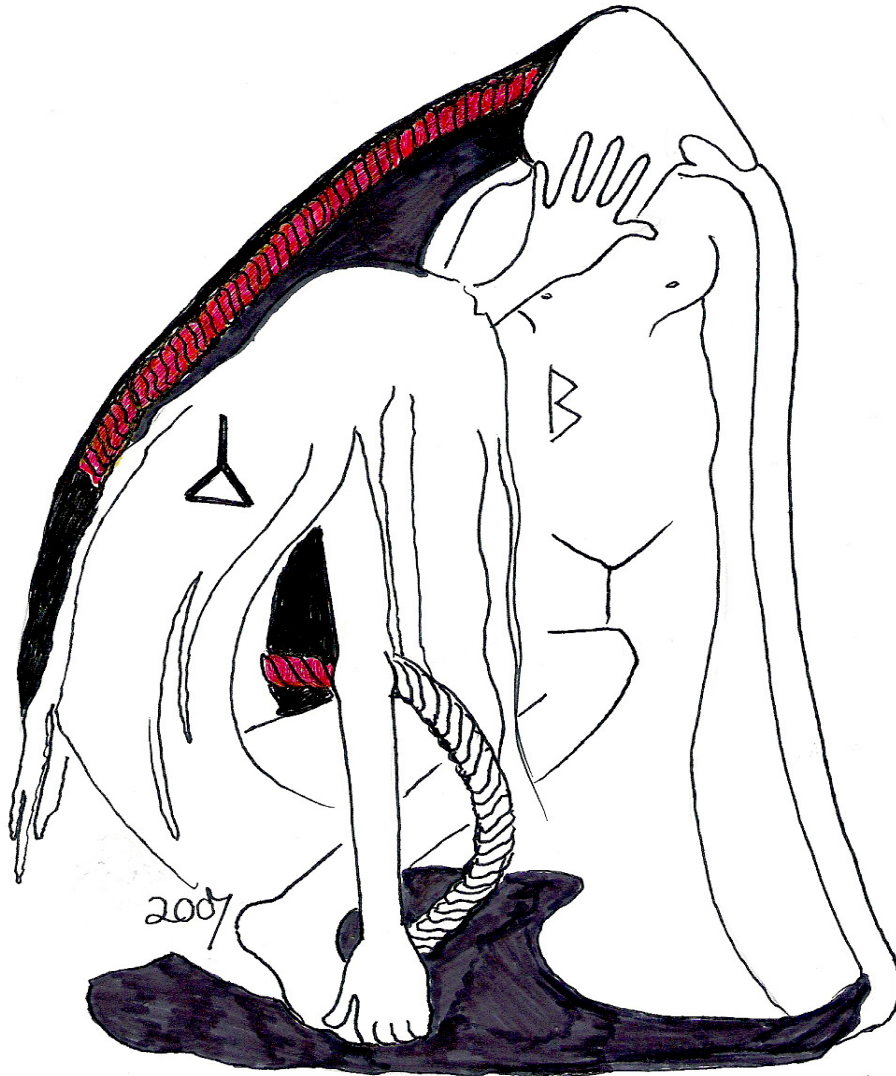


A COMPARATIVE EXPLORATION OF THE INTERNAL OBJECT RELATIONS WORLD OF ANOREXIC AND BULIMIC PATIENTS

by

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A mini-dissertation submitted to the Faculty of Humanities, University of Pretoria, in partial fulfilment of the requirements for the degree of Master of Arts in Clinical Psychology

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Declaration

I declare that this mini-dissertation is my own, unaided work. It is being submitted for the degree of Master of Arts in Clinical Psychology at University of Pretoria. It has not been submitted before for any degree or examination at any other university.

Signed this ____ day of _____ 2007

Lihie Gilhar

VOICELESS, IN A STARVING INNER WORLD

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POEM

I claim two meals for myself and you try to tell me I'm fat.
I feel weak and tired but all you care about is fat!
You have told me nothing but lies,
why should I believe this one
Where is throwing up going to get me-
on another guilt trip or back to hospital
I'm not buying it! You've taken so much away from me
You've pushed me around, kicked me, waited till I'm at my weakest
and then kicked me again - what a coward!!!
Just when the wound starts to heal, you rip off the dressing and expose
everything all over again. Don't you dare try to tell me I'm the fool here!
You are cruel and dark, yet you wrap yourself in the most beautiful paper,
You come packaged with promises of light and joy, you offer answers and freedom
but they are just lies.... empty shells, empty promises.
You tell me that I don't deserve to eat, that I am not enough.
I realise now that if I am not enough without you, I will never be enough with you.
There is no light at the end of your tunnel, only death
Somehow you even manage to make that all pretty
Here's the thing... I don't do pretty! I'm into honesty and realness
I want to live, feel and experience everything life's got to offer.
You are not life and I AM NOT FAT!!!

PARTICIPANT ONE

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As my degree slowly comes to an end I am always reminded of the people that I have met along the way that have left such an imprint on me. There are two particularly influential people that play such different roles in my life, but are such prominent figures in my development as a therapist and as an individual. Holding these thoughts in mind, I need to thank these two people:

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understanding of analytic theory, especially Klein's contributions. I read a statement whilst doing my Honours dissertation, "*No therapist goes further than his own complexes and internal resistances permit*". It is in my opinion that psychoanalytic theory provokes one to look internally at intrapsychic complexities that cause such discomfort, but through perseverance, such growth will eventually result. I believe we chose our paradigm based on the approach we decide to heal our wounds and psychoanalytic theory offers the soothing container that can tolerate, hold and digest our most primitive anxieties and intolerable emotions. "*Thank you Gavin, you remain my mentor and I feel that if it was not for you, I would never have discovered the possible potential within me*".

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ABSTRACT

This explorative qualitative research investigates whether there is a difference in the symbolic meanings between the bulimic's behaviour of purposefully expelling food versus the anorexic's deprivation of food by administering the Thematic Apperceptive Test, as well as, conducting in-depth, semi-structured individual interviews with two bulimic women, two anorexic women of the restrictive sub-type and one anorexic woman of the binge-eating/ purging sub-type, whose ages ranged from twenty-one to thirty-five years of age. Both the conscious and unconscious themes that emerge from their stated relationship with food and their *TAT* responses are explored, with particular interest being focused on whether the symbolic meaning of food is in essence a "*symbolic equation*" for an object, specifically the mother and parental couple. The concept of "*symbolic equation*" is explored analytically from a Kleinian perspective to ascertain whether it is not food, per se that the anorexic is depriving herself of or that the bulimic suddenly and uncontrollably ingests, but then rapidly and violently expels. On the contrary, it appears that the refusal to introject or the ambivalent battle between introjection and expulsion of food is used as a disguise for the underlying conflictual object relation/s. The modified version of the Bellak Scoring System (1986) was used to analyse their *TAT* responses in order to elicit the themes that represent their internal worlds and object relations. Individual thematic content analysis was conducted on each interview transcript separately, and then a comparative analysis performed to explore commonalities and differences across the transcripts and *TAT* responses amongst the three anorexic women as a group and the bulimic women as a separate group. After which, the two different eating disorder groups were compared to explore both their differences and similarities. The findings suggest that a variety of conscious and unconscious motives might best be understood within the historical context of each participant's early development and family dynamics. It appears that the anorexic is unconsciously motivated, at least partly, by her desire to repudiate any experience of dependency, separateness, loss, frustration, envy, fear, guilt and helplessness. Conversely, the bulimic appears to be motivated, at least partly, by the repetitive magical quest to restore a 'good' self-object bond and to stifle her destructiveness. Nonetheless, underlying both the anorexic's and the bulimic's illness is an ambivalent struggle with internalising a gainful and durable link to an object, which can in some way be permitted to be 'good'. This appears to have its origin in the mother-daughter relationship, father-daughter relationship, parental couple, as well as, the triangular space between the mother-daughter-father link.

Keywords: anorexic; bulimic; *symbolic equation*; symbolic meaning; introjection; expulsion; Kleinian object relation; internal worlds; mother-daughter-father link; mother-daughter relationship.

CHAPTER ONE: INTRODUCTION

1.1 RESEARCH FOCUS AND RATIONALE

“In bulimia, as in anorexia, the object is not food; the object is the body itself, confounded with the body of the mother. The issue is, above all, one of taking charge, of distending the body, making it swallow anything, in any order” (Bouchard, 1994, p.821).

Despite being widely studied, anorexia and bulimia remain poorly understood, with disputes revolving around their diagnosis, aetiology, and appropriate treatment (Beresin, Gordon & Herzog, 1989; Brunori, Gibin, Miglioli, & Bussandri, 2004; Bruch, 1978; Colahan, 1995; Dare, Eisler, Colahan, Crowther, Senior, & Asen, 1995; Grange & Schmidt, 2005; Herzog, Franko, & Brotman, 1989; Johnson, 1991b; Johnson & Connors, 1987; Kenneth & Howard, 2005; Klein & Walsh, 2003; Mogul, 1993; Murphy, Russell, & Waller, 2005; Wilson, Hogan, & Mintz, 1992; Wasson Hamilton, 2003; Wonderlich, Myers, Norton & Crosby, 2002). In addition, there appears to exist a reluctance, pessimism and hesitation in treating these patients, even psychoanalytically, due to the intense and seemingly chaotic dyadic relationship that characterizes the early therapeutic work with these difficult patients (Beattie, 1988; Bruch, 1970; Colarusso, 1991; Bruch, 1982 as cited in Fischer, 1989; Hughes, 1997; Jorstad, 1988; Land, 2004; Ogden, 1994; Sohn, 1985; Sours, 1974; Zac De Filc, 2006; Zerbe, 1992). The fact that in South Africa there are only two government¹ institutes that run structured treatment programs and a hand full of private clinics and specialist therapists that understand these disorders further highlights the lack of understanding of these disorders. This is particularly pertinent considering the statistical evidence that anorexia occurs in about 0.5 to 1 percent of adolescent girls and bulimia nervosa ranges from 1 to 3 percent of young women (Cauwels, 1985; Sadock & Sadock, 2003). It is against this backdrop that this research arose, as only by further enquiry and exploration into this deeply perplexing illness that ravages both mind and body, can greater insight and possible understandings unfold (Anderson, Carter, Mcintosh, Joyce, & Bulik, 2002; Bemporad & Herzog, 1989; Blissett, Meyer, Farrow, Bryant-Waugh & Nicholls, 2005; Bruce & Steiger, 2005; Bulik, Reba, Siega-Riz, & Reichborn-Kjennerud, 2005; Busch, 1990; Castelnovo-Tedesco & Reiser,

¹ Tara H. Moriss Hospital, Groote Schuur Hospital- Outpatient.

1988; Cooper & Galbraith, 2001; Crowther, Kichler, Sherwood, & Kuhnert, 2002; Dodge, Hodeslvan, & Dares, 1995; Fonagy & Target, 1995; Hayaki, Friedman, & Brownell, 2002 ; Jeppson, Richards, Hardman, & Mac Granley, 2003; Marcus, 2005; Noordenbos & Seubring; 2006; Williams & Manaster, 1990; Willner, 2004; Wonderlich, Lilienfeld, Riso, Engel, & Mitchell, 2005).

This research, rather than focusing on attacking the symptom of starvation or of the binge-purging cyclical behaviour itself, will explore comprehensively the personality of both the anorexic and the bulimic, as well as, attempt to unravel the symbolic meaning of their behaviour. Specifically their internal *world of object relations*² will be explored in an attempt to understand the symbolic meaning of the object which consciously is food, yet unconsciously, appears to be a re-enactment of their early object relations experiences (Bacal, 1981; Caplan, Beresin, Prager, & Schwartz, 2005; Dare, 1993; Deutsch, 1939a, 1939b; Geist, 1989; Hochdorf, Jenkins, 2002; Kong, Chan & Ma, 2004; Land, 2004; Latzer, Canetti, & Bachar, 2005; Lefebvre, 1991; O'Neill, 2001; Zerbe, 1992). It appears that it is not food, per se that the anorexic is depriving herself³ of or that the bulimic suddenly and uncontrollably ingests, but then rapidly and violently expels (Chassler, 1998). On the contrary, it appears that the refusal to introject or the ambivalent battle between introjection and expulsion of food is used as a disguise for the underlying conflictual object relation (Bachar, Latzer, Canetti, Gur, Berry & Bonne, 2002; Blanco, 1941; Boskind-Lodahl, 1976 ; Brunton, Lacey, & Walle, 2005; Bydlowski, Corcos, Jeanmet, Paterniti, Berthoz, Laurier, Chambry, Consoli, 2005; Shoebridge & Gowers, 2000).

Accordingly, psychoanalytic theory is best suited for this research because of four reasons: *Firstly*, psychoanalytic theory has made, and continues to make, indispensable contributions in understanding the perplexity of personality development (Bick, 1968; Bion, 1962; A. Freud, 1946; S. Freud, 1923; Klein, 1963; Winnicott, 1960). *Secondly*, due to the exploration of the symbolic meaning of anorexics' and bulimics' behaviour, psychoanalytic theory is best suited to unravel this latent meaning and specifically, Segal's (1957) published conceptualization of symbolization and the *symbolic equation* is relevant in this context (Land, 2004; Jones, 1916; Klein, 1923, 1930; Morris, 1938 as cited in Segal, 1957, 1979; O'Neill, 2001). *Thirdly*, an emphasis will be placed on their psychic mechanisms of introjection and projection in an attempt to open up a window into both

² The term *Object Relations* refers to interpersonal relations (Gomez, 1997). When one combines object with relations, object refers to interpersonal relations and suggests that inner residues of past relationships shape an individuals current interactions with people (Ogden, 1992). These inner object relations shape the perception of individuals and relationships with other individuals. "Not only do individuals interact with an actual other, but also with an internal other, a psychic representation that might be a distorted version of some actual person" (St. Claire, 2000, p.2).

³ For the purpose of this research anorexics and bulimics have been assigned the gender female.

their internal and external worlds (Willner, 2002, 2004). This psychic mechanism of *taking in* and *expelling* has its origins in the early feeding situation between the mother and infant. It is this experience that lays the foundation for all future interactions with the external world, as well as, the creation of one's internal world of object relations (Klein, 1963; Stein, 1990). This similarly yields an analytical perspective of reasoning and conceptualization. *Fourthly*, psychoanalytic literature contains rich theorizations and formulations of the intrapsychic world of both the anorexic and the bulimic individual, which are based on case studies and interpretations by analysts (Bacal, 1981; Deutsch, 1939a, 1939b; Land, 2004; Lawrence, 2002; Lombardi, 2002; Wilkinson, 2000; Williams, 1997).

Specifically, Klein's Object Relations theory and the work of her subsequent kindred analysts will be applied to this research due to the diverse literature that suggests that both anorexia nervosa and bulimia nervosa, in any historical context, are disorders of impaired object relations and of a defective conceptualization of the self (Bemporad, Beresin, Ratey, O'Driscoll, Lindem & Herzog, 1992; Bemporad, Hoffman & Herzog, 1989; Beresin et al., 1989; Bick, 1968; Blisset, Meyer, Farrow, Bryant-Waugh, Nicholls, 2005; Busch, 1990; Caplan et al., 2005; Cauwels, 1985; Gilkey 1987; Johnson & Conners, 1987; Ogden & Steward, 2000; Rorty, Yager, Buckwalter, Rossotto, & Guthrie, 2000; Wilson, 1985; Zerbe, 1992).

Further reasons for the choice of Kleinian Object Relations⁴ theory are as follows: *Firstly*, the link between psychoanalysis and breastfeeding has long been associated with Melanie Klein, who first put into play that provocative pair of the dichotomous terms, 'the good breast' and 'the bad breast' (Lawrence, 2002). Within Kleinian Object Relations theory, the maternal breast takes on a complex and fluid psychic life, autonomous from the external world: "*The first gratification which the child derives from the external world is the satisfaction experienced in being fed*" (Klein, 1936, p. 290). Thus, the experience of being fed, of both taking in and refusing oral gratification, becomes the prototype for all internal and external experiences with the object world (Bick, 1968). More so, the infant's fragile ego is shaped by these experiences. Hence, infant feeding, as well as, the anxieties

⁴ For Klein, the child's dyadic relationship with its mother is the most influential primary relationship from which the child draws from, in order to internalise an internal object. This in turn then helps the child create a sense of self. This internal object representation Klein introduces refers to the child's mental image or representation of the mother (Klein, 1963). These inner experiences and representations are not available to an observer and may not be an accurate reflection of the actual situation, but it does represent the child's (or subject's) experience of relating with the mother, and expresses the child's internal psychic world.

and defence mechanisms employed, is the sine qua non (*outcome*) of Kleinian theory (Stein, 1990; Willner, 2002).

Secondly, considering that these patients' difficulties are in verbalising their pain and anger, choosing rather to take it out on their bodies, one wonders as to their oral expressive difficulties (Buckroyd, 1994; Bruch, 1978; Burke, 1991; Epstein, 1984; Fliess, 1949; Glauber, 1968; Land, 2004). For Klein, the key to understanding this shadowy, mysterious period pre-dating the child's entry into language lies in the breastfeeding relationship (Frampton, 2004; Laufer, 1996). Thus, both Klein and Bion's work seems best suited for this research. Bion expands on Klein's ideas and explains the necessity of the mother's containing capacity and role in digesting and transforming the infant's raw anxieties that are experienced as meaningless unbearable sensations, *beta* elements, into mental phenomena, *alpha* elements, which, because they are now mental, can be thought about (Bion, 1962; Lombardi, 2002). The mother, thus, is a container for the infant's contained, as described by Bion. The container-contained relationship in the mother-infant dyad of these patients appears to be rickety (Lawrence, 2002). Thus, the refusal to take in food can be viewed as a misguided defence against taking in the unbearable feelings projected by the parent (Bion, 1959; Duranti, 2004; Glauber, 1968; Kong, Chan & Ma, 2004; Steele, Moran, Steele & Higgitt, 1993; Stein, 1990; Willner, 2002, 2004).

Thirdly, Klein emphasises the intensity of the girl's anxieties about the inside of her body. She explains how due to the girl's own phantasized attacks on the inside of her mother's body, subsequent anxieties emerge as to the possibility of the damaged maternal object retaliating and hurting the daughter's insides in return (Furman, 1996; Land, 2004; Lawrence, 2002; Stein, 1990). This helps in conceptualizing both the anorexic's and bulimic's persecutory internal world of objects.

Fourthly, Klein's (1957/1975a, 1946/1975b) use of the infant/breast metaphor for a certain kind of part-object relationship is useful in understanding the qualitative differences between the binge/purge cycles. The bulimic projects an oral phantasy (*possibly sadistic or sucking in nature*), into the food, as an infant does with the breast, and then experiences and relates to the food as if it was that part object (Glauber, 1968; Land, 2004; Lawrence, 2002).

Overall, Kleinian and Post-Kleinian literature offer insightful dynamic understanding of the manifestations of both these illnesses. They help conceptualize these patients' anxieties around

their inability to take in and keep alive 'good' objects inside the self (Lawrence, 2002; Williams, 1997). Their ideas on the early onset of envy and greed further assist in understanding the patients reluctance in '*taking in*' or quickly '*expelling*', for fear of their unconscious destructive phantasies (Davies, 2004; Lawrence, 2002; Lemma-Wright, 1994). Additionally, the specific relation to the depressive anxieties and conflicts associated with oedipal issues further broaden the exploration of these illnesses (Balint, 1963; Borris, 1984; Britton, 1992; Bromberg, 2001; Dahl, 1989; Lawrence, 2002; Washington, 2004; Williams, 1997).

1.2 DESCRIPTION OF RESEARCH

This research's broad objective was to gain access and explore comparatively the intrapsychic world of the anorexic and the bulimic woman in terms of her internal object relations. This was done with the intent of attempting to uncover the different symbolic meaning between the bulimic's behaviour of purposefully expelling food versus the anorexic's behaviour of depriving her body of food. More specifically, the research foci attempted to unravel the symbolic meaning of the object which consciously was food, yet unconsciously, could possibly be disguising a re-enactment of early conflictual object relations (Crisp, 1980; Dare, 1993; Geist, 1989; O'Neill, 2001; Zerbe, 1992). Hence, this research employed a form of qualitative analysis of the research data in an attempt to both explore and validate the various psychoanalytical theoretical perspectives posed regarding the intrapsychic world of the anorexic and the bulimic woman.

A small qualitative study, with in-depth examination of data collected from a limited sample of three⁵ females suffering from anorexia and two from bulimia, who volunteered, was considered best suited to the research question. The small number of participants was justified in terms of the nature of this research in that qualitative access to the phenomenon depends more on the depth of description than on the number of participants. This research did not seek to achieve a broad or global statistical representation of the phenomenon, rather, emphasis was placed on the individuals' experience and subjective understanding of their world.

⁵ Two restricting sub-type and one - binge-eating/purging.

Based on this research's objectives of elucidating unconscious dynamics and object relations of both the anorexic and the bulimic women, a projective technique was selected, which could access these women's internal world of object relations and allow for the interpretation and analysis thereof (Wilkinson, 2000). The specific projective test selected was the Thematic Apperception Test (*notated TAT hereafter*). The *TAT* was appropriate for this research due to the vagueness and ambiguous nature of the images on the story cards that are designed to tap into an individual's inner world and unconscious fantasy (Abt & Bellak, 1959). The story telling elucidates the participants' perceptions of their relationships to significant others as it discloses "*rich material about the individual's ability to relate to others and the individual's manner of experiencing interpersonal relations*" (Bellak, 1986, p. 191). In addition, it conveys an understanding of the individual's level of self and object differentiation (Bellak, 1986).

The Bellak scoring system of the *TAT* was utilized as it allows access into the intrapsychic world of an individual from a psychoanalytic perspective (Wilkinson, 2000). The participants' individual responses were thematically analysed using a modified version of the Bellak Scoring System (1986). In addition, an interview was conducted in which two open-ended questions were posed in order to discover the participant's own framework of meaning and to avoid imposing assumptions or bias (Britten, 2000; Patton, 1987; Spradley, 1979; Strauss & Corbin, 1990). Based on the fact that this research intended on focusing on aspects around the 'self', 'personality' or identity it was therefore appropriate to study the narratives told by people themselves, since this constitutes their subjectivity (Berg, 1995). Furthermore, the questions enabled each participant to tell their story and in so doing, add further insight into understanding the participant's relationship with food.

Results on the Bellak system and the interview allowed the researcher to explore, compare and dialogue the thematic results with existing postulated Kleinian and Post-Kleinian object relations literature and the theories of anorexic and bulimic functioning. Thereafter, a comparative analysis was performed to explore the commonalities and differences between anorexics and bulimics.

1.3 OUTLINE OF CHAPTERS

Following the introductory chapter (Chapter 1) which outlines the aims, rationale and structure of the research to be presented, is the literature review (Chapter 2). The literature review initially introduces a brief psychoanalytical glimpse at but a few hypotheses posed as to the perplexing dynamics of both anorexia and bulimia and in so doing uncovers that, unconsciously, food is a symbolic representation of an object and or relationship. Thus, before proceeding in-depth with the different psychoanalytical perspectives on anorexia and bulimia, the concept of symbol formation is discussed. Thereafter, the chapter is divided into three sections, namely anorexia, bulimia and then a comparative analysis of both disorders. Substantial contributions are discussed, chronologically, with brief emphasis on earlier concepts and more exploration of contemporary theorists so as to understand the intrapsychic world of the anorexic and bulimic. Subsequently, it is highlighted in a comparative analysis, between the two disorders, that the theories posed around the complexities of eating disorder dynamics appear to lie along a continuum between the Pre-Oedipal and Oedipal stages of development.

Chapter 3 provides a discussion of the methodological procedures followed in carrying out the research. It provides a detailed description of the underlying theoretical assumptions of qualitative research and outlines and discusses the sampling procedure and inclusion criteria. A description of the interview procedure for collecting the data is presented, as well as, the rationale for selecting the *TAT* is explicated. The method of analysis and the steps followed during the thematic analysis of the data and the interviews are also illustrated. In addition, within this chapter, the interviewer's bias and ethical considerations are also elucidated.

Chapter 4 contains a detailed description of the results obtained from the two methods of analysis, *namely* the *TAT* and the individual interviews of all five participants. Throughout the duration of this chapter the interviews and the *TAT* data were analysed so as to give up the prominent themes of each participant. These findings were then tabulated and explored further allowing the commonalities between the respective participants to emerge. The themes that evolved were then used to discuss where the bulimic and anorexic conform and differ. Integrated into this process is the exploration of Klein's theory, as to whether it can adequately explain the unconscious meaning

of why these women have developed either anorexia or bulimia. The findings are presented in an overall summary.

In the final chapter (Chapter 5) a discussion and dialogue is undergone wherein the findings are integrated with existing theoretical understanding of the intrapsychic world of the anorexic and bulimic woman. The chapter begins by elaborating on the emphasis that Klein and her subsequent kindred analysts place on the fundamental initial mother-infant interaction and bonding experience that sets the template for all subsequent object relationships. This is followed by a comparison of the research findings discussed in the literature review. The research findings are simultaneously dialogued with the theoretical understanding of anorexia nervosa and bulimia nervosa in the Kleinian and Post-Kleinian object relations framework. Thereafter, conclusive comments surrounding the research findings are discussed, as well as, the implications of the study; the limitations of the study and recommendations for future research within this realm.

CHAPTER TWO: LITERATURE REVIEW

“Although we say we hate the voices and the disorder. We don't hate it all. We love the high of seeing the number go down. We long for that empty, numb feeling that comes with starvation. We thrive on what begins as compliments and turns to worry about our weight loss. Nothing gets rid of feelings the way throwing up does. The disorder is the thing that makes us feel strong and special, while at the same time letting us disappear and run away from life” – anorexic.

2.1 INTRODUCTION

Ask an individual suffering from either anorexia or bulimia how she feels and you will indubitably be told that they continually feel “empty, numb and dead” inside, even though they are preoccupied with the notion of feeding themselves (Cauwels, 1985; Geist, 1989; Giovancchini, 1981; Land, 2004; Willner, 2004). Watch an anorexic eat, you will be astonished by her intense anxiety that is accompanied by uncontrollable tears and utter trepidation of ‘*taking in*’ food for fear of enlarging her distorted imaginary grotesquely fat body. Yet objectively, her body is vanishing. She may slowly chew to highlight her anguish. Alternatively, she may quickly finish her plate, but detach from the experience, in an attempt to ward off the guilt. The bulimic will spill out her overwhelming feeling of guilt and self-loathing that immediately demands the expulsion of the cornucopia of ingested food that she has ravaged through. The anorexic will appear impermeable and triumphant in her ability to control the intrusion of ‘foreign-objects’, whilst the bulimic will detest her weakness and failure at being swallowed up by desires and impulses to fill her internal void (Busch, 1990; Crisp, 1980; Land, 2004; Lawrence, 2001; Lemma-Wright, 1994; Williams, 1997).

Working therapeutically with these patients, one starts to understand that both the anorexic and the bulimic use their body as a means of expressing their internal struggle around being vacant and bursting, and the dread associated with these intolerable experiences, yet sought out unconsciously. Hence, it seems that despite being obsessed with food and eating, it is as though their emptiness and hunger can not be satisfied by tangible food. One wonders what the anorexic is attempting to express by what appears to be a rejection of, even an alienation from, her sexually mature body (Bacal, 1981; Boskind-Lodahl, 1976; Bruch, 1978; Crisp, 1995, 1997; Glauber, 1968;

Golombek, 1993; Laufer, 1989). What is the bulimic attempting to express during her frenzied gluttony of throwing open the fridge door, devouring its contents, and immediately vomiting up the contents (Lawrence, 1999; Russell, 1992; Sours, 1974; Squire, 2003). Furthermore, are their bodies being used differently? It appears as though they use eating as a form of pseudo-solution to their multifaceted personality disturbances (Bick, 1968; Blessing, 2006; Bouchard, 1994; Caparotta, & Ghaffari 2006; Chessick, 1984; Crisp, 1980; Geist, 1989; Glauber, 1968; Krueger, 2001; Sours, 1974; Washington, 2004).

Based on a shared therapeutically observed consensus, both anorexics and bulimics have a limited ability to describe themselves and their feelings meaningfully (Barth, 1998; Blau, 1955; Burke, 1991; Farrell, 1995; Lombardi, 2002; Spoor, Bekker, Van Heck, Croon & Van Strien, 2005; Zaitsoff, Geller, & Srikameswaran, 2002). They tend to have constricted emotional expression and describe in extraordinary detail symptoms as substitutes for feelings and internal experiences (known as *alexithymia*) (Glauber, 1968; Johnsson, Smith & Amner, 2001). It becomes apparent that the body of the anorexic and the bulimic is often the narrator of feelings that they cannot bear to hold in conscious thought, much less express in words (Barth, 1998; Blessing, 2006; Eisnitz, 1985; Krueger, 2001; Rabinor, 2002; Squire, 2003). This raises questions such as: *What does food actually represent? Why is the body being punished, via food, in an attempt to display their pain and suppress their anger?* (Caplan et al., 2005; de Groot, & Rodin, 1994; Farber Klayman, 1997; Glauber, 1968; Russell, 1992; Zaitsoff et al., 2002). *What is the symbolic meaning of food, feeding and emptiness? Why are these individuals unable to locate hunger in their needs repertoire? Does this tension between being hungry, yet being unable to soothe the emptiness, link back to the first rhythmic bond created between the mother and infant?* (Blissett et al., 2005; Epstein, 1984; Farrow & Blissett, 2006; Giovancchini, 1981; Lawrence, 2001; 2002; Lombardi, 2002; Sella, 2003; Weinreich, 1985).

Winnicott wrote:

The basis of all learning (as well as of eating) is emptiness.... But if emptiness was not experienced at the beginning, then it turns up as a state that is feared, yet compulsively sought after.... In some patients emptiness needs to be experienced, and this emptiness belongs to the past, to the time before the degree of maturity had made it possible for emptiness to be experienced (1974, p. 107, as cited in Geist, 1989).

In an attempt to find answers to the range of complex questions posed, it is helpful to look at psychoanalytic inquiry. This paradigm has facilitated the recognition of the manifold unconscious and symbolic meaning of food, both in voracious uncontrolled intake and rigid refusal to eat (Blanco, 1941; Bruch, 1969; 1973; Buckroyd, 1994; Caparrotta, & Ghaffari, 2006; Deutsch 1939a, 1939 b). Within the psychoanalytic paradigm there is a sweeping consensus that, eating, more than any other bodily function, is drawn into the circle of the child's emotional life and used as an outlet for libidinal and aggressive tendencies (Blum & Blum, 1990; A. Freud, 1946; Galdston, 1985; Klein, 1935; Stein, 1990). Succinctly, food may symbolically stand for an insatiable desire for unobtainable love (Asch, 1966; Boskind-Lodahl, 1976; Stein, 1990) or expression of rage and hatred (Coles, 1988; Klein, 1936; Land, 2004). It may act as a substitute for sexual gratification or indicate abstinent denial (Coles, 1988; Parfitt, 2005). It may represent the wish to be a man and possess a penis or the wish to be pregnant, or fear of it (Birksted-Breen, 1996; Boskind-Lodahl, 1976; Coles, 1988; A. Freud, 1958; Miller, 1997). Food may help one achieve a sense of spurious power and self-aggrandizement, or serve as a defence against adulthood and responsibility (Huline-Dickens, 2005; Land, 2004; Laufer, 1986). The preoccupation with food may appear as a helpless dependent clinging to its parents or represent a hostile rejection of them (Bruch, 1969; Chessick, 1984; Lawrence, 2001; Mahler, 1961, as cited in Caparrotta & Ghaffari, 2006). Alternately, the refusal to take in food may be viewed as a misguided defence against taking in the unbearable feelings projected by the parents (Busch, 1990; Coles, 1988; Duranti, 2004; Farrell, 1995; Lawrence, 2001, 2002; Stein, 1990; Williams, 1997).

Listed above is a superficial glimpse at but a few hypotheses posed as to the perplex dynamics of both anorexia and bulimia. These will be elaborated on further as we follow the theoretical unfolding posed through the years as to the *raison d'être* of both these disorders. As one reads through the multitude of possible different meanings that food may represent, the realisation unfolds that, unconsciously, food is a symbolic representation of an object and or relationship (Caplan et al., 2005; Deutsch, 1939a, 1939b; Klein, 1930; Land, 2004; Laufer, 1996). Thus, before proceeding with the different analytical theoretical perspectives on anorexia and bulimia, the concept of symbol formation will be discussed.

2.2 SYMBOLIZATION

This segment will start by introducing and defining the process of symbolization. Thereafter, Segal's (1957) conception and the evolving process of *symbol formation* will be discussed. This will be done by highlighting the ego's different and pertinent anxieties within Klein's (1930, 1952, 1963) two developmental positions⁶, which in the *paranoid-schizoid position* centres on the safety and survival of the 'self', whilst, in the *depressive-position*, centres on the survival and safety of the 'object'. In doing this greater understanding develops as to why symbolization takes on two different formations, namely the *symbolic equation* and the *symbol-proper*. Pithily, in *symbolic equation* the symbol is confused with the object to the point of being the object and, thus, denies the separateness between the 'self' and 'object'. This predominantly occurs due to the inability to conceptualize absence and the dread thereof (Bion, 1962). Whilst, in the *depressive-position*, due to the emerging awareness of differentiation and separateness between the ego and the object, as well as, the recognition of ambivalence towards the object, the symbol, a creation of the ego, is recognized as separate from the object. Thus, *symbol proper* only emerges once the 'self' is able to tolerate and work through separateness from the 'object', and in so doing, allow for integration of 'self' and 'object' as two separate entities. This process functions as a means of displacing aggression and libido away from the original object onto the symbol and facilitates the development of thought, thinking and linking (Bion, 1962).

⁶ Klein's notion of positions is fundamentally different from the concepts of developmental stages and phases in that her "positions neither follow nor precede one another; rather, each coexists with the others in a dialectical relationship" (Ogden, 1988, p.34). Klein explains that we oscillate and regress between these two positions our entire life because full and permanent integration is never possible (Klein, 1963). This is due to the fact that some polarity between the life and death instinct always persists and remains the deepest source of conflict.

Segal (1957) explains, by making reference to Klein's (1923) observation, that symbolization⁷ is an activity of the "*ego attempting to deal with the anxieties stirred by its relation to the object. That is primarily the fear of bad objects and the fear of the loss or inaccessibility of good objects*" (Segal *postscript, 1979*, as cited in Spillius, 2004, p.163). Drawing on Jones (1916), one might say that when a "desire has been given up because of *conflict* and then subsequently *repressed*, it may express itself in a *symbolic way*. Consequently, the *renounced object of desire* is replaced by *a symbol*" (as cited in Spillius, 2004, p. 162). Further elaborating by including Morris's (1938) contribution, symbolization can be viewed as a three-term relation: "*a relation between the thing symbolized, the thing functioning as a symbol and a person for whom the one represents the other. In psychological terms, symbolism would be a relation between the ego, the object and the symbol*", which implies, based on this three-term relation, "*that problems of symbol formation must always be examined in the context of the ego's relation with its objects*" (Segal, 1957, pp.392 - 393).

Segal (1957) divides the process of symbolization into two different developmental formations, "*symbolic equation*", which emerges in, and as a response to, Klein's *paranoid-schizoid* developmental position and "*symbol proper*", which surfaces in, and as a reaction to, the *depressive-position*. Each process occurs in conjunction and in reaction to the developing ego's "*constellation of anxieties, defences, conjoint phantasies and relationships to its objects*" (Steiner, 1993, p.56). Accordingly, the process of *symbol formation* changes in both character and functions, in accordance, to the evolving ego and its relations with its object (Segal, 1957). Symbolization is a "*continuous process of bringing together and integrating the internal with the external, the subject with the object, and the earlier experiences with the later ones*" (Segal, 1979, p.171).

2.2.1 THE PARANOID-SCHIZOID POSITION

⁷ Ernest Jones (1916, as cited in Segal, 1957, pp.391-392) wrote the following about true unconscious symbolism:

- A. A symbol represents what has been repressed from consciousness, and the whole process of symbolization is carried on unconsciously.
- B. All symbols represent ideas of the "self and of immediate blood relations and of the phenomena of birth, life and death".
- C. A symbol has constant meaning. Many symbols can be used to represent the same repressed idea, but given a symbol has a constant meaning, which is universal.
- D. Symbolism arises as the result of intra-psychic conflict between the "repressing tendencies and the repressed". Further, "Only what is repressed is symbolized, only what is repressed needs to be symbolized".

To encapsulate, the process of *symbol formation* starts in the *paranoid-schizoid*⁸ position as the infant experiences its first object relations being split into either an 'ideally good' and 'wholly bad' object (Klein, 1930). The reason why the object is split into 'good' and 'bad' is due to the infant's inability to hold two objects/notions simultaneously, such as the mother being both 'good' and 'bad' (Klein, 1952). This means that the infant sees only 'part objects'⁹ because of its perceptual and emotional immaturity. As a result, this developmental position is laden with paranoid and persecutory anxieties due to feelings of frustration, discomfort and pain, which are symbolic of the death instinct (Likierman, 2001). Consequently, due to these persecutory anxieties, the infant's ego aims for total "*union with the ideal object and total annihilation of the bad one, as well as of the bad parts of the self*" (Segal, 1979, as cited in Spillius, 2004, p.164). Similarly, "*any object which threatens the exclusive possession of the idealised breast/mother is felt as a persecutor and has projected into it all the hostile feelings deriving from pregenital impulses*" (Bell, 1992, p. 172). It is here where the *symbolic equation* arises as it is used to deny the absence of the ideal object, or to control a persecuting one through the use of the primitive defence mechanism, projective identification (Segal, 1957). These points will now be separated and discussed further below.

The paranoid and persecutory anxieties stem from three interlinked sources: *Firstly*, from the reality that the infant is totally dependant on its caregiver for existence and therefore, all forms of neglect are experienced as extreme forms of anxiety, which underlie the primitive fear of persecution and annihilation¹⁰~ known as the death instinct. *Secondly*, the fragile and immature ego, which sees only part objects and experiences them as either 'good' or 'bad'¹¹. Consequently, when the child experiences frustration, pain, neglect or hunger it is unable to counterbalance it with the goodness it experienced from the same object earlier (St. Claire, 2000). Hence, the infant is in constant turmoil

⁸ Both these positions manifest libidinal and aggressive drives. The *paranoid-schizoid position* occurs from birth up until the third/fourth months.

⁹ The first part object for the infant is the "mother's breast which gives or denies gratification and becomes the mind of the infant, either good or bad" (Klein, 1952/1975e, p.59).

¹⁰ Klein (1946, 1948) drew the link that if we assume the "*existence of a death instinct, we must also assume that in the deepest layers of the mind there is a response to this instinct in the form of fear of annihilation of life*" (1946, p.116). Thus, the infant's deepest source of anxiety stems from annihilation, should the mother desert the infant (Klein, 1948). This illustrates the synonymous link between the death instinct and annihilatory anxiety and thus, for the purpose of the research, it is assumed that when discussing the persecutory anxieties of the paranoid-schizoid position, the 'annihilatory anxiety' falls within this spectrum.

¹¹ This partial perspective of the object, suggests an either/or quality of only one characteristic of the real object at a time, such as the satisfaction that the nurturing breast brings, or the frustration that the absent breast brings. Satisfying is "good" and frustrating is "bad" ~ hence the referral to 'good breast' - 'bad breast' (Klein, 1952/1975e).

and fear. *Thirdly*, anxiety stems from the child's phantasy world and its belief that the damage it envisions being carried out against its mother, is in reality really occurring. This would mean that because the infant is unable to distinguish 'objects' from 'self', the damage it is phantasizing it is doing to the 'bad' object, is also being inflicted on itself and therefore, surely it will also die (Likierman, 2001).

Incorporated in these interlinked anxieties is Bion's contribution of the angst of the "no breast" (1962). By expanding on Klein's theory Bion elaborates how due to the infant's perceptual and emotional immaturity, the capacity to understand the concept of an absent object has not yet developed, namely the mother who is out of sight (Klein, 1952). Hence, when the state of union with the ideal object is not fulfilled, what is experienced is not absence. Instead, when the object is not available, the infant experiences it as a 'bad' object present, as if there is a 'bad' object around, rather than the 'good' object not being there¹².

To alleviate these above mentioned anxieties and fears, from the infantile ego, the infant uses defence mechanisms such as splitting¹³, omnipotent denial, idealization, projective identification¹⁴ and the interplay of projection¹⁵ and introjection¹⁶. These defences allow for both the splitting apart of, and keeping apart, the 'all good' and 'all bad' experiences (Segal, 1979). In addition, it is the infant's use of projective identification in which he/she attempts "*to control the object, acquire its attributes, evacuate bad qualities, protect good qualities and avoid separation*" that gives rise to the process of *symbol formation* (Dryden, 2002, p.57). The early symbols, however, are not felt by the ego

¹² In essence, the ego feels "*assailed by the counterparts of the good object – the bad object, or objects*" (Segal, 1979, as cited in Spillius, 2004, p.164).

¹³ The infant uses splitting to keep apart the conflicting inner feelings that the good (loving, gratifying) and the bad (frustrating, depriving) aspects of the mother arouses (St. Claire, 2000). Thus, splitting disperses dangerous feelings by keeping them separate and apart from gratifying feelings.

¹⁴ *Projective identification* involves splitting off of an unacceptable part of the self and then sending this into another object, whilst simultaneously trying to control it by maintaining a connection to it (Steiner, 1993). Ogden (1994) explains how this clearly illustrates the link between human instinct, phantasy and the mechanism of defence.

¹⁵ *Projection* implies that there is a capacity in the child to attribute to other people around him feelings of various kinds, predominantly love and hate (Segal, 1979). *Projection* is a "mental or phantasy process by which the infant believes an object has discrete feelings or impulses that are, in actuality, the infant's own feelings" (St. Claire, 2000, p.37).

¹⁶ *Introjection* means that the outer world, its impact, the situations the infant lives through, and the objects s/he encounters, are not only experienced as external, but are taken into the self and become part of his/her inner life (Segal, 1979). *Introjection* builds up an inner world that partly reflects the external world, and the "*projections of inner feelings colour infant's perception of external world*" (Gomez, 1997, p. 38).

to “*be*” symbols or substitutes, but to be the original object itself because of the fragile and immature ego (Klein, 1930; Segal, 1957). By using projective identification the infant attempts to relieve and control the inner and dangerous anxiety by externalizing it, and thereby modifying it in the outer world.

The mother plays an intricate role in the infant’s ability to tolerate and modify these frustrations, which initially are meaningless to the infant and are experienced as raw emotions, sensations or perceptions, known as *beta* elements (Bion, 1962). The mother is required to make sense of these unpleasant *beta* experiences, which the infant projects into her. Thus, if the mother is capable of reverie, she can contain the thing projected into her, identify it, transform it, and give it back to the infant in a more bearable form. This process of transformation Bion calls *alpha* function. The classic example is that of a baby projecting a fear of dying into the mother or her breast, and reintrojecting it in a form made tolerable by its sojourn in the breast. If the mother cannot accept the infant’s projection, the infant reintrojects it in a much worse form, as ‘*nameless dread*’. Through the to-and-fro process of re-introjection the infant not only internalises transformed intolerable experiences, but also eventually introjects the function itself, and in this way has the means within him/herself for tolerating frustration and for thinking. Hence, dream thoughts, memory, symbolization, concepts of time and space can develop.

Whilst the mother plays the pertinent function as the container, unbearable made bearable and experiences fit only for evacuation made digestible so that they can be experienced and thought about, the failure in this process, however, may not solely be due to the mother’s lack of capacity for reverie and alpha function (Bion, 1962). Failure may also occur because of the infant’s envy and intolerance for frustration. Bion (1962) explains:

If the capacity for toleration of frustration is sufficient the ‘no-breast’ inside becomes a thought, and an apparatus for ‘thinking’ it develops. This initiates the state, described by Freud, in which dominance by the reality principle is synchronous with the development of an ability to think and so to bridge the gulf of frustration between the moment when a want is felt and the moment when action appropriate to satisfying the want culminates in its satisfaction. A capacity for tolerating frustration thus enables the psyche to develop thought as a means by which the frustration that is tolerated is itself made tolerable. If the capacity for toleration of frustration is inadequate, the bad internal ‘no-breast’, that a personality capable of maturity

ultimately recognises as a thought, confronts the psyche with the need to decide between evasion of frustration of modification (Bion, 1962, p. 307).

This concept is very important for the theory of *symbol formation* as one has to be able to conceptualise absence in order for *symbolisation proper* to take place (Bion, 1962, Segal, 1979, as cited in Spillius, 2004).

2.2.2 THE DEPRESSIVE-POSITION

The '*symbol proper*' arises when depressive feelings that emerge in *Klein's depressive-position*¹⁷ predominate over *paranoid-schizoid* anxieties. This includes the ability to experience and tolerate "*ambivalence, guilt, fear of loss or the actual experience of loss and mourning, and ultimately separate from the object*" (Segal, 1979, as cited in Spillius, 2004, p.168). This period is also marked by the more prominent use of introjection versus the use of projection in order to "*retain the object inside as well as to repair, restore and re-create it*" (Spillius, 2004, p.168). Hence, the symbol is used not to "*deny, but to overcome loss and re-create the object*" (p.168). It is only once working through the anxieties of the *depressive-position* that the symbol is felt to "*represent*" the object in which its own characteristics are recognized, respected and used (Segal, 1957). Essentially, the functionality of the symbol is to:

"displace aggression from the original object in order to lessen the guilt and fear of loss. The symbol is not an equivalent of the original object, since the aim of the displacement is to save the object, and the guilt experienced in relation to it is far less than that due to an attack on the original object. In addition, the symbol is also created in the internal world as a means of restoring, re-creating, recapturing and owning again the original object" (Spillius, 2004, p. 167).

Drawing from the above, it can be understood that in order for symbol formation to unfold, the individual must be able to distinguish between 'self' and 'object', and thus, between symbol and

¹⁷ The *Depressive Position* occurs from 4 months and the child experiences a desperate need to repair damaged whole objects, as well as immense feelings of guilt for the damage they believe they have inflicted (Klein, 1975m; Likierman, 2001). This allows for the recognition of dependence on the object and a consequent concern with the state of the object (Steiner, 1993). However, the ability to integrate and reduce splitting is largely determined by the degree of persecutory and libidinal, 'bad' and 'good' experiences, encapsulated in the infant's internal and external worlds of interaction. Hence, it can be understood that whilst, it is a normal developmental position, which the ego must go through, it may not necessarily, be accomplished (Steiner, 1993).

object symbolised (Klein, 1930). In order for the individual to separate 'self' from 'object', the individual must be able to have some degree of integration between 'good' and 'bad', so that the 'self' can integrate. Meaning, that 'good' and 'bad' parts of the 'self' are recognised as all part of one 'self', and that the 'object' can be likewise integrated. Only once this takes place can 'self' and 'object' be experienced as separate. In order for integration to emerge, splitting and projective identification must lessen and in order to do this the individual must feel that she/he has enough goodness inside her/himself and in the object, to be exact there must have been sufficient 'good' experiences so that 'good' feels strong enough to withstand 'bad' and therefore can be allowed to come together.

What hinders this integration process, however, is the anxiety the infant experiences over his/her phantasized sadistic attacks on the mother's body (Lawrence, 2002). Consequently, *symbol formation* comes to a standstill which in turn fetters both the process of repression and displacement of interest in the original object, the mother's body, onto objects in the external world:

It is as though the anorexic patient remains trapped in just such a primitive and regressive relationship to the internal mother. Unable to conceive of herself as maturing into an adult woman and thus coming to resemble her mother, she remains concretely caught in the infantile battleground of the female body, originally her mother's, but now also her own. The more intensely in phantasy she attacks the mother, in an effort to break free of the 'shared skin', the more anxious she becomes and this in turn increases the need to banish all thought and all connection with reality. She accomplishes this by an intense preoccupation with her own body, which she attacks, in reality, as well as phantasy, with equal if more insidious force (Lawrence, 2002, p.846).

The reason why she is unable to separate from the object, and allow for '*symbol proper*' to emerge, is due to her fears that her own aggressiveness, envy and impulsivity will result in the annihilation, persecution and death of both the object and herself (Bacal, 1981; Beattie, 1988; Farrell, 1995; Guinjoan, Ross, Perinot, Maritato, Jordá-Fahrer, & Fahrer, 2001; Jorstad, 1988; Williams, 1997). Thus, a *symbolic equation* arises wherein the food becomes the object and the "*psychic introjection is felt to take the place of eating. In the same way, the mother is felt to equal food rather than feeding being one of her functions*" (Blessing, 2006; Land, 2004; Lawrence, 2002, p.846; O'Neill, 2001; Sodre, 1995).

2.3 THEORETICAL OVERVIEW

Having earlier introduced a concise and superficial accumulation of the different possible symbolic meanings of food, a more in-depth attempt will now be made to elaborate further and bring under one umbrella the substantial contributions made from within the psychoanalytic field around the understanding of both anorexia and bulimia. This will be done by discussing, chronologically, the historical development, with brief emphasis on earlier concepts and more exploration of contemporary theorists. Thereafter, a comparative between the two disorders will be considered.

As an overview of the diverse literature consulted, it becomes apparent when attempting to consolidate the different psychoanalytic theories proposed on eating disorders, that by and large the emphasis of the early psychoanalytic writings focused on *instincts* and the *Drive-Conflict-Defence model* (A. Freud, 1946; Frenkel, 1996; Gosliner, 1960; Jeanmet, 1981; Sours, 1974; Winston, 2006). As time progressed, however, a shift occurred and moved more towards applying Object Relations Theory to understanding the perplexity of eating disorders (Blatt, 1974; Masterson, 1978; Patton, 1992; Sours, 1980; Sugarman, 1991). Despite these shifts in different theoretical conceptualisations of eating disorders, it becomes evident that there is no single model or unified psychoanalytic theory on eating disorders. With this said, it can be considered on a broad spectrum that current theories appear to either focus on Klein's early psychic mechanisms and defences found within *the* Pre-Oedipal stage and the *paranoid-schizoid position* (Birksted-Breen, 1989; Land, 2004; Lawrence, 1999, 2001, 2002; von Wyl, 2000; Williams, 1997; 1997b) *or* on the triadic dynamics of Freud's Negative and Positive Oedipal Complex (Geist, 1989; Ginsburg, 2002; von Wyl, 2000; Winston, 2006). Hence, theories around the complexities of eating disorder dynamics appear to lie along a continuum between the Pre-Oedipal and Oedipal stages of development.

2.4 ANOREXIA NERVOSA

2.4.1 HISTORICAL OVERVIEW OF ANOREXIA NERVOSA

Early psychoanalytic theorists initially linked anorexia nervosa to the ideas Freud posed in "Mourning and Melancholia" (1917). Using the conceptualisation of "*aggression turned against the self*", theorists explained how anorexia manifested as a result of fixation to an oral-sadistic

stage (Asch, 1966, pp 150-171; Bowlby, 1961). Essentially the hypothesis posed a two-fold process. Initially, a lost object, of "*great narcissistic value, was incorporated into the ego in order to recover that object and preserve it*" (Asch, 1966, pp 150-171). Subsequently, instead of directing their aggression towards the external object and destroying it, the individual turned their aggression inwards, against the introjected 'lost' object, which had become fused with their ego in their internal world of objects. In so doing, the intense ambivalent feelings were directed away from the object in an attempt to save it (Bowlby, 1961; Boyer, 1955; Fayek, 1981). Nonetheless, the aggressive drive was masochistically satisfied because it was directed against the self (Anthony, 1970; Bychowski, 1959; Castelnovo-Tedesco & Risen, 1988; Farrell, 1995; Fenichel, 1945, as cited in Chessick, 1984; A. Freud, 1946; Jeanmet, 1981; Jorstad, 1988; Joseph, 1982; Lowenkopf, 1985).

Alternate thinking conjectured that anorexia centred on the conflict of ambivalence and resistance towards growth and separation-individuation (Abraham, 1920; Asch 1966; Barrett & Fine, 1990; Beattie, 1988; Blos, 1967; Busch, 1990; Bychowski, 1960; Caparrotta & Ghaffari, 2006; Chatoor, 1989; Jeammet, 1981; Jorstad, 1988; Vaz-Leal & Salcedo-Salcedot, 1995). The ambivalence depicted, on the one hand, was the wish to remain a child in an attempt to refute the identification with the mother's sexual body. At the same time, the need still prevailed to maintain the identification with the "*active phallic mother in order to defend against early passive longings to remain the mother's helpless infant*" (Boskind-Lodahl, 1976 ; Castelnovo-Tedesco & Reiser, 1988; Fenichel, 1945; Furman, 1996; Jeanmet, 1981; Laufer, 1996, p.352; Ostow, 1960; Birksted-Breen, 1989; Ward, Ramsay, Turnbull, Benedettini & Treasure, 2000).

Varying ideas were propounded around unresolved oedipal conflicts (Castelnovo-Tedesco & Risen, 1988; Chessick, 1984; Frenkel, 1996; A. Freud, 1946). Some conceptualized anorexia as a defensive avoidance of genital sexuality, which was an unconscious solution to conflicts deriving from cannibalistic or sadistic fantasies of oral and poisonous impregnation (Baruch, 1990; Golombek, 1993; Gosliner, 1960; Rozen, 1993; Sours, 1974; Winston, 2006; Young-Bruehl & Cummins, 1993). Others enquired the issue of guilt feelings aroused in oedipal triangulation due either to competition with a parent or from death wishes against them. It was hypothesised that the guilt was transformed into a masochistic desire not to grow up, not to become a sexual competitor, and that the refusal to take in food was a masochistic turning of the death wish on the self, or both (Bychowski, 1959; Coles, 1988; Farrell, 1995; Hochdorf et al., 2005; Joseph, 1982; Washington, 2004).

Progressively, adherents of an object relations approach shifted towards highlighting the importance of the mother-child interaction and focused on pre-oedipal issues (Barrett & Fine, 1990; Beattie, 1988; Bruch 1969, 1973; Laufer, 1986; Lowenkopf, 1985; Palazzoli, 1974; 1963, as cited in Caparrotta & Ghaffari, 2006; Sours, 1974; Young-Bruehl, 1993). Within this realm, self-starvation seemed to pivot around the central conflict of over-identification with the mother figure. Mothers appeared to be narcissistically invested in their daughters and inattentive to their daughters' needs (Bacal, 1981; Barrett & Fine, 1990; Beattie, 1988; Blum & Blum, 1990; Brodey, 1965; Busch, 1990; Daws, 1993, 1997; Farrell, 1995; Giovancchini, 1981; Kong et al., 2004; Lowenkopf, 1985; Shoebridge & Gowers, 2000; Sours, 1974; Weinreich, 1985). Bruch (1973) proposed that when appropriate responses from the mother were chronically lacking, such as when the mother fed the child primarily out of her own needs to quiet the child or make her sleep, the child developed uncertainty about her ability to discriminate her inner states and uneasiness about being able to contact her mother and elicit care. Consequently, the anorexic-to-be trusted neither herself nor the world and felt instead a desperate need to comply with what she construed to be her mother's needs, in order to maintain what felt like a frail connection with her mother (Blum & Blum, 1990; Kong et al., 2004). This impinged on her development of self-concept and autonomy (Beattie, 1988). Thus, the ensuing attack on female sexuality was seen as an attempt to resolve and reduce this confusing and knotted mother-daughter dyadic relationship (Birksted-Breen, 1996; Busch, 1990; Coles, 1988; Farrell, 1995; Fonagy et al., 1993; Jorstad, 1988; Lawrence, 1999). Similarly, this explained the perfectionism, compliance, and desperation of the anorexic (Beattie, 1988; Blissett et al., 2005; Daws, 1993, 1997; Farrow & Blissett, 2006; Fonagy et al., 1993; Jeammet, 1981; Shoebridge & Gowers, 2000; Stein, Wooley & McPherson, 1999; Woodside, Bulik, Halmi, Fichter, Kaplan, Berrettini, Strober, Treasure, Lilenfeld, Klump, & Kaye, 2002).

Kleinian Object Relations theorists described anorexia as having its genesis in the paranoid fears of being poisoned, which was sometimes linked with the mother's projection into the child, of her own wishes (Balint, 1963; Beresin et al., 1989; Blessing, 2006; Brodey, 1965; Chessick, 1984; Daws, 1993, 1997; Duranti, 2004; Geist, 1989; Jorstad, 1988; Laufer, 1986; Lawrence, 1999; 2001; Williams, 1997). Alternatively, it could be rooted in the depressive fear of endangering the 'good' internal objects (Balint, 1963; Epstein, 1984; Frampton, 2004; Stein, 1990).

2.4.2 CONTEMPORARY THEORISTS

2.4.2.1 THE PRE - OEDIPAL FOCUS

More recently, British psychoanalysts Birksted-Breen (1996); Lawrence (1999; 2001; 2002) and Williams (1997; 1997b) draw from and expand on earlier mother-infant developmental theories, each focusing on particular aspects:

2.4.2.2 OBJECT OF MOTHER'S PROJECTION

2.4.2.2.1 FUSION OF PSYCHIC SKIN

Birksted-Breen (1989) along with other authors [Bene (1973); Boris (1984a, 1984b), Bruch (1973); Spillius (1983); Sprince (1984); Winston (2006)] argue that anorexia is a girl's attempts to have a body and a sense of self that is separate from her mother's body. The process of separation and individuation was not achieved prior to adolescence with these girls because of an underlying ambivalent conflict around both the wish for, and fear of, fusion with the maternal object (Busch, 1990; Crisp, 1980; Farrell, 1995; Fonagy et al., 1993; Holtzman & Kulish, 2000; Kong, Chan & Ma, 2004; Lowenkopf, 1985; Person, 1982). The prevalence of this ambivalent and enmeshed attachment occurs predominantly because the mother is narcissistic or overprotective, domineering and controlling, and attempts to attain passive submission and perfectionism from the child as her own fulfilment (Bacal, 1981; Barrows, 1999; Blum & Blum, 1990; Bromberg, 1996; Brunton et al., 2005; de Groot & Rodin, 1994; Eisnitz, 1985; Farrell, 1995; Furman, 1996; Gesit, 1989; Ogden & Steward, 2000; Palacio Espasa 2004; Sanchez-Cardenas, Mammam, Venisse, & Robin, 1995; Selvini, 1963; Shoebridge & Gowers, 2000; Sours, 1974; Weinreich, 1985; Woodside et al., 2002). It can, thus, be understood that the infant becomes the object for the mother's projections of her own unfulfilled wishes or unbearable anxieties (Blessing, 2006; Duranti, 2004; Williams, 1997).

Intrapsychically what arises is that due to the mother's inability to function adequately as a container and see her daughter as separate from herself, the daughter's unconscious phantasies, which are innately laden with envy¹⁸, greed and jealousy,¹⁹ escalate as apposed to being

¹⁸ Whilst all three traits contain damaging anti-life and death-instinct tendencies envy is central in Klein's thinking and epitomizes human destructiveness and spoiling. Envy is the angry feeling that another person possesses and enjoys something desirable—the envious impulse being to take it away or to spoil it. Moreover, envy implies the subject's relation to one person only and goes back to the earliest exclusive relation with the mother (Klein, 1975, p.181).

¹⁹ Jealousy and greed are two forms of aggression which are ultimately possessive and which, therefore, hinge on the mental ability to accommodate the notion of a good object. In jealousy, the focus is on the rivalry to possess, whilst,

processed and , in this manner , lessened in intensity and anguish by the mother (Balint, 1963; Birksteen-Breen, 1989; Bruch, 1973; Davies, 2004; Klein, 1957, 1975; Laufer, 1986; Lemma-Wright, 1994; Rozen, 1993; Sohn, 1985; Winston, 2006). As a result, a cyclical dynamic ensues of hate and attack of the envied object with fear of retaliation from the attacked object, which leads to further hate and attack of the now 'bad' object. Consequently, the infant does not possess a sufficiently strong 'good' internal object that she feels can withstand the onslaught from the 'bad' self and from the 'bad' object. Only this will enable the person to lessen splitting and projective identification and, consequently, allow a whole object ('good' and 'bad') to come together, which is what marks the *depressive-position*.

This infant, therefore, is unable to move towards Klein's *depressive-position* because her internal world is extremely persecutory, as well as, her external annihilatory world possesses a mother that is not attuned to her needs (Blum & Blum, 1990; Hughes, Bianco, & Furguele 1985; Williams, 1997). As a result, a '*fusion of psychic skin*' develops between the mother and daughter that does not permit for the development of a 'transitional space' wherein the daughter can separate from the mother (Bick, 1968; Birksted-Breen, 1989; Blessing, 2006; Brisman, 2002; Chessick, 1984; Ginsburg, 2002; Lawrence, 2002).

The notion of a 'transitional space' "*the not-me but yet not-other space*" can be viewed as a space wherein the play between the infants phantasy and reality tussle and in so doing then form the boundaries – "*The painter steps back from his canvas to gain perspective and then goes close to create illusion, so the space facilitates each operation, assuring, with practice, each boundary*" (Boris, 1984b, p. 319). The space allows for the collusion of reality and phantasy thereby instigating the separateness of the infant from the mother and also facilitating the mental capacity to think of both the separateness and the link between ones internal objects, as well as, the self and the other, instead of fusion or fragmentation (Birksted-Breen, 1989; Boris, 1984a, 1984b; Farrell, 1995).

greed specifically accounts for ferocious phantasies of 'scooping out' the contents of the breast and ruthlessly extracting all the goodness from the object (Klein, 1946/1994, p. 144). Jealousy is based on envy, but involves a relation to at least two people; it is mainly concerned with love that the subject feels is his due and has been taken away, or is in danger of being taken away, from him by his rival.

In the case of an anorexic, she has failed to maintain boundaries and hence the 'transitional space'. Her internal world is filled with both "*the boundlessness of her desires on the one side and the envy on the other ...*" and "*...both combine to hate and mentally obliterate the separateness and distinctness of the object*" (Boris, 1984a, p. 437). Thus, she remains psychically fused with her mother (Birksted-Breen, 1989; Boris, 1984a, 1984b; Farrell, 1995; Weinreich, 1985).

In view of the above, projecting into a child the mother's needs is likely to result in a psychic fusion and difficulties in separating, as well as, rage and hatred which may cause the child to have very aggressive phantasies towards the mother (Birksted-Breen, 1989; Boris, 1984a, 1984b; Farrell, 1995)

2.4.2.2.2 "NO-ENTRY DEFENCES – FOREIGN BODIES"

Williams (1997) introduces the concept of a '*system of no entry defences*' that develops due to the mother's projections of her own anxieties into the child, which she explains are experienced by the child as "*foreign bodies*" (Williams 1997, p.121). She highlights how the deficient maternal containment leads in the anorexic patient to anxieties, or crucially, to the complete refusal to take in either physical or any emotional sustenance that could lead to psychic growth (Bernstein, 1990; Blessing, 2006; Crisp, 1995; 1997; Fraiberg, Adelson & Shapiro, 1980; Land, 2004; Sanchez-Cardenas et al., 1995; Sella, 2003; Washington, 2004).

Further elaborating, Williams (1997) explains that a reversal of Bion's (1962) "*container/contained*" relationship occurs in that the child not only lacks containment, but also that she has been the recipients of "*massive parental projections*" (p. 928). Quintessentially, the child becomes a receptacle for the parents' projected unmetabolized phantasies, anxieties and psychic pain, which is why she suggests the term '*receptacle*' as opposed to container (p. 939). Due to the child's limited mental and emotional apparatus, she is unable to contain such projections (Blessing, 2006). Additionally, she suggests that the child is likely to experience such projections as '*inimical foreign bodies*', meaning that the child experiences such intrusions as hostile and extrinsic 'missiles', which she cannot integrate into her psychic worlds (Williams, 1997, p. 928). Thus, the process and function of containment, a stepping-stone in development and a forerunner to thinking, has never been experienced nor internalized by the infant as a soothing,

digestible and tolerable experience (Washington, 2004). On the contrary, due to the intrusive and indigestible nature of the mother-infant communication, the infant has never experienced any real sense of intra-psychic safety (Willner 2002). Hence, the infant has not internalized a good, containing object that is capable of making sense of his/her experiences (Bion, 1962). Considering that food was the first interpersonal communication between the dyadic pair, it can be hypothesized that food became charged with all kinds of frightening and unarticulated meanings, which became equated with an anxiety of penetration due to the infant's early, persecutory experiences of having been a receptacle for excessive parental projections (Williams, 1997). Thus, for an anorexic, symbolic meaning is typically reduced to a physical/bodily level and the reluctance to digest or process is an attempt to starve off threat (Williams, 1997b; Willner 2002).

As a way of mitigating the terror associated with taking in, Williams (1997) proposes that a '*system of no entry defences*' is created and maintained by the child. This system '*performs the defensive function of blocking any access to input experienced as potentially intrusive and persecutory*' (p.121). Thus, the refusal to take in food is viewed as a misguided defence against taking in the unbearable feelings projected by the parent (Barrows, 1999, Blessing, 2006; Blum & Blum, 1990; Fraiberg et al., 1980; Lawrence, 2002). "*This approach to eating disorders resonates with Bion's own work, which itself suggests an analogy between psychic processes and alimentary ones*" (Lawrence, 2002, p. 838; Basch-Kahre, 1985; Bion, 1959). Bion offers parallels between physiological and psychological digestion – the closeness between the taking in of food and emotional ingestion (Bion, 1962).

2.4.2.4 “INTRUSIVE INTERNAL OBJECT”

Lawrence (2002) introduces the idea that girls who become anorexic struggle particularly with the unconscious presence of "*an intrusive object in their minds*", which has its origin in "*feminine anxieties of intrusion and internal damage*", as well as, in their wish to intrude between the parents (p. 843). Lawrence's reasoning is substantiated by the intrusiveness of anorexic patients in the transference, and she applies Klein's inference of the *girl's introjective processes* and Bion's theory of the *-K link*, to comprehend and describe this phenomenon. This will be elaborated on below.

The girl is described by Klein as having strong “*introjective drives, oral impulses and an orientation towards taking in and filling her inner world with good objects*” (Klein, 1928, 1932, as cited in Lawrence, 2002, p. 841). “*This urge contributes to the intensity of the introjective processes, which are reinforced by the receptive nature of her genital, something innately known about by the little girl*” (Lawrence, 2002, p.841). Associated with the girl’s introjective drive are particular anxieties, specifically, the trepidation that something will get inside and damage her. This anxiety of internal damage stems from her own “*phantasied attacks on the inside of the mother’s body*” for the mother possesses²⁰ all the riches that she wishes she had (Klein, 1935; Lawrence, 2002, p.841; Laufer, 1986). In view of this, girls who experience extreme envy towards the primitive maternal object fear excessively “*that the damaged maternal object will retaliate and hurt her insides in return*” (Lawrence, 2002, p.841).

Whilst these are innate anxieties and the infant’s temperament plays an intricate role, the young girl-infant desperately needs her mother’s help to master these anxieties “*about an opening into her precious internal space which she cannot see nor readily feel*” (Bernstein, 1990, as cited in Lawrence, p.841). Hence, the mother’s capacity to act as a container plays an indispensable role in the young girl-child’s mastery of these anxieties pertaining to her body and her genitalia. Whilst the mother plays a pivotal role in helping to overcome these anxieties, it appears that anorexic girls have difficulty in using their mothers. This inability may stem from a high endowment of envy, which further predisposes an infant to destructive phantasies. As a result, an extremely destructive internal object may be introjected who is “*dedicated to willfully misunderstanding and stripping away meaning in an evil and spiteful way*” (Bion, 1959, as cited in Washington, 200, p.420). Alternately, it may occur because of the mother’s inadequate ‘Alpha function’ or reverie. Otherwise it may also occur because of interplay between the mother’s narcissism and the daughter’s innate temperament (Bion, 1959). In view of this, in the case of women who develop anorexia, it might be that their envious anxieties were either particularly strong or else not sufficiently ameliorated or contained by parental support (Blum & Blum, 1990; Lemma-Wright, 1994; Sella, 2003; Stein et al., 1999).

²⁰ The first and most infantile desires are directed at what is felt to be the global container of life resources, rather than a recognizable human body. The infant imagines “*locked away are internal contents of babies, faeces and an incorporated penis*” (Klein, 1935). What turns this scenario into a specifically oedipal one is that from experiencing the relationship with the maternal body as a comfortable twosome, the infant is aware of a third factor which interferes with the powerful urges. The infant has an “*inherent intuition that rivals and usurpers can be created within the mother and this activates his possessive and controlling impulses towards the source of life supplies. His instinctive possessiveness towards the maternal body is intensified by his epistemophilic instinct, which awakens his urges to discover and conquer the hidden territory of the mother’s body*” (Likierman, 2001, p.70).

In an attempt to explain the anorexic's internal object, "*whose aim is to intrude, to get inside and to hurt*", Lawrence draws a parallel between Bion's theory (1962) of an internal object that "*wilfully misunderstands and strips away meaning in a malignant way*", known as the *-K link* (as cited in Lawrence, 2002, p. 840). The suggestion here is that because of the infant's own excessive envy and aggression, the ego becomes partially identified with an envious stripping object that does not develop the ability to tolerate the frustration of unmet needs and, subsequently, the capacity to think about an 'absent breast' (Bion, 1959). As a result, the infant can not tolerate separateness from the mother or exclusion from the sexual-parental couple²¹, because of its phantasized attacks on the object/s (Klein, 1946, 1975). The attacks are laden with aggression and envy, the source of which lies in the infants belief that the mother has all the riches which she desires and because both the parents are imagined to be withholding the physical gratifications of feeding and handling from the child, and offering it to each other instead (Klein, 1935; Likierman, 2001).

Lawrence (2002), thus, differs from Williams (1997) who proposes that the intrusive object is caused by real external intrusions. Conversely, Lawrence poses that this sense of being intruded upon, this fear of intrusion and the need for the '*no-entry defence*', which anorexics outplay in the transference, is because of an internal object which is caused by the anorexic's own intrusiveness. This sense of intrusiveness stems from the girl's own excessive envy and envious attacks, which is directed at the mother's breast and the sexual-parental couple, which she feels excluded from whenever the mother is not available. In view of this, her dread of intrusive attacks on her body stems from the anorexic's own fear of retaliation for her own phantasized attacks on her mother's body (Briggs, 1997, as cited in Huline-Dickens, 2005; Brisman, 2002; Bruch, 1970; Ginsburg, 2002; Lawrence, 1999; Ogden & Steward, 2000).

Drawing on the above, it becomes apparent that excessive envy and aggression plays a pivotal role in repudiating separateness between the mother-daughter dyad not only because of fear of retaliation and damage, but also due to the unbearable recognition of losing the maternal object to a 'third'/paternal object (Briggs, 1997, as cited in Huline-Dickens, 2005; Boris, 1984a, 1984b; Brisman,

²¹ Initially the parental couple is phantasized as being incorporated within the mother's breast and body (Likierman, 2001).

2002; Bruch, 1970; Ginsburg, 2002; Lawrence, 1999; Ogden & Steward, 2000). This is why an anorexic may “*harbour profound phantasies of intruding between the parents, with a wish to regain their special place with mother, untroubled by the presence of father*” (Lawrence, 2002, p.837). Consequently, a form of “*psychic homosexuality*” emerges in phantasy wherein the primitive tie to the mother remains unbroken (p.848). As a result, a developmental failure arises in which the girl uses the relationship with her mother to deny her anxieties, rather than using the mother to help her overcome her anxieties (Edgecomb & Burgner, 1975; Fenichel, 1945; Ginsburg, 2002). Thus, essentially, the mother “*becomes a shield rather than a container*” (Lawrence, 2002, p. 848).

Hitherto, the emphasis of the literature review has focused on the complicated pre-oedipal mother-daughter relationship and the resistance, by either one or both, to allow for the ‘other/third’ (father) to intrude between the dyad. The refusal to accept the ‘father’ into the mother-daughter dyad seems to be protecting the undifferentiated sense of oneness with the mother, which is needed in order to shield and preserve her psychic integrity (Edgecomb & Burgner, 1975; Fenichel, 1945; Lawrence, 2002; Willner, 2002). Due to the exclusion of, and resistance against, incorporating the paternal figure into the dyadic space one might consider that the very force of the “*no-entry’ defences represents an attempt to avoid disintegration in the face of the lack of mental structure*” (Lawrence, 2002, p. 845). It is, thus, evident that what is being fought against is the pain and loneliness of exclusion from the parent’s relationship. It is inevitable that the child will realise with the emergence of the intertwined *depressive-position* and the Oedipus complex that the parents are in fact a couple (Britton, 1986). This, therefore, suggests that anorexics struggle with separation, loss and individuation, which is why they appear to have unresolved and complicated Oedipus complexes (Britton, 1992; Laufer, 1986; Lemma-Wright, 1994; von Wyl, 2000; Washington, 2004; Winston, 2006).

2.4.3 OEDIPUS COMPLEX – OEDIPUS SITUATION

In reviewing the Kleinian literature discussed thus far, it is apparent that the infant has innate known structures, foremost that of the parental relationship and the role of the penis (Money-Kyrle, 1968). Due to this knowledge, the infant struggles from a very young age with the link that exists between the ‘penis’ and the mother. For the same reason, the infant struggles from an early age with the links within the primal family triangle that both connect him/her with each parent, and

exclude him/her from the link between parental couple (Britton, 1989). Thus, the infant is constantly struggling with the concept of linking two objects, whether they include the infant or exclude him/her, and involves the knowledge of difference and, by the same token, the recognition of incompleteness and need for the object. In essence, therefore, links facilitate the emergence of mental space wherein psychic experiences have the possibility of being tolerated and even worked through. Thus, the penis has the functional role of facilitating the mental process of linking. Bion (1957) wrote that '*the prototype for all links ... is the primitive breast or penis*' (1957, p.308). It, therefore, becomes apparent that the recognition of the penis, which introduces the third object into the mother-infant dyad, is perceived as having varying functions from the Kleinian and Freudian perspective.

Whilst Freud emphasises the child's genital desires for one parent and wishes to be rid of the other, Klein proposes that the younger child's desire is not so much for something that is genital and incestuous, but more of inaccessible oral and anal pleasures, which are craved from both parents, but particularly from the feeding mother (Likierman, 2001). Hence, this section will discuss the differences between Klein's 'Oedipal situation' and Freud's 'Oedipus complex'. It will become apparent that whilst both theorists present different stages of development, namely oral, anal and urethral or phallic, both theorists seem to converge at the pivotal and underlying struggles around issues of guilt, exclusion, loss, envy, separateness, and a sense of identity (Klein, 1935, 1948). For Klein, the resolution of the Oedipus complex and the achievement of the *depressive-position* refer to the same phenomena viewed from different perspectives (Britton, 1989; Klein, 1935). Thus, both theories appear to be interlinked, which is why Britton's work (1992) on the intertwined and symbiotic relationship between the *depressive-position* and the Oedipus complex will be fleshed out.

These ideas are useful to keep in mind when trying to conceptualise if and how the anorexic's oral and anal, and sexual anxieties are interlinked (Lowenkopf, 1985). The thought to hold in mind is that for the anorexic, early oral anxiety and early oedipal aggression centres on the unobtainable physical gratifications that are craved particularly from the feeding mother (Klein, 1935). Consequently, the father is experienced as a threat to the existence of the infant's psyche, because when the mother is absent, the infant imagines that the parental couple are sharing, between themselves, the gratifications that the infant craves and wants to possess. Conversely, the latter Oedipus complex is about jealousy and feelings of exclusion. Could it be that they may be linked in

that one can not be resolved without the other, furthermore, what are the implications on the one without the other being resolved?

2.4.3.1 COMPARISON BETWEEN KLEIN AND FREUD

Historically, Freud and Klein share a difference of opinion as to the age of onset of the Oedipus, which, therefore, then become associated with different developmental desires and anxieties. Klein describes a much earlier 'Oedipal situation', which occurs gradually, in an incremental manner and throughout life (Klein, 1935). Conversely, Freud's classical Oedipus complex is believed to spring up suddenly at the age of four. Klein postulates that the primitive oedipal conflict takes place in the *paranoid-schizoid position* and, therefore, takes its character from the oral and anal processes that dominate early development (Likierman, 2001). Freud suggests that the child has genital desires for one parent and wishes to be rid of the other, whereas Klein proposes that the younger child's desire is not so much for something that is genital and incestuous, but more of inaccessible oral and anal pleasures, which are craved from both parents, but particularly from the feeding mother (Likierman, 2001). The early oedipal aggression is, therefore, directed at the two parents when they are imagined to withhold the physical gratifications of feeding and handling from the child, and offer it to each other instead. Klein, thus, invokes the sense of a younger infant who craves elements of gratification and nurture more than outright genital incest. Hence, according to Klein, emotional and sexual development, object relations and super-ego development interact from the beginning (Klein, 1946, 1948; Likierman, 2001).

2.4.3.2 THE INTERLINK BETWEEN THE OEDIPUS COMPLEX AND THE DEPRESSIVE POSITION

Britton (1989) puts it very elegantly:

"The two situations are inextricably intertwined in such a way that one cannot be resolved without the other: we resolve the Oedipus complex by working through the depressive position and the depressive position by working through the Oedipus complex" (Britton, 1992, p. 35). Integration of the depressive position - which we can now see as resolution of the Oedipus complex - is the sine qua non of the development of 'a capacity for symbol formation and rational thought' (p. 37). Britton also sees 'the depressive position and the Oedipus situation

as never finished but as having to be re-worked in each new life situation, at each stage of development, and with each major addition to experience or knowledge' (p. 38).

The *depressive-position* and the Oedipus complex are intertwined threefold (Britton, 1989). *Firstly*, both the *depressive-position* and the Oedipus complex ultimately create the awareness and give recognition to the reality of separateness between the 'self' and 'object'. *Secondly*, both are accompanied by a sense of loss when recognising that the object has its own feelings, thoughts and relationships, which are different and separate to the 'self'. *Thirdly*, both evoke the confrontation of exclusion when realising that, in reality, our loved objects do not exist for us alone and that our claims on them are limited by the claims of others. Accompanying this are phantasies that our aggressive attacks on our ambivalently loved and hated objects have destroyed or injured them, occasioning guilt and concern for their fate (Klein, 1948).

In view of the above, it becomes apparent that one can not resolve the *depressive-position* without resolving the 'oedipal situation'. Underlying the resolution of both requires the recognition and acceptance of separateness from the object, relinquishing control and, in so doing, losing the object to the third, which brings about mental and psychic reality and integration. Thus, it is only when the infant's mind can tolerate both the love and hate it feels towards the link between the parents, of which it is excluded, that it is able to accept a prototype for an object relationship of a third kind, in which he/she is a witness and not a participant (Britton, 1989). As a result, a third position then comes into existence from which object relationships can be observed (Britton, 1989; 1992). Consequently, the mother's "loving intercourse" with a third object is no longer experienced as a threat, but rather becomes the foundation of a secure relation to internal and external reality (Bell, 1992). Hence, the "*capacity to represent internally the loving intercourse between the parents as whole objects results, through the ensuing identifications, in the capacity for full genital maturity*" (Bell, 1992, p.172).

Thus, ultimately in normal development, the 'Oedipus situation' consolidates the *depressive-position* with its three points of convergence, framing a triangular space and providing a stabilizing structure that is internalized (Britton, 1989). This triangular space, brought into the mother-child dyad by the father, is intimately connected to the emergence of an internal space for thinking and reflecting (Segal, 1957). This internal space facilitates the child's acknowledgment of her parents'

relationship and ‘*the link joining the parents provides a limiting boundary for the internal world*’ (Britton, 1989, p.86). Britton calls this the ‘*triangular space*’. Subsequently, this allows for the emergence of psychic reality, symbolisation, mental space for thought and linking and individuation (Basch-Kahre, 1985; Britton, 1989).

Earlier it was posed to hold in mind whether the interplay between the *depressive-position* and the oedipal complex are intertwined for the anorexic woman. It becomes apparent, from the analysis, that both are intertwined for all individuals and what determines the resolution is the intensity of the anxieties over the infant’s phantasized oral-sadistic attacks, impulses and cannibalistic desires of the mother’s breast, body and the father’s penis, which is contained within her body (Klein, 1975). Thus, a high endowment of envy, hatred, greed and jealousy felt towards exclusion from the parental couple and the mother’s inability to contain and metabolize these raw anxieties, which are experienced as meaningless unbearable sensations, impedes on the infant’s ability to work through the *depressive-position’s* anxieties and the ‘oedipal situation’ (Bion, 1962; Willner, 2002). It may be these dynamics that encumbers the anorexic’s ability to work through the intertwined *depressive-position* and ‘oedipal situation’.

2.4.3.1 THIRD-POSITION/ TRIANGULAR SPACE/ TRANSITIONAL SPACE – THE PATERNAL ROLE

Bearing in mind the infant’s anxieties over her phantasized oral-sadistic attacks, impulses and cannibalistic desires of the mother’s breast, body and the father’s penis, Birksted-Breen’s (1989, 1996) ideas will be discussed pertaining to the anorexic’s resistance in accepting the “*penis-as-link*”, whose function is to bridge the internal world with the external world, link the mother and father, underlies oedipal and bisexual mental functioning and, hence, has a structuring function which underpins the process of thinking (Basch-Kahre, 1985; Birksted-Breen, 1989, 1996; Brisman, 2002; Klein, 1975; Lawrence, 2002, p.845; Washington, 2004).

To shed light on the manifestation of anorexia, Birksted-Breen (1989, 1996) introduces the concept of a coexisting or alternating unconscious “*phallus*” and “*penis-as-link*”, which have specific symbolic functions or organisations. She views the dichotomous pair as denoting Eros and Thanatos, wherein the “*penis-as-link*” symbolises Eros and the “*phallus*” is a symbol of Thanatos in

that it aims to destroy the parental link. Her reasoning as to linking the penis with life is due to its internalised psychic and structuring function, which allows for true symbolisation to emerge, as well as, working through the interlinked Oedipus complex and *depressive-position*. The “*phallus*”, on the other hand, enables an omnipotent phantasy to arise in which the girl remains fused with the mother. The reason as to the fused nature of the mother–daughter relationship is because of the anorexic’s inability to tolerate the loss or death of her objects and cannot face and work through the guilt associated with her violent phantasied internal and external attacks on her internal objects. Consequently, an omnipotent phantasy arises wherein the girl believes her body is a phallus. This pre-symbolic mode of thinking creates what Segal (1957) calls a *symbolic equation*. This equation enables the child to feel that she possesses the parent, totally, by assuming phallic sexuality. In view of this, the phallus enables the child to repudiate any experience of separation, loss, frustration, need, envy, fear, guilt and helplessness (Lowenkopf, 1985). Consequently, she remains in the *paranoid-schizoid position*, where one parent is idealized and the other is denigrated. A to-and-fro dilemma arises between being engulfed and fearing abandonment, between the wish for fusion and the terror of psychic annihilation (Birksted- Breen, 1989).

Once again, the *depressive-position* can only be worked through once the girl can both experience and tolerate her hate towards her mother for being unable to omnipotently control her, solely possess her and having to share her. Similarly, it is only in recognizing that the same object can be both loved and hated, and the ability to withstand the utter trepidation of the accompanying anxieties that are tied with this realization, that allow the integration of the external world with the internal world (Washington, 2004). In the same way, it is in accepting and working through the anxieties that the “*penis-as-link*” symbolises, which allows for the internalisation of the structural function of the penis, namely the emergence of a mental space that allows for symbolic thinking (Birksted-Breen, 1989, 1996).

In sum of the above, the father, representing the ‘*other*’ or the third position, plays an indispensable role of creating the mental space necessary for symbolic functioning to develop, and the interlinked Oedipus complex and *depressive-position* to be worked through (Brisman, 2002; Lawrence, 2002, p.845; Washington, 2004). Furthermore, the father also helps contain maternal emotions and mediate between the mother and the child (Maine, 1991; Miller, 1997).

2.4.3.2 FREUD'S OEDIPUS

Whilst Klein (1935) describes the Oedipus complex as the child's deepest source of painful conflict because it marks the loss of the 'good' object, Freud highlights the inimitable role it plays in the child's transition from infantile sexuality towards adult sexuality, the emergence of gender based identity and the attainment of an object-choice (S. Freud, 1910, 1931). All the same, sexuality, which requires the recognition of two, which is at the same time the recognition of three, cannot develop if the experience of loss is intolerable. Similarly, if the parents can not be recognised as a sexual couple and the associated jealous and envious feelings are intolerable because of the murderous and incestuous impulses that are evoked in phantasy, then a distortion in psychic reality emerges, which Steiner calls 'turning a blind eye' (Steiner, 1985, p. 426). Furthermore, pertaining to the girl's Oedipus resolution, it is more complex than the boy's in that, initially, she first goes through a negative²² and then the positive²³ Oedipus whereby she has to give up her first-object, the mother, in exchange for her father (S. Freud, 1923; 1925). In addition, she has an extra psychosexual stage wherein she has to move away from the genital zone, the clitoris, in favour of a new zone, the vagina, in order to carry a baby (S. Freud, 1924). Hence, based on the discussed complexities of the anorexic's pre-oedipal mother-daughter dyad and the intertwined symbiotic relationship between the *depressive-position* and Oedipal, it is to be expected that anorexic women have an unresolved Oedipus complex.

Winston (2006) explains how in anorexia, the failure to work through the negative Oedipus complex results in a premature move to the positive Oedipus complex (Chodorow, 1978; Holtzman & Kulish, 2000, as cited in Winston, 2006; Person, 1982). This can happen in two ways. *Firstly*, the father may be sought as a substitute due to the mother's failure to meet her daughter's needs. *Secondly*, the child may move prematurely into the positive complex as a way of escaping from the suffocating fusion with her mother (Bemporad et al., 1992; Beresin et al., 1989; Maine, 1991). In either case, the positive complex becomes even more difficult to work through because the relationship with the father has to serve two functions. Not only is it the template for future heterosexual relationships,

²² The negative form is when the child experiences love for the same-sex parent and jealous hatred for the opposite-sex parent.

²³ For Freud the Oedipus complex is divided into two versions, which coexist in dialectical relation to each other (S. Freud, 1923). The positive form occurs when the child experiences unconscious loving feelings towards the opposite-sex parent and hostile wishes towards the same-sex parent.

but the father also has to replace the maternal relationship as a source of nurturance (Beresin et al., 1989; Geist, 1989; Ginsburg, 2002). For these reason, the girl may fear puberty because this would either annihilate her from her mother or result in her losing her father's affection (Bemporad et al., 1992; Beresin et al., 1989; Washington, 2004). Thus, she rejects her sexually mature body and attempts to keep it infantile and unthreatening (Bruch, 1978; Glauber, 1968; Golombek, 1993; Laufer, 1989).

An alternate to making the transition from the negative complex to the positive is to remain in the negative complex, thereby, maintaining the enmeshed relationship between the mother and daughter (Washington, 2004). Similarly, if the anorexic girl has not worked through the positive complex she remains in a state of fusion with her father, while excluding her mother. This unconscious oedipal fantasy terrifies her because this would suggest that she has succeeded in her oedipal ambition to possess one parent. Her fear stems from the trepidation that if she possesses either one of the parents, then it confirms that she has the power to destroy the other and to split the parental couple (Boskind-Lodahl, 1976; Winston, 2006).

To encapsulate the anorexic's Oedipal complex, it appears as though the anorexic employs a pathological type of defence against the recognition of the parents as a sexual couple due to her associated jealous and envious feelings, which in phantasy lead to murderous and incestuous impulses (Steiner, 1985; Washington, 2004; Winston, 2006; Young-Bruehl & Cummins, 1993). Furthermore, the father's involvement and relationship with the daughter also plays a crucial factor (Bemporad et al., 1992; Beresin et al., 1989; Boskind-Lodahl, 1976; Coles, 1988; Geist, 1989; Maine, 1991; Miller, 1997). Accordingly, failure to experience a healthy frustration of Oedipal desires leads to a terrifying sense of omnipotence, lack of a sense of identity and inability to experience the *depressive-position* (Washington, 2004).

To consolidate the literature discussed, as to the psychoanalytic perspective of anorexia, it is understood that the pre-oedipal mother-daughter relationship is the starting place in understanding these women's enmeshed, ambivalent, extremely persecutory, envious, greedy and jealous internal world (Caplan et al., 2005; Huline-Dickens, 2005; Willner, 2002). The intricate and indispensable role the mother plays as the infant's container is critical in helping the infant transform unbearable envious, greedy and jealousy laden sensations, emotions and phantasies

into more palatable and digestible experiences (Bion, 1962). Through the to-and-fro process of re-introjection the infant not only internalises transformed intolerable experiences, but also eventually introjects the function itself, and in this way has the means within herself for tolerating frustration and for thinking (Basch-Kahre, 1985; Bion, 1962). Hence, concepts of time and space, dream thoughts, memory and symbolization can develop (Segal, 1957). The complications arise when the mother projects into a child her needs, unbearable anxieties, unfulfilled wishes, unmetabolized phantasies, psychic pain and is, therefore, not attuned to her daughter's needs (Barrows, 1999; Boskind-Lodahl, 1976; Huline-Dickens, 2005; Willner, 2002). Consequently, a psychic fusion emerges wherein the conflict around both the wish for, and fear of, fusion with the maternal object predominates and obvious difficulties in separating arise. The difficulties in separating and individuating can be comprehended by applying Klein's *paranoid-schizoid* anxieties and destructive phantasies as to conceptualizing why the infant's internal world becomes extremely persecutory and filled with aggressive and envious phantasies and which, therefore, fetters this process (Boskind-Lodahl, 1976 ; Caplan et al., 2005; Huline-Dickens, 2005).

In the same token, the infant's innate predisposition²⁴ to excessive envy²⁵ and intolerance for frustration plays an intricate role in destroying any attempt made by the mother to contain her infant's unbearable anxieties (Bion, 1962). Primitive envy is illustrious as being the most obdurate and "*destructive derivative of the death instinct—intractable because it attacks the good object and therefore spoils and depletes the ego's internal and external resources*" (Spillius, 1983, p. 327). The destructive nature of envy stems from the infant intolerance of the thought that the sources of life and goodness lies outside and is not possessed internally, which implies that it is separate and, therefore, cannot be omnipotently controlled (Klein, 1957). The awareness of separateness for the infant leads to feelings of dependence on and the need for the object and, therefore, to inevitable frustrations and anxiety (Rosenfeld, 1964; Washington, 2004). "*Dependence on an object implies love*

²⁴ An infant who is predisposed to excessive envy has a temperament that is unduly stimulated and can not be easily pacified when frustrated or gratified, therefore, an infant with the innate predisposition to excessive envy is born prone to being overly frustrated and envious where the mother is concerned.

²⁵ According to Klein, and coherent with her view that "*envy is an innate (feeling/impulse) phenomenon, envy is present and active from birth as a direct expression of the death instinct, and is independent of any post-natal occurrence. She points to two different kinds of envy: the primary, directed to the breast itself, and the later forms, in which envy is no longer focused on the breast, but on the mother receiving the father's penis and having babies inside her, giving birth to them and being able to feed them*" (Feldman, 1994, p. 223).

for and recognition of the value of the object, which leads to aggression, anxiety, and pain because of the inevitable frustrations and their consequences. In addition dependence stimulates envy, when the goodness of the object is recognized" (Rosenfeld, 1964, p.333). Dependence results in envy because the infant must then acknowledge that she does not contain all the 'riches' within, that they must be sought from without and that she can not omnipotently control the object (Klein, 1935, 1948,1957). The infant will also realise then that the object is separate and would therefore have to admit to and experience the loss of the object and again the severance of the omnipotent control.

As a way to obviate any awareness of envy and aggressive feelings caused by admitting frustration towards, and dependence on and the need for the object, the infant employs a narcissistic defence, which denies any separateness (Willner, 2002). "*When the infant omnipotently possesses the mother's breast, the breast cannot frustrate him or arouse his envy*" (Rosenfeld, 1964, p.333). Thus, envy and narcissism are like two sides of a coin in that narcissism defends against envy (Klein, 1957; Segal, 1983). When the infant can defend against any recognition of separateness between the self and objects by believing that all that is valuable relating to external objects and the outside world is part of her or is omnipotently controlled by her, then the feelings of dependence and inevitable frustration experienced, as well as, the envy felt towards the goodness of the object can be denied, as can the aggression. Consequently, both the self and the internal object are protected from the danger of annihilation by the destructive impulses deriving from the death instinct and envy (Rosenfeld, 1971; Steiner, 1993).

Holding onto the thought of envy and narcissism being like two sides of a coin in that narcissism defends against envy, it becomes apparent that the underlying struggle of the anorexic's mother-daughter relationship pivots on unconscious aggressive and envious anxieties and phantasies (Willner, 2002). Whether the daughter becomes a narcissistic extension of her mother or the daughter is innately envious and the mother is unable to metabolize these experiences for her infant, the struggle will always centre on her fear of retaliation for her own phantasized attacks on her mother's breast, body and the penis, and the subsequent damage she has inflicted (Boskind-Lodahl, 1976).

In an attempt to mitigate these intense fears the mother-daughter dyad will fuse psychically, in phantasy, wherein a form of "*psychic homosexuality*" will emerge that maintains an unbroken primitive tie to the mother (Lawrence, 2002). As a result, a developmental failure arises in which the

girl uses the relationship with her mother to deny her anxieties, rather than using the mother to help her overcome her anxieties. Furthermore, their enmeshed relationship psychically barricades the father (the third object) from entering the dyad and, thus, defends against the unbearable recognition of possibly losing the maternal object to a 'third'/paternal object (Boris, 1984a, 1984b; Briggs, 1997, as cited in Huline-Dickens, 2005; Brisman, 2002; Bruch, 1970; Ginsburg, 2002; Lawrence, 1999; Ogden & Steward, 2000).

The refusal to accept the 'father' into the mother-daughter dyad seems to be protecting the undifferentiated sense of oneness with the mother, which if affected, threatens her psychic integrity (Edgecomb & Burgner, 1975; Fenichel, 1945; Lawrence, 2002; Willner, 2002). It is, thus, evident that what is being fought against is the pain and loneliness of exclusion from the parent's relationship. It is inevitable that the child will realise with the emergence of the intertwined *depressive-position* and the Oedipus complex that the parents are in fact a couple (Boskind-Lodahl, 1976; Laufer, 1986; Young-Bruehl & Cummins, 1993). The 'third' plays an indispensable role in allowing for the process of mental space to arise in the mind of the infant so that thought, thinking and symbolisation can develop (Birksted-Breen, 1989; Huline-Dickens, 2005). Accordingly, when the 'third' is denied access to the mother-daughter dyad, concreteness in thinking and a difficulty in symbolisation result. Subsequently, a *symbolic equation* arises wherein aspects of the maternal function are equated with food and renounced (Blessing, 2006; Deutsch, 1939b; Land, 2004; Lawrence, 2002, p.846; O'Neill, 2001; Segal, 1957; Sodre, 1995).

It may, thus, be conceptualised that anorexia arises when the failure to differentiate adequately from the mother leads to psychic difficulties in mastering, ameliorating or containing envious attacks and sexual anxieties of intrusion and retaliation, which in turn become "*concretely enacted in the refusal of food*" (Lawrence, 2002, p. 838). Similarly, the refusal to take in food can be viewed as a misguided defence against taking in the unbearable feelings projected by the mother (Barrows, 1999; Boskind-Lodahl, 1976; Chatoor, 1989; Willner, 2002). Due to the intensity of her persecutory anxieties the anorexic woman can never work through the interlinked *depressive-position's* and oedipal complex's anxieties of loss, reparation, guilt, remorse and separation. Thus, a *symbolic equation* emerges wherein the food becomes the object and the mother is felt to equal food, rather than feeding being one of her functions (Birksted-Breen, 1989). Through this equation the daughter remains undifferentiated from her mother and continues engaging with the world from the

paranoid-schizoid position wherein she uses projective identification to relieve and control her inner and dangerous anxiety by externalizing it. As the anorexic deprives herself of food and objects, she feels omnipotent, in control and unthreatened by death (Birksted-Breen, 1989; Boskind-Lodahl, 1976; O'Neill, 2001; Washington, 2004). She triumphantly projects into her external world of objects that they have nothing she desires nor needs in order to exist, and that internally she has all she needs to survive (Barrows, 1999; Boris, 1984a). Hence, she maintains the delusion that she does not need, that she is self-sufficient and that she is independent of her object (Sohn, 1985; Willner, 2002). *"In phantasy, 'no needs' means no separation, for being entirely self-sufficient prevents any awareness of dependency needs in relation to the self. If desire does not exist, mother unconsciously need not exist. The connection of both birth and early nurturing and dependence can be denied...By starving it need never be known"* (Farrell, 1995, p. 30). Furthermore, it seems that she desperately attempts to barricade any object from entering her 'ideal' internal world (Barrows, 1999; Birksted-Breen, 1989; Willner, 2002). With this said, it appears that, unconsciously, she is punishing the external objects for being unable to meet her needs as they watch her fade away (Lawrence, 2002).

The question that now needs to be explored is the bulimic's internal world and whether she struggles with similar or different conflicts to the anorexic?

2.5 BULIMIA

2.5.1 HISTORICAL OVERVIEW

Similar to anorexia, there are different analytical theories posed as to the aetiology of bulimia. Certain theories describe the early object relations and later intrapsychic conflicts over incestuous impregnation fantasies (Boskind-Lodahl, 1976; Lefebvre, 1991; Schwartz, 1986). Other theorists explain how food is seen as the "semisymbolic equivalent" of the oral mother (Bouchard, 1994; Cauwels, 1985; Rozen, 1993; Sperling, 1949; 1968, as cited in Schwartz, 1986). Some theorists illustrate how the bingeing-vomiting syndrome is a concrete expression of the introjection-projection struggles of early infancy (Blessing, 2006; Chassler, 1998; Cauwels, 1985; Land, 2004; Rozen, 1993; Wilson, 1985). There are theories that describe the use of pathological splitting wherein the adult patient is seen as longing for oral mothering, but is compelled to expel the introjected mother as it becomes poisoned by the rage of frustration (Brenner, 1957; Castelnovo-Tedesco & Risen, 1988; Chasseguet-Smirgel, 1970; Hogan, 1983, as cited in Schwartz, 1986; Jessner & Abse, 1960; Rozen, 1993;

Sperling, 1950). Rizzuto (1982) proposes "*that the need to eat is the dissociated search for the oral maternal object, and the need to vomit is the urge to rid oneself of the monstrous creature who demands so much so frantically*"(as cited in Schwartz, 1986, p.439).

Farrell (1995) proposes that due to the mother's unconscious and conscious narcissistic physical and emotional needs, the mother uses her baby's body as her own intermediate and transitional object in an attempt to confirm her own physical boundaries, as well as a bridge towards whole object relations. Consequently, the baby's feelings and experiences are negated and an inverse dynamic occurs in which the infant becomes the mother's container. Thus, the infant is appointed the function of digesting experiences and feelings that are not hers as opposed to being fed by her mother. Bulimia, therefore, is a repetitive re-enactment of the earliest unpleasant and destructive experiences felt by the infant whilst being sporadically nourished by the overwhelming and unsatisfactory feeding mother (Chassler, 1998; Krueger, 1988). The only solution to rid of the toxicity is to vomit. Hence, "*in the whole episode what is re-enacted is the experience of the mother forcing herself and her wishes upon her daughter, which are not nourishing and cannot be dealt with, except by vomiting. A fleeting experience of mother is found, but not consciously*" (Farrell, 1995, p. 50).

Sugarman and Kurash (1981) trace the bulimic problem to a developmental arrest of the practicing subphase of the separation-individuation period. Similar ideas about the complexities exist around separation-individuation from a very domineering and controlling mother are shared by Bychowski (1960); Chassler (1998); de Groot and Rodin (1994); Farrell (1995); Krueger (2001); Lefebvre (1991); Sours (1974); and Washington (2004).

