aggressive enough, of being prone to worrying thinness which maintains body dysmorphic disorder : sticking-out ears, misplaced cellulite, unsightly legs, unwelcome acne are at the centre of their concerns... The fear of thieves and of the other in general is only equalled by the feeling of weakness and that felt in contact, with the ever-present difficulty in daring to express their feelings and letting themselves go and trust.

**Sepia** : the fear of being abandoned is only equalled by the feeling that they were 'not properly fed' with milk that they did not tolerate well, by that of having to get by and of not being equal to their responsibilities, notably towards their children. More than any expression of joy felt but not often manifested openly, notably during the phases of decompensation, depressive irritability is common.

**Platina** : the fear of losing power and an image they want to be at the height of what may be remarked and remarkable ; the fear haunting them to the point of obsession is that of demeaning themselves so much as not to be remarked, highly regarded, admired any longer...

Underlying anxiety combined with obsessional concerns, the fear 'of having lost her husband', acute anger as soon as they are annoyed or questioned, more or less alcoholised phases of sadness with melancholic aspects and accompanied by the idea of committing suicide are frequent unless the body speaks and expresses the repressed emotions : headaches, sudden high blood pressure, tumours of different types often accompany delirious ideas of harm or paranoiac behaviours.

**Palladium** : the fear of not being recognised as equal to her aspirations rules the Palladium subject, who is cheerful before a meeting in which she hopes to be the centre of attention and then is sad and irritable. She, too, internalises the strength of her emotions so much that she shifts them to her body in the form of ovarian problems.

**Arsenicum album** : the fear of illness and of death, that of the aggressive impulses by which they are likely to be assailed when they expect it the least - and sometimes in the most unexpected form - give both a controlled and intrusive quality to their emotions ; the fear of being despoiled, the fear of thieves...

More or less palpable and expressed, tinged with fundamental pessimism, sadness is the backdrop of it... Sometimes confused with the excitement that shows the cyclical side of underlying psora, on the other hand, joy is most moderate.



If, apart from the phases of acute anxiety inherent in underlying anoxia, emotion is also present here in many of its forms, it keeps the controlled side which characterises the psychology of the subject.

**Actaea racemosa** : caught between the 'luétique' rebellion which puts her back up and engenders many types of tension, very sycotic submission present in the form of disorders and cysts in the gynaecological area and 'tuberculinique' fragility generating vague but frightening anxiety, Actaea is grappling with her emotions. Assailed by a feeling of malaise detectable in certain hysterical psychoses during pregnancies and deliveries, she is not exemplarily serene.

Fear is in her... Impalpable, vague - even if she finds a reason for its presence - , it takes on various and irrational faces : fear that her child might be malformed, that the delivery might not go well, logorrhoeic agitation when periods are a long time coming - like the Lachesis subject, one of the fundamental components of whom she shares ; everything contributes to a malaise that is all the more important as she becomes tense, stiffens the nape of her neck, and as her pains increase at the same time as the large quantity of her haemorrhagic menstrual flow. Responsible for her fatigue, it can only accentuate her malaise and the strength of her imaginary perception.

**Aurum** : fear, anger, phases of enthusiasm : emotional behaviour is at the heart of the problems of that gold, which influences the psyche with turbulent impulses ; the circulatory system and its anxiety-inducing vagaries inherent in the underlying process of sclerosis dominate neurons, the circulatory liver, and the behaviour.

Fear is present... Crouching in the shadows, it takes on the face of the fear of not having assumed one's task, of being a burden, of being unworthy, sometimes of being persecuted and also of having to be judged now and, without any doubt, later, when one is asked for an explanation and it is necessary to weigh up, in terms of good and evil, what - either right or less right - was done.

Always present, the feeling of anxiety is always there, carrying vague anger and explosive impulses towards oneself, towards the other, towards this world which oppresses, subjects, and reflects such a pitiful image of oneself... Damaged narcissism is a bad master. In a final attempt to free oneself, guilt, rebellion, the fear of receiving the legitimate punishment as regards insane rebellion against what dominates and crushes lead one to turn aggressiveness against oneself... Even if it increases the fear of what may happen as soon as taboos are broken and the mad desire to control completely the life transmitted and whose temporary possessor one is manifests itself, the impulse is too strong to be contained. The state is close to melancholy with its desperate sadness, its morbid thoughts, and its inconsolable sorrow. It gives the emotions of the Aurum subject a depressing and worrying turn and changes of direction that are as sudden as unpredictable ; and yet the resulting mood swings are immediately regretted and engender profound guilt. They also have the special feature of being accompanied by tears and profound despair.

### ***'Masked' fear***

It takes on the face of joy...

The **Coffea** subject is so excited when some good news is announced that it prevents them from sleeping and they 'start imagining things'. This is probably their way of showing their relief as regards the inner tension that is not always perceived by their consciousness.

The **Sulphur** subject 'thinks their rags are rich clothes'. They enjoy life with many more or less imaginary links, plans, and constructions. An expression of joy, sometimes combined more or less with a touch of sub-excitement, is often present : more or less accompanied by alcohol, it hides the anxious and probably fatalistic side of the subject, even if the latter does not seem, at least at first glance, to be unduly worried about existential matters.

The **Phosphorus** subject lets their imagination wander unchecked : 'Rise, desired storms, which are to take René to the spaces of another life !'... 'I navigated for a long time under large porticoes which were bathed in brilliant light by the marine suns'. Artistic emotion is at its height, carrying both the joy brought by the feeling of the Beautiful and the sadness inherent in the profound sense of an imperfect and violent world... It sometimes makes them irritable and even leads them to 'go off their head' to the point of delirium... And yet sadness is also present in the background, and it is all the more so as fatigue moves to the forefront and dominates.

#### **It also takes on the face of paradox...**

**Thuja** : neither really cheerful nor really sad even though they are basically depressive, and that is what also permits to put them into the category of emotional paradoxes : generally reserved, rather inhibited, staying in the background, caught in the anxiety of their obsessions, of their cancerophobia, and in the fear of not being 'in keeping', of having done something wrong, they sometimes go so far as to express them in a surprising way, suddenly starting to run or showing unpredictable bursts of cheerfulness.

And yet fear is constantly present and - this, too, is paradoxical - , apart from the phases of acute anxiety when emotion is always moderate in its expressions of anger, joy, or sadness, it generally takes on a massive aspect in its somatised or psychiatrised consequences.

**Ignatia** : their paradox is obvious. They cry in happy circumstances, laugh at a funeral. The irritability, the internalised sadness, the somewhat spectacular side of the behaviour are obvious : those are the expressions of emotions of the Ignatia subject.

The fear of not being 'heard', which brings to mind the often underlying Natrum Mur subject, the difficulty in accepting frustration, the very hysterical demands for 'yet something else', the plasticity inherent in their personality give their emotions a characteristic turn to illustrate its most essential facets<sup>4</sup>.

To be continued...

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<sup>4</sup> Translated by Pascale Tempka