As an overview of psychoanalytic theory reviewed, it appears that the bulimic is caught up in phantasies of oral sadism and acts out much more aggressive, sadistic and primitive phantasies whereby the excessive use of projection and introjection exhibits her desperate attempt to take in and expel part objects (Balint, 1963; Blessing, 2006; Castelnovo-Tedesco & Risen, 1988; Cauwels, 1985; Chessick, 1984; Farrell, 1995; Land, 2004; Lawrence, 2001; Rozen, 1993; Schwartz, 1986; Sohn, 1985). Her constant use of projection and introjection seems to display her active attempt to work through the separation-individuation process (Lefebvre, 1991; Russell, 1992; Ward et al., 2000). These defence mechanisms indicate that the bulimic needs her objects, as opposed to the anorexic that denies her desires, and is actively trying to work through an ambivalent relationship with an

unconscious object (Chassler, 1998; Gosliner, 1960; Rozen, 1993; Schwartz, 1986). Her binge-purge behaviour indicates that she can not help her craving for 'good' internal objects, which is why she gorges them, however, she feels utterly ashamed of her despicable needs, and so she hides her behaviour (Farrell, 1995; Lefebvre, 1991; Rozen, 1993; Squire, 2003; Wilson, 1985). In the same breath, she also tries to expel this disgusting part of herself along with the now damaged object, which she has gobbled up into pieces (Farber 1997; Rozen, 1993). She is constantly impelled to repeat "*the incorporation of a good object, partly because she dreads that she has forfeited it by her cannibalism—i.e. the repetition of the act is designed to test the reality of her fears and disprove them—and partly because she fears internalized persecutors against whom she requires a good object to help her. In this stage the ego is more than ever driven both by love and by need to introject the object*" (Klein, 1935, pp. 147-148).

Thus, whilst the bulimic enacts very primitive phantasies of gobbling up and biting the breast to pieces, she appears to be more engaged with issues of the *depressive-position* than the anorexic, because she is in touch with psychic reality, her needs, guilt and disgust at herself, at least some of the time. More so, her attempt to constantly fill her internal world with 'good' objects suggests that she is trying to identify herself with a 'good' object, which implies that she is driven by libidinal urges (Rozen, 1993). The repetitive re-enactment of the bulimic's binge-purge cycle appears to be a magical quest and fantasy to restore or recreate a 'good' self-object bond and to stifle destructiveness (Chassler, 1998; Geist, 1989; Farrell, 1995; Lefebvre, 1991). Nonetheless, the all-healing merger with the idealized mother repeatedly fails because of her paradoxical terror of engulfment and abandonment. Thus, the bulimic's quest to consume the 'good' object in an attempt to expel the 'bad' and poisonous one is never successful, because she does not have the capacity to mourn (Lefebvre, 1991; Reilly, 2004).

Similarly, the anorexic is unable to enter the *depressive-position*, which raises the question of if they are both unable to mourn the loss of the object, then why do they manifest in different symptoms (Birksted-Breen, 1989). In order to answer this question a comparative analysis will be presented so as to explore whether there are differences between the anorexic's and the bulimic's internal world, and if so, what might they be so that one may conceptualize why, despite them both having complicated intertwined mother-daughter relationships, they manifest as different eating disorders.

2.6 DIFFERENCE BETWEEN ANOREXIA & BULIMIA

2.6.1 CONTEMPORARY THEORY

As a preliminary statement, based on the extensive discussion, thus far, of the internal world of the anorexic and bulimic, one realises that what appears to mark the distinction between the two eating disorders is their different psychic manner of responding to their internal struggle with their need for, and their relation towards their objects in their external and internal worlds (Brunori et al., 2004; Geist, 1989; Lawrence, 2001; Reilly, 2004; Willner, 2004). For both, the underlying anxieties centre on their successful ability to control, in phantasy, their internal and external objects (de Groot, & Rodin, 1994). Their need for omnipotence and control stems from their inability to work through the unbearable loss of the object, which is associated with the recognition of the parental couple (Boskind-Lodahl, 1976). Once again one needs to bear in mind the intertwined Oedipal complex and *depressive-position's* anxieties that emerge in the mind of the infant with the thought of the parental couple (Lefebvre, 1991). Hence, what marks the differentiation between the two eating disorders is the different manner in which the anorexic and the bulimic react to the realisation of her need for her object/s, her ambivalent reaction to her dependence and love for her object/s, her ability to contemplate separateness from her object/s, and ultimately her ability to work through losing her object/s.

The above descriptions form our skeleton for the dissertation and further elaboration of some ideas need to be discussed so that more substance is added to allow for a richer conceptualisation to unfold. The concepts that will be discussed is the notion of the *manic defence*, which is intertwined with the issue of *control*. Evidently, in view of the above, it ultimately becomes apparent that the underlying issue in both these eating disorders centres on the struggle of being able to have an identity, a voice that is separate from the primary object, that which is the mother, as well as, the parental couple (Boskind-Lodahl, 1976 ; Brisman, 2002; Castelnuevo-Tedesco & Risen, 1988; Chessick, 1984; de Groot, & Rodin, 1994; Gordon, Beresin, & Herzog, 1989; Huline-Dickens, 2005; Jeppson et al., 2003; Krueger, 2001; Squire, 2003).

2.6.2 MANIC DEFENCE AND NEED FOR CONTROL

In her paper “*Loving them to death: the anorexic and her objects*” Lawrence (2001) suggests that eating disorders function to “*buttress manic defences against depressive pain associated with the reality of the oedipal situation*”, as well as, “*reinforce phantasies of control of the internal parents, a feature of Klein’s view of the manic defence*” (p. 43). To briefly explain Klein’s ideas in order to contextualise Lawrence’s hypothesis:

Klein (1935) explains that if the infant denies the loss of or damage to the object, as well as, the loss of control over the object, then a manic defence has been mobilized in order to defend against the psychic reality of his/her depressive pain. Consequently, a belief ensues that his/her internal world can evade reality. This manic defence allows the infant to retreat psychically from having to work through anxieties of unbearable loss and depressive pain associated with the reality of the sexual couple, of which the infant is excluded. Segal (1979) further elaborates on Klein’s theory of the early *depressive-position* in which defences are mobilized of a manic nature:

In essence, those defences are directed against experiencing the psychic reality of the depressive pain, and their main characteristic is a denial of psychic reality. Dependence on the object and ambivalence are denied and the object is omnipotently controlled and treated with triumph and contempt so that the loss of the object shall not give rise to pain or guilt. Alternately, or simultaneously, there may be a flight to the idealized internal object, denying any feeling of destruction and loss. Those defences are part of normal development, but if they are excessive and long-lasting, they impede the growth of a relationship to a good and whole object and the working through of the depressive position (Segal, 1979, p. 81).

Applying this hypothesis, Lawrence (2001) poses that what marks the distinction between a bulimic and an anorexic appears to pivot around her success or failure in ‘killing’, in phantasy, her internal objects so that she contain an “*objectless world - state of mind in which the parents as a couple in particular no longer exist.*” (p.44). Whilst both the anorexic and the bulimic ultimately wish to deny and annihilate both her need of and dependence on the object so that she can create an omnipotent phantasy wherein she can exist in her own right, the way in which she undertakes to ‘kill off’ her needs and desires for an object in an attempt to deny loss and avoid pain differs, this

division will be elaborated on below (Willner, 2002). Herein we see the unfolding of a defensive structure that is highly organized and held together by narcissistic intrapsychic relationships (Geist, 1989; Steiner, 1990, 1987; Reilly, 2004; Rosenfeld, 1964, 1971; Willner, 2002). (*The narcissistic defence organisation will be discussed anon*).

Conclusively, the bulimic is unsuccessful in her “*serial killing*” because the very nature of her repetitive binge-purge behaviour indicates that neither the objects nor her need for the objects stay dead (Lawrence, 2001, p. 44). The very act of the binge-purge / introject-project dynamic clearly illustrates that the bulimic constantly returns to food, one of the earliest part-object connections, because all other attempts to connect with real objects have failed (Bychowski, 1960; Lefebvre, 1991; Rozen, 1993). Sugarman and Kurash (1981) explain how “*gorging becomes identified as an act of symbiotic reunion; and vomiting as an act of separation from, if not annihilation of the mother*” (p. 65, as cited in Schwartz, 1986, p. 440). Thus, the bulimic seems to actively attempt to work through the separation-individuation process by constant projection and introjection (Squire, 2003). The bulimic, therefore, appears to remain interested in her object and can not ‘kill off’ her desire for a ‘good’ internal object (Lawrence, 2001). However, in her search for the ‘good’, soothing and containing object, she is always faced with her ruinous envy that has destroyed the object (Sohn, 1985; Squire, 2003). Hence, she can never internalize the soothing mother because, unconsciously, she believes that the ‘good’ object will be severely damaged or will die as a result of her devouring and greedy internal world. The guilt that she always feels after the binge is because of the unconscious fear of what she has exposed her object to whilst cannibalistically destroying it, which is why she also feels disgusted, embarrassed and appallingly bad (Cauwels, 1985; Lefebvre, 1991; Sohn, 1985; Rozen, 1993; Squire, 2003; Willner, 2004). Nonetheless, the bulimic constantly re-engages with introjecting and projecting food, which symbolically represents the object, because she is constantly attempting to internalize a ‘good’ object (Krueger, 2001; Russell, 1992; Squire, 2003). She repeatedly attempts to internalize the ‘good’ object, because as Klein (1935) explains:

“ She is impelled to repeat the incorporation of a good object, partly because she dreads that she has forfeited it by her cannibalism—i.e. the repetition of the act is designed to test the reality of her fears and disprove them—and partly because she fears internalized persecutors against whom she requires a good object to help her. In this stage the ego is more than ever driven both by love and by need to introject the object” (Klein, 1935, p. 147).

Based on these findings, it is suggested that the bulimic is driven by libidinal impulses and is actively attempting to work through the *depressive-position's* anxieties, however, due to her persecutory internal world that is laden with greed, jealousy and envy, she is unable to integrate the 'good' with the 'bad', because there is not enough 'good' to overcome the 'bad' (Rozen, 1993). Even so, she continues to need her objects to fill her inner hunger, as demonstrated by her binges (Castelnuovo-Tedesco & Risen, 1988). Hence, bulimia may be construed as the state of mind that represents a movement towards life (Rozen, 1993). The bulimic, thus, does not possess the "*anorexic's iron will to resist food. In fact, she usually retains an intense interest in her objects, much as she might want to deny that this is the case. Put another way, for whatever reason, she cannot kill off their love and dependence as effectively as the anorexic appears to be able to do*" (Lawrence, 2001, p. 44).

Conversely, the anorexic appears to be successful in 'killing off' her internal objects because it seems that, unconsciously, she has made some kind of decision to lose all sense of relatedness to an object (Lawrence, 2001). She seems to triumphantly control her need for her object by denying it. She appears to withdraw into a cocoon, rigid armour, which can not be penetrated, where there is no interest in the external object (Willner, 2002). Hence, it appears that the anorexic uses a manic defence to deny and annihilate her need, ambivalence and dependence on the object (Barrows, 1999). This manic defence allows her to retreat psychically from having to work through anxieties of unbearable loss and depressive pain. Furthermore, it enables her to feel independent, self sufficient, omnipotent and in control of her object because she treats it with "*triumph and contempt so that the loss of the object shall not give rise to pain or guilt*" (Segal, 1979, p.81). Ultimately a belief ensues that her internal world can evade reality, deny loss and avoid pain (Barrows, 1999; Klein, 1935).

Herein we see two characteristics that differentiate the anorexic from the bulimic. *Firstly*, her inability to bear feelings of frustration towards, and dependence and need on the object, because of the envious and aggressive sensations it arouses in her. *Secondly*, as a way to obviate any awareness of envy and aggressive feelings, she appears to employ a narcissistic defence that denies any sense of separateness (Klein, 1957; Segal, 1983). Thus, by remaining fused with her mother she "*omnipotently possesses the mother's breast and the breast cannot frustrate her or arouse her envy*" (Rosenfeld, 1964, p.333). In this way she introjects all the 'good' and, through projective

identification, gets rid of all the 'bad', however, both her and her objects become bound in a complex way (Balint, 1963; Barrows, 1999; Geist, 1989; Steiner, 1990; Willner, 2002).

Before proceeding to discuss in more detail this above mentioned defensive structure, the anorexic's difficulty with experiencing aggressive feelings will be elaborated on so as to contextualise why she withdraws into this retreat.

2.6.3 ANOREXIC'S RENOUNCED AGGRESSION

Having earlier discussed the anorexic's mother's own intrapsychic structure, it becomes evident that the anorexic is unable to test out her own hostility and aggression against a reliable and forgiving maternal object (Bemporad et al., 1989; Boskind-Lodahl, 1976 ; Brodey, 1965 ; Caplan et al., 2005; Castelnovo-Tedesco & Risen, 1988; Gordon et al., 1989; Kernberg, 1975; Land, 2004). Due to her absolute need to comply with mother's wishes, the anorexic's own aggression and hostility are renounced (Busch, 1990; Krueger, 2001; Willner, 2002). Consequently, she is not only unable to integrate her own aggression and hostility, but she cannot integrate her mother's inevitable hostility either (Boskind-Lodahl, 1976). As a result, the mother is perceived as being perfect, ideal and unsullied by anger, hostility and frustration. Nevertheless,

...while this idealization preserves for the child the possibility of a good object being in the world, it does so at great cost: the girl has a sense that the perfect, idealized mother is unpleasable; no one can measure up to her standards; her rage, submerged under an angelic demeanor, can only be guessed at but if awakened must be terrible. Moreover, these unintegrated good and bad objects, once reintrojected, form the basis for pathologic, fantastic object relations that further impair the child's use of available objects in the real world. These reintrojected all-good; all-bad objects provide prototypes for the savage, primitive superego precursors that plague anorexic individuals in the place of mature superego structures and the ego ideal (Kernberg, 1975, as cited in Gordon et al., 1989, p.32).

This explains why usually the anorexic struggles terribly against the insinuation of imperfections existing in her world (Barrett & Fine, 1990; Castelnovo-Tedesco & Risen, 1988; Gordon et al., 1989). This is also why she remains fused with the ideal object and is preoccupied with perfectionist

ideals, as well as, projecting a placid and ever pleasing persona (Barrows, 1999; Klein, 1935; Krueger, 2001; Land, 2004; Sohn, 1985). Nonetheless, despite the façade of purity she projects, “*the degree of murderousness towards the self and the body reflects the extent of murderous intent towards the internal parents and their relationship*” (Lawrence, 2001, p. 53).

This highlights the anorexic’s unconscious internal struggle with her object/s, because whilst she remains entwined with her ‘ideal’ object, there is still a part that longs for separateness and an ability to have a voice that is hers and not her mother’s (Asch, 1966; Boskind-Lodahl, 1976; Busch, 1990; Krueger, 2001; Sohn, 1985; Willner, 2002). However, consciously, she can never admit this because she fears annihilation from her over-controlling and intrusive mother (Barrett & Fine, 1990; Bruch, 1973; de Groot, & Rodin, 1994; Palazzoli, 1978, as cited in Farrell, 1995; Sperling, 1950). Thus, she continues throughout her life fulfilling her mother’s needs and ambitions, which are usually intellectual and emotional (Bemporad et al., 1992; Busch, 1990; Eisnitz, 1985; Golombek, 1993). The anorexic’s only arena for control and selfhood is her own body, which is why she unconsciously and consciously attacks it, in an attempt to separate from her mother (Asch, 1966; Boskind-Lodahl, 1976; Farrell, 1995). Her unconscious belief is that by depriving her body of food she will ultimately separate from her mother (Barrett & Fine, 1990; Boskind-Lodahl, 1976; Krueger, 2001). More so, in an attempt to separate, she withdraws into psychic retreat, away from any “*form of object relationship that promotes psychic awareness. This enables her to avoid and distort reality in order that her internal world remains undisturbed*” (Washington, 2004, p. 425).

The concept of a ‘*psychic retreat*’, which has also been called narcissistic organization, defensive organization and, more recently, pathological organizations of the personality²⁶, have been described by Meltzer (1968), O’Shaughnessy (1981), Riviere (1936), Riesenber-Malcolm (1981), Riviere (1936), Reilly (2004); Rosenfeld (1964), (1971); Segal (1979), Sohn (1985), and Steiner (1982, 1987, 1993), requires further elaboration so as to understand its psychic functionality.

2.6.4 PSYCHIC RETREAT

²⁶ ‘Pathological organization of personality’ “serves as an area of the mind where reality does not have to be faced, where phantasy, omnipotence and even masochistic gratification through fantasized object relation can exist unchecked and where anything is permitted” (Steiner, 1993, p.3).

Steiner (1990, 1993) proposes, by drawing on both Klein's (1935) and Bion's (1963) hypotheses of the dynamic²⁷ quality of the *paranoid-schizoid* and the *depressive-position*, that a third position exists between the two basic positions and is in equilibrium with them (Steiner, 1987). He calls this state of mind a '*psychic retreat*', which acts as a borderline area between the other two positions. Steiner explains that an individual retreats into this position if either paranoid or depressive anxieties become unbearable and the individual can not tolerate the mental pain (Joseph, 1981; Steiner, 1979, as cited in Steiner, 1987). He suggests that the system of defences operates as a type of protective armour, which amongst other things, serves as a defence against persecutory anxiety, fears of annihilation and fragmentation. He points out the fact that the '*psychic retreat*' may be experienced by the patient as either an ideal sanctuary or conversely as quite persecutory, but that irrespective of this, it is regarded by the patient as preferable to possible alternatives (Reilly, 2004; Steiner, 1985). This clearly illustrates the situation of the anorexic patient who, despite the negative associations of her illness, adamantly refuses to relinquish her state of mind as she feels that it is far preferable to any alternative (Fonagy & Target, 1995; Kernberg, 1994).

Looking more specifically to the emergence of a '*psychic retreat*', Steiner (1993) explains how the *depressive-position* can be seen as containing gradations within it, particularly in relation to the question of whether loss is feared and denied or whether it is acknowledged and mourning is worked through (Steiner, 1990). He essentially divides the *depressive-position* into two stages. In the first stage the "*fear of the loss*" of the object is paramount, and in the second stage the "*experience of the loss of the object is worked through*" (Steiner, 1993, p.60).

In the *first phase* the aim is to deny the reality of the loss of the object by concretely internalizing it, possessing it and identifying with it. This total preoccupation is designed to deny separation and to ensure that the fate of the subject and the object is inextricably linked. What is internalized in the first stage is an object containing parts of the self. A further important point that Steiner (1993)

²⁷ We oscillate and regress between the paranoid-schizoid and the depressive-position our entire life because full and permanent integration is never possible (Klein, 1963). This is why Klein refers to positions, implicating the transitions on a continuum, wherein continuous movement between the two positions takes place so that neither dominates with any degree of completeness or permanence (Steiner, 1990). Bion (1963) suggests that that the two positions are in equilibrium with each other and hence joined schematically with a bi-directional arrow, notated $P/S \rightleftharpoons D$. This emphasizes the dynamic quality and focuses attention on the factors which lead to a shift in one direction or another (Steiner, 1987, 1990, 1993).

makes, which is important for the infant to progress onto the second sub-phase of the *depressive-position*, is the link he creates with the necessity for “*containment, which corresponds to the first phase of the depressive position, where relief depends on the continuing presence of the object*” (p.60). Essentially, he explains that the infant needs to believe that his/her mother will return if he/she lets her go. Accordingly, in a depriving, painful and hostile environment where no containment is offered, the infant is not secure enough to believe that the mother will return, if she lets her go. Furthermore, because of the infant’s own feelings of anxiety and aggression towards the mother, the infant will never feel assured that the mother will return and that he/she did not kill her because of his/her phantasies. Due to this predicament, the infant will never move towards allowing the object to be independent and relinquish control over the object. Consequently, the loss of the object, the need to make reparation and its mourning are never worked through (Washington, 2004).

The *second stage* is critical because it requires relinquishing control over the object and allowing it its independence. In phantasy this means that the individual has to face her inability to protect the object. Her psychic reality includes the “*realization of the internal disaster created by her sadism and the awareness that her love and reparative wishes are insufficient to preserve her object, which must be allowed to die with the consequent desolation, despair, and guilt*” (Steiner, 1983, p.70). These processes involve intense conflict of both anxiety and mental pain and if these experiences cannot be faced, then the individual may withdraw into a psychic retreat.

Based on Steiner’s two-sub phases of the *depressive-position* it is proposed that an individual with anorexia enters the first stage of the *depressive-position*, but is overwhelmed and never proceeds to the second stage. She has, however, experienced the feelings of the ‘*fear of loss*’ of the object, which may explain why she has the ability to feel guilt (Steiner, 1990). Similarly, due to the dynamic quality of the positions, not only does she remain in the early sub-phase a la Steiner²⁸, but she also returns to the persecutory anxieties of the *paranoid-schizoid position*, that is, she fluctuates between them. This accounts for the presence of her fear of intrusive objects, persecutory anxiety and the rigidity of her ‘no-entry’ defensive systems, which are all suggestive of the continuation of

²⁸ This also fits with Steiner’s theory of pathological organization in which he locates the patient’s state of mind in a ‘borderline position’ (1993). In this way, the patient retreats from the anxieties of *both* the paranoid-schizoid *and* the depressive positions.

splitting of the self and object (Barrows, 1999; Lawrence, 2002). The anorexic, therefore, remains poised between what she fears in her “*own mind and what she fears in the world outside of her*”. Essentially, she is “*refugee from the external and the internal world*” (Britton, 1994, p.367).

2.7 CONSOLIDATING THE DIFFERENCE BETWEEN ANOREXIA AND BULIMIA

Throughout the literature review contemporary Kleinian theory has been applied to try and unravel the complexities of both these eating disorders. To draw to an end and recapitulate the essential hypotheses posed, in an attempt to understand the internal world of both the anorexic and the bulimic, a look at Klein’s original work will be presented. By drawing on her original work an attempt will be made to hypothesise the positioning of the anorexic and bulimic along the *paranoid-schizoid* \Rightarrow *depressive-position* continuum. Furthermore, what has emerged through discussing the varying theorist’s hypotheses is that both anorexics and bulimics are unable to work through their destructive and sadistic phantasies, as well as, their persecutory anxieties that emerged in the *paranoid-schizoid position*. This, therefore, hinders their ability to work through the *depressive-position’s* anxieties of remorse, reparation and loss. Thus, both anorexics and bulimics are functioning from the *paranoid-schizoid position*, however, in very different psychic manners. By exploring Klein’s original work one will understand how the mechanisms of projection and introjection help conceptualize their different levels of psychic functioning.

To briefly recapture the essential role that the breast or bottle plays in Kleinian Object Relations theory, which ultimately focuses on the underlying feelings of feeding, holding, connecting and containing experienced between mother and infant, the following must be reiterated:

The psychic mechanism of *taking in* and *expelling* has its origins in the early feeding situation between the mother and infant. The maternal breast takes on a complex and fluid psychic life, autonomous from the external world: “*The first gratification which the child derives from the external world is the satisfaction experienced in being fed*” (Klein, 1936, p. 290). It is this experience that lays the foundation for all future interactions with the external world, as well as, the creation of one’s internal world of object relations (Klein, 1963; Stein, 1990). Thus, the experience of being fed, of both taking in and refusing oral gratification, becomes the prototype for all internal and external

experiences with the object world (Bick, 1968). More so, the infant's fragile ego is shaped by the mechanisms of introjection (ingestion) and projection (evacuation). Hence, when an individual has an inability to correctly discern bodily cues of hunger, it can be traced back to the mother-infant interaction. Anna Freud wrote,

Much of a child's conflicting behaviour towards food originates from conflicting emotions towards the mother that are transferred on to the food, which is a symbol for her. Ambivalence towards the mother may express itself as fluctuations between over-eating and refusal of food; guilty feelings towards the mother and a consequent inability to enjoy her affection as an inability to enjoy food; obstinacy and hostility towards the mother as a struggle against being fed. Jealousy of the mother's love for the other children of the family may find its outlet in greediness and insatiableness. At the stage of repression of the Oedipus complex refusal of food may accompany, or be substituted for, the inner rejection of the phallic sexual strivings towards the mother(A. Freud, 1946, p.124).

2.7.1 KLEIN'S ORIGINAL WORK

If one is to envisage the internal world of the infant upon birth and until four months of age it would appear almost like a battle ground in that the fear of death, annihilation and unannounced dread is always looming. The infant splits its part-objects into 'good' and 'bad', which emanate from the availability of the mother, as well as, her ability to correctly soothe the infant's unbearable pain of which the infant does not have the words to express. Hence, the mother's capacity to be attuned to her infant's anguish and needs is pivotal, because she essentially makes sense of them for the infant (Bion, 1962). In the same context feeding may be viewed as the medium through which the mother expresses her love for her infant. In addition, what also clouds the experiences of the 'good' and 'bad' mother is the infant's own aggressive and sadistic phantasies of attack (Klein, 1935). Hence, the infant is not only fighting against and trying to protect its undeveloped ego from external tormenters, but also from internalized persecutors and its 'ID'. As a means of defending against the dread of persecutors, whether conceived of as existing in the external world or internalized, the

infant²⁹ utilizes denial and omnipotence. Thus, what the infant denies firstly is its psychic reality “*and the ego may then go on to deny a great deal of external reality*” (p.161).

Throughout this period the ego is being developed through the mechanisms of introjection and projection. The infant attempts to introject ‘good’ and expels and projects her internalized persecutors. However, since the dread of internalized objects is by no means extinguished through the use of projection, “*the ego marshals against the persecutors inside the body the same forces as it employs against those in the outside world*” (p.145). One can envisage why this position is called paranoid...persecution and annihilation looms internally and externally. This is why “*a considerable restriction of the mechanisms of introjection and projection and in the denial of external reality*” may occur, which ultimately “*forms the basis of the most severe psychosis*” (Klein, 1935, p. 145). Throughout this period the infant desperately attempts to protect her ego from disintegration.

The most convoluted anxiety still awaits the infant as she starts seeing ‘whole objects’, because now the realisation emerges that all the damage and sadistic attacks she has inflicted on its ‘bad’ part-object has actually also been inflicted on her ‘good’, nurturing object. As the infant became aware of the ‘whole’ object and her external reality:

the dread of persecution, which was at first felt on the ego's account, now relates to the good object as well and from now on preservation of the good object is regarded as synonymous with the survival of the ego..... Through this step the ego arrives at a new position, which forms the foundation of that situation called the loss of the loved object. Not until the object is loved as a whole can its loss be felt as a whole (Klein, 1935, p. 147).

With the change in the relation to the object the infant finds herself wanting to identify more fully with the ‘good’ object and, thus, a “*greedy love and desire to devour*” the ‘good’ object emerges (Klein, 1935, p. 147). This highlights that the mechanism of introjection is reinforced during this phase. The infant finds herself,

²⁹ For the purpose of this research the infant will be assigned the gender female, however, it is applicable to both genders.

constantly impelled to repeat the incorporation of a good object, partly because he dreads that he has forfeited it by his cannibalism—i.e. the repetition of the act is designed to test the reality of his fears and disprove them—and partly because he fears internalized persecutors against whom he requires a good object to help him. In this stage the ego is more than ever driven both by love and by need to introject the object (Klein, 1935, p.147)

Furthermore, not only does the infant introject the 'good' object in order to identify with it, but also in phantasy the infant believes "*that the loved object may be preserved in safety inside oneself*" (Klein, 1935, p. 148). Hence, the infant projects internal persecutory anxieties on to the external world.

As the infant starts needing and loving her object more and acknowledges her psychic reality, a deep anxiety emerges as to the object's survival when it is introjected, because "*inside is felt to be a dangerous and poisonous place in which the loved object would perish*" (Klein, 1935, p. 148). This is one of the infant's most unbearable anxieties pertaining to "*the loss of the loved object*" as "*when the ego becomes fully identified with its good, internalized objects,*" it becomes aware at the same time that it is incapable of protecting and preserving its 'good' object "*against the internalized, persecuting objects and the id*" (p. 148). Furthermore, the infant is caught up in the dilemma of reducing the mechanisms of expelling and projecting the 'bad' object since she fears that "*the good object will be expelled along with the bad*". Remember that at this stage the infant starts realising that the 'good' and the 'bad' are the same object.

Intertwined here is the infant's necessity and compulsion to make reparation and "*restitution for all the sadistic attacks that it has launched on that object... But the ego cannot as yet believe enough in the benevolence of the object and in its own capacity to make restitution*" (p. 149). As the infant finds herself confronted with her psychic reality, she is exposed to a fierce internal conflict because:

Some of its objects—an indefinite number—are persecutors, ready to devour and do violence to it. In all sorts of ways they endanger both the ego and the good object. Every injury inflicted in phantasy by the child upon its parents (primarily from hate and secondarily in self-defence), every act of violence committed by one object upon another (in particular the destructive, sadistic coitus of the parents, which it regards as yet another consequence of its own sadistic wishes)—all this is played out, both in the outside world and, since the ego is constantly absorbing into itself the whole external world, within the ego as well. Now,

however, all these processes are viewed as a perpetual source of danger both to the good object and to the ego (Klein, 1935, p. 149).

Whilst the infant is able to clearly differentiate between the 'good' and the 'bad' object and attempts to direct her hate at the latter, and her love and reparation at the former, it is

“not only the vehemence of the subject's uncontrollable hatred but that of his love too which imperils the object. For at this stage of his development loving an object and devouring it are very closely connected. A little child which believes, when its mother disappears, that it has eaten her up and destroyed her (whether from motives of love or of hate) is tormented by anxiety both for her and for the good mother which it has absorbed into itself. It now becomes plain why, at this phase of development, the ego feels itself constantly menaced in its possession of internalized good objects. It is full of anxiety lest such objects should die (Klein, 1935, p. 149).

Thus, when the mother is absent the infant is tormented by anxieties that her destiny lies in the hands of “*bad objects, external and internalized, either because of her death or because of her return in the guise of a 'bad' mother*”. In both cases the infant is faced with the dreaded fear that she has lost her beloved mother, not only the 'real' mother, but also the “*dread of losing the internalized one too*” (Klein, 1935, p.150).

One starts to conceptualise the chaotic and paradoxical internal world of the infant from which the ego arises and 'bad' conscience³⁰ is felt. Her internal world and ego are torn between submitting to the slavery of her loved objects and:

the persecutions and demands of bad internalized objects; the attacks of such objects upon one another (especially the sadistic coitus of the parents); the urgent necessity to fulfil the very strict demands of the 'good objects' and to protect and placate them within the ego, the resultant hatred of the id; the constant uncertainty as to the 'goodness' of a good object, which causes it so readily to become transformed into a bad one (Klein, 1935, p. 151).

³⁰ The earliest utterances of conscience are associated with persecution by bad objects. The very word 'gnawing of conscience' testifies to the relentless 'persecution' of conscience and to the fact that it is originally conceived of as devouring its victim (Klein, 1935, p.151)

Not only does the ego comply with the loved object's "*extremely cruel demands and admonitions*" that have become installed within, but also with the necessities to "*split extremely bad and extremely perfect objects, because of its intensely moral and exacting*" principles (Klein, 1935, p. 152). Nonetheless, the ego is unable to "*keep its good and bad objects apart in its mind, some of the cruelty of the bad objects and of the id becomes related to the good objects and this then again increases the severity of their demands*" (p.152). The strict demands of the 'good' object are used to counterbalance and support the ego "*in its fight against its uncontrollable hatred and its bad attacking objects, with whom the ego is partly identified*" (p.152). What emerges from this battle between the 'good' and the 'bad' is that the "*stronger the anxiety is of losing the loved objects, the more the ego strives to save them*" (p.152). Furthermore, the more difficult the task of "*restoration becomes; the stricter will grow the demands which are associated with the super-ego*" (p.152).

As Klein works through the different anxieties the infant is faced with, it becomes evident that there are gradations to the *paranoid-schizoid position*, as well as, the *depressive- position*. Hence, Steiner (1993) labelled it the '*fearing the loss of the object*' and '*working through the loss by relinquishing control*'. Klein (1935) postulates that one of the nearer stages towards actually working through the *depressive-position's* anxieties is only once the ego has introjected the 'whole' object and has established a better relationship to the external world and to real people. Only once this has occurred can the ego start to fully realize the disasters created through its sadism and cannibalism. Subsequently, the ego is engulfed by distress, despair, remorse and anxiety since it finds itself "*confronted with the psychological fact that its loved objects are in a state of dissolution—in bits*" (p.153). In a desperate attempt the ego tries to save, restore and repair its loved object, however, it also feels despair since it "*doubts its capacity to achieve this restoration*" (p. 153).

An important point which Klein stipulates in relations to the loved object being in bits and the effort to put them together, which becomes interlinked with sublimation, needs to be mentioned:

It is a 'perfect' object which is in pieces; thus the effort to undo the state of disintegration to which it has been reduced presupposes the necessity to make it beautiful and 'perfect'. The idea of perfection is, moreover, so compelling because it disproves the idea of disintegration. In some patients who had turned away from their mother in dislike or hate, or used other mechanisms to get away from her, I have found that there existed in their minds nevertheless a beautiful picture of the mother, but one which was felt to be a picture of her only, not her real

self. The real object was felt to be unattractive—really an injured, incurable and therefore dreaded person. The beautiful picture had been dissociated from the real object but had never been given up, and played a great part in the specific ways of their sublimations. It appears that the desire for perfection is rooted in the depressive anxiety of disintegration, which is thus of great importance in all sublimations (Klein, 1935, p. 153).

The ego undergoes an evolving process once it identifies itself with, and realizes its love for the ‘good’ object, “*a whole object and in addition a real object*” (Klein, 1935, p.154). It feels an overwhelming sense of anxiety for its disintegration. Subsequently, there is intense guilt and remorse, which is accompanied by a sense of “*responsibility for preserving it intact against persecutors and the id*” (p.154). Simultaneously, there is unbearable sadness pertaining to the imminent loss of the object. All these emotions, whether “*conscious or unconscious, are the essential and fundamental elements of the feelings we call love*” (p.154).

Nonetheless, despite the ego’s love for the object, there is always the unconscious knowledge that the “*hate is indeed also there, and that it may at any time get the upper hand*” (Klein, 1935, p.154). Essentially, there is always the fear that the ego will be consumed by the id and, thus, will destroy the loved object, “*which brings about the sorrow, feelings of guilt and the despair which underlies grief*” (p.154). “*This anxiety is also responsible for the doubt of the goodness of the loved object. As Freud has pointed out, doubt is in reality a doubt of one’s own love and ‘a man who doubts his own love may, or rather must, doubt every lesser thing*” (p. 154).

The way the infant resolves this ambiguity between grief, guilt and fear of loss, is by gradually understanding that the ‘good’ will overpower the ‘bad’. This is only possible if the infant has experienced enough interactions with a ‘good’ object and has therefore, internalized a ‘good’ caring object, which makes up its internal world. This ability to separate is further strengthened as the child starts realising that the mother returns and continues to love it. This then means that it has not destroyed the ‘good’ object and so, it can start separating and integrating the ‘good’ and ‘bad’ aspects of its internal world (Klein, 1935). As it starts allowing for this, it also takes back its projective identification from the external object/s and starts integrating it into its self. It is only through these processes that the ego is strengthened. Ironically, it is with this melancholy of ‘loosing the mother’ that the child is given psychological birth. As the infant integrates the whole mother, it simultaneously “*introjects this whole in order to become a more wholly, synthesized self*”. In

exchange for this bitter realization, the infant's "*anxieties lose in strength; objects become both less idealized and less terrifying, and the ego becomes more unified*" (Klein, 1946/1994, p.150).

Ultimately, what emerges when the anxieties and pains of losing the whole loved object in the *depressive-position* are unbearable to be contemplated, processed and worked through then the infant/individual is thrust back into the *paranoid-schizoid position*. "*Nevertheless, though she has retreated from it, the depressive position has been reached and, therefore, the liability to depression is always there*" (Klein, 1935, p. 155).

Alternately, the infant employs a manic defence that combats the psychic reality of the depressive pain, and denies its dependence and ambivalence on the object. Consequently, a belief ensues that her internal world can evade reality by omnipotently controlling the object "*and treating it with triumph and contempt so that the loss of the object shall not give rise to pain or guilt*" (Segal, 1979, p. 81). This manic defence allows the infant to retreat psychically from having to work through anxieties of unbearable loss and depressive pain associated with the reality of the sexual couple, of which the infant is excluded. "*Alternately, or simultaneously, there may be a flight to the idealized internal object, denying any feeling of destruction and loss*" (Segal, 1979, p. 81).

2.7.2 CONSOLIDATING KLEIN'S ORIGINAL WORK

At the heart of Klein's theory lie the polarities of the life (Eros) and death (Thanatos) instinct. The fundamental dichotomy between Eros and Thanatos creates the elemental split between the *depressive* and *paranoid-schizoid positions*, which, in turn, gives us paired emotions such as love and hate, gratitude and envy - all directed to whole-object and part-object relations (Steiner, 1993).

The underlying conflict for the infant is, therefore, between love and uncontrollable hatred and sadism, as well as, the anxieties of the impending death of the loved internalized and external objects. It is of paramount importance that the infant/individual develops the capacity to love its 'good' object and real object since this allows for the emergence of trust to develop in one's capacity to love. It is love that ultimately lessens the paranoid anxieties of the 'bad' objects, which in turn leads to a "*decrease of sadism and again to better ways of mastering aggression and working it off*" (Klein, 1935, p. 174). Klein explains how both the capacity to love and the sense of persecution have

deep roots in the infant's earliest mental processes and that they are focused first of all on the mother (Gomez, 1997). Conclusively, the infant's resultant feeling of being understood underlies the first and fundamental relations in his life - the relation to the mother (St. Claire, 2000). Klein emphasises that the earliest stages are crucial in influencing the development of a child because love and understanding are expressed through the mother's handling of her baby. This interaction leads to a certain unconscious oneness that is based on the unconscious of the mother and of the child being in close relation to each other.

Klein's emphasis, as do all of her followers, that the ability of the mother to receive and contain the infants aggressive, greedy, jealous and envious projections, digest them, and then offer them back in more palatable form, are pivotal in the development of a secure and solid ego (Bion, 1962a, as cited in Steiner, 1993). Bion offers parallels between physiological and psychological digestion - the closeness between the taking in of food and emotional ingestion (Bion, 1962). The repeated experiences of the mother receptively performing the function of containment gradually allows the infant to internalize a 'good', containing object, capable of making sense of his/her experiences (Bion, 1962). This in turn allows for the emergence of thoughts, thinking, links and symbol formation.

2.8 CONCLUDING REMARKS

In conclusion of the cornucopia of information that has been processed in this literature review one can hypothesise that the underlying conflict for both the anorexic and the bulimic is the way in which each one finds her way out of the conflict between love and uncontrollable hatred and sadism (Klein, 1935). What appears to complicate the anorexic's and the bulimic's ambivalence towards acquiring the capacity to love is an interplay of two factors. *Firstly*, her innate predisposition to excessive envy and intolerance for frustration, which heightens when she realises the parental couple and that she is excluded from the coitus pair. Thus, her envy destroys any attempt made by the mother to contain her unbearable anxieties (Bion, 1962). *Secondly*, the mother's containing capacity, as well as, her tendency to be narcissistically invested in her daughter, inattentive to her needs, overprotective, domineering, controlling and attempts to attain passive submission and perfectionism from her child as her own fulfilment. These are

characteristics of the anorexic's mother. The bulimic's mother tends to be ambivalent, inconsistent in her care towards her daughter, as a result of her own deprivation, intentionally or unintentionally neglectful, over-controlling, overprotective or abandoning.

Klein (1935) postulates that

the anxiety of absorbing dangerous substances destructive to one's inside will be paranoid, while the anxiety of destroying the external good objects by biting and chewing, or of endangering the internal good object by introducing bad substances from outside into it will be depressive. Again, the anxiety of leading an external good object into danger within oneself by incorporating it is a depressive one (Klein, 1935, p. 156).

It appears that the bulimic is uncomplicated to conceptualise and position on the *paranoid-schizoid* = *depressive-position* continuum. What distinctly stands out is the bulimic's inability to disavow and annihilate her hunger, dependence and love for her object/s (Chassler, 1998; Gosliner, 1960). Unlike the anorexic who withdraws into a cocoon, rigid armour, which can not be penetrated, the bulimic has a more fluid and permeable boundary as represented by the continuous replay of engulfing and expelling food, which represent the twin terrors of engulfment and abandonment (Farber Klayman, 1997; Lefebvre, 1991; Rozen, 1993). The bulimic, thus, outplays her ambivalence towards her object/s and actively attempts to work through the separation-individuation process (Lefebvre, 1991; Rozen, 1993; Russell, 1992; Schwartz, 1986; Ward et al., 2000).

Whilst there appears to be ample information about the internal world of the anorexic's mother, the bulimic's mother appears to have been vaguely explored. From what has been documented, it seems that the bulimic's mothers shows ambivalence and is inconsistent in their care towards her daughters as a result of her own deprivation (Kramer, 1993; Guntrip, 1968, as cited in Wilkinson, 2000). The underlying complexity of the bulimic's mother-daughter relationship lies in the withholding nature of their connection, which results with the child being faced with a desired, but deserting object (Guntrip, 1969, as cited in Wilkinson, 2000). This ambivalent and inconsistent dynamic of hungering for an object, but then fearing abandonment appears to be outplayed in the bulimic's interaction and relationship with food (Squire, 2003). Her binge-purge behaviour indicates that she can not help her hankering for 'good' internal objects, which is why she gorges them uncontrollably. Unconsciously, there is always the fear of deprivation. After the feast, however, she

feels utterly ashamed of her despicable needs, and so she hides her behaviour (Farrell, 1995; Lefebvre, 1991; Rozen, 1993; Squire, 2003; Wilson, 1985). In the same breath, she also tries to expel this disgusting part of herself along with the now damaged object, which she has gobbled up into pieces (Farber 1997; Rozen, 1993). This clearly depicts her utter fear of her envious and destructive abilities, because her greed and desire is too much, which is why her objects desert her. This is why in her search for the 'good', soothing and containing object, she is always faced with her destructive envy that has destroyed the object (Sohn, 1985; Squire, 2003). Hence, she can never internalize the soothing mother because, unconsciously, she believes that the 'good' object will be severely damaged or will die as a result of her devouring and greedy internal world. The guilt that she always feels after the binge is because of the unconscious fear of what she has exposed her object to whilst cannibalistically destroying it, which is why she also feels disgusted, embarrassed and terribly bad (Cauwels, 1985; Lefebvre, 1991; Rozen, 1993; Sohn, 1985; Squire, 2003; Willner, 2004).

Thus far, bulimia is seen as the consuming of a 'good' object and the expulsion of a 'bad' and poisonous one. This repetitive re-enactment is described as a magical quest to restore a 'good' self-object bond and to stifle destructiveness (Farrell, 1995). Food for the bulimic is not a symbol but a *symbolic equation* for the mother; it is an external replacement for a deficient internal regulator (A, Freud, 1946; Wilkinson, 2000). Based on these findings, it is suggested that the bulimic is driven by libidinal impulses and is actively attempting to work through the *depressive-position's* anxieties, however, due to her persecutory internal world that is laden with greed, jealousy and envy, she is unable to integrate the 'good' with the 'bad', because there is not enough 'good' to overcome the 'bad' (Rozen, 1993). Even so, she remains needing her objects to fill her inner hunger, as demonstrated by her binges (Castelnuovo-Tedesco & Risen, 1988).

Conversely, the anorexic is a lot more complex to place on the *paranoid-schizoid = depressive-position* continuum, which might have its roots in the thorny mother-daughter relationship. Due to the enmeshed and symbiotic nature of their mother-daughter relationship, there is no space for destructive feelings to be experienced, processed and metabolized. The anorexic, thus, remains undifferentiated and psychically fused with her mother, however, she refuses to introject any form of food, which symbolically represents her mother (Birksted-Breen, 1989; Blessing, 2006; Blos, 1967;

Geist, 1989; Guinjoan et al., 2001; Lawrence, 2001, 2002; Williams, 1997; Willner, 2002). Simultaneously she also appears to withdraw into a '*psychic retreat*', which protects her against fragmentation and confusion aroused by both the *paranoid-schizoid's* primitive destructive impulses and the *depressive-position's* anxieties and mental pain (Barrows, 1999; Steiner, 1990; Willner, 2002). Withdrawing into a place of real or illusionary safety enables her to be neither "*fully alive nor quite dead, and yet something close to death, and relatively free of pain and anxiety*" (Steiner, 1990, p.75).

In her pathological state she idealizes this sanctuary because it enables her to be cut off and out of touch with her feelings (Bromberg, 1996; Krueger, 2001; Rosenfeld, 1971). She denies psychic reality and almost becomes enveloped in an omnipotent phantasy were she lacks the fear of death, feels independent, self sufficient and in control of her object. This is why the anorexic will always report that she never fears death because, in phantasy, she can omnipotently control both her death and her object's (Fayek, 1981). By employing this pathological organization she denies separateness between herself and the object and consequently prevents herself from having to experience both frustration and envy (Barrows, 1999; Washington, 2004). In this way, in phantasy, she remains fused with the ideal object and denies and annihilates her need, ambivalence and dependence on the external (Barrows, 1999).

Similarly, her adherence to perfectionism attempts to ward off the unconscious anxiety of the 'good' object disintegrating as a result of her attacking it (Klein, 1935). Unconsciously, in phantasy, never having to experience these unbearable feelings protects her psyche from ever having to work through her destructive drives and instincts (A. Freud, 1946; Krueger, 2001; Willner, 2002). Ultimately a belief ensues that her internal world can evade reality, deny loss and avoid pain (Barrows, 1999; Klein, 1935). More willingly, she lives within her internal world of objects and defends against nurturance, which will ultimately give her life (Asch, 1966; Green, 2002; Huline-Dickens, 2005; Joseph, 1982; Willner, 2002, 2004).

For this reason, the anorexic appears to be drawn towards the polarity of death and aggression turned inwards, rather than actively against the object as outplayed by the bulimic (Geist, 1989; Giovacchini, 1981; Green, 2002; Huline-Dickens, 2005; Joseph, 1982; Willner, 2002, 2004). Additionally, it seems that the anorexic "*needs a helpless object to watch her destructiveness*" as a form of omnipotence, narcissism and punishment (Lawrence, 2001, p.45; Willner, 2002). Hence, it is as

though the anorexic exhibits the pain of her internal decaying body and punishes the external world for being incompetent and unable to reach her (Crisp, 1980).

Based on these internal dynamics, the anorexic is a lot more multifaceted because of the theme of perfectionism, which according to Klein has its roots “*in the depressive anxiety of disintegration, which is of great importance in all sublimations*” (Klein, 1935, p. 153). In addition, her withdrawal into a psychic retreat/manic defence, also positions her in Steiner’s first stage of ‘the *depressive-position, of ‘fearing of loss’* of the object, however, she is overwhelmed by her sadistic and aggressive attacks on her ‘good’ object that she never proceeds to the second stage. This happens as she can never *experience the loss* of the object due to her persecutory internal and external world and enmeshed mother-daughter symbiosis (Boyer, 1955; Steiner, 1993). She has, however, experienced the feelings of the ‘*fear of loss*’ of the object, which may explain why she has the ability to feel guilt (Fonagy & Target, 1995; Kernberg, 1994; Steiner, 1993). More so, she appears to annihilate and project all her envious and jealous destructive and sadistic desires such that she remains fused with the ideal object in a narcissistic internal world where she is independent, self-sufficient and denies her need for the object (Sohn, 1985; Willner, 2002). She triumphantly projects into her external world of objects that they have nothing she desires or needs in order to exist, and that internally she has all she needs to survive (Barrows, 1999; Boris, 1984a, 1984b). Similarly, she may be reluctant to introject any object because she fears the ‘bad’ external object will destroy her ideal object.

All in all, due to the dynamic quality of the positions, not only does she remain in the early sub-phase a la Steiner, but she also returns to the persecutory anxieties of the *paranoid-schizoid position*, that is, she fluctuates between them. This accounts for the presence of her fear of intrusive objects, persecutory anxiety and the rigidity of her ‘no-entry’ defensive systems, which are all suggestive of the continuation of splitting of the self and object (Barrows, 1999; Lawrence, 2002). The anorexic, therefore, remains poised between what she fears in her “*own mind and what she fears in the world outside of her*”. Essentially, she is a “*refugee from the external and the internal world*” (Britton, 1994, p.367). Her disconcert with death may be conceptualized by applying Klein’s ideas about the phantasies underlying suicide. She explains that the aim is at preserving the internalized ‘good’ objects, as well as, that part of the ego which is identified with ‘good’ objects. At the same time, it is also attempting to destroy the other part of the ego which is identified with the ‘bad’

objects and the id. Thus, whilst the anorexic is not consciously aware of her dangerous dance with death, unconsciously, her ego may be attempting to unite with its loved objects (Klein, 1935, p.160).

In conclusion, the problem suffered by both the anorexic and the bulimic is how to make a gainful and durable link, an internal link to an object, which can in some way be permitted to be 'good'. This is an essential precursor and integral part of working through the oedipal situation (Farrell, 1995). This triangular space, brought into the mother-child dyad by the father, is intimately connected to the emergence of an internal space for thinking and reflecting (Segal, 1957). This internal space facilitates the child's acknowledgment of their parents' relationship and '*the link joining the parents provides a limiting boundary for the internal world*' (Britton, 1989, p.86). The refusal to accept the 'father' into the mother-daughter dyad seems to be protecting the undifferentiated sense of oneness with the mother, which if affected, threatens her psychic integrity. It is, thus, evident that what is being fought against is the pain and loneliness of exclusion from the parent's relationship. It is inevitable that the child will realise with the emergence of the intertwined *depressive-position* and the Oedipus complex that the parents are in fact a couple (Boskind-Lodahl, 1976; Laufer, 1986; Young-Bruehl & Cummins, 1993). The 'third' plays an indispensable role in allowing for the process of mental space to arise in the mind of the infant so that thought, thinking and symbolisation can develop (Birksted-Breen, 1989; Huline-Dickens, 2005). Accordingly, when the 'third' is denied access to the mother-daughter dyad, concreteness in thinking and a difficulty in symbolisation results. Subsequently, a *symbolic equation* arises wherein aspects of the maternal function are equated with food and renounced or greedily devoured. Thus, a *symbolic equation* emerges wherein the food becomes the object and the mother is felt to equal food, rather than feeding being one of her functions (Birksted-Breen, 1989; Blessing, 2006; Deutsch, 1939a; Land, 2004; Lawrence, 2002, p.846; O'Neill, 2001; Sodre, 1995). The denunciation of food or the consummate cyclical obsession with it, and subsequently the object, allows the child to feel that she possesses the parent, totally, and enables the child to repudiate any experience of separation, loss, frustration, need, envy, fear, guilt and helplessness (Lowenkopf, 1985).

CHAPTER THREE: METHODOLOGY

The main objective of the methodology section is to describe the procedure followed by the researcher, in sufficient detail, so as to allow for replication of the research. The underlying theoretical assumptions of the research are outlined in order to locate the research within the frame of qualitative research. The methodology section includes a description of the participants and the instruments used to obtain the research data. The method of analysis and the steps followed during the analysis of the data are also described (Wilkinson, 2000).

3.1 THE RESEARCH QUESTION

The research aimed to gain access and explore comparatively the intrapsychic world of the anorexic and the bulimic woman in terms of the self and their internal object relations. This was done with the intent of attempting to uncover the different symbolic meaning between the bulimic's behaviour of purposefully expelling food versus the anorexic's behaviour of depriving her body of food. More specifically, the research foci attempted to unravel the symbolic meaning of the object that which consciously was food, yet unconsciously, could possibly be disguising a re-enactment of early conflictual object relations (Crisp, 1980; Dare, 1993; Geist, 1989; O'neill, 2001; Zerbe, 1992).

3.2 RESEARCH METHODOLOGY

Theoretically, this research is positioned within the field of clinical psychology, specifically in the psychoanalytic and object relations schools which, in the past, have relied extensively on case studies to investigate unconscious and intrapsychic dynamics (Hammersley, 1995, as cited in Wilkinson, 2000). A significant amount of theory within the realm of clinical psychology has emanated from "*clinical case material, observation, interpretation and extrapolation from very small samples*" (Wilkinson, 2000, p.101). Whilst large scale experimental studies have also revealed clinical data, the focus on experiential aspects of human functioning, including

intrapsychic and dynamic features, has lead may clinicians to “*embrace qualitative research techniques as the most appropriate means of assessing such material*” (p. 102). Hence, this research employed a form of qualitative analysis of the research data in an attempt to both explore and validate the various theoretical perspectives of the intrapsychic world of the anorexic and the bulimic woman.

3.2.1 QUALITATIVE RESEARCH

As a starting point, qualitative research makes cognisance of the gap that lies between an object of study and the way we represent it. According to Bannister, Burman, Parker, Taylor and Tindall (1994) the attempted understanding of the gap is filled through the use of interpretation:

“The process of interpretation provides a bridge between the world and us, between our objects and our representations of them. It is important to remember that representation is a process and to acknowledge there will always be a gap between the things we want to understand and our account of what they are like, if we are to do qualitative research.” (Bannister et al., 1994, p. 3, as cited in Wilkinson, 2000, p.102)

In order to bridge the gap through interpretation one needs to explore the meaning that people attach to their experiences of the social world and how they in turn make sense of this world (Pope & Mays, 2000). This is the underlying premise of qualitative research (Silverman, 1993). In other words, the emphasis in qualitative research is on “*meaning and subjective experience*” (Dugmore, 2003, p.36). This method of research is typified by the generation of large volumes of rich data from a restricted number of participants (Walker, 1985, as cited in Dugmore, 2003). Consequently, this technique produces in-depth descriptions of the phenomenon under investigation, which enables the researcher “*to share in the understanding and perceptions of others*”, even so, a conclusive truth is never quite obtained (Berg, 1995, p.7). In essence, qualitative research should be seen as a “*debate rather than a fixed truth*” wherein an attempt is made to capture the nuance that lies within a specific phenomenon and “*which structures what we say and what we do*” (Wilkinson, 2000, p.101). The analysis of the material is “*more interpretative, creative and personal*”, however, Walker (1985) cautions that it should still be systematic and careful (as cited in Dugmore, 2003, p.36). Due to the interpretive nature of qualitative research the researcher is central to the meaning that is

made of the specified issue or problem under exploration (Bannister et al., as cited in Wilkinson, 2000).

This study was essentially exploratory in nature and aimed to try and capture the essence of the intrapsychic experience of the anorexic and the bulimic woman and not present fixed truths. Due to the researcher's objective of trying to explore the intrapsychic world of the anorexic and the bulimic, a small qualitative study, with in-depth examination of data collected from a limited sample, was considered best suited for the reason that it did not seek to achieve a broad or global statistical representation of the phenomenon. Rather, emphasis was placed on the individuals experience and subjective understanding of their world.

3.3 RESEARCH PARTICIPANTS

Sampling procedures in qualitative research should always be guided by the research question (Britten, 2000; Strauss & Corbin, 1990). The current study did not suit random sampling of the entire population, which aims at generating results that are representative of the population in general. Rather, the sampling of this study had a purposeful aim to explore comparatively the internal world of the anorexic and the bulimic. The emphasis was on gaining insight into the subjective experiences of these individuals, which Denzin (1989) refers to as a "*thick description*" of experiences and explanations. Thus, the participants' experiences were explored with an aim of identifying common and different themes amongst anorexic and bulimic women.

Criterion sampling was employed in that all the respondents were required to meet three criteria: *Firstly*, the participants had to meet the DSM - IV criteria of either anorexia nervosa³¹ or bulimia nervosa³². This was necessary in order to identify a level of consistency and heterogeneity regarding the participants' anorexic and bulimic symptoms. *Secondly*, the participants had to be at least eighteen years of age and female. The rationale for identifying and researching a specific gender was that it is likely that intrapsychic dynamics would differ across genders and hence it was decided that the research would focus on the dynamics of the female anorexic and the bulimic. The specification of a particular age group was necessary in order to access anorexic and bulimic

³¹ See Appendix A

³² See Appendix B

females who were in a similar developmental stage and so that issues around early adolescence or late-onset bulimia nervosa or anorexia nervosa could be excluded (Wilkinson, 2000). *Thirdly*, due to the nature of this research, which required willingness to be open about one's experiences, the participants volunteered.

Three³³ females suffering from anorexia and two from bulimia, which met the DSM – IV criteria of the eating disorder, volunteered for this research. The small number of participants was justified in terms of the nature of this research in that qualitative access to the phenomenon depends more on the depth of description than on the number of participants. Furthermore, it is not explicitly the intention of qualitative research to make universal generalizations, but rather to give in-depth descriptions of how the phenomenon is typically experienced (Bannister et al., 1994).

3.4 PROCEDURE OF COLLECTING THE DATA

The researcher submitted a “Letter of Introduction”³⁴, explaining the purpose of the research, to a nurse dietician that runs an eating disorder programme. She then handed out the letters to her patients. The individuals who considered volunteering then called the researcher and clarified any questions they had before agreeing to participate in the research. The researcher made appointments with each participant over the phone and met them for the first time on the day of their individual interview. Upon meeting the participants, the researcher once again gave a brief description of the purpose of the study, explained how the findings would be used, and emphasized that confidentiality would be ensured by not revealing their identity, and that they could withdraw at any stage or not answer any questions they felt uncomfortable responding to. It was also stated that participants would be given feedback about the results of the research if they requested it. The informed consent forms for both the audio tape and the interview were signed prior to commencing with the interview³⁵.

3.4.1 INTERVIEW PROCEDURE

³³ Two restricting sub-type and one - binge-eating/purging

³⁴ See Appendix C

³⁵ See Appendix D and E

The researcher gathered the data by conducting an individual, one-on-one, semi-structured interview that lasted between 90 to 120 minutes. The interview process consisted of two components, which were both audio-recorded: The *first interview* entailed the administration of the Thematic Apperception Test (*notated TAT hereafter*) and the time duration depended on each individual's response to the cards. The *second interview* asked two open-ended questions in order to discover the participant's own framework of meaning and to avoid imposing assumptions or bias (Britten, 2000; Patton, 1987; Spradley, 1979; Strauss & Corbin, 1990). Once again, the time duration depended on each individual's responses.

Based on the fact that this research intended on focusing on aspects around the 'self', 'personality' or identity it was therefore appropriate to study the narratives told by people themselves, since this constitutes their subjectivity (Berg, 1995). Furthermore, both methods used to gather the information enabled each participant to tell their story and in so doing, add further insight into understanding the participant's relationship with food.

Interviews were the method of choice because it assists in understanding how others construct their reality (Jones, 1985). Furthermore, this is made possible by using an in-depth interview technique, which enables the interviewee to describe "*in their terms and in a depth, which addresses the rich context that is the substance of their meanings*" (Jones, 1985, p.46, as cited in Dugmore, 2003, p.38).

3.4.1.1 FIRST INTERVIEW: THEMATIC APPERCEPTION TEST

Since this research aimed at elucidating intrapsychic and unconscious dynamics of anorexic and bulimic women, a projective technique, the *TAT* was selected because it primarily supplies the content by which one can access, interpret and analyse the individual's actual dynamics of their internal object relational world and their interpersonal relationships (Abt & Bellak, 1959). The *TAT* provides an enriched perspective into an individual's conscious, unconscious, and preconscious object representations and their interpersonal experiences, functioning and intrapsychic conflict (Bellak, 1986; Dietrich, 1989; Westen, 1991).

The fundamental assumption which underlies and informs the practice of projective testing is the “*projective hypothesis*”, which postulates that an individual’s response to the “*ambiguous stimuli reflects significant and relatively enduring personality characteristics*” (Wilkinson, 2000, p.117). In addition, people exhibit a tendency to interpret an ambiguous human situation in conformity with their past experiences and present wants (Bellak, 1986).

3.4.1.2 DEFINING PROJECTION

There are numerous definitions for the process of projection. The definition stemming from the Latin roots of ‘*projection*’ is to “*cast forward*”, suggesting that an individual “*responding to the ambiguous stimulus manifests the personality by thrusting it out for inspection*” (Wilkinson, 2000, p. 117). Freud (1938) originally explained the meaning the word ‘*projection*’ was as follows:

The projection of inner perceptions to the outside is a primitive mechanism which, for instance also influences our sense perceptions so that it normally has the greatest share in shaping our outer world. Under conditions that have not yet been sufficiently determined even inner perceptions of ideational and emotional processes are projected outwardly, like sense perceptions and are used to shape the outer world, whereas they ought to remain in the inner world(Totem & Taboo, 1938, p. 857, as cited in Abt & Bellak, 1959, p.10).

Thus, from a psychoanalytic understanding of projection, a person projects continually their personal needs, motivations and unique tendencies when perceiving and responding to the environment, which is fundamentally influenced by their past (Abt & Bellak, 1959).

Whilst there are multitude of different definitions to explain the meaning of projection, for the purpose of this study, the shared consensus amongst the psychoanalytic school of thought will be postulated and that is that the process is “*unconscious, that it serves as a defence against unconscious drives and results in the attribution of unconscious impulses, feelings, ideas and attitudes to others with the aim of reducing personal tension*” (Abt & Bellak, 1959, p.8). It is important, however, to note that conscious, autobiographical material is also expressed outwardly.

Furthermore, responses may not entail only defensive, but also expressive functions (Wilkinson, 2000).

3.4.1.3 DESCRIPTION OF THE THEMATIC APPERCEPTION TEST

The *TAT* was designed at Harvard in the 1930's by Christiana D. Morgan and Henry A. Murray (Barlow, 1999). It consists of four overlapping sets of 20 cards containing black and white pictures and one blank card. There is a set for boys (coded B), girls (coded G), males over 14 (coded M) and females over 14 (coded F) (Anastasi, 1988). Usually clinicians use a set of approximately ten cards, specifically selected to reveal issues pertinent to a particular client. Cards are usually selected in terms of the gender of the patient and the interests of the clinician in the emotional assessment of the specific individual (Wilkinson, 2000).

The primary aim of the *TAT* is to elicit the production of a creative, innovative story about a presented picture (Bellak, 1986). This is obtained by requesting that the participant tell a story for each image portrayed in the different cards. This process of 'story telling' is said to be "*based on the well known fact that an individual confronted with an ambiguous social situation and required to interpret it, was likely to reveal his personality in this process*" (Tomkins, 1974, p.3). This is believed to occur because there is a type of distancing between the social situations represented in the pictures and the individual's personal life. In psychodynamic terms, this distancing permits the individual to be less defensive and thus presents the opportunity for the more guarded unconscious to present itself (Bellak, 1986; Cooper, 1998). It is important to note that not only does the *TAT* elicit the projections of unconscious drives, motives and wishes, it also represents the interaction of these drives with the ego (Bellak, 1986).

In the process of telling a story, according to Bellak (1959), multitudes of dynamics are revealed: *Firstly*, the individual is said to identify with the (usually same sexed) figure, known as the "hero". It can, therefore, be interpreted that the hero's fantasies, goals, relationships, conflicts, fears and conception of the environment or the world are understood to relate to those of the individual. Hence, the hero's experiences of his needs (*such as need for affiliation or aggression*) or the press (*such as environmental demands*) are believed to actually reflect the story teller's issues (Abrams,

1993; Abt & Belak, 1959; Tallent, 1992, as cited in Wilkinson, 2000). *Secondly*, the other characters depicted in the cards are seen to represent important object relations of the subject, *for instance*, their perception of the mother or father-figure (Dietrich, 1989). *Thirdly*, the cards are constructed so as to access specific relationships such as the mother-daughter or father-daughter relationships, (Westen, 1991). *Fourthly*, some cards access specific themes around sexuality or aggression for example (Wilkinson, 2000, p.118). *Lastly*, Bellak (1986) emphasises that not only are dynamics of interpersonal interactions revealed, but also the differentiation between the individual's levels of self and object (Westen, 1991). Proposing that the “*lack of differentiation between the main and secondary characters suggests a lack of self-object differentiation*” (Bellak, 1986, p. 197).

3.4.1.4 RATIONALE FOR THE THEMATIC APPERCEPTION TEST

The *TAT* was appropriate for this research due to the vagueness and ambiguous nature of the images on the story cards that are designed to tap into an individual's inner world and unconscious fantasy (Abt & Bellak, 1959). The *TAT* is considered to be effective in eliciting a diversity of information because it elicits different interpretation, depending on the various unconscious motives, drives and wishes that are projected (Cooper, 1998; Cramer, 1996).

The story telling elucidates the participants' perceptions of their relationships to significant others as it discloses “*rich material about the individual's ability to relate to others and the individual's manner of experiencing interpersonal relations*” (Bellak, 1986, p. 191). It is said to elude a person's view of the world and his or her attitudes toward the self and others. The *TAT* reveals one's expectations of relationships with peers, parents or other authority figures, subordinates, and possible romantic partners (Bellack, 1986). It facilitates the uncovering and assessment of unconscious inner conflict and psychological disturbances (Sue & Sue, 2003). The *TAT* is frequently used for research into specific aspects of human personality, most often needs for achievement, fears of failure, hostility and aggression, and interpersonal object relations (Cramer, 1996). In addition to giving insight as to the level of differentiation between the self and other, the *TAT* also allows for the projection of one's internal world of object relations³⁶ (Bellak, 1986; Gomez,

³⁶ Object Relations' refers to the ways people internalize their relationships with others and the emotional tone of their relationships (Gomez, 1997). In other words, the way one perceives and assimilates stimuli from the external

1997). Research into object relations using the *TAT* investigates a variety of different topics, including the extent to which people are emotionally involved in relationships with others; their ability to understand the complexities of human relationships; their ability to distinguish between their viewpoint on a situation and the perspectives of others involved; their ability to control aggressive impulses; self-esteem issues and issues of personal identity (Bellak, 1986; Cramer, 1996). Furthermore, in addition to all the above listed enriching attributes, the *TAT* also allows the examiner the opportunity to evaluate the subject's manner, vocal tone, posture, hesitations, and other signs of an emotional response to a particular story picture, which enriches the process (Bellak, 1986).

3.4.1.5 RELIABILITY AND VALIDITY OF THE TAT

There appears to exist an endless debate as to the validity of the *TAT* in which hundreds of articles refute it's validity and hundreds of articles that testify to its validity (Karon, as cited in Tallent, 1992). Hence, to deduce a conclusive decision as to its validity would appear to be redundant (Lubin, Larson, Matarazzo & Seever, 1985 cited in Tallent, 1992 ; Piotrowski & Keller, 1989;). With this said it is still a clinical assessment tool used by a wide spectrum of psychologists.

In the case of the validity of the *TAT*, it is best to remember that the *TAT* is subject to the perspective of the analyzing psychologist but, in the same breath, a set of guidelines and a tabulated method of analysis is provided to adhere to, so as to minimize the expected perceptual and subjective human error.

Research on the validity of the *TAT* (Golden, 1964; Henrey & Farley, 1959; and Silverman, 1959 cited in Anastasi, 1988, p. 587) gave rise to the common conclusion that:

“...When experienced clinicians are given an opportunity to examine and interpret in their own way examinee's protocols from such projective tests as the Rorschach and the TAT, their evaluations of the examinee's personalities seem to match the independent case history evaluations significantly better than chance.”

environment is dependent on and influenced by an existing influential intrapsychic world of objects that one has internalized (Klein, 1963).

The value of the TAT is more likely to emerge when qualitative, clinical procedures are used rather than when they are scored quantitatively and interpreted as psychometric instruments (Wilkinson, 2000). The strength of the TAT resides in the interpretation of the response against the guidelines provided rather than the actual response's correct or incorrect nature (Anastasi, 1988).

Although as much normative data as can be expected when dealing with a projective related test has been published, generally, each individual clinician relies on his/her own experience with the specific cards as a backdrop for 'normal' or expected characters, duration of stories, emotional tones expressed, speed of responses (Atkinson, 1958; Henry, 1956; Murstein, 1972 cited in Anastasi, 1988).

Research undertaken to corroborate the validity of posed common responses and themes have through their results strengthened the validity of the TAT, at the same time, their results also provided a statistical normative data that offers a helpful frame for reference (Wilkinson, 2000).

3.4.1.6 THE SELECTED CARDS FROM THE TAT STANDARD BATTERY


The researcher selected fourteen of the most relevant cards for the research from the standard battery for administration to participants: CARD 1; CARD 2; CARD 3BM; CARD 4; CARD 5; CARD 6 GF; CARD 7GF; CARD 8BM; CARD 9GF; CARD 11; CARD 12F; CARD 13MF; CARD 15; CARD 18GF. The specific fourteen cards were selected on the basis of their value in accessing the participants' perceptions of themselves and their objects. These specific cards access the mother-daughter and the father-daughter relationships, the participant's perceptions of themselves and others, as well as, issues around sexuality and aggression (Abt & Bellak, 1959).

A short description will be given of each of the cards used in the research, as well as, the specific rationale for the choice of each card (Bellak, 1959). Frequent themes and conflicts which are commonly found to be elicited around these cards (as described by Bellak & Abrams, 1997, as cited in Wilkinson, 2000) will also be highlighted:

 **CARD 1: A young boy contemplating a violin which rests on the table in front of him**

DESCRIPTION: This card brings out the nature of the relationship towards the parental figures. It usually becomes apparent whether the parents were perceived as aggressive, domineering, helpful, understanding or protective. Frequently themes around conflict between autonomy and compliance with authority emerge. The aspects of the card which are important in answering the research questions are “*specifically its usefulness in accessing the self-image or self-perception of the participant, as well as, issues around autonomy and self-efficacy*” (Wilkinson, 2000, p.119). It was important for the researcher to take careful note of how the participants approached the task of playing the violin, whether mastery of the violin was seen as a possible, achievable goal, what obstacles the young boy came into contact with and the feelings associated (Abt & Bellak, 1959; Wilkinson, 2000).

REASON: This card was selected for the research in order to provide insight into the participant’s sense of self efficacy, autonomy and her relationship to authority figures. It provided information about the participants’ relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

 **CARD 2: Country scene: In the foreground is a young woman with books in her hand; in the background a man is working in the fields and an older woman is looking on**

DESCRIPTION: This picture offers an indication of the subject’s family relations and gives insight into their internal object world. Stein (1955) “*holds that from the stories about this picture, we learn what the hero’s attitudes towards the parents might be. When stories about this picture are constructed in a way in which they are removed in time and place, this can be seen as a defensive form of removal from the subject’s own conflicts*” (as cited in Wilkinson, 2000, p.120).

REASON: The card was selected for use in the research because of its effectiveness in eliciting varying themes of autonomy and separation from the family. It was an important indicator of the anorexic and the “*bulimic daughter’s perception of her position in the family – e.g. the amount of independence or autonomy she perceives to be allowed, and possibly the relative importance of the mother in the family*” (Wilkinson, 2000, p.120). The card is useful in accessing the internal mother-daughter and father-daughter relationships and was useful in highlighting oedipal themes (Abt & Bellak, 1959, p. 207).

 **CARD 3BM: Figure crouched on the floor**

DESCRIPTION: This picture is useful in gaining information on the individual’s response to aggression and depressive feelings (Abt & Belak, 1959, p. 207).

REASON: This card was selected to explore how the anorexic and bulimic women express themes of anger or depression. Specifically, whether they repress their anger and turn it inwards or choose to express it.

CARD 4: A woman is holding the shoulders of a man whose face and body are averted

DESCRIPTION: This picture elicits a variety of needs and feelings regarding male to female relationships (Abt & Bellak, 1959, p. 208). In addition, it might give clues to themes of sexual jealousy and triangular jealousy.

REASON: The card was selected for the research in order to access the participants' capacity for intimacy in relationships, their styles of conflict management and themes of jealousy. This card was also effective in providing information about how the "*participants dealt with feelings of neediness. The attitudes toward the male-figure elicited by the card could be generalised to apply to the father-figure in terms of accessing the internal father-image*" (Wilkinson, 2000, p.120).

CARD 5: A middle-aged woman is standing on the threshold of a half-opened door looking into a room

DESCRIPTION: This picture is often interpreted as the mother who may be watching different activities (Abt & Bellak, 1959, p. 208). At times this becomes a "*symbolic story of fear of observed masturbation, or the mother appears as benevolently interested in how the child is, or she may be seen as reprimanding the subject for being up late. This card is also known to elicit voyeuristic material, which might lead to disguised stories of the primal scene, as well as, themes of fear of attack*" (p. 208). According to Stein (1955) the middle aged woman is frequently described as having surprised one or more individuals in an activity, which they prefer to keep hidden from her (as cited in Wilkinson, 2000, p.121).

REASON: Given the secretive nature of eating disorders, this card was selected because of its potential usefulness in investigating the daughter's secrecy in relation to the mother or the possible perception of the mother as intrusive. The card was useful in accessing the internal mother image (Wilkinson, 2000).

CARD 6 GF: A young woman sitting on the edge of a sofa looks back over her shoulder at an older man with a pipe in his mouth who seems to be addressing her

DESCRIPTION: This picture often elicits reflection of the relationship of females to the father (Abt & Bellak, 1959, p. 209).

REASON: Hence, this was an important card to access these largely unexplored issues around the father-figure and the internal father-image (Wilkinson, 2000).

CARD 7 GF: An older woman is sitting on a sofa, close beside a girl, speaking or reading to her. The girl, who holds a doll on her lap, is looking away

DESCRIPTION: This picture brings out the relationship between mother and child in females (Abt & Bellak, 1959, p. 209). It seems to encourage negative attitudes towards the mother because of the fact that the girl is looking into the distance rather than at the mother (Bellak, 1959).

REASON: This card was selected in order to access the mother-daughter relationship and the daughter's perception and response to the mother-figure. It was useful in eliciting feelings of anger and dynamics around compliance, as well as, the daughter's experience of mothering (Wilkinson, 2000).

CARD 8 BM: *An adolescent boy looks straight out of the picture. The barrel of a rifle is visible at one side and in the background is a dim scene of a surgical operation*

DESCRIPTION: The essential themes that may be developed in this card centre on aggression (Abt & Bellak, 1959, p. 207). This card is useful in accessing the manner in which aggression is handled – “*whether it is used as extra-aggression (e.g., somebody else is being shot by the hero, or whether it is used as intra-aggression (the hero is being shot or he commits suicide)*” ((p.207).

REASON: This card was selected in order to provide insight into the nature of the daughter's anger and aggression and her experience of these emotions. The card was also useful in accessing the internal father-image.

CARD 9GF: *Two women, the one is behind the tree overlooking the woman below*

DESCRIPTION: This is an invaluable picture in getting a notion of the woman-to-woman feeling, particularly for bringing out sister rivalry or daughter-mother hostility (Abt & Bellak, 1959, p. 210).

REASON: This card was selected due to its utility in accessing the theme of rivalry and the mother-daughter relationship.

CARD 11: *Mountainous landscape picture with dragon lurking in the upper left hand corner*

DESCRIPTION: This picture brings out many infantile or primitive fears, since the animals permit projection of such emotions. It replicates fears of attack and oral aggression (Abt & Bellak, 1959, p. 210).

REASON: This card was useful in accessing primitive fears.

CARD 12 F: *The portrait of a young woman. An old woman with a shawl over her head is in the background*

DESCRIPTION: This picture may bring out conceptions of the mother-figure and is particularly useful in terms of accessing negative emotions felt towards her (Abt & Bellak, 1959, p. 211). It allows for further exploration of the mother-daughter relationship (Bellak & Abrams., 1997).

REASON: The card was selected for the research due to its utility in accessing the mother-daughter relationship. The card was also useful in terms of “*eliciting narcissistic conflicts around aging and losing physical beauty as well as providing further insight into the internal mother-image*” (Wilkinson, 2000, p.124).

+ CARD 13 MF: A young man is standing with downcast head buried in his arm. Behind him is the figure of a woman on a bed.

DESCRIPTION: This is a useful picture for accessing sexual conflicts (Abt & Bellak, 1959, p. 211). In females it may elicit fears of being raped, attacked or otherwise abused by men. Feelings between husband and wife (or sexual partners) may be projected onto the card (Bellak & Abrams, 1997).

REASON: This card was selected in order to access the daughter’s conflicts around sexuality, aggression and body/self-image. It was also useful in accessing the internal father-image.

+ CARD 15: Figure in a graveyard

DESCRIPTION: This card may disclose notions and fears of death, as well as, depressive tendencies manifest themselves clearly (Abt & Bellak, 1959, p. 212).

REASON: This card was selected in order to access the individual’s conception of death.

+ CARD 18 GF: A woman has her hands held around the neck of another woman who is standing across the banister of a stairway

DESCRIPTION: This picture gives an indication of how aggression is handled by women (Abt & Bellak, 1959, p. 213). It may be completely evaded by the denial that any aggressive act is taking place. Sometimes stories of how one woman is helping the other up the stairs or up from the floor are told in attempts to evade aggressive implications. Mother-daughter conflicts may be highlighted (Bellak & Abrams, 1997).

REASON: This card was selected, specifically, for its “*potential insight into the feelings of aggression in the mother-daughter relationship and the internal mother-image*” (Wilkinson, 2000, p125).

3.4.2 THE ADMINISTRATION OF THE TAT

Each participant was posed the following statement upon commencing the TAT: *“I am going to show you some pictures, and I should like you to tell me stories about what is going on in each picture, what the characters are thinking and feeling, what led up to it, and what the outcome will be. I want you to make it lively and full of drama and to let yourself go freely”* (Abt & Bellak, 1959, p. 189)

3.4.3 SECOND INTERVIEW ~ SEMI-STRUCTURED INTERVIEW

Semi-structured interviews have a loose structure made up of a set of open-ended questions that define the area to be studied, but, from which the interviewer or interviewee may choose to diverge, to gain more details regarding a particular idea or response (Britten, 2000). Jones (1985, as cited in Dugmore, 2003) disputes the fact that a totally unstructured interview exists. She argues that all researchers have some broad question in mind, which then directs the interviewer’s choices during the interview according to her research interests and prior theories. *“It is the making of these choices that imposes structure on the interview”* (Dugmore, 2003, p.38).

In this case there were two opening open-ended question, but respondents were encouraged to talk freely. The two specific open-ended questions formulated and posed were, *“Tell me in as much detail as possible the story about food in your life”*. *“Tell me what role you feel anorexia/ bulimia has played in your life”*. These core questions defined the area to be explored and enabled the participant to start at any point they felt appropriate to tell their narrative. There were a set of ‘prompt’ open-ended questions³⁷ in case the interviewee failed to provide sufficient information. Follow-up questions were generated from what was said and particular responses were probed in order to gain greater insight and clarity. There were areas in the interview that became in-depth, which allowed for a detailed focus on a few identified issues, *for instance* the family dynamics (Britten, 2000).

Due to the nature of this research, which attempted to go beneath the surface to explore potential latent meaning, and produce richer data, the researcher clarified the respondent’s meaning to ensure that the answers had been understood. This ensured that the interviewer’s own assumptions

³⁷ See Appendix M

were not imposed. Britten (2000) notes that all interviews are collaborative in nature and involve an active process, with the interviewer and respondent jointly involved in constructing meaning.

Once the interviewer explored all the various aspects of the participant's narrative, the participants were asked if there was anything they might like to add that they felt was not mentioned or sufficiently elaborated. The interviewer then thanked the interviewee for her participation. All the participants agreed to be contacted at a later stage if the need to clarify particular issues arose.

Prior to analysis, interview session notes and audio tapes were transcribed to provide a record of what was said and to capture any relevant incidents during the interview sessions.

3.4 INTERVIEW BIAS

The issue of interview bias needs to be addressed. Burton (2000) explains how because the interviews are conversational, subjectivity does play a part. This then implies that instead of trying to avoid interview bias, one must learn to use it "*creatively, contingently and self-consciously in order to get people to share their worlds with us. In this way we turn ourselves into research instruments by empathizing with human beings* (Jones, 1985). *It is about using bias as an introspective method of understanding*" (as cited in Dugmore, 2003, p.41). What is crucial is that the interviewer chooses his/her actions with self-conscious awareness as to avoid his/her own theories and values impeding on the gathering of data during the interview (Dugmore, 2003).

In preparing for the interviews, the researcher read numerous articles, books and theories as to the conscious and unconscious explanations that appear to cause anorexia and bulimia. In addition, she had been doing her internship at TARA Hospital in Ward 1 and 2, which is the eating disorder unit. Thus, she has worked with said eating disorders in both individual therapy and art group therapy. Both these spheres enriched her understanding of these two eating disorders. All the theoretical findings she has read, as well as, her personal experience in working with these patients strengthened her bias towards believing that their childhood family dynamics and their relationships with their mother-figure and father-figure seemed to play crucial determinants in the manifestation of their eating disorder. As argued by Jones (1985):

There is no such thing as presuppositionless research. In preparing for interviews all researchers have broad questions in mind and the interview becomes directive in that the interviewer makes choices during the interview that are based on her research interests and prior theories (1985, as cited in Dugmore, 2003, p.38)

The researcher's bias towards the family dynamics did direct her 'broad questions' in mind because she wanted to explore the validity of this claim. Nonetheless, she was self-conscious of her own preconceptions and did not share them with the participants. She addressed her bias by attempting to ask questions that were open-ended in order to allow the participants to determine and express where they felt their problem with food originated. She never mentioned in the 'Introduction Letter', or during the interview that she was exploring family dynamics and the mother-daughter, as well as, father-daughter relationship. She encouraged the participants to offer their own interpretations of what perhaps their unconscious reasons were for developing an eating disorder. When similar themes emerged that were consistent with the literature, she asked for clarification so that she would not impose her own interpretations. However, due to the level of self-disclosure of each participant, the researcher did find herself asking some closed-ended and leading questions as she explored the deeper and latent meaning of them becoming either anorexic or bulimic. The researcher found herself drawn into their stories because they were personal, however, she was consciously aware of her feelings.

3.6 DATA ANALYSIS

Marshal and Rossman are quoted in Erlandson et al., (1993) as saying:

Data analysis is the process of bringing order, structure, and meaning to the mass of collected data. It is messy, ambiguous, time consuming, creative and fascinating process. It does not proceed in a linear fashion; it is not neat (p.111, as cited in Dugmore, 2003, p.42).

This section will elucidate the procedure followed in analysing the data obtained from the participants' *TAT* responses, as well as, their interviews. Both the *TAT* responses and the interviews

of the participants were transcribed (*See Appendices H, I, J, K, L*) and read several times in order to facilitate the data analysis. Each method of analysis will be discussed hereafter.

3.6.1 THE THEMATIC APPERCEPTION TEST

The following section describes the Bellak Scoring System and the categories selected for the interpretation of the data. The reason as to why Bellak's (1986) method of interpretation and scoring categories was used is because it allows one to elicit the content and dynamics of interpersonal relationships and psychodynamic patterns by examining the relationships between the figures in the *TAT* responses. Considering that the aim of the research was to explore the internal world of the anorexic and the bulimic, this method of analysis offered categories specifically relevant to the research foci. It is necessary for the researcher to use a slightly modified version of the Bellak scoring system in order to allow for a more comprehensive and detailed analysis of the object relations of the participants. Copies of the original Bellak Long Form and the modified version used in the research appear in *Appendix I and G* (Wilkinson, 2000).

3.6.1.2 THE BELLAK SCORING SYSTEM

The *TAT* responses were measured qualitatively against the Bellak scoring system. The Bellak scoring system is a tabulated combination of several aspects posed from different prominent theorists namely: Freud (1923) with his theory of ego psychology containing the analysis of the defence mechanisms, conflicts, anxieties and the superego functioning, as well as, the collaboration between Bellak and his professor, Murray, in which he, Bellak, added to Murray's category, specifically 'needs of a hero' and 'environmental pressures' (Wilkinson, 2000).

The Bellak scoring system follows principles of thematic content analysis and is, therefore, based on the assumptions of qualitative research. The scoring system has become a commonly accepted qualitative technique within the social sciences over several decades and has been utilized in numerous psychological studies, as well as, in clinical settings (Bellak, 1959; Wilkinson, 2000).

3.6.1.3 STEP 1: ANALYSIS INTO THE BELLAK SCORING CATEGORIES

The first step of the analysis involved the use of the modified version³⁸ of the Bellak Scoring System (1986) to analyse each of the participant's *TAT* responses. "*This method of analysis provides a definite frame of reference for scoring and an objectively comparable scheme of interpretation*" (Wilkins, 2000, p.128). The following section gives a detailed description of the categories assessed by the Bellak Scoring System.

3.6.1.3.1 CATEGORIES USED IN THE INTERPRETATION OF THE TAT

The *TAT* responses were scored according to the following five categories (Bellak, 1959, pp 199-204):

1. The Main Theme of the Story

Firstly, the researcher identified the main theme, *the essence*, of each of the participant's responses through summarizing the meaning of each story. The method of restating the core of the story was done on two levels, namely the *descriptive level*³⁹ and *interpretive level*⁴⁰. The *descriptive level* entailed restating a summarized meaning of the story, "*a finding of the common trend restated in an abbreviated form, in simple words*" (Bellak, 1959, p.199). On an *interpretive level*, the researcher went a step further and put the meaning in a generalized form, assuming a meaning beyond the story (Bellak, 1986). The generalised form of meaning interpreted in the responses was based on the predetermined themes ascribed to the cards. The predetermined themes were based on Bellak's (1959, 1986) conception of the themes of the cards and included the following themes:

- | | | |
|-------------|---|---|
| 1. Card 1 | ~ | Self-efficacy and autonomy or self-perception |
| 2. Card 2 | ~ | Family card – Separation individuation |
| 3. Card 3BM | ~ | Aggression |

³⁸ See Appendix G

³⁹ Psychoanalytically, the first level is closer to the more conscious level of the manifest content of the story.

⁴⁰ This level attempts to get at the story's more underlying unconscious latent content. The process of moving from the one level to the next is done in an empirical manner in that the levels of analysis move from what Bellak (1986, 1993) called an "observation-near" description to a more abstract, "observation-distant" diagnostic interpretation.

- | | | |
|---------------|---|--|
| 4. Card 4 | ~ | Interpersonal conflict and intimacy |
| 5. Card 5 | ~ | Mother-daughter relationship |
| 6. Card 6GF | ~ | Father-daughter relationship |
| 7. Card 7GF | ~ | Mother-daughter relationship |
| 8. Card 8BM | ~ | Aggression |
| 9. Card 9GF | ~ | Sister Rivalry or Daughter-mother hostility |
| 10. Card 11 | ~ | Infantile or Primitive fears |
| 11. Card 12F | ~ | Mother daughter relationship and physical beauty |
| 12. Card 13MF | ~ | Sexuality and aggression |
| 13. Card 15 | ~ | Fear of Death |
| 14. Card 18 | ~ | Mother-daughter relationship and aggression |

This category of analysis functioned to provide a concise summary of the thematic essence of each of the participants' responses. An illustration of a main theme would be the following: On a descriptive level: "*A little boy feels desperately alone, abandoned and feels like there is no future ahead for him*". On an Interpretative level: "*The central underlying theme is about neglect, loneliness, emptiness and yearning for love and attention*".

2. The Main Hero

Secondly, it was necessary to identify the description, needs and anxieties of the hero, as well, as his/her conception of the world and family. This is usually the person with whom the participant identifies with most in the story. Furthermore, the needs, which can be perceived as the wishes, impulses and drives, provide access into the realm of unconscious sexual and aggressive feelings.

2.1 Description of the hero

The researcher was concerned *firstly* with the participants' descriptions of the hero in terms of the age, gender, vocation, interests, traits, abilities, and adequacy as well as body and self-image which was attributed to the main hero. The participants' descriptions of the hero were seen to depict their personal qualities or desired qualities. Feelings around body and/or self-image emerged, giving information about how the participant sees herself on a physical and emotional level.

2.2 Behavioural needs of the hero

Secondly, the researcher required an indication of the behavioural needs of the hero which were assumed to relate to or represent the behavioural needs of the participants, both in fantasy and/or in reality. This category of analysis provided information about the participants' emotional needs. *For instance*, a participant may indicate a need to escape, implying that she feels restricted.

2.3 The nature of the hero's anxieties

Thirdly, this category functioned to reveal the dominant nature of the underlying anxieties of the participants. *For instance*, anxieties of physical harm and/or punishment, disapproval, lack or loss of love, illness or injury, being deserted, deprivation, being overpowered and helpless and being devoured. This category of analysis was important in identifying the affective links to the self and the object relations of each participant (Wilkinson, 2000, pp.130-131).

2.4 Hero's conception of the world and family

Fourthly, the analysis of the hero involved a deduction from the participants' stories of their conception of the environment and of their families. This category provided information about how the participants perceived their environments and families and the kinds of affect which were associated with them. *For instance*, the world might have been seen as persecutory and intimidating, while the family might have been seen as strict and hierarchical. This category allowed the researcher to further elaborate the internal world of the participants (Wilkinson, 2000, pp.130-131).

3. Object Relations

Thirdly, the researcher identified the object relations referred to in the story by identifying the description of objects, the daughter's response to the objects, the significant conflicts which emerged in terms of the predetermined theme of the card and the interpersonal boundaries reflected in the story. The category functioned to provide information about the participants' internal object relations and their perceptions of these objects (Wilkinson, 2000, pp.131-132).

3.1 Object seen as:

Firstly, the researcher identified the way in which the objects referred to in the stories were perceived or seen by the participants. This category revealed more specifically the daughter's perception of the

mother and father figures and as such, the associated object relations. The object relations were referred to directly or indirectly in the participants' responses. *For instance*, the mother/father-figure may have been seen as nurturant and warm or as cold and critical.

3.2 Daughter's response to

Secondly, the researcher noted the daughters' response to the mother and/or father-figures in terms of how they dealt with their feelings towards the objects and the objects' treatment of them in the stories. The way in which the daughter responds to the mother or father-figure provided further information about the internal object world and the affects which were associated with particular objects.

3.3 Significant conflicts

Thirdly, in the object relations category it was necessary for the researcher to identify any significant conflicts associated with the objects. This was determined with specific reference to the predetermined themes of the cards. *For instance*, a significant conflict would be a conflict between the need for autonomy and the need for compliance.

3.4 Interpersonal Boundaries

Fourthly, the object relations category provided information about the manner in which interpersonal boundaries were perceived (such as, enmeshed, clear, alternate, withdrawn or other). This allowed for further insight into the dynamics of the object relations and the kinds of attachment experiences the participants had internalised.

4. The Participant's Main Defences against Conflicts and Fears

The fourth category functioned to capture the nature of the internal conflict elicited by the card and the defences, which the participant used against it. *For instance*, the fear of separation may be evoked and denial may be employed as a defence against such painful feelings. Defences were investigated in relation to needs, fears or anxieties and hidden desires. Insight into the defensive structures employed by the participants provided further information into their internal world and functioning (Wilkinson, 2000, pp.132-133).

The following are the definitions of different types of defences, based on Carson and Butcher (1992, as cited in Wilkinson, 2000, p.133) which were screened for in the analysis:

Projection is one of the most primitive defence mechanisms and belongs to the early stage of development where everything pleasurable is experienced as belonging to the ego and everything painful is experienced as being non-ego. Projection involves attributing one's unacceptable motives or characteristics to others or projecting what is good for safe keeping.

Denial is the ability to deny unpleasant parts of reality, painful sensations and facts. It functions to protect the self from an unpleasant reality by refusing to perceive it or face it.

Splitting is concerned with viewing oneself or others as all good or bad without integrating positive or negative qualities in the evaluation; reacting in an "all or nothing" manner rather than considering the full range of their qualities.

Repression is a less primitive defence and is a derivative of denial. It consists of an unconsciously purposeful forgetting or not becoming aware of internal impulses or external events which usually represent possible temptations or punishments for objectionable instinctual demands. The purposeful exclusion of these facts from consciousness is intended to hinder their real effects as well as the pain of becoming aware of them. Its central function is the prevention of painful or dangerous thoughts from entering consciousness

Rationalisation involves using contrived explanations to conceal or disguise unworthy motives for one's behaviour.

Displacement involves discharging pent-up feelings, often hostility, on objects less dangerous than those arousing the feelings.

5. Integration of the Ego

This category was concerned with the extent to which the participant was able to compromise between her own needs and the demands of reality in terms of her level of ego strength and emotional functioning. Bellak et. al. (1997) presents a complex system to evaluate ego integration and functioning through analysis of the TAT. The researcher selected 8 criteria from the Bellak system which shed light on the ego strength of the participants rather than using the complete system. The use of the complete system would have exceeded the requirements of

this category of analysis which aimed to provide an indication of the level of ego integration displayed by the participants. This category of analysis was also helpful in identifying specific themes and object relations, which were associated with ego strength or with the disintegration of ego functioning in the participants. The 8 criteria for ego integration which were used in the research will be briefly outlined (Wilkinson, 2000, pp. 133-136).

5.1 Adequacy of the hero

The adequacy of the hero frequently conforms to a pattern throughout the stories and is in direct relationship to the ego-strength of the subject. The adequacy of the hero in dealing with the problems she is confronted with in the pictures provides this information. The adequacy of the hero concerns her ability to carry through tasks under external and internal difficulties in a socially, morally, intellectually and emotionally acceptable manner.

5.2 Outcome of the story (happy/unhappy; realistic/unrealistic)

It was important to determine what the outcomes of the participants' stories were. The outcome of the story, whether it is happy, unhappy, realistic or unrealistic provides some indication of the participants' level of ego integration. The outcome of the story reflects the participants' ability to work through emotional issues and deal with conflict.

5.3 Adequate resolution of conflict

Once the outcome of the participants' stories was determined, the researcher evaluated the adequacy of the participants' ability to resolve the conflicts accessed or encountered in the stories. The researcher provided a simple statement about whether resolution of conflict had occurred or not. It was also distinguished whether resolution of conflict occurred in fantasy or in reality.

5.3 Impulse control (acting out, restrictive or adequate)

This function refers to the extent to which delaying and controlling mechanisms allow impulses (sexual, aggressive, attachment, separation etc.) to be expressed in adaptive ways and to prevent acting out behaviour. This function is characterised optimally by neither under- nor over-control. The researcher sorted the responses into 3 groups which included those which reflected restriction or over control of impulses; those which reflected a lack of or under-control, resulting in acting out and those which reflected an adequate demonstration of impulse control.

5.4 Thought processes

An important indicator of ego disintegration are disturbances in formal characteristics of logical thinking such as structure, originality, appropriateness, rationality and completion regarding the plot of the participants' stories. With reference to this criterion, the researcher indicated whether participant's responses were structured or unstructured, original or stereotyped, appropriate or inappropriate, rational or bizarre and complete or incomplete. The researcher was interested in whether the participant was able to tell appropriate stories with a certain amount of cognizance of the adaptive aspects of the stimulus, or whether she would leave the stimulus completely and tell a story with no manifest relation to the picture as a result of preoccupation with personal problems. It was also necessary to evaluate whether the participant could attain a solution of the conflicts in the story and within herself, which was adequate, complete and realistic, or whether her thought processes became unstructured or even bizarre under the impact of the problem.

5.5 Avoidance of anxiety evoked by the card

It is also important to consider whether the participant finds rescue from the anxiety pertaining to the test by giving very stereotyped responses or whether she is creative in giving relatively original stories.

5.6 Distancing from card

The issue of ego integration also involves consideration of the distance of the participant from her own story; for instance, if the setting of the story is far away or long ago or if the hero is merely an onlooker, there is an implication that the participant wishes to isolate herself from the emotional content of the story as a defence mechanism. On the other hand, if the participant immediately involves herself personally in the story, it may mean a loss of distance and an implied narcissistic preoccupation with the self.

5.7 Inner reality testing

Inner reality testing refers to the degree to which the participant is judged to be in touch with the inner self. It implies "psychological mindedness" or "reflective awareness" (*for example* of the implications of the TAT stories).

3.6.1.3.2 SUMMARY OF PROCEDURE FOLLOWED

To briefly summarize and recap on the method that was followed: *Firstly*, the researcher identified the main theme of each of the responses through summarizing the meaning of each story. *Secondly*, the hero's description, needs and anxieties, as well as, the hero's conception of the world and family was identified. *Thirdly*, the researcher identified the object relations referred to in the story, the description of objects, the daughter's response to the objects, the significant conflicts which emerged in terms of the predetermined theme of the card and the interpersonal boundaries reflected in the story. The *fourth category* of analysis required the researcher to identify the defences drawn upon by the participants to deal with the difficult feelings and conflicts elicited by the card. The *final category* included an evaluation of the ego integration of each participant as reflected by their response to each card. This was determined through the participants' representation of the adequacy of the hero, the structure of their thought processes in responding to the *TAT* cards, their ability to resolve the conflicts in the cards and their ability to maintain adequate distancing from the cards and their impulse control, inner reality testing and psychological mindedness as reflected by their responses (Wilkinson, 2000).

The data was then tabulated according to the Bellak categories described above. The tables containing this first step of the analysis appear in *Appendices H, I, J, K L*. The tables are arranged card by card with a vertical column for each participant and a horizontal row for each category.

3.6.1.4 STEP 2: THEMATIC ANALYSIS OF THE PARTICIPANTS' RESPONSES

After having analyzed each of the stories according to the categories, the pertinent categories were extracted, simplified and tabulated due to the limited scope of this dissertation. The seventeen important categories that were transcribed were: INTERPRETIVE; NEEDS; ANXIETES; WORLD; FAMILY; OBJECT RELATIONS; DAUGHTER'S RESPONSE; CONFLICT; BOUNDARY; DEFENCE; EGO; OUTCOME; IMPULSE; SOLUTION; DISTANCE; AVOID ANXIETY and INNER REALITY. This process was undertaken for each card. The results were further simplified into twelve categories: SENSE OF SELF (Generated from the daughter's response); NEEDS; ANXIETIES; SENSE OF THE WORLD; OBJECT RELATIONS; FAMILY; MALE/FATHER/LOVER FIGURE; MOTHER/FEMALE/SISTER FIGURE; CONFLICT; BOUNDARIES; DEFENCES and IMPULSE. Across the fourteen cards the prevailing

commonalities were drawn out so as to create and form a complete and holistic view of the person. Each one was discussed in detail under the corresponding sections (*See Appendices H, I, J, K, L*). Again due to the limited scope of this thesis only the specific categories that would facilitate the exploration of the internal world of the anorexic and the bulimic were selected.

SECTION TWO

3.6.2 INTERVIEW ANALYSIS ~ QUESTION ANALYSIS

Using the transcribed narratives, the data was analyzed using thematic analysis. The prominent themes and sub-themes were drawn by looking at both the *manifest* content, which is the surface structure presented in the message, for example food “*shuts you up*” and “*replaces*”, and the *latent* content, which is the deep structural meaning of the conversations and their themes, “*her repulsion and struggle with food is in actuality the emotions she was never allowed to utter*” (both taken from Participant 2, P: 398; P: 134). This deeper meaning was obtained by the researcher immersing herself into the transcribed narratives, re-reading the transcripts and picking up the themes and sub-themes that could be integrated to uncover a deeper meaning as to what “food” may symbolize. This process was also influenced by the frequent appearance of a specific theme and whether it could be put back together in a novel way.

It is important to note that there is no single or straightforward answer as to how the categories can be arrived at. Rather, the analytical categories should depend on the aims, objectives and foci of the research, on the theoretical framework and questions stated as part of the formulation of the research problem (Berg, 1995). Thus, the categories used for this research were guided by the research, concepts or categories used by other authors in previous related studies, for example “*My mother influenced my intake of food*” which was identified as a possible category. Thereafter the themes were determined, firstly, using an inductive approach, which required that the researcher “*immerse herself in the documents in order to identify the dimensions or themes that seem meaningful to the producer of each message*” (Abrahamson, 1983 p.286). Subsequently, a deductive approach was used, whereby the prominent themes were analyzed using the Kleinian theoretical perspective to ascertain whether Klein’s theory was adequate to explain the

unconscious meaning of why they have developed either anorexia or bulimia. More specifically, whether there was any substance to the hypotheses that, unconsciously, the conflict involving food could be disguised as a re-enactment of early conflictual object relations.

These are the methodical steps that were used in conducting the thematic analysis, which were taken from Berg (1995), Strauss & Corbin (1990) and Dugmore (2003):

3.6.2.1 STEP ONE ~ HOLISTIC IMMERSION

Firstly, a holistic immersion in the material was adopted, in which the data was read and re-read to initially identify or generate themes and establish broad categories. This initial stage of coding the data involved annotating themes in the interview through the use of open-coding. Open-coding refers to the initial coding wherein the data is “broken down, examined, compared, conceptualized and categorized” (Strauss & Corbin, 1990, p.61). The researcher focused on the categories and themes that emerged from the participant’s responses and motivations to the core question. As an example the main categories that emerged for **Participant 2**. were, “*Enmeshed Food-Mother Link*”; “*The Damaged Father*”; “*Anorexia, the shield*”. Systematically thereafter, the researcher highlighted words and phrases that recurred and that could perhaps be linked to the dominant categories that emerged through the study of the text. Themes and sub-themes that emerged within the categories were also highlighted.

3.6.2.2 STEP TWO ~ MEMOS

Secondly, during this procedure the researcher made use of memos, which refers to notes made during the analysis of the data. The memos included theoretical notes, personal comments or the researcher’s notes to herself. This example will illustrate this procedure:

Participant 2 constantly refers to not wanting her mother’s feeding ~ “*And it was because I wanted my mom to know that I didn’t need her food*”; “*I didn’t need her food I didn’t need her. I could live without her*” (P: 398, 399, 403). It seems like everything her mother offered her was experienced to be “poisonous” (P: 399, 400). It also appears as though

she experienced her mother as sexually inappropriate and intrusive (P: 402, 403, 404). Thus, it seems like she is trying to create a boundary between her mother and herself, via food. Considering that her mother seems to be narcissistic (P: 399, 402) it can be hypothesised that she projected her unresolved issues into her daughter, however her daughter seems to want to reject and protect herself against her mother's projections and unresolved needs (Possibility of Williams's theory of Foreign and Intrusive Objects). Based on the way she describes how food was suffocating (P: 398, 399) and always links it to her mother, it seems like food and her mother appear to be seen as one and the same thing, which is why she denies herself any sustenance. This seems to illustrate the concept of a *symbolic equation*. It appears as though the latent meaning of her desperate need to reject food is actually directed at rejecting her mother. It seems like she is trying to 'kill-off' her need and desire for the object through anorexia (psychic retreat).

3.6.2.3 STEP THREE ~ EMERGENCE OF THEMES AND SUB-THEMES

In the third stage, the categories were subdivided into themes and sub-themes that emerged in order to explore, in greater detail, their latent content. For example, out of "*Enmeshed Food-Mother Link*" came the theme of "*The pertinent role that her mother plays as being the feeder*", from within this theme emerged a sub-theme "*everything her mother fed her was poison.*" The latent meaning here was around her inability to take-in anything offered by her mother because she was experienced as intrusive and overwhelming. This was done by using a combination of analytical elements ~ themes, characters and concepts (Berelson, 1952; Berg, 1983):

- The "theme" is a more useful unit to count. In its simplest form, a theme is a simple sentence, a string of words with a subject and a predicate.
- "Characters" refer to specific people that continuously come up in the conversation.
- Concepts are a more sophisticated type of word counting that involves words grouped together into conceptual clusters (ideas), which constitute, in some instances, variables in a typical research hypothesis (Sanders & Pinhey, 1959, p.191, as cited in Berg, 1995, p.182). To some extent, the use of a concept as the unit of analysis leads towards more latent content than manifest content. The implication here is that the broader and more

complex integration of ideas in the text produces the deeper uncovering of meaning. For example,

Participant 2 explains how anorexia “*kept her safe*” and prevented her from being seen as “*a sex object*” (P: 402). Thus, essentially, the latent intent of anorexia was to keep her safe from her father because it was supposed to prevent her body from maturing sexually. In this way she hoped to remain infantile and unthreatening. In the same context, it was also supposed to protect her from her mother because it would ward off her anxiety that she resembles her mother. *The concept* here is of her attempt to *create a boundary* between her body and her mother’s, and between herself and her father so that he would not be sexually intrusive. *Analytically*, she attempts to reject her sexual body because she does not want to identify with her mother, the ‘*sex object*’ because she found her intrusive and repulsive (P: 399, 400, 401, 402). Furthermore, this depicts a deeply perplexing *unresolved oedipal complex* because, on an unconscious level, she has won her father as he chose her as his sexual partner because her mother rejected him.

3.6.2.4 STEP FOUR ~ NAMING

In stage four, the themes and sub-themes were given names that were closest to the concepts they were describing. This differed for each participant, however, the theme that was consistent throughout all five participants was “*mother’s unresolved issues with food*”.

3.6.2.5 STEP FIVE ~ APPLICATION OF KLEINIAN THEORY

Finally, the themes that emerged were then elaborated on and explored to see if they lent themselves to a Kleinian Object Relations interpretation. An illustration follows:

Participant 2:

Analytically, underlying this statement is a desperate need for omnipotence and control, which is a prominent theme that runs throughout her narrative. It is for this reason that she is unable to feel her anger, hatred and pain because these emotions are to threatening to experience due to the amount of damage they can inflict. This is why she needs to feel in control and projects these feelings into her mother, because in phantasy, they sadistically attack the

internal and external object. As long as they remain lodged within her mother she can attempt, through projective identification, to control them and in that way negate that they originate from within her. The reason, however, why her external world is so persecutory is because of her own unbearable experiences that have been projected into the object and which she can not take back and integrate into her own psyche. The hypothesis posed as to why she is unable to take back the destructive and sadistic parts of her psyche is because of her desperate need to protect her father. Essentially, in her mind, she feels that she destroyed him because she caused his death, “ *I feel like I killed my dad. I spoke out. I feel like I shouldn't have. I could have been stronger...I feel like.....like I killed him.....because of the result, I deserve to die, not him.*” (P: 405).

3.6.2.6 STEP SIX ~ TABULATING THE FINDINGS

Each of the participant's findings was then tabulated in several categories that they emulate, the categories were selected because of their importance and the content denoted their explanation. Each category was further divided into themes, sub-themes, characters and concepts.

SECTION THREE

3.6.3 INTEGRATING THE TAT AND THE INTERVIEW THEMATIC ANALYSIS

The prominent themes of each of the participants were then compared with their individual *TAT* responses to integrate the two methods of analysis in order to both substantiate and enrich the holistic view of the individual. Thereafter, the anorexic women were comparatively analysed, as were the bulimic women to find out what the commonalities and differences were, if there were any. After which, the two different eating disorder groups were compared to similarly explore both their differences and similarities. Due to the material being invariably rich and detailed, not all themes could be pursued. Pearson's (1987, as cited in Dugmore, 2003) recommendation was followed in that the aim of the original study was kept in mind while still remaining open to any unanticipated results that may emerge from the data. The researcher did not intentionally discard any themes

during the data analysis. Lastly, this was then further used to explore their implications in relation to the existing literature (Smith, 1995).

3.7 ETHICAL CONSIDERATIONS

In adhering to ethical considerations the following measures were implemented. This research requested two informed consents, one for the audio taping and the other for the interview. Confidentiality was guaranteed by not disclosing the participants' identity and using pseudonyms instead. In the transcripts, details that might identify interviewees, the families, or patients, were disguised or, at the researcher's discretion, deleted. Where responses were deleted or edited this is noted in the transcript by ****. After the interviews were transcribed the audio-tapes were destroyed. Whilst this research asked personal questions, it respected the privacy of the individuals, and participants were able to withdraw at any stage from the interview, or could refuse to answer any questions. Finally, the participants were informed that they could obtain a copy of their transcript and dissertation from the researcher.

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF FINDINGS

4.1 INTRODUCTION

The data analysis chapter contains a detailed description of the results obtained from the two methods of analysis, *namely* the *TAT* and the individual interviews. The presentations of the findings are presented in a fourfold process. *Firstly*, the five participants' *TAT* stories (*Appendices H, I, J, K, L*) were analysed according to the procedure outlined in Chapter Three. *Secondly*, the presentation of the major themes and interesting trends from the individual interviews are described, explored and analysed individually. Qualitative material in the form of summaries and excerpts from the interviews are used to highlight the participants' accounts. Integrated into this phase of the analysis, is the testing of whether Klein's theory can adequately explain the unconscious meaning of why they have developed either anorexia or bulimia. More specifically, whether there was any substance to the hypotheses that, unconsciously, the conflict involving food can be disguising a re-enactment of early conflictual object relations. *Thirdly*, the participant's prominent interview findings were then tabulated. *Fourthly*, the participant's prominent themes were then compared with their individual *TAT* responses to integrate the two methods of analysis in order to substantiate, enrich and create a holistic view of the individual. Simultaneously, the anorexic women were comparatively analysed, as were the bulimic women to find out what the commonalities and differences were, if there were any. After which, the two different eating disorder groups were compared to explore both their differences and similarities. The findings are presented in an overall summary.

*** During this chapter the following will appear in brackets, theme and sub-theme. This pertains to the description of theme and sub-theme as explicated in Chapter Three, page 93.

4.2 FINDINGS OF PARTICIPANT ONE ~ ANOREXIC (Binge-Eating/Purging Subtype) *Appendix ~ H*

4.2.1 TAT THEMES OF PARTICIPANT ONE

4.2.1.1 SENSE OF SELF

It would appear that she is critical, attacking and punitive of herself and feels insecure and rejected, which is why it seems that she struggles and feels ambivalent towards needing an object. On the one hand, she desperately needs the object to help her realise her ability to achieve/accomplish something, however, it is the object that has criticised and rejected her in the past. Thus, it seems that she struggles in being able to trust the true intentions of her objects. This is why there is a sense that she longs to be able to trust and wishes that she could let someone in, however, she struggles terribly with this as she has been hurt so often in the past.

This yearning appears to be outplayed in her relationship with the father-figure. She seems to constantly forgive and makes excuses for him being an inattentive and unavailable father-figure so that perhaps she can disprove his dismissal of her. She, however, appears to be unable to reach him and he continues negating her emotional need to connect with him. This inability or ambivalent relationship she has with trust appears to also be outplayed in her relationship with the mother-figure. She appears to punish and reject the mother-figure because she feels that she does not deserve her mother-figure's unconditional love. She seems to feel that she needs to become more before she can trust that she deserves to be loved. Similarly, there is a sense that she has also tried in the past, but can not allow her mother in. She appears to dismiss her internal feeling as to why she can not accept and trust the mother. Instead, it seems that she splits herself into the 'very bad'

and protects her mother-figure as the 'ideal' object. It is for this reason that she seems to yearn for an object as she appears to have the inability to reaffirm her own capabilities, emotions and strengths. She seems to need the object to validate, confirm or affirm her sense of self and her abilities.

Due to her apparent fear of losing the object, there is a sense that she is a compliant person who is unable to stand up for her needs because she fears rejection. Thus, it seems that she represses her anger, pain and emotions in an attempt to get the object to accept her, be approving of her and pay her attention. There is also a sense that she longs for security, safety and protection.

4.2.1.2 NEEDS

It appears that there is a yearning for nurturance, connection, understanding, compassion and soothing. There is a sense that she longs and wishes to feel important, needed, respected and special. There is a sense that she is struggling and wishes to be listened to, heard and noticed. It seems that she craves the father-figure's love, wants to connect with him emotionally and for him to pay attention to her and see her. There is a sense that she yearns for acceptance and approval for who she really is. It appears that she longs for support, guidance and assistance. It seems that she desires security, safety, protection and holding. It seems that she longs to be able to trust and depend on another person. There is a sense that she desires a strong empathic other that will notice her struggle to cope and her constant cries for help. There is a sense that she wishes for honesty, freedom and goodness in the world. There is a suggestion that she needs to escape and is struggling to separate and individuate. It would also appear that she wants to be able to express and show her anger. There appears to be a need to punish, inflict pain on herself and at the same time also deny her inner reality. There also seems to be a desire for control.

4.2.1.3 ANXIETIES

It seems that she has intense fears of being rejected, of being abandoned and that she is not good enough. She appears to dread disapproval and being deserted. It seems that underlying all these anxieties is the utter dread of the loss of love, lack of love and death. There appears to be a sense of internal ugliness and that she struggles and feels guilty around her own aggression. It seems that

she fears expressing her true self, her feelings of neediness and anger. There is a sense that there is anxiety around separation. It appears that she fears physical harm and punishment, injury and feeling overpowered and helpless. There is a sense of trepidation of being devoured. It seems that she worries about losing control. There may be possible apprehension around sexual intimacy.

4.2.1.4 SENSE OF THE WORLD

Her sense of the world seems to be one that is persecutory, aggressive, overpowering, neglectful and unsafe. She appears to feel threatened and that no one is there to protect, look after her and help or care for her. There is a sense that everything good is destroyed and that annihilation prevails. It seems that her world is rejecting, critical, judgemental and devaluing. There is a sense that she feels lonely, isolated, unsupported, abandoned and empty. She appears to feel that she needs to put up a facade and be false in order to survive and satisfy the world's expectations of her. It seems that her world is filled with sadness and loss and that it has been uncontainable of her needs, frustrations and struggles. There is a sense that she believes she needs to be strong, save herself and hang in there. In the same breath, she also appears to split the world into being all 'good' on the outside and that she is all 'bad' inside. This would appear to help her control the unpredictable and abusive world she has encountered. Underneath it all, however, she appears to hold onto or wishes for the concept of love.

4.2.1.5 OBJECT RELATIONS

It seems that her experience of the object is one that has made her feel not good-enough because the object has been critical, demanding and punitive. It appears that she has felt the object to be unsupportive, disinterested in her pain and abandoning, however, it seems that she yearns for the object so that they can help her believe that she can accomplish aspirations and that she is good-enough. Similarly, it appears as though she longs for the object to contain her, wrap their arms around her and reach out to her. This again appears to depict an internal world that feels rejected, deprived, isolated and lonely. There is a sense that she loves and hates the object but is unable, however, to express this because of the amount of guilt she feels. It would appear that for this

reason she splits her object in the 'ideal' mother-figure and makes herself the one that does not deserve to be loved unconditionally.

4.2.1.6 FAMILY

Generally, she appears to experience her family as rejecting, unloving, disinterested and disconnected. There is a sense that they are unavailable, unsupportive and lack close connections. Furthermore, it seems that feelings or emotions have no place within the family. It would appear that her underlying sense of her family is one of abandonment and of an uncaring nature towards her pain, one that does not care enough to reach out, understand or see her. This might explain her uncertainty, insecurity and resistance in trusting that she has a family. This, too, is why she seems to have a critical and punitive concept of a family in her responses. In addition, it seems that for this reason she realises that she needs to start meeting her own needs and looking after herself because they never will.

4.2.1.7 MALE/ FATHER/ LOVER FIGURE

The male/father-figure appears to be perceived as one that is dismissive, unavailable, disinterested and distant. There is a sense that the father is felt to be inattentive, lacks insight and is self-absorbed. It appears that the male-figure is incompetent or does not care enough to protect her. She appears to struggle immensely with allowing for closeness and trusting the male-figure and can not have confidence in his true intentions. It seems that she is guarded and protective of herself and always expects him to disappoint her. There is a sense that he feels guilty and ashamed for reaching her too late, however, one wonders whether it is her own projection. It is interesting that she gives anorexia and bulimia a male identity and describes it as destroying anything good. This, therefore, suggests that perhaps all the feelings she has projected onto the illness may be how the male figure has made her feel.

4.2.1.8 MOTHER/ FEMALE/ SISTER FIGURE

Her perception of the mother/female-figure appears to split into two experiences, namely the 'ideal' object and the powerful and domineering object.

On the one hand, it seems that the mother-figure is experienced as being unconditionally loving and accepting of her daughter. It appears that she is comforting, concerned, supportive and encouraging. Furthermore, it seems like the mother-figure has never neglected her, has always been there for her and done what is best for her. However, despite her experience of the 'ideal' mother-figure who just wants to offer her wisdom and nurturance, she appears to be unable to internalise and trust that she deserves the mother's goodness, wisdom, love and compassion. Her sense is that she appears to believe that she must become more before deserving the mother-figure's offerings and love.

In contrast, the mother/female-figure also appears to be experienced as controlling, powerful and domineering. There is a sense that themes of jealousy, rivalry and intrusiveness are also evoked by the mother/female-figure. Furthermore, there appears to be feelings of remorse and guilt also aroused in relation to the mother-figure.

4.2.1.9 CONFLICT

The mother-daughter relationship appears to hold a few conflictual and ambivalent interests. Her apparent tendency to split her mother into the 'ideal' object and herself into the 'bad' object that does not deserve unconditional love suggests that there are a few underlying issues. The one appears to be the feelings of anger and resentment evoked by the unconscious experiences of her 'all good' mother-figure that does not frustrate, but that the daughter feels she does not deserve. In addition to the apparent aggression it evokes, a conflict appears to exist between needing and accepting a containing and loving mother figure and the overwhelming inability to trust what she has to offer. It might be considered that her apparent difficulty with aggression and the inability to trust her mother's offerings stem from a possible conflict between the need for self-expression and

the fear of being engulfed or overwhelmed by the mother-figure. Thus, it might appear that the conflict lies between meeting her own needs and protecting the mother figure because she might have been experienced as being unable to contain her daughter's need. Subsequently it might appear that her mother projected her own inadequacies into her daughter and she then identified with the 'bad' object and in so doing protects the 'perfect' mother. Due to her apparent fear of rejection this dynamic would have protected her from losing her mother. Within the same context there might appear to be conflict between her need to separate, her need for the mother and her fear of feeling rejected and abandoned if it does not fulfil the mother's needs. There might be an underlying sense of jealousy and envy in the mother-daughter relationship that appears to have been split and protected between the two. This might explain the difficulty in trusting the goodness that is being offered.

Similar to her apparent fear of expressing her true needs to her mother, it seems that she struggles with expressing her anger towards her father-figure because she fears she will lose his love, approval and attention. Hence, it seems that she attempts to please all those around her at the expense of denying her true feelings, needs and emotions. This is why there appears to exist an internal struggle between splitting 'gentle and angry', between 'aggression and relief', and between 'life and death'. It would appear that it is for this reason that she struggles internally with wanting to rescue the self and feeling that the only way out would mean having to resort to killing herself.

There appear to exist prominent themes of unresolved oedipal issues, namely the themes of jealousy, rivalry and envy in the mother-daughter relationship and conflicts around her sexual development. There are also implications of some sort of sexual transgression or abuse.

4.2.1.10 BOUNDARIES

It appears that predominantly her boundaries are enmeshed (10 responses) all within the themes of the *self-efficacy and autonomy* (CARD 1), *family: separation-individuation* (CARD 2), *aggression* (CARD 8BM); *interpersonal-conflict* (CARD 4), *mother-daughter* relationship, rivalry, hostility, physical beauty, sexuality and aggression (CARD 7GF, CARD 9GF, CARD 12F, CARD 13 MF, CARD 18GF); and *fear of death* (CARD 15). This might suggest that she struggles with boundaries within predominantly the mother-daughter relationship and the associated role the mother is theorised to

play in the containment of these emotions. This is also highlighted by her tendency to over-identify and her lack of distance with the content of the cards as illustrated in 7 of her responses.

She seems to be withdrawn in three of her responses that fall within the themes of *aggression* (CARD 3BM) and *mother-daughter*(CARD 5) and *father-daughter*(CARD 6GF). This might highlight her struggle and attempt at separating and setting boundaries, which are predominantly within relationships to male figures.

4.2.1.11 DEFENCES

She appears to introject, deny, suppresses, rationalise and displace her anger and aggression be it towards the *mother-figure*, *interpersonal relationships* or *father-figure*. It seems that she introjects aggression and takes it out on herself. There is a sense that she has the inability to voice or act out her anger, disappointments or needs because she fears rejection. Rather, she appears to deny and suppress her own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and her need for an attuned *father-figure* and containing *mother-figure*. It seems that she uses splitting, denial and repression of her anger and pain within the mother-daughter relationship. She appears to idealize her *mother-figure*. It would appear that she represses and uses displacement of oedipal issues. It seems that she struggles as well with issues relating to sexuality. There is also an indication that she seems to revert to isolation, regression and attempts to 'Undo'.

4.2.1.12 IMPULSE

Her apparent tendency towards being restrictive, as indicated by 10 of her responses, highlights her struggle with expressing and acting out her anger, feelings and emotions. She seems to act out rage and aggression only in the one card, which is associated with the theme of *aggression* (Card 8BM) and when she inflicts it on herself in CARD 15. In this card she personifies anorexia and bulimia as 'the man' and describes 'the man' as doing the damage, which is in fact self-inflicted.

4.2.2 INTERVIEW FINDINGS FOR PARTICIPANT ONE

The categories that arise from Participant One's interview are divided into four broad areas: "*Sense of Self enmeshed with Food and the External Objects*", "*Enmeshed Relationships with Self-absorbed Parents*", "*Invisible under the Spot Light*" and "*Anorexia and Bulimia, the Life-Jacket*", which will be refined and explored.

4.2.2.1 The first category is the "*Sense of Self enmeshed with Food and her External Objects*"

As she starts talking about the story of food in her life she recalls her very first diet that started at the age of twelve. In the very next sentence she describes her mother's preoccupation with dieting, "*My mom had been on diets from as far as I can remember. I remember her eating off a small plate ...mm...Trying different things.... 'Weight watchers' ... All of that....mm... .Even before that my mom was saying that for a week I mustn't eat junk food...and I was saying "What is junk food" (P: 345).*" This provides two insightful clues into their relationship. *Firstly*, that their relationship seems to be enmeshed because her dieting makes her recollect her mother's dieting. *Secondly*, that her mother played a principal role in teaching her daughter about the "*good foods and bad foods*", "*She was kind of like clingy all the time, what I should eat and shouldn't eat.... She was always on diet.I don't want to sit here and blame her (laughs)....But that is kind of how I grew up...should andshouldn't"* (P:347). She recollects, "*I remember her like sitting down and telling me, "Ooh, I had such a bad day because I ate this and this and this.... "Ok so that is bad day" (P: 347).*" Based on her descriptions it would appear that her mother, "*.....obviously didn't feel comfortable in her self.....or like shefelt there was something she needed to fix" (P: 347).*" Thus, from the age of twelve she identified with her mother's issues and learnt that, "*I wasn't ...It was like I wasn't allowed to enjoy it anymore. There were good foods and bad foods. And if I ate bad foods then I should feel guilty...like I was punishable" (P: 346).*"

The next influential female object that came into her life at the age of twelve who could mould her into a star also focused on her intake of food, "*My coach told me that I needed to lose weight ... and so I went on a diet" (P:345).*" Consequently, the next significant coach that came into her life at

the age of eighteen who could make her become someone special also told her she that, “...if I really want to **play my sport** I must do it his way and he put me on quite a strict exercise and ...diet programme...mm....which is why I was feeling bad for the first time...I had just eaten ...mm....chocolate...and I felt so guilty because I wasn't supposed to and if I don't lose the weight I'm not going to be able to **play my sport**...” (P: 345).

Besides the influential role that her mother appears to have played in teaching her how and what she should feed herself, a further *four* pertinent *themes* emerge from these extracts, *namely* the “*sense that her life pivoted on weight and what she consumed*”, and the feelings of “*guilt*”, “*feeling bad*” and having to be “*punished*” because she had consumed ‘bad’ foods. All these themes will be elaborated on further below.

Reading through these excerpts one is drawn to the pivotal role that food and weight seems to have played in her life from the conscious age of twelve, but based on her statement, “*My mom had been on diets from as far as I can remember*” (P: 345) would suggest that, unconsciously, she was aware of food from very early age. There is a sense that other subsequent role models, which were influential in determining her sense of self, similarly focused on her weight and what she consumed. Thus, it seems as though food and weight were the only medium of communications and that, most importantly, her sense of self was defined and determined by her weight and what she ate:

And then when I was about fifteen I can remember wanting to lose weight andwanting to be skinnier...Even though it didn't really affect my eating.... I just didn't want to be ... like I was...mm....And then I started going on diets again and the first thing well if I eat this then I can't eat supper.....because I had this, then I can't have that...and...Aah...There were all these terms and conditions...mm....(laughs ...I started weighing myself like every day...(P: 345).

Based on the fact that it appears that ‘others’ were always telling her what to eat, it seems as though she never developed the capacity to know how to feed herself, which is why, “*It got to a stage where I didn't know whether I was full or hungry or...like there was no gauge...I didn't even know how to look at food anymore because it wasn't nourishment and it wasn't... I didn't know what kind of food I liked...and I don't even think I tasted any of the foods I ate*” (P: 346). There were always either “*should – good*” or “*shouldn't - bad*” foods that she was always trying to abide by in

an attempt to please and show she could live up to others' expectations, *namely* her mother and coaches. This is why unforgiving feelings such as "*feelings of guilt*", "*feeling bad*" and the consequent need for "*punishment*" emerged when she had consumed 'bad' foods as, in her mind, she had disappointed and had not lived up to the expectations of others, "*If I can't stick to a diet then I felt guilt and had to be punished*" (P:346). It seems as though the joy of feeding had disappeared and she was just trying to become what others had told her would amount to, "*You see I was told I would be a *my sport* so I thought *my sport* (laughs)*" (P: 347).

There is a sense that her experiences of life and her sense of self were divided into 'good' and 'bad' and everything she ate determined how she felt about herself, "*I would have like good day and bad days....And if it was a bad day then I messed up and then the whole day was just bad*" (P:345). This concept seems to be closely linked to her mother's sense of self because she similarly divided her experience in the world into either being 'good' or 'bad', depending on what she had eaten that day, "*Ooh, I had such a bad day because I ate this and this and this*" (P: 347). . Thus, it seems as though she was outplaying her mother's life, which is why they appear to have an enmeshed relationship. Nonetheless, there does appear to be a difference between them in that she binged and purged, which suggests that she was unable to kill off her hunger and stick to her mother's or her coach's regime:

*I went overseas and I saw the *competitors* there and then I thought ok I really do need to lose this weight. That was in....September 2003.....And.....I remember getting sick after lunch the one day ...and thought well now I can do this cause I eat whatever I want to. No one will know that I'm up to anything. I can just get rid of it after...And....before long I was doing it after every meal one here and one there... Whenever I had eaten something bad or.....too much....And before you know it ... after every meal (P: 345).*

Analytically, what underlies the preoccupation with food is the unconscious internal unhappiness, anger and self-loathing which gets projected into food, "*It is like when I throw up, it's not just about getting rid of the food.....it's about getting rid of everything that is inside of me that is bad*" (P: 359). This is why there are 'good' foods and 'bad' foods, which in turn allow both her and her mother to either feel proud in their accomplishments or feel "*guilty*" and deserving of "*punishment*". This in turn allows her mother and her to either have a 'good' day or a 'bad' day. Hence, their whole sense of self is determined by what they consume and how they look, "*It's like to*

me what I was doing was wrong, but if I ate I was a bad person because I didn't deserve it. If I didn't eat, I was a bad person because I should be eating. If I threw up, I was a bad person because no one normal does that....From 2004 I was getting sick until 2006" (P: 346).

These different excerpts clearly illustrate her inability and ambivalence in accurately being able to judge her weight and nurture herself. It seems that somewhere in the process of longing for the approval and acceptance of people she admired, which is why she tried to meet their expectations, she lost the ability to know how and when to feed herself. It will be hypothesised that she never developed the independent capacity to feed herself because of two internal struggles: *Firstly*, due to the concept of her *persecutory internal world*, she feels that she does not deserve to be fed, which is why she struggles to feed herself:

A: Sometimes I will sit in front of a meal andit will be like I can only eat a quarter or half of it....andif I have like one bite too much...or one bite extra then it's that one bite that is too much and I can't keep it down.

I: *Why are you only allowed to eat that much?*

A:cause I don't deserve it (P: 359).

Secondly, she is desperately trying to engage and disprove the unconscious belief that she is all 'bad' and does not deserve to be nurtured, which is why she is still dependent on the object. Hence, she has an "*ambivalent relationship with food*" (*theme*) because she is torn between wanting to believe she deserves to eat and believing she does not deserve nurturance, "*What sets me apart from everybody else. Why can I only eat half of what everybody else can eat...and put on twice as much weight*" (P: 360).

Analytically, this is partly what is being outplayed during her binge-purge spree. The binge represents her desperate attempt to disprove her internal 'badness' so she tries to fill her internal world with 'good' objects. However, right after that she is consumed with guilt and needs to purge because of her persecutory internal world, "*I'm so ashamed now of how I lied ...of the person I had come to be*" (P: 346). The purging depicts her internal struggle in believing that she can keep the 'good' object safe in her internal world, because internally she feels so 'bad'. Thus, she expels the object in an attempt to save it, but is then overwhelmed with her internal 'badness' and emptiness and so a vicious circle ensues. Furthermore, what also underlies the binge-purge cycle is the

attempt to work through the *concept of separation and individuation*, which comes about as one starts to work through letting go of the object, mourning the loss and internalising the object. Her repetitive back-and-forth clearly illustrates her difficulty with working through this process because of her persecutory internal world and her enmeshed relationship with her mother. Internally, she believes there is not enough ‘goodness’ to outweigh the ‘badness’.

Through this to-and-fro battle ultimately she is trying to develop some sense of self in which food represents her relationship with the object and how it makes her feel about herself. Whilst the emphasis is on feeding herself, the latent meaning of her behaviour is her struggle with believing that she is special enough, “*Am I special? (laughs)*” (P: 353), to be loved and can be noticed, “*I’m still the reigning S.A. champion and am here at a *field of sport* and nobody knows (laughs)*” (P: 349)...” *I didn’t think like I had a special place there ...and now they missing me (laughs). So I obviously fill some sort of gap that they enjoyed (laughs)...That they enjoyed having me there*” (P: 354). Thus, her underlying insecurity and fear lies in whether she deserves a space in the world, her sport provided her with a spot light in which she could attempt to internalise that she could hold a special place in the world, “*...it took for me so long to realise that I’ve actually got my Protea colours....and like the top you know...Not many people have that*” (P: 349)...” *I’m the best in S.A. andI ... missed the Olympics by two places. For that competition you need to come in the top six, so I came eighth....and that is like out of the world*” (P: 349). Nonetheless, she is unable to hold onto her sense of self, “*I’m shy and I worry of what everyone else thinks*” (P: 348)...” *do I deserve all those medals because in overseas I wasn’t anything*” (P: 349), because her internal world appears to be so critical and punitive,” *I would just fall apart. That kind of like became the ritual like it was me and I was overseas.... I just messed up.Like every single time up until the Olympic qualifier I *played my sport* the bestbut I wasn’t enough....It wasn’t enough *playing my sport* my best*” (P: 349).

Despite her persecutory internal world a part of her yearns to feel special and wanted, thus, she remains “*needing her object*” (*thème*). This is why she becomes enmeshed with her objects and is only able to experience herself through the eyes of another, “*I don’t know (laughs). Sometimes I still don’t know .like.....I don’t know where I am. I look to other people all the time...like....what I’m doing is it fine...I just can’t....I’m not very assertive at all. ..I justlike even I base how I feel on*

other peoples' reaction. I can't feel good enough about something I have done unless somebody else is feeling good for me" (P: 352).

In an attempt to understand why she feels so 'bad', internally, it is important to look in more detail at her relationships and experiences with both her parents because from an object relation's perspective, these two objects initially help create the internal world of an individual.

4.2.2.2 The second category is the "Enmeshed Relationships with Self-absorbed Parents"

What seems to stand out the most in her relationship with her mom are *three themes*, namely the "*silence between us*" (P: 355), which intertwines with "*her inability to confide in her*" and "*the instability and uncertainty*". These themes will be illustrated by highlighting different excerpts:

*Ja, it was just eating and throwing up everything and throwing up and I started binging...and...My mom found out and I don't know and she has never told me how... She sent me to a psychologist and I went to go stay with *my sport* coach for a while and I, my mom had told her, so she knew....She was basically a police man...mm (P: 346).*

One picks up two messages in this extract. *Firstly*, she never thought that her mother could discover her purging, which one wonders was it because she felt her mother would never notice or was it because she felt she could outwit her mother. Irrespective there is a suggestion that an attentive connection is lacking. *Secondly*, one wonders why she went to live with her coach. This question was posed to her, this was her answer:

A: Because I had spoken to her and told her that I was really struggling with my eating....And it was actually so that she could help me because I felt best with her

I: And your mom?

A: I had hardly spoken to her about eating.even though she knew.....I don't talk to my mom about a lot.I don't know why I feel like this. There is this silence between us (P: 355).

This seems to confirm that something is missing in her relationship with her mother that would allow her to confide in her. This also illustrates her difficulty with turning to her mother, "*And then I*

went back to JHB and my uncle had spoken to her about it and I had spoken to other people and told them that I was in trouble and I started seeing a dietician and a therapist and...mm it hadn't stopped" (P: 346).

The following extract seems to depict her internal struggle in understanding why she is unable to accept her mother's love and help. It seems as though something is stopping her:

A: She has loved me so unconditionally.....I justI don't know.....there is something that stops me from accepting all that. Even now, I mean if I think, there have been so many times that she has really wanted to help I have just pushed her....I don't know why.....

I: *When she offers you that help, how do you feel inside?*

A:That I don't deserve it.....I don't know why I can't accept her help (P: 352).

It can be hypothesised that somewhere throughout the duration of her relationship, with her mother, she learnt not to trust what her mother has to offer her and this may be because of the inconsistent, ambiguous and contradictory messages she seems to constantly feed her. It will also unfold that her mother seems to have been self-involved in her own struggles, losses and unhappiness, which may have left the participant feeling insecure and uncertain as to whether she fitted in her mother's life and was important enough:

I: *It is interesting because you mentioned that you have a difficulty in accepting her love, thus, somewhere it seems like you have a difficulty in trusting what is up for offer?*

A: I don't know where I stand with my mom.Like now, because I've moved out, she'll be fine towards me and she'll say that she is happy that I am happy.But she will tell everyone else that she has like lost her daughter..... (P: 355).

I: *How do you make sense of that?*

A:I don't know what to say, it's early. ...It's only been a month.For two of those weeks I was in Grahamstown.....So, that doesn't really count.....I just don't understand why can't she be honest with me. Why can't she tell what she is feeling? (P: 355)

I: *What do you think it is that she is feeling?*

A: Well she is telling everyone else that she is upset that I've moved out..... (P: 356) I moved out of home about a month ago and...my little brother said, "*Aah, we miss you so much*".....I

didn't think like I had a special place there ...and now they missing me (laughs). So I obviously fill some sort of gap that they enjoyed (laughs)...That they enjoyed having me there. (P: 354)

I: *Before you heard that, what place did you think you filled?*

A: I always felt like I was in the way...Like I was always intruding.... I don't belong.... (P: 354)

I: *Somehow it seems that you are having a difficult time in believing that you are being missed and hold a special place at home with your brother and with your mother. So, it's difficult to think that you occupy a space in someone's world?*

A: I mean according to her everything is Ok. She is fine. So, maybe she is trying to act that way so that I don't get upset. I don't know.....But it all gets around (P: 356).

I: *Do you feel that you are being played with because of the confusing messages?*

A: Not really...it's just that she is not being honest...I have to play like this guessing game (P: 356).

This excerpt seems to highlight their enmeshed relationship wherein she struggles to separate from her mother and is left almost feeling guilty because her mother can not be honest with her feelings and tell her truthfully if she misses her and whether she does not want her to go. She makes an interesting comment when she says that things get around and it seems as though her mother uses external sources to relay messages to her because she can either not bring herself to open up or she is trying to use guilt to make her feel bad. It would seem that her underlying struggle is holding onto the belief that she is loved, missed and wanted. This is clearly depicted in her struggle with believing that she has a place at home and is missed. She describes herself as *"feeling like an outsider and intruding in a space"* (theme) that she should have felt really welcome and wanted in. This feeling may be as a result as her parents divorce and the apparent constant instability and insecurity that ensued:

(laughs) We used to stay together as a nice little happy family (laughs)....on a plot with horses and goats and chickens...and my brothers were there and everything was very nice...And then my parents got divorced and that was kind of out of blue ...I wasn't expecting that at allbecause I had been so scared because they were fighting and then they said that they love each other so much and that they will always be together.....and then like a week later they said they were getting divorced. And so, I was like, "Ok". So, it was ... like very out of blue. ...And then my mom and I stayed in a flat. And then for some reason they have had joint custody, but I went with my mom and my brother stayed with my dad....mm....My mom and I

stayed in a flat....I think it was actually just ...I wanted to be with my mom you know what I mean being a girl (laughs), I didn't want to be with dad and my two brothers.(Pp: 354-355).

And then my mom and her fiancé moved into a house and I.....moved in with them....And that was fine.... It kind of felt like home.And then he was killed in a car accident and we lost the house. And so we moved out and moved in with friends of my mom. And that was all when we lost the house.I had just started living there when we lost the house. So we stayed with friends and then we moved in with my aunt and my uncle.We were there for a month. We then went to another aunt and uncle and we were there for three months. And then I moved in with my coach (P: 355).

I went home and ...it was like I didn't...I was expecting to go with my mom and....I went ...went with my dad....And I stayed there for a while and it was just like a whole mixed up thing I don't even know what was going on. My mom and I didn't have a house to go to...So I went and stayed with my dad (P: 346).

Like my mom moved in with her boyfriend and I moved in there.I just feels like I'm just living there because my mom moved in there and I was the daughter and was kind of dragged in there. It never felt like home..... (P: 354).

And then as soon as I got back....and then my mom....I was expecting to go....I knew I wasn't going back to my coach....My mom was staying with my aunt, I think. I came back. So she was staying with my aunt and I didn't know she moved out of my aunt's and in with her boyfriend. And then they had a fight....She had left there and was in with a friend of hers. So obviously, she couldn't take me to stay with a friend. So, I went to stay with my dad. ...mm....and for about two months I was just sleeping on the couchAnd I was living with that same suitcase that I had been with for a month at my dad....And sleeping on a couch...So, that wasn't home....And then from there my mom and I moved into a flat, on my aunt's property...And that was when I say I was living on my own because she wasn't thereShe was always at her boyfriend's place (P: 357).

What seems to stand out throughout all her moving around and trying to find her place where she could feel safe was that no one really took note of what she was going through. Neither parent was attentive to her difficulties, “*my room has always been my sanctuary...My safe place...and I lost*

that...All of my stuff was packed into boxes....and I couldn't take them with.....And my stuff is still packed in boxes everything that I knew that was safe, was taken away from me..... Well not really taken away, buthad gone” (P: 357). There is almost a sense that she fell through the cracks. Both her parents were preoccupied with their own ordeals, but no one noticed that she was desperately calling out for nurturance, security and protection, “*I guess I think backto even after.....I feel different now.....but, I actually just wanted to be small again and I just wanted somebody to look after me again..... and just nurture me” (P: 357).*

FAMILY'S STRUGGLE WITH CONTAINING EMOTIONS

Another *pertinent theme* is the “*lack of communication and recognition of emotions*” within her family:

I: In your childhood, has she been open about her emotions with you? (P: 356).

A: No, we have always just kind of ignored ... anything that was ever something to talk about...Like even when they got divorced, I never said a thing. I just kind of went along ...I didn't know.....

I: It seems like you have learnt that you can never let out your true emotions?

A: No I can't....I mean we sat here, when I had my family therapy, I didn't tell them about my brother, but I told them how I felt responsible for the whole divorce.....mm.....It was my fault that I **played my sport**. It was my fault that my mom met this guy.....How I hurt my dad. I hurt my brothers...mm.....And then she left here and she told everyone that.....she doesn't know what the big deal is and why I make such a big deal out of it because it really isn't so important. ...I only found that out on Saturday.....

I: It seems that no one really understands where you are coming from and no one really knows how hard it is for you?

A: No one cares..... (P: 356).

This clearly illustrates her inner ordeal, turmoil and *theme of “guilt”* over the role she feels she played in her losing her supportive father, “*He...he used to be supportive, very supportive of *my sport*. He would wake up and take me...you know....My mom had an affair with one of the teaching coaches...and after that happened he didn't want anything to do with *my sport**” (P: 350), destroying her ‘happy family’ and introducing her mother to another man, however, neither parents could hear, contain or soothe her because they are wrapped up in their own world.

It is hypothesised that both her parents have projected their unresolved issues into their daughter and are unable to take them back. Thus, the “*guilt*” she carries around is her father’s, who has projected his own inadequacies of being unable to maintain a marriage, as well as her mother’s guilt. It will be posed that it is easier for her to keep their projections because the feelings they are suppressing are much too overwhelming for her to consider feeling let alone express. Throughout all her interview she has not once voiced anger at her mother for having an affair with her coach or her rage towards her father for putting her in the middle of her parents’ dispute and not respecting her boundaries, “*My dad and I used to be very close and....then I would have spoken to him about whatever....And then it just got to stage, like after the divorce, that he would just talk to me about my mom all the time and...What she had done and how she had hurt him and...He would bad mouth her whenever I went there and ...then I started cutting him off*” (P: 352). It can be hypothesised that these feelings are too scary to experience because, based on her parents’ inability to contain or soothe her pain, they may reject her as they are unable to process their own feelings.

RELATIONSHIP WITH FATHER

Similar to her mother, her father was also preoccupied with his own needs and he seems to have used her to gratify his own narcissistic desires, and never allowed his daughter to express herself:

A: He would be like....Like he would tell people, well he used to, when I was **playing my sport**. He would tell people what I’ve achieved and where I’m going...He would sort of flash the blazer around and flash it around more than I do, but.....he still never came to watch or pay for any of it....It was like he was proud of me, but he didn’t want to support me.....And by the end he was just “*You know it’s about time to give up now, it’s not going anywhere...so....*” (Pp: 350-351).

I: *When was that comment made?*

A: Mm.....he probably started saying that sort of thing in about 2005....And then I went overseas and then he would be like all Ok. And I would get sponsorship and he would be all supportive....I don’t think he was upset that I stopped (laughs). Not that he needs to be upset. I don’t expect him to be upset that I stopped (P: 351).

I: *It seems like that as long as you were performing and getting something to show off for it, then it was ok?*

A: That I was kind of worth it. I know....And it was like once I stopped...Who am I without
**my sport*... (P: 351).*

Her depiction of her relationship with her father also appears to lack that close, supportive and nurturing connection, “*Now when we do see each other we speak about.....boats or ...fishing..... cause that is what he is interested in. I don’t...I mean the last time I sat down and told him what was going on in my life was in my family therapy session*”(P: 352). It seems like he was unable to separate his daughter from her mother and saw them as an enmeshed unit that he needed to reject. He appears to have been unable to contain his unbearable feelings and used his daughter as his ‘*container*’ (*concept*). She seems to be storing a lot of unprocessed feelings.

What seems to stand out so prominently in her relationships with both her parents, in addition to the already mentioned characteristics, is the *theme of the “loss of her feelings”*. It seems as though she could only express her internal feelings, experiences and sensations through food and not through speaking. It is almost as though food were her words, but like she was unable to feed herself properly, similarly she was unable to understand or make sense of her feelings “*I don’t know why ...any feelings.....whether it’s a good feeling or whether it’s a bad feeling...Like good feelings are turned into bad feelings because do I deserve to feel good....No bad feelings...so I tie myself in a knot*” (P: 360). This suggests that the *concept of ‘containing link’* was missing. This hypothesis seems to be supported based on her statement that her relationship with her mother, as well as, her father is characterised by silence. This sense of detachment seems to be highlighted in the extracts above. Hence, feelings are hardly ever expressed, contained or soothed.

4.2.2.3 The third category is the “*Invisible under the Spot Light*”

Earlier it was discussed, under the first category, her attempt to outshine her negative sense of self by pursuing a career that could allow her to feel special. After exploring the events and experiences that moulded her internal world one can hypothesise that because she went unnoticed in her family she went into an arena where she attempted to become someone that could hold a special place in the world. This area needs to be explored again.

As she discusses how she felt about herself in her chosen field of sport particular themes emerge, namely “*freedom*”, “*allowed to be me*” and “*express myself*”. Thus, it seems as though she attempted to create an identity in this arena, “*Some of my happiest memories are on the *field of sport*...It was a place where I could be free and express myself”(P: 347)...”Just a place that I wasn’t scared to be me” (P: 348)... ”It was something that...I was good at and that I loved... and it allowed me to be me” (P: 348)... ”I knew that I was good at it (laughs)... I had that confidence” (P: 348). It almost seems like we see a different part of her, a part that liked herself and felt good about who she was, “*...from 2002 I have been the reigning South African champion.....People have looked up to me you know” (P: 348)*. There is a sense that she got to feel special and people noticed her under the spotlight, “*...and then I went and felt comfortable in place that has hundreds of eyes on me (laughs)” (P: 353).... ”and you go there and there is one little *field of sport* in this stadium and there are just thousands of people, even when you practice, to watch and there cameras everywhere and it is just weird” (P: 353)*. She makes a statement, “*I just so badly wanted to show them that S.A has *my sport* here (laughs)” (P: 353)* and one wonders if perhaps on some level she was shouting out, “*Look I’m here. I will make you proud*”. Linked with this idea is perhaps the thought that when she mentions how it allowed her to express herself, perchance it allowed her to express her unconscious need to be noticed and praised. Furthermore, it was a space away from her parents, however, this was then contaminated after her mother had an affair. It seems that she could no longer feel special. On the contrary, it was her sport that ended her parent’s marriage. And so, she did not manage to hold onto the ‘goodness’ she discovered inside of her:*

I: *It almost seems like it was a place that allowed you to be you and you got all these awards and yet somehow it seems like you struggle to be proud of that.*

A: I’m the best in S.A. and ..I ... missed the Olympics by two places. ...But so many times that I went overseas I messed up.....I would **play my sport** like a champion here, but as soon as I got overseasand I would have the most amazing practices and as soon as I got out there to **play my sport** in the competition, I would just fall apart. That kind of like became the ritual like it was me and I was overseas.... I just messed up.Like every single time up until the Olympic qualifier I **played my sport** the bestbut I wasn’t enough....It wasn’t enough **playing my sport** my best (P: 349).

I: *Why wasn’t it enough?*

A: Because I didn’t qualify....I was the best in country, but...what is **playing my sport** in S.A.....do I deserve all those medals because in overseas I wasn’t anything.....(P: 347).

A:....That I let the whole country down.....even though the whole country didn't even know I was **playing my sport** (laughs) It's crazy.....I knew that I was, but I could never perform....Well I never did perform like I could (P: 353).

These excerpts display her internal struggle with the *concept of an extremely critical and punitive superego* that can not even allow her to own her medals or her accomplishments, *"I don't know I have got them all in a shoe box"(P: 348)..."It's just that they not....they not that important (P: 347). I mean coming first is ...good, but...like even now, it took for me so long to realise that I've actually got my Protea colours....and like the top you know...Not many people have that. I was just doing it because I loved the feeling" (P: 349).* Perhaps what she is saying is that she loved the experience of feeling good about herself, of feeling free and respected.

One also wonders if as long as she was not forced to meet others expectations and she was not under scrutiny, it was then, that she felt she could perform. Within the same context when she speaks about knowing that she had picked up weight, *"got to stage when. I don't know if I.... I know I had put on a quite a bit of weight, but I can't remember if it really bugged me or not....I knew that I...that I had put the weight on, but it wasn't like an issue" (P: 345)* perhaps this was a time when she felt comfortable within her own skin, however, as soon as the coach told her she needed to lose weight, she felt 'bad' and 'guilty' because she had not lived up to his/her expectation. Perhaps, then, as soon as she needed to achieve for someone else, in order to win their approval, she became insecure and "fell apart".

There is a sense that she worries a lot and feels inadequate when she can not perform, *"I worry so much about what people think... I think that being in *my sport* I'm being judged all the time.... People always watching you all the time. ...It's just that back then it was ok. I mean now...I'm too scared to walk into the *field of sport*...when the *my peers in my sport* are there....because I'm scared of what they are going to say" (P: 350).* Similarly, *"I couldn't go to my coach, who I had confided in many times, because I mean the *my sport* wasn't going well (laughs)... And as far as I was concerned if I couldn't *play my sport* well then I wasn't good enough. ...Especially when it came to her" (P: 357).*

What is interesting to note is that it seems as though she is working through the *concept separating and individuating* from this part of her world that took up twelve years of her life and that made her give up her schooling. It almost feels like she is working through mourning what she has lost and integrating what was so beneficial and nourishing for her:

*I don't know ... like it's difficult to say if I hadn't gone that route...maybe cause I went on the *field of sport*, I lost the weightI got to where I got to.... I mean I got two places away from the Olympics and ...maybe I wouldn't have done that if I didn't go on the *field of sport* (P: 347).*

There is not one day that I wouldn't....that I would take back you know if someone had to give it to me....or give me that option.....(P: 348).

*It feels like I am rediscovering everything about myself ...learning new things...for so long it was *playing my sport* ... *playing sport* ... *playing sport* I *played my sport* for twelve years and I gave up school (P: 350).*

*Who am I without *my sport*... What do I want... out of life and that is what I am trying to discover now (laughs). All these new things. I would never have swapped anything ... So often people say to me, "Wouldn't you have rather gone to normal school and not missed so much of it" and... I would never swap. There are not many people that are 21 that have travelled around the world...That gotten green blazers...and worked hard for it (laughs). But I think now it's time to discover who I am without the *my sport*... even though it will always be a huge part of who I am...maybe I will go back and coach...or something....I don't know (P: 351).*

4.2.2.4 The forth category is "Anorexia and Bulimia, the Life-Jacket"

It has been highlighted how feelings, emotions and words are something that has not had a space to be felt, expressed, processed, contained, metabolized and digested in her life. It seems as though her sport enabled her to express her one desire, which was to be noticed, acknowledged and respected, however, that space also got contaminated because of her persecutory internal world and her parents' self-absorption with their own needs. Consequently, she has become the '*container*' for both her parents' 'unresolved issues'. This is where anorexia and bulimia would

appear to step in, “*It’s almost like a life jacket...It’s kept me floating. ...I have not known how to deal with things.... I don’t know how to swim*” (P: 360). This illness kept her afloat of her feelings, but as she describes, “*It just numbed everything....When I’m eating I don’t have to think about anything else...*” (P: 358). Hence, it allows her to try and detach from emotions she has no idea how to process or contain.

If one is to look back and note when her illness consumed her, “*it was an all or nothing...I would either eat everything and purge or not eat at all*” (P: 346), it would appear it was when she felt out of her depth. The first time she developed her rules and regulation was when she was fifteen and this was during the time that her parents got divorced. When she was eighteen she was told that she had to lose weight by her coach in order to become someone. Thereafter, it surged again when she did not qualify for the Olympics and came back to find herself homeless, once again:

....a months and a half and I hadn’t binged or purged.....mm....And then I didn’t qualify for the Olympics. I missed it by two places....It was right there but not. I went home and ...it was like I didn’t...I was expecting to go with my mom and...I went with my dad....And I stayed there for a while and it was just like a whole mixed up thing I don’t even know what was going on. My mom and I didn’t have a house to go to...So I went and stayed with my dad. And that is when I fell into purging again...It suddenly became an all or nothing...I would either eat everything and purge or not eat at all (P: 346).

Our qualifying competition was in 2005. So, from when I got back...I just pretended like everything was ok...I stayed on my own for a while....which never seemed to work out ... told them that I was in trouble and I started seeing a dietician and a therapist and...mm it hadn’t stopped.... I was still binging and purging...Just hiding everything....Lying to everyone. Telling lies....that I had eaten when I hadn’t or that I hadn’t eaten when I had and just gotten rid of it....I’m so ashamed now of how I lied (P: 346).

*My mom had just lost her fiancé and she was losing the house...and I never really spoke to her anyway.....My dad would only.....say that all of that was my fault becauseif I didn’t *play my sport*, she would never have mether fiancé....He would never really say that, but that is what would go through my mind...The way he would say something about my mom.....I didn’t go anywhere..... I didn’t even go to my journal (laughs)..... I needed to be accepted*

*and in *my sport* in any case I had to lose that weight...I had just been told that I had to lose that weight....that was the first time I started.... I wished it would just disappear.... And then I went to stay with my coach. I was just so focused on the Olympics that Iate.....I never really dealt with anything...I just...I sort of ate because I had to.... (P: 357).*

*Like I have said before, my room has always been my sanctuary...My safe place...and I lost that....All of my stuff was packed into boxes....and I couldn't take them with....And my stuff is still packed in boxes. I have not opened them up yet.I think at that moment *my sport* wasn't going that well either.Everything that was a part of me was kind of disappearing..... *My sport* wasn't going very well and I wasn't able to express myself through my *sport*...And I didn't know how else to...everything that I knew that was safe, was taken away from me...Well not really taken away, buthad gone (P: 357).*

A *theme* that seems to radiate throughout these excerpts is the “*sense of loneliness*” and having no one that she could confide in and trust that they would hold her. It would appear that she could never voice her inner turmoil, “*I have never been able to express myself very well....in words....in talking to ... I will always struggle with that.mm.....Just lately I have started writing more, which has helped*” (P: 348). And so, she took it out on food instead. The way she relates to food can be interpreted as an enactment of her inner frustrations and pain felt towards those that remain oblivious to her emotions. The *theme of “emptiness”* she can not fill, “*It's filling this gap that I don't know how to fill.....I mean sometimes you get this feeling that there is this gap that no amount of food will ever fill....So, what am I actually doing (laughs)*” (P: 358) is hypothesised to be the *concept of “the missing containing link”* and because she never experienced it, she can never know how to fill it or find it. She attempts to use food to both substitute and deaden her emptiness, but she gets caught up in the constant *theme of “guilt”*, “*...Guilt.....It's like this vicious cycle because you eat and then you throw up and then feel guilty anyway*” (P: 358)....”*I vomit and I just feel relieved and.....it's not long after that ... that I feel guilty.... It's just this whole circle of guilt ...I eat and I feel guilty and then I purge and its relief and.....about ten minutes later I feel guilty again*” (P: 358).

This guilt, analytically, can be explained as originating from her internal persecutory world that greedily attempts to fill her internal world with nurturance, ‘good objects’, however she can never keep it down because she feels she does not deserve nurturance. Her internal world is so persecutory that she struggles to even keep down a cup of tea or water, “*There have been times*

when I don't just bring up food I bring up water" (P: 359).... " Sometimes...I have eaten and some times I haven't eaten....It can sometimes be just be a cup of tea..." (P: 360). Nonetheless, she does crave the nurturance, which is why she greedily attacks the object and tries to fill the void, as displayed during the binging episode. The consequent guilt that ensues after the purge is because she feels ashamed and disgusted in her greedy need and how she has attacked the object, which then strengthens her internal sense of badness and so a vicious cycle develops. A further essential point that needs to be included here is the sense of agitation she feels, which is linked to the feeling of guilt she feels, *"There have been times when I don't just bring up food I bring up water.....There are days when I feel agitated and aggravated.....it's like one o'clock in the afternoon and then I purge and then I feel "Aah, Ok...now we can start the day" (P: 359).* This clearly illustrates the *theme* of her *"unconscious rage and anger"*, which is an emotion she does not express, *"I usually just cry (laughs). I don't get angry. I just cry" (P: 361).* Due to the fact that these emotions are too overwhelming for her to express, as is the anger at both her parents for being self-absorbed, negating her cries for help and never seeing her for who she is, but rather what they needed her to be, she keeps them inside. However, they are outplayed during the binge-purge cycle, which is what strengthens her sense that internally she is so 'bad', destructive and attacking. As a result, guilt steps in and because she is actively engaging with the object, through her to-and-fro introjection and expulsion of food, she constantly gets caught up in the vicious cycle. She wants the objects, feels bad when she has ingested them and they are inside, consequently expels them, but then feels bad again because she realises how 'bad' she is, internally, and how empty she feels. So, she tries to fill the gap up again and the vicious cycle re-emerges.

To illustrate what feelings are inside of her poem will be presented that was dedicated to her fight against anorexia and bulimia and was the first time she ever expressed her anger, but more importantly gave herself a voice, *"I really felt it It felt like I was standing up against it and like my voice was stronger...And I could feel angry at it....and it felt good" (P: 361):*

*I claim two meals for myself and you try to tell me I'm fat.
I feel weak and tired but all you care about is fat!
You have told me nothing but lies,
why should I believe this one
Where is throwing up going to get me-
on another guilt trip or back to hospital*

*I'm not buying it! You've taken so much away from me
You've pushed me around, kicked me, waited till I'm at my weakest
and then kicked me again - what a coward!!!
Just when the wound starts to heal, you rip off the dressing and expose
everything all over again. Don't you dare try to tell me I'm the fool here!
You are cruel and dark, yet you wrap yourself in the most beautiful paper,
You come packaged with promises of light and joy, you offer answers and freedom
but they are just lies.... empty shells, empty promises.
You tell me that I don't deserve to eat, that I am not enough.
I realise now that if I am not enough without you, I will never be enough with you.
There is no light at the end of your tunnel, only death
Somehow you even manage to make that all pretty
Here's the thing... I don't do pretty! I'm into honesty and realness
I want to live, feel and experience everything life's got to offer.
You are not life and I AM NOT FAT!!!*

I: It seems like you were speaking to all the people in your life (P: 361).

A: I never looked at it that way...(laughs)...It felt so good to actually speak and become powerful not through the other way....and also kind of hard (laughs).

I: How was it to become powerful?

A: I felt like a sense of victory....of kind of knowing who I am and that I have a choice.....Every time I read it I feel it again.

I: It is very powerful. It seems like you having a dialogue with so many different people that have made you feel so many things. What types of people have made you feel like bulimia and anorexia has?

A: People that have overpowered me (P: 362).

It would appear that she is slowly learning to give herself “a voice” (theme), despite being so scared of the implications. There is a sense that throughout her life she was noticed for what she could become, but no one really noticed who she was or what she wanted or needed, “*Who am I without *my sport*... What do I want... out of life and And that is what I am trying to discover now” (P: 351)...*” *But I think now it's time to discover who I am without the *my sport*...” (P: 351).* Perhaps her journey has begun and she has realised that she can be special without having to be judged constantly in order to try and prove that she does have something ‘good’ to offer. Perchance, she has started discovering her own identity, through her eyes and not another’s. Perhaps, in time she

will see her internal beauty that gave her the stature she holds in this country, despite feeling that no one knows her. Perhaps, in time she will allow her voice to speak.

CATEGORY	PARTICIPANT ONE			
	<i>"_ Sense of Self enmeshed with Food and her External Objects"</i>	<i>"Enmeshed Relationships with Self-absorbed Parents"</i>	<i>" Invisible under the Spot Light"</i>	<i>"A</i>
THEMES	<ul style="list-style-type: none"> ✚ Mother played pertinent role in daughter's relationship with food ✚ <i>"Should and shouldn't foods"</i> ✚ <i>"Sense that her life pivoted on weight and what she consumed"</i> ✚ Food and weight were the only medium of communications ✚ Most importantly, her sense of self was defined and determined by her weight and what she ate ✚ Never developed the capacity to know how to feed herself ✚ Feelings of <i>"guilt"</i> ✚ <i>"Feeling bad"</i> ✚ Having to be <i>"punished"</i> ✚ Emerged when she had consumed 'bad' foods as, in her mind, she had disappointed and had not lived up to the expectations of others ✚ <i>"Ambivalent relationship with food"</i> -torn between wanting to believe she deserves to eat and believing she does not deserve nurturance ✚ <i>Latent meaning</i> of her behaviour is her struggle with believing that she is special enough ✚ <i>"Needing her object"</i> 	<ul style="list-style-type: none"> ✚ Relationship with mother characterised by: ✚ <i>"Silence between us"</i> ✚ <i>"Her inability to confide in her"</i> ✚ <i>"The instability and uncertainty"</i> ✚ Hypothesised due to inconsistent, ambiguous and contradictory messages her mother seems to constantly feed her ✚ <i>"Feeling like an outsider and intruding in a space"</i> ✚ <i>"Lack of communication and recognition of emotions"</i> within her family ✚ <i>"Guilt"</i>- ✚ losing her supportive father ✚ Destroying her 'happy family' ✚ Introducing her mother to another man ✚ <i>"Loss of her feelings"</i> – latent suggestion, <i>suppression of feelings</i> ✚ Only way she could express her internal feelings, experiences and sensations was through food and not through speaking ✚ Almost as though food were her words, but like she was unable to feed herself properly, similarly, 	<ul style="list-style-type: none"> ✚ Seems to have gone unnoticed in her family therefore went into an arena where she attempted to become someone that could hold a special place in the world ✚ Her sport enabled her to express her one desire and that was to be noticed, acknowledged and respected ✚ <i>"Freedom"</i>- ✚ <i>"Allowed to be me"</i> - ✚ <i>"Express myself"</i> - ✚ Sense of identity ✚ Unconscious need to be noticed and praised ✚ Furthermore, space away from her parents, however, this was then contaminated after her mother had an affair ✚ It seems as though she could no longer feel special ✚ She did not manage to hold onto the 'goodness' she discovered inside of her because this space was contaminated by her persecutory internal world and her parents' self-absorption with their on needs 	
THEMES				

THEMES	<ul style="list-style-type: none"> ✚ This is why she becomes enmeshed with her objects and is only able to experience herself through the eyes of another 	<p>she was unable to understand or make sense of her feelings</p>		
CHARACTERS	<ul style="list-style-type: none"> ✚ Relationship with mother seems to be enmeshed ✚ Mother played a principal role in teaching her daughter about the “<i>good foods and bad food</i>” ✚ Mother has unresolved issues with food – “<i>didn’t feel comfortable in her self.....or like shefelt there was something she needed to fix</i>” 	<ul style="list-style-type: none"> ✚ Mother seems to have been self-involved in her own struggles, losses and unhappiness, which may have left the participant feeling insecure and uncertain as to whether she fitted in her mother’s life and was important enough ✚ Neither parent was attentive to the difficulties she experienced in her life ✚ Parents have projected their 	<ul style="list-style-type: none"> ✚ All her subsequent role models, which were influential in determining her sense of self, similarly all focused on her weight and what she consumed 	

CHARACTERS		<p>unresolved issues into their daughter and are unable to take them back.</p> <ul style="list-style-type: none"> ✚ Thus, the “<i>guilt</i>” she carries around belongs to both her mother and father, her father projected his own inadequacies of being able to maintain a marriage into her ✚ Father seems to have used her to gratify his own narcissistic desires, and it was never about her ✚ Appears to lack that close, supportive and nurturing connection ✚ Unable to separate his daughter from her mother and saw them as an enmeshed unit that he needed to reject. He appears to have been unable to contain his unbearable feelings and used his daughter as his ‘<i>container</i>’ ✚ <i>Container</i>’ for both her parents’ ‘unresolved issues’ ✚ She seems to be storing a lot of unprocessed feelings 		
CONCEPTS	<ul style="list-style-type: none"> ✚ Sense of self divided into ‘good’ and ‘bad’ and everything she eats determines how she feels about herself ✚ Similar to mother’s experience in the world- divided into either being ‘good’ or ‘bad’, depending on what she had eaten that day 	<ul style="list-style-type: none"> ✚ “<i>Containing link</i>’ was missing 	<ul style="list-style-type: none"> ✚ <i>Concept of loss</i> is unbearable to feel ✚ <i>Concept of an extremely critical and punitive superego</i> ✚ <i>Concept separating and individuating</i> - working through mourning what she has lost and integrating what was so beneficial and nourishing 	

CONCEPTS	<ul style="list-style-type: none"> ✚ <i>“Persecutory internal world”</i> - feels that she does not deserve to be fed, which is why she struggles to feed herself ✚ <i>“Separation and individuation”</i> – binge-purge cycle ✚ Her repetitive back-and-forth clearly illustrates her difficulty with working through this process because of her persecutory internal world and her enmeshed relationship with her mother ✚ Internally, she believes there is not enough ‘goodness’ to outweigh the ‘badness’ 		for her	
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NDINGS OF PARTICIPANT TWO ~ ANOREXIC (Restricting Subtype) *Appendix ~ I*

4.3.1 TAT THEMES OF PARTICIPANT TWO

4.3.1.1 SENSE OF SELF

She appears to split herself into a gentle and compassionate person and then seems to struggle intensely to separate and detach from her internal punitive and persecutory voice, despite knowing that she must. It seems that she feels broken, helpless, engulfed and overpowered. She also appears to feel violated, controlled and destroyed. It seems that she feels threatened, fearful, silenced and dead inside. There is a sense that she feels she needs to protect and defend herself, but she is scared and ambivalent as to whether she wants to live. Furthermore, it appears that she struggles with expressing and showing her anger, rage and hatred and has a tendency to be self-destructive and introject all these feelings and takes it out on her herself instead. This seems to be depicted by her tendency to withdraw from the world and how she opts to kill herself instead.

Alternately she may project the feelings of aggression and rage onto the father figure. It appears that she struggles with the need for control.

It is for all these reasons that it seems that within most situations she sees an unhappy, frightening, disastrous and overwhelming outcome. It appears that she is mostly unsure about her future. It might be for this reason that she attempts to escape into fantasy and fairy tale endings in which all the goodness escapes the badness of the world. She appears to grapple with an internal conflict between the life and death instinct.

4.3.1.2 NEEDS

It seems that there is a longing to feel special, be needed, be loved and accepted. It appears that there is a desire to become somebody, to be acknowledged and respected. There is a sense of her yearning for compassion, affection, containment, safety, kindness and warmth, which might be interpreted as a desperate need for soothing. This suggests that she longs for a protective and safe mother-figure who can comfort her and whom she can trust. Despite her apparent need for a soothing mother-figure, it appears that there is an anxious need for space, privacy, freedom and escape, particularly from the mother-figure. She appears to struggle and desperately needs to separate, individuate, escape and protect herself from a mother-figure that is experienced as being oppressive and cruel. Internally, there is a sense of being frightened and an anxious need to protect, defend and save herself, which is why there is a desire to feel omnipotent, solid, free and be in control. It appears that there is an internal struggle and conflict between a longing for inner peace, attempting to deny and escape from her inner reality and destructive parts. Furthermore, there seems to be an underlying need to express rage and anger.

4.3.1.3 ANXIETIES

There appear to be intense fears of lack or loss of love, of deprivation, of abandonment and rejection. It seems that there is anxiety over disapproval, over the opinion of the external world and of not being enough. All in all it appears that there is an underlying fear and dread of loss. There seems to be trepidation of being devoured, of being invaded, of being engulfed and a desperate need to escape from both the mother and father-figures. It would appear that there is apprehension

and ambivalence between the need for separation and her sense of deprivation in the family and of a mother-figure. It seems that there is intense dread of physical harm, injury and or punishment. There also appears to be an overwhelming panic of being overpowered and helpless. Internally, there seems to exist a struggle with anger, conflict, aggression and attack, which is why there is a tendency towards intra-aggression. This may explain her anxiety of being consumed by the 'evil' parts of her inner world, her sense of inner 'deadness', internal ugliness and emptiness.

4.3.1.4 SENSE OF THE WORLD

It appears that her sense of the world is that it is judgemental, envious, critical, demanding, confusing and there are expectations that have to be met. Her world appears to be cold, dark, lonely, secretive, barren and depleted, which is why she appears to experience it as persecutory, invasive, unsafe, dangerous and aggressive. It seems that her sense of the world is that it is overwhelming, devouring, silencing, and untrustworthy and there is no one to protect her. This may be why she needs to find protection against its evilness, needs to escape and hide. For these reasons she seems to try and escape into a magical world where she attempts to find beauty, feel 'solid' and tries to self-soothe herself. It appears, however, that she struggles because her external world is secondary and unimportant in relation to her frightening internal world. Hence, it appears that she struggles to find an internal and external space that is not experienced as annihilatory, envious and engulfing.

4.3.1.5 OBJECT RELATIONS

It appears as though she struggles to hold onto an object without feeling the need to assume the role that the object expects her to be. There is also a sense of the need for privacy and secrecy with her object. This might either be because the object is special to her and she needs to cherish it on her own or it might be because she is ashamed.

4.3.1.6 FAMILY

Generally, she appears to experience her family as unavailable, unsupportive and that it lacks close connections. Considering that it seems that her underlying sense of a family is that it is abandoning, it might explain her uncertainty, insecurity and resistance in trusting that she has a family. This is why she seems to not have a concept of a family in any of her responses. Both the parental figures appear to be experienced as intrusive, not protective, sexually inappropriate, overwhelming and suffocating, specifically the mother-figure.

4.3.1.7 MALE/ FATHER/ LOVER FIGURE

She seems to perceive her role in relation to the male figure in a dual light. She sees herself as either having to placate, reassure and contain his insecurities and anger. She also appears to feel compassion towards the male figure during the times in which he is threatened by the female/mother figure. On the other hand, however, she appears to experience herself within the male-relationship as being sexually violated, submits to his power and is destroyed. There is also a sense of blame and guilt over being violated and abused. Thus, there seems to exist no sense of acceptance, unconditional love and she expects to be rejected by the male-figure.

Expanding on her ambivalent reaction to the male-figure, there appears to be a conflictual internal struggle with her experience of the father-figure as he is experienced in two different perspectives. On the one hand he appears to be gentle, strong and needs to escape from the mother/woman-figure. He seems to be in constant fear of the mother/woman figure and desperately needs to flee from her because he is forced to serve as a labourer and abide by her stringent laws that constrict him. On the other hand, the male/father figure is conversely experienced as weak, she appears to experience him as distraught and unable to look at her because “the female-figure has killed herself as she was raped”. It seems that she is unable to turn to him, seek his help and comfort because there is an underlying sense that she feels he would be unable to accept her, still love her and help her get through the ordeal. Thus, it seems that she expects him to reject and abandon her as apposed to being able to protect and comfort her. This suggests a projection of his own disgust

in himself onto the female-figure. Similarly, she appears to internalise the disgust, blame and guilt for the rape. Hence, it would appear that she becomes the rejected object in order to protect her father from being rejected.

On the other hand he is experienced as an angry, possibly jealous or protective, pushy, evil and demonic figure. There is an underlying sense of him being invasive and inappropriate, possibly suggesting sexual intentions. This would appear to explain the above split she has created of the father-figure in an attempt to hold onto him. This strongly seems to be influenced by the relationship she has with the mother-figure.

4.3.1.8 MOTHER/ FEMALE/ SISTER FIGURE

The mother-figure appears to be experienced as a cold, proud, demanding, superior statue that is cruel, scary, critical and rejecting. She seems to be threatening, silencing, hurtful, wicked and full of evil intent. There appears to be an underlying need for acknowledgment and competition with the mother-figure to appreciate her daughter's mothering capabilities. There appears to be extreme jealousy, envy, rivalry and the need for control within this relationship. There seems to be an underlying sexual inappropriateness in her experience of the mother-figure.

She appears to struggle terribly with her sense of being intrusive and taking up all her space. This makes her feel like she is being devoured and suffocated. It is for this reason that she seems to desperately want to get away, push away and get some space separate from the mother-figure. She appears to shut down and withdraws in an attempt to escape, be free and not succumb to the cruel mother-figure.

Internally, the mother-figure's voice, which appears to be infused with her self-concept, seems to be experienced as punitive, destructive, annihilating, engulfing and overbearing. The mother-figure is described as being a leach that wants her to die. She appears to make her feel ugly, fat, stupid, selfish and not worthwhile. It appears that she makes her doubt her abilities and tells her that she is not good enough. This is described as making her feel dead inside and tells her that she is better off dead. It seems that all things considered, the mother appears to be experienced as 'poisoning her, feeding her stuff that makes her sick and represents the complete image of hate'.

4.3.1.9 **CONFLICT**

There appears to be conflict over her future, living up to the expectations of others and who she will become.

There appears to exist an intense conflict between her needs for independence and individuality, and her sense that she cannot escape the influence of the mother-figure on her life and herself. It appears that she can not express herself within the presence of the mother-figure and feels engulfed or overwhelmed. She appears to struggle with her anger towards her mother for wanting to separate from her. This might be due to her underlying need for a nurturing mother and, thus, she can not bear the conflict of loss because she would then need to face the reality of her abandoning parental figures. This might be why she appears to dream in an attempt to avoid and escape from her current life/circumstances.

There appear to exist prominent themes of unresolved oedipal issues, namely the themes of jealousy, rivalry and envy in the mother-daughter relationship and conflicts around her sexual development. Furthermore, there seems to exist a conflict between the daughter's need to get her mother's acknowledgment that she is capable of looking after a baby and the mother's need to infantilize and undermine the daughter so that she retains feelings of competence and self-worth. There appear to also be themes of lack of trust and the need to reassure the jealous male-figure that she loves him. Furthermore, there might be a possible conflict between her anger and feelings of coldness towards the father-figure and her need for intimacy.

4.3.1.10 **BOUNDARIES**

It appears that predominantly her boundaries are enmeshed (7 responses) all within the themes of the *mother-daughter* relationship, rivalry, hostility, physical beauty, sexuality and aggression (CARD 7GF, CARD 9GF, CARD 12F; CARD 13 MF, CARD 18GF); *fear of death* (CARD 15), and *aggression* (CARD 8BM). This might suggest that she struggles with boundaries within predominantly the mother-daughter relationship and the associated role the mother is theorised to

play in the containment of these emotions. This is also highlighted by her tendency to over-identify and her lack of distance with the content of the cards as illustrated by 8 of her responses.

She seems to be withdrawn in 4 responses that fall within the themes of *self-efficacy and autonomy* (CARD 1), *separation and individuation from family* (CARD 2), *aggression* (CARD 3BM) and *father-daughter relationship* (CARD 6GF). This might highlight her struggle and attempt at separating and setting boundaries, which are predominantly within relationship to male figures.

4.3.1.11 **DEFENCES**

She appears to use predominantly projection, denial, suppression, displacement and introjection of anger and aggression be it towards the *mother-figure* or *father-figure*. It seems that she introjects aggression and takes it out on herself. There is a sense that she is unable to voice or act out her anger, disappointments or needs. Rather, she appears to deny and suppress her own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and her need for an accepting *father-figure* and containing *mother-figure*. It seems that she uses splitting and repression within the mother-daughter relationship. It would appear that she represses and uses displacement of oedipal issues. There is also an indication that she seems to revert to isolation, regression and attempts to 'Undo'.

4.3.1.12 **IMPULSE**

Her apparent tendency towards being restrictive, as indicated by her 10 responses, highlights her struggle with expressing and acting out her anger, feelings and emotions. She seems to act out rage and aggression only in CARD 15, which is associated with the *theme of death* and when she inflicts it on herself in CARD 12F by *committing suicide*. This also appears to show her restrictive impulse control because she does not turn to an object for help, but rather kills herself.

4.3.2 INTERVIEW FINDINGS FOR PARTICIPANT TWO

The categories that arise from Participant Two's interview are divided into three broad areas: "*Enmeshed Food-Mother Link*", "*The Damaged Father*" and "*Anorexia, the shield*", which will be refined and explored.

4.3.2.1 The first category is the "*Enmeshed Food-Mother Link*"

In asking her to describe the role she feels food has played in her life two thematic functions initially emerge: it "*shuts you up*" and "*replaces*", which implies that the latent meaning is that it functions as a "*substitute*" and it "*silences*":

Mostly I think it's a way of shutting me up because.....like If you say that you are upset or whatever....then Oh well, "Go and have lunch...or have a sandwich...or do you want a sucker...Do you want this?...Do you want that"?And it kind of instead of being able to speak you get your mouth full ... Shoved with food. ...And you know you not a vacuum cleaner. I have always felt that it replaces communication...It replaces... It replaces a lot of things.... So....I don't think that food has been....a positive factor in my life...and it still isn't. ..Even though ...I make sure that I eat to a certain degree...but there is still a huge battle with food....And whenever I'm upset, I don't want to eat....because it's like...it shuts you up (P: 398).

"You can't talk with your mouth full"Sometimes when you felt like you were going to screamand you had to sit there and ...because there was so much fighting....and we had to sit there and try and eat...(P: 400).

Because it's supposed to replace everything that is not there...and to me, you.... don't replace food with things that are supposed to be said or felt or.....communicated. Like as long as you have food and a roof over your head you are supposed to be ok... (P: 398).

These extracts give a very detailed description of how she came to experience food functioning as a stopper, a cork that was stuffed in her mouth in order to silence and prevent her from expressing what was being felt inside. Food was intended to shut her up and replace everything that she

lacked. It was expected to substitute everything that was unbearable or unpalatable, “*Food was for me that was what stopped you from being able to say what you felt...or feel anything. or the stuff that was there, that shouldn't have been there...*” (P: 403). There is also a sense that it was supposed to fill an emptiness, “*It was a replacement for everything that wasn't there*” (P: 403). Hence, from childhood, it seems that food became a suffocating substitute. It was meant to numb and make the feelings go away, however, the *concept* of the essential ‘*containing link*’ was missing. Analytically speaking, it is only once the feelings are digested and made palatable by the *containing link* that the feelings then become bearable. In her case this link never occurred as her feelings never had an outlet and a *containing ‘other’* that could help her process them, this will reveal itself as we progress further.

Whilst it was supposed to make everything feel better, it was also expected to silence everything, which is why it seems to make her feel sick, “*I have always had a negative attitude towards, especially if I am not feeling well, you know if I'm feeling upset or whatever....Somebody says, “Oh, just have a good hearty meal. You will feel much better”... I won't feel better, I'll feel nauseas....*” (P: 398). This reaction she has towards food is because of the association she has with food in that it has shoved down her emotions, “*Instead of being able to speak you get your mouth full ... Shoved with food. ...And you know you not a vacuum cleaner*” (P: 398). Thus, the latent meaning, of wanting to ‘*vomit*’ (*sub-theme*) is, in actuality, her desire to reject the belief that she needs to keep her feelings inside, her desire to express herself and to communicate her distress, “*To me, you.... don't replace food with things that are supposed to be said or felt or.....communicated*” (P: 398).

What is highlighted above is her need to feel and to communicate her inner turmoil, however, food has almost made her speechless. Food could not comfort, nor could food make the feelings go away. It tasted like poison, which she needed to throw up and reject because of the tumult it caused within her, “*...And you felt like you were going to throw up...Mm...Then I remember I used to just spit the food into the serviette and just hide it.....Then I didn't have to swallow it because it felt like I was swallowing poison.with all the fighting....It stuffed it all down...*” (P: 400). This suggests that it is not food that was the cause of the unsettling feelings within her, but the actual feelings it was supposed to silence. Thus, the latent meaning of her repulsion and struggle with food is in actuality the emotions she was never allowed to utter. The unsettling sensation that food evokes within her is a result of food being aimed at numbing all she feels. Hence, this suggests that there is inner

conflict over experiencing feelings. This might be because feelings became uncontained, unprocessed and had no outlet. They had to be kept inside, which seems to be expressed by her throughout her interview, “*All the screaming. All the fighting..... Sometimes when you felt like you were going to screamand you had to sit there and ...because there was so much fighting....and we had to sit there and try and eat*” (P: 400).

Besides playing the role of the “*replacer-substitute*” and the “*stopper-silencer*”, food also appeared to play other roles, namely the “*comforter*”, the “*punisher*” and the “*rejector*”. These in themselves are contradictory because that which was expected to contain her was also expected to punish and reject her. Consequently, what developed was the *concept* of an ‘*ambivalent relationship with food*’ because there were such conflictual messages projected onto food, this will be unravelled below:

‘The Comforter’:

Because I used to watch everyone that was upset just eat. ...and....especially my sister. My sister used to, when she was upset, make pots of like slop chips...And she was upset and she used to eat all of those chips. And then my mom used to like say what a slob she is and how she has to lose weight...and all of that and then she would go do the same thing over again. And Mm...that is where I realised that it's cause she's upset that she's eating...(P: 398).

‘The Punisher’:

*And also because often when we didn't do something right or mm...make the tea or whateverWe didn't put a teaspoon right way or the jug the right way...We would get punished and she would say, “Ok right, well you go without supper”. ...Mm...It started that way....but then she realised that it didn't bother me. So she carried on...She carried on with ***....not with me. Then she started to try and make me eat because I got into trouble at school....because I lost so much weight, the teachers were calling and that...That is when she just started other methods of trying to punish me...(Pp: 398 - 399).*

‘The Rejector’

*And then my mom used to like say what a slob she is and how she has to lose weight...(P: 398). And then she put her on something called Redupon...to make her lose weight. And then she stopped...Mm...She didn't have supper and stuff...with us. Then Mm....She eventually put ****

*on Thins. It was just like she had to be like this perfect...modelling image... (P: 399)*** She used to break her down a lot. She still does. ... (P: 399).*

Drawing from the above, it seems that the one message she received was that food was consumed when feelings became intolerable, however, criticism and rejection ensued. Another message she received was that a method of punishment was to be deprived of food, also, she understood that food prevented perfection and resulted in criticism and rejection. These *three themes*, the “*comforter*”, the “*punisher*” and the “*rejector*”, were in addition to the “*replacer-substitute*” and the “*stopper-silencer*” messages she internalised about food. Thus, the *first sub-theme* that seems to emerge as a result of these overwhelming and ambivalent messages is the “*need to control*”, defend and protect herself from being “*stuffed*” or “*silenced*” by “The Comforter”, “The Punisher” and “The Rejector”. The *second theme* that is revealed is the apparent pertinent *role that her mother plays in being the feeder*”. Both these themes need to be further explored:

It appears that her attempt to control what she was consuming began when she was four and a half years old when she did martial arts, “*You fight by weight... So I had to keep my weight low so that I could fight*” (P:399). Analytically, one wonders whether this need to fight was her unconscious way of releasing her anger, as well as, an underlying need for control and for a sense of power.

Thereafter, the sympathy she felt towards her sister and the guilt *that* was coupled with it was the second trigger that caused her to stop eating, “*And then I just started to not eat because I felt bad when *** wasn't eating... (P: 399) *** She used to break her down a lot. She still does. ...*” (P: 399). The reason her sister was not eating was because her mother had a great need for perfection and looks, “*It was just like he had to be like this perfect...modelling image.”(P: 399)...“She had to look perfect all the time. ...Mm.....and everything was about looks” (P: 399).* One wonders whether the guilt she felt was caused by her inability to protect her sister from their indigestible reality. A reality that seemed to be experienced as one in which feelings were stuffed down and, thus, there was no space for a voice to express its despair, vulnerability, hopelessness and rage. The only way she could have perhaps felt like she could save her sister was to identify with her. In this way, both of them could feel, but could never express.

All the same, as much as her sister constantly yearned for “The Comforter”, she wanted to rid all links to food, “*I realised that I didn't have to eat...at all...That I don't get hungry*” (P: 399). She needed to

protect herself from all the chaos, from her reality, which seemed to be associated with food. She wanted to ward off all the confusing messages she had picked up from “The Comforter”, “The Punisher” and “The Rejector”, and the only way to do this was to ‘*reject food*’, *rejecting food is a prominent theme*. It was her attempt to escape from the feelings she could not digest or want to take in, “*All the screaming. All the fighting.....I learnt that I don’t need supper. It’s actually nice and quiet upstairs. There is no fighting. I don’t have to deal with attitudes*”(P: 399). Her desire was almost to master food, to gain power over and independence from food so that it could not control nor hurt her, “*She couldn’t hold that against me. That she couldn’t punish me.....In that way I would just laugh it off*” (P: 399). But more than anything it appears that the latent meaning of her desires was to try to protect and defend herself from her mother’s attacks, “*but then she realised that it didn’t bother me. So she carried on...She carried on with ***.....not with me*” (P: 399). Her ultimate desire was to negate her need and dependence on her mother, “*And I don’t even need food from her.And it was because I wanted my mom to know that I didn’t need her food....*” (P: 399). Analytically, in this way she could unconsciously deny her reality that contained frustrating, inattentive and intrusive objects.

Based on these above mentioned statements there seems to be a direct link between her mother and the food she fed her, “*I didn’t need her food I didn’t need her. I could live without her..*” (P: 403). Thus, the latent meaning of her underlying desperate need to reject food is actually directed at rejecting her mother, which she “*saw it like poison. I always saw it like poison all she gave me. Even when she bought me things, I’d destroyed them*” (P: 400). This depicts the “*enmeshed relationship that food and her mother*” appear to have in her mind, which is a *prominent theme* that needs elaboration.

It seems that her mother played an extremely pertinent role in the way food was felt inside. In the presence of her mother food was either associated with criticism, because of the dependency on it for ‘*comfort*’, which in her mother’s words made “*you look like a slob*”. Alternately, it was to silence that which is unbearable and/or to deprive her of nurturance because she had not managed to present the tea cups perfectly aligned with the teaspoons. Hence, the mother’s apparent underlying need was to present the perfect looking family, be it at the expense of putting her children on appetite suppressants. The ‘*need for perfection*’ is the *sub-theme* that emerges from the mothers’ unresolved needs.

Based on the preoccupation that her mother had with food, one gets a sense that her mother had her own struggles with nurturance, which she does describe:

*I know that she used to throw up...stuff like that. I know she used to take laxatives.Mm...to get rid of it because she had to have the perfect weight of 50 and ...She had to look perfect all the time. ...Mm.....and everything was about looks...So....she ate, but she threw up.Ever since I can remember, but I just thought it was normal. ...And...*** started throwing up (P: 399).*

Thus, what seems to emerge is a depiction of a mother that had her own unresolved issues about food and appeared to entangle her children in her own web. All the different associations made with food may represent all the mother's different facets, which she could not contain and projected. It appears that due to her own inability to feed herself she was unable to feed or offer nurturance to her daughter the way her daughter wants, and has always wanted, to be fed, "*Well she couldn't cook*" (P: 399). It is, however, not only her inability to feed her, but it is the experience that "*everything she fed her was poison*". This is a *pertinent sub-theme* that underlies her relationship with her mother because it is for this reason that she was unable to take in anything her mother offered. The concept that emerges is that of her inability '*to take in*'.

She experienced her mother to be poisonous for other reasons too, *namely*, the *themes* of '*lack of care*' and '*inappropriate intrusiveness*':

In describing her mother she mentions that "*she didn't care*" (P: 399) and never really even wanted her, "*I tried not to be with her. I knew she hated me, my dad had already told me that she wanted to get rid of me a long time ago... She hated my sister as well....*" (P: 402). She also describes her as, "*always being so angry*" (P: 402). She seems to describe her mother only "really loving" her one sister, "*maybe because she listened to her. Maybe because she did everything she said....And she didn't hate her the way we did. And she didn't have to bath her or make...help her change. She didn't have to do all of that stuff*" (P: 402). This suggests that obedience was expected in return for love, however, she was unable to become what her mother needed her to become in order to satisfy her mother's desires. It seems as though the latent meaning of her 'rejecting' behaviour was a desperate need to prove to herself that she could survive without her mother's food, her love and

with actually being motherless, ““ *I didn’t need her food I didn’t need her. I could live without her...* “(P: 403).

One gets a sense that she felt constantly as though she needed to ward off her mother’s true intentions. She felt as though her mother neither cared, loved nor really ever wanted her. Her mother was also experienced as being invasive and exhibiting inappropriate behaviour, “*She never dressed properly. She was like....she wasn’t covered up. It used to scare me....freak me out...I didn’t want her holding or hugging me. I hated her*” (P: 402)..... “*Because she would walk around with her gown on and nothing underneath....And you know...She would sit by the mirror with nothing on and ... it just scared me....It freaked me out. And having to bath her. And her bathing us....I just can’t handle it. I don’t even want to think about it....it makes me sick*” (P: 402). This clearly depicts her sense of being powerless and engulfed by her mother’s inappropriate sexualized behaviour. There is a sense that her mother was not maternal, but rather overtly sexual and sexually overwhelming. This introduces the *sub-theme* of “*deterred sexuality*”.

Developing an attractive body is one of her greatest fears because it is so closely linked to her mother, as well as, her father:

B: I never wanted to put on weight because I didn’t want to look like my mother. I didn’t want to look strange (P: 401).

I: *What do you mean by looking strange?*

B: Like when *** body changed. I didn’t want that to happen. I didn’t want my dad to think I was beautiful. I just wanted to look not beautiful....

The above excerpt from her interview introduces unconscious ambivalent feelings towards her mother because she mentions that she does not want to gain weight as she does not want to look like her mother and thereby appear attractive to her father. It seems that her wish to remain almost asexual in which she is unnoticed, “*maybe if I got thin enough*” (P: 406) was also closely linked to her father, “*...He wouldn’t get attracted to me or he would just like ...get over it...*” (P: 406) This might also suggest that she unconsciously equates beauty with her mother and envies the fact that she can own her beauty and femininity. It seems that she wants to be the complete opposite of her mother, “*...no one is attracted to you. You don’t stand out. ...You aren’t attractive. You don’t get*

confused as a sex object.....You don't look like my mom with her boobs hanging out and everything else" (P: 404). This highlights her difficulty with sexuality and pivots on the *central sub-theme* of being a 'sex object'.

4.3.2.2 The second category is the "The Damaged Father"

There are deeply perplexing unresolved oedipal issues between her father and herself and there is intense rage at her mother, "*I just wish my mom would have been a wife to him.....and not destroy him (P: 406).* She feels that her mother, "*broke him.I think she made him feel like he wasn't even a man.... She used to tell him how pathetic he was because he can't discipline us ...Mm....He can't get it right. He is just like useless. He can't get a job that pays enough. He worked so hard. He had his own company and she just broke him.She just kept on breaking him" (P: 401).* Despite being vain, "*She would sit by the mirror with nothing on" (P: 402)* and being preoccupied with looks and sexuality, her mother could not satisfy him as a wife. It was therefore necessary for her to unconsciously assume the role of the wife and to make him feel like a man and love him, "*I loved my dad. I really loved my dad" (P: 403).* Analytically, this suggests that on an unconscious level she won the oedipal triangle. Nonetheless, she never wanted to be sexually attractive to her father and in the above excerpt she expresses intense rage because her mother was unable to protect her and satisfy her father.

Similarly, to her mother, but in a different overwhelming intrusive way, he was sexually inappropriate towards her, "*Because he used to tell me that he didn't like my thigh bones.... Here....I was too small.....He said that I needed to pick up weight" (P: 400).* He sexually abused her, but she is unable to feel her hatred towards him, "*I knew he was sick ... and I loved him (P: 406)..... "I just want to stand by him because he is my dad He doesn't know that he did wrong" (P: 406).* The hypothesis posed as to why she is unable to feel anger and hatred towards her father is because she experienced him as loving, "*he cared and she didn't. He didn't want to get rid of us and even though he was sometimes sick... he still treated us like we were his daughters....And made us feel like we were worth something" (P: 403).* Thus, her latent need is to hold onto an object that loved her and made her feel special. This might be due to the concept of her complicated, intrusive and rejecting relationship with her mother and her inability to face her reality, which contained two parents that used her for their own gratifications. It would appear that she uses

splitting and projects all the 'badness' onto the mother-figure so that she can remain idealising her father-figure. Nonetheless, her below statement may be interpreted as being directed at both parents and not only one, which suggests that on some level a part of her knows, but can not consciously face, her reality because the *concept of loss* is unbearable to feel:

Why is it necessary for people to hurt? Why do parents have children...who don't care about their children and there other parents who can't have children and would love to.Why do...children get raped? Whole lot of things. Why do children get sick because they born of a mom who is sick.....Why do they have to suffer?...(P: 404).

She is only able to voice her hatred through her friend, who he also abused by using projective identification, "... and when I think about that I hate him...That hurts.....when I hate himI don't want to hate him.... It hurts sometimes when I do" (P: 406).... "He could have left her alone. He didn't have to touch her"....." I never thought he would touch her as well and I will never forgive myself for that" (P: 405). Analytically, underlying this statement is a desperate need for 'omnipotence and control', which is a *prominent theme* that runs throughout her narrative. It is for this reason that she is unable to feel her anger, hatred and pain because these emotions are to threatening too experience due to the amount of damage they can inflict. This is why she needs to feel in control and projects these feelings into her mother, because in phantasy, they sadistically attack the internal and external object. As long as they remain lodged within her mother she can attempt, through projective identification, to control them and in this way negate that they originate from within her. The reason, however, why her external world is so persecutory is because of her own unbearable experiences that have been projected into the object and which she can not take back and integrate into her own psyche. The hypothesis posed as to why she is unable to take back the destructive and sadistic parts of her psyche is because of her desperate need to protect her father. Essentially, in her mind, she feels that she destroyed him because she caused his death⁴¹, "*I feel like I killed my dad. I spoke out. I feel like I shouldn't have. I could have been stronger...I feel like.....like I killed him.....because of the result, I deserve to die, not him. ..*" (P: 405). This highlights the *sub-theme* of her overwhelming 'sense of guilt' because she believes that it was her voice that ruined everything, as well as, her unconscious sense of omnipotence.

⁴¹ Her disclosure of the sexual abuse that had occurred led to her father being thrown out onto the streets. Her father, from that point onwards, lived and eventually died as a homeless person.

There is a sense that as long as he was only abusing her she could avoid her reality, however, when he hurt her friend she could no longer make excuses. Perhaps, on an unconscious level there was the omnipotent belief that she could be sufficient, which must have destroyed her phantasy when he turned to another child, " *Because I should have known that he couldn't contain himself....I don't know why I thought he wouldn't touch anyone else. He didn't touch my other siblings*" (P: 406). Thus, the sense of feeling special, in the complex way that sexual abuse makes children feel, was perhaps destroyed when he chose her friend. Perchance what made her speak was the rage and envy she felt, as well as, identifying with her friend's pain and violation. Nonetheless, she became enveloped with guilt because she believes it was her fault and feels that only once she dies will she be relieved or forgiven, " *Mm...I just wished I stop feeling so guilty.....I wish I could get rid of that feeling, but it doesn't go away...ever...It's like not until you die yourself...then it will go away*" (P: 405). This highlights her inability to work through mourning the loss of the object and feels that it is only through her own death that she can make reparation. *Analytically*, this suggest that there is not enough 'good' experiences and objects to overcome the 'bad' sadistic and persecutory objects, which is why she continues splitting her reality.

Another reason why perhaps she may also feel guilty is because in her phantasy, her rage literally destroyed the object, which would equate her to her mother:

B: Sometimes you hate yourself so much that you just....think that the smaller you get the more you will disappear...until there is nothing left of you. That is the way I thought...(P: 406)

I: *Why do think that you hate yourself?*

B: For making dumb choices....from where I came from

I: *Dumb choices?*

B: By telling about the abuse andfor.....Sometimes you also feel just like you pure poison to everyone around you (P: 407).

I: *How come you feel that way?*

B: I think that goes back to what we were talking about my mom giving birth to me...We have the same blood...and that just makes you bad news for anyone...you know.

I: *Because you came from her?*

B: Ja.....

It seems that her intense self-loathing stems from an unconscious fear that on some level she identifies with her mother who is poisonous and has the ability to destroy. Both on a conscious and unconscious level she fears that she is like her mother as she came from her and there is a desperate need for her to sever the umbilical cord because of the unbearable feelings it evokes in her. Not only does she detest her mother for being unable to be a wife to her father and therefore protect her from abuse, but there are intense feelings of hatred and rage because she could not be a maternal mother. She was intrusive, inappropriate and she despised her daughter. Thus, underlying all these feelings is the anxiety of being unable to trust her mother, "*I detested her*" (P: 399)... "*I just want to punch her*" (P: 400)... "*I never wanted anything from her...*" (P: 400)... "*....I stayed away from her as much as I could*" (P: 401)... "*I destroyed everything she gave me*" (P: 400)... "*I didn't want her holding or hugging me. I hated her*" (P: 402). As proposed earlier, it seems that these feelings are felt towards both her parents, however, they have been projected into her mother because she can not face the reality of how her father injured her. It may be that she also identified with his wounded ego that her mother destroyed, which is why on some level they consoled each other.

Once again, it needs to be reiterated that her unresolved Oedipus complex is multifaceted because it would appear that she never worked through the positive complex and remained in a state of fusion with her father, while excluding her mother. This unconscious oedipal fantasy would terrify her because this would suggest that she had succeeded in her oedipal ambition to possess one parent. Her fear would stem from the trepidation that if she possesses either one of the parents, then it confirms that she has the power to destroy the other and to split the parental couple. This would then strengthen her unconscious belief that she has the ability to annihilate like her mother. This is probably why she wishes her mother could have been a wife to him.

4.3.2.3 The third category is "Anorexia, the shield"

Anorexia then entered as a means to '*cope and avoid*' (theme), allowing the '*feelings within to die and, therefore, not be felt*' (theme), and as an attempted '*defence*' (theme) against her father's sexual attraction:

l: *What role do you feel that anorexia has played in your life? (Pp: 403- 404).*

B:It has kept me from ever being abused again. I don't get attracted to people who aren't attractive.....It's what makes it hard sometimes to give it up.

I: *What makes it hard?*

B: Because it just keeps you safe in a way because no one is attracted to you. You don't stand out. ...You aren't attractive. You don't get confused as a sex object.....You don't look like my mom with her boobs hanging out and everything else... (P: 404).

Hence, the latent intent of anorexia was to keep her safe from her father because it was supposed to prevent her body from maturing sexually. In this way she hoped to remain infantile and unthreatening, however, it never kept him away:

I: *Do you think it helped?*

B: Not with my dad....I just wish my mom would have been a wife to him....and not destroy him... (P: 406).

Based on her utter detestation of her mother it can be interpreted that her most painful frustration is actually directed at her mother who was unavailable to mother and protect her. Due to her mother's own unresolved issues and fragile ego she continually used her children narcissistically as an extension of herself. Seeing that it was only through food that she got to experience her mother a *symbolic equation* resulted in which food was, and still is, felt to be her mother. Thus, the latent meaning of her refusal to take in her mother's food was an unconscious attempt to create a *boundary* between herself and the things she found engulfing, which were her mother's projections and unresolved needs. Her experience of her external reality contained unmetabolized feelings that invaded and suffocated her, however, there were still feelings inside of her that were just as overwhelming. It seems that she needed to numb those feelings and sever the tie to the object that evoked those overwhelming emotions. If she could kill off the need then she would not desire the object and the object could, therefore, not frustrate her either, "*I didn't need her food I didn't need her. I could live without her*" (P: 403). Anorexia, thus, allowed her to feel numb of feelings inside and deny her external reality:

B: Like I'm already dead. Sometimes it feels....nothing at all....and other times it feels like you hate what's inside of you so much that you'd do anything to get rid of it".

I: *And how do you get rid of it?*

B: By not eating..... (P: 405).

This excerpt seems to imply that she is trying to kill off the *concept of internal object/s* by starving it/them. This is probably why death does not frighten her as internally she has felt dead for a long time and struggles to feel, *“I’m not afraid of it. I think that...that like.....it’s a place where there is no pain...There is no confusion. There is complete clarity...”* (P: 404). Once again this illustrates her difficulty with feeling pain and her need, on some level, to detach and deny these uncontrollable emotions.

Anorexia appears to have allowed her the ability to *‘cut off from her feelings’* (theme):

It’s the one thing it hasn’t done anything for.....It just kind of cuts you off you know....Sometimes you even wonder if you are alive (laughs) inside ...you know. In a way it’s a very high price to pay. ...cause I know that when I started feeling again I was relieved that I actually felt like there was somebody inside that actually was alive...Not so cold and dead, you know. It’s the one thing anorexia really destroys....your heart inside. And sometimes just about being alive is about feeling inside and being able to feel with a person than fear for instance. You don’t feel that with anorexia. You just listen to a voice in your head that tells you one step closer (P: 405).

Anorexia seems to form an interesting equation as the internal voice similarly silences her ability to express herself. It almost appears to *‘cut her feelings off’*, numb her from her inner pain. Thus, the external voice that never allowed her to feel that her feelings were important has now become the internal voice that also cuts her off from feeling and being alive. It *“kills her heart”* and allows her head to steer her towards internal numbness. This depicts her difficulty with feeling turmoil and she makes an interesting comment, *“being able to feel with a person than fear for instance”* (P: 405), which bring to light her difficulty with trusting and depending on another object. This would appear to stem from having an uncontainable and perilous mother and father-figure.

In the same token, *analytically*, the above excerpt also depicts her internal struggle with the life and death instinct. It would appear that her biggest fear preventing her from wanting to live and let go of anorexia is the dread of becoming her mother. There is utter trepidation that her mother will always consume her space, *“I’ve got a lot of gifting....the motivation is sometimes so small that you know that it’s*

hard...And other times the motivation is quite strongAnd if I turn out to be my mom....I'd rather die" (P: 404). In order for her to disprove her anxiety she would need to relinquish control and take back all her projections from her mother in order to integrate the 'good' and the 'bad' parts of her self and her objects. Based on her life story and where she is currently at, it would appear that she is still unable to mourn the loss of both her parents who were intrusive, uncontained and who violated her. She fears that there is not enough 'goodness' inside of her especially considering that she comes from the same blood as her 'poisonous mother'. Considering that she feels that it was her fault that her father died and that she was unsuccessful in not being attractive for him, unconsciously, she does equate herself with being like her mother, the '*sex object*'. By remaining fused with her mother, she can avoid the *depressive-position's* anxiety of loss, reparation and remorse. She remains hating both herself and her mother because she has the inability to integrate either her self or her mother. It is too overwhelming for her to face the reality of her sadistic attacks and rage at her mother and father. Perchance, she fears that she will cause her mother's death as she did her fathers.

Anorexia was supposed to '*protect and defend (theme)* her from both parents. It was intended to create the *concept of a boundary* between her body and theirs. It was expected to '*numb her pain*' (*sub-theme*) and '*sever her tie*' (*sub-theme*). Anorexia needed to internally '*kill off the feelings*' (*theme*) that could not be contained externally. Her mastery of depriving her body of food was her attempt to protect herself against the *concept of invasion*. Ultimately, it was to prove that she would survive without the object. Nonetheless, it seems that it did not fulfil its role. Today, she realises that internally there is still life and feelings. Her struggle still seems to pivot around her intrusive mother of which she feels powerless in her presence and, therefore, understands that her only way to survive is stay away:

I don't know.....maybe...just stay away from her and everything that happened just get it out.....And then just choose to have my life completely different andnot....have anything to do with her or be around her. I don't hate my dad. I let go of that a long time ago....But with her, I will just have to write it down and stay away from her because she continues to do the same...(P: 407).

Perhaps in time she will realise that she is not all evil, “*I think I've got angels.....I don't think I deserve them, but I think I've got angels*” (P: 406). Perhaps, her experience with a “good” and caring object, her gran, will enable her in time to work through the *depressive-position* and allow her to internalise that she deserves to be loved and can love back:

I: *Was there anyone who you were prepared to take food from? (P: 401).*

B: Ja....my gran.

I: *What made you able to accept food from her?*

B: She loved me.

I: *How did you feel that?*

B: She used to take us places. And she just spent time with us and she always used to take photos.

I: *So, how did your gran make you feel about you?*

B: ...Well she loved me very much. She cared for us so much.

Possibly over time she will be able to take back her projections and understand that it can be safe to need and depend on an object. As her gran made her feel special and wanted, maybe she will allow herself to connect with another. Perchance, in time, she will be able to permit herself to feel her emotions rather than suppressing or negating them, learn to self-soothe herself, feel the pain, mourn the loss and learn to trust in her ability to love. Maybe then, she will internalise that she is not her mother.

CATEGORY	PARTICIPANT TWO		
	<i>“Enmeshed Food-Mother Link”</i>	<i>“The Damaged Father”</i>	<i>“Anorexia, the shield”</i>
THEMES	<ul style="list-style-type: none"> ✚ Food “<i>shuts you up</i>” and “<i>replaces</i>” ✚ <i>Latent meaning</i> is that it functions as a “<i>substitute</i>” and it “<i>silences</i>” ✚ Food is not the cause of unsettling feelings within her, but the actual feelings it’s supposed to silence ✚ <i>Latent meaning</i> of her struggle is over the emotions she was never allowed to utter ✚ The unsettling sensation that food evokes within her is as a result of food being aimed at numbing all she feels ✚ Hence, this suggests that there is inner conflict over experiencing feelings ✚ Food, “<i>The comforter</i>” - one message she received was that food was consumed when feelings became intolerable, however, criticism and rejection ensued ✚ Food, “<i>The punisher</i>” - a method of punishment was to be deprived of food ✚ Food, “<i>The rejector</i>” - food prevented perfection and resulted in criticism and rejection ✚ ‘<i>Reject food</i>’ - desire was almost to master food, to gain power over and independence from food so that it could not control nor hurt her ✚ <i>Latent meaning</i> of her desire was to try 	<ul style="list-style-type: none"> ✚ <i>Latent need</i> is to hold onto an object that loved her and made her feel special ✚ Desperate need for omnipotence and control ✚ It seems that her intense self-loathing stems from an unconscious fear that on some level she identifies with her mother who is poisonous and has the ability to destroy ✚ Both on a conscious and unconscious level she fears that she is like her mother as she came from her and there is a desperate need for her to sever the umbilical cord because of the unbearable feelings it evokes in her ✚ Not only does she detest her mother for being unable to be a wife to her father and therefore protect her from abuse, but there are intense feelings of hatred and rage because she could not be a maternal mother ✚ Considering that she feels that it was her fault that her father died and that she was unsuccessful in not appearing attractive to him, unconsciously, she does equate herself with being like her mother, the ‘<i>sex</i>’ 	<ul style="list-style-type: none"> ✚ Anorexia then entered as a means: ✚ To “<i>cope and avoid</i>” ✚ Allowing the ‘<i>feelings within to die and, therefore, not be felt</i>’ ✚ An attempted ‘<i>defence</i>’ against her father’s sexual attraction ✚ <i>Latent intent</i> of anorexia was supposed to keep her safe from her father because it was supposed to prevent her body from maturing sexually. In this way she hoped to remain infantile and unthreatening. ✚ It was supposed to ‘<i>protect and defend</i>’ her from both parents ✚ <i>Latent meaning of her refusal</i> to take in her mother’s food was an unconscious attempt to create a boundary between herself and the things she found engulfing, which were her mother’s projections and unresolved needs ✚ Anorexia needed to internally ‘<i>kill off the feelings</i>’ that could not be contained externally

<p>THEMES CHARACTERS</p>	<ul style="list-style-type: none"> protect and defend herself from her mother's attacks Mother – equated with food, needs to expel her latent desire was to negate her need and dependence on her mother Her underlying desperate need to reject food as a primary object that overtly sexualized the sexually overwhelming Sense of being powerless and engulfed by her mother's inappropriate sexualized behaviour. There is a sense that her mother was not maternal 	<p><i>object</i></p> <ul style="list-style-type: none"> Similarly, to her mother, but in a different overwhelming intrusive way, her father was sexually inappropriate towards her – he sexually abused her 	
<p>SUB-THEMES CHARACTERS</p>	<ul style="list-style-type: none"> 'Lack of care' and 'inappropriate' Non-sense <i>Non-sense</i> meaning is her desire to reject the belief that she needs to keep her feelings inside, her desire to express herself and to communicate her distress Mother has own unresolved issues about food and appears to have entangled her children in her own web The "need to control", defend and protect herself from being "stuffed" or "silenced" by used her children narcissistically as an extension of herself The Comforter, "The Punisher" and "The Rejector" (overwhelming and ambivalent messages) Her mother's 'need for perfection' due to her unresolved needs 	<ul style="list-style-type: none"> 'Sense of guilt' because she believes that it was her voice that ruined everything, as well as, her unconscious sense of omnipotence 	<ul style="list-style-type: none"> Anorexia appears to have allowed her the ability to 'cut off from her feelings'; numb her from her inner pain Anorexia allowed her to feel numb of feelings inside and deny her external reality Sever her tie to the object/s
<p>SUB-THEMES CONCEPTS</p>	<ul style="list-style-type: none"> "Everything her mother fed her was ambivalent <i>ambivalent</i> to her help with her because there were such conflictual messages projected into her She is not able to take in anything her mother offered/s Prove to herself that she can survive without her mother's food, her love and to communicate her inner turmoil, with actually being motherless Defeat/survival comfort, nor could food make the feelings go away It tasted like poison, which she needed to throw up and reject because of the tumult it caused within her Sex object 	<ul style="list-style-type: none"> Deeply perplexing unresolved oedipal issues between her father and herself and there is intense rage at her mother Unconscious level she won the oedipal triangle Nonetheless, she never wanted to be sexually attractive to her father The concept of her complicated, intrusive and rejecting relationship with her mother 	<ul style="list-style-type: none"> Trying to kill off the concept of internal object/s by starving it/them. This is probably why death does not frighten her as internally she has felt dead for a long time and struggles to feel It was intended to create the concept of a boundary between her body and theirs Her mastery of depriving her body of food was her attempt to protect herself against

	<ul style="list-style-type: none"> ✚ Inability 'to take in' - a reality that seemed to be experienced as one in which feelings were stuffed down and, thus, there was no space for a voice to express its despair, vulnerability, hopelessness and rage ✚ The inability to take in is a concept that describes her reluctance to swallow anything offered by her mother 	<p>and her inability to face her reality, which contained two parents that used her for their own gratifications</p> <ul style="list-style-type: none"> ✚ <i>Concept of loss</i> is unbearable to feel ✚ Inability to work through mourning the loss of the object and feels that it is only through her own death that she can make reparation ✚ The concept of frustrating, inattentive and intrusive objects 	<p>the concept of invasion</p> <ul style="list-style-type: none"> ✚ The concept of having an uncontainable and perilous mother and father-figure ✚ Internal struggle with the life and death instinct. It would appear that her biggest fear preventing her from wanting to live and let go of anorexia is the dread of becoming her mother. There is utter trepidation that her mother will always consume her space
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4.4 FINDINGS OF PARTICIPANT THREE ~ ANOREXIC (Restrictive Subtype)

Appendix ~ J

4.4.1 TAT THEMES OF PARTICIPANT THREE

4.4.1.1 SENSE OF SELF

It seems that one of her prominent struggles and ambivalences is between being true to herself and meeting the family's expectations and demands. There is a sense that she fears being rejected or abandoned for her choices, needs and wishes, and for who she wants to or has become. Thus, it almost feels that she seems to project to the external world what they need to see, but struggles internally with the type of person she really is or wants to become. It seems that she is still uncertain about her abilities and whether she believes she can accomplish aspirations. There is a sense that she still desires the parental-figures' guidance and assistance, however, they are self-involved, unavailable and therefore not capable of fulfilling her needs. It seems that a part of her has given up internally over ever being loved and needed in the way she wished to be and having a close relationship with caring and attuned parents. It appears that she is unable to voice her anger, pain, loneliness and frustration due to the demands placed on her. Hence, it seems that she suppresses her feelings and remains unable to assert herself. At the same time there is a sense that she has an internal dialogue with herself in which she knows she needs to break free and stop being controlled by others' expectations and wishes, however, she finds it too daunting. This may be why she is struggling with separation and individuating as there seem to still exist many unresolved issues and unmet needs. It appears that she feels sad and alone and is reliant on herself as no one is there to help or protect her. There is a sense that she has had to learn to self-soothe and not worry those around her. It seems that she feels somewhat helpless in protecting herself against the evil intentions of others and becomes compliant. It appears that her yearning for that close connection exposes her to relationships which are dismissive and reject her needs, which would appear to be a repetition of her past.

4.4.1.2 NEEDS

There is a sense that she longs for a close, containing, supportive and affectionate connection with her parental-figures, as well as, within interpersonal relationships. Within the parental relationship it seems that she yearns for acceptance, protection, reassurance and nurturance. There appears to be strong desire for a secure connection with the father-figure not only to be loved, accepted and cared for by him, but also to protect her from the envious mother-figure. It seems that she struggles making sense of the mother-figure's intentions, however, she appears to desire an empathic and soothing connection with the mother-figure. There is a sense that she feels lonely, emotionally neglected and deprived within the parental-figure relationship, which may be why she searches for containment, understanding and acknowledgement of her needs and feelings. It seems that within interpersonal relationships she desires intimacy, reciprocity of feelings, recognition and attention. It appears that she wants to be wanted and desired. There is also a sense that she struggles with owning her sexual needs and feels terribly ashamed of this need. It seems that her underlying need within all relationships is a deep yearning to feel wanted, needed and unconditionally loved by a consistent and reliable object. Whilst it seems that she yearns for these close connections, there is also a sense that she desires space and is seeking individuality. It may appear that she is ambivalent and struggles with separation and individuation. On the one hand, it seems that she requires assistance to be able to stand up for herself, whilst on the other hand, it appears that she needs emotional space to be able to be in touch with her own needs, feelings and to live life according to her desires. This might explain her apparent wish to escape at times. There is also a sense that she strives for control, omnipotence and order. There is a sense of an underlying wish to punish and be able to express anger over the lack of love and acceptance she feels she has experienced.

4.4.1.3 ANXIETIES

It seems that she has intense fears of being rejected, of being abandoned and of being replaced. There is a solemn sense of disapproval and desertion. It appears that she dreads being unable to hold onto an object, which may tie into her apparent ambivalence around separation, specifically from the mother-figure. There appears to exist anxiety over losing the father-figure. It seems that underlying all these anxieties is the utter dread of the loss of love, lack of love and panic of failure. She also seems to be concerned with being unable to achieve. It seems that she fears expressing her true self, her feelings of neediness and anger. Internally, there seems to exist a struggle with

anger, conflict, aggression and attack, which is why there is a tendency towards intra-aggression. It appears that she fears physical harm and punishment, injury and feeling overpowered and helpless. There is a sense of trepidation about being devoured. It seems that she worries about losing control. It appears that there are prominent unresolved oedipal themes of competition, rivalry, jealousy and loss. There may be possible apprehension around sexual intimacy.

4.4.1.4 SENSE OF THE WORLD

Her sense of the world seems to be one that is rejecting, persecutory, punitive and unsafe. She appears to feel threatened, lonely and that no one is there to protect her or offer her guidance and direction. Thus, it appears that she feels insecure and unsupported in her world. There is a sense that she experiences her world as being demanding and with high expectations. It seems that her world is judgemental and not accepting of her. It appears that she has found it frustrating, engulfing and uncontainable of her needs and struggles. This may be why she finds it silencing, unfulfilling and depriving. There is a sense that her world is traditional with gender-specific roles and expectations. It seems that women tend to be disrespected and that their space is intruded upon. Men seem to be experienced as somewhat intimidating, possibly abusive and behave inappropriately in the presence of women. There is a sense that she expects the world to be untrustworthy and that infidelity, jealousy and rivalry prevail. This may be why she experiences her world as unpredictable, attacking, aggressive and dangerous.

4.4.1.5 OBJECT RELATIONS

It would appear that her internal constellation of objects consists of demanding, neglectful, unavailable and self-involved objects that are insensitive to her needs. There is an apparent underlying sense of abandonment, of isolation and loneliness. It seems that she feels she needs to be self-sufficient as no one comes to assist her.

4.4.1.6 FAMILY

Generally, she appears to experience her family as rejecting, demanding, controlling and emotionally unavailable. There is a sense that they are judgemental, unsupportive and lack close connections. Furthermore, it seems that her family structure is very traditional, conservative, oppressive and strict. It appears that she feels she must meet their expectations and demands and that her needs and feelings are unimportant. There is a sense that she feels misunderstood, lonely and forgotten within this critical and self-involved family structure. It may be that for this reason she feels alone and therefore strives to find solutions of her own making. There is also apparent jealousy and rivalry between the siblings to get the parental-figures attention, approval and love.

4.4.1.7 MALE/ FATHER/ LOVER FIGURE

The father/male-figure appears to be experienced in two different viewpoints. There seems to be a longing for a connection with the father-figure who appears to be somewhat oblivious to his daughter's struggles and hardships. It would seem that for these reasons he is perceived as being weak and is unable to protect her. Within the same context of being unable to protect her, he similarly appears to be naïve and ignorant to the 'evil plotting against his daughter by the wicked step-mother'. There seem to be underlying unresolved oedipal themes within the father-daughter relationship. It also appears that he is dismissive of her concern and compassion towards him. Conversely, the male-figure appears to be experienced as being egotistical, unfaithful and in general a womanizer. Within this light, she seems to be unable to trust him and feels that he will ultimately hurt and reject her. He is also experienced as distant and unavailable. The elder male-figure appears to be experienced as being sexually inappropriate, lacks boundaries and is called a 'Casanova'. She seems to feel that he is intrusive and inappropriate for his age. Based on these varying descriptions and experiences of the male-figure, it would appear that she struggles with this relationship.

4.4.1.8 MOTHER/ FEMALE/ SISTER FIGURE

Similarly, the mother/woman/sister-figure appears to be experienced in different points of view. On the one hand, she is experienced as being terminally ill and attempts to contain her daughters' anxiety over what her future will be like without her. Both the mother and daughter appear to struggle with coming to terms with the loss and almost withdraw into their own space to try and detach from each other's pain and uncertainty. This might suggest difficulties of separating and individuating within the mother-daughter relationship.

On the other hand, the mother-figure appears to be associated and assigned the traditional, gender-based, female, role in which she seems to be experienced as being domineering, proud and distant. There is a sense that she appears to be inattentive to her children's desires and expects them to live up to her expectations. It seems that she is felt to be controlling, intrusive and invasive. She appears to be demanding, needs order, neatness and 'polices her children'.

The sister-figure seems to be experienced as controlling, competitive, jealous and intrusive. Alternatively, she appears to be perceived as the stronger of the two, the supporter, the nurturer and the loving elder sister. Within both descriptions there seems to be an underlying sense of jealousy and rivalry. It appears that the competition may perhaps be for the parent's affection, approval and favouritism. The 'evil-step-mother' figure also seems to evoke themes of jealousy and envy of 'her step-daughter's youth and beauty'. This seems to make her hate and want to destroy the daughter. Within all these scenarios there seems to be an underlying oedipal theme.

A further struggle that needs to be mentioned is the apparent splits she makes in which the one sister-figure is perfect and the other is rebellious and free-spirited. This may depict her own internal struggle. It seems that she is torn between feelings that she has to be perfect and live up to her parent's expectation and wishing she could be free, happy and permit herself to love.

Based on all these different depictions of the female/mother-figure, it would appear that she struggles to integrate all these different aspects into one coherent image.

4.4.1.9 CONFLICT

A central conflict seems to exist between her need, but ambivalence towards, separating and individuating from the mother-figure and father-figure because of apparent unmet dependency needs. There appear to exist prominent themes of unresolved oedipal issues, namely the themes of jealousy, rivalry, infidelity, and envy in the mother-daughter relationship and conflicts around her sexual development. There also appears to be an oedipal wish to win the father-figure over the 'wicked-step mother' figure. There is also a sense that she struggles with owning her own sexual gratification needs and needing attention from the male figure. Thus, a conflict seems to exist around sexual intimacy. Due to her apparent longing for a reciprocal relationship it seems that she may struggle with expressing her needs and may give up her own desires to assert herself in order to retain the love and acceptance of the other.

There appears to be conflict over her future, living up to the expectations of others and who she will become. It seems that she struggles with expressing her anger because she fears conflict.

She seems to struggle to integrate the polarities of life, namely the conflict over loss and managing to survive and deciding to carry on. This underlies the central conflict between life and death, between 'good' and 'bad'. Similarly, it appears that she struggles with integrating rejection and acceptance. Thus, she seems to have a tendency to split the two polarities and projects them in which the one is 'good' and the other is 'bad' – i.e. the 'perfect and rebellious' sister, the 'witch and the dying' mother.

4.4.1.10 BOUNDARIES

It appears that predominantly her boundaries are enmeshed (12 responses) all within the themes of the *self-efficacy and autonomy* (CARD 1), *family: separation-individuation* (CARD 2), *aggression* (CARD 8BM); *interpersonal-conflict* (CARD 4), *mother-daughter*, relationship, rivalry, hostility, physical beauty, sexuality and aggression (CARD 5, CARD 7GF, CARD 9GF, CARD 12F, CARD 13 MF, CARD 18GF); and *father-daughter* (CARD 6GF) ; and *fear of death* (CARD 15). This seems to suggest that she struggles with boundaries within the *mother-daughter* relationship, *father-daughter* relationship, *interpersonal-relationships*, *sense of self* and *aggression*. This highlights her struggle with separation and individuation.

She seems to be withdrawn in one response, which was within the theme of *aggression* (CARD 3BM). This might highlight her struggle and attempt at separating and setting boundaries, which are predominantly within relationship to male figures.

4.4.1.11 DEFENCES

She appears to introject, deny, suppresses, rationalise and at times project her anger, needs and aggression be it towards the *mother-figure*, *interpersonal relationships* or *father-figure*. It seems that she introjects aggression and takes it out on herself. There is a sense that she has the inability to voice or act out her anger, disappointments or needs because she fears rejection. Rather, she appears to deny and suppress her own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and her need for an attuned *father-figure* and accepting *mother-figure*. It seems that she uses splitting, denial and repression of her anger and pain within the *mother-daughter relationship*. She may split objects into the 'ideal' and 'bad' object and consequently idealize the one and criticize the other. It would appear that she represses and uses displacement of oedipal issues. It seems that she struggles as well with issues relating to sexuality. There is also an indication that she seems to revert to isolation and attempts to 'Undo'.

4.4.1.12 IMPULSE

Her apparent tendency towards being restrictive, as indicated by her 10 responses, highlights her struggle with expressing and acting out her anger, feelings and emotions. She seems to act out aggression in CARD 3BM and CARD 15, which are both, cards that elicit themes of aggression or death. She acts out her need for love/sexual gratification in CARD 9GF, CARD 13MF. Nonetheless, in the responses she seems to feel *remorseful and wants to repair*.

4.4.2 INTERVIEW FINDINGS FOR PARTICIPANT THREE

The categories that arise from Participant Three's interview are divided into three broad areas: "*Emotions through Food*", "*The Perfect Little Girl*", and "*Anorexia, the Struggle for my Voice*", which will be refined, explained and explored.

4.4.2.1 The first category is the "*Emotions through Food*"

In asking her to describe the role she feels food has played in her life one is struck by a prominent *theme* that emerges throughout her narrative, which is "*food was sought for comfort*" - "*food was comforting*". Hence, it seems that food played the role of her '*comforter*':

I started all the way back then.....using food for comfort (P: 454).

I think like the issues of food like all the way back because like I think it was almost like I went from needing food for comfort and it's like I was feeling sad so I would eat (P: 456).

I think I felt very comforted ...by food again....I was upset orany...I worried...anything like that and I would eat something...and then that would take it away (P: 457).

I think I just because...food then gave me comfort..."What if I'm hungry? What if I have no comfort" (P: 457).

I think it all sort of started with me like more eating for kind of comfort (P: 454).

Essentially it would appear that she sought out food to relieve her inner discomfort which was caused by feelings she could not process or contain, "*if I was like upset, I would always go straight for the food*" (P: 454)..."*I say it is definitely to comfort a feelinglike not feeling empty in a way....You know it's just like when you get that kind of knot in your stomach...It's almost like...I can then eat and then that knot ... that anxious will go away*" (P: 461). Analytically, her description appears to depict an image of an infant that is overwhelmed by sensations and is unable to

understand or process agonizing feelings, “*the knots*” she experiences inside, yet she attempts to self-soothe herself. Hence, there is almost a sense that food was supposed to function as the *concept* of a ‘*containing other*’. Meaning, food represented the object that was supposed to contain her anxieties and make them go away, “*Like I felt comforted with food. Like I had a companion. Like I had something. That was just making me feel happy. That was just ...Ja...that was just there that would take away any anxiety, any sadness...Whereas if I didn’t have the food, what would I do with that sadness, or what would I do with that anxiety*” (P: 466). Hence, her intense need for comfort seems to suggest an underlying “*yearning to be soothed*” (*sub-theme*) from the unbearable turmoil associated with unmanageable anxiety, “*to kind of soothe...to soothe the kind of turmoil*” (P: 454). It seems as though food was supposed to calm her inability to contain intolerable sensations, *namely* emotions and “*hunger*” (*theme*), “*like that emptiness*” (*theme*). Food was yearned to fill the emptiness in an attempt to prevent disintegration from unendurable sensations of vacuity, “*like things weren’t going to fall apart because at least I had food (laughs)Like I wasn’t going to be empty at all*” (P: 457).

It will be hypothesised that this intense fear of emptiness is linked to the unconscious anxiety of loss, especially the loss of love and that she dreads loss because it will leave her empty inside, which is why she was so hungry as a child and attempted to take in so much ‘goodness’. Thus, as a child she yearned and hungered for the object to fill up her internal world with nurturance, only the object was food because food became intertwined with an object and, in actuality, functioned and represented the object, “*I almost felt in a way, but I was happy to do it, but like obliged to take food from him, ...It was like how Iit was how he showed his love....and therefore if I didn’t take the food then.....he wouldn’t know that I knew that he loved me*” (P: 458). This ‘*symbolic equation*’ emerged due to her parent’s apparent own unresolved issues around the use of food, “*with my dad...like everything is through food*” (P: 460). It seems that they themselves used food as a substitute for their own inability to hold anxiety, emotions and feelings, “*I think that my parents had a lot...my mom in particular. It was always likefood was a big thing*” (P: 457). Due to their apparent difficulty in openly expressing emotions, food was used as a substitute for expressing feelings, “*I think like also like my dad like the way that he used to spoil us was always through food*”(P: 545)... “*That was how he like kind of showed us that he loved us*” (P: 454). The idea that the latent meaning of her anxiety pivots around the *concept* of the ‘*loss of the object*’ and how food symbolises the object will be elaborated on in detail below.

If one is to trace back to when she consciously remembers food being assigned the nurturing role, one would discover that it appeared to occur between the ages of five and six, after her parents got divorced:

I think that that like it all started ... well my parents got divorced when I was about six... in Grade 1 and or Grade 0 and I put on a lot of weight then, like going from like 5 to 6 that age...like I put on a lot of weight. I think it all sort of started with me like more eating for kind of comfort (P: 454).

So, I don't think they really realised how I was like using food....and howI think probably like my mom does the same thing (laughs).....Ja, like no one ever said to me like, "Gosh, there is something wrong"And I always think, like especially from when I turned from 5-6, like.....surely you notice...I mean I was too young to notice it...something like that...but I mean.....surely you notice when your childYou know you getting divorced and your child ... I mean I went to a doctor...every year when we were small and he said to my mom Mm...like, "Gosh, she has put on a lot of weight in a year, since I last saw her and it is very worrying...(P: 460)

... I actually remember I went... the next year, and then I didn't go again.... I was going in the afternoon, and I remember taking a skipping rope and just jumping and jumping and jumping all morning. And saying to my mom, "Ah, I just feel like skipping" Mean while I was terrified that I had gained weight and he was going to say something. ...I had no idea how much I weighed.... in the year that had gone by, I hadn't made the connection that I must eat less or I must eat healthier or.....and I was embarrassed to go. I felt self-conscious to go. And I thought Ok, let me skip as much as I can...try (laughs) try and like....undo some of the damage (laughs). So, Ja....no one ever realised or said to me that you eating for comfort or like..... (P: 461).

What seems to stand out from the above excerpts is that neither of her parents noticed or contained her intense anxiety and turmoil that their divorce caused her. There is a sense that she almost went unnoticed despite her unconscious attempt to take up more space in their lives, via her growing weight size, "...I put on a lot of weight then, and even now when I see pictures I think, "Oh my word" (P:454). Furthermore, there is a sense that the *concept* of 'containing-link' was missing and that she was expected to make the link between her weight and her emptiness, "I hadn't made the

connection that I must eat less or I must eat healthier”(P: 461). One wonders why her parent’s were oblivious to her comfort eating. Why could she not turn to her parents? Why did she need to become self-sufficient and why did she learn to self-soothe herself via food? There is a sense that the answers to these questions lies in the intertwined relationship between her intense anxiety over losing her objects and her parent’s insecurities that were projected into food and their consequent use of food as their means of expressing their feelings. Hence, a ‘symbolic equation’ is displayed in which the food was felt to represent her parents.

It would appear that after her parents got divorced she was left fearing that she similarly would be discarded, *“like it is a bit wrong, but I’m scared that she would like not love me. That she would leave me....You know like for a long time I didn’t understand, like with my parents getting divorced, my mom would say to me, “We just didn’t love each other anymore”. And for so long I didn’t understand that...And there is always that little fear that if you can stop loving my dad then can’t you stop loving me?” (P: 470). Hence, it seems that in order to prevent this unbearable fear she almost learnt to suppress her needs, her anxieties and become the “perfect little girl” that was able to contain her own feelings of anxiety and just take in anything she was fed, “...I had to take whatever my dad was giving me ...Whatever my gran was giving me...Whatever my mom was giving me”(P: 460) in order to ensure that she would be loved and not be abandoned by both parent:*

And with them getting divorced and stuff with my momI think....she was reallyI think shewell both...went through a hard time. And so it was like, “I don’t want to make it worse”. I must....I need to be happy...because if I cry and I’m sad...then my mom is going to be sad too and it is just going to be worse (P: 464).

...like when they got divorced....I was very upset of upsetting either one of them (P: 464).

... like I think she was already going, she was getting divorced, she was already going through quite a lot...and now look what I was doing (P: 461).

With my dad....I had to just be happy because then he was happy....And then he knew we were Ok...like....I only see him for like very second weekend and it must be fun....everything must be fine.I started that and then I think I just started masking my feelings then ... (Pp: 464- 465).

It seems that instead of burdening her parents she tried to mollify her utter terror by constantly “*taking in food*” (*theme*) as a substitute to soothe her unconscious anxiety and pain over the sense of emptiness she experienced because her objects were inattentive to the hunger she experienced for attention and her fear of abandonment. The reason why she appears to have used food as a substitute for expressing her inner turmoil is because both her parents used food to communicate their own inner anxieties and needs, *namely* their issues of ‘hunger’ and ‘love’. This in itself is intriguing because the daughter followed suite, similarly fearing the *loss of love* and the *emptiness* associated with hunger. Thus, there is a sense that their relationships were enmeshed in that the daughter internalised her parent’s projections.

It is interesting how her experience of food through her mother is associated with the message of ‘*hunger*’ and the feelings of ‘*love*’ are associated with food from her father:

...And I think that my parents had a lot...my mom in particular ...my mom in particular. It was always likefood was a big thing....She would always like say to me, “Well, if you are going to be late, (Aah) then you might get hungry” ...It was something like...like I almost felt I should fear....It was like.....it was always something you had to think about...If we were going to go out and eat dinner later than normal then it was like, “Aah, what if you hungry” (P: 457).

Drawing from this extract, it seems as though her mother almost feared scarcity and that every meal almost symbolised a possible last meal, which in turn became her daughter’s fear, “*What if I need and then I don’t...and then I don’t have any food... And again it would like completely panic me if I couldn’t have that ...those meals, because then I was going to be hungry*” (P: 457). It was as though the underlying message was to fill up because the possible experience of emptiness was intolerable, “*So, it was almost like if I’m hungry then I’m empty ...and I just don’t have anything...anything...you know...to make me feel better*” (P: 457). There was also a preoccupation with food, “*Oh my gosh, what if I get hungry*” (P: 457) because it was always being thought about, “*I was little my mom would like say to me, “You better eat now because otherwise you’ll be hungry*

later” (P: 457).... “I’m going out some where and I’m to have lunch there late or something...I still have that worry, “Oh my gosh, I’m’ going to be hungry” (P: 457). Hence, it seems that her mother has her own unresolved terror of ‘hunger’ that has been projected and internalised by her daughter, “...like I never thought, “Why does my mom say this”.....It just became my fear then....you know....It was like she didn’t need to say anymore, “Well, Aah you better eat lunch otherwise you’ll be”....because I was thinking about it already”...(P: 458)”...it’s like this fear of being hungry.....It was like I used to be...I don’t know what I thought would happen, but like I was always so scared that I was going to be hungry (laughs)”(P: 454). In essence, the hunger masks the underlying fear of loneliness and, thus, she learnt from her mother that food can prevent that empty feeling, it can comfort your anxiety:

...with the braces and the chocolate... reason I remember it so much is because my mom actuallywhen I said to my mom, “Can I have a chocolate?” or I went and bought it or whatever...And my mom said to me, “Oh, you want your chocolate to make you feel better”...(P: 460).

It was like always....like I think that my mom also used food in that way...It was almost like I thought that that is what you do ...I can think now that also I wanted to feel ok and so I thought that maybe more and more food would make me feel ok, because even when I wasn’t hungry I still wanted food...It was like overeating (P: 458).

Analytically, her “over-eating” seems to symbolise her incessant craving for the ‘good’ object that can nurture and soothe her, which she desperately attempts to take in, however, there is this continuous sense of emptiness that can not be satisfied. Her sense of ‘emptiness’ (*theme*) may be understood as representing the absent internal containing object, which she constantly yearns for and tries to introject, however, her ‘hunger’ for the object can never be satisfied. The reason why she can not contain, process and modulate her hunger is because these unbearable empty sensations have never been processed for her by the *concept of ‘containing-link’*. Due to the fact that her mother could not contain her own intolerable sensations she could not in turn contain, process or metabolise them for her daughter. Hence, she has not internalised this function. What is also clearly illustrated in her childhood is her hunger for the nurturing ‘good’ object.

It seems that whilst her mother almost projected emptiness into food, her father appears to have used food to express his feelings of love, regret and guilt because he is unable to communicate in any other manner. Furthermore, she desperately needed to show her father that she was not rejecting him like her mother and that she would take anything he had to offer her:

My dad was....it maybe from my dad's side love and from my side it was accepting the love. And like telling my dad, like even though they were divorced, my dad was the one who moved out andit was almost telling him, "Don't worry, I still want you" (laughs). That was a lot of where I felt I must take things because it makes him happy and then he knows that I stillI still accept him and I stillwant what he is going to give me and.....Like I still want you in my life (P: 461).

Like we would go to him every second weekend and it was like always so nice because we knew we weren't going to have vegetables... we were going ...to get anything we wanted.... If we wanted ice cream for breakfast, we got ice cream for breakfast (laughs). And I think that he felt like a bit guilty ... and so he started.... that was how he like kind of showed us that he loved us (P: 454).

Hence, it seems that her father used food to overcompensate for his difficulty in expressing "love". There is a sense that he wants to feed her 'goodness', but does not know the right way to do it. Essentially, she longs for that close connection that is not via food, but, "...shame, now he still does it, but it's like all these health foods (laughs) ...He will buy me the expensive healthy things (laughs) ...But, it still....he doesn't shameHe doesn't get it" (P: 460). Due to her intense fear of loss she is unable to ask for what she needs and accepts love in any form that she can receive it, "And if he would say, "Do you want a chocolate?" ...I didn't feel like I couldn't say no, because then I would like ...upset him and...I don't think he ever got upset...like I never saw him cry or anything because I didn't have a chocolate, but it was like ... It was just known that he thought that that would make me happy and I needed to pretend that I was happy" (P: 458). Thus, whilst she wishes her dad could express his love in a different manner, he is unable to because "everything is through food" (P: 460). Analytically, there is a suggestion the concept of an 'oedipal rivalry' to keep her father despite her mother rejecting him.

In looking at the way that both parents used food to console and communicate, it is apparent that, on an unconscious level, food actually symbolises the objects, which she desperately attempted to introject as a child into her hungry internal world. It seems that her life fell apart when her parents split and she tried to hold it together with food, “*things weren't going to fall apart because at least I had food*” (P: 457), which appears to be the same way her parents used food. There is a sense that her mother almost feared the scarcity of ‘goodness’ and therefore conveyed the message that she needs to stock up. Whilst her father seems to be overflowing with nurturance, but does not know how to correctly administer it due to his need to overcompensate, because of his own sense of guilt. Thus, both her parents projected their own unresolved issues into food and then fed it to her.

All in all, we see that the messages she got from both her parents was mixed and inconsistent. What appears to have complicated matters was the external world that similarly conveyed conflicting messages about food:

I mean like my gran she like loves...You like go to her house and you have to eat something... that is what is so crazy...You go to her for tea and you have to have a biscuit if you don't have a biscuit my gran will get upset. ...And this like when I was big, when I was small... It made no difference. So, like such mixed messages...you know....don't have food because you should lose the weight kind of thing, but you can have a biscuit (P: 459).

It seems that her experience of the world was that it was so critical of her and she struggled to make sense of it because she believed that, “*I just went along with it...what my mom ...said. I kind of thought she knew everything about.....that she was feeding me healthily (laughs)... and there chips in the cupboard so....go with it...*” (P: 458). Thus, whilst she tried to soothe the anxiety of emptiness, she became filled with feelings of rejection, embarrassment and self-loathing, “*Mm....So it was like guilty for eating them...for like having no control...you know...I almost felt depressed...you know....almost helplessness*” (P: 460):

EXPERIENCE OF EXTERNAL WORLD

Like if I think of people who would say to me, "Oh you should lose a bit of weight"...like I took itthe wrong way...It like upset me a lot and like I didn't think, "Oh, well maybe they right"...and what if like my mom was too.....I just thought, No...it's like they being mean (P: 458).

I became very like defensive against ...any like.....in a way any diets....with my grandparents and stuff. I was not going to stop drinking (P: 459).

I used bad food to rebel against anyone who told me not...so...not only did it bring me comfort....It made me feel like strong..."I'm going to drink the Coke...like fine...who cares... (P: 459).

...With my mom...well she did say it now and again...but she still bought us the Coke. So, it was more like I would get upset with anyone who told me that I should eat healthily or that I shouldn't drink coke...It was like this personal attack of them like telling me that I was ugly and I was fat and I was like worthless (laughs) ...(P: 459).

...But I think that this almost when I began to rebel against the 'don't have the biscuit'...I will have the biscuit so that I can show you that I can... And I will drink the Coke...you know...because you don't want me to...(P: 459).

....like with my gran it became my...like my way of rebelling as well.....You know, my way of feeling strong. Like I can never...I can never say to her ...like..., "Gran, I hate it when you say that or it makes me feel embarrassed when you do it "and like I could never say it to her, but I could just drink that Coke and know it, you know...And like....I think a little bit with my mom as well. It was like....you know....I can.....like.....I can ...upset you because I have eaten more, but almost like that whole, "I'm sorry, but this is the way it is" ...(P: 461).

Here we see her struggle and almost defiant attempt to feel powerful and reject everything people told her about the way she looked and what she should put inside her body, however, it was through the use of food and not through expressing her internal turmoil. Thus, there is a sense that "*food became her voice*" (*theme*) and how she used it was a depiction of what she felt internally. However, again, the sensitivity and attention that should have been paid to her needs was missing and no one saw what was really happening inside of her.

SENSE OF SELF

I always like hated ...I hated the way I looked (P: 454).

So, it was like... I felt so self-conscious. The whole world is looking at me thinking "Look how fat she is"...Ja, so I rather than nobody notices me, but I want everyone to love me and to like me...everyone too (P: 469).

I suppose....like horrible...because I generally....like as much as I felt strong like.... I'm going to drink the Coke anyway...like I always felt worthless. Like I'm just so ugly....I'm just so fat and look like I have got no control....like self control....Why do I...and then I would just want to eat more (laughs)...Aah I've got no self control...as I would put chips in my mouth....And like.....Ja....it didn't...as much as I felt strong against them... I still felt horrible...It was like their message came across, you know... I feel horrible (P: 459).

I was unhappy...My whole of high school...like I hated my body. I hated myself. I had like fears of just everything. Just scared of everything...Like anxious just the whole time and I think just like ...in the beginning I used to eat to get help (P: 468).

... I wanted to disappear the most because then I was so self-conscious....But then I think I would blend into the background as much as possible...I didn't want to be noticed at all. If I could just blend in, then that was fine. If nobody noticed me then I would be happy. ...like if I could just become the wall paper, there we go (laughs)...I didn't....I didn't...Ja....I didn't feel...I didn't feel like worthy of them...I just felt like everyone was just looking at me, "Oh my gosh", but I wanted it in a way.....it was like... And maybe I didn't want it because I feltlike....insecure about it and I didn't feel I deserved it, but I think that everyone wants, you know, does want that....Like as much as I felt more comfortable completely out of the limelightcompletely not being noticed, I definitely did want...I did want people to notice me (P: 469).

In reading through her description of herself one is struck by the self-loathing and disgust she felt towards herself and it almost seems as though what was supposed to comfort her, food, ended up making her hate herself. Thus, she could never soothe the emptiness she felt inside. There is almost a sense that her fear of losing the object did inadvertently unfold because she believed that she did not deserve recognition, because she was ugly and worthless.

GUILT

And I felt guilty a lot....But, I did it anyway and then I would feel guilty that I shouldn't be eating this and I shouldn't have eaten that....But I did....And I just felt bad then, but it didn't stop me from doing it again (P: 459).

I had made my mom cry. That I had.....that I had eaten too much...that I had put on weight, even though I don't think that at that stage I knew so much that it had to do with eating....I knew it was eating, but not to the full extent. I knew I had disappointed my mom....I made her upset. I made her cry... I felt like embarrassed obviously ... Like you know...like worthless....like "Oh my gosh now I'm fat and I'm, you know I'm ugly. I'm terrible" (P: 461).

The feelings that seem to be strongly linked to feeding is the *theme of 'guilt'*, which again occurs for different reasons in relation towards her mother and father. With her father she feels guilty if she does not accept his food as then he will think that she is rejecting his love, "*Like I still with my dad...like everything is through food.... I was guilty if like I wasn't eating because if I didn't eat then my dad wasI would upset him*" (P: 459). With her mother it seems to be more complicated, as illustrated above in the excerpt, as there is a sense that her mother over-identifies with her daughter's weight issue and made it about herself, "*...my mom got so upset.....then I just felt so bad forfor that. And I remember I didn't understand, but I remember my mom was like crying and....like....again....although she cried a little, she still bought us the chips and stuff. I just felt so guilty*" (Pp: 459 - 460). Thus, her daughter was left feeling worthless, embarrassed and guilty because of her weight and this of course damaged her mother, however, her open display of her inner turmoil was missed. Instead of realising that her daughter was calling out for help by over-eating, her mother made it about her and then just continued indulging her daughter's eating habits. It seems as though both her parents were oblivious to their daughter's inner turmoil. They just continued to indulge her without ever taking note of her as a person. All in all, she received such conflictual messages regarding food, "*I was guilty if like I wasn't eating because if I didn't eat then my dad wasI would upset him. And my gran was so persistent...and I would just feel guilty if I didn't....But, then I would feel guilty if I did...So it was like completely... it was both...It was lose-lose either way... And my gran was so persistent...and I would just feel guilty if I didn't*" (P: 460). However, she would never voice this confusion for she feared she would lose them, so she carried on allowing them to console her with food, but at the same time became filled with guilt. In her desperate attempts to

alleviate these feelings of guilt she believed that by becoming the “*perfect little girl*” she would perhaps ensure that her parents could not reject her.

4.4.2.2 The second category is the “*The Perfect Little Girl*”

The following extracts pertaining to her relationship with her mother and father will clearly depict her need to be an acquiescent and pleasing child that attempts to feign perfection so that no conflicts arise and so that peace is maintained in her desperate attempt to be loved, “*Well for me...for like my mom to leave me...or like not love me anymore. To kind not cause a fight*” (P: 462):

I don't talk about it to him. Like I don't feel comfortable...like I don'tknow why, but I don't feel comfortable....like telling him. So, it is like...Again, it's like I'm daddy's little perfect girl... I don't do things that are like.... Wrong... I don't make my parents worry. I don't.... I'm not that child (laughs). ..I think it's easier to make out like everything is ok. Mm....and like then he doesn't have to worry. And like the less he knows, the easier it is in a way.I think I never bring it up and he doesn't know what to say.....And so....Ja, it's just not spoken about (Pp: 463 - 464).

This illustrates her need to almost contain and protect her father, “*I had to just be happy because then he was happy....And then he knew we were ok*” (P: 465), similar to when she was the child that needed to take in all his food so that he would not feel insecure as to whether she loved and wanted him. These all fall under the *theme of “containing the father”*. It may be hypothesised that she has identified with her own fear of rejection in him through projective identification. There is an underlying sense that her need to protect her father from overwhelming feelings is because he does not have the ability to contain emotions, “*No that's fine. That's fine*”...*Mm...but then that was all we said*” (P: 463)... “*And he just said, “No, no you mustn't be sorry”. And then again, that was like the last we spoke of it*” (P: 463)... “*You know he visited me in Tara the whole time, but he never asked about my weight or how I was or if I was ok. You know he always asks me are you ok, but never food wise. Neverit's strange because it like he knows it and he knows it is there, but we don't speak about it at all*” (P: 463). One wonders whether he fears his own contribution to her issues with food or whether he is oblivious to her struggle with feeding herself healthily. This may be why she is reluctant to discuss difficult emotional issues, such as her eating disorder with him, as she fears

that due to his own inadequacies she may push him away, “*My dad was funny like...we never have spoken about it, but never...He actually... I never told him that I was seeing a dietician before Tara and he actually only found out by mistake*” (P: 463). She also seems to be extremely worried about disappointing him, “*I couldn’t tell him. I said to my mom that I didn’t know what to say. My mom told him and then I spoke to him. And like I said, “I’m so sorry. I didn’t mean...I didn’t want this to happen and everything*” (P: 463). Again, this would be linked to her sense that because he struggles with emotions he may be overwhelmed and reject her, thus, she must always be a “*happy child*” (P: 464).

What seems to be so prominent here is that her own needs get lost in the process of her trying to contain her father’s needs and anxieties, similar to when she was a five year old that soothed herself by overeating instead of turning to her parents for comfort. It seems that from a young age she appeared to suppress her true emotions because she feared that she would be experienced as too demanding and would result in either one of her parents walking away from her, “*I never get cross with people...like with my mom, I always did everything she wanted*” (P: 461). Nonetheless, as a result, both her parents have no idea of what she feels inside, of the “*mask*” (P: 465), “*I just started masking my feelings*”, she developed, “*I often find that she just thinks that she knows what I am thinking or feeling. And she doesn’t*” (P: 470).

Her relationship with her mother is described as being, “*my mom I think that like I’m completely enmeshed with her*” (P: 469) and she fears ever disagreeing with her mother as their relationship seems to be based on conditional love and acceptance, “*I would never...like my mom could say something outrageous and I would just agree with her and just go with it*” (P: 461). She seems to perceive her mother as being, “*very dominant*” (P: 469) and is unable to accept a difference of opinion, “*And so as long as I agree with you, as long as I do everything you want... then you are happy with me then you love me and then that’s fine. But then if I start rebelling or disagreeing with you then...you not going to love me anymore*” (P: 470):

...And there are a lot of times when I want my mom to see me as separate...And to see that I have opinions and that I am my own person...She might think that, but that is not what I’m thinking. That is not what I do, but then I want to stand up to her and be able to say to her, “No, no, no”, to disagree, but then I also want that love, that again...and then that comes with just

agreeing with her with being the child again with no opinions. Of course she knows what I am thinkingshe's my mom (P: 470).

The expression of her opinions and feelings seems to be perilous in her family because her father shies away or appears oblivious to emotions. Whilst, due to her “*enmeshed relationship with her mother*” (theme), there is no space for her feelings because her mother over-identifies and takes over her emotions:

I think the biggest problem is like my mom would get upset if we would get upset...I don't like...I don't remember ... why.....I feel like if I cry then my mom will be distressed and it will upset her. So, it's better for me not to show her that I'm crying because then she'll be sad too (P: 464).

.... I need to be happy and....because if I cry and I'm sad...then my mom is going to be sad too and it is just going to be worse...like....I could almost like see the distress in my mom's face when I'm upset and like...that is what I hate because I think that I don't want her to be upset, because I'm upset... It just makes it worse....It just makes me feel guilty on top of it... (P: 464).

*My mom is quite a ... is quite a dramatic person in a way. She can cry....and....she gets angry. She gets stubborn...all of that. I think she shows her feelings quite easily actually. But, I think there is no room for any one else's in a way...Like I don't want to make it any worse, but if like I'll be upset, then she'll be upset, but she will be **upset!** And it's like dealing with that as well...And I'm sure with my dad it was probably the way my mom was probably the same...Where everything was pretty much a catastrophe....Like either they weren't communicating and they were doing their own thing, or it was a big...you know, my mom was crying orshouting (P: 466).*

Thus, her mother, similarly, is unable to contain her daughter's emotions, needs and anxieties because she makes it about her. This again highlights the missing *containing-link*, which is why her mother has the inability to tolerate feelings and quickly needs to fix them:

My mom has always.... like if you have a bad feeling then you must just fix it. And so it was almost like if you sad then you must fix it...There is no just being sad. And like...I think I hide my feelings very well...like...I always.....I neverwant anyone to know....I am just always happy,

put on the happy face... Like my mom would never know something was wrong. My dad would never know something was wrong, because I would just never tell them And likeif I was worried about something or whatever then my mom would always say, "Well, if you don't tell me I can' fix it for you"... So, it became like I never really felt many emotions because.....you were either fixing them or elseotherwise just hiding them (laughs) (P: 464).

Due to her need to “*mask her true feelings*” (*sub-theme*) and almost protect her parents, her parents never knew when feelings became too intense for her to handle. Whilst it seems that she did express her utterly overpowering anxiety over change when she had to go to university, it seems that she permitted herself a specific period to express her trepidation, however, she quickly decided that she needed to hide it from her parents as they might find her too much to contain:

...Eventually ...she didn't ignore it, but it was like, "Why you crying now?"(laughs) "And I've told you a hundred times how it going to work out fine, you know". ..I even used to cry often on my own. I would go to bed and just cry.... I can even remember crying in the bath and then like putting on a face like "Hi, mom" and she didn't even ...she didn't even know. She wouldn't even notice....I had managed to be happy and forget about it for a while. .So, like they didn't always know. ... My dad I never...I have never cried in front of him....Like I remember once, he visited us every Wednesday night...I remember him coming once and like I was crying for some reason. And my dad came in my mom said, "Oh, she's crying again".... And my dad was almost like, "Why why?" ... "What she cries?"I was just like, "Nothing, nothing. I'm just worried about next year" And brushed it off and we spoke about something else. Ja, he never.....asked. He said, "Why, Why", but I was like, "No it's fine" and let it go....like so (Pp: 465-466).

Drawing from the evidence that feelings are difficult to express, process and contain in her family, it is simple to hypothesise why she is unable to contemplate expressing the *sub-theme* of “*anger*”. *Analytically*, she could never express her rage as it was far too dangerous, threatening and damaging to both herself and her parental figures, which is why she needs to project the image of the ‘perfect’ little girl that never gets angry or feels rage. These are emotions that she fears will result in her annihilation from her mother and rejection by her father:

And things like anger I use sad, I never feel angry. I just don't get that feeling.....when I think about it now, it was too kind of threatening to feel angry with like my mom. ..because like I was so scared that I would be angry and she would leave me or get upset with me or something....But it was like....I was always like the happy child who just pretends everything was fine....likeJa, no one knew what I was really feeling. ...at all (P: 464).

....there was just nothing that would make me angry....I'm just one of those people who don't feel angry. Like the only feeling I had was like anxiety...And it was like all the time. I just think that I just blocked all away. It is easier not to have them (laughs)Like not to have to feel sad things, you know...To feel angry, it's just horrible....in a way...to like miss someone. To like care about someone and what if you lose them (P: 465).

This clearly depicts her belief that aggressive feelings can not be expressed because they are far too damaging and will result in her losing the loved object. Furthermore, it is hypothesised that her anxiety is in essence masking her uncontained aggression.

4.4.2.3 The third category is “Anorexia, the Struggle for my Voice”

The underlying meaning of anorexia is actually to create a platform for the “*ambivalent struggle between separation and individuation*” (theme), “*...it made people look after me, tread carefully, but then I didn't always want them to either. So, it was kind of like....because I wanted to be assertive. I wanted to say what I want and get what I want, but then... but being anorexic you get looked after and you only get what you want because people are just too scared...So, it didn't make me assertive as such (laughs) And so it was kind of like I got what I wanted, but I didn't.....I got a bit of what I wanted*” (P: 468). It seems that she is split and ambivalent between wanting to become an assertive adult, “*Definitely like my way of being assertive...and especially when I became....like anorexic...then it was like the only way that I was assertive*” (P: 461), that has an opinion separate from her mother's. To be her own individual and have a voice which can be heard, “*...it was definitely...like it was my voice, my assertiveness, because ...I'm very....like not assertive with like my family and with my mom it's like I just....agree with her. I go along with what she says. I never felt strong enough to disagree or to ...in a way do what I wantI think that with like anorexia I became able to do that through food. Then I could be assertive. And I could feel strong. ...and I was doing exactly what I wanted to do and it didn't matter if people disagreed. “I want to lose weight and I don't want to eat and doesn't matter what you*

think and what you say” (P: 4 67)... “It was just one area that I could just do it” (P: 467). Whilst on the other hand she almost wants to regress to make up for what she never had growing up, “ I think just like ...in the beginning I used to eat to get help, but then when I became anorexic I started to get help....like people started to notice. It was like...I knew that something had changed and I think I used anorexia to change. To get that.. I couldn’t say to my mom, “I’m unhappy. My life is...you know things are just terrible... I’m like a bit of a mess you know” I couldn’t say that to her, but by being anorexic I could tell her....I needed ... help, I needed something”(P: 468). It almost seems like she gets to indirectly ask for what she always longed for. There is a sense that she regresses to rework through sensations never mastered, namely hunger and to discover that she is able to survive it, “ I still have that worry, “Oh my gosh, I’m’ going to be hungry”....But, I know that it doesn’t matter if I’m hungry because ...I can now look back and say that I was hungry a lot back then...And I know I can survive being hungry” (P: 457). Anorexia seems to provide the stage for her to negate her dependency on the object. Nonetheless, anorexia does not allow her to speak and voice her internal struggle, thus, she continues using food as a means of communicating her needs, “ I can still now..., if it comes down to it, “No I will not eat that”and I can say that. But I can’t say, “No, I will not do that or I want to do this and”I don’talmost like I don’t care what you say. Like....with food I can say that, but with everything else I can’t (laughs)” (Pp: 461-462)....” It wasn’t like I was telling her that her ideas for me are not my ideas for me...It’s not...it’s just food. It’s not as ...It’ not as deep as the other thingsand she is more likely, also, to just think of it as just food. Whereas, if I had to say to her, “Well mom actually I disagree with you a lot, but I just don’t say it” or (laughs) like you want me to do this, but I don’t want to. And that would be more of an issue and would cause more conflict and be more threatening like (P: 462).

Excerpts will be presented to illustrate the above overview of the role anorexia plays in her life.

AN ATTEMPT TO BE ASSERTIVE – TRYING TO VOICE

....I don’t know what she thought. Hope that something would change....it sort of...I think I did it a few times. I was strong about it and she never reacted too badly, and then I thought obviously this is something I can do. This where I can....I can...be strong and be assertive (P: 462).

I never get cross with people or ...like with my mom, I always did everything she wanted....Except when it came to food andI would never...like my mom could say something outrageous and I would just agree with her and just go with it. But, if my mom would say, "You are eating this". Then I would say, "No I am not" ... And that was like the only way that ...the only thing that I could be assertive about. And that I could be strong about. And like I would still feel guilty and I would still feel bad, but I would do it anyway. ... (P: 461).

These excerpts illustrate how she "*struggles with having a voice*" (*theme*) that is separate from her mother and how she is only able to voice herself through the intake of food. There is also a sense that as long as it is food then it is not too threatening for both her mother and her, because at least the aggression and anger that would reveal itself through a vocal argument is masked by the silent battle with the intake of food. *Analytically*, this displays her attempt to separate from her mother and untangle her body from her mothers' by not taking her in. Thus, what she outplays by not eating is an attempt to create the *concept of a boundary* between her body and her mothers'. The reason why she can never express her separateness is because she fears the annihilation from her mother because they are enmeshed. This suggests that she can not work through *the depressive-position* because there is a sense that in phantasy she will destroy the object because aggression has never been contained, processed or metabolized for her. For this reason, aggressive emotions are too overwhelming to experience because they feel so powerful and destructive that she fears the object will never survive her attack. Hence, she remains being the ever pleasing and submissive child that never gets angry and attempts unconsciously to work through separation and individuation. One also wonders whether by making her mother almost feel powerless, as she can not control what her daughter takes in, is it her unconscious way of punishing her mother and rejecting her mother without vocally expressing it.

REWORKING INFANTILE ANXIETIES - HUNGER

... it's crazy ... I still even worry about it now....it's like this fear of being hungry.....I don't know what I thought would happen, but like I was always so scared that I was going to be hungry (laughs) ... I still some times worry about that...And now...even when I was like the most anorexic ...where you are hungry all the time (laughs) ...it is still almost like a fear kind of thing (P: 454).

I went from needing food for comfort and it's like I was feeling sad so I would eat...to like the other kind of extreme where ...hunger felt so comforting... as long as I was hungry then at least I knew...like I associate hunger with weight loss....It was like, "I'm hungry, so I'm losing weight" And then I don't have to like feel anxious....Whereas like before I would just like eat the chocolate and I wouldn't feel anxious...Whereas now, not eating anything would make me not feel anxious....And it kind of turned around where eating made me feel anxious instead of not eating (laughs)...Ja, I was like so hungry ...I was so worried about being hungry...and it turned to worry so much about not being hungry (laughs) in a way (P: 456).

I didn't really admit that I was hungry (laughs). It was more like I used to say, "No, but I'm not hungry...that's why I don't eat so much", but ...I associate hunger with...like insecurity... it makes me anxious. And as much as I wanted to be hungry because I knew I would lose weight...I still....I don't know if I was worried that it would kill me or something to feel that hunger. It was a mixed sensation because I was happy because I was losing the weight...but I had to make it like that because in the beginning it was more like, "Oh, my gosh...I'm hungry"...and then I would talk to myself. I would say, No but that's good. That's good... I would convince myself that it's ok... That that is a happy feeling....I still ...I didn't want to feel hungry, but I did....I mean like even now...it's like.....I.....wanna feel hungry, but I don't (laughs).....It's like...I worry (P: 457).

I know that would get rid of the hunger.I was like still scared of hunger, but I knew that I could just drink ... and that would take it away. And then I started to like embrace it.. I would say to myself, "Ok, I'm hungry. Good. Good. I am losing weight.. That is good." ...but then it became like I had to eat...like I had to feel hungry...like I knew that by 4 o'clock ... my stomach would be grumbling. If it wasn't grumbling then I had eaten too much. And I almost just turned it all around.... Hunger was ... I used to sit and think, "Wow, look what I can do"...And it became very much, "I am hungry and I don't have to eat" And that was a very...I had found that will power that I had always wanted...Thought I wanted (P: 467).

It seems that *analytically* the theme of 'hunger' represents the anxiety of, and the ability to survive without being dependent on the object and deny the *concept of loss of the object*. There is a sense that she tries to adjust her body's sensations to detach from the fear of needing nurturance in order to survive, which essentially means that she tries to teach herself to survive without being dependant on the object. In essence, throughout her childhood she craved the object and tried to

fill the emptiness inside herself with the object as she feared losing the loved object, however, as she matures she needs to gain control and disprove her dependence on the object, as well as, the reality of losing the object. Hence, as long as she negates her need for the object then she never needs to work through the loss of the object. The reason why it is played out through food is because, as elaborated on earlier, the object and food are fused in a *symbolic equation*. It seems that she is too frightened to work through separating from the object because of her enmeshed relationship with her mother.

Another point that also needs to be added is that hunger was experienced as an unbearable sensation because her mother instilled fear in her about the sensation. Thus, she always tried to avoid that empty feeling by overeating, “...*would eat something...and then that would take it away. So, it was almost like if I’m hungry then I’m empty ...and I just don’t have anything...anything...you know...to make me feel better*” (P: 457). With anorexia it seems as though she tried to “*embrace*” and experience that pain of emptiness by allowing herself to feel it, “...*like I said to myself that hunger is a good thing and I will learn to like it. I will...its fine. And I became full when I was hungry...Like not empty inside because I had the hunger... And like also I felt very powerful*” (P: 467). Nonetheless, again, she lacks the ability to properly modulate that inner discomfort because in both cases she tried to ignore those sensations. It seems as though she still needs to learn how to feed herself properly.

PSYCHIC RETREAT– BEING INDEPENDENT FROM THE OBJECT

... I suppose ...I don’t know...you feel so powerful...when you like anorexic. It doesn’t matter in a way..... it does, but it doesn’t in a way...Like lets say I had lost my mom’s love or something like that ...If.....I’m like completely anorexic, in a way it doesn’t matter becauseI’ve got that...like I feel so in control and independent...and strong and happy....because I am in control of my life kind of thing....So, it is almost like....I can ...say ...if my mom were to say to me, “Fine, you know, that’s it”. It wouldn’t matter because I could still live. I could survive because I had... I had my little anorexic world..... I had my scale. I had my calories. I had what I would eat and what I wouldn’t eat. And all I thought about was food....So (laughs), it’s like I didn’t needalthough like I knew that I did need my mom’s love and stuff, it wasn’t as scary

to lose it... And also like.....it wasn't as stressing because it was only food..... I wasn't going to eat (P: 462).

... I couldn't cry anymore. And I think that was like when I was becoming like quite anorexic....It was like I couldn't cry anymore.....there were just no tears. And like I just...I don't know where they went, but I didn't feel angry. I....there was just nothing that would make me angry (P: 465).

Depicted above is the realisation that when she was 'so anorexic' the external world did not matter or frighten her because she was independent of it, "*And there were times....not often...where I would sit ...and look at people and think, "I don't have to eat".....You are eating that and I don't have to eat" ...That like strengths that I felt....And it becomesalmost where you don't have feelings and it doesn't matter what happens in the world because I will feel strong. It doesn't matter if the whole world collapses around me tomorrow, because I will still be Ok ...because I...feel strong...because I don't have to eat" (P: 467).* Analytically, this highlights the *concept of a psychic retreat* in which she is able to survive her worst fear, *namely* the loss of love and the object. In her anorexic world she feels powerful and self-sufficient in which she feels omnipotent and in control of what goes in and out of her body. She attempts to negate her dependence on the object. Furthermore, she feels omnipotent in the face of death:

I: Were you ever scared that you would get to a weight where you might die? (P: 467).

C: I never believed that it would happen to me.....it will never happen to me. But, then I never thought I would be anorexic either (laughs) ...You know I always thought that I would never be that thin. I'll never have a heart attack because I feel fine. And like I had also convinced myself that I was eating quite a lot.

AMBIVALENT STRUGGLE WITH SEPERATING – INDIVIDUATING

*There are still times where I want to disappear... and feel like the world is scary and so much responsibility and how am I going to cope. ...How am I going to live...The thought is so overwhelming... the thought of being a grown up. ...And I think that like still with my mom...I like and hate the fact that people take care of me. You know I like the fact that people do...be careful around *** in a way because other wise she might stop eating....And like I don't do that...like I have never said to my mom that if she does that I will stop eating... But it is kind of stuff that they think. But, then on the other hand, I want them to see me as grown up. And I want...there are things that like my mom does and I think, "No but I'm not a child and I don't*

want you to see me as a child” And I want them to see me as someone who can handle things and not to have to baby me....but then I also want someone to take care of me (laughs)...(Pp: 469- 470).

And so much conflicting stuff.... I always think that I want so much things, but I don't want them. You know being anorexic makes me feel special. It makes me feel good. There are so many good, but then there are so many things...It's like I want my mom to see me like an adult and I want to feel like an adult, but then I also want like someone to take care of me and to like control the world for me and not leave me alone (laughs).....It is horrible that it like shows itself through food and stuff because like...the worst part is that I don't know if I will ever see food normally (P: 470).

She seems to struggle and is almost split between wanting to regress into an infant that has to be taken care of and needs nothing but to be fed:

I was safer though....I little more secure ...like ... I'm taken care oflike safe...I suppose like in control where, you know, like all I had to worry about was what I was eating and if I was going to gain weightthat was fine. There wasn't anything else (P: 468).

And also I think like a lot is about being taken care of...You know you the sick child...like no one wants to be horrible to you...no one wants to upset. And I mean I still have thattoday...where no one wants to upset me (laughs)....because maybe then I'll stop eating (laughs)It is about someone taking care of you....It's nice because then you don't have to worry about the world and all the responsibilities and everything that could go wrong. ...because it like you are just being taken care of. You are like the little child again...There is no overwhelming world on top of you (laughs)...You are taken care....(P: 468).

Whilst at the same time wanting to become independent, but fearing the separation, “ *I was growing up and I didn't need that much care, but I still felt so insecure and so... like I wanted that security and that care...Yes I am old enough to do it on my own, but I don't want to...it is too scary. Rather let me be the child and then you can take care of me...and then I don't do things like this” (P: 468).* It may be hypothesised that she fears separating because the concept of loss is unbearable as she fears she will lose her mother's love and acceptance in the process, “ *I'm scared that she would like not love me. That she would leave me... But then if I start rebelling or disagreeing with you then*

...you not going to love me anymore. And it's like I feel like I need my mom a lot I need her and to not have her is very scary.... To think she won't love me or that she won't do things for meSo, then again it's crazy because I don't want her to like baby me, but that is what I am so scared of losing....like her caring for me, taking away any problems I have" (P: 470).

In conclusion, it seems that anorexia allowed people to notice her, *"And kind of like the more I changed... like the more weight I lost, the more people noticed obviously"* (P: 455), but not in the way she desired, anorexia was also used in an attempt to make up for what was lacking in her childhood:

I: Do you feel that anorexia gave you place where you were noticed the way you wanted to be heard? (P: 468).

C: Like yes and no because I was like definitely noticed more because everyone was like, "Oh my gosh you losing weight" and I think that because I lost so much weight I was noticed from a long time before things got....So, I definitely did. But as much as I wanted to be noticed, I wanted just as much to be invisible. ...Just disappear...and so....like I wanted it...

I: Did you feel that that sense of being taken care was something you didn't have before you became anorexic?

C: I think I did, but I think like I wanted more....I just wanted more. More of like a cocoon (laughs) ... like...the helpless child who is completely taken care of. I think the world is all scary to me and it's easier in a way if you are taken care of. You don't need to face it in a way (P: 468).

Nonetheless, her quest for the *"perfect body"*, similar to her ambition to be *"the perfect child"*, does not ultimately negate her hunger and provide her with the soothing she longs for. It seems that communication has always been lacking in her family and that is in essence the connection, that *containing-link*, which she yearns for. This is why it seems that she is torn between separating and individuating because she still hungers for that containment, but also wants to be heard, not through food. Her struggle is about creating an identity in which she can become whole in her entirety and be herself instead of trying to be what everyone around needs her to be. She needs to discover a space that she feels content to occupy as when she was overweight and anorexic she wanted to disappear and yet a part of her yearns to be noticed. Perhaps, this may occur by her

allowing her voice to speak so that she can discover who she is and not who her mother tells her she is. Ultimately, she needs to work through her dreaded fear of loss and separate into her own self.

CATEGORY	PARTICIPANT THREE		
	<i>“ Emotions through Food”</i>	<i>“ The Perfect Little Girl”</i>	<i>“Anorexia, the Struggle for my Voice”</i>
THEMES	<ul style="list-style-type: none"> ✚ <i>“ Food was sought for comfort”</i> ✚ It was supposed to relieve her inner discomfort, which was caused by feelings she could not process nor contain ✚ Food played the role of her <i>‘ comforter’</i> ✚ Food was supposed to calm her inability to contain intolerable sensations ✚ <i>“Hunger”</i>- for the nurturing ‘good’ object ✚ <i>Latent</i> meaning of her hunger is the need to fill her internal world with the ‘good’ object ✚ <i>Latent</i> meaning of her anxiety pivots around the loss of the object ✚ <i>“Emptiness”</i>- food was yearned for to fill the emptiness in an attempt to prevent disintegration from unendurable sensations of vacuity ✚ <i>Latent meaning of emptiness</i> - unconscious anxiety of loss, especially the loss of love and the object ✚ Latent meaning also represents the absent internal containing object 	<ul style="list-style-type: none"> ✚ <i>“Containing the father”</i>- ✚ Her need to contain, reassure and protect her father ✚ <i>Latent need</i> is to ensure that she is always ‘happy’ so that she does not overwhelm or disappoint him so that he does not reject her ✚ Enmeshed relationship with mother ✚ No space for her feelings because her mother over-identifies and takes over her emotions ✚ Fears ever disagreeing with her mother as their relationship seems to be based on conditional love and acceptance ✚ Mother described as dominant and is unable to accept a difference of opinion 	<ul style="list-style-type: none"> ✚ Anorexia created a platform for: ✚ The <i>“Ambivalent struggle between separation and individuation”</i> ✚ Split between wanting to become an assertive adult ✚ That has an opinion separate from her mother’s, that has a voice which can be heard ✚ Whilst the other half almost wants to regress to make up for what she never had growing up ✚ She is taken care of and needs nothing but to be fed ✚ Rework through sensations never mastered, <i>namely</i> hunger and to discover that she is able to survive it ✚ <i>Latent intent</i> of anorexia seems to be the need to provide a stage for her to negate her dependency on the object ✚ Nonetheless, anorexia does not allow her to speak and voice her internal struggle, thus, she continues using food as a means of communicating her

<p>THEMES</p>	<ul style="list-style-type: none"> ✚ <i>“Taking in food”</i> - as a substitute to soothe her unconscious anxiety and pain over the sense of emptiness she experienced because her objects were inattentive to the hunger she experienced for attention and her fear of abandonment ✚ <i>“Food became her voice”</i>- how she used it was a depiction of what she felt internally ✚ <i>Guilt</i> was felt towards over-eating, resulted in her feeling: <ul style="list-style-type: none"> ✚ Ugly and worthless ✚ Self-loathing and disgusted in herself 		<p style="text-align: center;">needs</p> <ul style="list-style-type: none"> ✚ <i>“Struggles with having a voice”</i> - only able to voice herself through the intake of food ✚ <i>“Hunger”</i> – experiencing hunger whilst being anorexic has a different meaning - represents the anxiety of, and the ability to survive without being dependent on the object and deny the <i>of loss of the object</i> <ul style="list-style-type: none"> ✚ With anorexia it seems as though she tried to <i>“embrace”</i> and experience that pain of emptiness by allowing herself to feel it ✚ Nonetheless, again, she lacks the ability to properly modulate that inner discomfort because she tried to ignore those sensations ✚ Seems as though she still needs to learn how to feed herself properly ✚ Anorexia allowed her to be seen, but not in the exact manner she desired
<p>SUB-THEMES</p>	<ul style="list-style-type: none"> ✚ <i>“Yearning to be soothed”</i> 	<ul style="list-style-type: none"> ✚ <i>“Masks her true feelings”</i> ✚ Suppresses anger ✚ <i>Latent reason</i> as to why she suppresses anger is due to the fact that it is far too dangerous, threatening and damaging to both herself and her parental figures, which is why she needs to project the image of the ‘perfect’ little girl that never gets angry or feels 	<ul style="list-style-type: none"> ✚ Anorexia appears to have allowed her the ability to ‘cut off from her feelings’, numb her from her inner pain ✚ Sever her tie to the object/s

<p>SUB-THEMES</p>		<p>rage</p> <ul style="list-style-type: none"> ✚ These are emotions that she fears will result in her annihilation from her mother and rejection by her father ✚ <i>Latent fear</i> of her aggressive feelings is that they are far too damaging and will result in her losing the loved object 	
<p>CHARACTERS</p>	<ul style="list-style-type: none"> ✚ Parents' unresolved issues around the use of food – <i>they</i> used food as a substitute for their own inability to hold anxiety, emotions and feelings ✚ Parents' projected their own insecurities into food ✚ Both her parents used food to communicate their own inner anxieties and needs, <i>namely</i> around issues of 'hunger' and 'love' ✚ Both her parents were oblivious to their daughter's inner turmoil. ✚ Enmeshed relationship with her parents - internalised their projections ✚ <i>Mother</i> – experience of food through her mother which was associated with the message of 'hunger' ✚ Mother's unresolved terror of 'hunger' that has been projected and internalised by her daughter ✚ Underlying message was to fill up because the possible experience of emptiness was 		

	<p>intolerable</p> <ul style="list-style-type: none"> ✚ Mother almost feared the scarcity of 'goodness' and therefore conveyed the message that she needs to stock up. ✚ Hunger masks the underlying fear of loneliness and, thus, she learnt from her mother that food can prevent that empty feeling, it can comfort your anxiety <p>✚ <i>Father</i> - the feelings of 'love' are associated with food from her father</p> <ul style="list-style-type: none"> ✚ Father has difficulty in openly expressing emotions and uses food as a substitute for expressing feelings, <i>namely</i> love, guilt and regret ✚ Used food to overcompensate for his difficulty in expressing "love" ✚ Father seems to be overflowing with nurturance, he does not know how to correctly administer it, due to his need to overcompensate because of his own sense of guilt 		
<p style="text-align: center;">CONCEPTS</p>	<ul style="list-style-type: none"> ✚ "<i>Containing other</i>" - food represented the object that was suppose to contain her anxieties and make them go away ✚ '<i>Symbolic equation</i>'- food and object intertwined ✚ '<i>Loss of the object</i>' 	<ul style="list-style-type: none"> ✚ Missing <i>containing-link</i> - which is why her mother has the inability to tolerate feelings and quickly needs to fix them ✚ Unable to contain her daughter's emotions, needs and anxieties because she makes it about her ✚ <i>Concept of loss</i> is 	<ul style="list-style-type: none"> ✚ Attempt to separate from her mother and untangle her body from her mothers' by not taking her in ✚ Thus, what she outplays by not eating is an attempt to create the <i>concept of a boundary</i> between her body and her mother's ✚ The reason why she can never express her separateness is because she fears the annihilation

CONCEPTS	<ul style="list-style-type: none"> ✚ Intense fear of loss, thus, she is unable to ask for what she needs and accepts love in any form that it comes – food. ✚ Fear of abandonment ✚ <i>Containing link was missing-</i> neither of her parents noticed or contained her intense anxiety and turmoil ✚ Oedipal rivalry to keep her father despite her mother rejecting him ✚ An ambivalent relationship with food because there were such conflictual messages projected into it 	<p>unbearable to feel</p> <ul style="list-style-type: none"> ✚ Acquiescent and pleasing child that attempts to feign perfection so that no conflicts arise and so that peace is maintained and in a desperate attempt to be loved 	<p>from her mother because they are enmeshed</p> <ul style="list-style-type: none"> ✚ This suggests that she can not work through <i>the depressive-position</i> because there is a sense that in phantasy she will destroy the object because aggression has never been contained, processed or metabolized for her ✚ For this reason, aggressive emotions are too overwhelming to experience because they feel so powerful and destructive that she fears the object will never survive her attack ✚ <i>Denying the loss of the object-</i> <ul style="list-style-type: none"> ✚ She needs to gain control and disprove her dependence on the object, as well as, the reality of losing the object ✚ Hence, as long as she negates her need for the object then she never needs to work through the loss of the object ✚ The reason why it is played out through food is because the object and food are fused in a <i>symbolic equation</i> ✚ Seems that she is too frightened to work through separating from the object because of her enmeshed relationship with her mother ✚ <i>Concept of a psychic retreat</i> <ul style="list-style-type: none"> ✚ External world did not matter or frighten her because she was independent of it
CONCEPTS			

			<ul style="list-style-type: none"> ✚ She is able to survive her worst fear, <i>namely</i> the loss of love and the object ✚ In her anorexic world she feels powerful and self-sufficient, she feels omnipotent and in control of what goes in and out of her body ✚ She attempts to negate her dependence on the object ✚ Furthermore, she feels omnipotent in the face of death ✚ Her mastery of depriving her body of food ✚ <i>Containing-link-</i>communication has always been lacking in her family and that is in essence the connection she yearns for, to be able to voice herself.
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4.5 FINDINGS OF PARTICIPANT FOUR ~ BULIMIC *Appendix ~ K*

4.5.1 TAT THEMES OF PARTICIPANT FOUR

4.5.1.1 SENSE OF SELF

It appears that she desires to be self-sufficient, some what demanding and self-soothing. There is also a sense that she is able to assert herself and take control of a situation. However, one will

notice that a prominent theme that appears throughout her responses is her apparent struggle with oedipal themes, namely jealousy, rivalry, envy and infidelity. Thus, her need to be self-contained may stem from an underlying inability to trust that she can hold onto an object. There appear to be further indications of this dynamic. She tends to be unable to trust the male-figure and is ambivalent about rejecting the female-figure. There is a sense that the man also needs to be reassured of his insecurities and placated, which might be a projection of her own needs. Underlying all of this appears to be her intense fear of loss and she struggles with processing her reaction to loss. It would appear that it is because of this reason that she constantly needs to reach out to the objects and ensure that they are still there and that she has not destroyed them. Thus, it seems that she can not trust that the object will return to her.

4.5.1.2 NEEDS

It appears that there is a desire to connect with an empathic other in which she searches for security, trust, faithfulness and honesty. There is a sense that she yearns for commitment, devotion, protection and support. There seems to be a longing for comfort, soothing, containment and strength of another. There is a sense that she craves love, wants to love and to feel needed. It appears that she is dependent on another for nurturance, assistance and guidance. There is a sense that she desires sexual and oral gratification. It also seems, however, that she requires respect, space and at times might want to escape from interpersonal relationships. This might suggest that she struggles with issues around separation and individuation. It appears that she finds it difficult to express and show her anger and needs, however, she seems to take out her frustration on safer items (i.e. violin) as apposed to voicing herself to another. There seems to exist a need for control and that she feels she must always fix the problem as apposed to sharing the problem or believing that the other also has a role to play in an argument. Hence, it seems like she feels responsible and needs to keep the peace. This might suggest that she struggles with trusting that another cares enough to also take responsibility for their doing, which implies that she seems to fear abandonment.

4.5.1.3 ANXIETIES

It seems that she has intense fears of being rejected and of being abandoned. She appears to live in fear of disapproval and of being deserted. There seems to exist an underlying fear of loss be it of love, lack of love and/or death. There is sense that she struggles with ambivalence and fears being devoured, being invaded and annihilated. It seems that there is intense dread of physical harm, injury and or punishment. There also appears to be an overwhelming panic of being overpowered and helpless. Internally, there seems to exist a struggle with anger, conflict, aggression and attack, which is why there is a tendency towards intra-aggression. It appears that there are prominent unresolved oedipal themes of competition, rivalry, jealousy and fear of promiscuity. There is a sense that she struggles with issues of trust and might possibly be oppressive about sexual intimacy.

4.5.1.4 SENSE OF THE WORLD

Her experience of the world appears to be cold, dangerous, invasive and unpredictable. It seems that she finds it attacking, aggressive, demanding and lacks space and respect. There is a sense that she feels the world to be extremely untrustworthy and that it is laden with infidelity, jealousy and rivalry. Thus, it appears that she feels insecure and unsupported in her world. It seems that her world is filled with sadness and loss and that it has been uncontainable of her needs, frustrations and struggles. It appears that she has had to keep her feelings inside and forget about them. This implies that she feels isolated and frustrated. It may be for these reasons that she appears to feel uncontained and thus loses control and tends to be impulsive. Underneath it all, however, she appears to hold onto or wishes for the concept of love.

4.5.1.5 OBJECT RELATIONS

It seems that she experiences her objects as frustrating but needs them terribly because she fears isolation and loneliness. Thus, there is a sense that she fears being rejected or abandoned from her objects, which is why she constantly needs to make reparation for the damage she feels she has done. It would appear that for this reason she needs the object to help her mend what she has broken and she needs to go and fix the argument she had.

4.5.1.6 FAMILY

Generally, there appears to be an underlying theme of infidelity and insecurity within the concept of a family. It seems that due to this lack of commitment and loyalty that infidelity creates, the family unit as a result, disintegrates. Thus, whilst it appears that she can describe a mother-figure and father-figure, there is no real experience or depiction of a close, connected and secure family unit.

Both the parental figures appear to be experienced as intrusive, not protective, sexually inappropriate, overwhelming and suffocating, specifically the mother-figure.

4.5.1.7 MALE/ FATHER/ LOVER FIGURE

The male/father-figure appears to be experienced as one that is self-absorbed, unfaithful, uncommitted and lacks responsibility. Associated with the theme of infidelity, she seems to perceive him as feeling guilty, ashamed and impulsive. There is a sense that the male/father-figure is mostly perceived in a sexual way/lover way. Within this role he seems to be felt as being inappropriate, pursuing, possessive, jealous and angry. There is also a sense that he is experienced as aggressive and violent.

4.5.1.8 MOTHER/ FEMALE/ SISTER FIGURE

The female/mother-figure appears to be experienced in two ways. On the one hand, the mother-figure seems to be frustrating, unavailable and uncontainable of her needs. There also appears to be unresolved oedipal themes in the female/mother-daughter relationship as there are constant themes of jealousy, rivalry and envy. Furthermore, the mother-figure seems to be intrusive and needs to be in control. There is a sense that there is an avoidance of the mother-daughter relationship. On the other hand, the female-figure is experienced as being comforting, concerned and loving when losing her husband. Hence, it seems that the female-figure either evokes anger, frustration, jealousy and rivalry or she is able to show her affection towards the male-figure. This would, thus, suggest that there are underlying conflictual issues between the female/mother-

female/daughter dynamic. This would fit in with the oedipal theme of competing for a man in order to be able to love and/or have his baby.

4.5.1.9 CONFLICT

It seems that she struggles with frustration and her inability to process and contain these emotions. Interlinked here is the apparent guilt she appears to experience as a result of her expressing her anger. Thus, it seems that she constantly feels that she needs to repair the damage she has done. It appears that underlying this, however, is a desire for a containing object, as displayed by the comforting doll. This suggests that she feels she needs to self-soothe herself as no one is there to understand her emotions. Hence, what appears to also be underlying fear of her own anger is the conflict she experiences between needing a containing mother figure and the anger evoked by the unsatisfactory experience of the frustrating or uncontainable mother-figure. It would perhaps be for this reason that there is a sense that she wants to punish and reject the mother.

As mentioned throughout the analysis of themes, there seem to be prominent themes of jealousy, rivalry, competition and lack of trust within the female/mother-female/daughter relationship. Intertwined here appears to be a conflict around sexual development. This might be why she walked away from the pregnant woman, as well as, the apparent conflict she appears to display between acknowledging her sexual drive and the unbearable guilt that is associated with penetration.

There are also suggestions that she seems to struggle with the need to separate and individuate, but fears being rejected and abandoned.

4.5.1.10 BOUNDARIES

It appears that predominantly her boundaries are enmeshed (8 responses) all within the themes of the *self-efficacy and autonomy* (CARD 1), *aggression* (CARD 8BM), *interpersonal-conflict* (CARD 4), *mother-daughter* relationship, rivalry, hostility, sexuality and aggression (CARD 7GF, CARD 9GF, CARD 11, CARD 13 MF, CARD 18GF), and *fear of death* (CARD 15). This might suggest that she struggles with boundaries within predominantly the mother-daughter relationship and the associated role the mother is theorised to play in the containment of these emotions.

She seems to be withdrawn in five responses, which were within the themes of *family: separation-individuation* (CARD 2), *aggression* (CARD 3BM) and *mother-daughter: relationship, physical beauty* (CARD 5, CARD 12F) and *father-daughter* (CARD 6GF). This might highlight her struggle and attempt at separating and setting boundaries.

4.5.1.11 DEFENCES

She appears to either deny or repress her need for a soothing *mother-figure* or projects her ambivalence, jealousy and frustration onto the *mother-figure*. In addition, it seems that she uses sublimation (play) to deny her aggression towards the *mother-figure*. It also appears that she represses jealousy within the *mother-daughter* relationship. It seems that she denies her need for a *father-figure*. There is a sense that she suppresses or denies her needs, pains, feelings and sexual needs. It appears that she projects primitive aggression and murderous rage onto the *father-figure*. Alternately, it seems that she may displace her anger and then attempts to 'undo' the damage she has done by seeking to repair the object.

4.5.1.12 IMPULSE

She responded to 11 of the cards by acting out her impulses: (CARD 1 and CARD 3BM) both related to *aggression*, but felt *remorseful and wanted to repair*, (CARD 4) *interpersonal aggression* and contained man's anger, (CARD 6GF) *interpersonal*, (CARD 7 GF) *rejects and angry at mother*, (CARD 8BM), (CARD 9 GF) *goes after what she wants*, (CARD 11) *attacking*, (CARD 13MF), (CARD 15) *fear of death*, and (CARD 18GF) *mother-daughter aggression, but loving not aggressive*. This suggests that she is actively engaging with her world. She restricted her impulses in only three cards (CARD 2, CARD 5 and CARD 12F) - *family, mother-daughter physical beauty*.

4.5.2 INTERVIEW FINDINGS OF PARTICIPANT FOUR

The categories that arise from Participant Four's interview are divided into five broad areas "*Intertwined Mother- Family Struggle with Food*", "*The Missing Soothing Link*", "*The Flawed Surface*", "*Bulimia, the Coping Mechanism*", "*The Cyclical Ebb and Flow of her Interpersonal Relationships*", which will be refined and explored.

4.5.2.1 The first category is "*Intertwined Mother- Family Struggle with Food*"

In talking about the story of food in her life one could continuously draw a common string, namely the family's struggle with food, "*So I suppose the struggle with food has always been in the family*":

Mm...my mother has always been obsessed with weight. ..So, she was always doing some sort of diet to lose weight..... So, I suppose she has always been obsessed with weight and trying different things...So, it's always been an issue in the family I suppose (P: 504).

My middle sister has always been ultra skinny. Always...always ...always. I don't know if she's ever been bulimic. I don't know. I did suspect her at one time.but my middle sister has always been rake thin. But, I mean now she is struggling to fall pregnant. So....I know she was a fussy eater. I know she wouldn't at varisty and that she wouldn't eat pasta and nothing like that... But, now she will eat it...But she was a very fussy eater (P: 504).

I know my eldest sister was and me (bulimic) (P: 504).

..I mean my dad also... with him being a business man ...he often has business luncheons....And he has picked up a lot of weight and now he has lost a lot of weight, but he has ...gone to gym and changed his eating habits...So, he has done it healthily. I mean my mom hasn't. I think she has tried that 'Sureslim' ... she has tried 'Weightless'...or just stopped eating (P: 504).

Based on the above excerpts, we can see that all three sisters and the mother have a complicated relationship with food. Her eldest sister has had bulimia, the participant has been suffering from bulimia for the past fifteen/sixteen years, her mother is obsessed with weight from as far back as she can remember and her middle sister has always been a fussy eater, with a possibility of having had bulimia in her past. It is hypothesised that due to the '*mother's own ambivalent relationship and struggle with food*' (*theme*), which will be illustrated below, her daughters became conscious of food by observing her obsessive preoccupations with weight and her necessity to have healthy foods in the house. It would appear that '*food*' became an extremely prominent *theme* in her relationship with her daughters:

I: You mentioned that your sister taught you about bulimia, is there anyone else in the family that has an eating disorder? (P: 504).

D:I remember one year, I think she got bronchitis....or pneumonia, and that was her excuse to stop eating. Like last year she had a back op and before she had the back op she had to lose some weight...but not a hell of a lot, but she just took it over board....That has always been my mom

This highlights her mother's inability to correctly feed herself and that she seems to always be looking for an excuse to starve herself.

I: What message do you think you picked up about food from your mom? (P: 504).

D: I suppose I'm just scared to get fat. Ja...even when she wouldn't eat she would still eat a packet of chips or she would have an ice-cream or something like that, but she wasn't eating proper meals. So....my dad...they love going out for breakfast on the weekends. So, we would go out for breakfast. She wouldn't have breakfast. We would...but then she would eat a packet of chips.

This depicts the confusing messages attached to food because breakfast is omitted, however, chips and ice-cream are consumed instead. This leaves the participant fearing food because she fears getting fat.

I: If we think about the ambivalence you feel towards food and we think about the ambivalent relationship your mom has with food, how do you make sense of her behaviour? (P: 506).

D: I suppose in the beginning I didn't really make sense of it, but then....But the thing...is that you assume that a mom or adult wouldn't behave in that manner because they the mother figure...and they your role model...and also actually if you cuddle your mom you want to cuddle something....you don't want to cuddle bones...Mm... So even though at one stage she needed to lose weight, she didn't need to lose a hell of a lot of weight (P: 507).

This suggests that her mother had the inability to nurture her daughters in a healthy manner and that possibly she was experienced as frail and brittle. There might also be an underlying fear that her mother might die because of her inability to accurately judge the right weight that she should be.

I: What was the sense that you got from her with her need to lose weight? (P: 507).

D: I don't actually have an idea I have never discussed it with her, but she has always been conscious of her weight...Mm....I don't know if it is part of her upbringing. If maybe she...is scared to lose my dad if he would go and look for somebody else if she would pick up too much weight. I'm not 100% sure, but I think that there must be some truth to it. But, I think they are women traits anyway....society...

This highlights the latent message that being overweight will result in '*abandonment and rejection*' (*sub-theme*). This seems to be what triggered her bulimia when she was a teenager because, "*I remember all of a sudden I used to go to open parties and my friends started meeting boys and stuff...and nobody was interested in me because I was overweight...and my sister taught me about bulimia...and what happens and from then that is what triggered it off. And I lost a lot of weight...and everyone comments and you just carry on doing it. ...And I suppose from there...I suppose I'm afraid of food...I'm scared I'm going to get fat...*" (P: 503). Thus, there is a sense that your body size does determine or influence how you will be perceived, accepted and cared for.

In an attempt to consolidate the above excerpts and draw out the different and inconsistent *themes* she picked up about food from her mother the following can be noted:

She was always conscious of her mother's preoccupation with food and has mixed unconscious feelings towards her inappropriate behaviour. Her ambivalent feelings seem to stem from never having a responsible role model that could accurately teach her about feeding herself. It appears that, unconsciously, she almost feels disappointed and angered by her inability to have been consistent because of the conflictual messages she received about food. On the one hand, she was preoccupied with filling the house with healthy foods and ensuring that no chocolates and biscuits were to be found, but yet, she herself ate chips or ice-cream instead of eating breakfast, "*...even when she wouldn't eat she would still eat a packet of chips or she would have an ice-cream or something like that, but she wasn't eating proper meals*" (P: 504). This must have been extremely puzzling and might also suggest a possible sense of resentment because she could never have those types of treats, which is why she stole and 'dug into' them when she managed to find them:

...We were never allowed our sweets and our chipsAnd we were always brought up quite healthily.....We would always have a special treat. But there were never really biscuits and chocolates and that in the house. And when there were ... and you would find them...you would tend to dig in. I remember my older sister and I... there used to be that genra genero chocolate ice-cream.... And she used to like the chocolate ice-cream and I used to like to chocolate pieces. ..So she used to share it with me. So, I suppose in a sense ...growing up...we weren't swamped with food...You know you weren't just allowed chips and chocolates and sweets, but if there was, I suppose us girls would in a sense ...steal... in a sense (P: 503).

So when there were treats us girls would go 'wild' or we would...mm...try and find where the treats were and if we would find where they are then we would steal... them in a sense. So, if there were biscuits we would eat them, you know what I mean (P: 503).

One gets a sense of hunger and deprivation for treats that her mother perceived as being unhealthy foods. Thus, the unconscious message projected was that these foods are forbidden, which is why she almost felt like she had to 'steal' and storm through them when those foods were miraculously discovered. There is a sense that the *theme* of 'guilt' became associated with these foods because she would steal the prohibited foods. Thus, whilst she hungers for them, she feels terribly 'bad' after consuming them and, therefore, needs to purge. This hunger is displayed by her inability to take a few, "*If there is a packet of chips I can't just have one. I have to eat the whole packet type thing ...*" (P: 512). Thus, there is a sense that they will not last and that more does not exist, therefore, she

must get as much as she can before it is taken away from her. It is interesting to note that the foods she now classifies as unwholesome are those her mother classified as unhealthy, “*So for me even if I were to eat a chocolate, I would consider that a binge because ...it’s a bad food...in a sense*” (P: 503)” *but still if I ate a big packet of chips and a packet of biscuits, for me that is a huge binge*” (P: 505)... “*I know that it’s just my choice of food, which is skewed....so when I do eat...my snacks are unhealthy snackSo I will eat a packet of chips...a chocolate or something like that*” (P: 505). Hence, there is a close link to foods from the past that are experienced as ‘bad’, which she has internalized and constantly feels ‘bad’ and guilty after she has consumed them. Perhaps, she feels that she is not strong enough to contain her urge or banish her desire. Hence, similar to her mother, she is unable to accurately feed herself without feeling guilty. The hypothesis posed as to why she is unable to correctly feed herself is because her role model, namely her mother, was unable to nurture herself. There was always a message of having to watch and starve yourself of food, which is why, “*whilst I enjoy food, I’m scared of it at the same time*” (P: 503). Nonetheless, she can not deprive herself of food like her mother does because, “*it’s always a temptation that you have*”. Thus, she needs the food, “*but you can eat, get rid of it afterwards*” (P: 503). This might be why she is scared of food because she knows that she desires it and that it comforts her in some way.

Two themes emerge, “*fearing food*” and it being a “*comfort thing*”. This dynamic in its own is conflictual because it comforts, but also frightens, thus, there is an ambivalence of being unable to trust food, yet needing it. It is hypothesised that this is what is being enacted in the binge-purge cycle, namely craving the comfort, but then fearing once it is inside. Both will be discussed below:

In attempting to understand the underlying fear of food, “*I suppose I’m afraid of food...I’m scared I’m going to get fat*” (P: 503).... “*So, I’ve always had a love hate relationship with food*” (P: 503) it seems that her fear is of getting fat, however, there appears to be a concealed latent meaning, which is the *sub-theme* of “*rejection*”. As mentioned earlier, she has picked up on her mother’s insecurities of possibly being abandoned by her husband for another woman if she got fat. Whilst this is one of the reasons why she fears food, there appears to be deeper fear of rejection, which will reveal itself as we progress further.

She has mentioned that, “*I have always used it as a comfort thing...I’m not sure what for or why...Mm...But when I was in Standard 6/7, I wasn’t interested in boys...So, I was quite happy to just munch away and enjoy life or whatever...I suppose it was a substitute for something*” (P: 503). Due to her apparent difficulty with linking different experiences throughout her life and understanding her internal processes, one needs to hypothesise as to what is missing, internally, that she tries to fill and soothe with food.

4.5.2.2 The second category “*The Missing Soothing Link*”

Firstly, to illustrate her difficulty with the concept of linking and having insight into understanding her behaviour and needs, different excerpts will be presented. It is important to note that perhaps she was on guard and detached, which is why she did not go too in-depth into the material, also at the end of the interview she said, “*I said a lot more than I thought I would (laughs)*”, (P: 520) this reinforces the aforementioned statement that she was guarded:

I: Have you noticed anything that has to happen to you that makes you react to food the way you do? (P: 506).

D: I don’t actually. I think that it’s become such a habit that I actually don’t realise I’m doing it anymore....Until you feel lousy....Ja...

This illustrates that she is unable to pick up on the emotional states that trigger her binge-purge cycle.

* * * * *

I: If we think about the ambivalence you feel towards food and we think about the ambivalent relationship your mom has with food, how do you make sense of her behaviour? (P: 506).

D: I suppose in the beginning I didn’t really make sense of it.... So even though at one stage she needed to lose weight, she didn’t need to lose a hell of a lot of weight...Mm...So I suppose the struggle with food has always been in the family.

It seems that she is unable to interpret, make sense of or have her own ideas and thoughts as to why her mother would feel the way she does about food.

* * * * *

D: I know there is a root problem, but for the life of me I don't know what it is... (P: 508).

This highlights her difficulty with trying to introspect to understand why she has bulimia.

* * * * *

D: There is nothing striking back there that would trigger anything off that I would remember...I mean I was never assaulted or abused. Nothing like that. So you look for answers to understand it, but everything is so airy fairy that I can't put my finger on it. I don't know what triggered off everything (P: 508).

This illustrates her difficulty with trying to use introspection in order to understand why she has bulimia. She does not venture into hypothesising that perhaps it is rooted in her mother's relationship with food and the ambivalent messages she picked up.

* * * * *

I: If you think about this void that you are trying to fill because you mentioned that you used food to comfort you, what do you think has been missing in your life? (Pp: 508-509).

D: I have no idea. I mean I know people use food as a coping mechanism as well I don't know what else you use to cope kind of thing...But, I can't think of what was missing in my life. I mean we weren't spoilt materialistically....but we were brought up in a very loving home...And I mean Ja...

This highlights her sense of guardedness because she does not explore what might she be lacking.

* * * * *

I: Do you have any thoughts about why you do that?

D: I have no idea and also once you in the moment you can't stop it. You like a robot and you know it's there. You know the path and you just carry on going...the same route (P: 512).

This illustrates her difficulty with being able to pick up on the concept of internal cues and feelings.

* * * * *

I: What do you think triggers it all?

D: I have no idea. I really have no idea. I think it's when I'm upset that it is worse (P: 512).

This depicts her struggle to link. She mentions that it's the worst when she is upset, but can not link that it occurs because of inner turmoil.

* * * * *

I: What made you tell him?

D: I suppose I thought I was losing just complete control...and he is my life partner so it is not something I shouldn't keep from him (P: 515).

This highlights her difficulty with emotions and expressing them. She does not mention that she turned to her husband for comfort, support and help.

* * * * *

I: What role do you think that bulimia has played for you in your life? (P: 516).

D: Well I'm not sure, but it's a coping mechanism. So, when I'm stressed and that ...Mm....I suppose by eating and then purging...you lose the stress. That is the analogy I suppose...But...I suppose it kept me in shape....I don't know...

Again, it seems like she is either defended or lacks the insight to talk about her internal turmoil and conflicts. Her responses stay on the surface and do not venture below into further meaning.

* * * * *

I: You mentioned that you and your mom were very very close. That you felt protected and safe, but yet some how you are scared to share more difficult emotions and keep uncomfortable emotions inside. So, I guess I wonder if you felt you really could express yourself (P: 519).

*D: No I suppose not to a full extent....I would discuss work and *** and stuff like that, but not how I'm doing....Whether I'm coping when actually I'm not....Not being open*

I: What do you think holds you back?

*D: I should be able to stand on my own two feet and not run to mom or ***. I don't like it when I'm not in control...I rely on him for the electricity when he isn't here. I should know all the stuff so that I am in control of things.*

This illustrates her need to present the surface as being perfect, but underneath it seems to be flawed because she is unable to be real with her mother, but again, she lacks the insight and can not link that actually something is holding her back.

* * * * *

The last excerpt links appropriately with the *theme* of “*comfort and substitute*” that was introduced before illustrating her apparent limited insight into her behaviour and needs. Perhaps, what is missing is what those ‘unhealthy’ foods provide, which is soothing because she struggles with detecting internal states, feelings and cues, “*If I’m also cross with my husband type thing. Mm...if you frustrated with life and can’t sort stuff out so you just turn to food*” (P: 510). However, because she has never experienced the *concept of soothing*, she is unable to understand the desire or need, but is constantly searching for it by feeding herself:

But, when you crave it and you in that moment you don’t care what you eating ...just as long as you are eating something kind of thing (P: 506).

You don’t think.... That is the thing...you in the moment. You can stop and think before you in it, but once you in it.... suddenly you get a full and you feel that you’ve go to get rid of it. (P: 511).

I: Whilst you eating, do you have any sensations? (P: 511).

D: I suppose not, everything tastes the same....The stomach is always bloated.

I: When you begin or when you finish?

D: When you finish.

I: And when you begin?

D: I suppose sometimes I’m hungry...genuinely hungry...but....Ja, otherwise I don’t know.

I: And the fullness, does it happen suddenly or can you feel it coming on?

D: You don’t know when it’s going to come on.

I: And when you feel it?

D: You just feel terrible and then you just think, I guess because you bloated so you think that you getting fat already type thing...It’s a funny thing....

I: So when you realise what do you do right after that?

D: Well I will go and have a shower and Ja... (P: 512).

This clearly depicts the *theme* of her “*struggle with having any sense of internal cues*”, that is: *What am I actually craving?, What emotions am I actually feeling?, Why can I not feel being filled, but*

rather suddenly feel bloated?, Why are there no sensations when I'm caught up in the binge? What makes me feel so 'lousy'? (P: 506) Analytically, it is the mother that initially helps the infant makes sense of all of these sensations, thus, her relationship with her mother needs to be explored deeper.

4.5.2.3 The third category "The Flawed Surface"

It is difficult to get a proper sense of her relationship with her mother, because she describes an almost 'picture perfect' upbringing;

No it has always been good. I mean we were sent to private schools and that...We have been given the best and our parents have always been there for us. Although I don't remember my dad not being there much, but he was a workaholic ... So he would work late hours and that. But my mom would always be on time to fetch me from school. She would watch my sports matches. I know my sisters hated each other growing up...And they used...apparently used to fight to get my attention. So, they would play with either or type of thing...But otherwise I didn't have an unhappy childhood (P: 508).

Nonetheless, one does get a sense that she keeps a 'part of her hidden – a secret' (theme) and can not share it with her mother, despite being so close, "*I'm very close to her. I am very close to her, but I don't discuss this issue openly with her type thing. She knows about it. I mean I told her I was as seeing somebody to try and sort it out. So, she knows it is still around, but*" (P: 507). This suggests that despite the apparent closeness she feels they share, she can not take her vulnerability to her mother and ask for help or just be honest with her about her battle with food. Thus, it will be posed that perhaps her latent fear is of being rejected by her mother because she would then need to admit two things:

Firstly, that her mother was unsuccessful in helping her fight bulimia years ago "... Cause when my mom did discover it type thing I went for an appointment at Tara and I saw a psychologist and a

....psychiatrist....My mom tried to deal with it then. So, I suppose I did recover a bit then, but I got back into the same type of routine...” (P: 505). This would suggest that her mother was unable to reach her and understand what her underlying issues are, “*And I suppose also back then she tried everything to try and help me and it didn’t work. But, I suppose it would be better to discuss it with her to try and figure out... where it stems from....I don’t want to disappoint her, because it would be disappointing....” (P: 509).* This leads to the *second* point, which is that she would disappoint her mother because, “*... maybe she wants her daughters to be perfect and nothing wrong. So, in a sense I’m flawed” (P: 509).* It seems like she strives towards being a really good daughter, “*Ja...Do the normal things that a daughter should do...provide a grand child... Be there for your mom. Do well so that you make them proud of you so that when they speak about you they are proud” (P: 519).* However, having bulimia is, “*not a normal part of life*”, which is why she’s, “*ashamed of it*” and finds the “*whole thing disgusting. I really do...” (P: 509).* She also associates the secretiveness of the illness as being “*a horrible ...thing.....and.... It’s a horrible thing. The whole act of it..... Also it’s “very secretive” (P: 509).* Once again, perhaps she feels ashamed that she can not control her need for food like her mother does when she starves herself or tries all different diets. Alternatively, perchance she wishes to separate from her mother’s contradictory messages, but is unable to and, therefore, needs to hide her dependence. A further important point to consider is her inability to get angry at her mother for the confusing messages she received.

Her sense of being ‘flawed’ is an interesting statement because one wonders how she perceives her mother’s obsessive relationship with food. It appears as though she needs to protect her mother and blame herself. Perhaps, she feels a disappointment because she can not handle food the way her mother does. Perchance, she is trying to protect her mother from having to look at her herself by remaining oblivious to the role she played in her daughter’s eating disorder. What is further intriguing to note is that her mother knows ‘*about it, but doesn’t*’, which is a *sub-theme* within this category. This makes one wonder whether she is turning a blind eye as she is unable to face herself and the role she has played, or is she ignorant to her daughter’s battle because of her own issues with food? In either case there is a suggestion that she is not attuned to her daughter. Within the same context, one wonders whether she told her mother that she is seeing someone to help her in an attempt to test whether her mother does really care, however, it would appear that she has not picked up on the clue. It is not clearly defined, but one gets a sense that the maternal relationship

is *'lacking in depth and attentiveness'*. It could therefore be hypothesised that the daughter in turn lacks the ability to perceive and attend to her own needs.

This lack of depth seems to be depicted in her struggle to tell her mother about her illness because she fears being rejected and being a disappointment to her, which suggests that unconditional acceptance and understanding is somewhere missing in their relationship. Similarly, she has a very close relationship with her sister, but *"they all know about me...but they don't know that it is carrying on type thing"* (P: 505). This also suggests that somewhere that close and intimate connection where each one can pick up on another's difficulties is lacking. She will discuss work and her daughter with her mother, *"..I would discuss work and *** and stuff like that, but not how I'm doing....Whether I'm coping when actually I'm not....Not being open"* (P: 519) and husband issues with her sisters, however, she feels really ashamed and disgusted in herself because of her secret relationship with food. Within the same context she knew her husband for five years and married him two and half years ago, but he has only known about her eating disorder for nine months. Drawing from this it seems like she really struggles to let anyone in to help her, which would appear to be because of the *theme* of *"self-loathing"* she experiences and her *"inability to be in control of her need"*. Due to her illustrated difficulty with understanding and being able to pick up on her needs and internal cues it is not difficult to hypothesise why she lacks control. How can she control a need or desire if she does not know what she needs and/or craves. The *theme* of *'control'* will be elaborated on, and further, a look at her relationship with her own baby daughter will be explored as well.

Due to the apparent uncertainties within her real relationship with her mother, one can explore her relationship with her baby daughter as this will provide some insight into her experience with her mother. This will help hypothesise as to why food comforts her, attempts to fill and substitute *'something'*, but makes her feel terribly guilty for needing it.

In talking about her experience of breastfeeding she describes the following experience:

I did for 5 weeks and I hated it. I hated it....because I'm not one of the chick that will just whoop out my boob and do it in public. I found it very isolating...I also wasn't eating properly at

that stage because I think I was so stressed at being a new mom and everything...Though I was producing lots, I wasn't producing quality. She was always hungry....So Ja. I just hated it. I bonded with her very well when she was in my tummy. I didn't need to breast feed to bond with her. Ja, but I hated it (P: 516).

What is interesting is her experience of it being isolating. This would perhaps imply a *theme* of “*fear, uncertainty or hesitation of bonding*”. Furthermore, there is a suggestion that she feels she can not offer her ‘quality’ that can curb her hunger. Hence, there appears to exist intense latent fears of being able to correctly comfort and soothe her daughter. This is further highlighted below:

J: Bottle feeding her?

D: Much much better because then he could also help out...Mm...I could let other people look after her without worrying ...I had her in Dec and then I when went out for Christmas shopping I would get a desperate phone call, “Please come back because she is screaming”. So, it was very difficult in that aspect and nobody could look after her. ...Cause I was also very naïve in the beginning. I didn't know about expressing all sorts of things like that...I'll know for next time, but if I would have known then I could have expressed and make life easier for everyone. But, I didn't enjoy (P: 516).

In this excerpt she describes her need for another to help her and again there is suggestion that she fears really connecting one-on-one with her daughter. She mentions how, “*....but she's got a stronger connection with her dad. I know they say that girls do.....but Ja....She's got a much stronger connection with dad, which breaks my heart....but...Ja.*” (P: 513). One does wonder whether her daughter has picked up on her mother's insecurities. Again in this sentence she depicts her distance, “*Ja, I will spend time with her, but my mind is not there. So my heart's not in it, which is very unfair on her*” (P: 512). It seems that what holds her back from being in the moment with her daughter is her preoccupation with food:

It's the evenings...because at work you so busy that you don't have time to think of it, but when you come homeand I mean that is the time I should be spending with my daughter....not obsessing that I have eaten so much and I feel terrible and that I need to get rid of it. And there is a thought pattern that goes on in my mind. ... (P: 510).

This preoccupation with food seems to be similar to her mother and, thus, this question was asked, “ *When you think about your relationship with your daughter and you mention that your heart isn’t there, do you think that in any way it reminds you of your relationship with your mom?*”

D: I’m not...but it makes sense (P: 513).

I: *In which way does it make sense?*

D: Cause maybe when she was with me she was wondering where my dad was and stuff like that...Her mind was on something else as well...

What this excerpt suggests is that her mother was preoccupied with her own insecurities and this held her back from really connecting with her daughter. The *theme of ‘infidelity’* is brought up again in the context of her parent’s relationship despite portraying them as being, “ *a very strong marriage*” (P: 514), however, “ *...I know when my dad went down to C.T for a boys weekend or whatever and I think my mom wasn’t too happy about it.... I don’t know if maybe she is insecure in the relationship*” (P: 514). Hence, it seems that whilst she does not remember her father not being around because he was a workaholic, it did affect her mother and she did project her insecurities. It appears that her mother’s preoccupation with food was because she feared rejection and abandonment. Similarly, the participant fears rejection and lacks confidence in her abilities to be ‘good-enough’, “ *Ja, I need their assurance...I’m not the most confident person...so I suppose it also plays a role*” (P: 514)... “ *Whether I’m doing the right thing or not. Whether I’m being a good mother. Whether I’m being a good wife. I do need reassurance from people to tell me that I’m doing the right thing. I don’t trust my own judgement*” (P: 520).

Based on exploring her relationship with her baby daughter it is hypothesised that her mother was not attuned to the participant’s needs, which is why she consequently doubts her own ability to be a containing mother. It is for this reason that she may require another’s assistance because she doubts her own capabilities in being able to meet her daughter’s needs. It will be posed that due to her struggle with detecting her internal cues, she fears being unable to feed and nurture her daughter correctly. Due to her insecurities of not being ‘good-enough’ for her daughter she feels terribly guilty. She mentions how it ‘ *breaks her heart*’ that her daughter is closer to her husband, thus on some level, she may perceive herself as not being a good mother. *Analytically*, whilst she

craves being able to nurture properly, both herself and her daughter, perhaps her own sense of badness and rage make that thought impossible. On an unconscious level her daughter may be triggering her own unresolved cravings, which she finds too overwhelming to satisfy and consequently tries to suppress them by ‘munching away’ at food, but then feels disgusted in herself and needs to get it out. An emotion that seems to be closely linked to her need to purge is ‘*aggression*’, which is the *theme* that falls within the category of “*Coping Mechanism*”.

4.5.2.4 The fourth category is “*Bulimia, the Coping Mechanism*”

It seems like she really struggles with showing emotions, letting go of feelings and sharing them with others. It appears that she needs to portray an image of a controlled, all together and happy person, which would be in complete opposition to what she feels internally:

D: Cause you can see that it is hurting the other person...You can see them and there is nothing you can do about it (*Pp: 517 - 518*).

I: *So what would you be left feeling?*

D: I suppose frustration because you can’t do anything about it.

I: *What would happen to those feelings?*

D: Nothing, cause you can’ do anything about them.

I: *What feelings do you feel were contained for you*

D: Well you keep the negative, contain them yourself because then nobody knows about them and show the happiness.

I: *Why would you do that?*

D: Because people prefer the positive in life than the negative....You rather not bring people down. There is that say, “*When you happy you make others around you happy. When you not you bring those around you down*”. Not all people, but people close to you.

I: *It seems like you struggle to put your feelings out there because you think they cause damage outside so it is best to keep them inside.*

D: Ja....Ja

I: How do you manage anger and other difficult feelings?

D: I internalise them

Based on this excerpt the *theme* of ‘*helpless in the presence of painful emotions*’ seems to emerge and, therefore, she believes that she needs to internalise them because close people only prefer ‘*happy people*’. Similarly, she feels like nothing can be done about them so she needs to just swallow and ignore them. It also seems like she feels that no one can contain these emotions for her. This is where the role of bulimia appears to step in, food is the container of her emotions, it is her coping mechanism, “*I don’t know what else you use to cope kind of thing*” (P: 509)...” *But I’m scared how I will cope if I give this up. How will I carry on because it has been part of my life for so long? How will I cope without it? It would be difficult, though I would love it, it would be difficult to cope without it...*” (P: 519)...” *I suppose it shifts your focus...not sure, but it’s a coping mechanism. So, when I’m stressed and that ...Mm....I suppose by eating and then purging...you lose the stress. That is the analogy I suppose*” (P: 516). She ‘*acts out her internal conflict by taking it out on food*’ (sub-theme) because internally she does not have the capacity to tolerate frustration, “*if you frustrated with life and can’t sort stuff out so you just turn to food*” (P: 510). When she feels overwhelmed with emotions she turns to the object that is supposed to comfort her, namely food, however it just frustrates her because it can not soothe her. Due to the fact that she does not really know how to soothe herself she loses control in the flight of anxiety and attempts to desperately take in nurturance, “*I think it’s when you are in that moment ...just out of control...But, when you crave it and you in that moment you don’t care what you eating ...just as long as you are eating something kind of thing*” (P: 506)... “*Once you in the moment you can’t stop it. You like a robot and you know it’s there. You know the path and you just carry on going...the same route*” (P: 512). However, because she feels deprived and fears its availability she is unable to accurately know when to stop, “*You don’t think.... That is the thing...you in the moment. You can stop and think before you in it, but once you in it...*” (P: 511). It is only once she is bloated that she suddenly realises that she needs to stop, “*And then suddenly you get a full*”, however, by now she feels so ashamed that she needs to release her internal disgust by purging, “*I feel terrible and that I need to get rid of it*” (P: 510)...” *...you feel that you’ve got to get rid of it*” (P: 511)...” *I suppose purging brings up, you release it...That is your avenue for releasing the stress...or the negative type feelings*” (P: 517).

D: You don't know when it's going to come on (P: 511).

I: *And when you feel it?*

D: You just feel terrible and then you just think, I guess because you bloated so you think that you getting fat already type thing...It's a funny thing....

I: *So when you realise what do you do right after that?*

D: Well I will go and have a shower and Ja... (P: 512).

It seems like her '*coping mechanism*' is unable to digest and make her feelings bearable. Thus, whilst she attempts to contain them through the *concept of internalisation*, these feelings cause too much anxiety internally, which is why she needs to release them. The feelings that seem to be associated with the need to purge are aggression, rage and frustration:

I know if I have eaten a hell of a lot and I need to purge and my husband is around, I'm a bitch because I want him to disappear so that I can get on with it type of thing (P: 509).

I know when I'm being aggressive and why I'm being aggressive...So it does help a bit...(P: 515).

Cause I know that it's because of the food and I need to get rid of it and he is around. ...And I'm not nice to him and I want him to disappear (P: 515).

4.5.2.5 The fifth category "The Cyclical Ebb and Flow of her Interpersonal Relationships"

This aggressive side to her is something she struggles to integrate into her personality, "*Well if I'm aggressive to him and stuff like that...Mm.....or the way I behave, he may think that it's the disorder and not me type thing*" (P: 514). It will be posed that it is this side of her, these unbearable aggressive parts of herself, that makes it so difficult for her to open up, share and trust another

person. There is a sense that she is extremely ambivalent with trusting another person and allowing them into her world, turning to another and sharing her anxieties with another. It almost feels like she resents and wishes she could '*deny her need for a caring object*' (theme). This is depicted in her ambivalent reaction to sharing her eating disorder with her husband:

I suppose I thought I was losing just complete control...and he is my life partner so it is not something I shouldn't keep from him (P: 515).

Ja, I guess when I told him I thought it would make things easier....and help me share type of thing...But it hasn't (P: 515).

Yes he does know....I think he is frustrated because there is nothing he can really do...I mean when he tries to do something I get cross with him. So, I think he is very frustrated. ..Mm...but he says that it is our thing to fight and it is not just me. ..And he won't leave me because of it type thing...He is a very understanding and accepting person. ...I think it is very hard for him....cause he knows when I disappear what is going to go happen...There is nothing that he can do about it (P: 514).

I: *How do you feel about him wanting to share it with you?*

D:I know it's the right thing to do, but sometimes I wish he didn't know...Cause you feel like you being watched...And I suppose the way you behave and other things.... He may over analyse things as well.

These above excerpts transparently illustrate her '*to-and-fro ambivalent tendency*' with wanting, but not wanting to rely on another. She disclosed her illness to her husband because she felt like she was losing control, but then gets angry with him when he tries to help. The frustration he feels is a combination of her own projections and his because his sense of helplessness is her own vulnerability for needing him. This clearly depicts the concept of her internal struggle with dependency and independence, which is why she gets angry with herself when she depends on him, "*I should be able to stand on my own two feet and not run to mom or ***. I don't like it when I'm not in control...I rely on him for the electricity when he isn't here. I should know all the stuff so that I*

am in control of things....I like to know what is going on. I am not a spur of the moment type of person. I like to be in control of things. I hate not to know what is going on. Not being able to sort something out. The unknown. I like to know all the facts” (P: 519). What underlies this need for control is her inability to trust that he cares enough about her. Hence, similar to how she tests her mothers’ attentiveness, she tests his too and gets angry when he cares, because she feels she does not deserve his acceptance and care. This is why she gets angry at him and wishes, unconsciously, to destroy him. There is a part of her that feels that she is punishing him by describing his inability to reach her and help. It seems like she feels like she is so destructive that all he can do is just sit by and watch. This is why she feels, “*Guilty....for doing it still....For putting him through it as well. Cause it can cause all types of complications. And he is so scared to lose me...So it does affect him. It affects my daughter as well....” (P: 516).* Hence, it seems like she feels there is all this ‘goodness’ around her, but she just damages it because she is too greedy and needy. The hypothesis posed as to why she is so ashamed and needs to keep this part of her a secret is because she fears that she will be rejected and abandoned if she cracks her perfect façade and exposes the part of her that is needy, greedy, hungry and destructive. Due to her continual frustration with these unmet needs it seems that the essential link for processing her emotions is missing because she does not display the ability to process, metabolize and digest her feelings. It always seems, considering her daily preoccupation with feeding and feeling bad,” *it takes over every part of your life” (P: 509)...” obsessing that I have eaten so much and I feel terrible and that I need to get rid of it. And there is a thought pattern that goes on in my mind” (P: 510)...” it’s the same thing everyday” (P: 510),* that she never understands, accepts or tries to satisfy the need in a containing manner. It always seems to be resolved in a manner that leaves her feeling disgusted, ashamed and having to keep it secretive. She is unable to voice or name her internal sensations, emotions or desires.

Analytically, her difficulty seems to be in processing her sensations, feelings and needs. This function is traced back to the concept of the mother’s capacity to be a container and help metabolize these unbearable sensations and emotions. It is only through the to-and-fro process of re-introjection between the mother and the infant that the infant not only internalises transformed intolerable experiences, but also eventually introjects the function itself, and in this way has the means within him/herself for tolerating frustration and for thinking. Based on her continual introjection and

projection of nameless needs, it can be hypothesised that there were complications between the mother-infant bond and that the link was never formed. Hence, her *“love-hate relationship with food”* depicts her love-hate relationship with her object. Whilst she may not be conscious of these feelings towards her mother, she does appear to outplay this dynamic with her husband in that she wishes he would show her that he cares, but hates him when he does, because then she feels she can never live up to his expectations. Perhaps, this is indicative of her relationship with her mother in that she needed to be perfect, however, she is ‘flawed’ because of her aggression. Whilst she does not get angry with her mother she does seem to get angry and even punishes her husband by making him feel like he can not help her. One wonders whether she feels safer when taunting and expending her anger on him, with the end gain of perpetuating her belief that she deserves to be rejected.

CATEGORY	PARTICIPANT FOUR				
	<i>“ Intertwined Mother- Family Struggle with Food”</i>	<i>“The Missing Soothing Link”</i>	<i>“ The Flawed Surface ”</i>	<i>“Bulimia, the Coping Mechanism</i>	<i>“ The Cyclical Ebb and Flow of her Interpersonal Relationships”</i>
THEMES	<ul style="list-style-type: none"> + “I suppose the struggle with food has always been in the family” + All three sisters and the mother have a complicated relationship with food + Her eldest sister has had bulimia, the participant has been suffering from bulimia for the past fifteen/sixteen years + Her mother is obsessed with weight from as far back as she can remember + Middle sister has always been a fussy eater, with a possibility of having had bulimia in her past + Mother’s own ambivalent relationship and struggle with food’ + Ambivalent feelings seem to stem from never having a 	<ul style="list-style-type: none"> + “Comforts and substitutes” + Struggle with having any sense of internal cues 	<ul style="list-style-type: none"> + Keeps a <i>part of her hidden – a secret</i> + <i>Latent</i> fear is of being rejected by her mother + <i>Fear of rejection</i> and being a disappointment suggests that the sense of unconditional acceptance and understanding is somewhere missing in their relationship + <i>Self-loathing</i> she experiences and her “<i>inability to be in control of her need</i>” + She feels really <i>ashamed and disgusted</i> in herself because of her secret relationship with food + Fear, uncertainty or hesitation of bonding + <i>Latent</i> fear of being 	<ul style="list-style-type: none"> + <i>Aggression-</i>struggles to integrate into her personality + <i>Helpless in the presence of painful emotions</i>, thus needs to internalise feelings + She really struggles with showing emotions, letting go of feelings and sharing them with others + Food is the <i>container of her emotions</i>, it is her <i>coping mechanism</i> + Food frustrates her because it can not soothe her + Unable to digest and make her feelings bearable 	<ul style="list-style-type: none"> + Almost feels like she resents and wishes she could <i>deny her need for an object</i> + <i>To-and-fro ambivalent</i> tendency with wanting, but not wanting to rely on another + <i>Love- hate relationship with food</i>” depicts her love-hate relationship with her object + She fears <i>rejection and abandonment</i> if she cracks her perfect façade and exposes the part of her that is needy, greedy, hungry and destructive + <i>Latent</i> meaning of her need for control is her inability to trust that he cares enough

SUB-THEMES	<ul style="list-style-type: none"> ✚ <i>Latent</i> message that being overweight will result in '<i>abandonment and rejection</i>' 		<ul style="list-style-type: none"> ✚ Her mother knows '<i>about it, but doesn't</i>'- suggestion that she is <i>not attuned</i> to her daughter ✚ It could therefore be hypothesised that the daughter in turn lacks the ability to perceive and attend to her own needs 	<ul style="list-style-type: none"> ✚ <i>Acts out</i> her internal conflict by taking it out on food: ✚ internally she does not have the capacity to tolerate frustration 	
CHARACTERS	<ul style="list-style-type: none"> ✚ Mother's preoccupation with food- unable to correctly feed herself and looks for excuse to starve herself ✚ Food became an extremely prominent theme in her relationship with her daughters. They 		<ul style="list-style-type: none"> ✚ Theme of '<i>infidelity</i>' within parental relationship ✚ Linked to mother's preoccupations with food, but with latent fear of <i>rejection and insecurity</i> 		

CHARACTERS	became conscious of food by observing her obsessive preoccupations with weight and her necessity to have healthy foods in the house				
CONCEPTS		<ul style="list-style-type: none"> ✚ Difficulty with the <i>concept of linking</i> and having insight into understanding her behaviour, internal processes and needs ✚ Unable to <i>pick up on her emotional states</i> that trigger her binge-purge cycle ✚ Difficulty with being able to <i>pick up on internal cues and feelings</i> ✚ <i>Concept of soothing</i> never experienced, thus, unable to understand the desire or need, but is constantly searching for it by feeding herself 	<ul style="list-style-type: none"> ✚ On an unconscious level her daughter may be triggering her own unresolved cravings, which she finds too overwhelming to satisfy and consequently tries to suppress them by 'munching away' at food, but then feels disgusted in herself and needs to get it out 	<ul style="list-style-type: none"> ✚ Attempts through <i>internalisation</i> to contain feelings, however, these feelings cause too much anxiety internally, which is why she needs to release them through purging 	<ul style="list-style-type: none"> ✚ Internal struggle with <i>dependency and independence</i>, which is why she gets angry with herself when she depends on him ✚ The <i>mother's capacity to be a container</i> and help metabolize these unbearable sensations and emotions

4.6 FINDINGS OF PARTICIPANT FIVE ~ BULIMIC *Appendix ~ L*

4.6.1 TAT THEMES OF PARTICIPANT FIVE

4.6.1.1 SENSE OF SELF

It appears that she feels extremely sad, afraid, lonely and empty inside because it seems that she feels unwanted and unloved. There is a sense that she desperately craves love and attention and exposes herself to constant rejection in trying to find this empathic other, which she never does. Nonetheless, she continues searching. It appears that she is disinterested in achieving because she is more preoccupied with filling her inner hunger for love, containment, care and affection. It seems that she feels hopeless and helpless against future abuse, which is why it appears that she struggles to have hope for a future. It appears that she wishes she were pregnant, which might suggest that all her needs are being projected onto the baby which symbolically would represent her need for nurturance, love, connection, protection, purity and innocence. All in all, it seems that internally she has been violated, bruised and wounded from the sexual abuse and neglect that has happened to her, which is why she appears to be preoccupied with these themes within most of her responses.

4.6.1.2 NEEDS

It would appear that there is an intense yearning for nurturance, for soothing, for affection and attention. There is a sense that she craves reciprocal love and longs to be loved and wanted. It would appear that the desire for an empathic other would provide her with safety, protection, support and commitment. She seems to long to feel important, needed and special. Similarly, it appears that she wishes she could be who she really is and she would be accepted. There is a sense that she always longed for a containing and protective mother-figure that could help her cope and save her from the darkness she endured, but instead she seems to have had a mother that was punishing and caused her much pain. It would appear that due to her apparent turmoil there is a constant desire to be able to escape the horror of her reality. It seems that she yearns to be free and

untroubled. There is also a sense that she wishes she could express and show her anger and free herself from her abusive and oppressive past.

4.6.1.3 ANXIETIES

There appears to be intense fears of lack or loss of love, of deprivation, of abandonment and rejection. It seems that there is anxiety over disapproval and annihilation. All in all it appears that there is an underlying fear and dread of loss. There seems to be trepidation of being devoured, of being invaded, of being engulfed and a desperate need to escape from both the mother and father-figures. It would appear that there is apprehension and ambivalence between the need for separation and her sense of deprivation in the family and of a mother-figure. It seems that there is intense dread of physical harm, injury and or punishment. There also appears to be an overwhelming panic of being overpowered and helpless. Internally, there seems to exist a struggle with anger, conflict, aggression and attack, which is why there is a tendency towards intra-aggression. This may explain her anxiety of being consumed by the 'evil' parts of her inner world, her sense of inner 'deadness', internal ugliness and emptiness.

4.6.1.4 SENSE OF THE WORLD

It seems that her experience of the world is one that is persecutory, annihilating, violating and overwhelming. There is a sense that she feels that there is no one to protect her from the dangerous, attacking and abusive world. It appears that her experience has been one in which the world has neglected and turned its back on her pain and desperate need for protection. It would appear that for this reason she feels abandoned, unsupported and unsafe in the world.

4.6.1.5 OBJECT RELATIONS

Her internal world appears to have been invaded, damaged and is filled with an abusing internal father-figure and a persecutory and punishing mother-figure. Despite this, however, she seems to crave for an object to love, but cannot locate one.

4.6.1.6 FAMILY

Generally, it appears that she has no concept of a supportive, caring, protective and loving family because her experience seems to have been one in which intrusiveness, sexual abuse and neglect prevailed. Considering that it seems that her underlying sense of a family is one that it is persecutory and abandoning, it might explain her uncertainty, insecurity and resistance in trusting that she has a supportive and containing family.

4.6.1.7 MALE/ FATHER/ LOVER FIGURE

Predominantly throughout her responses the male/father-figure appears to be experienced as an 'abuser' who violates, rapes and tortures. It appears that she depicts the abuser as being ashamed, remorseful and feeling guilty. This might, however, be her own projections onto the male/father-figure. There is a sense that the outside world, which is symbolised by the male-figure smirking, knows what is happening, but grins and turns a blind eye. The lover-figure seems to be experienced as rejecting, disinterested and emotionally unavailable. There is a sense that he does not want to love her.

4.6.1.8 MOTHER/ FEMALE/ SISTER FIGURE

The mother-figure appears to be experienced as extremely dangerous, persecutory, uncontainable and unpredictable. It seems that she can not protect and shows no interest in protecting or offering any safety to her daughter against the abuse she knows is happening. It would appear that for these reasons her sense of a mother-figure is one that is evil, that wishes abuse onto her daughter and wants to hurt and strangle her. Thus, in addition, to the underlying neglect and abandonment she has experienced within the mother-daughter relationship there is also underlying envy and jealousy. It seems that the mother-figure wished her daughter were dead. The sister-figure is similarly perceived as being disinterested in reaching out and helping her hurting sister, despite being aware that she needs help. All in all, the female-figure evokes themes of being a witch that laughs at her daughter's pain.

4.6.1.9 CONFLICT

There seems to exist extreme anxiety over her being unable to find nurturing love and always being rejected instead. It would appear that perhaps, unconsciously, her desire to be loved in a caring way may be an attempt to disprove that she is unwanted and unlovable. This seems to be interlinked with her internal struggle of understanding her past and her parents. Similarly, her difficulty with expressing her anger towards her mother and mourning the loss of never having had a nurturing mother-figure is also intertwined in this equation, despite the fact that she has passed away. It may appear that she can not bare the conflict of loss because she would then need to face the reality of her abandoning parental figures. There is also a suggestion that a conflict exists between her wish for the father-figure's love and attention and her deep rage at his inability to have protected her and not abused her. This might be why she appears to project the feelings of guilt and remorse onto the father-figure. Within this same context, it would seem that she struggles, unconsciously, to separate and individuate from her depriving family as again this would require mourning the loss. It would appear that it is for these reasons that she struggles between the life and death instinct and good and evil.

Her difficulty in expressing her needs and feelings may be because she appears to fear the consequences of her anger, namely that she would lose her objects. Thus, an inner conflict with aggression prevails.

There appear to exist prominent themes of unresolved oedipal issues, namely the themes of jealousy, rivalry and envy between the mother-daughter relationship and conflicts around her sexual development. There is also implication of some sort of sexual transgression or abuse.

4.6.1.10 BOUNDARIES

It appears that predominantly her boundaries are enmeshed (12 responses) all within the themes of the *self-efficacy and autonomy* (CARD 1), *family: separation-individuation* (CARD 2), *aggression* (CARD 8BM); *interpersonal-conflict* (CARD 4), *mother-daughter: relationship, rivalry, hostility, physical beauty, sexuality and aggression* (CARD 7GF, CARD 9GF, CARD 12F, CARD 13 MF, CARD 18GF); *father-daughter*(CARD 6GF), *primitive fears* (CARD 11), *fear of death* (CARD 15). This might

suggest that she struggles with boundaries within predominantly the mother-daughter relationship and the associated role the mother is theorised to play in the containment of these emotions. This is also highlighted by her tendency to over-identify and her lack of distance with the content of the cards as illustrated by 11 of her responses.

She seems to be withdrawn in 2 of her responses that fall within themes of *aggression* (CARD 3BM) and *mother-daughter* (CARD 5). This might highlight her struggle and attempt at separating and setting boundaries.

4.6.1.11 DEFENCES

She appears to predominantly project her craving for nurturance and love from an object – i.e. impregnated woman, violin, doll and interpersonal relationships. It seems that she represses and introjects her anger and painful feelings around her sense of abandonment and lack of love. There is a sense that she has the inability to voice or act out her anger, disappointments or needs. Rather, she appears to deny and suppress her own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and her need for an accepting *father-figure* and containing *mother-figure*. There is also an indication that she seems to revert to isolation, regression and attempts to ‘Undo’.

4.6.1.12 IMPULSE

Her apparent tendency towards being restrictive, as indicated by her 10 responses, highlights her struggle with expressing and acting out her anger, feelings and emotions. She seems to act out rage and aggression only in 1 response, which is associated with the theme of *aggression and death* (Card 15) and when she inflicts it on herself in CARD 9GF.

4.6.2 INTERVIEW FINDINGS FOR PARTICIPANT FIVE

The categories that arise from Participant Five's interview are divided into three broad areas: "*Living Up to My Mother's Expectations*", "*Bulimia, Banisher of Pain*" and "*Difficulty with being Fed*", which will be refined and explored.

4.6.2.1 The first category is "*Living Up to My Mother's Expectations*"

The *prominent theme* that emerges when asking her to describe the story of food in her life is the immediate link she makes by tracing the origin of her bulimia back to her childhood wherein food was denied because of her "*mother's unresolved issues with her own weight*", "*She just didn't want us to eat, but she was overweight.....So all I can think of now is that she didn't want us to get like her. Instead of doing it in a loving way.....she just was like a witch...like a witch in that picture. She was like a witch and I know it is terrible to say about your own mother, but it's true*" (P: 554). Not only were particular foods banned, "*My mom wouldn't let us eat things...I had never eaten...I had hardly ever eaten sweets as a child....Eaten biscuits or anything like that..*" (P: 553)...." *Well we just wouldn't eat biscuits or sweets or anything like that*" (P: 554), but there appears to have been an absolute sense of catastrophe associated with food and becoming overweight:

My mom used to tell me and my late sister...my mom used to tell us not to get over weight...And she'd even tell us to put our fingers down out throat. What happened in my childhood is that my mother, if I was overweight she would freak. She wouldshe would really freak on my sister and I. And... I mean we both had this problem (P: 553)

The message I got from food was that if you overate it was a catastrophe. We would be hit...Mm.....it was too terrible (P: 554).

This sense of catastrophe is what appears to be outplayed in the binge-purge cycle, however, it will be discussed later on under the subsequent category of "*Bulimia, Banisher of Pain*".

One gets a sense that due to the mother's unconscious self-loathing of her own body she attempted to live through her daughters by modelling them according to her fantasised image. It seems as

though they became a narcissistic extension of her unfilled desires, “*We just thought that she wanted us to be...We just thought that she wanted us to be skinny and my sister did turn out to be a model.....and I was a dancing teacher, but she wanted us to be skinny, skinny, skinny*” (P:554). At the same time, however, she envied her daughters and projected her self-hatred, which is why she was so damaging, “*My sister was too,in her eyes, too fat to even be a model... “(P: 554)... “My mom was jealous of my relationship with my father...even if it was just sitting on his lap or whatever it was....And she was jealous of me my whole life....And....I just can’t believe that a mother.....and I just can’t believe that a mother can be like that. ...I can’t..” (P: 554)*. It seems as though there were intense latent destructive emotions of envy, jealousy and greed that saturated the mother-daughter relationship. The *theme* of her need to “*deprive her daughters of nurturance*” was a projection of her own need to punish both herself and her extensions.

Based on her descriptions one gets a sense of an engulfing mother that was unable to nurture and love her daughter, which is why she says, “*I didn’t have a childhood...” (P: 555)... “I didn’t have love.... I didn’t have love from my mother at all” (P: 555)*. It seems as though her experience of her mother-figure was tormenting, “*It was terrible. It was absolutely dreadful....She wanted me to be a boy....but I was a girl....And even though my sister was a girl, my sister was five and a half years older than me...because she grew....my sister protected me....our whole life and she has actually committed suicide now. But she protected me. She was more like a mother to me than my mom” (P: 554)..... “I have actually been through torture and when I saw some of those pictures it really reminds me of torture...” (P: 555)*. Not only did she deprive her of nurturance, but she was unable to protect and keep her safe from her sexually abusive father, “*Like when he raped me, she just stood by and knew that he was raping me, ok she didn’t watch it, but she knew that he was raping my sister and I and she did absolutely nothing. ... she didn’t want.....because we came from suchso called ‘good family’....” (P: 554)*. It seems as though the surface image was all that mattered in her family.

Consequently, due to the façade, the *theme of “pain”* emerges from the context of her past because not only was her mother experienced as a ‘battering witch’, but her father, “*just stood by and watched this and didn’t say a word...”(P: 554)* (The theme of pain will be further discussed under the next category). Thus, it seems like there was no one to protect and keep her safe as a child. Whilst she, “*had love from my father, it was a shit love” (P: 555)* because even though, “*...he*

never hit us.....us, but he abused us. He sexually abused us.....So, we weren't loved by our parents and I can honestly say that.....We really weren't..." (P: 558).

All in all, her depiction of her childhood appears to have lacked the *concept of any containing object that wanted to soothe her*. Conversely, they appear to both have used her for their own gratifications. Her mother told her to go to the extent of pushing her fingers down her throat in order to please her mother's desire for 'thinness'. Thus, her maternal role model taught her to "*hurt-punish*" (*sub-theme*) herself, "*I didn'tI really didn't think it was an issue because it was taught to me*" (P: 553)... "*I think it was so in-grown in me. I mean I think it was so in-grown in me*" (P: 556). Similarly, her father violated her. Due to both these intrusive and damaged objects that she internalised she believed that she needed, "*to be hurt all the time because I thought that I deserved to be hurt..."*" (P: 556). It was for this reason that, "*I picked on men thatMm...were violent towards me. That I make sense of now*" (P: 556). Similarly, her purging behaviour was aimed at, "*hurting myself...By putting my finger down my throat....Like I said, it wasn't really...it was a relief afterwards, but it was sore and it was awful*" (P: 556). Hence, the latent meaning that she internalised, as a result of her parent's abusive behaviour towards her, was that she did not "*deserve to be loved*" (*theme*). It is for this reason that she did not care enough about herself, "*That is why the eating came in and the bingeing and....taking laxatives and taking pain killers.....because I just didn't care....*" (P: 555) and "*me wanting to commit suicide....not at the moment, but I have in the past,....me wanting to commit suicide*" (P: 554).

She makes an extremely important statement, "*It would make me think that I am living up to my mother's expectations and it would bring me such relief that she wouldn't be on at me all the time..."*" (P: 556). Thus, despite her sense of rejection it appears as though she still longed to please her mother, which implies that she yearned for her love. This *theme of "yearning"* was also suggested when she mentioned that her mother could have explained her need for them to lose weight in a loving way. Her statement clearly depicts the *concept of the intertwined link between her mother and food*. It can be interpreted that she constantly goes back to food in an attempt to connect with the craved object, however, she is always faced with the reality of her pain. Purging is extremely painful for her because on an unconscious level it represented the damage and neglect it is supposed to conceal. Food can not take away, suppress or replace the longing she felt for a nurturing object, namely her mother.

4.6.2.2 The second category is “*Bulimia, Banisher of Pain*”

Throughout her narrative it seems as though she has some insight into her needs, however, she is incapable of accurately satisfying and filling her internal emptiness, “...*in the past food was a binge. I would binge and binge and binge Mm...I would just see anything and eat it*” (P: 553), as she is unable to process and contain unbearable and painful feelings:

I: Have you ever thought about why you do binge? (P: 555).

E:To take the pain away.....

I: What pain do you think you are trying to take away?

E:Just the pain of living. The pain of havingto live each day.....like I was living....and I just binged

I: Do you feel that it took away the pain?

E:In a way it did...which is why I think I'm not over it completely because in a way I do think that

It seems as though her desperate compulsion to just, “*eat and eat and eat*”” *binge and binge and binge*” (P: 553) is her way of avoiding thought, “...*you not thinking about anything else.... You just thinking of eating and eating and eating... (P: 555)*”, which is why she associates the *theme of “The Comforter”* with bulimia. In her mind avoiding thoughts is a “*comfort*”, however, the latent desire is to detach from feelings because they are too overwhelming to experience. There is a sense that in her frenzied greediness the food is supposed to contain her feelings, however, one wonders whether the desire for comfort is in essence the search to find the soothing object. Nonetheless, the soothing sensation can not be attained as this essential function originates from within the mother, which the infant in turn internalises. The reason why she appears to lack the capacity to self-soothe and is unable to process and contain overwhelming feelings is because her childhood seems to have lacked the *concept of the essential containing link*. Her experience of her childhood was one that was torturous, that catastrophe always loomed, that her mother was unpredictable and explosive, and her father sexually abused her. It would seem that both parents did not protect her from the other’s own pathologies. Hence, it seems as though her childhood was extremely ‘persecutory’.

Consequently, due to the *concept of the 'missing containing link*, her feelings never had an outlet and a *containing 'other'* that could help her process unbearable emotions and experiences. It would appear that for this reason she turned to the fridge, "*And when they used to go out I used to raid the fridge and just binge and binge and binge*" (P: 555). Analytically, the latent meaning of her compulsion to gorge is her desperate need and yearning to fill her empty internal world with some 'goodness'. It is for this reason that she ravages through food in an attempt to take in some 'good' objects. Simultaneously, however, it also outplays her unconscious need to attack, devour and destroy the object. Thus, it may be interpreted that she turned to food and savagely attacked it because it was representative of her rage towards and hunger of her mother. It almost seems as though she felt excluded and abandoned, which is why she expended her fury on food, the item that would enrage her mother the most. The reason why she is unable to determine when to stop devouring the object is because it seems that she has been deprived of any 'good' objects. She does describe her sense of internal 'badness' when she mentions that, "*I feel ... I don't deserve to be loved*" (P: 557), which strengthens the hypothesis that internally she feels predominantly 'bad'. Her need thereafter to purge is as a result of the guilt that she feels because of the damage she had done to the object. The pain that she describes is linked to the unconscious realisation of loss, which she is unable to work through. Her struggle to carry on living is because she feels there is not enough 'goodness' within her to survive the loss of the object. By vomiting she fulfils the phantasy that she has to save the object. On an unconscious level she believes that she has not destroyed the object because she has expelled it from her greedy internal world. This is why she describes a "*sense of relief*" (sub-theme), "*...And then the feelings...I know it is going to sound terribleof bringing up is such a relief*"(P: 555). It can be hypothesised that her sense of relief is because, unconsciously, purging allows her to believe that she has not destroyed the object. Her fear is that she will lose the object, which is why she consciously says, "*It would make me think that I am living up to my mother's expectations* ".

In addition to the above internal and unconscious processes that occur, the *theme of "catastrophe"* that was introduced in the initial category is outplayed in the frenzied experience of binge-purge cycle. This sense of catastrophe is closely interlinked to the mother's uproar if she discovered that her daughter had overeaten and the participant's own realisation of the amount she had consumed when looking at herself in the mirror. The reason why it was a catastrophe was because in both

occurrences the 'swollen image' was a representation of the mother's hated parts, which she projected into her daughter. Thus, on an unconscious level, the *theme* of "*repulsion*" she described may in actuality be revulsion of the projected parts lodged into her internal world by her mother that she could not contain, as well as, her disgust in her own greed for the object that was so damaging. The reason why she purged would be composite because on the one hand she needed to avoid her mother's attack, which in actuality was the mother's attack on herself utilising her daughters' body as a representational tool. On the other hand, perhaps she was attempting to separate from her mother by expelling those parts she found too damaging. However, the latent meaning of having to purge was to avoid the catastrophe of '*rejection and loss*'. This could only be attained by living up to her mother's expectations, which meant having to become a narcissistic extension of her mother and holding her projected parts. Nonetheless, this need to please her mother did not award her with love, which is so difficult for her to understand, "*...and I just can't believe that a mother can be like that. ...I can't...*" (P: 554).

It would appear that in her desperate need to find love and acceptance, "*...I just wanted people to love me....and to love me as I am...as I was....for who I am.....not for who they wanted me to be....*" (P: 557) she got involved in relationships that re-enacted (the concept of *repetition-compulsion*, as is the *bulimic binge-purge cyclical behaviour*) her relationship with mother-figure:

...because I have been married twice and those marriages too, if I put on a tiny bit of weight ...it would be....the end of the world. It would actually be the end of the world. Even when I was pregnant with my children....He would freak if I put on a lot of weight when I was pregnant. ...And...I have, I have put my hand down my throat nearly all of my life. ..(P: 553).

.....I think it was so ingrown in me. I mean I think it was so ingrown in me because I had husbands that also told me that if I put on a bit of weight and they would carry on...So, ok they didn't tell me to put my finger down my throat, but I did...(P: 556).

Thus, it seems as though she constantly attempts to re-enact her past, but has been unable to find anything but abuse and violence:

!: *And your other two husbands? (Pp: 557- 558).*

E: Just violenceabuse.....

I: And you mom?

E: Also abuse

I: And your dad?

E: Look he never hit us.....us, but he abused us. He sexually abused us.....So, we weren't loved by our parents and I can honestly say that

This category was named “*Bulimia, Banisher of Pain*” because what seems to be illustrated throughout her repetitive behaviour is her attempt to ward off the pain of mourning the loss of the object. It appears as though she constantly makes an effort to reengage with the object in an attempt to disprove that there is not enough ‘goodness’ within her internal world. However, she gets attracted to men that perpetuate her belief that she deserves to be abused and rejected. And so the cycle continues, much like her binge-purge cycle. This clearly illustrates her need for the object and her inability to work through the loss and pain of her past.

4.6.2.3 The third category is “*Difficulty with being Fed*”

Linked with her above *theme* for “*the need for the object*” she constantly attempts to disprove her hunger, whilst acknowledging that is an essential necessity needed to survive:

Food to me is an issue.... I must tell you that. I can do without food....I can actually do without food, but I know that I have to eat it because it's essential to eat it to stay alive. In the past I wouldn't want to stay alive, but my life is changing now.....So, I know I have to eat (P: 553).

.....And food to me has always been an issue. I can go without food...as long as I drink or whatever, I can go without food...It's still an issue, but not like it was before (P:554).

This depicts the *theme* of her “*ambivalent relationship with food, as well as, with the object*” and she appears to highlight the unconscious concept of the *symbolic equation* that food and the object represent:

I: That is what I wanted to ask you, you said that he brings you the food, has no one brought you food before? (P: 557).

E: No...No...Nobody has brought me food before. ... Not at all.

J: *And so when he brings you the food, how do you feel?*

E:Well he actually sits and watches me eat, only lately because I have been ill with the neck illness and that...I have really been ill and I have lost my appetite...So, he sits and watches me because he says that I have got to be strong for the operation...and...Mm.....Ja, and then I don't bring up. He makes my lie down for half an hour....afterwards so that I don't bring up....And nobody has done that for me before....

J: *How does it make you feel when he does that for you?*

E: It is starting to make, although I keep on telling him I know... I feel ... I don't deserve to be loved, but it is starting to make me feel.... That he really loves me...

J: *How do feel about that?*

E:In the beginning I felt terrible. I didn't know how to react....I pushed him away I did everything.....but now it is starting to feel...It feels comfortable....It feels that I'm getting somewhere...And he said that he feels like he is getting somewhere with me.

J: *It almost seems like he is feeding you. What do you think that he is feeding you?*

E:Love..... (P: 557).

Throughout this excerpt we get to see how the latent meaning of food is actually equated with being loved and connecting with an individual. As she talks about being fed, watched and soothed in bed it almost appears as though she is a little girl searching for her *containing object*. There is a sense of deprivation as she talks about never being '*brought food*', never being loved or accepted for who she was. Underlying her hesitation and her difficulty with knowing how to react to the goodness he is feeding her, "*A fiancé that really loves me for who I am*" (P: 558) is the *theme* of her "*intense fear of being able to trust*". She struggles to trust his love for her because internally she believes she is unlovable and repulsive.

She makes an interesting statement, "*but now it is starting to feel...It feels comfortable*" (P: 557) and one wonders whether she is now starting to "*allow herself to feel*" (theme) because it seems as though she has found a containing other that is willing to feed and love her. It seems as though there is a direct link between being fed love and the function of bulimia as she has not purged for a month because, "*....I think because I have got friends that love me...that really loves me for who I am*" (P: 558). "*I have come a long way....but there is still a lot to go. The fiancé I have got at the moment is fantastic about the food issue*" (P: 557)..... "*but my life is changing now.....So, I know I*

have to eat. I have a fiancé now who actually if I don't eat, he brings it to me..." (P: 553). Perhaps, this can illustrate that through bulimia she is searching for the object, but now it seems that she has found a loving other that wants to feed her. It will take time for her to believe that she deserves this sort of caring because of her past. Perhaps, in time she can learn to work through the loss of being parentless and feeling unloved. Perchance, when she is able to survive that pain and not push it down with food, she will then be able to detach and eventually expel her mother's projections. Perhaps, if she is able to hold onto the love she felt towards her sister, and learn to trust that others do love her, will she eventually be able to internalise that she is good and deserves to be loved.

CATEGORY	PARTICIPANT FIVE		
	<i>“ Living Up to My Mother’s Expectations ”</i>	<i>“ Bulimia, Banisher of Pain ”</i>	<i>“ Difficulty with being Fed ”</i>
THEMES	<ul style="list-style-type: none"> ✚ <i>Mother’s unresolved issues with her own weight.</i> ✚ Thus, <i>deprived her daughters of nurturance</i> ✚ <i>Pertinent role that her mother plays in being the feeder</i> ✚ <i>Latent meaning that she internalised, as a result of her parent’s abusive behaviour towards her, was that she did not “ deserve to be loved ”</i> ✚ <i>“Yearning”:</i> <ul style="list-style-type: none"> ✚ <i>She constantly goes back to food in an attempt to connect to the craved object, however, she is always faced with the reality of her pain</i> ✚ <i>Purging is extremely painful for her because on an unconscious level it represented the damage and neglect it is supposed to conceal</i> ✚ <i>Food can not take away, suppress or replace the longing she felt for a nurturing object, namely her mother</i> ✚ <i>Latent meaning of her compulsion to gorge is her desperate need and yearning to fill her empty internal world with some ‘goodness’</i> 	<ul style="list-style-type: none"> ✚ <i>“The Comforter ”allows her to avoid thoughts</i> ✚ <i>Latent desire is to detach from feelings because they are too overwhelming to experience</i> ✚ <i>One wonders whether the desire for comfort is in essence the search to find the soothing object</i> ✚ <i>Sense of “ catastrophe ” outplayed in the frenzied experience of binge-purge cycle</i> ✚ <i>Reason why weight is a catastrophe is because the ‘swollen image’ represents the mother’s hated parts, which she projected into her daughter</i> ✚ <i>Latent meaning of having to purge was to avoid the catastrophe of ‘ rejection and loss ’</i> ✚ <i>“Repulsion” may in actuality be revulsion of the projected parts lodged into her internal world by her mother that she could not contain, as well as, her disgust in her own greed for the object that was so damaging</i> ✚ <i>“Pain” of her reality</i> 	<ul style="list-style-type: none"> ✚ <i>“The need for the object”</i> ✚ <i>“Ambivalent relationship with food, as well as, with the object”</i> ✚ <i>“Intense fear of being able to trust”</i> ✚ <i>Struggles to trust love because internally she believes she is unlovable and repulsive</i> ✚ <i>“Allow herself to feel”- one wonders whether allowing herself to feel because she has found a containing other that is willing to feed and love her</i>

<p>THEMES</p>			
<p>SUB-THEMES</p>	<ul style="list-style-type: none"> ✚ Her mother taught her to hurt –punish herself, it was “ingrown 	<ul style="list-style-type: none"> ✚ <i>‘Sense of relief’</i> associated with purging ✚ It can be hypothesised that her sense of relief is because, unconsciously, purging allows her to believe that she has not destroyed the object ✚ Her fear is that she will lose the object 	
<p>CHARACTERS</p>	<ul style="list-style-type: none"> ✚ Described as being a witch, deprived her of nurturance and was unable to protect and keep her safe from her sexually abusive father ✚ Mother unconsciously loathed her self, thus, used her daughters narcissistically as an extension of herself and her unfilled desires ✚ She envied her daughters and projected her self-hatred, which is why she was so damaging 		
			<ul style="list-style-type: none"> ✚ <i>Symbolic equation</i> that food and the object represent- ✚ <i>Latent meaning</i> of food is actually equated with being

<p>CONCEPTS</p>	<ul style="list-style-type: none"> ✚ Lacked the <i>concept of any containing object</i> that wanted to sooth her : ✚ Both parents used her for their own gratifications ✚ Due to both these intrusive and damaged objects that she internalised she believed that she needs to punish herself ✚ Concept of the <i>intertwined link between her</i> 	<ul style="list-style-type: none"> ✚ <i>Containing link was missing-</i> ✚ Her experience of her childhood was one that was torturous ✚ Catastrophe always loomed ✚ Her mother was unpredictable and explosive ✚ Her father sexually abused her 	<p>loved and connecting with an individual</p>
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	<i>mother and food</i>	<ul style="list-style-type: none">✚ It would seem that both parents did not protect her from the other's own pathologies✚ Hence, it seems as though her childhood was extremely 'persecutory'. ✚ <i>Concept of loss</i> is unbearable ✚ Constant attempt to reengage with the object (<i>repetition-compulsion as is the bulimic binge-purge cyclical behaviour</i>)	
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4.7 SUMMARY : COMMONALITIES AND DISTINCTIONS BETWEEN THE ANOREXIC AND THE BULIMIC GROUP

This summary of findings will be presented, holding in mind Klein's object relations premise, that one's internal world is created by the continual interplay of introjecting and projecting the experiences and sensations associated with and in response to the external object/s. For Klein, the child's dyadic relationship with its mother is the most influential primary relationship from which the child draws from, in order to internalise an object. This in turn then helps the child create a sense of self. This internal object representation Klein introduces refers to the child's mental image or representation of the mother (Klein, 1963). These inner experiences and representations are not available to an observer and may not be an accurate reflection of the actual situation, but it does represent the child's experience of relating with the mother, and expresses the child's internal psychic world. Klein stresses that the inner world of the child is based on the modification the child makes of the external world and not so much on the actual external world. Consequently drawing from the above, when one combines objects with relations, object refers to interpersonal relations and suggests that inner residues of past relationships shape an individual's current interaction with people (Ogden, 1992). These inner object relations shape the perception of individuals and relationships with other individuals. "*Not only do individuals interact with an actual other, but also with an internal other, a psychic representation that might be a distorted version of some actual person*" (St.Claire, 2000, p.2). In other words, the way one perceives and assimilates stimuli from the external environment is dependent on and influenced by an existing influential intrapsychic world of objects that one has internalized (Klein, 1963).

4.7.1 SIMILARITIES BETWEEN THE THREE ANOREXIC PARTICIPANTS

It would appear that all three of the anorexic participants' *sense of the world* is one that is persecutory, overpowering, untrustworthy and unsafe. They appear to feel threatened, lonely and that no one is there to protect them or offer them guidance and direction. Thus, it appears that they feel insecure, abandoned, empty and unsupported in their world. It seems that their world is critical, judgemental and devaluing. This may be why they feel rejected and not 'good enough' in

their world and are consequently filled with sadness and the fear of loss. Due to the fact that they fear the underlying meaning of rejection, which is loss, they put up a façade and negate their true needs in order to survive and satisfy the world's expectations of them. Furthermore, there is a sense that they experience their world as being demanding and filled with high expectations that have to be met. It appears that they find the world to be frustrating, engulfing and uncontainable of their needs and struggles. This may be why they find it silencing, unfulfilling and depriving. There is a sense that they expect the world to be dominated by unfaithfulness, jealousy, envy and rivalry. This may be why they experience their world as unpredictable, attacking, aggressive and dangerous. Similarly, this might explain why there is a sense that everything 'good' is destroyed and that annihilation prevails. This may be why they yearn for protection, security and feel like they need to escape and find a safe space that is not experienced as devouring. For these reasons they seem to split their world in an attempt to control and feel omnipotent in it, however, they struggle because their external world is secondary and unimportant in relation to their frightening internal world. Hence, it appears that they struggle to find an internal and external space that is not experienced as annihilatory, envious and engulfing.

It would appear that their *internal constellation of objects* consists of demanding, neglectful, unavailable and self-involved objects that are insensitive to their needs. There is an apparent underlying sense of abandonment, of isolation and loneliness. Looking specifically at the different objects that make up their internal world the following can be noted:

Generally, they appear to *experience their families* as rejecting, emotionally unavailable, disinterested and demanding. There is a sense that they are not protective, unsupportive and lack close connections. Furthermore, it seems that feelings or emotions have no place within the family. It would appear that their underlying sense of their families is one of abandonment. Considering that it seems that their underlying sense of a family is that it is abandoning, it might explain their uncertainty, insecurity and resistance in trusting that they have a family. This, too, is why they seem to have a critical and punitive concept of a family in their responses.

The male/father/lover figure appears to be perceived and split into two varying descriptions and experiences, which suggests that they struggle with this relationship and that there exist underlying unresolved oedipal themes within the father-daughter relationship. On the one hand, he appears to

be dismissive, unavailable, inattentive, distant and self-absorbed. On the other hand, he is experienced as being sexually inappropriate, intrusive and they struggle to trust and rely on the male figure to protect and comfort them. There seems to be an underlying yearning for a connection with the father-figure who ultimately is expected to reject, disappoint and hurt them.

The mother/female/sister figure is similarly split into different experiences. Whilst they appear to split them into different images, the similarity between all three is that the mother figure is felt to be intrusive, domineering, controlling or invasive. This is further suggested by their enmeshed boundaries in the mother-daughter responses. There is a sense that underlying this relationship are prominent themes of jealousy, envy, rivalry and unresolved oedipal themes. There also appears to be a need for control within this overwhelming relationship. Based on all these different depictions of the female/mother-figure, it would appear that they struggle to integrate all these different aspects into one coherent image.

Holding in mind Klein's premise, one can not but notice how their internal world and the external world bear such similar resemblances. Thus, their depiction of a persecutory and overpowering external world is actually a projection of how they feel inside. Considering their experiences with their inattentive, self-absorbed, intrusive and controlling objects, one can start understanding why *internally*, they all appear to have intense fears of being rejected, of being abandoned and that they are not good enough. It seems that underlying all these anxieties is the utter dread of the loss of love, lack of love and the loss of the object, particularly the self-involved sought after father-figure. They seem to struggle with trusting the intrusive mother-figure, thus, this relationship holds ambivalent emotions.

Due to their intense apparent fear of losing the object, there is a sense that they are compliant and are unable to voice their needs because they fear rejection, disapproval and abandonment. Thus, it seems that they repress voicing or acting out their anger, frustrations, needs and emotions in an attempt to get the object to accept them, be approving of them and pay them attention. They appear to deny and suppress their own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and their need for an attuned *father-figure* and containing *mother-figure*. Their reluctance and struggle with expressing and acting out their anger,

feelings and emotions is further illustrated by their restrictive impulses, all scored ten out of the fourteen *TAT* cards. Nonetheless, an internal struggle seems to exist with their prohibited feelings of anger, conflict, aggression and attack as there is a sense of an underlying wish to punish their object and be able to express their anger, which is why there is a tendency towards introjecting, denying, suppressing, projecting or displacing their aggression. They can never, however, express their anger, rage or hatred. On the contrary, they negate that part of their psyche and present to the world their timid and ever pleasing persona that strives towards perfection and control.

Anger is an extremely frightening emotion for them because they fear losing control and destroying the object. Hence, unconsciously, their fear of physical harm and punishment, injury and feeling overpowered and helpless may be representative and a projection of their persecutory and attacking internal world. This may be why there appears to be a sense of internal ugliness and why they struggle and feel guilty about their own aggression. In an attempt control these overwhelming feelings they split and project those parts of themselves that they can not contain. This may explain why they have a tendency to split their objects into 'good' and 'bad', 'ideal' and 'bad' as in this way, they protect their objects from their unconscious destructive attacks. One can perceive the extent of their rage by noting their self-destructive attempt to negate their dependency on food, which is equated to the object. Their desire to sever their connection to the object highlights their internal struggle with wanting to negate their overwhelming feelings of frustration in response to the object. Hence, if they do not need the object, then the object can not frustrate hurt, attack or abandon them.

Whilst they project their need to be self-sufficient, protective of themselves and not dependent on an object to contain their anxieties and needs, they seem to struggle and are ambivalent between being true to themselves and meeting and pleasing the objects' expectations and demands. There is a sense that they fear being rejected or abandoned for their choices, needs and wishes, and for who they want to or have become. Thus, it almost feels that they seem to project into the external world what they need to see, but struggle internally with the type of person they really are or want to become. Thus, what this essentially highlights is their need, but ambivalence towards, separating and individuating from the enmeshed mother-figure because of apparent unmet dependency needs.

All these women still appear to yearn for nurturance, connection, compassion and soothing. There is a sense that they long and wish to feel important, respected and special. It seems that they are struggling and wish to be listened to, heard and noticed. There is a sense that they yearn for acceptance and approval for who they really are. It seems that they struggle to make sense of the domineering mother-figure's intentions, however, they appear to desire a supportive and accepting connection with the mother figure. Thus, whilst they desperately want to individuate and negate their dependence on an object, they still deeply yearn to feel wanted, needed and unconditionally loved by a consistent and reliable object.

There seems to be a strong desire for a secure connection with the father-figure not only to be loved, accepted and cared for by him, but also to protect them from the envious mother-figure. This can be conceptualised and understood that if the mother is intrusive, domineering, controlling, essentially narcissistic and enmeshed with her daughter, then the father figure is sought as an alternate object that can rescue the daughter from this 'suffocating dyad'. However, in these women's cases their fathers were emotionally unavailable and self-absorbed, thus, the longing still remains, as in phantasy, they can help them separate from their enmeshed relationship with the mother figure. Perhaps, also in phantasy, they strive to win the father's love and attention so that they can avoid feeling envy, jealousy and deny the separateness between the mother and her, which may be one of the reasons why these women have unresolved oedipal complexes.

Nonetheless, despite the fact that it seems that these women yearn for close empathic and soothing connections, there is also a sense that they desire space and are seeking individuality. There is a sense that they long for emotional space to be able to be in touch with their own needs, feelings and to live life according to their desires. This might explain their apparent wish to escape at times.

All in all, these women appear to be ambivalent and struggle with the anxiety associated with separation and individuation. It may be hypothesised that they are unable to separate from the object because their persecutory internal and external world seems to be subjugated by 'evil' part objects, inner 'deadness' and emptiness. Thus, they are unable to work through the *depressive-position's* anxieties over loss, remorse and reparation because they fear the 'good' part-object will not survive the attacks of the dangerous 'bad' part-object. Consequently, they continue splitting

their objects and remain unable to integrate the two polarities of life, *namely* the internal conflict between the 'good' and 'bad', 'love' and 'hate', and the underlying central conflict between the life and death instinct.

Drawing on the themes that emerged in their individual interviews to add more descriptive detail, it seems that their portrayals of their relationships with their parents corroborates that their internal worlds have been exposed to uncontainable, self-absorbed and intrusive objects that were unable to soothe their anxieties, feelings or needs. All three participant's mothers have unresolved issues with food and their daughters, thus, became a receptacle for the mother's projected unmetabolized phantasies, anxieties and psychic pain. Their mothers were either enmeshed or narcissistic and used their daughters as an extension of themselves. Their fathers were either sexually intrusive (Participant 2) or emotionally unavailable, inattentive to their needs and unable to communicate with their daughters. Thus, these women's primary objects appear to never have had the containing capacity to digest and transform their daughter's raw anxieties that were experienced as meaningless unbearable sensations, *beta* elements, into mental phenomena, *alpha* elements. This may explain why they have the inability to accurately detect their internal sensations and struggle to soothe their anxieties and fears. Whilst they attempt to re-master their internal feelings and anxieties by becoming anorexic, they lack the ability to correctly feed themselves as the concept of the 'containing link' has never been internalised.

The role that food has been assigned in their lives clearly illustrates how it symbolises and is supposed to substitute the maternal object because it is sought for '*comfort*', to fill '*emptiness*' and '*hunger*'. Thus, food was used in their past as an attempt to relieve inner discomfort and contain intolerable sensations. Essentially, these themes depict a deep yearning to be soothed, which is associated primarily with the containing mother. Alternatively, food was also experienced as a 'substitute' and as an object that would 'silence' the expression of internal turmoil and 'numb' unbearable feelings. Furthermore, it would lead to 'punishment', 'guilt' and 'rejection'. These varying roles of food illustrate how the object was split into the '*The comforter*' and the '*The punisher*' and how difficult it is to integrate these part-objects into a whole because the unconscious hatred and anger linked to the 'bad' part-object stifles the ability to work through the loss of the object in the *depressive-position*.

The '*guilt*' they experience seems to be in response to their internal sense of 'badness' once they realise the damage they have inflicted on their object, *to illustrate*, Participant 2 feels intense '*guilt*' towards her father because she blames herself for his death. Participant 1 is enveloped by '*guilt*' because of two reasons. *Firstly*, she feels she hurt her father as it was her sport that caused her mother's affair. *Secondly*, '*guilt*' fills her internal world when she feels that she disappoints and is not living up to the expectations of others. Participant 3 feels guilty because of the damage she feels she will cause both her parents by either overeating or by not taking-in what her father feeds her. Thus, it seems as though the sense of '*guilt*' each one experiences is in relation to the damage they feel they have or can inflict on their objects. Thus, there is a sense that they feel omnipotent, however, their internal world is felt to be extremely persecutory, which is overwhelming because it is perceived as threatening, dangerous and damaging and, therefore, can not ensure the survival of their objects. It seems as though they are unable to make reparation, are consumed with '*guilt*' and can not work through the loss of the object. This is why they continue splitting their objects into 'good', 'ideal' and 'bad'.

This is where anorexia appears to step in because it enables them to deny the loss of or damage to the object, as well as, deny the loss of control over the object. Essentially, unconsciously, the act of not taking food in represents the need to negate their dependency on the object. It seems as though anorexia acts as a '*shield*', a '*life-jacket*' that '*protects*', '*numbs*' and '*kills off their feelings*' that could not be contained externally and, thus, were introjected. These feelings are in relation to the object and why they feel so powerful when they conquer their dependency on the "*object-food*" is because then the object can no longer frustrate or hurt them. Internally, they triumph over their dependence by projecting their need for the object, thus, maintaining the delusion that they are self-sufficient as they have whatever they need inside. They harbour contempt for the object, into which they have projected their own needs. By denying their dependence they avoid having to experience the psychic reality of the depressive pain or guilt over the loss or damage to the object. Hence, anorexia seems to enable them to withdraw into a psychic retreat where they deaden that sense of internal emptiness, detach from their emotions and need nothing from the external world. Their internal sense of emptiness can be interpreted as representing the absent internal containing object and the intertwined dreaded unconscious anxiety of experiencing the frustration and loss over never having had the soothing and nurturing maternal object. This is why they experience such

relief when they manage to obliterate their dependence on the object as then they do not have to work through their haunting internal emptiness and unbearable consequent rage.

Yet, whilst they long to negate their dependence on '*food-the object*' they are eventually faced with the reality that they can not survive without nurturance because in reality they will die. This is why this illness haunts each one of them for years because they constantly oscillate and strive for control, however, when they reach the stage in which they are bed stricken and require intravenous feeding, they are once again faced with their most dreaded anxiety, *namely* their yearning to be mothered, rhythmically fed and soothed.

Thus, their underlying vacillating relationship with food appears to parallel their ambivalent relationship with their parental objects. There is a sense that they are torn between wanting to believe they deserve to eat and believing they do not deserve nurturance. Equating this to the object, they are torn between wanting to deny their dependence on and their need to take-in the object and their realisation that they need and deserve a loving and containing object. The latent meaning of their hesitation is struggling to trust that they can hold onto the 'good' object and internalise it in spite of their feared sadistic attacks. Due to the fact that they have never been able to express their frustrations and anger, they struggle immensely with ever expressing overwhelming emotions as they fear rejection, annihilation and abandonment. The reason why they have been unable to voice their intolerable anxieties is because their objects lack the containing capacity and experience their daughter's voice as too threatening, dangerous and damaging. These women have never had the experience of a 'container', quite the opposite, they have acted as their parent's 'container' or as Williams (1997) describes, these women have been the recipients of the parent's projection. Thus, due to the fact that they have never been permitted to develop a voice that is theirs and expresses their internal struggles, it can be interpreted that they use food to communicate their needs. Essentially, food becomes their voice.

4.7.2 DIFFERENCES BETWEEN THE THREE ANOREXIC PARTICIPANTS

What seems to mark the differences between each individual anorexic participant are the relationships and the experiences they have internalised with their object/s. Thus, Participant 1

and 3 seem to struggle with an *enmeshed mother-figure* and a *self-absorbed father-figure*, whilst Participant 2 seems to struggle with a *narcissistic mother-figure* and a *sexually intrusive father-figure*. How these objects then influence their experience of their internal and external world will be elaborated on below. The apparent difference between Participant 1 (the binge-eating/purging type) and Participant 2 and 3 is the extent of the amount of '*guilt*' that Participant 1 appears to feel. Similarly, this will be discussed below.

Participant 1 appears to have prominent themes of '*struggling with trust*', identifying herself as the '*bad-damaging*' object that needs to become more before being able to accept the 'ideal' unconditional mother figure's love, as well, as a deep sense of '*guilt*'. If we tease these themes out we unravel how closely they are linked with one another. She appears to blame herself for being unable to trust the '*unconditionally loving object*' and is filled with guilt because she now has injured the 'ideal' object by rejecting the goodness it has to offer her. Thus, she becomes the 'damaging' object and attacks her internal voice that is reluctant to trust the object/s because of past pains and disappointments. It seems that because she openly yearns to connect, be it with her inattentive, emotionally unavailable father who constantly negates her emotional need for him or her mother that projected her own unresolved issues of food into her and never made her feel secure enough to believe that she fitted in her life, she prefers blaming herself than getting angry with her objects. It is much safer for her to introject rather than express her anger and rage at her '*narcissistic father*' and her '*enmeshed mother*' for projecting their own unprocessed feelings into her as the phantasized destruction and loss that will result is too painful to contemplate. What this seems to illustrate, which is a distinction between her and the other two participants, is her openness to express her dependence and yearning for the object to validate, confirm or affirm her sense of self and her abilities. This is why she needs and remains enmeshed with her objects because she is only able to experience herself through the eyes of another. Furthermore, she appears to be consumed with feelings of 'guilt' and remorse that are aroused in relation to the mother-figure, which is a further distinction as the other two participants project 'guilt' into the father figure and split the mother figure.

This sense of '*guilt*' may be because of her suppressed anger towards her mother who contaminated her daughter's expressive space in which she got to feel special, praised and acknowledged. Due to the apparent silence and lack of communication that prevails in her family

her feelings have had no place to be expressed, however, when she pursued a career at a very young age of twelve she created a space for herself in which she could feel the freedom to be herself and express herself, not vocally though. However, this space was destroyed after the 'goodness' she had discovered within herself became engulfed by guilt from her persecutory internal world and her father's projections because of her mother's affair. She blamed herself for their divorce and for destroying their 'happy family', as if it was not for her, her mother would never have had an affair. To date, her parents are self-absorbed in their own needs that they have the inability to contain, hear or understand the inner turmoil this created for her. For these reasons she can never contemplate voicing any feelings because they do not have the capacity to contain her. Thus, it would appear that she suppresses, introjects and denies her anger, as also indicated by her tendency to exhibit restrictive impulse responses in the *TAT*. This may be why her internal world is extremely persecutory and engulfed by 'guilt' because of her phantasized attacks on the object that frustrate and negate her existence.

There is a sense, however, that food became her medium of communication. It seems that the way she relates to food can be interpreted as an enactment of her inner frustrations and pain felt towards those that are oblivious to her emotions. On an unconscious level, her anger is also expressed through the binge-purge cycle. This is a further distinction between her and the other two participants. They do not attack actively, but unconsciously, attack the object as they do not binge. **Participant 2 and 3** remain self-sufficient and reject the object, whereas she takes the object in, but because she feels so destructive, internally, immediately needs to expel it as she does not deserve the object and will destroy it.

Despite her dependence on the object, there is a part of her that longs to separate and create an identity that is free to express and become who she really wants to be. This is outplayed in her binge-purge spree. What underlies the binge-purge cycle is the attempt to work through the *concept of separation and individuation*, however, her repetitive back-and-forth clearly illustrates her difficulty with working through this process because of her persecutory internal world and her enmeshed relationship with her mother. Internally, she believes there is not enough 'goodness' to outweigh the 'badness'. This is a further distinction between her and the other two participants as they just stop eating and do not purge. Thus, it is suggested that the other two restrictive anorexic participants are not engulfed by the same internal disgust, self-loathe and guilt that Participant 1

seems to be overwhelmed by. **Participant 2 and 3** appear to 'successfully' deny their dependence on the object whereas she desperately needs her object as she is only able to experience herself through the eyes of another. It seems that **Participant 1** has an extremely critical and punitive superego that splits her objects in which she is always the 'bad' object and the external world contains the 'ideal' objects that she always destroys. There is also a sense that she feels like she does not deserve nurturance whereas the other two participants do not want it. They want to prove to themselves that they can survive without it. Thus, **Participant 1** is always consumed by guilt and disgust because she yearns for the object, but can never keep it safe inside because her internal world is so persecutory.

Underneath it all, however, she appears to hold onto or wishes for the concept of love, which means that she is predominantly driven by the life instinct, even though she struggles immensely with the two polarities, *namely* 'love' and 'hate', 'good' and 'bad', the death and life instinct. This may explain why she constantly goes back and tries to reengage with the object as she is driven by hope to eventually come across the object that will love, accept and see her for who she is and not what they need her to be. Thus, there is a part of her that longs to internalise a 'good' and loving object that can overpower her 'bad' persecutory internal object.

What seems to mark the distinction between **Participant 2** and the other two participants is her internal and external experience of the mother figure. Her sense of her mother is one that 'feeds her poison', is intrusive, sexually inappropriate and overpowering. It seems that she splits the mother figure into the 'evil witch' that wants to leech off her daughter's beauty and poison her, whilst, the father figure needs to be rescued and protected from the dangerous mother figure. Thus, the mother figure is experienced as the intrusive and attacking 'bad' object that destroys the weak 'good' object. Hence, what seems to mark the difference between her and the other two participants is her utter hatred and the projection of her rage and anger onto the mother figure. **Participant 1 and 3** seem to feel ambivalent towards the mother figure and struggle to separate and individuate from her as they still have dependency needs. Conversely, **Participant 2** wishes to cut the umbilical cord at the expense of her own death. Nonetheless, she is unable to separate from the mother figure because she fears both on a conscious and unconscious level that she is like her mother as they are of the same blood. Considering that she feels intense guilt as she believes it was her fault that her father died and that she was unsuccessful in not appearing

attractive to him, unconsciously, she does equate herself with being like her mother, the '*sex object*'. Thus, not only does she have intense feelings of hatred and rage towards her mother because she could not be a maternal mother that could feed her love and compassion, but she detests her mother for being unable to be a wife to her father and, therefore, protect her from sexual abuse. Due to the abuse and her need to hold onto an object that loved her and made her feel special, she exhibits deeply perplexing unresolved oedipal issues because, on an unconscious level, she won the oedipal triangle despite never wanting to be sexually attractive to her father. Thus, her intense self-loathing stems from an unconscious fear that on some level she identifies with her mother's sexuality and her ability to destroy. This is why she withdraws into a psychic retreat as it allows her to feel numb of feelings inside and deny her external reality.

There is a sense that she distinctively experiences her mother through food and feeding. Thus, the latent meaning of her desire to master food, to gain power and independence from food is actually to sever her tie to the object and protect and defend herself from her mother's attack. Hence, her underlying desperate need to reject food is actually directed at rejecting her devouring mother and to create a boundary between herself and the things she found engulfing, which was her mother's projections and unresolved needs. Her enmeshed boundaries with the mother figure are also highlighted in her *TAT* responses. Essentially, anorexia was supposed to '*protect and defend*' her from both parents. Anorexia was supposed to keep her safe from her father because it was supposed to prevent her body from maturing sexually. In this way she hoped to remain infantile and unthreatening. Anorexia was also her desperate need to prove to herself that can she survive without her mother's food, her love and with actually being motherless.

She seems to also have a prominent internal struggle with the life and death instinct. It would appear that her biggest fear preventing her from wanting to live and let go of anorexia is the dread of becoming her mother. There is utter trepidation that her mother will always consume her space. In order for her to disprove her anxiety she would need to relinquish control and take back all her projections from her mother in order to integrate the 'good' and the 'bad' parts of her self and her objects. Based on her life story and where she is currently at, it would appear that she is still unable to mourn the loss of both her parents who were intrusive, uncontainable and who violated her. She fears that there is not enough 'goodness' inside of her especially considering that she comes from the same blood as her 'poisonous mother'. By remaining fused with her mother, she can avoid the

depressive-position's anxiety of loss, reparation and remorse. She remains hating both herself and her mother because she has the inability to integrate either her self or her mother. It is too overwhelming for her to face the reality of her sadistic attacks and rage at her mother and father. Perchance, she fears that she will cause her mother's death as she did her father's.

The apparent **similarities** between **Participant 1 and 2** is their tendency to inflict pain and their need to punish themselves while at the same time denying their inner reality. This may be indicative of their need to escape from their extremely critical and empty internal worlds. Both participants also appear to project feelings of '*guilt*' and '*shame*' onto the male figure that violates the female object. One wonders whether this is a projection of their own feelings because they blame themselves. Furthermore, feelings of anger are denied over this violation. Might this be indicative of their desperate yearning for the male figure and, thus, they are quick to forgive and make excuses for the attacking object?

What seems to distinguish **Participant 3** from the other two participants, besides her overeating as a child due to the loss she felt after her parents got divorced, is her apparent prominent ambivalent struggle with separating and individuating from the mother figure. This does, however, seem to be intertwined with her past as separation is always associated with loss. It seems that their relationship is entangled as indicated by her predominantly enmeshed boundary responses in her *TAT* responses. Furthermore, she describes how she has no space for her feelings within their relationship because her mother over-identifies and takes over her emotions. This highlights their entangled relationship, which explains her difficulty with separating. The reason why she can never express her separateness is because she fears the annihilation from her mother. She openly expresses how her mother is experienced as being dominant and is unable to accept a difference of opinion. Thus, she fears ever disagreeing with her mother as their relationship seems to be based on conditional love and acceptance. Hence, what underlies her fear of separating is her dread of abandonment and rejection. There is a sense that she dreads being unable to hold onto an object. This is why she carries on taking everything her father feeds her without ever expressing what she wants to be fed. This suggests that the concept of loss is intolerable for her to feel and work through. This is why she strives towards being an acquiescent and pleasing child that attempts to feign perfection so that no conflicts arise and so that peace is maintained. In her mind, if she remains

the 'perfect little girl' then she will always be loved. As long as she is always 'happy' then she can never overwhelm or disappoint her father, thus, he can never reject her.

Another distinction between **Participant 3** and the other two participants is her struggle with owning her sexual needs, which seems to be intertwined with her ambivalence towards separation. There is a sense that she feels ashamed of this need, but still acts out her desires for love/sexual gratification. Sexuality may overwhelm her as this would mean that she detaches from her mother and creates an identity that is separate from her mother's body. This is an extremely daunting thought for her because she is split between wanting to be both independent and dependent. On the one hand, she wants to regress and remain closely linked to her mother so that she can take care of her like a little child and protect her from the overwhelming outside world. Whilst, on the other hand, she wants to become an assertive adult that has her own voice and opinion. Thus, there is a sense that she is dependent on the object.

This is where anorexia appears to have stepped in as it provides a platform for her to negate her dependency on the object. In her anorexic world she feels powerful and self-sufficient, she feels omnipotent and in control of what goes in and out of her body. Ultimately she tries to create a boundary between her body and her mothers. By withdrawing into a psychic retreat the external world does not frighten or matter to her because she is independent of it. Furthermore, she feels invincible in the face of death and is able to survive her worst fear, *namely* the loss of love and the object. Hence, as long as she effaces her need for the object then she never needs to work through the loss of the object and face her intolerable anger and rage.

The theme of sexuality appears in all three participants, however, **Participant 3** feels guilty and ashamed for having sexual needs and **Participant 1 and 3** appear to exhibit apprehension around sexual intimacy and struggle with issues relating to sexuality. **Participant 2 and 3** appear to have conflicts around sexual development and need to defend and protect the father-figure from the envious mother-figure. It may be hypothesised that the underlying meaning of their conflicts around sexuality seems to be about unconscious issues relating to identification with the female body, winning the father figure and issues of rivalry, infidelity, envy and jealousy. These dynamics seem to be evoked by the mother-daughter relationship. Due to their 'enmeshed' or 'narcissistic' mothers these mothers would be unable to experience their daughters as separate from themselves as this

would be too threatening. This is why there are such prominent themes of envy and mistrust within the mother-daughter relationship. Maturing sexually would conjure up feelings of guilt and evoke themes of jealousy, intrusiveness, rivalry and envy because these mothers have used their daughters as an extension of themselves and, thus, would never be able to acknowledge their separateness as then they would have lost control. Hence, these women's underlying fears are of attack, loss and rejection within the mother-daughter relationship.

4.7.3 SIMILARITIES BETWEEN THE TWO BULIMIC PARTICIPANTS

It would appear that for both the bulimic participants their *sense of the world* is one that is persecutory, annihilating, untrustworthy and unsafe. They appear to feel threatened, lonely and that no one is there to protect them. Thus, it appears that they feel insecure, abandoned and unsupported in their world. It seems that their world is uncontainable of their needs, frustrations and struggles, which may be why they feel rejected and are consequently filled with sadness and the fear of loss. It appears that they find the world to be overwhelming, unpredictable and invasive. This may be why they find it unstable, overpowering and depriving. There is a sense that they expect the world to be dominated by unfaithfulness, jealousy, envy and rivalry. This may be why they experience their world as unpredictable, attacking, aggressive and dangerous. This may be why they yearn for protection, security and feel like they need to escape and find a safe space that is not experienced as devouring.

It would appear that their *internal constellation of objects* consists of intrusive, neglectful and untrustworthy objects that are insensitive to their needs. There is an apparent underlying sense of abandonment, of isolation and loneliness. Looking specifically at the different objects that make up their internal world the following can be noted:

Generally, they appear to *experience their families* as invasive, overwhelming and there seems to be a preoccupation with sexuality in that the parental figures are perceived as being sexually inappropriate. Furthermore, there is a sense that they are not protective, are unsupportive and lack close connections. It would appear that their underlying sense of their families is one of

abandonment. Considering that it seems that their underlying sense of a family is that it is abandoning, it might explain their uncertainty, insecurity and resistance in trusting that they have a supportive and containing family.

The male/father/lover figure appears to be perceived and split into two varying descriptions and experiences, which suggests that they struggle with this relationship and that there exist underlying unresolved oedipal themes within the father-daughter relationship. On the one hand, he appears to be self-absorbed, uncommitted, disinterested and emotionally unavailable. On the other hand, he is experienced as being sexually inappropriate, aggressive, intrusive and he violates their space. They both appear to project feelings of guilt, shame and remorse onto the male figure and one wonders whether this is not their own projections in an attempt to hold onto the male figure. Underlying these experiences is their inability to trust and rely on the male figure to protect and comfort them. Furthermore, there is a sense that the father/ male figure is expected to reject, disappoint and hurt them. Nonetheless, they both seem to crave the affection of the male/father figure.

Whilst they appear to split the *mother/female/sister figure* into different images, the similarity between both the women is that the mother figure is felt to be frustrating, unavailable, uncontainable of their needs and intrusive. There is a sense that underlying this relationship are prominent themes of jealousy, envy, rivalry and unresolved oedipal themes. In the *TAT*(Card 2) both women comment on the pregnant lady and project underlying themes of envy, jealousy and rivalry to have the man's baby. Furthermore, one wonders whether their needs are being projected onto the baby who symbolically would represent their need for nurturance, love, connection, protection and innocence. What seem to distinguish the two participants are the prominent underlying themes within their relationships with their mother. **Participant 4's** relationship with the mother/female figure seems to evoke themes of envy and rivalry, whilst **Participant 5** appears to experience the mother as abandoning, dangerous, neglectful and that does not shield her from abuse. These will be elaborated on further under the differences between the two bulimic participants. There also appears to be a need for control within this overwhelming relationship. Based on all these different depictions of the female/mother-figure, it would appear that they struggle to integrate all these different aspects into one coherent image.

Holding in mind Klein's premise, one can not but notice how their internal world and the external world bear such similar resemblances. Thus, their depiction of a persecutory and perfidious external world is actually a projection of how they feel inside. Considering their experiences with their inattentive, self-absorbed and intrusive objects, one can start understanding why *internally*, they both appear to have intense fears of being rejected, of being abandoned and annihilated. It seems that underlying all these anxieties is the utter dread of the loss of love, lack of love and the loss of the object.

Due to their intense apparent fear of losing the object, there is a sense that they introject their anger and frustrations as they dread rejection, disapproval and abandonment. Thus, it seems that an internal conflict with aggression prevails as they have difficulty expressing their needs and feelings. **Participant 5's** reluctance and struggle with expressing and acting out her anger, feelings and emotions are illustrated by her restrictive impulses, she scored ten out of the fourteen *TAT* cards. Conversely, **Participant 4** appears to be more impulsive and acts out, as indicated by her score of eleven out of the fourteen *TAT* cards. Despite the discrepancy between the two participants, which will be discussed under the differences, it is suggestive that internally they struggle with processing and containing their aggression. This may be why they appear to deny, repress and suppress their own pain and distress around the lack of connection, support, sense of loss, sense of rejection, lack of love and their need for a protective *father-figure* and containing and soothing *mother-figure*. Nonetheless, an internal struggle seems to exist with their prohibited feelings of anger, conflict, aggression and attack as there is a sense of an underlying wish to punish their object and be able to express their anger, which is why there is a tendency towards introjecting, denying, suppressing, projecting or displacing their aggression. They appear to project their craving for nurturance and love from an object, as well as, their feelings of ambivalence, jealousy and frustration into the mother figure and primitive aggression and murderous rage onto the father figure.

Anger is an extremely frightening emotions for them because they fear losing control and destroying the object. Hence, unconsciously, their fear of physical harm and punishment, injury and feeling overpowered and helpless may be representative and a projection of their persecutory and

attacking internal world. This may be why there appears to be a sense of internal ugliness and why they struggle and feel guilty about their own aggression. In an attempt to control these overwhelming feelings they split and project those parts of themselves that they can not contain. This may explain why they have a tendency to split their objects into 'good' and 'bad', as in this way, they protect their objects from their unconscious destructive attacks. One can, however, perceive the extent of their rage by noting their binge-purge cycle, which is equated to the object. Analytically, the binge eating is an aggressive act of using the teeth to destroy and vomiting is seen as a symbolic outpouring of rage. Considering that it is disguised as a symptom, they are therefore not vulnerable to retaliation for their disguised aggressive attack.

Both these women still appear to yearn for nurturance, affection, commitment and soothing. There is a sense that they long and wish to feel important, loved and special. They seem to crave to connect with an empathic other that can protect, support and make them feel secure and safe. There is a sense that they yearn for reciprocal love and trust. It seems as though they wish for acceptance and approval for who they really are. It appears as though they struggle making sense of the uncontainable mother-figure's intentions because she is not attuned to their needs, however, they appear to desire a supportive and accepting connection with the mother figure. Thus, whilst they desperately want to individuate and negate their dependence on an object, they still deeply yearn to feel wanted, needed and unconditionally loved by a protective and containing object. Nonetheless, despite the fact that it seems that they yearn for these close empathic and soothing connections, there is also a sense that they desire space and are seeking individuality. There is a sense that they long for emotional space to be able to be in touch with their own needs, feelings and to live life according to their desires. This might explain their apparent wish to escape at times.

All in all, these women appear to be ambivalent and struggle with the anxiety associated with separation and individuation. It may be hypothesised that they are unable to separate from the object because their persecutory internal and external world seems to be subjugated by destructive, greedy and attacking part objects that want to devour the 'good' object. Thus, they are unable to work through the *depressive-position's* anxieties over loss, remorse and reparation because they fear the 'good' part-object will not survive the attacks of the dangerous and greedy 'bad' part-object. Furthermore, there is a sense that they feel like they can not hold onto the 'loving' object and that the 'nurturing' object will not return to them because their aggressive attacks

destroyed it. Thus, as a means to protect the object, they continue splitting their objects and remain unable to integrate the two polarities of life, *namely* the internal conflict between the 'good' and 'bad', 'love' and 'hate', and the underlying central conflict between the life and death instinct.

Drawing on the themes that emerged in their individual interviews to add more descriptive details, it seems that their portrayals of their relationships with their parents corroborate that their internal worlds have been exposed to uncontainable, self-absorbed and intrusive objects that were unable to soothe their anxieties, feelings or needs. Both participants' mothers have unresolved issues with food and their daughters, thus, became a receptacle for the mother's projected unmetabolized phantasies, anxieties and psychic pain. Their mothers were either enmeshed or narcissistic and used their daughters as an extension of themselves. Their fathers were either sexually intrusive (Participant 5) or emotionally unavailable and inattentive to their needs (Participant 4). Thus, these women's primary objects appear to never have had the containing capacity to digest and transform their daughter's raw anxieties that were experienced as meaningless unbearable sensations, *beta* elements, into mental phenomena, *alpha* elements. This may explain why they have the inability to accurately detect their internal sensations and struggle to soothe their anxieties and fears. Whilst they attempt to re-master their internal feelings and anxieties by becoming bulimic, they lack the ability to correctly feed and soothe themselves as the concept of the 'containing link' has never been internalised.

The role that food has been assigned in their lives clearly illustrates how it symbolises and is supposed to be a substitute for the maternal object because it is sought out for '*comfort*', *hence pacify*, and to contain, *hence process and digest*, intolerable emotions and sensations. Thus, food is used to relieve inner discomfort and contain intolerable sensations. It seems as though food is the container for their emotions, however, food can not take away, suppress or replace the longing they feel for a nurturing object, namely their mother. Essentially, these themes depict a deep yearning to be soothed, which is associated primarily with the containing mother. However, whilst they yearn to detach from their painful feelings, during the frenzied experience of the binge-purge cycle, food can never digest and make those sensations bearable. The reason being that their mothers were unable to contain their own anxieties about food and projected these unresolved anxieties into their daughters, thus, food will never be experienced as a soothing substitute. On the

contrary, it will always evoke feelings of disgust and self-loathe because they are secretly stealing the foods their mothers prohibited them from eating. They are greedily attacking the longed for object, which they never actually experienced in their lives, but are in search of. Thus, their compulsion to gorge can be interpreted as symbolising their desperate need and yearning to fill their empty internal world with some 'goodness'. The reason why they are consumed by guilt, self loathing and disgust, as well as, a need to purge is because, unconsciously, they realise how they have greedily attacked and damaged the object. The purging is a violent self destructive act that punishes the self in an attempt to save the 'damaged' object. Thus, food has such a paradoxical message, as it is craved and sought for comfort, yet frightens once inside. The latent meaning of the internal fear is their deeper terror of rejection. Hence, food can never be trusted as the object, which explains the prominent theme of '*their difficulty with trust*'.

Thus, their underlying vacillating relationship with food appears to parallel their ambivalent relationship with their parental objects. What seems to distinguish them from the anorexic women is the intense craving they experience for the object coupled with their disgust at their inability to control their hunger for it. This is why they almost have like a secret affair with food behind closed doors. Due to this clandestine activity they struggle in believing that they are 'good' enough to be loved. Thus, there is always the underlying fear of rejection, and ultimately loss, if any one ever got to see their other greedy, hungry and destructive side. Hence, their ambivalence is always about desperately wanting to connect with the object and be loved, whilst fearing they are too repulsive to ever receive unconditional love. The latent meaning of their hesitation is struggling to trust that they can hold onto the 'good' object and internalise it in spite of their feared sadistic attacks. Due to the fact that they have never been able to express their frustrations and anger, they struggle immensely with ever expressing overwhelming emotions as they fear rejection, annihilation and abandonment. The reason why they have been unable to voice their intolerable anxieties is because their objects lack the containing capacity to tolerate their frustrations. These women have never had the experience of a 'container', quite the opposite, they have acted as their parent's 'container'. These women have been the recipients of the parent's projection and have never learnt to pick up on or modulate their internal cues and sensations. This is what is enacted during the binge spree, their undeveloped gauge. Thus, due to the fact that they have never been permitted to develop a voice

that is their own and expresses their internal struggles, it can be interpreted that they use food to communicate their needs. Essentially, food becomes their voice.

4.7.4 DIFFERENCES BETWEEN THE TWO BULIMIC PARTICIPANTS

What seems to mark the differences between the two individual bulimic participants is the relationships and the experiences they have internalised with their object/s. Thus, Participant 4 seems to struggle with an *enmeshed mother-figure* and an *intangible father-figure*, whilst Participant 5 seems to struggle with a *narcissistic mother-figure* and a *sexually intrusive father-figure*. How these objects then influence their experience of their internal and external world will be elaborated on below.

Participant 4 appears to have prominent interlinked themes in both her *TAT* responses and her individual interview of the need for '*self-sufficiency*', '*issues of trust*' and the '*need for control*'. There is a sense that she desires to be *autonomous* and is therefore somewhat demanding of herself to be *self-soothing*. There is also a sense that she is able to assert herself and take control of a situation. However, one will notice that a prominent theme that appears throughout her responses is her apparent struggle with *oedipal themes*, namely jealousy, rivalry, envy and infidelity. Thus, her need to be self-contained may stem from an underlying *inability to trust* that she can hold onto an object, which seems to be outplayed in her relationship with her husband and mother. This may be why she always feels like she needs to take *control* of a situation and fix the problem as apposed to sharing the problem or believing that there exists shared responsibility. Hence, it seems like she feels responsible, is quick to blame herself and needs to keep the peace. This might suggest that she struggles with trusting that another cares enough to also take responsibility for their doing.

There is a sense that she is extremely ambivalent with *trusting* another person and allowing them into her world, turning to another and sharing her anxieties with another. It almost feels like she resents and wishes she could '*deny her need for a caring object*'. This is depicted in her ambivalent reaction to sharing her eating disorder with her husband. She disclosed her illness to her husband because she felt like she was *losing control*, but then gets angry with him when he tries to help. The

frustration he feels is a combination of her own projections and his because his sense of helplessness is her own vulnerability for needing him. This clearly depicts the concept of her internal struggle with dependency and *autonomy*, which is why she gets angry with herself when she depends on him. What underlies this *need for control* is her *inability to trust* that he cares enough about her. Hence, similar to how she tests her mothers' attentiveness, she tests his too and gets angry when he cares, because she feels she does not deserve his acceptance and care. This is why she gets angry at him and wishes, unconsciously, to destroy him. There is a part of her that feels that she is destroying him by describing his inability to reach her and help. It seems like she feels like she is so destructive that all he can do is just sit by and watch. Hence, it seems like she feels there is all this 'goodness' around her, but she just destroys it because she is too greedy and needy. It is posed that it is this side of her, these unbearable aggressive parts of herself, that makes it so difficult for her to open up, share and trust another person. The hypothesis proposed as to why she is so ashamed and needs to keep this part of her a secret is because she fears that she will be rejected and abandoned if she cracks her perfect façade and exposes the part of her that is needy, greedy, hungry and destructive.

Due to her fear of being rejected or abandoned, she seems to constantly *need to make reparation* for the damage she feels she has done. It would appear that for this reason she needs the object to help her mend what she has broken and she needs to go and fix the argument she had. Thus, it seems that she tried to 'undo' the damage she has done by seeking to repair the object. This dynamic is outplayed in the binge-purge cycle as she greedily attacks, but then tries to save the object by expelling it from her persecutory internal world.

Underneath it all, however, she appears to hold onto or wishes for the *concept of love*, which means that she is predominantly driven by the life instinct, even though she struggles immensely with the two polarities, *namely* 'love' and 'hate' and 'good' and 'bad'. This may explain why she constantly goes back and tries to reengage with the object as she is driven by hope to eventually come across the object that will love, accept and see her for who she is and not what they need her to be. Thus, there is a part of her that longs to internalise a 'good' and loving object that can overpower her 'bad' persecutory internal object. This may be why she reaches out to her husband to help her.

Another *prominent theme* is her *inability to tolerate frustration and voice or name her internal sensations, emotions or desires*. This seems to be influenced by her belief that she needs to internalise her feelings because people close to her prefer ‘happy people’. Thus, it appears that she has had to keep her feelings inside and forget about them. This implies that she feels isolated and frustrated. It may be for these reasons that she appears to feel uncontained and thus loses control and tends to be impulsive. This is also indicated by her impulsive tendency, she scored eleven out of the fourteen cards. Due to her continual frustration with these intolerable needs it seems that the essential link for processing her emotions is missing because she does not display the ability to process, metabolize and digest her feelings. It always seems, considering her daily preoccupation with feeding and feeling bad, that she never understands, accepts or tries to satisfy her needs in a containing manner. It always seems to be resolved in a manner that leaves her feeling disgusted, ashamed and having to keep it secretive.

Analytically, her difficulty seems to be in processing her sensations, feelings and needs. This function is traced back to the concept of the mother’s capacity to be a container and help metabolize these unbearable sensations and emotions. It is only through the to-and-fro process of re-introjection between the mother and the infant that the infant not only internalises transformed intolerable experiences, but also eventually introjects the function itself, and in this way has the means within him/ herself for tolerating frustration and for thinking.

Based on her continual introjection and projection of nameless needs, it can be hypothesised that there were complications between the mother-infant bond and that the link was never formed. This is also suggested by her hesitation in bonding with her baby daughter. Hence, her *“love-hate relationship with food”* depicts her *love-hate* relationship with her object/s. Whilst she may not be conscious of these feelings towards her mother, she does appear to outplay this dynamic with her husband in that she wishes he would show her that he cares, but hates him when he does because then she feels she can never live up to his expectations. Perhaps, this is indicative of her relationship with her mother in that she needed to be perfect, however, she is ‘flawed’ because of her aggression. There is also a suggestion that she denies her aggression and restricts her impulses only towards the mother figure and family *TAT* cards. One also wonders whether themes of jealousy and envy prevent her from expressing her anger towards her mother as she fears her attack. Whilst she does not get angry with her mother she does seem to get angry and even punishes her husband by making him feel

like he can not help her. One wonders whether she feels safer when taunting and expending her anger on him, with the end gain of perpetuating her belief that she deserves to be rejected.

As mentioned throughout the analysis of themes, there seems to be prominent *themes of jealousy, rivalry, competition and lack of trust within the female/mother-female/daughter relationship*. Intertwined here appears to be a *conflict around sexual development, sexual intimacy and the need for sexual and oral gratification*. There is a sense she struggles with acknowledging her sexual drive as it evokes unbearable guilt that is associated with penetration. Due to her mother's insecurities with infidelity and her apparent introjection of this fear as it is extremely prominent through out her interviews, there is a sense that she has unresolved oedipal issues. Perhaps, the parental couple made her feel excluded, which is why she struggled to separate during her university years and constantly spent her weekends with her parents. Perchance, this is why she either views the mother/female figure as evoking anger, frustration, jealousy and rivalry or she is able to show affection towards the male figure. Thus, perhaps the *themes of envy and jealousy* are projection of her own internal world for having to share her mother.

What appears to mark the **difference** between **Participant 4** and **Participant 5** is **Participant 5's** wounded, violated and scarred internal world as a result of her abusive childhood. Due to her mother's unconscious self-loathing of her own body she attempted to live through her daughters by modelling them according to her fantasised image. It seems as though they became a narcissistic extension of her unfilled desires. *This is also suggested by her twelve out of fourteen enmeshed boundary responses*. At the same time, however, she envied her daughters and projected her self-hatred, which is why she was so damaging. It seems as though there were intense latent destructive emotions of envy, jealousy and greed that saturated the mother-daughter relationship. The *theme* of her need to "*deprive her daughters of nurturance*" was a projection of her own need to punish both herself and her extensions. Her father's sexual abuse then added a further constellation of intrusive internal objects. Thus, both parents used her for their own gratifications and she never experienced a containing and soothing object. This is why she appears to be preoccupied with themes of intrusive and damaging objects, as well as, yearning to be soothed within most of her responses. For the same reason, this is why she appears to be terrified of being devoured, of being invaded, of being engulfed and desperately needs to escape from both the persecutory mother figure and the abusing father figure. Furthermore, what seems to make her persecutory internal

world even more frightening is her tendency to suppress her anger, as highlighted by her ten out of fourteen restrictive impulse responses in the *TAT* cards. This is similar to the anorexic participants.

Yet despite her sense of emptiness, inner 'deadness', internal ugliness and hopelessness she still craves love, containment, care and affection. It would appear that perhaps, unconsciously, her desire to be loved in a caring way may be an attempt to disprove that she is unwanted and "*does not deserve to be loved*". This is why there is a sense that she is preoccupied with filling her inner hunger for love and attention, *as played out during the binge spree*. It appears as though she constantly makes an effort to reengage with the object in an attempt to disprove that there is not enough 'goodness' within her internal world. However, she gets attracted to men that perpetuate her belief that she deserves to be abused and rejected. And so the cycle continues, much like her binge-purge cycle.

Analytically, the latent meaning of her compulsion to gorge is her desperate need and yearning to fill her empty internal world with some 'goodness'. It is for this reason that she ravages through food in an attempt to take in some 'good' objects. Simultaneously, however, it also outplays her unconscious need to attack, devour and destroy the object. Thus, it may be interpreted that she turned to food and savagely attacked it because it was representative of her rage towards and hunger for her mother. It almost seems as though she felt excluded and abandoned, which is why she expended her fury on food, the item that would enrage her mother the most. The reason why she is unable to determine when to stop devouring the object is because it seems that she has been deprived of any 'good' objects. She does describe her sense of internal 'badness' when she mentions that, "*I feel ... I don't deserve to be loved*" (P: 557), which strengthens the hypothesis that internally she feels predominantly 'bad'. Her need thereafter to purge is as a result of the guilt that she feels because of the damage she had done to the object. The pain that she describes is linked to the unconscious realisation of loss, which she is unable to work through. Her struggle to carry on living is because she feels there is not enough 'goodness' within her to survive the loss of the object. By vomiting she fulfils the phantasy that she has to save the object. On an unconscious level she believes that she has not destroyed the object because she has expelled it from her greedy internal world. This is why she describes a "*sense of relief*". It can be hypothesised that her sense of relief is because, unconsciously, purging allows her to believe that she has not destroyed the object. Her fear is that she will lose the object, which is why she consciously says, "*It would make*

me think that I am living up to my mother's expectations "(P: 556). It can be interpreted that she constantly goes back to food in an attempt to connect to the craved object, however, she is always faced with the reality of her pain. Purging is extremely painful for her because on an unconscious level it represented the damage and neglect it is supposed to conceal. Food can not take away, suppress or replace the longing she felt for a nurturing object, namely her mother.

4.8 COMMONALITIES AND DISTINCTIONS BETWEEN THE ANOREXIC AND THE BULIMIC PARTICIPANTS

The pertinent themes that emerge across all five participants are as follows:

Firstly, each one of the participants' **mothers** has their own preoccupation with food and weight, which suggests that they have their own *unresolved issues with food* that they appear to have projected into their daughters. As a result, all these women have *conflictual and ambivalent relationships with food* because of the mixed and inconsistent messages they internalised from their mothers: **Participant 1's mother** played a principal role in teaching her daughter about the "*good foods and bad food*", which today determines whether she feels 'good' or 'bad' about herself, depending on whether she has consumed the "*should - good*" or "*shouldn't - bad*" food. **Participant 2's mother** projected such confusing messages, "The Punisher", "The Comforter", "The Rejector", "The Silencer" and "The Substitute" into food, that today the participant struggles with taking anything in. **Participant 3's mother** projected the fear of "hunger", with the underlying message of "dreaded emptiness" into her daughter, so that to date she is always haunted by that intolerable anxiety of emptiness. **Participant 4's mother** was preoccupied with filling the house only with healthy foods, but consumed the forbidden foods herself. Thus, to date the participant secretly consumes the prohibited foods behind closed doors. **Participant 5's mother** projected her hated parts into her daughter and attacked her if she became overweight. To date she struggles keeping food down because she internalised that she did not deserve to be fed and, in actuality, be loved. Thus, their *mothers have played the pertinent role of being the feeders*, which seems to explain the "*enmeshed relationship that food and their mothers*" hold in their minds. This suggests that a

symbolic equation exists in that they feel their mothers through the food. Essentially, they feel and experience the object through food and feeding.

Secondly, each one of the participants uses *food as a substitute for expressing their inner turmoil*. It seems as though they can only express their internal feelings, experiences and sensations through food and not through speaking. This highlights two important ideas, *namely* their inability to allow their '*voice*' to *speak* and their difficulty and *inability to 'express'* their internal feelings, experiences and sensations and use food to depict their internal chaos instead:

Their voice: It is almost as though food is their voice. It seems as though they struggle with voicing their opinion because they have always voiced what others needed to hear from them. Their lives have always focused on attempting to please and live up to others' expectations. Thus, they were never really given a platform to express their overwhelming feelings, needs and frustrations. It seems that what influences their inability to voice their feelings is the fact that they come from families that lack the ability to communicate and recognise emotions. There is almost a silence that exists between them and they avoid ever dealing with the intolerable side of life and emotions. For these reasons, all of the participants appear to have endured extreme loneliness, feeling uncontained and underwent struggles with creating an identity and a voice that is their own. Furthermore, there is a sense that food and weight are prominent mediums of communication and that, most importantly, their sense of self has been defined and determined by their weight and what they eat.

Use of food: Whilst the anorexics and the bulimics use food in a *different* manner, they both still depict their internal silent battle and emptiness through their interaction with food. Feelings appear to overwhelm them and they all try to numb their internal discomforts via the concept of feeding. Meaning, each one associates a desired sense of relief via either consuming food or depriving their body of food. For both the anorexics and the bulimics the 'feeding', whether it is to consume or deny, allows them to feel like they can detach and refute these uncontrollable emotions. Thus, there is a suggestion that the concept of feeding is experienced as something that can either soothe or eradicate a feeling temporarily, whether the food is consumed or not. This

further strengthens the hypotheses that a *symbolic equation* exists between food and the object because of the feelings and sensations associated with food.

The *distinction* between the anorexic participants and the bulimic participants is that the anorexics try to kill off their feelings so that they feel numb and devoid of feeling inside and in this way deny their external reality. This suggests that they withdraw into a *psychic retreat* in which they can thrive on their own omnipotence and *deny their dependence* on the object. Furthermore, on an unconscious level, they appear to be trying to *create a boundary* between their bodies and their mothers'. The bulimics, on the other hand, try to soothe and comfort the feeling by eating, but do not know how to as they have no concept of a gauge. Thus, they *remain dependent* on the object for soothing. What seems to be underlying all these participants' behaviour is their yearning to be soothed against their unmanageable anxieties.

Based on these ideas there is a sense that food acts almost like *a container for emotions*, whether it is consumed or denied, it still is sought to bring about some sort of comfort and relief. All the participants describe how food is a comfort because it brings about relief from inner discomfort which is caused by feelings they can not process or contain.

Thirdly, based on their inability to express and pick up on their own internal sensations and emotions it seems as though none of these women have ever experienced the concept of the '*containing other*' and '*containing link*'. Should they have experienced the concept of the '*containing other*' and '*containing link*', then they would be able to modulate, contain and soothe their own anxieties rather than attempt to numb the emptiness they feel inside. The reason why they can not express, contain and modulate their unbearable empty sensations is because their feelings appear to have never been contained, processed, digested and offered back in a more palatable format by the '*containing other*'. It is hypothesised that due to their mothers' inability to contain their own intolerable sensations and unresolved issues, they in turn could not contain their daughters' anxieties. Thus, it is hypothesised that the '*emptiness*' they all feel inside represents the absent internal containing object, which they constantly yearn for. Both the anorexic and the bulimic can not acknowledge that hollowness and mourn the loss of never having the maternal containing figure they longed for. However, the difference between the anorexic and the bulimic

participants is that the anorexic tries to cut off that desire by proving to herself she can survive the emptiness inside, whilst, the bulimic constantly tries to fill the emptiness.

Fourthly, all five participants are *unable to express anger* as it is far too daunting and overwhelming for both the object and themselves. The *difference* is that the anorexic tries to eradicate those intolerable feeling whereas the bulimic expresses it during her binge. Nonetheless, all participants struggle to acknowledge their aggressive part. One also wonders whether by making their mother almost feel powerless, as they can not control what their daughter takes in, is it their unconscious way of punishing their mother and rejecting her without vocally expressing it?

Fifthly, interlinked with their internal sense of emptiness, their inability to express their aggressive feelings and frustrations and their ambivalent relationship with food is the *theme of guilt*. On a *manifest level* the guilt that emerges is as a result of believing that they have not lived up to the expectations of others and have consequently disappointed others and themselves. Thus, their underlying fear is of rejection and loss. On a *latent level*, the guilt emerges due to the damage they believe they have inflicted on their objects because of their overwhelmingly envious attacks and aggression. Thus, they fear the loss of the object and are unable to work through the *depressive-position's anxieties* because they feel that there is not enough 'good' to overpower the 'bad'.

Sixthly, all five of the participants have an unfulfilling and intangible relationship with their **fathers**. It seems as though their relationships lack a close, supportive and nurturing connection. There is a sense that their fathers avoided, shied away from or appeared to be oblivious to their daughters' emotional distress. It seems as though they became the *container for their fathers' projections*. **Participant 1** carries her father's guilt and fulfils his narcissistic need for admiration, **Participant 2** carries her father's guilt, disgust and issues of sexuality, **Participant 3** carries her father's insecurities, **Participant 4** carries themes of infidelity and **Participant 5** carries her father's guilt and issues of sexuality.

Seventhly, all the participants display *unresolved oedipal issues* and *jealousy, envy and greed dominate the mother-daughter relationship*.

Eighthly, based on all these findings these women have never developed the *capacity to know how to feed themselves*.

These themes will be elaborated on further in the following chapter where the literature will be incorporated to explain in more details these findings. It is important to hold in mind that what seems to mark the prominent distinction between the anorexic participants and the bulimic participants is their relationship with food and how they try to either deny their dependence on the object, food, or remain needing the nurturance and try to greedily fill up with some 'goodness'. Thus, the anorexic tries to protect herself from becoming frustrated with the object by denying her need for nurturance, whilst the bulimic acts out her aggravation. Nonetheless, both of them can not work through the *depressive-position's anxieties* of loss, reparation and remorse because their internal world is extremely persecutory.

CHAPTER FIVE: DISCUSSION OF FINDINGS AND RECOMMENDATIONS

5.1 DISCUSSION OF FINDINGS

Klein and her subsequent kindred analysts have always emphasised that the definitive relationship that sets the template for all future object relationships is the initial mother-infant interaction and bonding experience (Bion, 1962; Segal, 1979; St Claire, 2000). Klein (1935) emphasises that the earliest stages are the most crucial in influencing the development of a child because love and understanding are expressed through the mother's handling of her baby. This interaction leads to a certain unconscious oneness that is based on the unconscious of the mother and the child being in close relation to each other (Klein, 1935).

The infant's experience of this bond is initially felt through the sensations that are aroused in response to being fed, being pacified and being held. These interactions allow for both the mother and infant to experience a connection that is either capable or incapable of containing the infant's meaningless raw emotions, sensations and frustrations (Bion, 1962). What plays an intricate and pivotal role in the experience of their interaction with one another is the mother's permeability to receive and correctly soothe the infant's unbearable pain of which the infant does not have the words to express and, therefore, fears disintegrating into bits (Bick, 1968). Hence, the mother's capacity to be attuned to her infant's anguish and needs is pivotal, because she essentially makes sense of these experiences for the infant (Bion, 1962). Thus, if the mother is capable of reverie, she can contain the raw emotion, sensation or frustration projected into her, identify it, transform it, and give it back to the infant in a more bearable form. Bion calls this process of transformation *alpha* function. Whilst the mother plays the pertinent role of being the container for the infant's

projections, what also clouds the infant's experience of the 'good' and 'bad' mother is the infant's own aggressive and sadistic phantasies of attack (Klein, 1935). Hence, the experience of the bonding between the mother and infant is influenced by both the mother's capacity to be a soothing container, as well as, the infant's internal world in which the primitive and sadistic 'ID' resides.

The infant's initial experience and interaction with the external world is through oral gratification. Klein explains that the "*ego begins to grow by means of the introjection of the primal good object, the mother's breast*" (Klein, 1946/1975f, p.180). Essentially, the "*mother's breast, which gives or denies gratification becomes in the mind of the infant, either good or bad*" (Klein, 1952/1975e, p.59). Being held and "*fed gives rise to pleasurable feelings, and these in turn enable the infant to perceive the gratifying object as a good object*" (Klein, 1936/1975m, p.248). As the infant takes in the breast and the milk, the good breast becomes the focal point around which the ego develops. This is why Klein believes that the good internalized breast, as the source of life, is a vital part of the ego. The good aspects of the mother, namely her ability to love, feed and care for the infant, fills the infant's inner world and becomes a few of the characteristics with which the ego identifies (Segal, 1979). This is why a good internalised object is one of the prerequisites for an integrated and stable ego and for good object relations. The central task is to establish, in the core of the ego, a good and secure whole internal object (Likierman, 2001). This implies establishing love for the object, which gives the ego a feeling of richness and abundance. This then allows for an outpouring of libido and projection of good parts of the self into the external world, without a sense of depletion arising. The ego can then also feel that it is able to re-introject the love it has given out and hence, creates a balance between giving out and taking in, between projection and introjection (St. Claire, 2000).

It would appear, based on the above, that feeding takes on a complex and fluid psychic life, autonomous from the external world: "*The first gratification which the child derives from the external world is the satisfaction experienced in being fed*" (Klein, 1936, p. 290). Thus, the experience of being fed, of both taking in and refusing oral gratification, becomes the prototype for all internal and external experiences with the object world. More so, the infant's fragile ego is shaped by the mechanisms of introjection (ingestion) and projection (evacuation). Hence, when an

individual has the inability to correctly discern bodily cues of hunger, it can be traced back to the mother-infant interaction (A. Freud, 1946).

Bion (1962) offers parallels between physiological and psychological digestion – the closeness between the taking in of food and emotional ingestion. Essentially, the infant does not have the ability to accurately express her needs, frustrations and anguish. The means by which the infant expresses these overwhelming sensations is through physical expressions of discomfort, *namely* crying, screaming, moaning and/or being disgruntled. It is the mother's role to correctly detect the differences between her infant's various methods of communication in order for the infant to eventually distinguish between her emotional needs. *To illustrate*, when the mother feeds the infant primarily out of her own needs to quiet the infant or make her sleep, the infant develops uncertainty about her ability to discriminate her inner states and uneasiness about being able to contact her mother and elicit care. Consequently, the infant trusts neither herself nor the world and feels instead a desperate need to comply with what she construes to be her mother's needs, in order to maintain what feels like a frail connection with her mother (Blum & Blum, 1990; Bruch, 1973; Kong et al., 2004). This highlights the crucial role the mother plays because it is the repeated experiences of the mother correctly and receptively performing the function of containment, which gradually allows the infant to internalize a 'good' containing object, capable of making sense of her experiences (Bion, 1962). This in turn allows for the emergence of thoughts, thinking, links and symbol formation (Britton, 1989).

Holding in mind the complicated and fundamental role that the mother-infant interaction and bond plays in the development of the intrapsychic world of an infant, as well as, the sweeping consensus, within the psychoanalytic paradigm that, eating, more than any other bodily function, is drawn into the circle of the child's emotional life and is used as an outlet for libidinal and aggressive tendencies, this research set out to comprehensively explore the personality of both the anorexic and the bulimic, as well as, attempting to unravel the symbolic meaning of their behaviour (Blum & Blum, 1990; A. Freud, 1946; Galdston, 1985; Klein, 1935; Stein, 1990). Specifically their internal *world of object relations* were explored in an attempt to understand the symbolic meaning of the object which consciously is food, yet unconsciously, appears to be a re-enactment of their early object relations experiences.

Throughout the literature review the ‘container-contained’ relationship in the mother-daughter dyad of both the anorexic and the bulimic woman is described as being rickety (Lawrence, 2002). Mothers are described as either being narcissistically invested in their daughters and inattentive to their daughters’ needs *or* overprotective, domineering and controlling, they also attempt to attain passive submission and expect perfection of the child and use the child for their own fulfilment (Bacal, 1981; Barrett & Fine, 1990; Barrows, 1999; Beattie, 1988; Blum & Blum, 1990; Bromberg, 1996; Brunton et al., 2005; Busch, 1990; Daws, 1993, 1997; de Groot & Rodin, 1994; Eisnitz, 1985; Farrell, 1995; Furman, 1996; Gesit, 1989; Giovancchini, 1981; Lowenkopf, 1985; Ogden & Steward, 2000; Palacio Espasa 2004; Sanchez-Cardenas et al., 1995; Selvini, 1963; Shoebridge & Gowers, 2000; Sours, 1974; Weinreich, 1985; Woodside et al., 2002). This, therefore, suggests that the infant becomes the object for the mother’s projections of her own unfulfilled wishes or unbearable anxieties (Balint, 1963; Beresin et al., 1989; Blessing, 2006; Brodey, 1965; Chessick, 1984; Daws, 1993, 1997; Duranti, 2004; Geist, 1989; Jorstad, 1988; Laufer, 1986; Lawrence, 1999; 2001; Williams, 1997). The analysis of the results of these five participants appears to concur with the literature findings.

All five participants describe their relationship with their mothers as either being enmeshed (Participant One⁴², Participant Three⁴³ and Participant Four⁴⁴) or narcissistically involved (Participant Two⁴⁵ and Five⁴⁶) and it appears that all five mothers have used their daughters as extensions of themselves for their own fulfilment, *namely* for their preoccupation and disappointment with their own bodies. Due to the blurred boundaries between the mother-daughter dyad all five participants appear to have become a receptacle for their mother’s projected unmetabolized phantasies, anxieties and psychic pain over their dissatisfaction with their bodies and ultimately, themselves. It can be hypothesised that they projected their unmetabolized and toxic feelings into their daughters because of their own self-loathing and their inability to soothe their own anxieties. Thus, these women were appointed the function of digesting experiences and feelings that were not theirs as apposed to being fed by their mothers. Furthermore, they were expected to fulfil their mother’s unmet desires of having the perfect body. As a result of their mother’s internal unhappiness, which has been outplayed in their unresolved issues with food, all

⁴² See *TAT*Themes (Pp 97- 103) and Interview (Pp: 104 – 105; 108- 112; 121 – 126).

⁴³ See *TAT*Themes (Pp: 151- 156) and Interview (Pp: 159 – 178; 179 – 184).

⁴⁴ See *TAT*Themes (Pp: 185 – 189) and Interview (Pp: 190 – 194; 121- 126).

⁴⁵ See *TAT*Themes and Interview (Pp: 127 – 132) and Interview (Pp: 133 – 145; 147 – 150)

⁴⁶ See *TAT*Themes (Pp: 212 – 216) and Interview (Pp: 217 – 222; 225 – 227).

these women have conflictual and ambivalent relationships with food, because of the mixed and inconsistent messages they internalised from their mothers. Thus, their mothers have played the pertinent role of being the feeder, which seems to explain the “enmeshed relationship that food and their mothers”⁴⁷ holds in their minds.

This suggests that a *symbolic equation* exists in that they experience their mothers through food. This was illustrated when each participant recollected the prominent role their mothers played in teaching them about the ‘good’ and the ‘bad’ foods. Essentially, in listening to their descriptions of the concept of feeding, food is experienced as something that can either soothe or eradicate a feeling temporarily, whether the food is consumed or not. There is a sense that food acts almost like a container for emotions, which would be equated with the function of maternal containment. Thus, a *symbolic equation* exists between food and the object because of the feelings and sensations associated with food, they appear to feel and experience the object, their mother, through food and feeding.

If we consider the pertinent role that the mother plays as the infant’s feeder, and it is important to hold in mind the symbolic meaning of ‘feeding’, which is the physical and psychic empathic connection, attuned attentiveness, soothing and containment experienced between the dyadic pair, it can be hypothesised that due to these five women’s mothers’ inability to accurately feed themselves, they in turn would have been unreceptive to their daughter’s emotions and anxieties. Whilst it is difficult to elicit these pre-oedipal experiences one can explore their ability to express and pick up on their own internal sensations and emotions as this would be reflective of whether they experienced the maternal containment. The literature describes how both the anorexic and the bulimic have a limited ability to describe themselves and their feelings meaningfully (Barth, 1998; Blau, 1955; Burke, 1991; Farrell, 1995; Lombardi, 2002; Spoor et al., 2005; Zaitsoff et al., 2002). This difficulty is illustrated below by all five participants and, therefore, concurs with the literature findings.

⁴⁷ See Participant One: Category: “*Sense of Self Enmeshed with Food and her External Objects*” (Pp: 104-108). Participant Two: “*Enmeshed Food-Mother Link*” (Pp: 133-139); Participant Three: “*The Perfect Little Girl*” (Pp: 167-171); Participant Four: “*Intertwined Mother-Family Struggle with Food*” (Pp: 194-190) and Participant Five: “*Living up to my Mother’s Expectations*” (Pp: 217 - 219).

Their struggle and inability to vocalise and/ or detect their feelings is clearly displayed by their incapability to modulate, contain and soothe their own anxieties and frustrations. Throughout the analysis of their findings it was discovered that these women have the inability to verbalise⁴⁸ what they feel inside and constantly attempt to numb the intolerable emptiness and aggressive feelings they feel inside via food. There is a sense that food acts almost like a container for emotions, whether it is consumed or denied, it still is sought to bring about some sort of comfort and relief from inner discomfort, which is caused by feelings they can not process or contain. It seems as though each one of the participants uses food as a substitute for expressing their inner turmoil. There is a sense that they can only express their internal feelings, experiences and sensations through food and not through speaking. It is almost as though food is their voice. It seems as though they struggle with voicing their opinion because they have mainly voiced what others needed to hear from them. Their lives have mainly focused on attempting to please and live up to others' expectations. Thus, they were never really given a platform to express their overwhelming feelings, needs and frustrations. It seems that what influences their inability to voice their feelings is the fact that they come from families that lack the ability to communicate and recognise emotions. There is almost a silence that exists between them and they avoid ever dealing with the intolerable side of life and emotions. For these reasons, all of the participants appear to have endured extreme loneliness, feeling uncontained and underwent struggles with creating an identity and a voice that is their own. Furthermore, there is a sense that food and weight are prominent mediums of communication and that, most importantly, their sense of self has been defined and determined by their weight and what they eat.

It can be hypothesised that the reason why they can not express, contain and modulate their unbearable empty sensations is because their feelings appear to have never been contained, processed, digested and offered back in a more palatable format by the '*containing other*'. Should they have experienced the concept of the '*containing other*' and the '*containing link*' then they would have the capacity to tolerate emotions and frustrations. Thus, it is hypothesised that the '*emptiness*' they all feel inside represents the absent internal containing object, which they

⁴⁸ See Participant One Category: "*Anorexia and Bulimia, the Life-Jacket*" (Pp: 117 - 120; 121 - 126), "*Invisible Under the Spotlight*" (Pp: 114-117); Participant Two: "*Anorexia, the Shield*" (Pp: 142-146); Participant Three: "*Emotions through Food*" (Pp: 158-167), "*Anorexia, the Struggle for My Voice*" (Pp: 171- 178); "Participant Four: "*Bulimia, The Coping Mechanism*" (Pp: 202 - 205; 208 - 211); Participant Five: "*Bulimia, Banisher of Pair*" (Pp: 219 - 222; 225 - 227).

constantly yearn for, but can never find because they avoid realizing what is missing in their painful reality in an attempt to maintain their psychic integrity. Both the anorexic participants and the bulimic participants can not acknowledge their hollowness and mourn the loss of never having the maternal containing figure they longed for. This is why a *symbolic equation* emerges as it attempts to deny the absence of the ideal object, or to control a persecuting one through the use of the primitive defence mechanism, projective identification (Segal, 1957). However, the difference between the anorexic and the bulimic participants is that the anorexic tries to cut off that desire by proving to herself she can survive⁴⁹ the emptiness inside, whilst, the bulimic constantly tries to fill the emptiness⁵⁰.

Based on the fact that none of these women appear to have had their own needs met or were permitted to develop a voice that was separate to their mothers, as young girls, they would have realized they could not get the nurturance and validation they needed from their mothers, which would have resulted in them being profoundly envious and angry (Barrett & Fine, 1990; Bruch, 1973; de Groot, & Rodin, 1994; Palazzoli, 1978, as cited in Farrell, 1995; Sperling, 1950). However, based on their mothers' apparent incapability to act as containers for their daughters' feelings, they could neither own nor express their rage (Bemporad et al., 1989; Boskind-Lodahl, 1976; Brodey, 1965; Caplan, et al., 2005; Castelnovo-Tedesco & Risen, 1988; Gordon, et al., 1989; Kernberg, 1975; Land, 2004). It is for this reason that they are unable to express anger as it is far too daunting and overwhelming for both their mother and themselves (Busch, 1990; Krueger, 2001; Willner, 2002). The difference is that the anorexic participants try to eradicate these intolerable feelings whereas the bulimic participants express it during their binge-purge cycle. Nonetheless, all participants struggle to verbally acknowledge their aggressive parts because they fear that they will be attacked in return and will consequently lose their mothers as a result of their aggression. This is why they remain subservient and complaint, but internally they are raging (Barrows, 1999; Bemporad, et al., 1992; Busch, 1990; Eisnitz, 1985; Golombek, 1993; Klein, 1935; Krueger, 2001; Land, 2004; Sohn, 1985). Despite the façade of purity they project, "*the degree of murderousness towards the self and the body reflects the extent of murderous intent towards the internal parents and their relationship*"

⁴⁹ See Participant Two Category: "*Enmeshed Food-Mother Link*" (Pp: 133-139), "*Anorexia, the Shield*" (Pp: 142 -146) and Participant Three: "*Anorexia, the Struggle for My Voice*" (Pp: 171-178).

⁵⁰ See Participant One: "*Anorexia and Bulimia, the Life Jacket*" (Pp: 117-120); Participant Four: "*The Cyclical Ebb and Flow of her Interpersonal Relationship*" (Pp: 208-211), "*The Missing Soothing*" (Pp: 194-198) and Participant Five: "*Difficulty with Being Fed*" (Pp: 222 - 223).

(Lawrence, 2001, p. 53). One wonders whether by making their mother almost feel powerless, as they can not control what their daughter takes in, is their unconscious way of punishing⁵¹ their mother and rejecting her without vocally expressing it?

It would appear that what starts to differentiate the bulimic from the anorexic participants is their difficulty with owning their aggression in relation to their frustrations towards the object. The literature explains how the anorexic attempts to 'kill off' her desire for the object in an attempt to avoid experiencing the intolerable sensations of aggression and envy (Lawrence, 2001). It would appear that the reason why these emotions are so overwhelming for them is because, as their *TAT* responses⁵² illustrate, their external experience of their world, which is felt to be unpredictable, attacking, aggressive and dangerous is in actual fact a projection of how they feel inside. This might explain why there is a sense that everything 'good' is destroyed and that annihilation prevails. This may be why they yearn for protection, security and feel like they need to escape and find a safe space that is not experienced as devouring. For these reasons they seem to split their world in an attempt to control and feel omnipotent within it, however, they struggle because their external world is secondary and unimportant in relation to their frightening internal world. Hence, it appears that they struggle to find an internal and external space that is not experienced as annihilatory, envious and engulfing. It is for these reasons that they can not tolerate experiencing aggression and frustration as the phantasies that these emotions evoke in them are far too overwhelming. This is why the anorexic participants try to kill off their feelings so that they feel numb⁵³ and devoid of emotions inside, in this way they deny their external reality.

Literature explains how the anorexic appears to be successful in 'killing off' her internal objects because it seems that, unconsciously, she has made some kind of decision to lose all sense of relation to an object (Lawrence, 2001). She seems to triumphantly control her need for her object by denying it. She appears to withdraw into a cocoon, rigid armour, which can not be penetrated, where there is no interest in the external object (Willner, 2002). Hence, it appears that the anorexic uses a manic defence to deny and annihilate her need, ambivalence and dependence on the object

⁵¹ Both Participant Two and Three describe their sense of power in being able to reject the food from their mothers, See Interview for Participant Two and Three.

⁵² See Participant One: *TAT* Themes (Pp: 97 - 103); Participant Two: *TAT* Themes (Pp: 127 - 132); Participant Three: *TAT* Themes (Pp: 151 - 157); Participant Four: *TAT* Themes (Pp: 185 - 189) and Participant Five *TAT* Themes (Pp: 212- 216).

⁵³ See Participant One (Pp: 121-126); Participant Two (Pp: 147-150) and Participant Three(Pp: 179-184).

(Barrows, 1999). This manic defence allows her to retreat psychically from having to work through anxieties of unbearable loss and depressive pain (Klein, 1935). Furthermore, it enables her to feel independent, self sufficient, omnipotent and in control of her object because she treats it with “*triumph and contempt so that the loss of the object shall not give rise to pain or guilt*” (Segal, 1979, p.81). Ultimately a belief ensues that her internal world can evade reality, deny loss and avoid pain (Barrows, 1999; Klein, 1935). These themes also emerged in the anorexic participants’ TAT responses and individual interviews.

Based on their interviews it appears as though, when engulfed in their anorexic world⁵⁴, nothing matters to them except the warding off of any intrusions from the external world. They withdraw into their protective anorexic ‘*shield*’ or ‘*life-jacket*’ that ‘*numbs*’ and ‘*kills off their feelings*’. Detached from reality, they can feel powerful, assertive, in control and omnipotent in the face of death (Barrett & Fine, 1990; Birksted-Breen, 1989; Boskind-Lodahl, 1976; Krueger, 2001; O’Neill, 2001; Washington, 2004). *All the anorexics from the research confirm their lack of fearing death*⁵⁵. Their sense of control and power comes from their belief that they have conquered their dependency on the object and, therefore, the object can no longer frustrate or hurt them. Internally, they triumph over their dependence by projecting their need for the object, thus, maintaining the delusion that they are self-sufficient as they have whatever they need inside. “*In phantasy, ‘no needs’ means no separation, for being entirely self-sufficient prevents any awareness of dependency needs in relation to the self. If desire does not exist, mother unconsciously need not exist. The connection of both birth and early nurturing and dependence can be denied...By starving it need never be known*” (Farrell, 1995, p. 30).

Hence, anorexia seems to enable them to withdraw into a ‘*psychic retreat*’ (Steiner, 1987) where they deaden the sense of internal emptiness, detach from their emotions and need nothing from the external world. Their internal sense of emptiness, which they attempt to escape from, can be interpreted as representing the absent internal containing object and the intertwined dreaded

⁵⁴ See Participant Two Category: “*Anorexia, the Shield*” (Pp: 142 -146) and Participant Three: “*Anorexia, the Struggle for My Voice*” (Pp: 171-178).

⁵⁵ See Participant Two (Pp: 143-144, 404-405) and Participant Three (Pp: 175-176, 467). Participant One was contacted telephonically to clarify her fear of death. She explained that she never feared death and that it was always, at times, a better option over life. In asking her how she felt when she restricted her intake of food she replied, “*Most of the time victorious! I remember having these dreams that I would give in, eat and not purge. I’d wake up and be so relieved that it was only a dream*”.

unconscious anxiety of experiencing the frustration and loss over never having had the soothing and nurturing maternal object. This is why they experience such relief when they manage to obliterate their dependence on the object as then they do not have to work through their haunting internal emptiness and unbearable consequent rage. Furthermore, on an unconscious level, they appear to be trying to create a boundary⁵⁶ between their body and their mothers' body (Asch, 1966; Boskind-Lodahl, 1976; Farrell, 1995).

Herein we see two characteristics that differentiate the anorexic from the bulimic. *Firstly*, the anorexic's inability to bear feelings of frustration towards, and dependence on the object, because of the envious and aggressive sensations it arouses in her. *Secondly*, as a way to obviate any awareness of envy and aggressive feelings, the anorexic appears to employ a narcissistic defence that denies any sense of separateness (Klein, 1957; Segal, 1983). Thus, by remaining fused with her mother she "*omnipotently possesses the mother's breast and the breast cannot frustrate her or arouse her envy*" (Rosenfeld, 1964, p.333). In this way she introjects all the 'good' and, through projective identification, gets rid of all the 'bad', however, both her and her objects become bound in a complex equation (Balint, 1963; Barrows, 1999; Geist, 1989; Steiner, 1990; Willner, 2002). Through this equation the daughter remains undifferentiated from the mother and continues engaging with the world from the *paranoid-schizoid position* wherein she externalizes her inner and dangerous anxiety and attempts to control it and relieve its severity through projective identification.

What appears to be illustrated by her withdrawal into a '*psychic retreat*' is that she attempts to protect herself against fragmentation and confusion aroused by both the *paranoid-schizoid's* primitive destructive impulses and the *depressive-position's* anxieties and mental pain (Barrows, 1999; Steiner, 1990; Willner, 2002). Steiner (1987) explains how the '*psychic retreat*' is a state of mind, which acts as a borderline area between the *paranoid-schizoid* position and *depressive-position*. He suggests that the system of defences operates as a type of protective armour, which amongst other things, serves as a defence against persecutory anxiety, fears of annihilation and fragmentation. Withdrawing into a place of real or illusionary safety enables the anorexic to be

⁵⁶ See Participant Two Category: "*Enmeshed Food-Mother Link*" (Pp: 133-139), "*Anorexia, the Shield*" (Pp: 142 -146) and Participant Three: "*Anorexia, the Struggle for My Voice*" (Pp: 171-178), "*The Perfect Little Girl*" (Pp: 167-171).

neither “*fully alive nor quite dead, and yet something close to death, and relatively free of pain and anxiety*” (Steiner, 1990, p.75). These feelings are expressed by the anorexic participants⁵⁷.

Steiner (1993) expands on how the withdrawal into a ‘*psychic retreat*’ occurs because the intense conflict of both anxiety and mental pain experienced in the *second phase* of the *depressive-position*, which he calls ‘*working through the loss by relinquishing control*’, can not be faced. This occurs because the individual is unable to relinquish control over the object and allow it its independence. The reason for this is, in phantasy, the individual has to face her inability to protect the object against the “*realization of the internal disaster created by her sadism and the awareness that her love and reparative wishes are insufficient to preserve her object, which must be allowed to die with the consequent desolation, despair, and guilt*” (Steiner, 1983, p.70). Due to the anorexic’s enmeshed relationship with her mother, her persecutory internal world and her inability to express her aggression, she would be unable to work through this sub-phase.

One may position her, however, as experiencing the *first sub-phase* of Steiner’s division of the *depressive-position*, which is ‘*fearing the loss of the object*’ (Steiner, 1993). The aim of this position is to deny the reality of the loss of the object by concretely internalizing it, possessing it and identifying with it. This total preoccupation is designed to deny separation and to ensure that the fate of the individual and the object is inextricably linked. This is why the mother and daughter appear to be psychically fused (Birksted-Breen, 1989). What is internalized in *the first sub-phase* is an object containing parts of the self.

Based on Steiner’s two-sub phases of the *depressive-position* it is proposed that an individual with anorexia enters the *first sub-stage* of the *depressive-position*, but is overwhelmed and never proceeds to the second sub-stage. She has, however, experienced the feeling of ‘*fearing the loss*’ of the object, which may explain why she has the ability to feel guilt (Steiner, 1990). Similarly, due to the dynamic quality of the positions, not only does she remain in the early sub-phase a la Steiner, but she also returns to the persecutory anxieties of the *paranoid-schizoid position*, that is, she

⁵⁷ See Participant One Category: “*Anorexia and Bulimia, the Life Jacket*” (Pp: 117 – 120; 121-126); Participant Two: “*Enmeshed Food-Mother Link*” (Pp: 133-139), “*Anorexia, the Shield*” (Pp: 142 -146) and Participant Three: “*Anorexia, the Struggle for My Voice*” (Pp: 171-178).

fluctuates between them. These anxieties and defence mechanisms are depicted in their *TAT* responses⁵⁸.

It is important to remember that the reason why they are unable to work through the *depressive-position* is because their respective internal worlds are extremely persecutory and experienced as being ostracising and annihilatory as their mothers are not attuned to their needs and their fathers are emotionally unavailable. Thus, due to their lack of an adequate container and their enmeshed relationships, their unconscious phantasies, which are innately laden with envy, greed and jealousy, escalate as apposed to being processed and, in this manner, lessened in intensity and anguish by the mother (Balint, 1963; Birksteen-Breen, 1989; Bruch, 1973; Davies, 2004; Klein, 1957, 1975; Laufer, 1986; Lemma-Wright, 1994; Rozen, 1993; Sohn, 1985; Winston, 2006). As a result, a cyclical dynamic ensues of hate and attack of the envied object with fear of retaliation from the attacked object, which leads to further hate and attack of the now 'bad' object. Consequently, the infant does not possess a sufficiently strong 'good' internal object that she feels can withstand the onslaught from the 'bad' self and from the 'bad' object. For this reason, she can not integrate the 'good' and the 'bad', which is why she can not allow for the 'third' to enter their dyad as this would require that she recognize and accept the mother as being separate, that she relinquish control of the object and, in so doing, lose the object to the 'third', which would bring about mental and psychic reality and integration (Britton, 1989).

In the previous paragraph the anorexic's ability to feel guilt was introduced and it seems as though the three anorexic participants do, in fact, appear to have the ability to feel guilt. The guilt they feel seems to be in response to the internal 'badness' they feel once they discover the extent of the damage they have inflicted upon their objects, *to illustrate*, Participant 2 feels intense '*guilt*' towards her father because she blames herself for his death. Participant 1 is enveloped by '*guilt*' because of two reasons. *Firstly*, she feels she hurt her father as it was her sport that caused her mother's affair. *Secondly*, '*guilt*' fills her internal world when she feels that she disappoints and is not living up to the expectations of others. Participant 3 feels guilty because of the damage she feels she will cause both her parents by either overeating or by not taking-in what her father feeds

⁵⁸ See Participant One: TAT Themes (Pp: 97 - 103); Participant Two: TAT Themes (Pp: 127 - 132); Participant Three: TAT Themes (Pp: 151 - 157); Participant Four: TAT Themes (Pp: 185 - 189) and Participant Five TAT Themes (Pp: 212- 216).

her. What appears to mark the difference between the two restrictive sub-type anorexic participants and the binge-eating/purging sub-type anorexic participant (Participant One) is Participant One's extremely punitive and persecutory superego. Participant Two and Three attempt to avoid such feelings by withdrawing, however, she appears to constantly engage with her 'badness' and destructiveness.

It is interesting that their sense of guilt is predominantly felt towards their father, this is also a characteristic of the bulimic participants and one wonders whether this is not their own projections in an attempt to hold onto the male figure. It may be hypothesised that their guilt towards the father figure emanates from their disowned and projected aggressive parts that have taken up residence within the father, which in phantasy would have sadistically attacked the father. This would have occurred because of two reasons. *Firstly*, due to their mothers' inability to receive their daughters' aggressive projections, their fathers may have received all the projections instead so as to protect their mothers from sadistic attacks. *Secondly*, there is suggestion that underlying their relationship with their father is a deep-seated anger because their fathers have been unsupportive in their daughter's life, they are self-absorbed and have never offered a nurturing connection that validates the daughter's sense of self. They are described as avoiding, shying away or appearing oblivious to their daughter's emotional distress. Furthermore, it seems as though they became the container for their fathers' projections: Participant 1 carries her father's guilt and fulfils his narcissistic need for admiration, Participant 2 carries her father's guilt, disgust and issues of sexuality, Participant 3 carries her father's insecurities, Participant 4 carries themes of infidelity and Participant 5 carries her father's guilt and issues of sexuality. All these abovementioned reasons would nurture suppressed anger, which may be why in their *TAT* responses they spilt the father figure and view him as intrusive and damaging. This may be a projection of their rage. Their guilt may therefore be as a repercussion of the phantasied damage they believe they inflicted on their object. It may be hypothesized that for this reason they are unable to allow for the parental couple to merge and form the link as they fear their objects will never survive when faced with their merciless part-objects. Thus, they continue splitting their objects into 'ideal', 'good' and 'bad'.

What this illustrates is that similar to the complexities of the mother-daughter relationship, the father-daughter relationship is multifaceted and appears to serve various functions. As indicated above, the father may hold the daughter's aggressive projections, but at the same time may also be

sought out as an alternate nurturing object that can rescue the daughter from her ‘suffocating dyadic’ relationship with an intrusive, domineering, controlling, essentially narcissistic or enmeshed mother (Bemporad, et al., 1992; Beresin et al., 1989; Winston, 2006). This may explain why all these women’s TAT responses suggest that they yearn for a connection with the father-figure. Perhaps, the yearning for a close relationship with the father is because, in phantasy, they believe the father is able to help separate them from their enmeshed relationship with the mother figure.

Perchance, the father is imagined as being able to empathically nurture them unlike the mother. Perhaps, also in phantasy, they strive to win the father’s love and attention so that they can avoid feeling envy and jealousy, and deny the separateness between their mother and themselves, which may be one of the reasons why these women have unresolved oedipal complexes⁵⁹. Selecting the father as a substitute does, however, complicate matters as the father has to serve two functions. Not only does he serve to create the template for future heterosexual relationships, but he also has to replace the maternal relationship as a source of nurturance (Beresin et al., 1989; Geist, 1989; Ginsburg, 2002; Maine, 1991). For these reasons, the girl may fear puberty because this would either annihilate her from her mother or result in her losing her father’s affection (Bemporad, et al., 1992; Beresin et al., 1989; Washington, 2004). Thus, she rejects her sexually mature body and attempts to keep it infantile and unthreatening (Bruch, 1978; Glauber, 1968; Golombek, 1993; Laufer, 1989). This dynamic appears to be outplayed by Participant Two⁶⁰ and perhaps Participant Three⁶¹. Furthermore, all five participants appear to struggle with heterosexual relationship⁶², which may be as a result of these above mentioned dynamics.

Participant Two and Five, however, were sexually abused by their fathers, which complicates their resolution of the oedipal complex further, because they are torn between wanting to hold onto an object that loved them and made them feel special in comparison to their intrusive and damaging mothers⁶³, whilst fearing on an unconscious level, their ability to win their fathers as they chose

⁵⁹ See Participant One: TAT Themes (Pp: 97 - 103); Participant Two: TAT Themes (Pp: 127 - 132); Participant Three: TAT Themes (Pp: 151 - 157); Participant Four: TAT Themes (Pp: 185 - 189) and Participant Five TAT Themes (Pp: 212- 216).

⁶⁰ See Category “*The Damaged Father*” for Participant Two (Pp: 139 – 142; 147 - 150).

⁶¹ See Category “*The Perfect Little Girl*” for Participant Three (Pp: 167 - 171; 179 - 184).

⁶² See Summary of findings (Pp: 228 – 254).

⁶³ See Interview for Participant Two, Category: “*Enmeshed Food-Mother Link*” (Pp: 133 - 139) and Participant Five: “*Living Up to My Mother’s Expectations*” (Pp: 217-219).

their daughters over their wives as their sexual partner. This is why Participant Two attempts to reject her sexual body because she does not want to identify with her mother, the '*sex object*', that she finds intrusive and repulsive. Thus, not only does she have intense feelings of hatred and rage towards her mother because she could not be a maternal mother that could feed her love and compassion, but she detests her mother for being unable to be a wife to her father and, thereby, protect her from sexual abuse.

In literature (Bemporad et al., 1992; Beresin et al., 1989; Farrell, 1995; Geist, 1989; Maine, 1991; Miller, 1997), the fathers of anorexic and bulimic women are usually described as exhibiting low self-esteem and dependency. This explains why the daughter develops a strong oedipal tie, usually precociously, to attend to her fathers' narcissism and in the hope of getting the nurturance she lacked from her mother (*All five participants*). The role of "Daddy's little girl," however, is fraught with danger because of the risk of injuring her vulnerable mother through competition. This may be applicable to *Participant Three and Two, possibly Participant Four, One and Five*.

Whilst all five participants display unresolved oedipal issues and jealousy, envy and greed dominate the mother-daughter relationship, it may be hypothesised that these issues relate more to the 'oedipal situation'⁶⁴ rather than the oedipal complex (Britton, 1989). Meaning, their envy and greed may be driven predominantly by the craving for oral gratification and nurturance, which is pre-oedipal, rather than the desire for sexual pleasure and outright genital incest, which is characteristically oedipal (Klein, 1946; Likierman, 2001). Thus, the envy and greed aroused in relation to the parental couple, in particular the feeding mother, which share amongst themselves the oral gratifications that the infant craves and wants to possess, are driven predominantly by the desire for nurturance rather than sexual rivalry and gratification. There are suggestions in their *TAT* responses and interview findings that they appear to yearn for a soothing and nurturing mother figure. Furthermore, there is a sense that their experience in the world is one that is depleted of nurturance, protection and love and that they are in search of a containing and protective other. Thus, their prominent oedipal themes may be predominantly pre-oedipal, which concurs with the literature (Barrett & Fine, 1990; Beattie, 1988; Bruch 1969, 1973; Laufer, 1986; Lowenkopf, 1985; Palazzoli, 1974; 1963, as cited in Caparrotta & Ghaffari, 2006; Sours, 1974; Young-Bruehl, 1993). This

⁶⁴ See Pp 35-37 of Literature review.

would link with their eating disorder, which is dominated by unconscious aggressive and sadistic attacks of the object/s.

It may, thus, be conceptualised that anorexia arises when the failure to differentiate adequately from the mother leads to psychic difficulties in mastering, ameliorating or containing envious attacks and sexual anxieties of intrusion and retaliation, which in turn become “*concretely enacted in the refusal of food*” (Lawrence, 2002, p. 838). Similarly, the refusal to take in food can be viewed as a misguided defence against taking in the unbearable feelings projected by the mother (Barrows, 1999; Boskind-Lodahl, 1976; Busch, 1990; Chatoor, 1989; Coles, 1988; Duranti, 2004; Farrell, 1995; Lawrence, 2001, 2002; Stein, 1990; Williams, 1997; Willner, 2002). Due to the intensity of her persecutory anxieties the anorexic woman can never work through the interlinked *depressive-position* and oedipal complex anxieties of loss, reparation, guilt, remorse and separation (Britton, 1989). This suggests that an internal space, a ‘triangular space’ brought into the mother-child dyad by the father, is missing in their minds. The ‘third’ plays the crucial role of evoking the anguish of the reality of separateness and loss, which ultimately allows for the emergence of an internal space for thinking, linking, reflecting, symbolisation and individuation (Basch-Kahre, 1985; Britton, 1989; Segal, 1957). Due to the anorexic’s inability to work through loss of and frustration evoked by the object, a *symbolic equation* emerges wherein the food becomes the object and the mother is felt to equal food, rather than feeding being one of her functions (Birksted-Breen, 1989).

The difference between the anorexic and the bulimic is the different psychic manner in which they respond to their internal struggle with their need for, and their relation towards their objects in their external and internal worlds (Brunori et al., 2004; Geist, 1989; Lawrence, 2001; Reilly, 2004; Willner, 2004). For both, the underlying anxieties centre on their successful ability to control, in phantasy, their internal and external objects (de Groot, & Rodin, 1994). This is why they strive for omnipotence and control as they are unable to work through the unbearable loss of the object, which is associated with the recognition of the parental couple (Boskind-Lodahl, 1976). It is important to remember that the parental couple does not only symbolise the coitus pair, but it represents the acknowledgment of separateness, which these women can not work through because of their persecutory and annihilatory internal worlds. Hence, what marks the differentiation between the two eating disorders is the different manner in which the anorexic and the bulimic react to the realisation of the need for her object/s, the ambivalent reaction to her dependence and love for her

object/s, the ability to contemplate separateness from her object/s, and ultimately the ability to work through losing her object/s.

Earlier we explored the anorexic's ability to 'kill off' her desire for the object (Lawrence, 2001). Conclusively, the bulimic is unsuccessful in her "*serial killing*" because the very nature of her repetitive binge-purge behaviour indicates that neither the objects nor her need of them stays dead (Lawrence, 2001, p. 44). The very act of the binge-purge / introject-project dynamic clearly illustrates that the bulimic constantly returns to food, one of the earliest part-object connections, because all other attempts to connect with real objects have failed (Bychowski, 1960; Lefebvre, 1991; Rozen, 1993). Sugarman and Kurash (1981) explain how "*gorging becomes identified as an act of symbiotic reunion; and vomiting as an act of separation from, if not annihilation of the mother*" (p. 65, as cited in Schwartz, 1986, p. 440). Thus, the bulimic seems to actively attempt to work through the separation-individuation process by constant projection and introjection (Squire, 2003). The bulimic, therefore, appears to remain interested in her object and can not 'kill off' her desire for a 'good' internal object (Lawrence, 2001). However, in her search for the 'good', soothing and containing object, she is always faced with her ruinous envy that has destroyed the object (Sohn, 1985; Squire, 2003). Hence, she can never internalize the soothing mother because, unconsciously, she believes that the 'good' object will be severely damaged or will die as a result of her devouring and greedy internal world. The guilt that she always feels after the binge is because of the unconscious fear of what she has exposed her object to whilst cannibalistically destroying it, which is why she also feels disgusted, embarrassed and appallingly bad (Cauwels, 1985; Lefebvre, 1991; Sohn, 1985; Rozen, 1993; Squire, 2003; Willner, 2004). Nonetheless, the bulimic constantly re-engages with introjecting and projecting food, which symbolically represents the object, because she repeatedly attempts to internalize a 'good' object (Krueger, 2001; Russell, 1992; Squire, 2003).

The findings of both the bulimic participants concur with the literature description of the internal world of the bulimic. Their *TAT* responses and interview analysis illustrate their persecutory⁶⁵ and perfidious internal world, which is filled with a constellation of intrusive, self-absorbed, neglectful and untrustworthy objects that are insensitive to their needs. The portrayal of their relationships

⁶⁵ See Participant One: TAT Themes (Pp: 97 - 103); Participant Two: TAT Themes (Pp: 127 - 132); Participant Three: TAT Themes (Pp: 151 - 157); Participant Four: TAT Themes (Pp: 185 - 189) and Participant Five TAT Themes (Pp: 212- 216).

with their parents corroborates that their internal worlds have been exposed to uncontained, self-absorbed and intrusive objects that were unable to soothe their anxieties, feelings or needs. Furthermore, they both desire love and are in search of finding the soothing object, however, they struggle to trust, which is why they constantly test the consistency of the object. Their underlying fear of engulfment and abandonment is continually outplayed in their difficulty to trust in relationships and their continuous fear of rejection.

Whilst both the anorexic participants' and the bulimic participants' internal constellation of objects appear analogous, what seems to mark the difference between the two, as described in the literature, is their dependence on the object and the guilt they feel as a result of their dependence on the object/food. This is indicated by their relationship with food in which it is sought for comfort and relief. Thus, what seems to be underlying their behaviour is their yearning for their unmanageable anxieties to be soothed.

If one looks at the role that food has been assigned in their lives it clearly illustrates how it symbolises and is supposed to be the substitute for the maternal object because it is sought out for '*comfort, hence pacify, and to contain, hence process and digest*, intolerable emotions and sensations. Thus, food is used to relieve inner discomfort and contain intolerable sensations. It seems as though food is the container for their emotions, however, food can not take away, suppress or replace the longing they feel for a nurturing object, namely their mother. Essentially, these themes depict a deep yearning to be soothed, which is associated primarily with the containing mother. However, whilst they yearn to detach from their painful feelings, during the frenzied experience of the binge-purge cycle, food can never digest and make those sensations bearable. The fact that their mothers were unable to contain their own anxieties about food and projected these unresolved anxieties into their daughters, ensures that food will never be experienced as a soothing substitute. On the contrary, it will always evoke feelings of disgust and self-loathing because they are clandestinely stealing the foods their mothers prohibited them from eating. They are greedily attacking the longed for object, which they never actually experienced in their lives, but are in search of. Thus, their compulsion to gorge can be interpreted as symbolising their desperate need and yearning to fill their empty internal world with some 'goodness'. The reason why they are consumed by guilt, self loathing and disgust, as well as, a need to purge is because, unconsciously, they realise how they have greedily attacked and damaged the object. The

purging is a violent self destructive act that punishes the self in an attempt to save the 'damaged' object. Thus, food has such a paradoxical message, as it is craved and is sought for comfort, yet frightens once inside. The latent meaning of the internal fear is their deeper terror of rejection. Hence, food can never be trusted as the object, which explains the prominent theme of '*their difficulty with trust*'.

If there is suggestion in the literature review and in the analysis of findings that food is the symbol for an object relation, specifically the mother, what becomes apparent, by exploring both the anorexic and the bulimic participants relationship with food, is that their underlying vacillating relationship with food appears to parallel their ambivalent relationship with their parental objects:

For the anorexics, there is a sense that they are torn between wanting to believe they deserve to eat and believing they do not deserve nurturance. Equating this to the object, they are torn between wanting to deny their dependence on and their need to take-in the object and their realisation that they need and deserve a loving and containing object.

What seems to distinguish the bulimic women from the anorexic women is the intense craving they experience for the object coupled with their disgust at their inability to control their hunger for it. This is why they have almost a secret affair with food behind closed doors. Due to this clandestine activity they struggle in believing that they are 'good' enough to be loved. Thus, there is always the underlying fear of rejection, and ultimately loss, if any one ever got to see their other greedy, hungry and destructive side. Hence, their ambivalence is always about desperately wanting to connect with the object and be loved, whilst fearing that they are too repulsive to ever receive unconditional love.

Yet in light of their differences, the latent meaning of both the anorexic and the bulimic participant's hesitation in relying on the object stems from their struggle to trust that they can hold onto the 'good' object and internalise it in spite of their feared sadistic attacks. Due to the fact that they have never been able to express their frustrations and anger, they have never learnt to pick up on or modulate their internal cues, sensations and feelings. This is why these emotions are too overwhelming to contemplate expressing as they fear rejection, annihilation and abandonment.

Thus, they create a false-self, which focuses on pleasing others and living up to the expectations of others, however, internally they struggle with their inability to tolerate and process their aggression and frustration towards objects that does not recognise their needs. Since they fear rejection and loss they never voice their inner turmoil, however, use their bodies to depict their anguish and food to communicate their needs. Essentially, food becomes their voice.

5.2 CONCLUDING REMARKS

This research set out to explore whether there is a difference in the symbolic meanings between the bulimic's behaviour of purposefully expelling food versus the anorexic's deprivation of food. Furthermore, whether this could be understood from an Object Relations perspective, specifically Kleinian and Post-Kleinian. These questions were explored by looking at the internal worlds of two bulimic women, two anorexic women of the restrictive sub-type and one anorexic woman of the binge-eating/ purging sub-type, whose ages ranged from twenty-one to thirty-five years of age. The findings concur with the psychoanalytic literature that the symbolic meaning of food is in essence the symbol for the mother and that a *symbolic equation* results in an attempt to allow the child to feel that she possesses the parent, totally, which enables the child to repudiate any experience of separation, loss, frustration, need, envy, fear, guilt and helplessness (Bachar et al., 2002; Blanco, 1941; Blessing, 2006; Boskind-Lodahl, 1976; Brunton et al., 2005; Bydlowski et al., 2005; A. Freud, 1946; Land, 2004; Lawrence, 2002; Lowenkopf, 1985; O'neill, 2001; Shoebridge & Gowers, 2000; Sodre, 1995).

Whilst food was symbolic of the relationship with their mothers, for both the anorexic and the bulimic women their interaction with food was very different. The reason why the anorexic deprives her body of *taking in* any food is because, unconsciously, she attempts to negate her dependence on the object (Barrows, 1999; Birksted-Breen, 1989; Blessing, 2006; Blos, 1967; Geist, 1989; Guinjoan et al., 2001; Lawrence, 2001, 2002; Williams, 1997; Willner, 2002). The reason why she refutes her dependency is because she can not tolerate the frustration, envy and aggression that the object evokes in her (Barrows, 1999; Washington, 2004). Due to her complicated, intrusive and thorny mother-daughter bond she eradicates the experience of aggression because this emotion is too frightening for both her and her enmeshed/narcissistic mother.

To mitigate her aggression she projects the façade of a timid, compliant and reserved individual that adheres to proposed perfectionism in an attempt to ward off the unconscious anxiety of the ‘good’ object disintegrating as a result of her attacking it (Klein, 1935). Unconsciously, in phantasy, never having to experience these unbearable feelings protects her psyche from ever having to work through her destructive drives and instincts (A. Freud, 1946; Krueger, 2001; Willner, 2002). Nonetheless, she feels overwhelmed by her mother’s projections and being unable to set a boundary between her body and her mother’s, she withdraws into a psychic retreat in which she can avoid and protect herself against fragmentation and confusion aroused by both the *paranoid-schizoid’s* primitive destructive impulses and the *depressive-position’s* anxieties and mental pain (Barrows, 1999; Steiner, 1990; Willner, 2002). Within her anorexic world she denies psychic reality and almost becomes enveloped in an omnipotent phantasy where she lacks the fear of death, feels independent, self sufficient and in control of her object. This is why the anorexic will always report that she never fears death because, in phantasy, she can omnipotently control both her death and her object’s (Fayek, 1981).

Her disavowing death may be conceptualized by applying Klein’s ideas about the phantasies underlying suicide. She explains that the aim is at preserving the internalized ‘good’ objects, as well as, that part of the ego which is identified with the ‘good’ objects. At the same time, it is also attempting to destroy the other part of the ego which is identified with the defiled ‘bad’ objects and the id. Thus, whilst the anorexic is not consciously aware of her dangerous dance with death, unconsciously, her ego may be attempting to unite with its loved objects (Klein, 1935, p.160).

The anorexic, therefore, triumphantly projects into her external world of objects that they have nothing she desires or needs in order to exist, and that internally she has all she needs to survive (Barrows, 1999; Boris, 1984a, 1984b). She may be reluctant to introject any object because she fears the ‘bad’ external object will destroy her ideal object. Ultimately a belief ensues that her internal world can evade reality, deny loss and avoid pain (Barrows, 1999; Klein, 1935). Incessantly, she lives within her internal world of objects and repels the nurturance that will ultimately give her life (Asch, 1966; Green, 2002; Huline-Dickens, 2005; Joseph, 1982; Willner, 2002, 2004).

For this reason, the anorexic appears to be drawn towards the polarity of death and aggression, turned inwards, rather than actively against the object as outplayed by the bulimic (Geist, 1989;

Giovacchini, 1981; Green, 2002; Huline-Dickens, 2005; Joseph, 1982; Willner, 2002, 2004). Additionally, it seems that the anorexic “*needs a helpless object to watch her destructiveness*” as a form of omnipotence, narcissism and punishment (Lawrence, 2001, p.45; Willner, 2002). Hence, it is as though the anorexic exhibits the pain of her internal decaying body and punishes the external world for being incompetent and unable to reach her (Crisp, 1980).

In positioning her along the *paranoid-schizoid* = *depressive-position* continuum it appears as though, due to the dynamic quality of the positions, that not only does she remain in Steiner’s early sub-phase of the *depressive-position*, but she also returns to the persecutory anxieties of the *paranoid-schizoid position*, that is, she fluctuates between them. This accounts for the presence of her fear of intrusive objects, persecutory anxiety and the rigidity of her ‘no-entry’ defensive systems, which are all suggestive of the continuation of splitting of the self and object (Barrows, 1999; Lawrence, 2002). The anorexic, therefore, remains obstinately poised between what she fears in her “*own mind and what she fears in the world outside of her*”. Essentially, she is a “*refugee from the external and the internal world*” (Britton, 1994, p.367).

What distinctly marks the difference between the anorexic and the bulimic is the bulimic’s inability to disavow and annihilate her hunger, dependence and love for her object/s (Chassler, 1998; Gosliner, 1960). Unlike the anorexic who withdraws into a cocoon, enveloped in rigid armour, which can not be penetrated, the bulimic has a more fluid and permeable boundary as represented by the continuous replay of engulfing and expelling food, which represent the twin terrors of engulfment and abandonment (Farber Klayman, 1997; Lefebvre, 1991; Rozen, 1993). The bulimic, thus, outplays her ambivalence towards her object/s and actively attempts to work through the separation-individuation process (Lefebvre, 1991; Rozen, 1993; Russell, 1992; Schwartz, 1986; Ward et al., 2000). However, she is always consumed with guilt because of her unconscious fear of what she has exposed her object to whilst cannibalistically destroying it, which is why she also feels disgusted, embarrassed, debased and terribly bad (Castelnuovo-Tedesco & Risen, 1988). Thus, her need to expel the object is in an attempt to save it from the sadistic attacks of her internal world.

Whilst the bulimic enacts very primitive phantasies of gobbling up and biting the breast to pieces, she appears to be more engaged with issues of the *depressive-position* than the anorexic, because

she is in touch with psychic reality, her needs, guilt and sullied self, at least some of the time. More so, her attempt to constantly fill her internal world with 'good' objects suggests that she is trying to identify herself with a 'good' object, which implies that she is driven by libidinal urges (Rozen, 1993). The repetitive re-enactment of the bulimic's binge-purge cycle appears to be a magical quest in phantasy to restore or recreate a 'good' self-object bond and to stifle destructiveness (Chassler, 1998; Geist, 1989; Farrell, 1995; Lefebvre, 1991). Nonetheless, the all-healing merger with the idealized mother repeatedly fails because of her paradoxical terror of engulfment and abandonment. Thus, the bulimic's quest to consume the 'good' object in an attempt to expel the 'bad' and poisonous one is never successful, because she does not have the capacity to mourn (Lefebvre, 1991; Reilly, 2004). Thus, similarly, she appears to function predominantly from the *paranoid-schizoid* position, but is trying to work through the *depressive-position's* anxieties. It is important to remember that we oscillate between Klein's positions and we fluctuate between them our entire lives.

It is understood, from a Kleinian perspective, that the underlying conflict for both the anorexic and the bulimic is the manner in which each finds her way out of the struggle between love and uncontrollable hatred and sadism, as well as, the anxieties of the impending death of both the loved internalized and external objects. Klein has always emphasised the importance of developing the capacity to love the 'good' object and real object since this allows for the emergence of trust to develop in one's capacity to love. It is love that ultimately diminishes the paranoid anxieties of the 'bad' objects, which in turn leads to a "*decrease of sadism and again to better ways of mastering aggression and working it off*" (Klein, 1935, p. 174). Klein explains how both the capacity to love and the sense of persecution have deep roots in the infant's earliest mental processes and that they are focused first of all on the mother (Gomez, 1997). Conclusively, the infant's resultant feeling of being understood underlies the primary and fundamental relations in her life - the relation to the mother (St. Claire, 2000).

This is one of the crucial findings that this research discovered, *namely* the pertinent role that these mothers played in their daughter's life. Similarly, their fathers also played a role of importance, however, they were never emotionally available to their daughters' needs, desires or took heed of their daughter. Thus, it seems as though both their parents have been inattentive, emotionally unavailable, intrusive and self-involved and that neither parent has recognised their daughters as a

separate individual with their own thoughts, desires and identity. This is why they are unable to mourn the loss of their objects and work through the *depressive-position* because this would open them up to acknowledging what they lacked growing up. This is why all five participants still yearn for a soothing object from whom they can garner reciprocal love, acceptance, recognition and protection.

All through their childhood they lacked a gainful and durable link, an internal link to an object, which could in some way be permitted to be 'good'. This is an essential precursor and integral part of working through the oedipal situation and *depressive-position* (Farrell, 1995). This triangular space, brought into the mother-child dyad by the father, is intimately connected to the emergence of an internal space for thinking and reflecting (Segal, 1957). This internal space facilitates the child's acknowledgment of their parents' relationship and '*the link joining the parents provides a limiting boundary for the internal world*' (Britton, 1989, p.86). Britton calls this the '*triangular space*'. Subsequently, this allows for the emergence of psychic reality, symbolisation, mental space for thought and linking and individuation (Basch-Kahre, 1985; Britton, 1989).

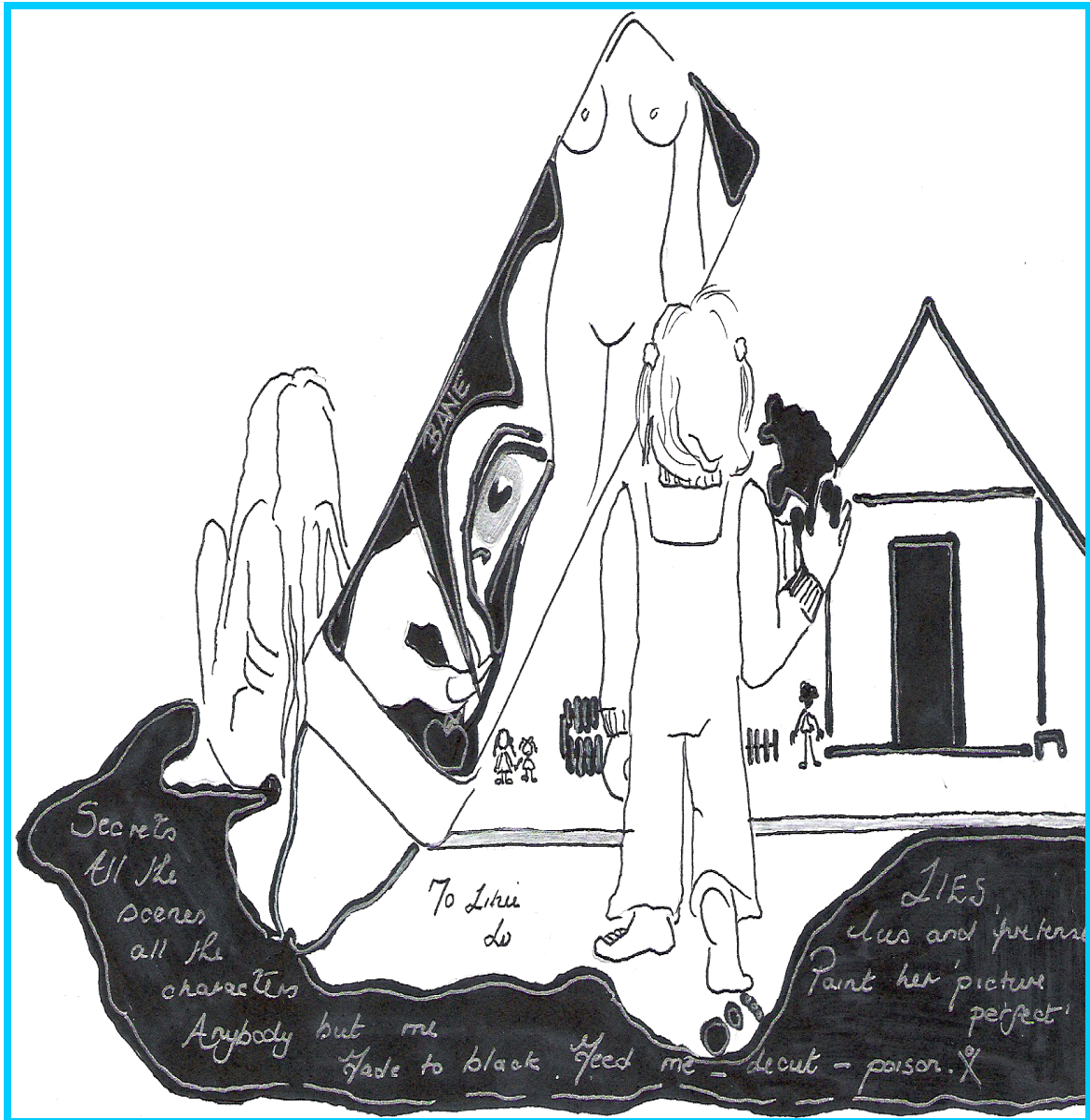
Due to the fact that these patients lack the 'triangular space' in their minds for thinking and linking, it appears that there exists a reluctance, pessimism and hesitation in treating these patients, even psychoanalytically, due to the intense and seemingly chaotic dyadic relationship that characterizes the early therapeutic work with these difficult patients (Beattie, 1988; Bruch, 1970; Colarusso, 1991; Bruch, 1982 as cited in Fischer, 1989; Hughes, 1997; Jorstad, 1988; Land, 2004; Ogden, 1994; Sohn, 1985; Sours, 1974; Zac De Filc, 2006; Zerbe, 1992). However, what becomes apparent by working with individuals is that only through a therapeutic relationship will the unfurling of the wounded individual and enriching of their desolate internal worlds occur. Concurrently, only through the therapeutic relationship can the therapist begin to bridge the vast fears of both the anorexic and bulimic individuals so as to finally lay them at ease and help illuminate the torment that would elicit such a response. At the same time fulfilling such sacrosanct desires as would help the individual strengthen in their internal world the idea that they do possess the profoundly good within themselves and are not ruined by the childhood they endured. Thus, ultimately, they will need to work through the pain of the *depressive-position* and it is only a therapeutic relationship that can facilitate this process. Although what is missed can never be totally replaced, providing 'a

healthy scar tissue over the developmental wounds' can act 'as a foundation from which a more solid sense of self can emerge' (Vas Dias 2000: 170, as cited in Willner, 2004, p. 416).

Hopefully through the content of this mini-dissertation an understanding can be reached and the answers to these questions can now be found: *What does food actually represent? Why is the body being punished, via food, in an attempt to display their pain and suppress their anger? What is the symbolic meaning of food, feeding and emptiness? Why are these individuals unable to locate hunger in their needs repertoire? Does this tension between being hungry, yet being unable to soothe the emptiness, link back to the first rhythmic bond created between the mother and infant?* Hopefully an insight into the secret world of the bulimic and the anorexic can be found in these pages.

To end off this dissertation the researcher has elected to use an illustration done by Participant B suffering from anorexia to give an inside view of the disease:

This picture depicts anorexia as I see it. When I spoke about anorexia being split between the source of nurturing and "The bottle". The poison I spoke about. The girl to the left is naked, vulnerable and completely cut off. The little girl is using the contents of the bottle in an attempt to communicate. The girl to the left is aware of the contents knows the dangers and shuts down. The little girl is unaware of the bottle or its use - She is simply being. The split is often complete-control on one side - freedom of expression on the other...(Participant B)



5.3 IMPLICATIONS OF THE STUDY

As stipulated in the beginning of this research, despite being widely studied, anorexia and bulimia remain poorly understood, with disputes revolving around their diagnosis, aetiology, and

appropriate treatment. In addition, there appears to exist a reluctance, pessimism and hesitation in treating these patients, even psychoanalytically, due to the intense and seemingly chaotic dyadic relationship that characterizes the early therapeutic work with these difficult patients. The fact that in South Africa there are only two government institutes that run structured treatment programs and a hand full of private clinics and specialist therapists that understand these disorders further highlights the lack of understanding of these disorders. This is particularly pertinent considering the statistical evidence that anorexia occurs in about 0.5 to 1 percent of adolescent girls and bulimia nervosa ranges from 1 to 3 percent of young women (Cauwels, 1985; Sadock & Sadock, 2003). It is against this backdrop that this research arose, as only by further enquiry and exploration into this deeply perplexing illness that ravages both mind and body, can greater insight and possible understandings unfold.

Having worked in Ward One and Two at TARA Hospital has given the researcher first hand experience with the intensity of these women's symptoms, their utter fear of allowing anyone into their worlds and how resistant they can be to change. They struggle immensely to trust, are extremely guarded, but yet so fragile and vulnerable. The admission programmes that are offered in South Africa do not run for the necessary amount of time to try and help these women. Bulimic patients are usually admitted for a six to eight week programme and the duration of the anorexic patient is determined by her underweight percentage. There are very few support groups both for the anorexic and the bulimic women, as well as, the complete lack of support groups that can help moderate the inter family relationships, that may have primarily been the seed of the disease, once the patients have been reintegrated into society.

In conducting this research a greater understanding develops as to why it is so difficult and challenging to treat and reach these patients. Psychoanalytically, at the core of their illness lies their struggle to create a link with a 'good object'. Due to their reluctance to depend on an object, the psychotherapist, it is useful to hold in mind their primary ambivalent struggle as perhaps this can help reach and treat these complex women.

5.4 LIMITATIONS OF THE STUDY

Due to the methodological weaknesses of this qualitative study, any conclusions to be drawn must be regarded as tentative in nature. The sample size is small, and may not be representative of the anorexic and bulimic suffering population as a whole. Furthermore, it is not known whether participants who volunteer to partake in such a study differ significantly from those that choose not to. Although the Bellak Scoring System which was used in the analysis of the data is a well known and widely used and respected instrument in the interpretation of the Thematic Apperception Test, it is nevertheless based on subjective interpretation and is open to the influence of theoretical bias. The researcher, however, attempted to explicate each step followed in the analysis of the data in as much detail as possible in order to make the research replicable. All deductive, reasoning and interpretive processes used in the analysis have been included as part of the research report. In addition, in an attempt to substantiate the *TAT* findings, an interview was conducted with each participant so as to allow the participant's own framework of meaning and to avoid imposing assumptions or bias (Britten, 2000; Patton, 1987; Spradley, 1979; Strauss & Corbin, 1990). Based on the fact that this research intended on focusing on aspects around the 'self', 'personality' or identity it was therefore appropriate to study the narratives told by people themselves, since this constitutes their subjectivity (Berg, 1995). Furthermore, the questions enabled each participant to tell their story and in so doing, add further insight into understanding the participant's relationship with food. Finally, there are no control groups to which the participants can be compared.

With these limitations acknowledged, the interview results nevertheless appear to be consistent with much of the literature that has been reviewed. The interview material provides additional support for the general hypotheses that family dynamics, the mother-daughter relationship and the family system play a pivotal role in the development of either anorexia or bulimia. Furthermore, there are indications that nearly all the specific unconscious motivations addressed in the literature review are present, to a greater or lesser degree, in this small sample of anorexic and bulimic sufferers. Finally, the results suggest that these unconscious motives might best be understood within the historical context of each participant's early development and family dynamics.

5.5 RECOMMENDATIONS FOR FUTURE RESEARCH

Purposely due to the scarcity of material, especially within the South African context, this research offers great scope for future research. If future research concurs with the current findings then this strengthens the psychoanalytic literature and perspective of understanding anorexia and bulimia. A future study should, however, use a larger and heterogeneous sample in order to be more representative of the larger anorexic and bulimic population. A further area of interest would be to explore the internal world of object relations of the anorexic's and the bulimic's mother and father. The administration of a projective test such as the *TAT* to the parents of anorexic and bulimic women would allow one to investigate the internal object relations and self-other constellations through which the parents of anorexic and bulimic women perceive and relate to others. If the findings could help understand and explain the internal world of the anorexic and the bulimic then this could be used to strengthen the premise that inner residues of past relationships shape an individuals current interactions with people (Ogden, 1992). *"Not only do individuals interact with an actual other, but also with an internal other, a psychic representation that might be a distorted version of some actual person"* (St.Claire, 2000, p.2).

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As much as it seems terrifying not to be skinny, instead of spending so much time on yourself and your anorexic symptoms and cutting yourself off from others, you must learn to reach out. There is a tremendous amount of nurturance and caring if you can let it happen and take the risk of trusting others with what you feel. The rituals actually cut this off. You need to work with someone you trust. Don't do it alone! You need another's perception to show you that yours is distorted. Looks are not as important as what you feel. Increasing awareness of one's thoughts and feelings gives a person increased courage about themselves, about getting well. You need to deal with yourself as you really are and not what you aim to be. Self-acceptance is important. It can be yours more naturally. One needs to be honest. It feels like I've gone straight. The secrecy is gone. People don't know who you really are when you're anorexic, in part because you don't know who you are (Beresin, et al. 1989).

APPENDIXES

APPENDIX A

DIAGNOSTIC CRITERIA FOR ANOREXIA NERVOSA

- A. Refusal to maintain body weight at or above a minimally normal weight for age and height (e.g., weight loss leading to maintenance of body weight less than 85% of that expected; or failure to make expected weight gain during period of growth, leading to body weight less than 85% of that expected):
- B. Intense fear of gaining weight or becoming fat, even though underweight.
- C. Disturbance in the way in which one's body weight or shape is experienced, undue influence of body weight or shape on self-evaluation, or denial of the seriousness of the current low body weight.
- D. In postmenarcheal females, amenorrhea, i.e. the absence of at least three consecutive menstrual cycles. (A woman is considered to have amenorrhea if her periods occur only following hormone, e.g. oestrogen, administration.)

Specify type:

Restricting type: during the current episode of anorexia nervosa, the person has not regularly engaged in binge-eating or purging behaviour (i.e., self-induced vomiting or the misuse of laxatives, diuretics or enemas)

Binge-eating/ purging type: during the current episode of anorexia nervosa, the person has regularly engaged in binge-eating or purging behaviour (i.e., self-induced vomiting or the misuse of laxatives, diuretics or enemas).

Synopsis of Psychiatry (2003, p. 741)

APPENDIX B

DIAGNOSTIC CRITERIA FOR BULIMIA NERVOSA

- A. Recurrent episodes of binge eating. An episode of binge eating is characterised by both of the following:
- Eating, in a discrete period of time (e.g., within any two-hour period), an amount of food that is definitely larger than most people would eat during a similar period of time and under similar circumstances.
 - A sense of lack of control over eating during the episode (e.g., a feeling that one cannot stop eating or control what or how much one is eating)
- B. Recurrent inappropriate compensatory behaviour in order to prevent weight gain, such as self-induced vomiting, misuse of laxatives, diuretics, enemas or other medications, fasting or excessive exercise.
- C. The binge eating and inappropriate compensatory behaviours both occur, on average, at least twice a week for three months.
- D. Self-evaluation is unduly influenced by body shape and weight.
- E. The disturbance does not occur exclusively during episodes of anorexia nervosa.

Specify type:

Purging Type: during the current episode of bulimia nervosa, the person has regularly engaged in self-induced vomiting or the misuse of laxatives, diuretics or enemas.

Non-purging Type: during the current episode of bulimia nervosa, the person has used other inappropriate compensatory behaviours, such as fasting or excessive exercise, but has not regularly engaged in self-induced vomiting or the misuse of laxatives, diuretics or enemas.

Synopsis of Psychiatry (2003, p. 747)

APPENDIX C



14/08/2008

Faculty of Humanities

Department of Psychology

Tel: (012) 420-2305 / 2329

Fax: (012) 420-2404

Email: johan.schoeman@up.ac.za

LETTER OF INTRODUCTION FOR MASTERS RESEARCH

My name is Lihie Gilhar and I am currently conducting research towards my MA Clinical Psychology degree at the University of Pretoria on a comparative study between anorexia and bulimia. I wish to invite you to participate in my research project.

Participants will partake in two interviews that last between 60 – 90 minutes. During one of the interviews, a psychometric test known as the Thematic Apperception Test will be administered. This interview will be audio taped to ensure accuracy in the later analysis. The interviews will be conducted at a time and location that is suitable to the participant. In the case of later clarification of interview material, it might be necessary to contact the participant again.

All interviews will be recorded and analyzed for the purpose of this research. However, the results and all details pertaining to the participants will remain entirely confidential. Identifying details regarding participants will not be disclosed in any form, either as part of the research, or subsequent to that. No material from the research project will be made public or given to any one else for any purpose without the participants' prior written permission. Furthermore, all individuals participating in the interviews are at liberty to withdraw from participation at any stage during the interview or research process. In the case of voluntary withdrawal, participants will have the right to request that material pertaining to their own interview be destroyed.

Should any of the participants become emotionally distraught in the course of the interviews, arrangements will be made that they be referred to a psychotherapist.

This research process will lead to a written report in the form of a Masters dissertation. This report will be submitted to the University of Pretoria and the data will be stored for fifteen years. The report will also be made available to participants, should they wish to read it.

The attached consent form must be signed by all participants.

Should you wish to participate please call me on either 072-4449779 or (011) 784-9447. My e-mail address is lihieg@polka.co.za

Regards,

Lihie Gilhar.

APPENDIX D



14/08/2008

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AUDIO TAPE CONSENT

I hereby give permission to Lihie Gilhar to audio record the interview me with regard to her Masters dissertation.

I have read and understood the attached letter of introduction. I agree that this interview will be audio taped and later transcribed for research analysis purposes.

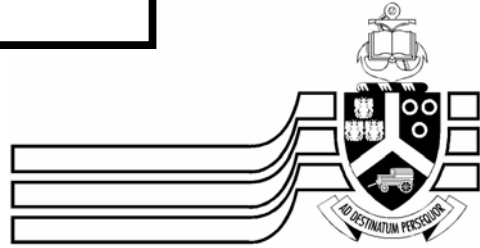
NAME.....

DATE.....

SIGNATURE.....

PLACE.....

APPENDIX E



University of Pretoria

Faculty of Humanities
Department of Psychology
Tel: (012) 420-2305 / 2329
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Email: johan.schoeman@up.ac.za

14/08/2008

INFORMED CONSENT

I herby give permission to Lihie Gilhar to interview me with regard to her Masters dissertation on eating disorders.

I have read and understood the attached letter of introduction and am aware that all identifying details regarding myself and my family will remain confidential and in no way form part of the research data or any subsequent report or publication. Further, these details and material from the interviews will not be given to another person without my express written permission.

I am aware that I may withdraw from this process at any time.

NAME.....

DATE.....

SIGNATURE.....

PLACE.....

APPENDIX F

Bellak Scoring System (Original form)

The categories included in the original Bellak Scoring System are as follows:

1. Main themes: (diagnostic level – if descriptive and interpretive levels are required use a scratch sheet.
2. Main hero:
 - Age
 - Gender
 - Vocation
 - Abilities
 - Interests
 - Traits
 - Body image
 - Adequacy
 - And/or self image
3. Main needs and drives of hero
 - a) Behavioural needs of hero (as in story);
Implying:
 - b) Figures, objects or circumstance introduced;
Implying need for or to:
 - c) Figures, objects or circumstances omitted;
Implying need for or to:
4. Conception of environment (world) as:
5. a). Parental figures (male/female) seen as:
And subject's reaction to is:

b). Contemporary figures (male/female) seen as:
And subject's reaction to is:

c). Junior figures (male/female) are seen as:
And subject's reaction to is:

6. Significant conflicts

7. Nature of anxieties

- of physical harm and/or punishment
- of disapproval
- of lack or loss of love
- of illness or injury
- of being deserted
- of deprivation
- of being overpowered and helpless
- of being devoured
- other

8. Main defences against conflict and fear

- repression
- reaction formation
- regression
- denial
- introjection
- isolation
- undoing
- rationalisation
- other

9. Adequacy of superego as manifest by 'punishment' for :crime' being:

- appropriate
- inappropriate
- too severe (also indicated by immediacy of punishment)
- inconsistent
- too lenient
- Also:
- delayed initial responses or pauses
- stammer
- other manifestations of superego interference

10. Integration of the ego, manifesting itself in:

- Hero: adequate/inadequate
- Outcome: happy, unhappy, realistic, unrealistic
- Drive control
- Thought processes as revealed by plot being:
 - stereotyped

- original
- appropriate
- complete
- incomplete
- inappropriate
- syncretic
- concrete
- contaminated
- Intelligence
- Maturation level

APPENDIX G

MODIFIED VERSION OF THE BELLAQ SCORING SYSTEM

1. MAIN THEME

2. HERO

- DESCRIPTION
 - Age
 - Gender
 - Abilities
 - Interests
 - Traits
 - Body/self-image
- BEHAVIOURAL NEEDS
- ANXIETIES
 - of physical harm or punishment
 - of disapproval
 - of lack or loss of love
 - of illness or injury
 - of being deserted
 - of deprivation
 - of being overpowered and helpless
 - of being devoured
 - other
- *CONCEPTION OF WORLD AND FAMILY*

3. OBJECT RELATIONS

- MOTHER/FATHER SEEN AS
 - nurturant
 - demanding
 - warm
 - cold
 - critical
 - tolerant
 - other

- DAUGHTER'S RESPONSE TO MOTHER/FATHER
- SIGNIFICANT CONFLICTS

- BOUNDARIES
 - enmeshed
 - clear
 - alternate
 - withdrawn
 - other

4. DEFENSES AGAINST NEEDS, FEARS AND CONFLICTS

- Repression
- Denial
- Projection
- Rationalisation
- Other

5. INTEGRATION OF THE EGO

- Adequacy of hero
- Outcome
- Impulse control
- Thought processes as revealed by plot being:
 - Attempt to avoid anxiety evoked by card
 - Adequate solution of conflict
 - Distance of participant from own story
 - Inner reality testing

APPENDIX H

PARTICIPANT ONE

H.1 TAT RESPONSES AND BELLAQ ANALYSIS

CARD 1: Self Efficacy and Autonomy or Self Perception

Main themes: give insight into the self-perception, self-esteem, sense of self efficacy, autonomy and her relationship to authority figures, as well as, information about the participants' relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

RESPONSE

(10 sec) I just can't get this right (laughs) I'll never learn to play this thing. It's like he has been practising forever. He is kind of like now thinking how do I now do this..... (10 sec silence) As far as the outcome goes, he kind of needs someone to come pat him on the back and tell him to get going..... (20 sec silence) It makes me think like being in a situation like this and it's so hard to pick it up, you know, and try it again, but once you do it feels so amazing (laughs).....(20 sec silence). I think that's all.

Prompt: What do think happened in the past?

(10 sec silence) The fact is that it was his dream to be able to play the violin andseems like he failed..... like it's been there for a long long time and now he can't play. Maybe someone told him he is no good..... (1 min silence) It looks like he is looking at it like he has never seen it before. Like he doesn't know where to start..... (1 min silence) I think that is everything I see (10 sec silence) He is looking at it and doesn't want to pick it up and try again (25 sec silence) It's like he has seen failure before he has even tried (Keeps card for a further 50 sec before giving it to me)

DESCRIPTIVE LEVEL

A little boy has been struggling for so long, but still is unable to play the violin. It was his dream, but he doesn't know where to start and is enveloped by failure and defeat. He needs someone to help him.

INTERPRETIVE LEVEL

The central underlying theme is about failure, incompetence, insecurity, inability to achieve, lack of belief in himself, disappointment and despair.

MAIN THEME

SELF EFFICACY AND AUTONOMY

A little boy has the inability to play the violin, despite having attempted endlessly to practice. He sees nothing but failure and doubt.

<u>HERO DESCRIPTION</u>	Young boy, insecure, disappointed, feels like a failure, incompetent, despair, doesn't want to play anymore, needs someone to motivate him and make him see he can do it.
<u>BEHAVIOURAL NEEDS</u>	For support, assistance, guidance, dependency.
<u>ANXIETIES CONCEPTION OF WORLD AND FAMILY</u>	Anxieties of disapproval, lack or loss of love, being deserted, being devoured. Disapproving, critical, devaluing, abandoning and frustrating, unsupportive, persecutory, difficult. Family – no mention of any particular parental figure so suggests distance or lack of close connection, uncertainty, resistance, unavailability, unsupportive and possibly abandoning.
<u>OBJECT RELATIONS SEEN AS</u>	Not specifically referred to – just broad description of someone telling him that he is no good, thus, critical, degrading, demanding, unsupportive and abandoning. However, still needs the object to help him believe he can do it and he can play.
<u>DAUGHTER'S RESPONSE TO</u>	Sad, repressed anger, hurt, afraid to stand up for self and own needs, becomes unmotivated. There is the need for an object to help realise that has the ability to achieve/ accomplish something, despite being criticised in the past by an object. Suggests that unable to reaffirm own capabilities and strength, requires external object to validate, confirm or affirm sense of self and abilities. No specific figure is called upon, which suggest emptiness and longing inside for an object.
<u>SIGNIFICANT CONFLICTS</u>	Object demanding and controlling of child's life, not allowing for the child's need to be expressed and validated. Child constantly attempting to please, but unable to and needs support as doesn't believe in himself because of past criticism.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Introjection, isolation. Denial of painful feelings and around lack of connection and support from family members.
<u>THE EGO Adequacy of hero</u>	Inadequate, overwhelmed, damaged, gives up, but tries again, but doesn't want to. Hence, ambivalence. Dependent on someone to help them through it.
<u>OUTCOME</u>	Unhappy, can never get it right. Enveloped by failure.
Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance, but tries to laugh to detach from pain. No resolution, resignation, failure.

Adequate solution of conflict

Inadequate distancing, self reference.

DISTANCE OF PARTICIPANT FROM OWN STORY

Fair.

INNER REALITY TESTING

CARD 2: Family card – Separation Individuation

Main themes: elicit issues around separation-individuation, as well as, participants' perceptions of family relationships and attitudes towards parent figures.

RESPONSE

(20 sec) The young girl looks like.....I don't know...like she is kind of ...She looks sad. Like she's been told to do something that she doesn't really want to do..... (30 sec silence) The other two are just like carrying on with what has to be done. She is sort of just standing there ...like....like I'm hurting and you not seeing it.....but I'll just carry on and do what ever you say(25 sec silence) She will carry on, but it will not stop hurting (25 sec silence) They have turned their back on her (30 sec silence) She looks lonely (35 sec silence) I think in that day and age it was quite common for something like that to happen you know....disrespect your elders. If they were dressed differently you could change the whole thing (laughs).... Like here she looks all timid...She's not gonna fight back...But if she was like in jeans and t-shirt she could like turn around and scream....Maybe she wants to, but she can't ... (20 sec silence) She wants them to see her, but she can't let them.... And they are just carrying on as normal.... (50 sec silence) Feelings aren't important ... (35 sec silence)

Prompt: In the past?

I think it has been like that all her life... that she kind of felt invisible....Every time she tried to get their attention they just kind of pushed her away.... (25 sec silence) It's like she knows that she can't do anything because she has tried before and no one gets her ...She has got to deal with it on her own... (25 sec silence) Not bother anyone anymore.... (35 sec silence)... I don't know, how does she make them understand...so that they can hear her She is just going to carry on hurting... (55 sec silence) It's like people can tell her that she's so pretty and she is, but it doesn't matter because there so much more to her and nobody has seen it... (Keeps card for another 1 min before giving it to me)

DESCRIPTIVE LEVEL

Young woman that is overwhelmed with emotional issues of rejection and constantly being unnoticed, unheard or not recognised by her elders.

INTERPRETIVE LEVEL

The central underlying theme is about rejection, annihilation, pain, loneliness and emptiness. Invisible as a human.

MAIN THEME

FAMILY CARD – SEPARATION INDIVIDUATION ISSUES

Young woman that has been rejected, unloved, deprived, gone unnoticed and unheard all her life. She can never fight back and make them see who she really is.

HERO

Young woman sad, hurting, unnoticed, compliant, lonely, timid, will not fight back, negates her feelings, invisible, unheard, rejected, feels a burden, alone, pretty and misunderstood.

DESCRIPTION

BEHAVIOURAL NEEDS

Longs for down to earth, everyday experience of the world, where her normal developmental needs can be met. Need for separation and escape from the oppressive family situation. For support, understanding, compassion, listening to her, hearing her, seeing her. Allowing her to be who she really is and accepting her for who she is.

ANXIETIES

Anxieties of loss of love, disapproval, being deserted, deprivation, overpowered and helpless, devouring.

CONCEPTION OF WORLD AND FAMILY

Cold, unavailable, disinterested, uncaring, rejecting, persecutory, annihilating.
Family – cold, rejecting, unloving, disinterested, and disconnected, no space for feelings or emotions. No effort to reach out and understand or see the pain of their child. No one cares.

OBJECT RELATIONS SEEN AS

Elderly figure seen as conservative, disapproving, hard, critical, and disinterested in their daughter. Ignoring her and not noticing her pain. Punitive, rejecting and persecutory.

DAUGHTER'S RESPONSE TO

Compliant, suppresses her pain, anger and emotions and carries on doing as they say. She realises that she needs to start looking after herself because they never will. Longs for their attention, approval and acceptance for who she is.

SIGNIFICANT CONFLICTS

Conflict around separation-individuation and her sense of deprivation in the family. Wants desperately to leave the family and is deeply hurt by their lack of concern and love for her.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Rationalisation, introjection. Denial of anger and painful feelings around her sense of abandonment and lack of love. Denial of ambivalence around separation and the consequences of her separation. Denial of her need for love, care, protection and concern from her parents and of her fears of abandonment.

THE EGO Adequacy of hero

Inadequate, rejected, unhappy, and alone.

OUTCOME

Sad, unhappy, lonely and feels rejected.

Impulse control

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Stereotypical

	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of father-daughter relationship, as well as, mother-daughter relationship.
Adequate solution of conflict	No resolution except to start caring for herself.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card, but seems to identify with content of story.
<u>INNER REALITY TESTING</u>	Fair.

CARD 3BM - Aggression

Main themes: Individual's response to aggression and depressive feelings (Abt & Bellak, 1959, p. 207).

RESPONSE

(11 sec) Shoo.... (13 sec silence) She has just come in and she feels like she has just failed again...
 (12 sec silence) I can't go on anymore...I can't live another day like this ... I can't let people see me like this...It's almost like I can't, but I want to. I want somebody to come and wrap their arms around me and tell me it's going to be ok...At the same time I don't want to let them in....(20 sec silence) It's not just one thing that has happened, it's something that has happened again and again and again... (30 sec silence) It's like she is trying to seem ok to the world...but...she's not... and maybe she has even become good at acting like she's ok...but when she gets home it's just her...there is just so much more...that is going on that nobody knows about... (20 sec silence) She's tired... (40 sec silence) She needs somebody to just take this load off...Take this huge weight off her shoulders...This heaviness that is hanging over her... She needs to find a safe place... (25 sec silence) Something she hasn't been able to find...So she just keeps going and going and going...more up (20 sec silence) If nobody finds her then there isn't even going to be much in the future ...It's just going to carry on and she knows it, but still it's just so difficult....like.....She knows what she needs to do, but ...something is just so overpowering... (Keeps card for another 50 sec before giving it to me)

DESCRIPTIVE LEVEL

Woman that is finding it so overwhelming to deal with all the stuff she is carrying inside and desperately wants someone to reach out and help her, but she is unsure about exposing herself to the world.

<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about emotional lack of containment, loneliness, despair, rejection, isolation and inability to trust.
<u>MAIN THEME</u> <u>HANDLING OF</u> <u>AGGRESSION</u>	Woman desperately wants to reach out for help because she can not cope anymore, but is frightened to do so.
<u>HERO</u>	Young woman failed again, overwhelmed, alone, powerless, heaviness, needs help, isolated, acts for the world, pretends, masks her true feelings.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Calling out for help, trying to get people to see that she is struggling and can not cope. Yearns for security, compassion, safety, care and holding.
<u>ANXIETIES</u>	Anxieties of disapproval, lack or loss of love, injury, being deserted, deprivation, devoured, being overpowered and helpless.
<u>CONCEPTION OF WORLD AND</u> <u>FAMILY</u>	Lonely, isolating, unsafe, need to put up a front, be false, uncaring, rejecting.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Not specifically referred to – just broad description of the need for someone to help her, wrap their arms around her and reach out to her. This suggests a sense of isolation, no support and loneliness.
<u>DAUGHTER'S RESPONSE TO</u>	Desperately needs someone to help her, but unsure and insecure as to whether she can trust and let them in. Feels very overwhelmed and longs for security, safety and protection.
<u>SIGNIFICANT CONFLICTS</u>	Ambivalence about being able to trust, confide, share and open up.
<u>BOUNDARIES</u>	Withdrawn.
Defences against needs, fears and conflicts	Introjection, denial of aggression (intra), isolation.
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, overwhelmed, struggling to cope and needs help.
<u>OUTCOME</u>	No outcome as depends on someone coming to help her, but no mention if they will. Thus, lonely, overwhelmed and unsure.
Impulse control	Restricted.
<u>THOUGHT PROCESSES AS</u> <u>REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete/ Incomplete Rational
<u>ATTEMPT TO AVOID ANXIETY</u> <u>EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	Ambivalent resolution as depends on someone coming to help her.

DISTANCE OF PARTICIPANT FROM OWN STORY Over-identification with card, self reference.

INNER REALITY TESTING Fair.

CARD 4 - Interpersonal Conflict and Intimacy

Main Themes: participants' dynamics with regard to interpersonal conflict and intimacy in male-female relationships and can be regarded as a generalisation of feelings towards the father-figure onto other men.

RESPONSE

(15 sec) This makes me think of trying to talk to my dad (laughs) "I'm here dad...talk to me"...but she looks quite gentle....(25 sec silence) So she probably hasn't ... ever had to do this with him before because she would end up being angry with him (laughs).... She looks gentle (20 sec silence) He is either looking at something else or ... something is just distracting him (55 sec silence) This picture just makes me think of my dad and I can't think of anything else...and...He might not even be doing it consciously, but he is always thinking about something else ...and I've literally got say "Dad listen"...and then he's fine and he will listen....So maybe it has happened before and she has just learnt to forgive him and she is just kind of trying to get his attention (20 sec silence) If she doesn't get his attention then...she feels like she's not important enough for him to talk to... He is carrying on doing what ever he is doing and ...she feels neglected...Maybe that is why she being so gentle because she has learnt...she has learnt to be patient and sometimes feel second best (35 sec silence) He won't even notice that he is doing it...If she ever said to him, "I was trying to get your attention and you wouldn't even listen" ...He won't even realise what he has done...or how much it hurt. (laughs) It's something silly like there is a train going past and that's what he is looking at. Feeling second best to train, that's pretty low (1 min silence) It's not the she just wants him, you know, to just give her all his attention....but sometimes if it's something that is really important

(Keeps card for another 40 sec before giving it to me)

DESCRIPTIVE LEVEL Daughter struggling to get her father to listen and see her. He is just an unavailable father-figure.

INTERPRETIVE LEVEL The central underlying theme anger, low-self esteem, disappointment, loneliness and rejection.

MAIN THEME
INTERPERSONAL CONFLICT AND INTIMACY Daughter has her entire life felt second best to her father.

<u>HERO</u>	Young woman, gentle, forgiving, not important enough, neglected, patient, feels second-best, wants attention and to be noticed.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Longs and wishes to feel important, needed, special, listened to and respected by her father/ male figure. Need for love- wants him to give to her emotionally.
<u>ANXIETIES</u>	Of disapproval, lack or loss of love, being deserted, deprivation.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Rejected, dismissive, painful and uncontainng. Male-figure. Father-figure unavailable, distant, disinterested, self-involved and preoccupied with him self, inattentive,
<u>OBJECT RELATIONS SEEN AS</u>	Father/male figure seen as dismissive, unavailable, distant, inattentive, self-absorbed, no insight.
<u>DAUGHTER'S RESPONSE TO</u>	Forgives and makes excuses for her unavailable father. Constantly attempts to reach out and disprove who he really is, which is someone that is not attuned to her needs and feelings.
<u>SIGNIFICANT CONFLICTS</u>	Inner conflict with anger felt towards dad's disinterest. Conflict within herself between being gentle and angry. Ambivalence between expressing her pain and having to be gentle and not angered by his dismissive and wounding behaviour.
<u>BOUNDARIES</u> Defences against needs, fears and conflicts	Enmeshed Denial and repression of anger towards dad, introjection, rationalisation, possibility of undoing by constantly going back.
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, represses her pain and anger.
<u>OUTCOME</u> Impulse control	Unhappy, unresolved – she cannot change him. Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	None.
Adequate solution of conflict	Attempts to make contact but there is no resolution to the conflict.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Over-identification with card, self reference.

INNER REALITY TESTING

Good.

CARD 5 – Mother-Daughter Relationship

Main Themes: useful in revealing the daughter’s secrecy in relation to the mother-figure and the perception of the mother-figure as intrusive and attempting to live out her own fantasies through the daughter.

RESPONSE

(25 sec) Just looks like an **inquisitive old lady** (laughs)...and....She looks a **bit shocked** at what she has seen...probably something that she has **never been before....** (25 sec *silence*) Something that is **happening in her own house** (55 sec *silence*) She doesn’t look like the type of lady that will **back off...**She is going to walk in there and tell whoever it is kind of **who’s who** (21 sec *silence*) That’s it, I don’t really see much in this one.

DESCRIPTIVE LEVEL

An inquisitive elderly lady is shocked by what she has seen.

INTERPRETIVE LEVEL

The central underlying theme is about control.

Main theme

**MOTHER-DAUGHTER
RELATIONSHIP**

An elderly lady is shocked by what she has seen, but will put a stop to it.

HERO

Elderly lady, inquisitive, shocked, “who’s who”.

DESCRIPTION

BEHAVIOURAL NEEDS

Need for control and order.

ANXIETIES

Anxiety around things being out of control.

CONCEPTION OF WORLD AND
FAMILY

Threatening.

OBJECT RELATIONS
SEEN AS

Mother figure seen as controlled, powerful, domineering and put people in their place. Perhaps intrusive.

DAUGHTER’S RESPONSE TO

N/A.

SIGNIFICANT CONFLICTS

Implied conflict between meeting own needs and protecting the mother figure.

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts Possible denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable, as well as, over concerned with control.

THE EGO

Adequacy of hero Adequate – dominant and needs to be in control.

OUTCOME

Will put stop to it.

Impulse control

Acts out her disapproval.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Original
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Some avoidance of feelings in the focus on control.

Adequate solution of conflict

Resolved, but does not mention what will happen.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distance from card.

INNER REALITY TESTING

Fair.

CARD 6GF - Father-daughter relationship

Main themes. specific access to the daughters' feelings in relation to the father-figure.

RESPONSE

(20 sec) It looks like he has just given her some news that (10 sec silence) She doesn't look upset or maybe she's just surprised to see him (25 sec silence) Now I think she just thinks that's how things are suppose to be with men and everything...like something has happened..... (21 sec silence) But it's like it's not good or it's not bad, it's just fine ...It's just surprising.... (30 sec silence) I think of the Titanic (laughs) he is telling her that the ship is going to sink.... (43 sec silence) I can't see much of a past or anything...It's just here... now....Like they don't really know each other.... (13 sec silence) She doesn't really trust him.... (46 sec silence) He wants her to trust him.... (25 sec silence) She's like not really at fault either...She's...she hasn't allowed anyone to come close to her or she hasn't allowed herself to get close to anybody (30 sec silence) Something has hurt her and she is too scared to let go of how she feels (35 sec silence) She doesn't know how to take stuff away from her even though sometimes she wants to ... (45 sec silence) I don't know where she goes from here ... (16 sec silence) If she goes with him she'll keep her distance away and not...allow closeness or anything ... (16 sec silence) She just doesn't trust him even though a part of her

wants to ... (20 sec silence) Even though he is offering everything of the best, it's like too **good to be true...cause it's going to hurt her...There are going to be consequences..... (Keeps card for another 25 sec before giving it to me)**

DESCRIPTIVE LEVEL

A woman struggles to trust and allow a man into her space.

INTERPRETIVE LEVEL

The central underlying theme is ambivalence, lack of trust, pain over past that restricts her from allowing anyone into her space.

MAIN THEME

**FATHER-DAUGHTER
RELATIONSHIP**

Woman has been hurt in the past and therefore can not trust anything that is good, there will always be consequences and associated pain if you do.

HERO

DESCRIPTION

Woman, surprised, not upset, doesn't trust man, protective of her space, hurt in the past, can not let go of pain, guarded, defensive.

BEHAVIOURAL NEEDS

Need for trust, protected, connection, honesty, goodness in the world.

ANXIETIES

Anxiety around being overpowered and helpless, possibly a fear of physical harm or punishment, possibly fear around sexual intimacy, lack or loss of love, possibly fear of being devoured.

**CONCEPTION OF WORLD AND
FAMILY**

Dangerous, painful, threatening.

**OBJECT RELATIONS
SEEN AS**

Father-figure seen as untrustworthily, typically male, too good to be true, ambivalence about his true intentions. Ambivalent relationship towards him as wants to trust him, but can not.

DAUGHTER'S RESPONSE TO

Guarded, hurt, protective, distrusts intentions, consequences to all 'good' that happens, struggles to allow for closeness and connection with male figure.

SIGNIFICANT CONFLICTS

Conflict around expressing her feelings because she fears the consequences – possibly fears losing the father-figure's approval. Implication of some sort of sexual transgression or abuse.

BOUNDARIES

Withdrawn.

**Defences against needs, fears
and conflicts**

Denial of need for father-figure, introjection, isolation. Possible displacement of anger and despair around what the male-figure has done onto the self.

THE EGO

Adequacy of hero

Inadequate, guarded, distrustful, hurt, scared and protective.

OUTCOME

Unhappy, remains trapped in her inner struggle.

Impulse control

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Restrictive.
Original
Appropriate

	Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Some attempt to avoid anxiety as story initially constantly changed in the plot.
Adequate solution of conflict	Conflict unresolved remains conflicted internally.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card, but also sense of identification.
<u>INNER REALITY TESTING</u>	Defended.

CARD 7GF - Mother-Daughter Relationship

Main themes: accessing the mother-daughter relationship in terms of how the daughter experienced the mother-figure as a young child.

RESPONSE

(30 sec) It's like the mother...the mother to trying to comfort her, but she doesn't want it ... (16 sec silence)
 She's not interested....It looks like the mother is really trying...but she's just blocking it off. It's not out of fear or anything...It's just ... I don't know....It's just hard to.....to just accept ... (43 sec silence) I don't know why cause she needs it and she knows she needs it ... (30 sec silence) But it's something that she doesn't even want to share ... (20 sec silence) I guess she tried to in the past and ...I don't know cause it's just like the mother is there....but it's still so difficult for her ... (30 sec silence) Maybe she is wanting it from someone else... (20 sec silence) It's not like the mom has ever neglected her or anything in the past...She's always been there...She's always done what's best...And the little girl is just pushing it away... (45 sec silence) She doesn't even go with it she'll carry on pushing everything away ...I don't know what it will take for her to realise...that her mother loves her so much...unconditionally.... And that she doesn't deserve.....she doesn't deserve to be hurt like that.. She wants it but...she doesn't deserve it ... (25 sec silence) She has to be more before she can accept it. She has to do more before she can accept it. She keeps on trying and trying and the mother will love her for who she is and she knows that (Keeps card for another 25 sec before giving it to me)

DESCRIPTIVE LEVEL

A little girl is struggling to accept the comfort, unconditional love and nurturance that the mother is trying to offer her.

INTERPRETIVE LEVEL

The central underlying theme is about reparation, annihilation and rejection within the mother-daughter relationship - internal.

MAIN THEME

The little girl can not accept anything good that the mother is trying desperately to give her because she does not deserve it. She needs to be more

**MOTHER-DAUGHTER
RELATIONSHIP**

before she can accept it.

HERO

A little girl, rejecting, not interested, blocking it out, not afraid but can not trust it, struggling, needs comfort, doesn't want to share and open herself up, pushing away, hurting, non deserving, needs to be more.

DESCRIPTION

BEHAVIOURAL NEEDS

Need to express and show her anger, as well as, needs nurturance and soothing. Perhaps struggle between separation and individuation.

ANXIETIES

Anxiety around disapproval, loss of love and rejection, devouring, of being deserted.

**CONCEPTION OF WORLD AND
FAMILY**

Splitting world into all good outside and she is all bad inside.
Family - mother figure is unconditionally accepting of her daughter, but yet she can not internalise and trust she deserves the mother's goodness, love and compassion.

**OBJECT RELATIONS
SEEN AS**

Mother-figure experienced as comforting, always been there, never neglectful, always done what is best. Mother loves her unconditionally,

DAUGHTER'S RESPONSE TO

Needs to punish and reject mother. Does not deserve her mother's unconditional love. She needs to become more before she can trust that she deserves to be loved. She has tried in the past, but can't allow her mother in. Dismisses her internal feeling as to why she can not accept and trust the mother. Rather splits herself into being very bad.

SIGNIFICANT CONFLICTS

Conflict between needing and accepting a containing and loving mother figure and the overwhelming inability to trust what she has to offer. Feelings of anger and resentment evoked by unconscious experiences of her mother. Feels she does not deserve the love.

BOUNDARIES

Defences against needs, fears and conflicts

Enmeshed.

Denial of anger and difficult feelings towards the mother-figure by projecting the perfect mother image. Introjection, projecting, splitting into all good and all bad. Repressing her internal feelings as to why she feels she can not trust her mother's offerings.

THE EGO

Adequacy of hero

Self-soothing, independent and negates her feelings by focusing on other things.

OUTCOME

Unhappy - rejection of mother-figure and needs to prove she deserves to be loved.

Impulse control

Restricted, but rejects the mother.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Original
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY

Avoidance of the mother-daughter relationship - splitting into ideal mother

<u>EVOKED BY CARD</u>	and bad and damaging daughter.
Adequate solution of conflict	No resolution – punitive and persecutory super-ego.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing and defended.
<u>INNER REALITY TESTING</u>	Good.

CARD 8 BM – Aggression

Main themes: Gives insight into feelings of anger, aggression and the experience of such emotions.

RESPONSE

(38 sec) It's like a **corpse...** (30 sec silence) But they...I don't know why they are making an **incision...**to check something. The **little boy** is like in the **spotlight** and he **just shouldn't really be there.** ..I don't know why he is there... (10 sec silence) Is this a **gun on the side?** ...Ok, it's a gun (laughs) ... (30 sec silence) The little boy definitely looks ... **sad ...** (30 sec silence) I don't know why he is there...or....I don't know if he is **holding a gun ...** (20 sec silence) He just **doesn't belong there.** ... (25 sec silence) and he doesn't even have **much expression** on his face...He's just **scared...**and he is not **even looking at what they are doing.** But he is in the **spotlight...** (32 sec silence) Things have **been happening to him...**for a long time...this boy has been affected by person lying here and that is why he is **not feeling...much really....**he is just like I don't know he just **kind of blank...** (20 sec silence) Maybe he **had enough** and he **shot the gun...**He doesn't really mind what happens after this because the **pain is all gone...** (25 sec silence) Even if he has to **suffer the consequences of this nothing compares to what was going on...** (45 sec silence) He will take what comes...cause he just doesn't have to **suffer like that anymore...** (*Keeps card for another 25 sec before giving it to me*)

<u>DESCRIPTIVE LEVEL</u>	A little boy that has endured much pain at the hands of a person who he has just shot.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about abuse, pain and rescuing the self from all this pain by killing the perpetrator.
<u>MAIN THEME</u> AGGRESSION	Little boy has been exposed to years of pain, but now it is over as he has killed the man and does not care what will happen to him because anything is better than what he has gone through at the hands of this person.
<u>HERO</u> <u>DESCRIPTION</u>	Little boy, sad, misplaced should not be there, expressionless, scared, avoiding situation, holding gun, spotlight, blank, not feeling much, shot man and pain gone, suffer consequences, but relieved.
<u>BEHAVIOURAL NEEDS</u>	

ANXIETIES

Need for escape, protection, safety, freedom, avenge.

Anxiety around being helpless and overpowered, of internal injury, physical harm and punishment.

CONCEPTION OF WORLD AND FAMILY

World seen as aggressive, attacking, dangerous, painful, unsafe, persecutory, abusive, neglectful. No one there to protect, look after and help. He needed to save himself, therefore, alone and abandoned.

OBJECT RELATIONS SEEN AS

No specific object referred to, but there is discretion of a hurting object that has caused much pain.

DAUGHTER'S RESPONSE TO

After years of enduring pain, has eventually escaped and put a stop to it by shooting the person.

SIGNIFICANT CONFLICTS

Inner conflict between rescuing the self and having to resort to killing as that is the only way out. Conflict between persecution and life. Conflict between aggression and relief.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Isolation.

THE EGO Adequacy of hero

Adequate in a sense that saves himself, but also helpless at what the future holds and what the consequence will be as a result of his actions.

OUTCOME

Unhappy, devastation and annihilation, but relief and has ended the abuse, pain and humiliation.

Impulse control

Actively own anger and takes control.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Original
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance, but struggled in the beginning.

Adequate solution of conflict

Saves himself, but at a high cost. No one was there to help, protect or save him.

DISTANCE OF PARTICIPANT FROM OWN STORY

Distancing from card.

INNER REALITY TESTING

Fair, defended initially in terms of own aggression.

CARD 9GF - Sister Rivalry or Daughter-Mother Hostility

Main themes: a notion of the woman-to-woman feeling.

RESPONSE

(30 sec) The woman at the bottom is **just running away from something...** *(30 sec silence)* and the woman at the top look like she is **hiding...** *(35 sec silence)* I think the one at the bottom is **looking for her...** *(25 sec silence)* The one at the **bottom looks angry.....** Like the one at the top has made her **angry...** *(25 sec silence)* The one at the top looks like the **maid...She has done something to anger the other one...** and now she is **hiding ...** *(40 sec silence)* Someone must have done something pretty bad to walk out onto the beach dressed like that (laughs) **The one on top is strict.....** *(35 sec silence)* I think the lady at the **bottom** looks like **a no nonsense** kind of lady...she knows it... She's getting into trouble for doing stupid things...I don't know it's another one that is just a picture and I don't really see much.

DESCRIPTIVE LEVEL

One woman has been angered by another woman and the one at the top is consequently hiding away from the one at the bottom.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy, anger, secrecy and rivalry.

MAIN THEME

SISTER RIVALRY / DAUGHTER-MOTHER HOSTILITY

Anger between two women. The one is strict and the other is 'no nonsense' type of lady.

HERO

Confusing as to which is the main character as both seem to be the main focus. The one at top is strict and is getting into trouble, she is hiding. One at bottom is 'no nonsense' type of woman and angry, running and looking for other woman.

DESCRIPTION

BEHAVIOURAL NEEDS

Control and reprimand.

ANXIETIES

CONCEPTION OF WORLD AND FAMILY

Possible themes of competition, rivalry and jealousy.

Punishing.

OBJECT RELATIONS SEEN AS

Mother-figure evokes themes of intrusiveness, jealousy, rivalry and the need for control.

DAUGHTER'S RESPONSE TO

Oedipal wish. Themes of jealousy and rivalry between two female figures – mother-daughter.

SIGNIFICANT CONFLICTS

Conflict around her sexual development, rivalry and lack of trust.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Possible repression of jealousy between female-female relationships.

THE EGO

Adequacy of hero

Self-sufficient, independent, strong willed as will be with whomever she desires.

OUTCOME

Impulse control

Resolved, but not sure how.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Acts out by going to reprimand other.

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Adequate solution of conflict

Possible avoidance of mother-daughter/woman-woman relationship.

DISTANCE OF PARTICIPANT FROM OWN STORY

No real resolution, except reprimanding the one who has done wrong.

INNER REALITY TESTING

Adequate distancing from card, perhaps avoidant of content.

Fair.

CARD 11 - Infantile or Primitive Fears

Main themes: fears of attack and oral aggression, infantile or primitive fears.

RESPONSE

(15 sec) What is it (struggles to see something)...Something on a wall...it's a rock ... (1 min silence) It leads up into.....like a forestry area, but the bridge looks like its broken....There is water splashing up...A pile of rocksSomeone at the edge thinking how he is going to get to the other side (25 sec silence) He has probably been walking for days and it's just not worth it to turn around and go back.....There is just no way across.....There might be a way around it ... (30 sec silence) He has been travelling since yesterday and he needs to get to where he needs to get...That's what you do... go swimming and getting dirty, but you really do come out stronger on the other side... (35 sec silence) It's like taking a long trip...but standing here it's so easySeeing it from another angle....Seeing the bigger picture, but when you are in the situation it just seems like its so hard and you could never do it. (I hope I got it right (laughs).

<u>DESCRIPTIVE LEVEL</u>	A man is struggling to find the path to get to the other side.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is of perseverance and determination.
<u>MAIN THEME</u> FEARS OF ATTACK AND ORAL AGGRESSION	Man is on a journey to get / find inner strength.
<u>HERO</u> <u>DESCRIPTION</u>	Man, walked for days, looking for a path.
<u>BEHAVIOURAL NEEDS</u>	Determination, perseverance, uncertainty.
<u>ANXIETIES</u>	Anxieties of overpowered and helpless.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Need to be strong and hang in there.
<u>OBJECT RELATIONS SEEN AS</u>	Not referred to.
<u>DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS</u> <u>BOUNDARIES</u>	
Defences against needs, fears and conflicts	Isolation, rationalisation.
<u>THE EGO</u> <u>Adequacy of hero</u>	Insecure, but attempting to find inner strength. Uncertain.
<u>OUTCOME</u> Impulse control	Trying to find solution.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational No avoidance
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Unsure as to outcome as ambivalent.

Adequate solution of conflict

Over-identification and lack of distance with the card (Self reference).

DISTANCE OF PARTICIPANT FROM OWN STORY

Good.

INNER REALITY TESTING

CARD 12F - Mother-Daughter Relationship-Physical Beauty

Main themes: conceptions of the mother-figure, mother-daughter relationship and is particularly useful in terms of accessing negative emotions felt towards her. It also taps into attitudes around physical beauty and self image

RESPONSE

(14 sec) The old lady looks like she knows something...She is kind of smilingand the younger one...she is facing something that she doesn't know how to deal with herself, it's going to be ok...don't worry (laughs)She's not looking at it the way she is looking at whatever is in front of her.....The other one is like the wise old lady that just sees the bigger picture and knows it is going to be ok. ... (15 sec silence) cause then you say I wish I knew then what I know now....The old lady knows and the younger one is just like, "I can't do this".....If she just turns around and sees her.....then she'll know, but she's so focused ...and it's bugging her and it's hard to turn away... (35 sec silence) I don't know if she is trying to live to the world's expectations and...trying to climb this mountain the right way....and the lady says how interesting would it be when you make it to the top (laughs) She knows that she will... (30 sec silence) She needs to just let go of what every one else wants her to do or expects her to do....It's so easy to say that ... (10 sec silence) And she is looking at the world and what they expect and she's not meeting it...But this lady has never dared to for anyone ... (1 min silence) She just needs to turn her head (laughs).

DESCRIPTIVE LEVEL

A young woman is struggling to live up to the world's expectations. There is a wise old lady there to help her, but she is not noticing her.

INTERPRETIVE LEVEL

The central underlying theme of disapproval, rejection, disappointment, false sense of self, unable to meet expectations of the world, possible jealousy between the mother/elder woman and daughter relationship.

MAIN THEME

MOTHER-DAUGHTER, PHYSICAL BEAUTY

Young woman is being untrue to her needs and is trying to satisfy the world.

HERO

Young woman, overwhelmed , unsure how to deal with situation, lacks confidence, insecure, live in accordance to world's expectations, climbing a mountain to reach the expectations of others, not meeting world's expectations, never dared to be herself.

DESCRIPTION

<u>BEHAVIOURAL NEEDS</u>	Need for acceptance and approval and denial of inner reality.
<u>ANXIETIES</u>	Anxieties of loss of love, of disapproval, being deserted, overpowered and helpless, devoured. Anxiety around expressing true self and feelings of neediness, anger etc. Fear of rejection and that being herself is not enough
<u>CONCEPTION OF WORLD AND FAMILY</u>	Demanding, harsh and judgmental. Family – mother-figure seen as wise old woman, with life-experience and knows everything will be ok. Supportive and encouraging, but yet she can not accept her offerings and wisdom.
<u>OBJECT RELATIONS SEEN AS</u>	Elder-woman figure seen as wise old lady that wants to offer her wisdom and knowledge. Wants to be supportive and containing of the other’s fears.
<u>DAUGHTER’S RESPONSE TO</u>	Does not see her. Can not allow her in. Rejects her.
<u>SIGNIFICANT CONFLICTS</u>	Possible conflict between the need for self-expression and the fear of being engulfed or overwhelmed by the mother-figure
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Repression/ denial of jealousy between mother-daughter relationships, isolation, introjection, splitting.
<u>THE EGO</u> <u>Adequacy of hero</u>	In adequate, lives a double existence, unable to reveal her internal world, needs to create false self.
<u>OUTCOME</u>	Unhappy, out of touch with herself.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Perhaps avoidance or rejection of the mother-daughter relationship.
Adequate solution of conflict	No resolution. Some sense of resolution, awareness of the need to express and meet the needs of the true self.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Over-identification and lack of distance with the card.
<u>INNER REALITY TESTING</u>	Defended.

CARD 13 MF – Sexuality and Aggression

Main themes. accessing sexual conflicts.

RESPONSE

(22 sec) The lady in the bed looks like she is dead...with her arm hanging off the bed...And the old man....He won't even look at her ... *(40 sec silence)* I don't know, he looks really old and she looks really young.....I don't know if he is ashamed of her or he just can't believe what he's seeing... *(55 sec silence)* It looks like he just found her and realised it's too late. He wasn't tempted to see enough. ..Maybe she had been trying to tell him that she was in trouble...and he realised it too late... *(30 sec silence)* He feels guilt for not listening...for not realising... *(1 min 10 sec silence)* I don't know, he is just going to carry the guilt with him for a long time...Maybe she didn't tell him directly... maybe he just didn't care enough.

DESCRIPTIVE LEVEL

Young woman has died and has been found by an older man.

INTERPRETIVE LEVEL

The central underlying themes are about loneliness, aggression and despair.

MAIN THEME

SEXUALITY AND AGGRESSION

Young woman tried to reach out for help, but no one paid attention and now she is dead.

HERO

Young woman, dead, troubled, alone, no one saved her in time.

DESCRIPTION

BEHAVIOURAL NEEDS

Need for love, nurturance, support and protection.

ANXIETIES

Fear of being overpowered and annihilated, fear of physical harm.

CONCEPTION OF WORLD AND FAMILY

Lonely, uncaring, destructive, isolating.

OBJECT RELATIONS SEEN AS

Older/Father-figure seen as guilty, not attuned, ashamed, didn't care enough, got there too late, inadequate, unable to protect.

DAUGHTER'S RESPONSE TO

Dies.

SIGNIFICANT CONFLICTS

Conflict between the wish for father-figure's love and attention and her deep rage at his inability to protect her and support her.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Denial of sexuality and aggression in the card. Projection of her own feelings of loneliness, guilt, and neediness onto the male figure.

THE EGO

Adequacy of hero

Inadequate, unmet needs, dead.

OUTCOME

Unhappy, death.

Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of the father-daughter relationship and of sexual and aggressive conflicts.
Adequate solution of conflict	No resolution, consumed by guilt, death.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing but also defended.
<u>INNER REALITY TESTING</u>	Fair.

CARD 15 – Fear of Death

Main themes: notions and fears of death, as well as, depressive tendencies.

RESPONSE

(35 sec) If I could name this man...person...thing...I would name him **anorexia and bulimia....**He is in a graveyard, where **people are dead, and he is still haunting it..**It's like....**he knows you're weakest and he will come and kick you and kick you and kick you...You like die and he will kick you again ... (35 sec silence)** He is so sly he just slips in when you least expect it....**Dark and turns anything good into bad ... (35 sec silence)** You never could say **its so wicked ... (25 sec silence)** You can **run for ever and he knows exactly where your weak points are and how to torture you...and then make you see its what you felt... (40 sec silence)** Even when you know what is right and what is wrong...**somehow he still makes you listen and believe ... (1 min 10sec silence)** Even when I don't want to listen I still do ... **(35 sec silence)** It's just **full of empty promises**and now I can say that and logically I can say that**none of it is true and....somehow its still that voice is still stronger ... (40 sec silence)** But it's needed even though its **mean and its shallow and no good... (1 min 30 sec silence, then gives card and say, "That was a hard one.**

Silence for further min and says, "I don't know how I thought it was a good idea...getting rid of my food. How can something so horrible give so much relief?"

DESCRIPTIVE LEVEL

Description of destructive, ambivalent, powerful and dependent relationship with anorexia and bulimia.

<u>INTERPRETIVE LEVEL</u>	The central underlying theme is of inner darkness, death, annihilation, destruction, the ID, evil.
<u>MAIN THEME</u> <u>FEAR OF DEATH</u>	Card reminds participant about how she feels in the throws of bulimia and anorexia; the evilness, slyness, persecutory nature, damaging and treachery, deceitfulness, emptiness, shallowness that she feels internally in the presence of the disorder.
<u>HERO</u>	Bulimia and anorexia: haunts, kicks you repeatedly, kills you, sly, slips in when you least expect it, shallow, empty promises, wicked, ruins anything good, tortures you, mean, deceitful, overpowering, persuasive.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Punishment and pain, support, relief.
<u>ANXIETIES</u>	Anxiety around rejection, loss of love, internal ugliness, physical harm and punishment, overpowered and helpless, devoured.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Haunting, empty, wicked, tortures you, over powering, persecutory. Everything good is destroyed.
<u>OBJECT RELATIONS SEEN AS</u>	Anorexia & Bulimia given male identity therefore all feelings projected may be how male figure has made her feel. Destroys anything good.
<u>DAUGHTER'S RESPONSE TO</u>	Struggles and ambivalent as needs the object despite all the pain it causes her. She both loves and hates it.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between the need to separate and the fear of feeling rejected and abandoned. Struggle between life and death.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Projects inner hatred onto object. Introjection, isolation, regression, rationalisation.
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, punitive, persecutory, punishing, attacking and destructive.
<u>OUTCOME</u>	Sad, unhappy, lonely and feels rejected.
Impulse control	Restricted , acts out in the anorexic and bulimic symptoms
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict <u>DISTANCE OF PARTICIPANT FROM</u>	No resolution, tries to resolve conflict through the symptom. Over-identification with card, self reference.

OWN STORY

INNER REALITY TESTING

Good.

CARD 18 GF – Mother-Daughter Relationship and Aggression

Main themes: how aggressive feelings are handled and offers some insight into the feelings of aggression in the mother-daughter relationship.

RESPONSE

(30 sec) It's so sad...that she is holding someone that she really really cared for and loved ... (40 sec silence) Someone she has known for a very very long time...a child ... (30 sec silence) Looks like she has lost them and she doesn't know how to carry on after this... especially if it's a child... (20 sec silence) Again she could have done differently ... (20 sec silence) But it wasn't her fault... (20 sec silence) She did everything as best as she could ... (15 sec silence) She ... (45 sec silence) She doesn't look shocked or anything like it's something that has been coming...She is just kind of disappointed as she feels like she could have done more ... (45 sec silence) She didn't want to give up but she did everything that she could...It's not her fault ... (30 sec silence) People can tell her that it wasn't her fault ... (40 sec silence) But voices are just voices until she realises it for herself.

DESCRIPTIVE LEVEL

Woman has lost a child that she dearly loved and card for.

INTERPRETIVE LEVEL

The central underlying theme is about loss, guilt, remorse, blame, love and death.

MAIN THEME

**MOTHER-DAUGHTER
RELATIONSHIP AND AGGRESSION**

Mother has lost her child despite trying to do everything to save it.

HERO

DESCRIPTION

Woman lost child, sad, cared and loved child deeply, doesn't know how to carry on after this, not shocked as knew it was coming, disappointed, could have done more, blames herself, tried everything she could, did not want to give up.

BEHAVIOURAL NEEDS

Need for strong, containing, empathic other.

ANXIETIES

Anxieties of loss of love and death, abandonment. Anxiety and guilt around own aggression. Fear over being overpowered and helpless. Anxiety around separation.

**CONCEPTION OF WORLD AND
FAMILY**

Unpredictable, sad, filled with loss. Love still exists.

OBJECT RELATIONS

Mother-figure seen as comforting, concerned, loving, remorseful, guilty.

<u>SEEN AS</u>	N/A – idealizes mother’s ability to be so loving.
<u>DAUGHTER’S RESPONSE TO</u>	
<u>SIGNIFICANT CONFLICTS</u>	Possible conflict between her need for the mother and fear of separation, and her aggression towards the mother figure, and need for separation.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Denial of own pain and distress, as well as, of aggressive feelings towards the mother-figure. Idealisation of the mother-figure.
<u>THE EGO</u>	
<u>Adequacy of hero</u>	Adequate, but fragile as lost a child.
<u>OUTCOME</u>	Sad, unhappy, lonely and loss, however, still feels much love for the person.
Impulse control	Restrictive, but also feels pain and love.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of feelings of aggression.
Adequate solution of conflict	Adequate resolution, but isolated in that she has lost a loved one.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

<i>H~2</i> SUMMARY OF TAT	CARD 1	CARD 2	CARD 3BM	CARD 4	CARD 5	CARD 6GF
Theme of Card	Self Efficacy and Autonomy or Self Perception	Family card – Separation Individuation	Aggression	Interpersonal Conflict and Intimacy	Mother-Daughter Relationship	Father-daughter relationship
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Failure & incompetence ❖ Insecurity ❖ Inability to achieve ❖ Lack of belief in himself ❖ Disappointment & despair 	<ul style="list-style-type: none"> ❖ Underlying oedipal themes ❖ Sep-individuation. ❖ Need to escape mother figure ❖ Rejection, annihilation, pain, loneliness and emptiness. Invisible as a human 	<ul style="list-style-type: none"> ❖ Emotional distress ❖ Loneliness ❖ Despair ❖ Rejection ❖ Isolation ❖ Inability to trust 	<ul style="list-style-type: none"> ❖ Anger ❖ Low-self esteem ❖ Disappointment ❖ Loneliness ❖ Rejection 	<ul style="list-style-type: none"> ❖ About control 	<ul style="list-style-type: none"> ❖ Ambivalence ❖ Lack of trust ❖ Pain over past that restricts her from allowing anyone into her space
N E E D S	<ul style="list-style-type: none"> ❖ Support ❖ Assistance ❖ Guidance ❖ Dependency 	<ul style="list-style-type: none"> ❖ Longs for down to earth, everyday experience of the world, where normal developmental needs can be met ❖ Need for separation & escape from the oppressive family situation ❖ For support, understanding, compassion ❖ Listening to her, hearing her, seeing her ❖ Allowing her to be who she really is & accepting her 	<ul style="list-style-type: none"> ❖ Calling out for help ❖ Trying to get people to see that she is struggling & can not cope ❖ Years for security, compassion, safety, care & holding 	<ul style="list-style-type: none"> ❖ Longs & wishes to feel important, needed, special ❖ Listened to & respected by her father/ male figure ❖ Need for love-wants him to give to her emotionally 	<ul style="list-style-type: none"> ❖ Need for control & order 	<ul style="list-style-type: none"> ❖ Need for trust ❖ Be protected ❖ Connection ❖ Honesty ❖ Goodness in the world
A N X I	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Disapproval. ❖ Being deserted ❖ Being devoured 	<ul style="list-style-type: none"> ❖ Anxieties of loss of love ❖ Disapproval ❖ Being deserted ❖ Deprivation ❖ Overpowered & helpless ❖ Devouring 	<ul style="list-style-type: none"> ❖ Disapproval ❖ Lack or loss of love ❖ Fear of injury ❖ Being deserted ❖ Deprivation ❖ Devoured, 	<ul style="list-style-type: none"> ❖ Disapproval ❖ Fear of loss of love ❖ Fear of abandonment / deserted ❖ Deprivation 	<ul style="list-style-type: none"> ❖ Anxiety around things being out of control 	<ul style="list-style-type: none"> ❖ Overpowered & helpless ❖ Possibly a fear of physical harm or punishment ❖ Possibly fear around

T I E S			❖ Overpowered &helpless			sexual intimacy ❖ Lack or loss of love ❖ Possibly fear of being devoured
W O R L D	<ul style="list-style-type: none"> ❖ Disapproving & persecutory ❖ Critical & difficult ❖ Devaluing ❖ Abandoning & unsupportive ❖ Frustrating 	<ul style="list-style-type: none"> ❖ Cold & unavailable ❖ Disinterested ❖ Uncaring ❖ Rejecting ❖ Persecutory ❖ Annihilating 	<ul style="list-style-type: none"> ❖ Unsafe & rejecting ❖ Isolating ❖ Dangerous & hurtful ❖ Lonely & uncaring ❖ need to put up a front – be false 	<ul style="list-style-type: none"> ❖ Rejected ❖ Dismissive ❖ Painful ❖ Uncontaining 	❖ Threatening	<ul style="list-style-type: none"> ❖ Dangerous ❖ Painful ❖ Threatening
F A M I L Y	<ul style="list-style-type: none"> ❖ No mention of any particular parental figure suggests: <ul style="list-style-type: none"> ▪ Distance or lack of close connection ▪ Uncertainty ▪ Resistance ▪ Unavailability ▪ Unsupportive ▪ Possibly abandoning 	<ul style="list-style-type: none"> ❖ Cold, rejecting & unloving ❖ Disinterested & disconnected ❖ No space for feelings or emotions ❖ No effort to reach out & understand or see the pain of their child ❖ No one cares 		<ul style="list-style-type: none"> ❖ Male-figure/Father-figure: <ul style="list-style-type: none"> ▪ Unavailable ▪ Distant ▪ Disinterested 	❖ Implied conflict between meeting own needs & protecting the mother figure	
O B J E C T R E L A T I O N S	<ul style="list-style-type: none"> ❖ Not specifically referred to – just broad description of someone telling him: No good <ul style="list-style-type: none"> ▪ Thus ▪ Critical & demanding ▪ Degrading, unsupportive & abandoning. ▪ However, still needs the object to help believe that can do it & can play 	<ul style="list-style-type: none"> ❖ Elderly figure seen as: <ul style="list-style-type: none"> ▪ Conservative ▪ Disapproving ▪ Hard & critical ▪ Disinterested in their daughter ▪ Ignoring & not noticing her pain ▪ Punitive &, rejecting ▪ Persecutory 	<ul style="list-style-type: none"> ❖ Not specifically referred to but just broad description of the need for someone just: <ul style="list-style-type: none"> ▪ Help her ▪ Wrap their arms around her & reach out to her ▪ Suggests - little support structure, sense of isolation, & loneliness 	<ul style="list-style-type: none"> ❖ Father/male figure seen as: <ul style="list-style-type: none"> ▪ Dismissive ▪ Unavailable ▪ Distant ▪ Inattentive ▪ Self-absorbed ▪ No insight 	<ul style="list-style-type: none"> ❖ Mother figure seen as: <ul style="list-style-type: none"> ▪ Controlled ▪ Powerful ▪ Domineering & put people in their place ▪ Perhaps intrusive 	<ul style="list-style-type: none"> ❖ Father-figure seen as <ul style="list-style-type: none"> ▪ Untrustworthily ▪ Typically male, too good to be true ▪ Ambivalence about his true intentions ▪ Ambivalent relationship towards him as wants to trust him, but can't

<p>D A U G H T E R</p>	<ul style="list-style-type: none"> ❖ Sad & hurt ❖ Repressed anger ❖ Afraid to stand up for self & own needs ❖ Becomes unmotivated ❖ Need for an object to help realise ability to achieve/ accomplish something, despite being criticised in the past by an object ❖ Suggests that unable to reaffirm own capabilities & strength ❖ Requires external object to validate, confirm or affirm sense of self and abilities ❖ No specific figure is called upon, which suggest emptiness and longing inside for an object 	<ul style="list-style-type: none"> ❖ Compliant ❖ Suppresses her pain, anger & emotions & carries on doing as they say ❖ She realises that she needs to start looking after herself because they never will ❖ Longs for their attention , approval & acceptance for who she is 	<ul style="list-style-type: none"> ❖ Desperately needs someone to help her, but unsure & insecure as to whether she can trust & let them in ❖ Feels very overwhelmed & longs for security, safety & protection 	<ul style="list-style-type: none"> ❖ Forgives & makes excuses for her unavailable father ❖ Constantly attempts to reach out & disprove who he really is, which is someone that is not attuned to her needs & feelings 	<p>N.A</p>	<ul style="list-style-type: none"> ❖ Guarded ❖ Hurt ❖ Protective ❖ Distrusts intentions, consequences to all 'good' that happens ❖ Struggles to allow for closeness & connection with male figure
<p>C O N F L I C T</p>	<ul style="list-style-type: none"> ❖ Object demanding &controlling of child's life ❖ Not allowing for the child's need to be expressed & validated ❖ Child constantly attempting to please, but unable to ❖ Needs support as doesn't believe in himself because of past criticism 	<ul style="list-style-type: none"> ❖ Conflict around separation-individuation & her sense of deprivation in the family ❖ Wants desperately to leave the family & is deeply hurt by their lack of concern & love for her 	<ul style="list-style-type: none"> ❖ Ambivalence about being able to trust, confide, share & open up 	<ul style="list-style-type: none"> ❖ Inner conflict with anger towards dad's disinterest ❖ Conflict within herself between being gentle & angry ❖ Expressing her needs ❖ Ambivalence between expressing her pain & having to be gentle & not angered by his dismissive & wounding behaviour 	<ul style="list-style-type: none"> ❖ Implied conflict between meeting own needs & protecting the mother figure 	<ul style="list-style-type: none"> ❖ Conflict around expressing her feelings because she fears the consequences ❖ Possibly fears losing the father-figure's approval ❖ Implication of some sort of sexual transgression or abuse

BOUNDARY	❖ Enmeshed	❖ Enmeshed	❖ Withdrawn	❖ Enmeshed	❖ Withdrawn	❖ Withdrawn
D E F E N C E	<ul style="list-style-type: none"> ❖ Denial of : <ul style="list-style-type: none"> • Loss • around lack of connection & lack of support family members ❖ Isolation ❖ Introjection 	<ul style="list-style-type: none"> ❖ Rationalisation ❖ Introjection ❖ Denial of anger & painful feelings around her sense of abandonment and lack of love ❖ Denial of ambivalence around separation & the consequences of her separation ❖ Denial of her need for love, care, protection & concern from her parents ❖ Fear of abandonment 	<ul style="list-style-type: none"> ❖ Introjection ❖ Denial of aggression (intra) ❖ Isolation 	<ul style="list-style-type: none"> ❖ Denial & repression of anger towards dad ❖ Introjection ❖ Rationalisation ❖ Possibility of undoing by constantly going back 	<ul style="list-style-type: none"> ❖ Possible denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable ❖ Over concerned with control 	<ul style="list-style-type: none"> ❖ Denial of need for father-figure ❖ Introjection ❖ Isolation ❖ Possible displacement of anger & despair around what the male-figure has done onto the self
EGO	<ul style="list-style-type: none"> ❖ Inadequate, overwhelmed ❖ Damaged ❖ Gives up, but tries again, but doesn't want to ❖ Hence, ambivalence ❖ Dependent on someone to help them through it 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Rejected ❖ Unhappy ❖ Alone 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Overwhelmed ❖ Struggling to cope ❖ Needs help 	<ul style="list-style-type: none"> ❖ Inadequate, represses her pain & anger 	<ul style="list-style-type: none"> ❖ Adequate – dominant & needs to be in control 	<ul style="list-style-type: none"> ❖ Inadequate, guarded ❖ Distrustful ❖ Hurt ❖ Scared ❖ Protective
OUTCOME	<ul style="list-style-type: none"> ❖ Unhappy ❖ Can never get it right ❖ Enveloped by failure 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy ❖ Lonely ❖ Feels rejected 	<ul style="list-style-type: none"> ❖ No outcome as depends on someone coming to help her, but no mention if they will ❖ Thus, lonely, overwhelmed & unsure 	<ul style="list-style-type: none"> ❖ Unhappy, unresolved – she cannot change him 	<ul style="list-style-type: none"> ❖ Will put stop to it 	<ul style="list-style-type: none"> ❖ Unsure as does not complete story

IMPULSE	❖ Restrictive	❖ Restricted	❖ Restrictive	❖ Restrictive	❖ Acts out her disapproval	❖ Restrictive
SOLUTION	<ul style="list-style-type: none"> ❖ No resolution ❖ Resignation ❖ Failure. 	❖ No resolution except to start caring for herself	❖ Ambivalent resolution as depends on someone coming to help her	❖ Attempts to make contact but there is no resolution to the conflict	❖ Resolved, but does not mention what will happen	❖ Conflict unresolved remains conflicted internally
DISTANCE	❖ Inadequate distancing, self reference	❖ Adequate distancing, but seems to identify with content of story card	❖ Over-identification with card, self reference	❖ Over-identification with card, self reference	❖ Adequate distance from card	❖ Distancing from card, but also sense of identification
AVOID ANXIETY	❖ No avoidance, but tries to laugh to detach from pain.	<ul style="list-style-type: none"> ❖ Avoidance of father-daughter relationship ❖ Mother-daughter relationship 	❖ No avoidance	❖ None	❖ Some avoidance of feelings in the focus on control	Some attempt to avoid anxiety as story initially constantly changed in the plot
INNER REALITY	❖ Fair	❖ Fair	❖ Fair	❖ Good	❖ Fair	❖ Defended

	CARD 7GF	CARD 8 BM	CARD 9GF	CARD 11	CARD 12F	CARD 13MF
Theme of Card	Mother-Daughter Relationship	Aggression	Sister Rivalry or Daughter-Mother Hostility	Infantile or Primitive Fears	Mother-Daughter Relationship-Physical Beauty	Sexuality and Aggression
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Reparation ❖ Annihilation & rejection within the mother-daughter relationship - internal 	<ul style="list-style-type: none"> ❖ Abuse ❖ Pain & rescuing the self from all this pain by killing the perpetrator 	<ul style="list-style-type: none"> ❖ Jealousy & rivalry ❖ Secrecy ❖ Anger 	<ul style="list-style-type: none"> ❖ Perseverance & determination 	<ul style="list-style-type: none"> ❖ Disapproval ❖ Rejection ❖ Disappointment ❖ False sense of self ❖ Unable to meet expectations of the world ❖ Possible jealousy between the mother/elder woman & daughter relationship 	<ul style="list-style-type: none"> ❖ Aggression ❖ Loneliness ❖ Despair
N E E D S	<ul style="list-style-type: none"> ❖ Express & show her anger ❖ Nurturance & soothing ❖ Perhaps struggle between separation & individuation 	<ul style="list-style-type: none"> ❖ Need for escape ❖ Safety ❖ Protection ❖ Freedom ❖ Avenge 	<ul style="list-style-type: none"> ❖ Control & reprimand 	<ul style="list-style-type: none"> ❖ Determination ❖ Perseverance ❖ Coping with uncertainty 	<ul style="list-style-type: none"> ❖ Acceptance & approval ❖ Denial of inner reality 	<ul style="list-style-type: none"> ❖ Need for love ❖ Protection ❖ Nurturance
A N	<ul style="list-style-type: none"> ❖ Anxiety around disapproval ❖ Loss of love & rejection ❖ Devouring 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Internal injury ❖ Physical harm & punishment 	<ul style="list-style-type: none"> ❖ Possible themes of competition, rivalry & jealousy 	<ul style="list-style-type: none"> ❖ Overpowered & helpless 	<ul style="list-style-type: none"> ❖ Loss of love ❖ Of disapproval ❖ Being deserted ❖ Overpowered & 	<ul style="list-style-type: none"> ❖ Fear of being overpowered & helpless ❖ Fear of physical

X I T T I E S	❖ Of being deserted				<p>helpless</p> <ul style="list-style-type: none"> ❖ Devoured ❖ Expressing true self & feelings of neediness, anger ❖ Fear of rejection & that being herself is not enough 	<p>harm</p> <ul style="list-style-type: none"> ❖ Fear of being annihilated
W O R L D	❖ Splitting world into all good outside & she is all bad inside	<ul style="list-style-type: none"> ❖ World seen as aggressive ❖ Attacking, dangerous, painful & unsafe ❖ Persecutory, abusive, & neglectful ❖ No one there to protect, look after & help ❖ Need to save self , therefore, alone & abandoned 		❖ Need to be strong & hang in there	<ul style="list-style-type: none"> ❖ Demanding ❖ Harsh ❖ Judgmental 	<ul style="list-style-type: none"> ❖ Lonely ❖ Uncaring ❖ Destructive ❖ Isolating
F A M I L Y	<ul style="list-style-type: none"> ❖ Family – mother figure is : <ul style="list-style-type: none"> ▪ unconditionally accepting of her daughter, but yet she can not internalise & trust she deserves the mother’s goodness, love & compassion 		Not referred	Not referred	<ul style="list-style-type: none"> ❖ Family – mother-figure seen as : <ul style="list-style-type: none"> ▪ Wise old woman, with life-experience ▪ Knows everything will be ok ▪ Supportive & encouraging, but yet she can not accept her offerings & wisdom 	

<p>O B J E C T R E L A T I O N S</p>	<ul style="list-style-type: none"> ❖ Mother-figure experienced as: <ul style="list-style-type: none"> ▪ Comforting ▪ Always been there, ▪ Never neglectful ▪ Always done what is best ▪ loves her unconditionally <p>IDEAL OBJECT</p>	<ul style="list-style-type: none"> ▪ No specific object referred to, but there is discretion of a hurting object that has caused much pain 	<ul style="list-style-type: none"> ❖ Mother-figure evokes themes of : <ul style="list-style-type: none"> ▪ Intrusiveness ▪ Jealousy ▪ Rivalry ▪ Need for control 	<ul style="list-style-type: none"> ❖ Not referred to 	<ul style="list-style-type: none"> ❖ Mother-figure/Elder woman evokes themes of: <ul style="list-style-type: none"> ▪ Wisdom & knowledge ▪ Wants to be supportive & containing of other's fears 	<ul style="list-style-type: none"> ❖ Elder/ Father-figure seen as: <ul style="list-style-type: none"> ▪ Guilty ▪ Not attuned ▪ Ashamed ▪ Didn't care enough ▪ Got there too late ▪ Inadequate ▪ Unable to protect
<p>D A U G H T E R</p>	<ul style="list-style-type: none"> ❖ To punish & reject mother ❖ Does not deserve her mother's unconditional love ❖ She needs to become more before she can trust that she deserves to be loved ❖ She has tried in the past, but can't allow her mother in ❖ Dismisses her internal feeling as to why she can not accept & trust the mother. Rather splits herself into very bad 	<ul style="list-style-type: none"> ❖ After years of enduring pain, has eventually escaped and put a stop to it by shooting the person 	<ul style="list-style-type: none"> ❖ Oedipal wish ❖ Themes of jealousy & rivalry between two female figures - mother-daughter 		<ul style="list-style-type: none"> ❖ Does not see her ❖ Can not allow her in ❖ Rejects her 	<ul style="list-style-type: none"> ❖ Dies
<p>C O N F L I</p>	<ul style="list-style-type: none"> ❖ Conflict between needing & accepting a containing & loving mother figure & the overwhelming inability to trust what she has to offer ❖ Feelings of anger & resentment evoked by unconscious experiences 	<ul style="list-style-type: none"> ❖ Inner conflict between rescuing the self & having to resort to killing as that is the only way out ❖ Conflict between persecution & life ❖ Conflict between aggression & relief 	<ul style="list-style-type: none"> ❖ Conflict around her sexual development ❖ Rivalry ❖ Lack of trust 	<ul style="list-style-type: none"> ❖ Possible displacement or denial of oral aggression 	<ul style="list-style-type: none"> ❖ Possible conflict between the need for self-expression & the fear of being engulfed or overwhelmed by the mother-figure 	<ul style="list-style-type: none"> ❖ Conflict between the wish for father-figure's love & attention & her deep rage at his inability to protect her & support her

C T	❖ of her mother ❖ Feels she does not deserve the love					
BOUNDARY	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed	❖ Alternate	❖ Enmeshed	❖ Enmeshed
D E F E N C E	❖ Denial of anger & difficult feelings towards the mother-figure by projecting the perfect mother image ❖ Introjection ❖ Projecting ❖ Splitting into all good & all bad ❖ Repressing her internal feelings as to why she feels she can not trust her mother's offerings	❖ Isolation	❖ Possible repression of jealousy between female-female relationships	❖ Isolation ❖ Rationalisation	❖ Repression/ denial of jealousy between mother-daughter relationships ❖ Isolation ❖ Introjection ❖ Splitting	❖ Denial of sexuality & aggression in the card ❖ Projection of her own feelings of loneliness, guilt, & neediness onto the male figure
E G O	❖ Self-soothing ❖ Independent & negates her feelings by focusing on other things	❖ Adequate in a sense that saves himself, but also helpless at what the future holds & what the consequence will be as a result of his actions	❖ Self-sufficient ❖ Independent, strong willed as will be with whoever she desires	❖ Insecure, but attempting to find inner strength	❖ Inadequate, lives a double existence ❖ Unable to reveal her internal world ❖ Needs to create false self	❖ Inadequate ❖ Destroyed/death ❖ Unmet needs
OUTCOME	❖ Unhappy ❖ Rejection of mother-figure & needs to prove she deserves to be loved	❖ Unhappy ❖ Devastation & annihilation, but relief ❖ Has ended the abuse, pain & humiliation	❖ Resolved, but not sure how	❖ Uncertain	❖ Unhappy ❖ Out of touch with herself	❖ Unhappy, death

IMPULSE	❖ Restrictive, but rejects the mother	❖ Actively own anger and takes control	❖ Acts out by going to reprimand other	❖ Trying to find solution	❖ Restricted	❖ Restrictive & guilt projected onto male figure
SOLUTION	❖ No resolution – punitive & persecutory super-ego	❖ Saves himself, but at a high cost ❖ No one was there to help, protect or save him	❖ No real resolution, except reprimanding the one who has done wrong	❖ Unsure as to outcome as ambivalent	❖ No resolution ❖ Some sense of resolution, awareness of the need to express & meet the needs of the true self	❖ No resolution, consumed by guilt ❖ Death
DISTANCE	❖ Distancing & defended from card	❖ Distancing from card	❖ Adequate distancing from card, perhaps avoidant of content	❖ Over-identification with card, self reference	❖ Over-identification & lack of distance with the card	❖ Distancing but also defended
AVOID ANXIETY	❖ Avoidance of the mother-daughter relationship – splitting into ideal mother & bad & damaging daughter	❖ No avoidance, but struggled in the beginning	❖ Possible avoidance of mother-daughter/woman-woman relationship	❖ None	❖ Perhaps avoidance or rejection of the mother-daughter relationship	❖ Avoidance of the father-daughter relationship ❖ Sexual & aggressive conflicts
	❖ Good	❖ Fair, defended initially in	❖ Fair	❖ Good	❖ Defended	❖ Fair and defended

INNER REALITY		terms of own aggression				
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	CARD 15	CARD 18 GF
Theme of Card	Fear of Death	Mother-Daughter Relationship and Aggression
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Inner darkness ❖ Death ❖ Annihilation ❖ Destruction ❖ The ID ❖ Evil 	<ul style="list-style-type: none"> ❖ Loss ❖ Guilt ❖ Remorse ❖ Blame ❖ Love & death

NEEDS	<ul style="list-style-type: none"> ❖ Punishment ❖ Pain ❖ Support ❖ Relief 	<ul style="list-style-type: none"> ❖ Strength ❖ Containing ❖ Empathic other
ANXIETIES	<ul style="list-style-type: none"> ❖ Physical harm and punishment, injury ❖ Being devouring ❖ Overpowered & helpless ❖ Rejection ❖ Loss of love ❖ Internal ugliness 	<ul style="list-style-type: none"> ❖ Loss of love & death ❖ Abandonment ❖ Anxiety & guilt around own aggression ❖ Fear over being overpowered & helpless ❖ Anxiety around separation
WORLD	<ul style="list-style-type: none"> ❖ Haunting & wicked ❖ Empty ❖ Tortures you ❖ Over powering ❖ Persecutory ❖ Everything good is destroyed 	<ul style="list-style-type: none"> ❖ Unpredictable ❖ Sad, filled with loss ❖ Love still exists
FAMILY	<ul style="list-style-type: none"> ❖ No mention 	
OBJECT RELATIONS	<ul style="list-style-type: none"> ❖ Anorexia & Bulimia given male identity therefore all feelings projected may be how male figure has made her feel ❖ Destroys anything good 	<ul style="list-style-type: none"> ❖ Mother-figure seen: <ul style="list-style-type: none"> ▪ Comforting ▪ Concerned ▪ Loving ▪ Remorseful ▪ Guilty
DAUGHTER	<ul style="list-style-type: none"> ❖ Struggles & ambivalent as needs the object, despite all the pain it causes her ❖ She both loves & hates it 	<ul style="list-style-type: none"> ❖ N/A ❖ Idealizes mother's ability to be so loving.

CONFLICT	<ul style="list-style-type: none"> ❖ Conflict between the need to separate & the fear of feeling rejected & abandoned ❖ Struggle between life & death. 	<ul style="list-style-type: none"> ❖ Possible conflict between her need for the mother and her fear of separation ❖ Her aggression towards the mother figure ❖ Need for separation
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed
DEFENCES	<ul style="list-style-type: none"> ❖ Projects inner hatred onto object ❖ Introjection ❖ Isolation ❖ Regression ❖ Rationalisation 	<ul style="list-style-type: none"> ❖ Denial of own pain & distress & of aggressive feelings towards the mother-figure ❖ Idealisation of the mother-figure
EGO	<ul style="list-style-type: none"> ❖ Inadequate ❖ Punitive & persecutory ❖ Punishing ❖ Attacking & destructive 	<ul style="list-style-type: none"> ❖ Adequate, but fragile as lost a child
OUTCOME	<ul style="list-style-type: none"> ❖ Disastrous ❖ Frightening & damaging 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy ❖ Lonely & loss, however, still feels much love for the person
IMPULSE	<ul style="list-style-type: none"> ❖ Restricted & acts out in the anorexic and bulimic symptoms 	<ul style="list-style-type: none"> ❖ Restricted, but also feels pain and love
	<ul style="list-style-type: none"> ❖ No resolution ❖ Tries to resolve conflict through the symptom 	<ul style="list-style-type: none"> ❖ Adequate resolution, but isolated in that she has lost a loved one

SOLUTION		
DISTANCE	❖ Over-identification and lack of distance with the card (Self reference)	❖ Adequate distancing
AVOID ANXIETY	❖ No avoidance	❖ Avoidance of feelings of aggression
INNER REALITY	❖ Good	❖ Good

H ~ 3 INTERVIEW PARTICIPANT ONE

I: *Tell me in as much detail as possible the story about of food in your life.*

A: Right from the beginning when food was ok?

I: *Where ever you would like to start*

A: The first time I can remember going this diet, as such, was probably when I was about twelve. My mom had been on diets from as far as I can remember. I remember her eating off a small plate ...mm...Trying different things.... 'Weight watchers' ... All of that....mm... My coach told me that I needed to lose weight ... and so I went on a diet...Mm....Even before that my mom was saying that for a week I mustn't eat junk food...and I was saying "*What is junk food*" (laughs). Mm....Ja, so I went on a diet for **my sport** when I think I was about twelve...mm...I don't even remember what the outcome was oror....what was happening I can't remember. Probably when I was about thirteen or so... and I didn't want to eat breakfast at the **field** and then my coach sat down with me and she said, "*You got to eat. You know you are not fat*" and.....So that kind of went away.....And then when I was about fifteen I can remember wanting to lose weight andwanting to be skinnier...Even though it didn't really affect my eating.... I just didn't want to be ... like I was...mm...And then I started going on diets again and the first thing well if I eat this then I can't eat supper.....because I had this, then I can't have that...and...Aah...There were all these terms and conditions...mm...(laughs) I would have like good day and bad days....And if it was a bad day then I messed up and then the whole day was just bad.....I started weighing myself like every day.....And then it kind of like got to stage when I don't know if I..... I know I had put on a quite a bit of weight, but I can't remember if it really bugged me or not.....mm.....I knew that I.....that I had put the weight on, but it wasn't like an issue...mm.....And then we had this German coach come outto give us this **my sport** course and he told me that if I really want to **play my sport** I must do it his way and he put me on quite a strict exercise and ...diet programme...mm....which is why I was feeling bad for the first time...I had just eaten ...mm.... chocolate...and I felt so guilty because I wasn't supposed to and if I don't lose the weight I'm not going to be able to **play my sport**...and like I didn't...I didn't cheat or even feel bad after that like I thought that is cool, I can control this...mm...And then it's not like it happened all the time...It was maybe like once or twice a week....And that didn't happen for ages and then....I went overseas and I saw the **competitors** there and then I thought ok I really do need to lose this weight. That was in....September 2003.....And.....I remember getting sick after lunch the one day ...and thought well now I can do this cause I eat whatever I want to. No one will know that I'm up to anything. I can just get rid of it after...And....before

long I was doing it after every meal one here and one there... Whenever I had eaten something bad or.....too much....And before you know it ... after every meal. I went back home and I knew I still had to eat sometimes, and if I wanted to **play my sport**...mm.....Ja, it was just eating and throwing up everything and throwing up and I started bingeing...and...My mom found out and I don't know and she has never told me how... She sent me to a psychologist and I went to go stay with my **my sport** coach for a while and I, my mom had told her, so she knew,....She was basically a police man...mm...I couldn't **play my sport** cause I was so thin. And that meant that I had to eat and I had to I was so close to getting into the Olympics....I was **playing my sport** like four hours a day and gyming three hours a day...and...I needed food...mm....The purging hadn't stopped completely.....And I went overseas....to qualify...And it was like....a months and a half and I hadn't binged or purged.....mm....And then I didn't qualify for the Olympics. I missed it by two places....It was right there but not. I went home and ...it was like I didn't...I was expecting to go with my mom and....I went ...went with my dad....And I stayed there for a while and it was just like a whole mixed up thing I don't even know what was going on. My mom and I didn't have a house to go to...So I went and stayed with my dad. And that is when I fell into purging again...It suddenly became an all or nothing...I would either eat everything and purge or not eat at all.It's like to me what I was doing was wrong, but if I ate I was a bad person because I didn't deserve it. If I didn't eat, I was a bad person because I should be eating. If I threw up, I was a bad person because no one normal does that.....From 2004...mm I was getting sick until 2006. You see our qualifying competition was in 2005. So, from when I got back in 2005....I just pretended like everything was ok...I stayed on my own for a while...which never seemed to work outmm.....And then I went back to JHB and my uncle had spoken to her about it and I had spoken to other people and told them that I was in trouble and I started seeing a dietician and a therapist and...mm it hadn't stopped. I mean I was seeing a dietician and a therapist and I was still bingeing and purging...Just hiding everything....Lying to everyone. Telling lies....that I had eaten when I hadn't or that I hadn't eaten when I had and just gotten rid of it.....I'm so ashamed now of how I lied. ..of the person I had come to be....mm....It got to a stage where I didn't know whether I was full or hungry or....like there was no gauge....I didn't even know how to look at food anymore because it wasn't nourishment and it wasn't... I didn't know what kind of food I liked....and I don't even think I tasted any of the foods I ate.....And in 2007 I was admitted to **hospital**, but nothings changedlike today I skipped breakfast and lunch ...and yesterday at dinner time I ate half a lemon.

I: It seems that food as far as you can remember, and it goes back to the age of twelve, received misguided information.

A: I wasn't ...It was like I wasn't allowed to enjoy it anymore. There were good foods and bad foods. And if I ate bad foods then I should feel guilty.....like I was punishable.

I: *Guilty and punishment, where did those feelings come from?*

A: If I can't stick to a diet then

I: *And that was at the age of twelve?*

A: Mm...I wouldn't say...that was more at like fifteen. At twelve...mm....I kind of became aware of good foods and bad foods.

I: *I guess I wonder what role your mom played.*

A: She was kind of like clingy all the time, what I should eat and shouldn't eat... She was always on diet.I don't want to sit here and blame her (laughs).....But that is kind of how I grew up.....should andshouldn't.

I: *It seems that food played a really important role and.....I hear your mom's advise about the 'should' and 'shouldn't' foods....So, I'm wondering what your impression of food was via your mom?*

A: I remember her like sitting down and telling me, "Ooh, I had such a bad day because I ate this and this and this.... "Ok so that is bad day". (laughs)

I: *So you learnt via her about bad foods?*

A: Yes

I: *How do you think she felt about herself considering you described her as always being on different diets from far back as you can remember?*

A:She obviously didn't feel comfortable in her self.....or like shefelt there was something she needed to fix. That is what I feel now, I don't know what I felt then.

I: *We often look back and reflect.*

A: I try not to think about it...You see I was told I would be a **my sport** so I thought **my sport** was my life
(laughs)

I: *That brings me onto the next question, what did **your sport** give you?*

A:Some of my happiest memories are on the **field of sport**.....It was a place where I could be free and express myself. I don't know ... like it's difficult to say if I hadn't gone that route...maybe cause I went on the **field of sport**, I lost the weightI got to where I got to.... I mean I got two places away from the Olympics and ...maybe I wouldn't have done that if I didn't go on the **field of sport**....

I: *You use very interesting words as you describe it as the place I could express myself and I wonder what you do as a mean of expressing yourself?*

A:I struggle now not being on the **field of sport**...mm.....I have never been able to express myself very well....in words....in talking to someone. I will always struggle with that.mm.....Just lately I have started writing more, which has helped....mm.....I got back onto the **field of sport** on Tuesday this week and its funny cause all I wanted to do was just **play my sport** and when I first got onto the **field of sport** I almost ...I felt angry because I felt so restricted because I haven't **played my sport** in eight months...and ...I felt like all shaky and wobbly and I thought, "*I can't even do this anymore*". So....in like ten minutes I felt like I had never left the **field of sport**.

I: *I'm wondering what the **field of sport** gave you besides allowing you to express your freedom.*

A:Just a place that I wasn't scared to be me.....I remember always a lot of pressure for.....from 2002 I have been the reigning South African champion.....People have looked up to me you know....But I never see that as being a bad thing. I enjoyed working hard...I enjoyed every single hour of going to the gym...Just focusing on where I was going...Where I wanted to go.....I think it gave me It was something thatI was good at and that I loved... and it allowed me to be me.

I: *And in other areas in life, could you not be you?*

A:I'm shy and I worry of what everyone else thinks....

I: *There seems to be a contradiction in-between being shy, but being in the spotlight on the *field of sport**

A: (Laughs)...it doesn't make sense hey.....

I: *How do you make sense of it?*

A: I don't know.....I knew that I was good at it (laughs).... I had that confidence.....

I: *How did it make you feel in the presence of your family having all these awards and having succeeded by receiving such a title?*

A:I don't know I have got them all in a shoe box.....It was more just enjoying it than it was.....There is not one day that I wouldn'tthat I would take back you know if someone had to give it to me....or give me that option.....

I: *How come you put them in a box?*

A: It's just that they not.....they not that important. I mean coming first is ...good, but.....like even now, it took for me so long to realise that I've actually got my Protea colours....and like the top you know...Not many people have that . I was just doing it because I loved the feeling.....

I: *It almost seems like it was a place that allowed you to be you and you got all these awards and yet somehow it seems like you struggle to be proud of that.*

A: I'm the best in S.A. andI missed the Olympics by two places. For that competition you need to come in the top six, so I came eighths.....and that is like out of the world.....But so many times that I went overseas I messed up.....I would **play my sport** like a champion here, but as soon as I got overseasand I would have the most amazing practices and as soon as I got out there to **play my sport** in the competition, I would just fall apart. That kind of like became the ritual like it was me and I was overseas.... I just messed up.Like every single time up until the Olympic qualifier I **played my sport** the bestbut I wasn't enough....It wasn't enough **playing my sport** my best.

I: *Why wasn't it enough?*

A: Because I didn't qualify.....I was the best in country, but...what is **playing my sport** in S.A.....do I deserve all those medals because in overseas I wasn't anything.....

I: *So it's almost like an all or nothing*

A: It's very black or white, there are no grey areas.....

I: *I wonder if there is no space for grey areas because there has never been a mediator, which allowed for a middle....I wonder how you make sense of going overseas and not performing in the way you performed here.*

A:.....That I let the whole country down.....even though the whole country didn't even know I was **playing my sport** (laughs) It's crazy. I remember I went to go **play my sport** in a public session on Tuesday and II saidto my boyfriend...I'm still the reigning S.A. champion and am here at an **field of sport** and nobody knows (laughs).....

I: *You mentioned that in the *field of sport* you could be yourself, but yet you are so shy, so, somewhere inside there seems to be insecurity and uncertainty?*

A: I worry so much about what people think... I think that being in **my sport** I'm being judged all the time.... People always watching you all the time. ...It's just that back then it was ok. I mean now...I'm too scared to walk into the **field of sport**...when the **my peers in my sport** are there....because I'm scared of what they are going to say.

I: *Where do you think this sense of being judged and constantly watched comes from?*

A: That is just what it's likeIt gets worse and worse and worse. Before I came to *** (hospital) they....I hadn't been to the **field of sport** for ages and they all knew what was going on...but then we started getting these stories that my parents were locking me in a room and like feeding me through the window....not being allowed to go to the bathroom (laughs). That is just what happens...and I know that if I go there now they will all say, "*She is so skinny*"

I: *In order to choose a place that is so critical means that you are use to criticism?*

A:When I was performing here I was good.....I walked into a competition and they just knew I was there (laughs).

I: *I'm wondering if being a *your sport* gave you an identity?*

A:It feels like I am rediscovering everything about myself ...learning new things...for so long it was **playing my sport* ... *playing my sport* ... *playing my sport* ... I *played my sport** for twelve years and I gave up school to **play my sport** and Friday nights you just didn't go out because you were up at 4am on Saturday morning to train and..... on Saturday night you'd be waking up at 4 o'clock every morning so you just went to bed (laughs).....I didn't know anything other than **play my sport**.....

I: *Who introduced *your sport* into your life?*

A: My mom's friend.....We went to a public session and.....literally I got on the **field of sport** and could **play my sport**...So, my mom decided to take me for lessons.....And.....

I: *How do you think your dad felt about you achieving all you have?*

A: I don't know. ... He...he used to be supportive, very supportive of **my sport**. He would wake up and take me...you know....My mom had an affair with one of the teaching coaches...and after that happened he didn't want anything to do with **my sport**.....I don'tHe would be like....Like he would tell people, well he used to, when I was **playing my sport**. He would tell people what I've achieved and where I'm going...He would sort of flash the blazer around and flash it around more than I do, but.....he still never came to watch or pay for any of it...It was like he was proud of me, but he didn't want to support me.....And by the end he was just *"You know it's about time to give up now, it's not going anywhere...so...."*

I: *When was that comment made?*

A: Mm.....he probably started saying that sort of thing in about 2005....And then I went overseas and then he would be like all Ok. And I would get sponsorship and he would be all supportive....I don't think he was upset that I stopped (laughs). Not that he needs to be upset. I don't expect him to be upset that I stopped.

I: *It seems like that as long as you were performing and getting something to show off for it, then it was ok?*

A: That I was kind of worth it. I know....And it was like once I stopped...Who am I without **my sport**... What do I want... out of life and And that is what I am trying to discover now (laughs). All these new things. I would never have swapped anything ... So often people say to me, “*Wouldn't you have rather gone to normal school and not missed so much of it*” and..... I would never swap. There are not many people that are 21 that have travelled around the world...That gotten green blazers....and worked hard for it (laughs). But I think now it's time to discover who I am without the **my sport**... even though it will always be a huge part of who I am...maybe I will go back and coach...or something....I don't know.....

I: *How does your mom feel about your achievements?*

A:I don't know (laughs).....She's always said that it doesn't matter.....whether I win or lose.....as long as I'm enjoying it.....So that is probably how I adopted that kind of “*As long as I'm enjoying it and the day I stopped, then I would give it up*”.She has never been upset that I've gone overseas and come last (laughs)....and....

I: *Would you have been upset?*

A: Ja (laughs)

I: *You mentioned that your sense was that you weren't important enough for your dad, and what was your sense of your mom?*

A: ...That is kind of likejust doesn't matter (laughs)

I: *And you as a person to her?*

A: She has loved me so unconditionally.....I justI don't know.....there is something that stops me from accepting all that. Even now, I mean if I think, there have been so many times that she has really wanted to help I have just pushed her....I don't know why.....

I: *When she offers you that help, how do you feel inside?*

A:That I don't deserve it.....I don't know why I can't accept her help

I: *Can you accept your dad's help?*

A:I don't know if I ever tried. My dad and I used to be very close and.....then I would have spoken to him about whatever.....And then it just got to stage, like after the divorce, that he would just talk to me about my mom all the time and.....What she had done and how she had hurt him and.....He would bad mouth her whenever I went there andthen I started cutting him off...Then he got the girlfriend that I didn't get on with....So I would just see him less and less.....Now when we do see each other we speak about.....boats or ...fishing..... cause that is what he is interested in. I don't....I mean the last time I sat down and told him what was going on in my life was in my family therapy session

I: *It seems like you have been lived through.....perhaps that is why it so difficult for you to know who you are if you are not a *your sport*. It is as though he projected his anger and disappointment and 'you' were lost through the process. Your mom and her diets, she lived through 'you' her habits of eating and 'you' were lost in the process.....I'm wondering where 'you' were in all this?*

A: I don't know (laughs). Sometimes I still don't knowlike.....I don't know where I am. I look to other people all the time....like....what I'm doing is it fine.....I just can't.....I'm not very assertive at all.I justlike even I base how I feel on other peoples' reaction. I can't feel good enough about something I have done unless somebody else is feeling good for me.

I: *Everything seems to be determined by an external source....You can never judge it internally....like food, you don't really know what it feels like*

A: Ja.....

I: *Earlier I asked how come you went into a profession that was so critical and demanding, and listening to you talk about not knowing what is right or wrong until someone tells you....so my sense is that your life has been a critical place*

A:.....and then I went and felt comfortable in place that has hundreds of eyes on me (laughs)

I: *I wonder if you have ever considered that what held you back when you went overseas was because it was difficult to hold on to a sense of yourself*

A:I remember going overseas and it was fine when I was younger like the first times I went out and it didn't really make a difference you know....(laughs)....But later on I remember getting on the **field of sport** here is probably about 200 people....and you go there and there is one little **field of sport** in this stadium and there are just thousands of people, even when you practice, to watch and there cameras everywhere and it is just weird.

I: *What did you expect of yourself going out there?*

A: I just so badly wanted to show them that S.A has a **my sport** here (laughs). I mean I remember being in a lift inKorea and the American's ended up with us and they were like, "You actually **play your sport** in S.A. You've got **field of sport** there?" (laughs)

I: *It seems like you were trying to be seen as being special?*

A:I was always proud of like....cause like a lot of the people....because like the Japanese trained in America or the Russians could train in Japan. They all go somewhere else to get better...And I was just always so proud that I was from S.A. and I had only trained in S.A. (laughs) AndI knew that I was, but I could never perform....Well I never did perform like I could.

I: *Who did you really want to see how special you are?*

A: I don't know.

I: *Seems like you really struggle: You expose yourself to criticism, but to see yourself as being special because of what you have accomplished can not enter your mind.*

A: That I'm special? Am I special? (laughs).....(laughs)

I: *How come?*

A: Because I'm from S.A.

I: *It is interesting how you almost feel bad if you had to acknowledge that you are special.*

A: Ja (laughs)

I: *Has anyone ever made you feel special?*

A:Ja,.....My 21st was the most special day of my life (laughs)....Like just reading the cards I got andI mean just reading the cards that I got and.....it meant so much to me what people said. And it's like people really....I have always loved balloons and I got 21 helium filled balloons delivered at work and just the little things like that that I realisedthat people really listened.....Not just some unfortunate (laughs)

I: *Seems like you surprised*

A: Ja (laughs). My boyfriend makes me feel special. I moved out of home about a month ago and.....my little brother said, "*Aah, we miss you so much*".....I didn't think like I had a special place thereand now they missing me (laughs). So I obviously fill some sort of gap that they enjoyed (laughs)...That they enjoyed having me there.

I: *Before you heard that, what place did you think you filled?*

A:I always felt like I was in the wayLike I was always intruding.... I don't belong.....

I: *Is that how you always felt?*

A: Like my mom moved in with her boyfriend and I moved in there.I just feels like I'm just living there because my mom moved in there and I was the daughter and was kind of dragged in there. It never felt like home.....

I: *That stayed in my mind, the different homes you lived in growing up and you mentioned that you thought you were going to go stay with your mom, but you never understood what happened and you also lived with your dad and coach*

A: (laughs) We used to stay together as a nice little happy family (laughs)....on a plot with horses and goats and chickens...and my brothers were there and everything was very nice.....And then my parents got divorced and that was kind of out of blue ...I wasn't expecting that at allbecause I had been so scared

because they were fighting and then they said that they love each other so much and that they will always be together.....and then like a week later they said they were getting divorced. And so, I was like, “Ok”. So, it was like very out of blue. ...mm.....And then my mom and I stayed in a flat. And then for some reason they have had joint custody, but I went with my mom and my brother stayed with my dad....mm....My mom and I stayed in a flat.....I think it was actually justI wanted to be with my mom you know what I mean being a girl (laughs), I didn’t want to be with dad and my two brothers.

I: How old were you?

A: I was in Grade 10, no I’m lying, I was in Grade 9. So I was fourteen-fifteen.....And then my mom and her fiancé moved into a house and I.....moved in with them....And that was fine.... It kind of felt like home.And then he was killed in a car accident and we lost the house. And so we moved out and moved in with friends of my mom. And that was all when we lost the house.I had just started living there when we lost the house. So we stayed with friends and then we moved in with my aunt and my uncle.We were there for a month. We then went to another aunt and uncle and we were there for three months. And then I moved in with my coach.

I: How come you moved in with your coach?

A: Because I had spoken to her and told her that I was really struggling with my eating....And it was actually so that she could help me because I felt best with her.

I: And your mom?

A: I had hardly spoken to her about eating.even though she knew.....I don’t talk to my mom about a lot.I don’t know why I feel like this. There is this silence between us.

I: It is interesting because you mentioned that you have a difficulty in accepting her love, thus, somewhere it seems like you have a difficulty in trusting what is up for offer?

A: I don’t know where I stand with my mom.Like now, because I’ve moved out, she’ll be fine towards me and she’ll say that she is happy that I am happy.But she will tell everyone else that she has like lost her daughter.....

I: *How to you make sense of that?*

A:I don't know what to say, it's early. ...It's only been a month.For two of those weeks I was in Grahamstown.....So, that doesn't really count.....I just don't understand why can't she be honest with me. Why can't she tell what she is feeling?

I: *What do you think it is that she is feeling?*

A:Well she is telling everyone else that she is upset that I've moved out.....

I: *Somehow it seems that you are having a difficult time in believing that you are being missed and hold a special place at home with your brother and with your mother. So, it's difficult to think that you occupy a space in someone's world?*

A: I mean according to her everything is Ok. She is fine. So, maybe she is trying to act that way so that I don't get upset. I don't know.....But it all gets around.....

I: *Do you feel that you are being played with because of the confusing messages?*

A: Not really....it's just that she is not being honest.....I have to play like this guessing game.....

I: *In your childhood, has she been open about her emotions with you?*

A:No, we have always just kind of ignoredanything that was ever something to talk about...Like even when they got divorced, I never said a thing. I just kind of went along ...I didn't know.....

I: *It seems like you have learnt that you can never let out your true emotions?*

A: No I can't....I mean we sat here, when I had my family therapy, I didn't tell them about my brother, but I told them how I felt responsible for the whole divorce.....mm.....It was my fault that I **played my sport**. It was my fault that my mom met this guy.....How I hurt my dad. I hurt my brothers...mm.....And then she left here and she told everyone that.....she doesn't know what the big deal is and why I make such a big deal out of it because it really isn't so important. ...I only found that out on Saturday.....

I: *It seems that no one really understands where you are coming from and no one really knows how hard it is for you?*

A: No one cares.....

I: *When you go through the periods of bingeing and purging how do you usually feel inside? You mentioned that the first time it started was when you moved out.*

A:.....mm....Like I have said before, my room has always been my sanctuary...My safe place...and I lost that...All of my stuff was packed into boxes....and I couldn't take them with.....And my stuff is still packed in boxes. I have not opened them up yet.I think at that moment **my sport** wasn't going that well either.Everything that was a part of me was kind of disappearing..... **My sport** wasn't going very well and I wasn't able to express myself through *my *sport**.....And I didn't know how else to...everything that I knew that was safe, was taken away from me..... Well not really taken away, buthad gone.....

I: *Was there anyone who you could express that to?*

A:I couldn't go to my coach, who I had confided in many times, because I mean the **my sport** wasn't going well (laughs)... And as far as I was concerned if I couldn't **play my sport** well then I wasn't good enough. ...Especially when it came to her.....My mom had just lost her fiancé and she was losing the house...and I never really spoke to her anyway.....My dad would only.....say that all of that was my fault becauseif I didn't **play my sport**, she would never have mether fiancé.....He would never really say that, but that is what would go through my mind.....The way he would say something about my mom.....I didn't go anywhere..... I didn't even go to my journal (laughs)..... I needed to be accepted and in **my sport** in any case I had to lose that weight...I had just been told that I had to lose that weight....that was the first time I started.... I wished it would just disappear.... And then I went to stay with my coach. I was just so focused on the Olympics that Iate.....I never really dealt with anything...I just...I sort of ate because I had to.....And then as soon as I got back....and then my mom....I was expecting to go....I knew I wasn't going back to my coach....My mom was staying with my aunt, I think. I came back. So she was staying with my aunt and I didn't know she moved out of my aunt's and in with her boyfriend. And then they had a fight....She had left there and was in with a friend of hers. So obviously, she couldn't take me to stay with a friend. So, I went to stay with my dad. ...mm....and for about two months I was just sleeping on the couch....And I had just been overseas for a month....cause I had been to whole lot of competitions....And I was living with that same

suitcase that I had been with for a month at my dad....And sleeping on a couch...So, that wasn't home.....And then from there my mom and I moved into a flat, on my aunt's property.....And that was when I say I was living on my own because she wasn't thereShe was always at her boyfriend's place.....

I: *It seems like you were left to fend for yourself....And made to feel bad that it was your fault your family broke up.*

A:I guess I think backto even after.....I feel different now.....but, I actually just wanted to be small again and I just wanted somebody to look after me again..... and just nurture me.....

I: *I didn't know what to eat anymore. I didn't know what I liked anymore....it seems like a baby waiting for its mother to hold and feed it properly and be attuned to its needs.*

A: Mm.....and that is what happened at **hospital**...You get fed and you have to eat it all....You don't have a choice.

I: *So it's difficult to know how to feed yourself and know that you deserve to be fed.*

A:Ja

I: *During the episodes when you eat large quantities of food, what has been consistent in the way you feel about yourself?*

A: It's filling this gap that I don't know how to fill.....I mean sometimes you get this feeling that there is this gap that no amount of food will ever fill....So, what am I actually doing (laughs).....

I: *Do you have any ideas what the food is standing in place of and what is it trying to fill?*

A:It just numbed everything....When I'm eating I don't have to think about anything else.....

I: *What is it numbing?*

A:Guilt.....It's like this vicious cycle because you eat and then you throw up and then feel guilty anyway.

I: *So, when you are numb you don't feel the guilt?*

A: *It comes afterwards, after I have purged.....*

I: *Is it only once you vomit that you feel guilty?*

A: *Ja, I vomit and I just feel relieved and.....it's not long after that ... that I feel guilty.... It's just this whole circle of guilt ...I eat and I feel guilty and then I purge and its relief and.....about ten minutes later I feel guilty again.*

I: *So, the void you are trying to fill with food, do you have any ideas what the void wants?*

A:I don't know.

I: *I wonder if that void is knowing that you are special, that you are loved, knowing that you are not a bad person, having your feelings heard and having an identity....and the food is suppose to nurture and feed all of those feelings and needs inside, but it's hard if you have never had it in the first place. So, when it's inside, you feel that you don't deserve it....*

A: *Sometimes I will sit in front of a meal andit will be like I can only eat a quarter or half of it....andif I have like one bite too much...or one bite extra then it's that one bite that is too much and I can't keep it down.*

I: *Why are you only allowed to eat that much?*

A:cause I don't deserve it.

I: *So you don't deserve unconditional love and nurturance?*

A:I can't tell you why. I can't tell you what I have done.....

I: *It's as though you have been a person that has taken on what everyone has given you.....Your sense of self, I hear the guilt you struggle with over blaming your mother, but your sense of self has been fed by your mom*

*who her self has been insecure...and then you have had your dad who has blamed you indirectly for their marriage coming to an end. The only sense of self that you have got is via *your sport*, yet you haven't really been able to internalise your accomplishments. It was more about being under a critical eye. It could give you such a strong sense of self when you went overseas.there is no sense of real connection and closeness and understanding from your parents. What role do you feel that bulimia has played in your life?*

A:It is like when I throw up, it's not just about getting rid of the food.....it's about getting rid of everything that is inside of me that is bad.....

I: *Craving the nurturance but then having to throw it up because you feel it is so bad inside....*

A: There have been times when I don't just bring up food I bring up water.....There are days when I feel agitated and aggravated.....it's like one o'clock in the afternoon and then I purge and then I feel "Aah, Ok...now we can start the day"

I: *And have you eaten something?*

A: Sometimes.....I have eaten and some times I haven't eaten....It can sometimes be just be a cup of tea....

I: *It seems like you don't know how to modulate your feelings inside and so you need to get them out....You don't know how to modulate agitation or aggravation.*

A: I don't know why ...any feelings.....whether it's a good feeling or whether it's a bad feeling....Like good feelings are turned into bad feelings because do I deserve to feel good....No bad feelings...so I tie myself in a knot.....What sets me apart from everybody else. Why can I only eat half of what everybody else can eat...and put on twice as much weight (laughs).....

I: *So you think you put on twice as much weight as everybody else?*

A: Ja, that is why I can only eat half of what everyone else eats....I know logically it isn't so, but... Bulimia has also brought pain and more guilt Pain for everybody in my family, as well.

I: *In what way has it brought them pain?*

A: Seeing me suffering.....

I: *Bulimia has allowed you to express your inner struggle?*

A: It's almost like a life jacket...It's kept me floating. ...I have not known how to deal with things.... I don't know how to swim.

I: *Maybe no one has taught you how to swim*

A: That's good, because I thought I need another life jacket because I don't know how to swim (laughs).

I: *I wonder what has happened to all the anger.*

A: Towards whom?

I: *Towards all the things that have happened in your life.*

A: I just felt that I deserved it all.

I: *Do you ever experience anger?*

A: I usually just cry (laughs). I don't get angry. I just cry. I think the first time I owned...like I felt really angry was whilst I was in Grahamstown. I had to write....I didn't have to, I was just doing this narrative therapy...like me against anorexia and bulimia....and it was just after dinner the one nightand...I was just like.... "I feel so fat".....And then I just wrote this whole thing to.... bulimia and it just so....like while I was writing it, which was quite therapeutic, but when I read it to my therapist...I was....I really felt it It felt like I was standing up against it and like my voice was stronger...And I could feel angry at it....and it felt good.

I: *What were you saying to it that allowed you to get angry with it?*

A: Can I read it to you, I have it here:

I claim two meals for myself and you try to tell me I'm fat.

I feel weak and tired but all you care about is fat!
You have told me nothing but lies,
why should I believe this one
Where is throwing up going to get me-
on another guilt trip or back to hospital
I'm not buying it! You've taken so much away from me
You've pushed me around, kicked me, waited till I'm at my weakest
and then kicked me again - what a coward!!!
Just when the wound starts to heal, you rip off the dressing and expose
everything all over again. Don't you dare try to tell me I'm the fool here!
You are cruel and dark, yet you wrap yourself in the most beautiful paper,
You come packaged with promises of light and joy, you offer answers and freedom
but they are just lies.... empty shells, empty promises.
You tell me that I don't deserve to eat, that I am not enough.
I realise now that if I am not enough without you, I will never be enough with you.
There is no light at the end of your tunnel, only death
Somehow you even manage to make that all pretty
Here's the thing... I don't do pretty! I'm into honesty and realness
I want to live, feel and experience everything life's got to offer.
You are not life and I AM NOT FAT!!!

I: *It seems like you were speaking to all the people in your life*

A: I never looked at it that way...(laughs)....It felt so good to actually speak and become powerful not through the other way....and also kind of hard (laughs).

I: *How was it to become powerful?*

A: I felt like a sense of victory....of kind of knowing who I am and that I have a choice.....Every time I read it I feel it again.

I: *It is very powerful. It seems like you having a dialogue with so many different people that have made you feel so many things. What type of people have made you feel like bulimia and anorexia has?*

A: People that have overpowered me.

I: Is there anything that you feel that you haven't said that you feel you wanted to say?

A: It's been an intense afternoon.

I: *How are you feeling after it all?*

A: I feel good....I feel that I have expressed more than I have ever expressed. Form of relief, verbal not just destructive .

APPENDIX I

PARTICIPANT TWO

CARD 1: Self Efficacy and Autonomy or Self Perception

Main themes: give insight into the self-perception, self-esteem, sense of self efficacy, autonomy and her relationship to authority figures, as well as, information about the participants' relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

RESPONSE

(25 sec) I'm not a hundred percent sure what he is feeling...mm.....Seems to me that ... it's a gift that he has been given to him and ...maybe it's something that he has wanted for a long time....Maybe it belonged to somebody that...was very special to him the way he is looking at it...almost....checking it out in a way...mm...Maybe he is just dreaming of what it could be like to be on stage...To know how to play.... To be a famous musician..... (10 sec silence) Or maybe it is just a gift that he doesn't want. Has no clue how to use it.....mm.....(10 sec silence) In the background it seems like he opened itwhere nobody was because he didn't want anybody to see what that gift was...mm....There is nobody in the room. There is just nothing... Just a chair behind that he is sitting on. He wanted to be alone in opening it. (10 sec silence) Mostly I think he is dreaming of his future..... (10 sec silence) I don't think it is his dreams. I don't think...by the

expression on his face thathe looks more **puzzled** than anything else...mm...I don't think that his future is going to include being a **musician at all**.I think that it's just going to be a **memoir**....of something that **belonged to somebody**.....who was once **part of him**.....

DESCRIPTIVE LEVEL

A boy unsure about the future meaning of the gift he got from a person that was very special to him.

INTERPRETIVE LEVEL

The central underlying theme is uncertainty about future, achieving and being special and noticed. Also sense of need for privacy and space. Holding onto something special/ internalizing an object without having to conform to its expectations. Theme of loss.

MAIN THEME
SELF EFFICACY AND
AUTONOMY

Boy received a gift he has wanted for a long time from a special person, however, unsure how he feels about it after he got it.

HERO
DESCRIPTION

Boy, ambivalent about gift, knows how to play, dreaming of his future, maybe doesn't want gift, checking it out, no clue how to use it, desire to be famous, alone, puzzled, person part of him, wanted to be alone.

BEHAVIOURAL NEEDS

Need for being special, becoming somebody, need for acknowledgement, need for privacy and space.

ANXIETIES

Anxieties over lack or loss of love, disapproval. Perhaps fear of what external world will think. Perhaps desire to be noticed, special and important. Anxiety over loss.

CONCEPTION OF WORLD AND

FAMILY

Judging, secretive, expectations of external world.
Family - no mention of any particular parental figure so suggests distance or lack of close connection, uncertainty, resistance, unavailability, unsupportive and possibly abandoning.

OBJECT RELATIONS

SEEN AS

Not referred to - sense of isolation.
There is a sense of someone being special in their life, but does not mention who.

DAUGHTER'S RESPONSE TO

Struggling to internalise the gift from the object - can it be held in mind without having to become what the object expects. Ambivalence felt towards gift, as well as, the need to open it in privacy, away from world, which one wonders was it because needed a special moment and wanted to cherish it on his own, with no interruptions, OR was he ashamed of the gift.

SIGNIFICANT CONFLICTS

Conflict over who he will become and what is expected. Dreaming - is that suggestive of avoidance and escape from current life/circumstances. Perhaps conflict over loss.

BOUNDARIES

Withdrawn.

Defences against needs, fears

Denial of painful feelings and around lack of connection, support and loss. Isolation.

and conflicts

THE EGO

Idealised, dreaming (talented).

Adequacy of hero

OUTCOME

Unsure, dreaming of his future.

Impulse control

Restrictive.

THOUGHT PROCESSES AS

Appropriate
Original
Structured
Complete
Rational

REVEALED BY PLOT BEING:

ATTEMPT TO AVOID ANXIETY

EVOKED BY CARD

No avoidance.

Adequate solution of conflict

Ambivalent resolution, dreaming and trying to work through holding onto something/ someone important in their life.

DISTANCE OF PARTICIPANT FROM

OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Fair.

CARD 2: Family card – Separation Individuation

Main themes: elicit issues around separation-individuation, as well as, participants' perceptions of family relationships and attitudes towards parent figures.

RESPONSE

(35 sec) I think that ...the man with the horse is the labourer in the field....And the woman standing proud.....is like in the old times with the servants and the peasants.....He is gently leading the horse....but he is so strong, but he is holding the horse so gently..... (10 sec silence) Almost leading itand it is such a powerful horse, but so gentle.....And that lady just looks like a statue.....She is cold. She is closed off....She is not even looking at him as a person. She is just...there, almost superior Like an idol..... (10 sec silence) And the girl is looking at this. She just...wants to study. She doesn't ever want to be in a position where she's a slave.... or a servant. But you can see that she's got compassion for him.....And in a way the horse and the girl have the same spirit. ..A gentleness.....And the buildings in the background are just so dark. They represent the way he lives.... it just like there is no light there, there just darkness....like everyday is just the same. Each day just wake up to dark and do the same thing. And yet the horse is the

symbol of freedom. And....maybe he wishes he is like the horse. Maybe one day he will just take off on it
(35 sec silence) There is just no plants there...It's just like everything has been reaped you know.....But she is cold..... that lady..... , the one leading against the tree....She is very cold. She is probably cruel and he will get away from her one day.....And maybe the two of them will land up together, the girl...and the peasant and the horse. It is kind of likelike Rumpelstiltskin.... *(laughs)*..... The only thing holding him there is the fear of her.....

DESCRIPTIVE LEVEL

A gentle and powerful labourer is handling the horse with such care. A cold, cruel and superior woman watches the servant. The young girl longs to escape this setting.

INTERPRETIVE LEVEL

Underlying oedipal themes. Sep-individuation. Need to escape mother figure.

MAIN THEME

**FAMILY CARD – SEPARATION
INDIVIDUATION ISSUES**

A young girl wishes to educate herself so that she gets away from this setting. She feels compassion towards the gentle labourer and perhaps wishes of a future together with him away from the cruel and cold mother-figure

HERO

DESCRIPTION

Labourer, strong, gentle, wishes to be free like the horse, fears elder woman, take off on the horse.

BEHAVIOURAL NEEDS

Need for separation and escape from the oppressive and cruel mother-figure. Need for gentleness, kindness, freedom, spirited, love and compassion.

ANXIETIES

Ambivalent around separation from mother. Fear of being devoured. Conflict between need for separation and her sense of deprivation in the family. Need to escape

CONCEPTION OF WORLD AND
FAMILY

Cold, dark, judgemental, monotony, barren, critical.

OBJECT RELATIONS
SEEN AS

Male/ Father-figure seen as labourer, gentle, strong, need to escape, scared of mother/woman-figure.
Mother-figure evokes themes of being proud, superior, cold, statue, rejecting, cruel, and scary.

DAUGHTER'S RESPONSE TO

Wants to escape and be free, not serving the cruel lady, compassion towards male-figure, gentle, wishes for fairy tale ending in which all the goodness escapes the badness of the world.

SIGNIFICANT CONFLICTS

Wishes to break free and separate from the mother and what she seems to perceive as a stagnant environment

BOUNDARIES

Withdrawn and enmeshed at times.

Defences against needs, fears
and conflicts

Displacement of Oedipal issues onto a safer object. Projecting gentleness, strength and freedom onto horse. Denial of anger and painful feelings around her sense of rejection and lack of love. Denial of the need for the father figure. Repression of jealousy between mother-daughter relationships. Denial of

ambivalence and fear around separation and the consequences of her separation.

THE EGO
Adequacy of hero

Adequate, gentle and caring, but submissive to cruel lady and scared of her.

Outcome

Currently unhappy, trapped. Possibility of happier future, however, unsure as left unanswered.

Impulse control

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Avoidance of father-daughter relationship, as well as, mother-daughter relationship.

Adequate solution of conflict

Fairy tale resolution. Ambivalent resolution.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing, but seems to identify with card.

INNER REALITY TESTING

Fair.

CARD 3BM - Aggression

Main themes: Individual's response to aggression and depressive feelings (Abt & Belak, 1959, p. 207).

RESPONSE

(1 min and 10 sec) I don't know what to say in this one..... (45 sec silence) I don't know why the **gun is there**. I just know that **she's completely broken**.....And I don't know if that **brokenness is from relief or effort** (25 sec silence) I don't know if she is **maybe wanting to die**....Or if she is **dead already**. If she has

hurt somebody and ...she is **just lying there** because that person can **no longer hurt her**. I don't know what I don't know what it is *(30 sec silence)* I don't know what is going on in this picture....! I'm not sure *(35 min silence)* I think that mm..... *(25 sec silence)* I think maybe she **has had enough** *(2 min silence)* She is **completely broken** *(1 min silence)* I think that she has **closed the door**, but she hasn't let anyone in.....but she is using the **gun as protection**...but she is **afraid**.....

(Break of 3 min). I feel like my body is not there, let's continue. I am ok

DESCRIPTIVE LEVEL

A woman who is completely broken and is using a gun to protect herself.

INTERPRETIVE LEVEL

The central underlying theme is about the emotional impact anger has on the individual and her struggle with experiencing those feelings. Need to protect and defend herself. World is unsafe and she is alone and unprotected.

MAIN THEME

The woman is totally broken and afraid and needs to defend/protect herself with a gun

HANDLING OF AGGRESSION

HERO

Woman, completely broken either from relief or from effort, maybe wanting to die, maybe dead already, hurt by somebody, had enough, withdrawn, afraid, using gun to protect.

DESCRIPTION

BEHAVIOURAL NEEDS

Needs for protection, for safety, for support, for warmth, for help, for control.

ANXIETIES

Anxieties of physical harm and/or punishment, being overpowered and helpless, lack or loss of love, intra-aggression, fear of being devoured

CONCEPTION OF WORLD AND FAMILY

Unsafe, persecutory, dangerous, hurtful and lonely.

OBJECT RELATIONS SEEN AS

Not specifically referred to just somebody has hurt her –This suggests a sense of isolation and little support structure.

DAUGHTER'S RESPONSE TO

Protect and defend herself, but scared and ambivalent about whether wants to live.

SIGNIFICANT CONFLICTS

Conflict about expressing anger and hatred and the need to protect herself .

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts

Displacing anger onto gun, isolation, regression.

THE EGO

<u>Adequacy of hero</u> <u>OUTCOME</u>	Inadequate, broken, fearful and possibly helpless Unhappy, unsure, danger still awaits her
Impulse control	Using gun to protect herself.
<u>THOUGHT PROCESSES AS</u> <u>REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete/ Incomplete Rational
<u>ATTEMPT TO AVOID ANXIETY</u> <u>EVOKED BY CARD</u>	Extremely defended.
<u>Adequate solution of conflict</u>	Adequate, but isolated. Second scenario is just left incomplete.
<u>DISTANCE OF PARTICIPANT FROM</u> <u>OWN STORY</u>	Loss of distance from card.
<u>INNER REALITY TESTING</u>	Defended.

CARD 4 - Interpersonal Conflict and Intimacy

Main Themes: participants' dynamics with regard to interpersonal conflict and intimacy in male-female relationships and can be regarded as a generalisation of feelings towards the father-figure onto other men.

RESPONSE

(50 sec) Looks like he **is angry** ...because for some reason....and she is trying to **stop him from confronting somebody.... Obviously...mm...somebody made a comment about her or ...or tried to pull a move on her** and... he is going to go **sort them out (laughs)** ...And she's like, "Don't worry about it" you know....."Doesn't really matter", "Doesn't make any difference"...you know, that kind of thing.... (30 sec *silence*) I think that is all.

<u>DESCRIPTIVE LEVEL</u>	An angered and possibly jealous man wants to go and hit someone for making a pass or a comment at his woman. She is calming him down so that he doesn't go and fight.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about jealousy and possessiveness in interpersonal relationships, as well as, the soothing effect of containment.
<u>MAIN THEME</u> INTERPERSONAL CONFLICT AND INTIMACY	A woman is trying to calm her angered partner so that he does not go and hit another man for making a pass or a comment about her.
<u>HERO</u>	Woman that is trying and reassure her man. She is caring and is trying to be

<u>DESCRIPTION</u>	soothing.
<u>BEHAVIOURAL NEEDS</u>	Needs to feel needed (saviour role), wants to soothe and comfort, and to keep the peace. Wants to be loved and to love.
<u>ANXIETIES</u>	Anxieties of physical harm and/or punishment fear of loss of love, fear of abandonment and anger response or conflict.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Can be unpredictable and lead to conflicts, but has the ability to contain unexpected situations.
<u>OBJECT RELATIONS SEEN AS</u>	Father/male figure seen as angry and possibly jealous or protective. Placates him and assures him. Contains his insecurities and anger.
<u>DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS</u>	Woman needs to reassure the male-figure that she loves him and that there is no need for jealousy. Possible conflict over control and need to possess.
<u>BOUNDARIES</u>	Alternate.
Defences against needs, fears and conflicts	Possible use of displacement and projection of own issues around jealousy, and possessiveness, as well as, need for love, reassurance and security.
<u>THE EGO Adequacy of hero</u>	Adequate, she attempts to control the situation and resolve the dispute.
<u>OUTCOME</u>	Unsure as incomplete, but trying to contain his anger and prevent him from going off and fighting.
Impulse control	Acts out ability to contain aggressive reaction due to jealousy.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	None.
Adequate solution of conflict	Attempting to resolve conflict.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card
<u>INNER REALITY TESTING</u>	Good.

CARD 5 – Mother-Daughter Relationship

Main Themes: useful in revealing the daughter’s secrecy in relation to the mother-figure and the perception of the mother-figure as intrusive and attempting to live out her own fantasies through the daughter.

RESPONSE

(1 min) I don’t know and *gives card back*.

**** THIS CARD OBVIOUSLY EVOKED A NEGATIVE REACTION AND SHE BECAME DEFENDED.**

CARD 6GF - Father-daughter relationship

Main themes: specific access to the daughters’ feelings in relation to the father-figure.

RESPONSE

(1 min and 20 sec) She looks like....like an **upper class lady from the olden times**. Probably smokes (*laughs*). And she is just sitting there and she is just **minding her own business**. ...Possibly doing **something creative.....**But she is on her and....mm...I’m not sure about the guy... He seems **intrusive** ...He seems to **not be leaving her alone...mm....** She looks very **very surprised** almost like she **doesn’t want to see him...mm....**Again, very few details in the background that explain anything.....The way he is leaning over her is just ...He is **almost like pushy...mm....** (*20 sec silence*) I think he is **evil** because there is **a demon** in the background; look...there....There is his eyes. So I think that he is up to **something that he shouldn’t be up to**.

DESCRIPTIVE LEVEL

An evil man is intruding upon upper class woman’s space that is minding her own business.

INTERPRETIVE LEVEL

The central underlying theme is of intrusiveness and lack of space.

MAIN THEME

FATHER-DAUGHTER

RELATIONSHIP

Evil, pushy and intrusive man is invading an upper class woman that is minding her own business.

HERO

DESCRIPTION

BEHAVIOURAL NEEDS

Upper class lady, minding own business, doing something creative, very very surprised, disturbed and unimpressed, rejecting.

Need for space, respect.

Anxiety around father-figures approach, fear of invasion. Possible fear of being

<u>ANXIETIES</u>	overpowered and helpless.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Invasive, demanding, confusing, lack of space or respect.
<u>OBJECT RELATIONS SEEN AS</u>	Father-figure seen as invasive, pushy, evil, demonic, inappropriate possibly sexual intentions.
<u>DAUGHTER'S RESPONSE TO</u>	Unable to respond and show her anger.
<u>SIGNIFICANT CONFLICTS</u>	Possible conflict between anger and feelings of coldness towards father-figure and her need for intimacy.
<u>BOUNDARIES</u>	Withdrawn.
Defences against needs, fears and conflicts	Introjects and suppresses anger over invasive male figure. Possible denial of need for love and affection from father-figure.
<u>THE EGO Adequacy of hero</u>	Inadequate, does not mention that she asserts herself in opposition to the father-figure.
<u>OUTCOME</u>	Unsure as does not complete story.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete/incomplete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance.
Adequate solution of conflict	Not resolved.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card.
<u>INNER REALITY TESTING</u>	Defended.

CARD 7GF - Mother-Daughter Relationship

Main themes: accessing the mother-daughter relationship in terms of how the daughter experienced the mother-figure as a young child.

RESPONSE

(30 sec) This reminds me of my little brother, the way I used to hold him...Except I would hold him up so that his head was protected. Mm...and...hold him close. She's being intrusive cause she is leaning right over her....and...She is in her space, like she's got no space....there is no space her...And she's not like dressed properly. She should be covered. ..mm....I don't know what she has in her hands, butShe looks like she just wants to get away from her because she is looking in the completely opposite direction.... And maybe just take her baby with her. ...Mm....Maybe she feels like it's a live doll and....it belongs to her.....But she doesn't want to see her. She's looking the other way. ...She doesn't like her.... (15 sec silence) Like she doesn't....She knows what she is doing. She knows how to take care of her, but I think that that is a him though. ...And...She is too close. Like the chairs are almost like on top of each other. She's like close. And you can see that she doesn't like that. She prefers...But she's not holding the baby right..... (20 sec silence)....

DESCRIPTIVE LEVEL

A girl is holding a 'live doll' and the mother is intruding on her space.

INTERPRETIVE LEVEL

The central underlying theme is about oedipal anxiety/wish for baby (mother-brother-sister). Rivalry and jealousy between mother-daughter.

MAIN THEME

MOTHER-DAUGHTER RELATIONSHIP

The girl feels engulfed by the mother who does not give her space to look after her baby. The mother is inappropriately dressed and seductive.

HERO

A girl feels intruded upon, does not like her mother, does not want to see her, needs her space, wants to get away, looking in opposite direction, she is overwhelmed by her feelings and turns away. Carefully holding baby's head and knows how to care for it.

DESCRIPTION

BEHAVIOURAL NEEDS

Needs to mother, for space, for freedom, separation, escape, affection, love, respect and acknowledgement.

ANXIETIES

Anxiety of being devouring, of being overpowered and helpless, of disapproval.

CONCEPTION OF WORLD AND FAMILY

Overwhelming and untrustworthy. Threatening and intimidating
Family – mother figure is intrusive, sexual, overwhelming and suffocating

OBJECT RELATIONS SEEN AS

Mother-figure experienced as intrusive, too close, devouring, takes up all her space, inappropriately dressed (sexual connotation)

DAUGHTER'S RESPONSE TO

Needs to get away and push mother away. Needs space away from her. Needs mother to know she can look after baby.

SIGNIFICANT CONFLICTS

Oedipal themes of jealousy, rivalry – 'the whore and the innocent child'.
Conflict between the daughter's need to get her mother's acknowledgment

that she is capable of looking after a baby and the mother's need to infantilize and undermine the daughter so that she retains feelings of competence and self-worth.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Projects need for nurturance, containment, and holding environment onto baby. Suppresses anger towards the intrusive, seductive and engulfing mother-figure. Internalises anger. Regression. Perhaps attempting to undo by having own baby.

THE EGO

Adequacy of hero

Inadequate, feels engulfed and overpowered by mother-figure.

OUTCOME

Uncontained and overwhelming feelings, turns away from mother-figure.

Impulse control

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Original.
Appropriate
Complete/ Incomplete
Structured
Rational and Bizarre at times

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Some degree of avoidance, directly after she makes comment that not holding baby/brother/live doll properly.

Adequate solution of conflict

Remains unresolved, overwhelmed and resentful.

DISTANCE OF PARTICIPANT FROM OWN STORY

Over-identification and lack of distance with the card (Self reference).

INNER REALITY TESTING

Fair.

CARD 8 BM - Aggression

Main themes: Gives insight into feelings of anger, aggression and the experience of such emotions.

RESPONSE

(1 min) This looks like an alter and I don't know why the gun is there. ...But...it looks like they are going to sacrifice him....But these spirits, these two,that I think that the spirits are actually inside of him and they are actually is going to kill him...And that is why the gun is there, to show that he is going to die.And you see because they... they... they don't have forms (30 sec silence) But he doesn't have a robe on either...I don't know. I'm no sure...Mm...Maybe he has already walked away....Mm...Mm....It is definitely a stone alter.... (20 sec silence) But maybe they are in the air and that is why the door is looking skew....Mm....but he is like happy.....I don't know if I'm right. I don't know. I don't know what is going on in this picture to be

honest...I..... (20 sec silence) Maybe they are torturing him. I don't know. I actually don't know because it doesn't make sense. It doesn't have the right picture. It doesn't make sense. There should be people around him and there just aren't. There are just spirits in the sky...And they never have guns there. I don't actually know. I don't want to actually do this..... (1 min 30 sec silence)It made no sense. It was like he was being killed. I don't know what happened.

DESCRIPTIVE LEVEL

A man is going to be sacrificed by spirits.

INTERPRETIVE LEVEL

The central underlying theme is the struggle with aggression and being able to confront and defend against it. Internal evil.

MAIN THEME
AGGRESSION

A man is going to be sacrificed and tortured at the alter by two spirits.

HERO

Man, happy, going to be tortured/ killed/sacrificed .

DESCRIPTION

BEHAVIOURAL NEEDS

Need for escape, defend, protect.

ANXIETIES

Anxiety around d being helpless and overpowered, of physical harm or punishment, of internal injury, anxiety over possible loss.

CONCEPTION OF WORLD AND FAMILY

World seen as aggressive, attacking, persecutory, torturous and dangerous.

OBJECT RELATIONS
SEEN AS

Not referred to.

DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS

Fear of being unable to defend against evil.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Displacement/ introjection of own anger and aggression.

THE EGO
Adequacy of hero

Inadequate, helpless, possessed.

OUTCOME

Unhappy, devastation and annihilation.

Impulse control

Restrictive.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Original
Appropriate
Incomplete
Structured
Bizarre

<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of own feelings of aggression, being out of control and helplessness.
Adequate solution of conflict	No resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card.
<u>INNER REALITY TESTING</u>	Fair.

CARD 9GF - Sister Rivalry or Daughter-Mother Hostility

Main themes: a notion of the woman-to-woman feeling.

RESPONSE

(1 min) the one girl I **running away from the other...The other girl is very content** where she is....There is the **most beautiful stream.....I think they are sisters. And the one is just watching** over her.....maybe she is not running away from anything, maybe she is has just **...seen something in the distance..... (20 sec silence)** Maybe they just wanted **to get away. ... The one has got a diary... Maybe they just recording the experience, you know. It could be a stream or it could be at the sea.The lady is definitely sitting in the tree and** maybe that just makes her **feels solidified.... It's just that the other one's face looks a bit scary.Like hard.....And it's just weird that she's got shoes on when it' suppose to be the beach. ...It's like she knows nothing of her surroundings (laughs) (10 sec silence)** It's the **most beautiful setting;** it's just her face that is **disturbing. She looks so angry and the other one looks so gentle. She looks like she is watching over her.**

DESCRIPTIVE LEVEL Two sisters wanted to get away and so they went to a lovely getaway place.

INTERPRETIVE LEVEL The central underlying theme is possibly about jealousy, secrecy and rivalry.

MAIN THEME

**SISTER RIVALRY / DAUGHTER-
MOTHER HOSTILITY**

One sister is watching over her sister in the most beautiful setting.

HERO

Woman, gentle, content, wanted to get away, sitting in tree, recording experience, and feels "solidified".

<u>DESCRIPTION</u>	Peace, tranquillity, being free, feeling solid, relaxing.
<u>BEHAVIOURAL NEEDS</u>	Possible themes of disapproval and perhaps hidden jealousy between to sisters.
<u>ANXIETIES</u>	Being able to escape into beauty and feel solid.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Family – perhaps there is a sense of being unable to really trust sister-figure as she is experienced as being angry, hard and scary.
<u>OBJECT RELATIONS</u>	Mother/sister-figure evokes themes of possible jealousy, rivalry and the need for control.
<u>SEEN AS</u>	
<u>DAUGHTER'S RESPONSE TO</u>	So gentle in comparison to other, therefore, possible themes of jealousy and rivalry between two female figures.
<u>SIGNIFICANT CONFLICTS</u>	Conflict around her sexual development, rivalry and lack of trust.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Repression of jealousy between mother/sister-daughter relationships. Splitting two female figures into gentle and hard.
<u>THE EGO</u>	
<u>Adequacy of hero</u>	Ambivalent as appears to detach from surrounding, but yet feels solid, content and gentle in nature.
<u>OUTCOME</u>	Unsure as story somewhat incomplete.
Impulse control	Restricted to a degree.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Incomplete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of father-daughter relationship, as well as, mother-daughter relationship.
Adequate solution of conflict	No real solution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card, but maybe a bit defended. Good.

INNER REALITY TESTING

CARD 11 - Infantile or Primitive Fears

Main themes: fears of attack and oral aggression, infantile or primitive fears.

RESPONSE

(5 sec) Gee (55 sec silence) It's a huge huge forest. If you look hereyou can see the trees. But it's a magical place. And this is like a huge huge castle or fortress...and here are the trees. And coming out of the trees is this dragon. And it's almost like the rocks have fallen over the path. ...And if you look here it is like a battle is going on between...these are also spirits, I think...They not human beings and maybe even bulls fighting.... But there is a little person that is running to refuge.Down at the bottom here there is probably a valley...An arch....But the trees are so big that nobody can see you. If I were this person I would be running there and not into the building....And maybe just climb onto the dragon and fly into the forest.And maybe this is the city wall.But either way the path ways are blocked and I don't know what is going on there because I can't see really.....Still trying to work out what this is. It could be two people rolling something down a mountain. Because, there is a person and there is a person and they could be like hanging their arms over. And this is like a bridge across. But I still think, if it was me, I would run through the forestwhere all the trees are and you can't be seen. Or I would go down and under..... Again I think that it is just a really beautiful picture. This could be a castle. This could be the wall surrounding it. And I think that he is cute (*laughs*). Except that that looks almost like a shadow figure.....Like I wouldn't trust that person. I would run into the forest and call the dragon...like Shrek (*laughs*)...But they are really trying hard to throw something over the mountain, but I don't know what it is. But I think that the forest is the safer spot...because those trees are exceptionally high.....It looks like a person that is trapped under here. And they are more worried about throwing that than saving the person trapped under. I don't like what he drew here.....It's got the cutest face...That is a beautiful one.

DESCRIPTIVE LEVEL

A man is running away and has met a cute dragon that could protect and camouflage him.

INTERPRETIVE LEVEL

The central underlying theme is of aggression and needing to hide and be protected

MAIN THEME

A man needs to find a place to hide.

FEARS OF ATTACK AND ORAL

AGGRESSION

HERO

Man, running to refuge.

DESCRIPTION

BEHAVIOURAL NEEDS

Protection, safety, camouflage, trust , saving someone trapped.

ANXIETIES

Anxieties of aggression and attack.

CONCEPTION OF WORLD AND

Magical, dangerous, need to find protection against evil, need to escape and hide.

FAMILY

OBJECT RELATIONS

SEEN AS

Not referred to.

DAUGHTER'S RESPONSE TO

SIGNIFICANT CONFLICTS

BOUNDARIES

Defences against needs, fears and conflicts

Possible displacement or denial of oral aggression .

THE EGO

Adequacy of hero

Unsure as not descriptive enough, but needs to find refuge.

Outcome

Incomplete ending, just suggestive of what could happen.

Impulse control

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Incomplete to degree
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

Unsure about solution as suggest what she would do, but not what man will do.

DISTANCE OF PARTICIPANT FROM OWN STORY

Over-identification with card, self reference.

INNER REALITY TESTING

Fair/ Good.

CARD 12F - Mother-Daughter Relationship-Physical Beauty

Main themes: conceptions of the mother-figure, mother-daughter relationship and is particularly useful in terms of accessing negative emotions felt towards her. It also taps into attitudes around physical beauty and self image

RESPONSE

(15 sec) I think it's **very obvious** mm...That is the **voice in your head that tells you that you're not worthwhile**. That ...that....like... the **hands are all gnawed**. It's like that **evilness inside your head that that tells you that everything is going to go wrong and that makes you scared....Mm...**And it is sometimes just being there that it ... it's like having this **shadow over you** and....**constantly telling you stuff that you don't want to here**. But it's got no... this one...has got **no good intent**. And it is almost like **she is hearing her, but she is looking the opposite way because she knows that voice so well.....And.....She has got to build herself up on the inside because even though...that image appears, it is dead. It is dead. It's not real. Her own thoughts are real....an she's got to build inside her own thoughts and her own and listen to her heart, otherwise her thoughts will go...like...like she.....this character will...Mm...I see it almost as though it wants her to die...It's like in her heart spiritually.....Every other way it draws her.....It is like a leach that sucks of her, but she is looking the other way**. So, it shows that even though that image is there, there is **life in her ...That she knows that that is just dead. That is just the past. That is not part of her now. ...It's not...inside of her. Even though it is inside her head, it's inside of her heart. And even though this image....is an image of complete hate...her eyes don't look hateful. And even though she doesn't seem happy, she doesn't seem....unhappy either...Maybe a bit worried....But maybe that...maybe that part of her that that is always saying that she...is not good enough, that she is better off dead...that....she is ugly, that she is fat. That she is not good enough, that she is stupid. That kind of thing. But it's dead, it's not real. It's not her heart talking. It's this lady talking....And she is really beautiful. And that lady is so... wicked looking. And it shows that that lady is full of evil... And that she's not...It's like...the apple and the witch and Snow White. ...She is trying to poison her, but not with an apple, but with...thoughtand stuff and ideas. That she is feeding her stuff that makes her sick...But she looks like she is quite strong....Maybe she knows....But I think she's, I think she is the one that goes into your head sometimes and makes you feel like nothing is worth it and that you are not worth it....and that you are just selfish and ugly and all the rest of it. I think if I had to put it in a picture I would put it in that picture..... It's like because she can't see her, she can't see that she's ugly.It's just like Snow White.**

DESCRIPTIVE LEVEL

A beautiful woman is struggling to hold onto a sense of herself because of an extremely punitive, persecutory, damaging and destructive internal object/voice.

INTERPRETIVE LEVEL

The central underlying theme is of love and hate, jealousy and evil, greed and destruction, struggle between death and life feelings between a mother and daughter relationship.

Main theme

Conflict between purity and evil, envy, greed and jealousy between a mother-

MOTHER-DAUGHTER, PHYSICAL

daughter relationship. Internalised persecutory super-ego.

HERO

Woman confronted with all these internal perceptions, criticisms and inner dialogue that engulf her mind. Feels that she needs to build herself up and have her own thoughts, listen to her heart - otherwise will be engulfed and overtaken by an internal destructive and evil voice. Does have life inside of her, but struggles with internal ugliness and hatred. Even though in head and heart, eyes do not look hateful. Not happy, but not unhappy, worried, not good enough, better off dead, ugly, fat, stupid, beautiful, not evil, quite strong, selfish, ugly, Snow White.

DESCRIPTION

BEHAVIOURAL NEEDS

Need for separation, independence, control and protection from her “evil”, self destructive parts and need for containment. Need for love, approval and acceptance. Need for own sense of control and escape from the controlling mother-figure. Need for denial of inner reality.

ANXIETIES

Anxieties of being devoured, loss of love, Fear of engulfment or of being consumed by the “evil” part. Anxiety around being overwhelmed or helpless. Fear of rejection and that being herself is not enough. Sense of inner deadness and emptiness. Anxiety around rejection, loss of love, internal ugliness.

CONCEPTION OF WORLD AND FAMILY

External world is secondary and unimportant in relation to the frightening internal world. Condemning, overwhelming, judgemental, annihilating, persecutory, critical, laden with jealousy, envy, greed and rivalry. Family – mother-figure evokes all the above feelings.

OBJECT RELATIONS SEEN AS

Mother-figure evokes themes of being a voice that tells her that she is not worthwhile. Has gnawing appearance, is evil and tells her everything is going wrong and makes her scared. Engulfs, devours, feels like a shadow over her and tells her stuff she doesn’t want to hear. Feels dead inside, but infused with her self-concept, a leach who wants her to die. Complete image of hate, not good enough, better off dead, ugly, fat, stupid, full of evil, poisons her, feeds her stuff that makes her sick. She is experienced as being a selfish and ugly, wicked witch.

DAUGHTER’S RESPONSE TO

Struggles immensely to separate and detach from this internal punitive and persecutory voice. Knows that must, but finds it hard.

SIGNIFICANT CONFLICTS

Conflict between the need for self-expression and the fear of being engulfed or overwhelmed by the mother figure. Conflict between her needs for independence and individuality and her sense that she cannot escape the influence of the mother-figure on her life and herself.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Splits off the “evil” parts of herself and acts out her anger and rage against herself. Introjection. Isolation.

THE EGO Adequacy of hero

Inadequate, controlled, self-destructive, but trying to break free.

OUTCOME

No outcome/ resolution still trying to set herself free.

Restricted and acts out anger against herself.

Impulse control

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

No resolution, but at same time ambivalent internal struggle with knowing that just a voice, that dead, that from her past and that she must detach from its evilness and find her inner self.

DISTANCE OF PARTICIPANT FROM OWN STORY

Over-identification with card, self reference.

INNER REALITY TESTING

Good.

CARD 13 MF – Sexuality and Aggression

Main themes: accessing sexual conflicts.

RESPONSE

(1 min and 10 sec) I don't know really what to say (20 sec silence) I don't know what to say (35 sec silence) I'm actually too scared to tell you what I think it is..... (45 sec silence) I don't know how to explain this one..... (55 sec silence) I understand in a way... it ...I think that the artist made the walls very dark because she is in a very dark place....Mm....and.....something happened to her and she.....She died. She's not alive. My interpretation is that he came in and found her dead...An he can't, but because she is naked I think thatshe was raped or something like that....And she couldn't cope with it. She couldn't.....So, she locked herself in the room and..... (35 sec silence) I think she couldn't live past it...and maybe the embarrassment of having to tell anybody. So, she just locked herself up and died. ...Or maybe was killed, but I think more ... killed herself, because she is almost sleeping. Like she took a whole lot of things to make her sleep. And that is why this guy is covering his eyes as he is distraught.... He is...But I think she'd rather be dead than tell him what because it's probablyher husband or her boyfriend or someone like that and that is why it is so dark in there and there is no light. So that people think that she is sleeping.....

Took a break of 3 min.

DESCRIPTIVE LEVEL

An artist was raped and could not tell anyone, especially her husband/boyfriend because of the embarrassment, so she overdosed and killed herself.

INTERPRETIVE LEVEL

The central underlying themes are about aggression, penetration, intrusion,

	invasion, loneliness, rejection and sexuality.
<u>MAIN THEME</u> SEXUALITY AND AGGRESSION	A woman has been violated and has committed suicide because she could not cope with the embarrassment.
<u>HERO</u>	Woman, artist, died, murdered, raped, violated, couldn't cope, locked herself away, could not live past it, embarrassment, killed herself, overdosed on pills.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Need for love, protection, safety, security and acceptance.
<u>ANXIETIES</u>	Fear of being overpowered and annihilated, fear of physical harm. Fear of disapproval, loss of love of being deserted.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Aggressive, violent, rejecting, dangerous, intrusive and invasive Lack of emotional connection, support or acceptance.
<u>OBJECT RELATIONS SEEN AS</u>	Husband/Father-figure seen distraught, unable to look at her, but there is an underlying theme of being unable to accept her, still love her, help her get through the ordeal and support her if she told him that she was raped. Thus, no sense of being able to protect and comfort her. Rather reject and abandon her.
<u>DAUGHTER'S RESPONSE TO</u>	Woman is physically and sexually violated and murdered. She submits to the powerful male-figure. Felt too embarrassed to share the fact that was raped with her husband/boyfriend, thus, no sense of acceptance, unconditional love. Almost blames herself and feels overwhelmed with guilt and rejection.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between life and death instinct, Projection of feelings of aggression and rage onto the father figure, as well as, a repression of the oedipal wishes and conflicts evoked.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Introjection, isolation, Projection of her rage onto the male-figure and repression of the Oedipal fantasy of being sexually overpowered and violated
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, overpowered, violated and destroyed.
<u>OUTCOME</u>	Unhappy, death.
Impulse control	Restricted and guilt projected onto male.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Defended initially.

Adequate solution of conflict	No resolution, death.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Over-identification with card, self reference.
<u>INNER REALITY TESTING</u>	Fair and defended.

CARD 15 – Fear of Death

Main themes: notions and fears of death, as well as, depressive tendencies.

RESPONSE

(35 sec) I think this is a graveyard...and this guy rose up from the grave and he is hell bent on revenge. Surrounded by so many graves, but it is like he is bigger than everything. That he isand now that he is dead.... he is like immortal, you know. And he is going to set the record straight. I think he probably died in a way that was ...Mm.....not natural. So his spirit is still alive and hovering around the graveyard. And...he is adamant on revenge....But he is rising way above the grave sight. It is like...this evil that is so all encompassing andthe anger that is just beyond rage. It's like complete destruction, you know....And he is going to set the record straight.....Very, very angry... (25 sec silence) I wouldn't like to be in that graveyard.

<u>DESCRIPTIVE LEVEL</u>	An angry, evil and avenging spirit is going to set the record straight.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about aggression, death, destruction, omnipotence and revenge.
<u>MAIN THEME</u> FEAR OF DEATH	An omnipotent and evil spirit is seeking revenge.
<u>HERO</u>	Spirit, evil all encompassing, very very angry, anger beyond rage, seeking revenge, set record straight, immortal, dead, complete destruction.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Destroy, punish, avenge, omnipotent, expression of rage and anger.
<u>ANXIETIES</u>	Anxieties of physical harm and punishment, injury, devoured, overpowered and helpless, deprivation.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Persecutory, punishing, evil, devouring, frightening.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u> <u>DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS</u>	No mention . N.A

BOUNDARIES

Defences against needs, fears and conflicts

Projection of anger and aggression.

THE EGO

Adequacy of hero

Inadequate, dead, repressed rage and aggression.

OUTCOME

Impulse control

Disastrous, frightening and damaging.

Acting out rage and aggression.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

Avenging resolution, eerie.

DISTANCE OF PARTICIPANT FROM OWN STORY

Identification with card, self reference.

INNER REALITY TESTING

Fair.

CARD 18 GF – Mother-Daughter Relationship and Aggression

Main themes: how aggressive feelings are handled and offer some insight into the feelings of aggression in the mother-daughter relationship.

RESPONSE

(35 sec) I think this woman is threateningMm.....I think she is trying to silence this other girl because she has got her hands in her ears. Can you see? And it's like she trying to silence her and she is standing over her and threatening her. She reminds me of my mother...Mm....She is kind of threatening her.Gives card back. Can we switch off for a second? (*Break for about 2 min*)

DESCRIPTIVE LEVEL

Daughter is being threatened and silenced by her mother.

INTERPRETIVE LEVEL

The central underlying theme is of aggression, fear and intimidation.

<u>MAIN THEME</u>	Mother is overpowering, threatening and silencing her daughter.
MOTHER-DAUGHTER RELATIONSHIP AND AGGRESSION	
<u>HERO</u>	Daughter, silenced, threatened.
<u>DESCRIPTION</u>	
<u>BEHAVIOURAL NEEDS</u>	Escape, freedom, protection against her mother, frightened and needs safe environment.
<u>ANXIETIES</u>	Anxieties of being devoured, physical harm or punishment, injury, overpowered and helpless.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Overpowering, unsafe, threatening, engulfing, silencing, no one to protect her.
<u>OBJECT RELATIONS SEEN AS</u>	Mother-figure seen is threatening, silencing and hurtful. Cruel, demanding and critical.
<u>DAUGHTER'S RESPONSE TO</u>	Shuts down, withdraws.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between her need for the mother and fear of separation, Her aggression towards the mother figure and need for separation.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Denial and suppression of own pain and distress and of aggressive feelings towards the mother-figure. Isolation, introjection.
<u>THE EGO</u>	
<u>Adequacy of hero</u>	Inadequate, overwhelmed, feels threatened and silenced.
<u>OUTCOME</u>	Unhappy, overwhelming. Stopped process so unsure as to outcome.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Incomplete Rational

ATTEMPT TO AVOID ANXIETY

Avoidance of feelings of aggression and helplessness.

EVOKED BY CARD

Adequate solution of conflict

Inadequate resolution, gets overwhelmed and stops process.

DISTANCE OF PARTICIPANT FROM

Over-identification and lack of distance with the card (Self reference)

OWN STORY

INNER REALITY TESTING

Fair.

I~ 2 SUMMARY OF TAT

Theme of Card	CARD 1	CARD 2	CARD 3BM	CARD 4	CARD 5	CARD 6GF
Card	Self Efficacy and Autonomy or Self Perception	Family card – Separation Individuation	Aggression	Interpersonal Conflict and Intimacy	Mother-Daughter Relationship	Father-daughter relationship
I N T E R P R E T A T I O N	<ul style="list-style-type: none"> ❖ Uncertainty about future, achieving, being special & noticed ❖ Need for privacy & space ❖ Theme of loss ❖ Holding onto something special/ internalizing an object without having to conform to its expectations 	<ul style="list-style-type: none"> ❖ Underlying oedipal themes ❖ Sep-individuation. ❖ Need to escape mother figure 	<ul style="list-style-type: none"> ❖ Emotional impact anger has & struggle with experiencing those feeling ❖ Need to protect & defend herself ❖ World is unsafe & she is alone & unprotected. 	<ul style="list-style-type: none"> ❖ Jealousy & possessiveness in interpersonal relationship ❖ Soothing effect of containment 	<p>THIS CARD OBVIOUSLY EVOKED A NEGATIVE REACTION AND SHE BECAME DEFENDED</p>	<ul style="list-style-type: none"> ❖ Intrusiveness ❖ Lack of space
N E E D S	<ul style="list-style-type: none"> ❖ Special ❖ Becoming somebody ❖ Acknowledgement ❖ Privacy and space 	<ul style="list-style-type: none"> ❖ Need for separation & escape from the oppressive & cruel mother-figure ❖ Needs for gentleness, kindness, freedom, love & compassion 	<ul style="list-style-type: none"> ❖ Needs for protection, for safety ❖ Support, for warmth, for help, ❖ For control 	<ul style="list-style-type: none"> ❖ Needs to feel needed (saviour role) ❖ Wants to soothe & comfort ❖ Keep the peace ❖ Wants to be loved & to love 		<ul style="list-style-type: none"> ❖ Need for space ❖ Respect
A N X I E T Y	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Disapproval - opinion of external world ❖ Special, important & be noticed ❖ Loss 	<ul style="list-style-type: none"> ❖ Ambivalent around separation from mother. ❖ Fear of being devoured/need to escape ❖ Conflict between need for separation & her sense of deprivation in the family 	<ul style="list-style-type: none"> ❖ Physical harm &/or punishment ❖ Overpowered & helpless ❖ Lack or loss of love ❖ Intra-aggression ❖ Fear of being devoured 	<ul style="list-style-type: none"> ❖ Physical harm &/or punishment ❖ Fear of loss of love ❖ Fear of abandonment ❖ Anger response or conflict 		<ul style="list-style-type: none"> ❖ Father-figures approach/invasion ❖ Fear of invasion ❖ Possible fear of being overpowered & helpless

WORLD	<ul style="list-style-type: none"> ❖ Judging ❖ Secretive ❖ Expectations of external world 	<ul style="list-style-type: none"> ❖ Cold, dark, barren, depleted & monotonous ❖ Judgemental ❖ Critical 	<ul style="list-style-type: none"> ❖ Unsafe ❖ Persecutory ❖ Dangerous & hurtful ❖ Lonely 	<ul style="list-style-type: none"> ❖ Can be unpredictable & lead to conflicts but has the ability to contain unexpected situations 		<ul style="list-style-type: none"> ❖ Invasive ❖ Demanding, confusing ❖ Lack of space or respect
FAMILY	<ul style="list-style-type: none"> ❖ No mention of any particular parental figure suggests: <ul style="list-style-type: none"> ▪ Distance or lack of close connection ▪ Uncertainty ▪ Resistance ▪ Unavailability ▪ Unsupportive ▪ Possibly abandoning 					
OBJECT RELATIONS		<ul style="list-style-type: none"> ❖ Male/ Father-figure seen as labourer, gentle, strong <ul style="list-style-type: none"> ▪ Need to escape, scared of mother/woman-figure ❖ Mother-figure evokes themes of being proud, superior, cold & statue <ul style="list-style-type: none"> ▪ Rejecting, cruel & scary. 	<ul style="list-style-type: none"> ❖ Not specifically referred to just somebody has hurt her, suggests: <ul style="list-style-type: none"> ▪ A sense of isolation ▪ Little support structure. 	<ul style="list-style-type: none"> ❖ Father/male figure seen as angry & possibly jealous or protective 		<ul style="list-style-type: none"> ❖ Father-figure seen as invasive, pushy, evil, demonic <ul style="list-style-type: none"> ▪ Inappropriate possibly sexual intentions

<p>D A U G H T E R</p>	<ul style="list-style-type: none"> ❖ Struggling to internalise gift from object - can it be held in mind without having to become what object expects. ❖ Ambivalence towards gift + needed to open it in privacy, away from world. One wonders : is it because special moment & needed to cherish it on own, no interruptions <ul style="list-style-type: none"> ▪ Or was ashamed of gift 	<ul style="list-style-type: none"> ❖ Wants to escape & be free, not serving the cruel lady ❖ Compassion towards male-figure ❖ Seen as gentle ❖ Wishes for fairy tale ending in which all the goodness escapes the badness of the world. 	<ul style="list-style-type: none"> ❖ Protect & defend herself but ❖ Scared & ambivalent about whether wants to live 	<ul style="list-style-type: none"> ❖ Placates him & assures him ❖ Contains his insecurities & anger 		<ul style="list-style-type: none"> ❖ Unable to respond & show her anger
<p>CONFLICT</p>	<ul style="list-style-type: none"> ❖ Conflict over who he will become ❖ What is expected ❖ Dreaming – is that suggestive of avoidance & escape from current life/circumstances ❖ Perhaps conflict over loss 	<ul style="list-style-type: none"> ❖ Wishes to break free & separate from the mother ❖ & environment that she seems to perceive as a stagnant 	<ul style="list-style-type: none"> ❖ Expressing anger & hatred by protecting herself & withdrawing from the world & killing herself instead 	<ul style="list-style-type: none"> ❖ Possible conflict over control & need to possess ❖ Woman needs to reassure the male-figure that she loves him & no need for jealousy 		<ul style="list-style-type: none"> ❖ Possible conflict between anger & feelings of coldness towards father-figure & her need for intimacy
<p>BOUNDARY</p>	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Withdrawn and enmeshed at times 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Alternate 		<ul style="list-style-type: none"> ❖ Withdrawn
<p>D E F E N C E</p>	<ul style="list-style-type: none"> ❖ Denial of : <ul style="list-style-type: none"> • painful feelings • around lack of connection, support and loss. ❖ Isolation. 	<ul style="list-style-type: none"> ❖ Displacement of Oedipal issues onto a safer object ❖ Projecting gentleness, strength and freedom onto horse ❖ Denial of anger & painful feelings around her sense of rejection & lack of love ❖ Denial of the need for the father figure ❖ Repression of jealousy 	<ul style="list-style-type: none"> ❖ Displacing anger onto gun ❖ Isolation ❖ Regression 	<ul style="list-style-type: none"> ❖ Possible use of displacement & Projection: <ul style="list-style-type: none"> ▪ Own issues around jealousy , possessiveness ▪ need for love, reassurance & security 		<ul style="list-style-type: none"> ❖ Introjects & suppresses anger over invasive male figure ❖ Possible denial of need for love & affection from father-figure

		<ul style="list-style-type: none"> ❖ between mother-daughter relationships ❖ Denial of ambivalence & fear around separation & the consequences of her separation 				
EGO	<ul style="list-style-type: none"> ❖ Idealised, dreaming (talented) 	<ul style="list-style-type: none"> ❖ Adequate, gentle & caring, but submissive to cruel lady & scared of her. 	<ul style="list-style-type: none"> ❖ Inadequate, broken, fearful & possibly helpless 	<ul style="list-style-type: none"> ❖ Adequate, she attempts to control the situation & resolve the dispute 		<ul style="list-style-type: none"> ❖ Inadequate, does not mention that she asserts herself in opposition to the father-figure
OUTCOME	<ul style="list-style-type: none"> ❖ Unsure, dreaming of his future 	<ul style="list-style-type: none"> ❖ Currently unhappy, trapped. ❖ Possibility of happier future, however, unsure as left unanswered 	<ul style="list-style-type: none"> ❖ Unhappy, unsure ❖ Danger still awaits her 	<ul style="list-style-type: none"> ❖ Unsure as incomplete, but trying to contain his anger & prevent him from going off & fighting 		<ul style="list-style-type: none"> ❖ Unsure as does not complete story
IMPULSE	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Restricted 	<ul style="list-style-type: none"> ❖ Using gun to protect herself 	<ul style="list-style-type: none"> ❖ Acts out ability to contain aggressive reaction due to jealousy 		<ul style="list-style-type: none"> ❖ Restrictive
SOLUTION	<ul style="list-style-type: none"> ❖ Ambivalent resolution, dreaming and trying to work through holding onto something/ someone important in their life. 	<ul style="list-style-type: none"> ❖ Fairy tale resolution ❖ Ambivalent resolution 	<ul style="list-style-type: none"> ❖ Adequate, but isolated ❖ Second scenario is just left incomplete 	<ul style="list-style-type: none"> ❖ Attempting to resolve conflict 		<ul style="list-style-type: none"> ❖ Not resolved
DISTANCE	<ul style="list-style-type: none"> ❖ Adequate distancing from card 	<ul style="list-style-type: none"> ❖ Adequate distancing, but seems to identify with card 	<ul style="list-style-type: none"> ❖ Loss of distance from card 	<ul style="list-style-type: none"> ❖ Adequate distancing from card 		<ul style="list-style-type: none"> ❖ Distancing from card
AVOID ANXIETY	<ul style="list-style-type: none"> ❖ No avoidance 	<ul style="list-style-type: none"> ❖ Avoidance of father-daughter relationship ❖ Mother-daughter relationship 	<ul style="list-style-type: none"> ❖ Extremely defended. 	<ul style="list-style-type: none"> ❖ None 		<ul style="list-style-type: none"> ❖ Avoidance

INNER REALITY	❖ Fair	❖ Fair	❖ Defended	❖ Good		❖ Defended
Theme of Card	CARD 7GF	CARD 8 BM	CARD 9GF	CARD 11	CARD 12F	CARD 13MF
	Mother-Daughter Relationship	Aggression	Sister Rivalry or Daughter-Mother Hostility	Infantile or Primitive Fears	Mother-Daughter Relationship-Physical Beauty	Sexuality and Aggression
I N T E R P R E T	<ul style="list-style-type: none"> ❖ Oedipal anxiety/wish for baby (mother-brother-sister) ❖ Rivalry & jealousy between mother-daughter 	<ul style="list-style-type: none"> ❖ Struggle with aggression & being able to confront & defend against it ❖ Internal evil 	<ul style="list-style-type: none"> ❖ Jealousy & rivalry ❖ Secrecy 	<ul style="list-style-type: none"> ❖ Aggression ❖ Needing to hide & be protected 	<ul style="list-style-type: none"> ❖ Love & hate ❖ Jealousy, envy, greed & destruction ❖ Struggle between death & life feelings between a mother & daughter relationship 	<ul style="list-style-type: none"> ❖ Aggression ❖ Penetration ❖ Invasion ❖ Loneliness ❖ Rejection ❖ Sexuality
N E E D S	<ul style="list-style-type: none"> ❖ Need to mother ❖ For space, freedom, escape ❖ Separation ❖ Affection, love ❖ Respect & acknowledgment 	<ul style="list-style-type: none"> ❖ Need for escape ❖ Defend ❖ Protection 	<ul style="list-style-type: none"> ❖ Needs for peace, relaxing & tranquillity ❖ Being free ❖ Feeling solid 	<ul style="list-style-type: none"> ❖ Protection, safety & camouflage ❖ Trust ❖ Saving someone trapped 	<ul style="list-style-type: none"> ❖ Need for separation, independence ❖ Control & protection from her "evil", self destructive parts ❖ Need for containment ❖ Need for love, approval & acceptance ❖ Need for own sense of control & escape from the controlling mother-figure ❖ Need for denial of inner 	<ul style="list-style-type: none"> ❖ Need for love ❖ Protection ❖ Safety & ❖ Acceptance

					reality	
A N X I E T I E S	<ul style="list-style-type: none"> ❖ Disapproval ❖ Lack or loss of love ❖ Being devouring ❖ Overpowered & helpless 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Internal injury ❖ Physical harm & punishment ❖ Fear of physical harm or punishment ❖ Anxiety over possible loss 	<ul style="list-style-type: none"> ❖ Possible themes of disapproval ❖ Perhaps hidden jealousy between to sisters 	<ul style="list-style-type: none"> ❖ Anxieties of aggression & attack 	<ul style="list-style-type: none"> ❖ Anxieties of being devoured & engulfment ❖ Loss of love ❖ Fear of being consumed by the “evil” part ❖ Being overwhelmed or helpless ❖ Fear of rejection & that being herself is not enough ❖ Sense of inner deadness & emptiness ❖ Anxiety around rejection ❖ Loss of love ❖ Internal ugliness 	<ul style="list-style-type: none"> ❖ Fear of invasion ❖ Fear of being overpowered & helpless ❖ Annihilated ❖ Fear of physical harm ❖ Fear of disapproval ❖ Loss of love and of being deserted
W O R L D	<ul style="list-style-type: none"> ❖ Overwhelming & untrustworthy 	<ul style="list-style-type: none"> ❖ World seen as aggressive & dangerous ❖ Persecutory, torturous ❖ Cold, dark, barren, depleted & monotonous 	<ul style="list-style-type: none"> ❖ Being able to escape into beauty & feel solid 	<ul style="list-style-type: none"> ❖ Magical ❖ Dangerous, need to find protection against evil ❖ Need to escape and hide 	<ul style="list-style-type: none"> ❖ External world is secondary & unimportant in relation to the frightening internal world ❖ Condemning, overwhelming, judgemental ❖ Annihilating, persecutory, critical ❖ Laden with jealousy, envy, greed & rivalry 	<ul style="list-style-type: none"> ❖ Invasive ❖ Aggressive & violent ❖ Dangerous ❖ Intrusive



<p>F A M I L Y</p>	<ul style="list-style-type: none"> ❖ Family – mother figure is : <ul style="list-style-type: none"> ▪ Intrusive ▪ Sexually inappropriate ▪ Overwhelming & suffocating 		<ul style="list-style-type: none"> ❖ Family – perhaps: <ul style="list-style-type: none"> ▪ Sense of being unable to really trust sister-figure as she is experienced as being angry, hard & scary 		<ul style="list-style-type: none"> ❖ Family – mother-figure evokes all the above feelings 	<ul style="list-style-type: none"> ❖ Lack of emotional connection, support or acceptance
<p>O B J E C T R E L A T I O N</p>	<ul style="list-style-type: none"> ❖ Mother-figure experienced as: <ul style="list-style-type: none"> ▪ Intrusive, too close, takes up all her space ▪ Devouring ▪ Inappropriately dressed (sexual connotation) 	<ul style="list-style-type: none"> ▪ Not referred to 	<ul style="list-style-type: none"> ❖ Mother/sister-figure evokes themes of possible jealousy, rivalry & the need for control. 	<ul style="list-style-type: none"> ❖ Not referred to 	<p>Mother-figure evokes themes of:</p> <ul style="list-style-type: none"> ▪ A voice telling her she is not worthwhile ▪ Wicked witch , gnawing appearance, evil ▪ Tells you everything is going wrong & makes you scared ▪ Engulfing, devouring, leach and shadow over her ▪ Telling her stuff she doesn't want to hear, she's not good enough ▪ No good intent, wicked, full of evil ▪ Dead inside, but infused with her self-concept ▪ Wants her to die, she is better off dead ▪ Complete image of hate ▪ Ugly, fat, stupid, selfish, ugly ▪ Poisons her ▪ Feeding her stuff that makes her sick 	<ul style="list-style-type: none"> ❖ Father-figure seen as: <ul style="list-style-type: none"> ▪ Distraught ▪ Unable to look at her ▪ But an underlying theme of being unable to accept her, still love her, help her get through the ordeal and support her if she told him that she was raped ▪ Thus, no sense of being able to protect and comfort her ▪ Rather reject & abandon her.

<p>D A U G H T E R D A U G H T E R</p>	<ul style="list-style-type: none"> ❖ Needs to get away & push mother away ❖ Needs space away from her ❖ Needs mother to know she can look after baby-mothering capabilities 		<ul style="list-style-type: none"> ❖ So gentle in comparison to other therefore possible themes of jealousy & rivalry between two female figure 		<ul style="list-style-type: none"> ❖ Struggles immensely to separate & detach from this internal punitive & persecutory voice ❖ Knows that must, but finds it hard 	<ul style="list-style-type: none"> ❖ Woman is physically and sexually violated & murdered ❖ She submits to the powerful male-figure ❖ Felt too embarrassed to share the fact that was raped to her husband/boyfriend ❖ Thus, no sense of acceptance, unconditional love ❖ Almost blames herself ❖ Feels overwhelmed with guilt & rejection
<p>C O N F L I C T</p>	<ul style="list-style-type: none"> ❖ Oedipal themes of jealousy, rivalry – ‘the whore & the innocent child’ ❖ Conflict between the daughter’s need to get her mother’s acknowledgment that she is capable of looking after a baby and the mother’s need to infantilize & undermine the daughter so that she retains feelings of competence and self-worth 	<ul style="list-style-type: none"> ❖ Fear of being unable to defend against evil 	<ul style="list-style-type: none"> ❖ Conflict around her sexual development ❖ Rivalry ❖ Lack of trust 	<ul style="list-style-type: none"> ❖ Possible displacement or denial of oral aggression 	<ul style="list-style-type: none"> ❖ Need for self-expression & the fear of being engulfed or overwhelmed by the mother figure ❖ Conflict between needs for independence & individuality & her sense that she cannot escape the influence of the mother-figure on her life & herself 	<ul style="list-style-type: none"> ❖ Conflict between life & death instinct ❖ Projection of feelings of aggression & rage onto the father figure ❖ Repression of the oedipal wishes & conflicts evoked

BOUNDARY	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed	❖ Alternate	❖ Enmeshed	❖ Enmeshed
DEFENCE	<ul style="list-style-type: none"> ❖ Projecting need for nurturance, containment & holding environment onto baby ❖ Suppresses anger towards the intrusive, seductive & engulfing mother-figure ❖ Internalises anger ❖ Regression ❖ Perhaps attempting to 'undo' by having own baby 	<ul style="list-style-type: none"> ❖ Displacement/ Introjection of won anger & aggression 	<ul style="list-style-type: none"> ❖ Repression of jealousy between mother/sister-daughter relationships ❖ Splitting two female figures into gentle & hard 	<ul style="list-style-type: none"> ❖ Possible use of displacement & Projection 	<ul style="list-style-type: none"> ❖ Splits off the "evil" parts of herself & acts out her anger & rage against herself ❖ Introjection ❖ Isolation 	<ul style="list-style-type: none"> ❖ Introjects aggression and takes it out on herself ❖ Introjects & suppresses anger over invasive male figure ❖ Possible denial of need for love & affection from father-figure ❖ Isolation ❖ Projection of her rage onto the male-figure ❖ Repression of the Oedipal fantasy of being sexually overpowered & violated
EGO	<ul style="list-style-type: none"> ❖ Inadequate, feels engulfed & overpowered by mother-figure 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Helpless ❖ Possessed 	<ul style="list-style-type: none"> ❖ Ambivalent as appears to detach from surrounding , but yet feels solid, content and gentle in nature ❖ Restricted to a degree 	<ul style="list-style-type: none"> ❖ Unsure as not descriptive enough, but needs to find refuge 	<ul style="list-style-type: none"> ❖ Inadequate, controlled ❖ Self-destructive, but trying to break free 	<ul style="list-style-type: none"> ❖ Inadequate, overpowered, violated ❖ Destroyed
OUTCOME	<ul style="list-style-type: none"> ❖ Uncontained & overwhelming feelings ❖ Turns away from mother-figure 	<ul style="list-style-type: none"> ❖ Unhappy ❖ Devastation ❖ Annihilation 	<ul style="list-style-type: none"> ❖ Unsure as story somewhat incomplete 	<ul style="list-style-type: none"> ❖ Incomplete ending, just suggestive of what could happen 	<ul style="list-style-type: none"> ❖ No outcome/ resolution still trying to set herself free 	<ul style="list-style-type: none"> ❖ Unhappy, death

IMPULSE	❖ Restrictive	❖ Restricted	❖ Restricted to degree	❖ Restricted	❖ Restricted & acts out anger against herself	❖ Restrictive & guilt projected onto male figure
SOLUTION	❖ Remains unresolved, overwhelmed & resentful	❖ No resolution	❖ No real solution.	❖ Unsure about solution as suggest what she would do, but not what man will do	❖ No resolution, but at same time ambivalent internal struggle with knowing that just a voice, that dead, that from her past ❖ And that she must detach from its evilness & find her inner self	❖ Not resolved, death
DISTANCE DISTANCE	❖ Over-identification with card, self reference	❖ Distancing from card	▪ Distancing and defended	❖ Over-identification with card, self reference	❖ Over-identification with card, self reference	❖ Over-identification with card, self reference
AVOID ANXIETY	❖ Some degree of avoidance, directly after she makes comment that not holding baby/brother/lie doll properly	❖ Avoidance of won aggression, being out of control & helplessness	❖ Avoidance of father-daughter relationship ❖ Mother-daughter relationship	❖ None	❖ No avoidance	❖ Defended initially

INNER REALITY	❖ Fair	❖ Fair	❖ Good	❖ Good	❖ Good	❖ Fair and defended
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Theme of Card	CARD 15	CARD 18 GF
		Fear of Death
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Aggression ❖ Death &, destruction ❖ Omnipotence ❖ Revenge 	<ul style="list-style-type: none"> ❖ Aggression ❖ Fear ❖ Intimidation

NEEDS	<ul style="list-style-type: none"> ❖ Destroy & punish ❖ Avenge ❖ Omnipotence ❖ Expression of rage & anger 	<ul style="list-style-type: none"> ❖ Need for escape, freedom, protection from mother ❖ Defend ❖ Frightened ❖ Needs safe environment
ANXIETIES	<ul style="list-style-type: none"> ❖ Physical harm & punishment, injury ❖ Being devouring ❖ Overpowered & helpless ❖ Deprivation 	<ul style="list-style-type: none"> ❖ Being helpless & overpowered ❖ Being devoured ❖ Fear of physical harm or punishment ❖ Injury ❖ Anxiety over possible loss
WORLD	<ul style="list-style-type: none"> ❖ Persecutory & punishing ❖ Evil ❖ Devouring ❖ Frightening 	<ul style="list-style-type: none"> ❖ Overpowering ❖ Unsafe & threatening ❖ Engulfing & silencing ❖ No one to protect her
FAMILY	<ul style="list-style-type: none"> ❖ No mention 	
OBJECT RELATIONS	<ul style="list-style-type: none"> ❖ No mention 	<ul style="list-style-type: none"> ❖ Mother-figure seen: <ul style="list-style-type: none"> ▪ Threatening ▪ Silencing & hurtful ▪ Cruel ▪ Demanding & critical
DAUGHTER	<ul style="list-style-type: none"> ❖ Struggles & ambivalent as needs the object, despite all the pain it causes her ❖ She both loves & hates it 	<ul style="list-style-type: none"> ❖ Shuts down ❖ Withdraws

CONFLICT	<ul style="list-style-type: none"> ❖ Conflict between the need to separate & the fear of feeling rejected & abandoned ❖ Struggle between life & death. 	<ul style="list-style-type: none"> ❖ Conflict between her need for the mother & fear of separation ❖ Aggression towards the mother figure ❖ Need for separation
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed
DEFENCES	<ul style="list-style-type: none"> ❖ Projection of anger & aggression 	<ul style="list-style-type: none"> ❖ Introjection of own anger & aggression ❖ Denial & suppression of own pain & distress ❖ Denial of aggressive feelings towards the mother-figure ❖ Isolation
EGO	<ul style="list-style-type: none"> ❖ Inadequate, dead ❖ Repressed rage & aggression 	<ul style="list-style-type: none"> ❖ Inadequate, overwhelmed, helpless ❖ Feels threatened & silenced
OUTCOME	<ul style="list-style-type: none"> ❖ Disastrous ❖ Frightening & damaging 	<ul style="list-style-type: none"> ❖ Unhappy ❖ Overwhelming ❖ Stopped process so unsure as to outcome
IMPULSE	<ul style="list-style-type: none"> ❖ Acting out rage & aggression 	<ul style="list-style-type: none"> ❖ Restricted

SOLUTION	❖ Avenging resolution, eerie	❖ Inadequate resolution, gets overwhelmed & stops process
DISTANCE	❖ Over-identification and lack of distance with the card (Self reference)	❖ Over-identification & lack of distance with the card (Self reference)
AVOID ANXIETY	❖ No avoidance	❖ Avoidance of feelings of aggression & helplessness
INNER REALITY	❖ Fair	❖ Fair

I ~ 3 INTERVIEW PARTICIPANT TWO

I: *Tell me in as much detail as possible the story about of food in your life.*

B:Mm....never been one who is attracted to food....Mm....I have always been picky about food. ..Mm....I decided I was going to be vegetarian at the age of probably at about eleven...because I felt sorry for cows and chickens everything else that we went to the farm to see. Sitting there and eating chicken, I thought it was cruel....Mm...I'm not too sure what else you want to know with regards to your question

I: *I think this is just an open conversation about what you think food has meant in your life.*

B: Mostly I think it's a way of shutting me up because....Mm....like If you say that you are upset or whatever....then Oh well, "Go and have lunch...or have a sandwich...or do you want a sucker...Do you want this?...Do you want that"?And it kind of instead of being able to speak you get your mouth full ... Shoved with food. ...And you know you not a vacuum cleaner. I have always felt that it replaces communication...It replaces...Mm... It replaces a lot of things....I have always had a negative attitude towards, especially if I am not feeling well, you know if I'm feeling upset or whatever....Somebody says, "Oh, just have a good hearty meal. You will feel much better" ... I won't feel better, I'll feel nauseas....So...I don't think that food has been....a positive factor in my life...and it still isn't. ..Even though ...I make sure that I eat to a certain degree...but there is still a huge battle with food....And whenever I'm upset, I don't want to eat....because it's like...it shuts you up.

I: *In which way does it shut you up?*

B: ...Because it's supposed to replace everything that is not there...and to me, you.... don't replace food with things that are supposed to be said or felt or....communicated. Like as long as you have food and a roof over your head you are supposed to be ok....

I: *Where did you learn that food is supposed to be a replacement of expression?*

B: Because I used to watch everyone that was upset just eat. ...and....especially my sister. My sister used to, when she was upset, make pots of like slop chips...And she was upset and she used to eat all of those chips. And then my mom used to like say what a slob she is and how she has to lose weight...and all of that and

then she would go do the same thing over again. And Mm...that is where I realised that it's cause she's upset that she's eating....And also because often when we didn't do something right or mm...make the tea or whatever... We didn't put a teaspoon right way or the jug the right way...We would get punished and she would say, "Ok right, well you go without supper". ...Mm...I learnt that I don't need supper. It's actually nice and quiet upstairs. There is no fighting. I don't have to deal with attitudes ...you know...And I don't even need food from her.

I: *What made it hard to accept food from her?*

B: ...Because she didn't care...because I detested her.....

I: *How did your mom react to food?*

B:Well she couldn't cook....but....I know that she used to throw up...stuff like that. I know she used to take laxatives.Mm...to get rid of it because she had to have the perfect weight of 50 and ...She had to look perfect all the time. ...Mm.....and everything was about looks...So....she ate, but she threw up.

I: *From when do you remember her doing that?*

B: Ever since I can remember, but I just thought it was normal. ...And...*** started throwing up. That is my other sister.And then she put her on something called Redupon...to make her lose weight. And then she stopped...Mm...She didn't have supper and stuff...with us. Then Mm....She eventually put *** on Thins. It was just like he had to be like this perfect...modelling image...*** She used to break her down alot. She still does.

I: *It seems like there was always confusing message given around food so I wonder what message you made of food.*

B:Well I was doing marshal arts and I was taller than the others and you fight by weight... So I had to keep my weight low so that I could fight, because I was four and a half , when I started...And Mm... I had to fight belts that were higher than me because I was taller so I weighed more. So, I had to weigh less to be able to fight same belt...So, it started with that...And then I just started to not eat because I felt bad when *** wasn't eating....And it was because I wanted my mom to know that I didn't need her food. ...Andthen I

realised that I didn't have to eat...at all...That I don't get hungry...That....she couldn't hold that against me. That she couldn't punish meIn that way I would just laugh it off.

I: *Was food a form of punishment?*

B: ...It started that way....but then she realised that it didn't bother me. So she carried on...She carried on with ***....not with me. Then she started to try and make me eat because I got into trouble at school.....because I lost so much weight, the teachers were calling and that....That is when she just started other methods of trying to punish me.....

I: *You mention that from a young age you paid a lot of attention to food...So, I'm wondering what made you so sensitive to food*

B: Mm.....I think that it was...it reminds me of like, "*You can't talk with your mouth full*"Sometimes when you felt like you were going to screamand you had to sit there and ...because there was so much fighting....and we had to sit there and try and eat...And you felt like you were going to throw up...Mm...Then I remember I used to just spit the food into the serviette and just hide it.....Then I didn't have to swallow it because it felt like I was swallowing poison.with all the fighting....It stuffed it all down.....

I: *Stuffed what down?*

B: All the screaming. All the fighting....I saw it like poison. I always saw it like poison all she gave me. Even when she bought me things, I'd destroyed them.

I: *What do you think made you see everything that she gave you as being poison?*

B:I think it...She was like.....I just don't want her close to me..... I really hate it...when she puts her arm around me, I just want to punch her.

I: *Where there any times that you could accept anything she gave you?*

B:I never wanted anything from her.....All I wanted was to go back to my granny.....

I: *You mentioned that at school they noticed your weight, was there anyone else that noticed your weight?*

B:My teacher at school.....

I: *And your family?*

B: No.....maybe my dad.....

I: *What makes you feel like he noticed your deterioration?*

B:Because he used to tell me that he didn't like my thigh bones.... Here....And.....I was too small.....He said that I needed to pick up weight.

I: *Did you want to pick up weight?*

B: No

I: *How come?*

B: I never wanted to put on weight because I didn't want to look like my mother. I didn't want to look strange.

I: *What do you mean by looking strange?*

B: Like when *** body changed. I didn't want that to happen. I didn't want my dad to think I was beautiful. I just wanted to look not beautiful....

I: *How come you didn't want to look beautiful for your dad?*

B: because..... *(Very long silence of 3 min. She appeared to have withdrawn/ detached/ dissociated from the experience)*

I: *Was there anyone who you were prepared to take food from?*

B: Ja....my gran.

I: *What made you able to accept food from her?*

B: She loved me.

I: *How did you feel that?*

B: She used to take us places. And she just spent time with us and she always used to take photos.

I: *So, how did your gran make you feel about you?*

B: ...Well she loved me very much. She cared for us so much.

I: *What did your mom do for you?*

B:Not much.I stayed away from her as much as I could.

I: *What do you think made you stay away from her?*

B:She was always so angry. She never dressed properly. She was like....she wasn't covered up. It used to scare me....freak me out....I didn't want her holding or hugging me. I hated her.

I: *You mentioned that it scared you when she wasn't covered up?*

B: Because she would walk around with her gown on and nothing underneath....And you know...She would sit by the mirror with nothing on and ... it just scared me....It freaked me out. And having to bath her. And her bathing us....I just can't handle it. I don't even want to think about it....it makes me sick.

I: *What role did your dad play in your life?*

B: I think she broke him.I think she made him feel like he wasn't even a man.... She used to tell him how pathetic he was because he can't discipline us ...Mm....He can't get it right. He is just like useless. He can't get a job that pays enough. He worked so hard. He had his own company and she just broke him.She just kept on breaking him.

I: *How did she make you feel?*

B: I tried not to be with her. I knew she hated me, my dad had already told me that she wanted to get rid of me a long time ago....

I: *How did you make sense of what your dad told you?*

B: I don't know. She hated my sister as well.....

I: *Is there someone she loved?*

B: Ja, she loved my other sister. She really loved her.

I: *What do you think made her love her?*

B:I don't know...maybe because she listened to her. Maybe because she did everything she said....And she didn't hate her the way we did. And she didn't have to bath her or make...help her change. She didn't have to do all of that stuff.

I: *You mentioned earlier that you wanted to show her that you didn't want food from her, what do think that was about?*

B: ...I didn't need her food I didn't need her. I could live without her.

I: *Is there any time that you remember when you did or contemplate loving her?*

B:No....I loved my dad. I really loved my dad.

I: *What made it possible for you to love him?*

B: Because he cared and she didn't. He didn't want to get rid of us and even though he was sometimes sick,.... he still treated us like we were his daughters....And made us feel like we were worth something.....

I: *How did your family react to you having anorexia?*

B:They don't believe that I have anorexia, except **** (sister)

I: *So what do they think that you have?*

B: They just think that I don't eat for the sake of not eating.

I: *So, what would someone have to do to be labelled anorexic?*

B: ...The dictionary term is the inability to eat.

I: *So, in their mind because you chose not to eat does that mean that you don't have it?*

B: ...I don't care what they think.....

I: *As I listen to you talk there is a very strong sense that home wasn't an environment where you felt safe...Where feelings were expressed ...It seems like food was always been confused with feelings*

B: Food was for me that was what stopped you from being able to say what you felt...or feel anything. .It was a replacement for everything that wasn't there or the stuff that was there, that shouldn't have been there.

I: *What role do you feel that anorexia has played in your life?*

B:It has kept me from ever being abused again. I don't get attracted to people who aren't attractive.....It's what makes it hard sometimes to give it up.

I: *What makes it hard?*

B: Because it just keeps you safe in a way because no one is attracted to you. You don't stand out. ...You aren't attractive. You don't get confused as a sex object.....You don't look like my mom with her boobs hanging out and everything else.....

I: *Do you think that you would like to give it up?*

B:Sometimes I think so

I: *What will make you want to stop?*

B: One day it will kill me....and maybe I want children, but I don't know about that yet... I have had to make choices a couple of times with anorexia. I think that sometimes I think it's just a waist because I've got a lot of gifting....That.....the motivation is sometimes so small that you know that it's hard...And other times the motivation is quite strong ...you know....And if I turn out to be my mom....I'd rather die.

I: *How do you feel about death?*

B: I'm not afraid of it. I think that...that like.....it's a place where there is no pain...There is no confusion. There is complete clarity...And....

I: *What do you mean clarity?*

B: Where all questions are answered and....that kind of thing

I: *What questions do you think that you would like answered?*

B: Why is it necessary for people to hurt? Why do parents have children...who don't care about their children and there other parents who can't have children and would love to.Why do...children get raped? Whole lot of things. Why do children get sick because they born of a mom who is sick.....Why do they have to suffer? I would also like to see my dad and my gran (laughs).....I really miss them.....

I: *What do you think anorexia has done for your feelings?*

B: It's the one thing it hasn't done anything for.....It just kind of cuts you off you know....Sometimes you even wonder if you are alive (laughs) inside ...you know. In a way it's a very high price to pay. ...cause I know that when I started feeling again I was relieved that I actually felt like there was somebody inside that actually was alive...Not so cold and dead, you know. It's the one thing anorexia really destroys....your heart inside. And sometimes just about being alive is about feeling inside and being able to feel with a person than fear for instance. You don't feel that with anorexia. You just listen to a voice in your head that tells you one step closer you know....

I: *What does anorexia make you feel like inside?*

B:Like I'm already dead. Sometimes it feels....nothing at all....and other times it feels like you hate what's inside of you so much that you'd do anything to get rid of it.

I: *And how do you get rid of it?*

B: By not eating.....

I: *What do you think that it is that you would like to get rid of?*

B:I don't know exactly word for word, but ...Mm...I just wished I stop feeling so guilty.....I wish I could get rid of that feeling, but it doesn't go away...ever...It's like not until you die yourself...then it will go away.

I: *What is it that you feel guilty about?*

B:It's about.....about.....I don't know...I can't explain it in words.....I feel like I killed my dad. I spoke out. I feel like I shouldn't have. I could have been stronger...I feel like.....like I killed him.....because of the result, I deserve to die, not him.

I: *Is the guilt only towards your dad?*

B: No...towards my friend, as well. I never thought he would touch her as well and I will never forgive myself for that.

I: *It seems like you blame yourself for a lot of stuff and never blame anyone else*

B: I knew he was sick and I loved him.....Every time I think about it it just hurts because sometimes it feels likemaybe if I got thin enough ...he wouldn't get attracted to me or he would just like ...get over it....But, I should have known about my friend..... I just want to stand by him because he is my dad He doesn't know that he did wrong...and when I think about that I hate him.....That hurts.....when I hate him

I: *You don't want to hate him?*

B: I don't...and it hurts sometimes when I do. He could have left her alone. He didn't have to touch her.

I: *Is it right to say that anorexia was your attempt to ward off both your parents away?*

B: Ja.

I: *Do you think it helped?*

B: Not with my dad.....I just wish my mom would have been a wife to him.....and not destroy him.....

I: *How do you think that you survived in all of this?*

B: I think I've got angels.....I don't think I deserve them, but I think I've got angels.

I: *How come you feel you don't deserve them?*

B: Because I should have known that he couldn't contain himself.....I don't know why I thought he wouldn't touch anyone else. He didn't touch my other siblings.

I: *Do you feel that there is anything that you feel that you have haven't voiced about anorexia?*

B: Just sometimes you hate yourself so much that you just....think that the smaller you get the more you will disappear...until there is nothing left of you. That is the way I thought... anyway

I: *Why do think that you hate yourself?*

B: For making dumb choices....from where I came from

I: *Dumb choices?*

B: By telling about the abuse andfor.....Sometimes you also feel just like you pure poison to everyone around you.

I: *How come you feel that way?*

B: I think that goes back to what we were talking about my mom giving birth to me...We have the same blood...and that just makes you bad news for anyone...you know.

I: *Because you came from her?*

B: Ja.....

I: *How do you think that you can resolve that for you?*

B: I don't know.....Try to....maybe.....maybe...just stay away from her and everything that happened just get it out....And then just choose to have my life completely different andnot....have anything to do with her or be around her. I don't hate my dad. I let go of that a long time ago....But with her, I will just have to write it down and stay away from her because she continues to do the same.....

I: *What does she continue doing?*

B: Make like.....Can we end it there.

APPENDIX J

PARTICIPANT THREE

CARD 1: Self Efficacy and Autonomy or Self Perception

Main themes give insight into the self-perception, self-esteem, sense of self efficacy, autonomy and her relationship to authority figures, as well as, information about the participants' relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

RESPONSE

(12 sec) Mm I would say, **shame**, he looks like a **boy that is a bit upset** (*nervous/shy laugh*)...Maybe a bit **sad like....Maybe....he is not doing so well at playing the violin** (*nervous/shy laugh*) ...Mm...Ok maybe before he was **sort of going to practice his violin or something and he is just Ja...not doing very well...Not very good at it. Not... Mm... able to do it so well and he is upset frustrated, maybe a bit upset that he can't ...he can't play his violin** (*nervous/shy laugh*)...Mm...I think maybe....he **doesn't really want to play it so much, but other people maybe expect him to and so he is kind of conflicted ...**"like what do I do, I don't really want to play it and I'm so bad at it, but I have to" (*nervous/shy laugh*)....Mm...Ja, and he is like **alone as well...like....people maybe just left him to do it on his own or whatever and he doesn't...Mm...and he doesn't feel like he can and he doesn't really know what to do so much...Mm...Ja, and I would maybe say in the end....gosh well...it could have the good ending** (*laughs*) where he...either **learns suddenly how to play the violin** (*nervous/shy laugh*) or....whoever expects him, his parents, or whatever ...to know ...will say "*Oh well don't worry*" ... (*nervous/shy laugh*) Otherwise he just **keeps on trying and hopes that eventually he will...get it right or he will be able to get out of it and will not have to play it anymore.Ja.....Ja....** (*nervous/shy laugh*)

Prompt: How do you think it was in the past?

Probably he felt like **pressure to do it...** where maybe his parents said, "*Ah the violin, lets play the violin, it's a nice instrument*" And he just maybe wanted to **please them or whatever...** and he thought, "*Ok, lets just try this*" And then ... sort of discovered that he **didn't really like it and it wasn't for him at all** and (*nervous/shy laugh*) And so now he is kind of looking at it and thinking, "*Oh, what am I going to do?*" like "*You know my parent's want me to play it...and to like it* and everything and I'm thinking, "*Oh oh this isn't right. This isn't*

for me...kind of thing" And Ja, it all kind of came from him just wanting to please them and just (nervous/shy laugh)...and Ja, just kind of do what they thought... would be good for him. Ja.

<u>DESCRIPTIVE LEVEL</u>	A boy feels unable to play a violin no matter how much he tries. It was his parents' wish and he doesn't know how to get out of it because he really doesn't enjoy it.
<u>INTERPRETIVE LEVEL</u>	The central underlying themes are about fear of rejection, abandonment, disapproval, internalised anger.
<u>MAIN THEME</u> <u>SELF EFFICACY AND AUTONOMY</u>	A boy that is struggling feels torn and feels so ambivalent about playing the violin, which he does not enjoy, but wants to please his parents.
<u>HERO</u> <u>DESCRIPTION</u>	A boy, upset, sad, not doing well at playing violin, not doing very well, not good, frustrated, can't play, doesn't really want to play, but others expect him to, conflicted and ambivalent, so bad at it, alone, left to do it on his own, suddenly will learn how to play, keeps on trying until gets it right, or gets out of having to play it. Pressured to play and to please parents, but didn't like it and not for him. Do what they thought would be good for him.
<u>BEHAVIOURAL NEEDS</u>	Support, acceptance, assistance, comfort, understanding, Wish for the child's needs to be acknowledged and for child to be able to stand up for himself. Need for emotional space to be able to be in touch with own needs and feelings and to live life. Need for soothing, containment and acknowledgement of his childhood needs for play, innocence and a consistent reliable object
<u>ANXIETIES</u>	Anxieties of rejection, abandonment, failure, inability to achieve, being overpowered and helpless, lack or loss of love.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Frustrating, isolating, high expectations, demanding, and uncontainng. Unable to provide guidance and direction. Family – absent, unavailable, isolated, and alone to figure out on his own, just needs to meet their expectations and demands.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Parental figures seen as unavailable, disinterested, self-involved, narcissistically use child for own wishes and fulfilments, demanding, insensitive to the needs of the child and abandoning.
<u>DAUGHTER'S RESPONSE TO</u>	Torn between complying to meet parents' expectation and dreams and standing up for himself and saying doesn't like it. Frustrated and represses anger. Sad, alone and unsure of abilities or sense of accomplishment. Not meeting the expectations of parents. Needs to do it all on his own with no help from anybody.
<u>SIGNIFICANT CONFLICTS</u>	Forceful, uninvolved and disinterested parental-figures, demanding and controlling of child's life, not allowing for the child's need to be expressed and validated. Sense of autonomy and efficacy stifled. Child has a sense that his needs are unimportant.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears	Introjection and repression of anger and frustration. Isolation.

and conflicts	Denial of painful feelings and around lack of connection and support.
<u>THE EGO</u> Adequacy of hero	Inadequate, overwhelmed and controlled, gives up but tries again, forced, cannot assert himself. At same time also contemplating asserting himself and telling parents that does not enjoy what they think is best for him.
<u>OUTCOME</u>	Either magically learns how to play or continues attempting to please parents and win their approval, love and acceptance.
Impulse control	Restricted in order to please parental-figures, repressed anger.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate. Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Does not avoid, but laughs as a way of numbing and diluting the intensity of anger, resentment, pain, loneliness and frustration.
Adequate solution of conflict	No real resolution as still ambivalent about how to get out of this situation in which he is unhappy, sad and feels incompetent. Either complies with parents' wishes and knowing what is best for him or magically learns how to play, so that pleases parents. Hence, constantly torn between own needs and parents'.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 2: Family card – Separation Individuation

Main themes: elicit issues around separation-individuation, as well as, participants' perceptions of family relationships and attitudes towards parent figures.

RESPONSE

(30 sec) It looks quiteMm....Amish (*nervous/shy laugh*) ...Mm.... I would say ...well like what it looks like is more of like a family ... maybe where you've got the ... like daughter whatever, the mother, Mm...and then like the... either like the son...or ...Mm... Ja, I would put it like the son or the brother or whatever... Mm... and Ja, it looks like small community sort of place where, you know...typical roles where the mother does the cooking and the cleaning, while the man does all the (*nervous/shy laugh*) labour, hard labour. So it looks like he is doing like the hard labour, bringing in the food or whatever. Bringing in the horse and stuff. ...And again over like the watchful eye of the mother (*nervous/shy laugh*) ...Mm....and then I'd say like the daughter

is ...well the girl looks younger, probably goes to school. ..Mm...and...Ja, just kind of doing again what is expected of her. Going to school, go into her female role (*laugh*) cook and....do that kind of thing. Again, she looks kind of sad, though. Or like upset or maybe worried. ..Mm....again maybe she is like....it looks like her brother is hurting the horse and she's not happy about that (*nervous/shy laugh*). But, in my story he shouldn't be hitting the horse. He should just be farming...there we go(*nervous/shy laugh*) Mm....Ja, so if I would have to make it into a story I would probably say.....Ja, the girl is kind of ...it would just be the story of the family...the story of their life....where the girl kind of goes to school and does what she needs to do...Mm...but knows that like her future is kind of like again...just in this little community...in this little farming area. Maybe she wants more...but....circumstances you know her parents again maybe just expect her to carry on and be the usual female role and take over the farm when they get old. Mm...marry, settle down and just carry on that traditional (*nervous/shy laugh*) Mm role... and Ja, her mom looks very like.....proud, almost dominant, you know, like she is looking over what everyone else is doing and like... kind of like quietly and in control where she doesn't have to say "Oh you have to do this", but just by looking at ... looking at her children they know that, you know, ...well her son knows that he must go get the vegetables and whatever...And Ja, I would say the father, because he is no where here, he is probably working...in another field or (*nervous/shy laugh*)...Ja, something like that. Like...and again I would say that the mother and her children are a bit like disconnected in a way...you know, like she doesn't really know what they really want, but she just expects them to listen to her and ... to the usual kind of things that she used to do with her parents...(*nervous/shy laugh*) Ja,....Mm...and then again the ending....a happy and a sad ending (*nervous/shy laugh*) The good ending would be that the girl goes off to university, is able to leave ... tell her parents that this is not the kind of life she wants.....(*nervous/shy laugh*) and do whatever she really wants to do, and obviously find happiness and whatever (*nervous/shy laugh*)...The sad ending is that she finishes matric and goes to her house and she marries the neighbour down the road (*laugh*) and who her parents want her to marry. And she has children...and her husband does the garden and her children do the vegetables ...and her daughter goes to school and marries the guy down the road (*laughs*) Ja.....Ja, I would say that's it (*nervous/shy laugh*)

DESCRIPTIVE LEVEL

A patriarchal family each with their designated roles. Young girl is struggling to find her place within this traditional setting and is ambivalent about her future.

INTERPRETIVE LEVEL

The central underlying theme is about separation and individuation. Breaking away from tradition and becoming own individual self. Fear of rejection and disapproval from family and society. Living up to others expectations. Difficulty in having own needs and voice. Fear of rejecting family tradition and becoming an individual.

MAIN THEME

FAMILY CARD – SEPARATION

Traditional, small town family that is carrying on with tradition and abiding by the designated roles and functions of each member – daughter, son, mother, father. No real connection between the members and daughter wants to break

INDIVIDUATION ISSUES

from this oppressing society and family.

HERO

Young girl, studying, sad, upset, worried, does what is expected of her to do, cooking, cleaning, wants more than traditional, small town upbringing. Expected to carry on family tradition, which is to look after farm, get married and have kids. Good ending- goes off to university and leaves small town behind her. Does what she wants to do and finds happiness. Sad ending- continues repeating traditional beliefs and expectations.

DESCRIPTION

BEHAVIOURAL NEEDS

Need for escape, separation and freedom from oppressing family and its traditions. Seeks individuality. Desires attention, love, care and interaction. Longs for father-figure.

ANXIETIES

Ambivalent around separating from mother. Fears of rejection, abandonment.

CONCEPTION OF WORLD AND FAMILY

Traditional, customary, oppressing, gender-specific with assigned roles and expectations. Traditional patriarchal family structure. Family seen as distant and disconnected, restrictive and oppressive.

**OBJECT RELATIONS
SEEN AS
DAUGHTER'S RESPONSE TO**

Mother-figure evokes themes of traditional female role: cleaning, house work, cooking, conservative. She keeps a watchful eye over her kids, which suggests that she is experienced as critical, disapproving, hard, cold and domineering. Described as being dominant, proud, controlling, and distant from her children and does not know them or what they want. Father-figure is hard working, absent and unavailable, but seems to need him. Brother-figure seen as hurting.

SIGNIFICANT CONFLICTS

Meeting expectations of traditional society and her family. Struggling to determine her future and ambivalent about whether she will manage to separate and individuate or remain following the predetermined role she was assigned by growing up in a patriarchal family. Conflict between need for separation and fears of being on her own, as well as her sense of deprivation in the family. Wishes to break free and separate from the mother and what she seems to perceive as a stagnant environment.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Rationalisation – traditional roles of society and past generations being transcended down each generation. Denial of ambivalence around separation and the consequences of her separation. Denial of anger and painful feelings around her sense of oppression, predetermined life and having to meet external world's expectations. Denial of lack of love within the family unit. Denial of the need for the father figure. Underlying themes of jealousy, but suppressed between mother-daughter relationships. Denial of her need for love, care, and protection and concern from her parents and of her fears of abandonment.

**THE EGO
Adequacy of hero**

Depends on which ending you choose, but mostly highlights internal struggle between being true to herself and meeting the family's expectations and demands. Underlying fear of rejection, annihilation and abandonment.

OUTCOME

Depends if has happy or sad ending, so much ambivalence as to the future and whether will be able to separate and individuate without being rejected, deserted and abandoned.

Impulse control	Restricted and posed.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Stereotypical Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of father-daughter relationship, as well as, mother-daughter relationship.
Adequate solution of conflict	Depends on which ending you choose: Happy- then adequate resolution and manages to separate and individuate. Sad ending- remains oppressed, controlled and dictated to.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 3BM - Aggression

Main themes: Individual's response to aggression and depressive feelings (Abt & Bellak, 1959, p. 207).

RESPONSE

(10 sec) Mm....Ok, well this makes me think of someone who has just **heard really bad news** and they kind of like **almost collapsed** at it...almost like it's so **unbelievable** that they can't.. don't even know how to start handling it kind of something (*nervous/shy laugh*) Drop the keys on the floor...and just kind of collapse into like **misery** (*nervous/shy laugh*)..Mm...I don't know what kind of bad news she could have heard....maybe like someone **close to her died** or ..Ja, that is probably the worst sort of news that I can think of (*nervous/shy laugh*) ...Ja, someone she really **cares about**...has like passed away or something and she thinks how is she even going to move on (*nervous/shy laugh*)....So she kind of just ... collapses onto the floor in **despair** (*nervous/shy laugh*)
...Mm....Ja.....and then shame, she's **like alone**. She probably just heard the news on the phone or something like that ... and I'm sure after ... like when she **manages to pull herself together** ...Mm... She probably ...Mm... would **get up and phone someone**... Find some people to kind of **support her** or whatever,

but it looks like that moment of **absolute disbelief** and (*nervous/shy laugh*) like, “Oh my word” like kind of can’t even comprehend like...what is going to happen.....Then it looks a little bit (*nervous/shy laugh*), this terrible, it looks a bit like she’s not in a **prison cell, but in some kind of isolated... room. Kind of locked away. Almost makes me think (*nervous/shy laugh*) of like books you read where the **serial killer... has like kidnapped her, and locked her in this room and she can’t get out, and she can’t do anything, you know, and she kind of ... she is just kind of lying there, thinking “Oh no. I’m trapped. I’m going to probably be killed or raped (*nervous/shy laugh*) or something terrible”...Maybe she’s thinking how she’ll **escape**, but she looks more **upset** then in thinking mode kind of thing. Ja, and like all she’s got in the room is like this bed andJa, she can’t get out. She **can’t escape**.....Then she’s got keys so that wouldn’t work (*laughs*).....Mm....Ja, that is what I would say.****

DESCRIPTIVE LEVEL

A woman has received terrible news of someone she cared about has died.

INTERPRETIVE LEVEL

The central underlying theme is about loss and aggression.

MAIN THEME
HANDLING OF
AGGRESSION

A woman does not know how to cope after hearing of the death of a loved person. Alternate scenario: woman has been kidnapped and locked up by a serial killer who is either going to kill, rape or do something terrible to her.

HERO

DESCRIPTION

Woman heard really bad news, someone she really cared about died. Almost collapsed, overwhelmed and doesn’t know where to start and how to cope. Miserable, feels despair, alone, disbelief, but will pull herself together and seek support.
Different scenario- prison cell, locked up, helpless, going to be killed, raped or something terrible will happen to her. Upset and can’t escape.

BEHAVIOURAL NEEDS

Need for support, security, reassurance, help, protection and safety. Lonely and needs to seek support versus it being there for her.

ANXIETIES

Anxieties of physical harm and/or punishment, being overpowered and helpless, fear of deprivation, fear of death, abandonment, lack or loss of love, intra-aggression as no mention of gun (labels it keys).

CONCEPTION OF WORLD AND
FAMILY

Isolated painful, lonely, overwhelming, abusive and unsupportive.

OBJECT RELATIONS
SEEN AS

Not specifically referred to, this suggests a sense of isolation. In addition, no one comes to assist her, she needs to pull herself together and go and seek help, which suggest little support structure.

DAUGHTER’S RESPONSE TO

Helpless, undefended, overwhelmed and fearful

SIGNIFICANT CONFLICTS

Conflict over loss and managing to survive and carry on. Fear of intrusion and invasion.

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts

Repression of anger as labels it keys and does not see gun – intra-aggression. Isolation.

THE EGO

Adequacy of hero

Inadequate in second scenario as can not escape and will be damaged. First scenario adequate and inadequate as overwhelmed, but will pull herself together, which suggest critical and demanding super-ego.

OUTCOME

The one outcome requires that she take control, pull herself together and seek assistance.
Second scenario is devastating as she will be violated.

Impulse control

Restrictive.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete/ Incomplete
Rational, as well as bizarre – keys distorts her story.

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Avoidance to some degree.

Adequate solution of conflict

Adequate, but isolated. Second scenario is just left incomplete.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Defended to a degree.

CARD 4 - Interpersonal Conflict and Intimacy

Main Themes: participants' dynamics with regard to interpersonal conflict and intimacy in male-female relationships and can be regarded as a generalisation of feelings towards the father-figure onto other men.

RESPONSE

(10 sec) Well she looks very much in love with him and kind of more admiration of him....And he seems more of the kind of egotistical kind of "Oh, she loves me" (laughs) She is kind of holding onto him ... "I'll do

anything for you” kind of thing... and he is sort of looking away thinking, “*Ja, I’ve got you wrapped around my finger*” kind of thing. And yes, you will do anything for me (laughs)...Ja, it’s almost like...like a love scene, you know, from like a soap opera or something... where you know that like she’s so oblivious to the fact that he is just not into her. And he is just kind of using the fact that she is head over heels in love with him (laughs) so he can kind of, you know, get what he wants...He has probably got quite a few women on the side (laughs) ...Ja, shame and she is kind of looking at him all lovingly and thinking “*I’ll do anything to get you and keep you and have you*”, but he is....he has got too many other women andhe doesn’t want....she’s not the one, kind of thing (laughs).....Ja,.....and it kind of looks like maybe she’s sort of again like expressing her love kind of thing Whereas he is just looking away, not Just not...it doesn’t mean anything to him and he is almost...hearing it...and it makes him happy because he knows that he has got her, but he doesn’t feel the same way. ...not at all.... (laughs) And she’s too in love to notice itShe’s like head over heels to see him (laughs)...She kind of clutches onto him, but he is not holding onto her very much (nervous/shy laugh).....Ja....and like afterwards what I would say.....it could probably go on for quite a while...with her just thinking that he is amazing....and him just leading her on...and seeing maybe other women on the side....carrying on...And then eventually one day, although I think she probably knows somewhere deep down inside, eventually she’ll catch him one day or eventually realiseand her heart will be broken (laughs) ...and hopefully she’ll have enough strength to leave him and say no. But ...he is probably the type of person, type of guy who “No, I promise I won’t do that to you anymore (laughs) . I’ll be faithful. I love you”...and then just carry on his usual was. That was bad (laughs)..Ja..... (10 sec silence) And he is obviously that typical soap opera good looking guy. The James Bond kind of cool, macho dude (laughs).....Ja, and shame...she is probably thinking, “*Ah, I’d love to marry him, and have children. Thinking about her future and happy she would be with him*”And he is just not there (laughs) Ja..... (nervous/shy laugh)

DESCRIPTIVE LEVEL

A woman is hopelessly in love with a womanizer who is just playing with her.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy, possessiveness, rejection, infidelity, abandonment, deprivation and humiliation.

MAIN THEME

INTERPERSONAL CONFLICT AND INTIMACY

A woman is so in love with a guy that she is oblivious to the fact that he is not interested in her and is just leading her on. He is rejecting and detached, but she just carries on loving him.

HERO

DESCRIPTION

Woman very much in love and desperately trying to do anything to keep him. She admires him and is head over heel in love with him, but oblivious to fact that he is not interested in her, but just playing her. Clutching onto him and trying to do anything to just have him. Somewhere inside knows truth about him and will catch him one day cheating. She will be heartbroken, but continues denying the reality of who he really is.

<u>BEHAVIOURAL NEEDS</u>	Needs to feel needed, wants to be wanted and desired. Wants to be loved and to love. Longs for attention, reciprocity of feelings, recognition and acknowledgement
<u>ANXIETIES</u>	Anxieties of fear of loss of love, rejection, deprivation, abandonment, being replaced. Fear of not being able to hold onto her object.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Untrustworthy, unsupportive, rejecting, unfulfilling.
<u>OBJECT RELATIONS SEEN AS</u>	Father/male figure seen as egotistical, womanizer, playing her, using her leading her on, but ultimately will reject her because he is not interested in her. Unfaithful, untrustworthy and a liar. Distant, unavailable and hurtful.
<u>DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS</u>	Oblivious and ignorant to who he is really is. Carries on trying to give him everything and love him unconditionally just to have him in her life. Denies his disinterest, coldness and aloofness. Gives up her own feelings and needs to assert herself in order to retain love and acceptance of the other. Conflict between woman's needs for love and attention and male figure's emotional unavailability and disinterest.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Perhaps undoing by remaining oblivious to rejection. Denial and repression of self and own feelings and separateness in order to retain fusion with and love and acceptance of partner. Denies her true needs and settles for an unsatisfying relationship. Denies her inner voice that he is being unfaithful so lacks confidence in trusting herself. Projection of own needs to be loved, admired and cared for onto male-figure.
<u>THE EGO</u> Adequacy of hero	Sense of inadequacy, does not feel sufficiently confident to express feelings. Inadequate, unable to assert her needs and unable to leave the destructive relationship.
<u>OUTCOME</u>	Unhappy, left feeling unfulfilled, unable to reach male figure.
Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Stereotypical Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Stereotyped, some avoidance.
<u>Adequate solution of conflict</u>	Poor solution of conflict as remains fantasising and ignores the reality of situation.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.
<u>CARD 5 – Mother-Daughter Relationship</u>	

Main Themes: useful in revealing the daughter's secrecy in relation to the mother-figure and the perception of the mother-figure as intrusive and attempting to live out her own fantasies through the daughter.

RESPONSE

(13 sec) I would say that that was like the mother kind of looking in.....I thought a bedroom, but it doesn't look bedroom like...It looks more like a dining room or something ...Mm.....you know the door would have obviously been closed and whoever was in the room was probably...maybe is was a child doing homework or (*nervous/shy laugh*) just sitting in their room, listening to music or something, and the mother is kind of opening the door to ask the child something or to....She looks a bit, not concerned, but ...like.....Mm...concerned, irritated...almost like opening the door to say, "Are you finishing your homework?" (*nervous/shy laugh*) "What are you doing in there" (*laughs*). I could make it into like a dramatic story of , you know, the child has got the comic book underneath the work and the mom is looking I and saying, "Are you really doing your homework?" or (*nervous/shy laugh*) "Make sure you finish your homework or you gonna be in trouble at school tomorrow"...you know... And the child is kind of like, "Of course I'm doing my homework mom look (*laughs*)" ...but they not really doing that (*laughs*) ...Ja, and again...the mother just kind offlings open the door (*nervous/shy laugh*) you know...almost catches the child unaware....but they have a talent because the possibility of their mother doing that is high so. They've go the comic book underneath the book (*laughs*)And Ja, I suppose they know that they will do their homework, but It doesn't matter if they don't do it right now, like their mom wants, (*laughs*)...They could always do it a little bit later or...you know, They'll make sure it's done in time.....The mother is like, "Do it now. This is how my routine is and this is how things are done" (*nervous/shy laugh*)Mm.....Ja, and then I think like although she knows, the mother, that Mm...her child probably isn't really doing his homework, she still thinks that her kind of policing (*laughs*) will change things and that she is right and that her child must do his work after school, and not later...or the next morning (*laughs*) And Ja, meanwhile the child will get through school perfectly fine doing the homework the morning before (*laughs*)..Mm...Ja, the mother will still be none the wiser (*laughs*)Ja, I suppose or the other kind of thing is that maybe ...like her child is at some friends or whatever....like playing in a room or whatever... and the mom is like coming in to check that they not up to no good. Again, she looks a bit concerned like "What are you doing". Like she just needs to make sure that they not doing anything naughty, they little children (*laughs*) ... Kind of like Ja, just seeing what they up to rather than just leaving them to, on their own to do whatever they doing.....And she probably, I don't know the house looks neat, I think she probably also likes order and neat things. So, she wants to make sure that if the children are playing, they not making too much of a mess (*nervous/shy laugh*) or breaking anything.And she probably after this, would close the door and the children would carry on plating (*laughs*) like if she was saying, "Be careful with that, don't break it"... Mm... they might...put it down and be careful.....they might just carry on anyway and just hope they don't break it (*nervous/shy laugh*).....(10 sec

silence) But then I think that the second the mother goes out the doorobviously like they stop. So, she doesn't really know what they really doing anyway. They were playing before, she opened the door and they stopped because they probably know that she's going to say "Don't do that" and Ja, so she'll say, " *What are you doing?*" and they'll say, " *Oh, nothing ...we just playing (laughs)*" And then kind of close the door and walk away, but then think, " *Mm, they up to something*" (*nervous/shy laugh*)...Ja.....

<u>DESCRIPTIVE LEVEL</u>	A mother who likes order and neatness is checking up on her child/children to ensure that they doing what they suppose to and not breaking anything.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about control.
<u>Main theme</u> MOTHER-DAUGHTER RELATIONSHIP	Mother needs to ensure that everything is under her control and that nothing naughty is happening in her house.
<u>HERO</u>	
<u>DESCRIPTION</u>	Woman, looking in on child to see what doing. Concerned, irritated, and flings open door to question whether doing homework, Orders to do homework. Things done according to her timetable. Policing, checking and ensuring not doing anything naughty. Likes order and neatness. Insuring that making too much mess.
<u>BEHAVIOURAL NEEDS</u>	Need for control and order
<u>ANXIETIES</u>	Anxiety around things being out of control, overpowered- helpless
<u>CONCEPTION OF WORLD AND FAMILY</u>	Family seen as strict and controlling, but able to fool mother and allow her to think she is in control whilst still being able to play and just be children.
<u>OBJECT RELATIONS SEEN AS</u>	Mother figure seen as controlling, intrusive, invasive, demanding, policing her children, and unable to allow them to just be children. Likes neatness and order.
<u>DAUGHTER'S RESPONSE TO</u>	Allows mother to think she is in control, but children have their own way of allowing themselves to play and just be children. Rebellious, but without actually being oppositional and attacking the mother. Complaint with mother's need for control and intrusive nature.
<u>SIGNIFICANT CONFLICTS</u>	Implied conflict between meeting own needs and protecting the mother figure. Conflict between own needs and need to placate the mother figure.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Possible denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable, as well as, over concerned with control.
<u>THE EGO</u> Adequacy of hero	Inadequacy - needs to control and order things, suspicious.
<u>OUTCOME</u>	Happy, believes she is right and in control.

Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Rational No avoidance.
Adequate solution of conflict	Resolved as long as feels in control.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distance from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 6GF - Father-daughter relationship

Main themes: specific access to the daughters' feelings in relation to the father-figure.

RESPONSE

(15 sec) On the one hand I think of like father and daughter...Mm....but then on the other hand it makes me think of like *(laughs)*...almost like olden day kind of brothel...you know, with the old man and the pretty young girl, kind of thing *(nervous/shy laugh)*. So I think, if it's the father and daughter one *(laughs)* then.....she looks worried about him, but then he looks quite fine with whatever she's worried about so, it almost looks like she's confessing her concern about something...maybe about his smoking or.....He looks like, if you think olden days person, a guy who kind of like drinks too much and she's thinking, "No dad, *(laughs)* don't drink, don't smoke too much" And he is like "Aah, don't worry" you know. And she's all concerned about it, but he isn't really concerned at all like he knows he'll be fine kind of thing.Mm....I would say like before this, she was probablyshe might have been ...ok there wouldn't have been teas in those days...So she's just doing something...sewing *(laughs)* And then she kind of turned around as he walked into the room...and noticed that he was smoking or drunk or something. And she must have said something like, "Ah dad, you must be careful. You mustn't do that". And he is like, "No don't worry. I'm fine." *(laughs)* and Ja....kind of leans forward and says to her, "No, don't worry", you know *(nervous/shy laugh)*....And then the brothel kind of thing *(laughs)* it almost looks like she would be one of many ladies in kind of sitting on the coach. There would probably be a couple of others all around. ..And...Mm... he was kind of like one of the men who came in with his cigar and was leaning over and saying to her, "Hi there", you know. Mm...She does look a bit worried though....or maybe unimpressed, but then she wouldn't be at a brothel if she was unimpressed by thatBut, maybe she's not so much at a brothel. Maybe she's just like at a get together somewhere and she's not so happy about an older man ...praying on her in a way

(nervous/shy laugh) Ja, she looks.....in a way...**more proper**. She's dressed, you know, well and whatever...so maybe she's a bit **disgusted** by ...what he is thinking *(nervous/shy laugh)* ... The older man who is trying to hit on her *(nervous/shy laugh)* Ah, Ja....that is more than the brothel case I would say *(nervous/shy laugh)* because otherwise she would **be expecting** it she's and it looks like she's more **surprised** and **unimpressed** by it than happy.....Ja, and he looks again, that kind of **Casanova**, sort of you know, not like macho, because he is older. But that kind of **older man who's a dirty old man (laughs)** He thinks **he is good looking**, when he really is getting old and kind of, you know, not using a cheesy pick up line, but kind of using that cool kind of macholike I almost think of it as softness like "Hey" And she's like "Ah, what do you want".....Ja, it's kind of olden day'sh though not like the modern way it would be *(nervous/shy laugh)*. Maybe also, because it's more olden day'sh, and more like unacceptable on the surface, but its happening all the time. So, maybe for her she doesn't realise, maybe she's more oblivious to the fact that it does happen all the time...and she's kind of realising that there is that **whole world under there that she didn't really know about** *(nervous/shy laugh)* But she's kind of like.....I have to think of a word....Ja, like **oblivious to it, not use to it**. You know it was all there all along and she's only now discovering like ...Ja, that it really exists and that people just don't talk about it. **People don't say it**, but its there, because it's....you know....**not right on the surface....even though it's happening everywhere all the time. Ja....**

DESCRIPTIVE LEVEL

Scenario one: A daughter is concerned and voices her concern over her dad's drinking or smoking.
Scenario two: Brothel and young girl being approached by elder man.
Scenario three: Proper woman being approached by elder man, which is so inappropriate in the society of her time. Nonetheless, it is happening all the time and she is only finding out now about the under world of society.

INTERPRETIVE LEVEL

The central underlying themes are of sexuality, loss, rejection, intrusiveness and lack of respect.

MAIN THEME
**FATHER-DAUGHTER
RELATIONSHIP**

Three scenarios, either: concerned daughter expressing her worry to her father who negates and dismisses her concern; or brothel situation in which woman is being picked up by older man; thirdly, 'proper' woman being hit on by elder man, which she finds so inappropriate and disgusting.

HERO

Daughter confessing her concern to father, worried about him, drinking/smoking too much.

DESCRIPTION

Scenario two: worried, unimpressed, expecting it.
Scenario three: unhappy, surprised, unimpressed, disgusted that being preyed upon by elder man. Proper lady, well dressed and startled by the inappropriate behaviour that exists in the bigger world.

BEHAVIOURAL NEEDS

Approval, appreciation, respect, sexual gratification, but feels terribly ashamed of this need, intimacy, love and closeness to male figure.

ANXIETIES

Anxiety around father-figures approach, fear of invasion. Possible fear of being overpowered and helpless or of being devoured. Anxiety around loss of self.

<u>CONCEPTION OF WORLD AND FAMILY</u>	Anxiety around oedipal wishes. Ambivalence over sexual needs and desires, almost feels ashamed and disgusted.
<u>OBJECT RELATIONS SEEN AS</u>	Invasive, improper, inappropriate and disrespectful towards women, lack of space. Issues around older men and inappropriate behaviour.
<u>DAUGHTER'S RESPONSE TO</u>	Male/ Father-figure seen as inappropriate, sexual, pursuing, Casanova, older, dirty old man, self-involved and detached from reality about his age., lacks boundaries, dismissive of her concern and compassion.
<u>SIGNIFICANT CONFLICTS</u>	Shocked, unimpressed and startled about the world, but does not react. Gives sense of being submissive and 'too proper' to be abrasive.
<u>BOUNDARIES</u>	Conflict between anger and feelings of coldness towards father-figure and her need for intimacy. Denial of sexual needs, Oedipal wishes and need for father-figure. Anxiety around sexual intimacy and attention from male figure.
Defences against needs, fears and conflicts	Enmeshed. Denial of sexual needs, Oedipal wishes and need for father-figure.
<u>THE EGO</u> Adequacy of hero	Inadequate unable to be assertive.
<u>OUTCOME</u>	Incomplete in all scenarios as father dismissive of her concern and she is shocked by the reality of what is happening in the world.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Stereotyped Appropriate Incomplete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Some attempt to avoid anxiety though stereotyped story.
Adequate solution of conflict	No real resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card.
<u>INNER REALITY TESTING</u>	Somewhat defended.

CARD 7GF - Mother-Daughter Relationship

Main themes: accessing the mother-daughter relationship in terms of how the daughter experienced the mother-figure as a young child.

RESPONSE

(10 sec) Again, like two stories (*laughs*) that jump into my head (*nervous/shy laugh*) The first thing, like the first thing I thought, but the this isn't really a bed, is like ...I thought of like a mother who was kind of like maybe terminally ill. Who was sort of sick...Mm... in bed....and like her daughter, her younger daughter is kind of like sitting there with her. It looks like she is kind of like reading her a story. So, I would say like the daughter knows that she's got cancer or something like that and the daughter knows like she's sick and she knows like there is a really big chance that, you know, that she might die and everything. And she is really worried. And the mom is trying to keep things normal and like calm her, but like she's really not feeling well, though. So, she just lying there, reading her story...trying toyou know, spend some time together....And just make up. And Ja, the daughter is holding...at first I thought it was maybe even her younger sibling, like a younger child, and she's thinking, "What is going to happen when mom passes away because who is then going to take care of me and like....my like me younger sister or brother...." But, maybe it's a doll as well that she's kind of holding onto. It's like her comfort doll in way. It like goes with her everywhere (*nervous/shy laugh*) and she's holding it close kind of worrying, while her mom like really likes reading to her. And then like, they sort of are trying to keep things normal ... Her mom is trying to make her feel ok...."Don't worry, you'll be fine when I'm gone" (*nervous/shy laugh*) But, she knows it's going to change things a lot. And....she's really worried about what she's going to do... happen.... that she doesn't really...Ja....she doesn't really want her mom to know how worried she is. ...Because as much as like her mom is reading her the story, she's not hearing it in anyway, because in her mind ... her mind is just going on about "What am I going to do. What... you know...What is going to happen" But, her mom just kind of carries on reading.....And she probably knows that her daughter is upset and worried....but doesn't really know how to calm her in a way....you know she can say, "Don't worry, don't worry, but it doesn't change things" (*nervous/shy laugh*)And they just trying to spend time together, but they both....I'm sure the mother is very worried as well...(nervous/shy laugh) about herself and her child about what is going to happen. And.....Ja, they kind of contemplating what is going to happen in the future (*nervous/shy laugh*)...

Ja, and well the other one....like I thought, ok they like in kind of a lounge room area and Mm...she looks more like the maid to me...or like the nanny. Mm...Ja, I would say she was like the nanny reading to the little girl who has got her doll or whatever. ...Mm.... the little girl's parents are maybe like too busy, don't pay her much attention and leave the nanny to sort of look after her and bring her up. And maybe they were meant to...take her shopping or go and see a movie with her that day and then, as always, her parents kind of cancelled and said, "No, no, no, we have to work or we have another function. We sorry, we will go tomorrow" Like the maid knows or the nanny knows like that she's really upset by it...Mm... she knows that it's wrong and that her parents should make more time for her and stuff. So, she is like trying ... she like comfort her and thinks, "Ok, let me read you a story to get your mind off things". But then again, the daughter is like ...

she is upset and she's not really hearing the story, because she's thinking, *"Aah, my parents...work is ore important than me....you know...How could they cancel again. They don't know how much.... It means to me, you know....And I want them to be a part of my life and you know, to know what's going on, but they just sort of too busy and uninterested"* (nervous/shy laugh)...Ja, and shame, she looks... very lonely ... An only child... She looks like she doesn't have any siblings or anything....And she sort of feels like...like her parents don't really care. Like a little bit ... Alone. She wishes she had like other...more interaction...more relationship with her parents or at least another sibling to play with or (nervous/shy laugh) Ja, just have close to her (nervous/shy laugh)...Ja.....and like again the nanny isyou know she knows that it has upset her. She is probably closer to her and understands her more than her parents do. And she thinks, *"Ok, let me try and read you a story. You know, it will take your mind off it. You'll be happier"* (nervous/shy laugh) But, it's not really working (nervous/shy laugh)cause she... Ja, cause she knows it, I don't think she realises how, again, the little girl is not hearing any of the story that she's reading her. ...She is kind of maybe looking out the window seeing her parents rushing to go to their meeting or....Maybe looking.....even just looking at nothing.....thinking ... Just looking into oblivion, just thinking, *"I wish, you know, I wish I was with them. And I wish that they would spend more time with me.....and Ja, hadn't let me down again"* (nervous/shy laugh).....And then I suppose what would happen is...She would kind of...well eventually, she would get over it, obviously (nervous/shy laugh) She would be upset and stuff and maybe later on she would go and play or whatever. And then it would just be another time that they let her down...you know...Something she is sad about, but it's over. She would carry on ...Just doing her normal thing (nervous/shy laugh) And, the fairytale ending, her parents would suddenly realise (nervous/shy laugh) they were being...not paying her enough attention and stop(nervous/shy laugh) But otherwise it would just be likeshe would know that they would just let her down again...And although they would try not to, they would not mean to, they would. Things would just kind of get in the way (nervous/shy laugh) Ja.....

DESCRIPTIVE LEVEL

A young child is sitting by her terminally ill mother's bed side trying to make up for lost time, but feeling overwhelmed and worried about her future and who will take care of her once her mother dies.

An only child has yet again been let down by her parents who are too self-absorbed in their work. They are oblivious to her pain and sense of rejection.

INTERPRETIVE LEVEL

The central underlying themes are fear of death, loss, reparation, abandonment, deprivation, about uncontained emotions, anger towards the mother-figure and longing for soothing.

MAIN THEME

**MOTHER-DAUGHTER
RELATIONSHIP**

The younger daughter and mother are trying to spend as much time together before she dies from cancer. Both are worried about the future and neither one really know what to do and how to contain each other, but they are trying.

The girl is unable to listen to the story the nanny is telling her because she would rather be with her parents. She feels lonely, neglected and abandoned by her parents, once again.

HERO

DESCRIPTION

Young daughter: sitting on mother's bed, reading to terminally ill mother, knows might die, really worried, spend time together and make up. Overwhelmed by future and who will look after her and sibling. Holding onto comfort doll. Trying to keep inside her concern not to show mother. Not hearing story. Contemplating future without mother.

Little girl, only child, parents too busy, don't pay her attention, nanny bringing her up, let down over and over again, upset, feels rejected and abandoned by parents, very lonely, parent's don't care. Wishes for more interaction, relationship with parents. Eventually get over it. Sometimes sad, but gets over it.

BEHAVIOURAL NEEDS

Need for containment, protection, safety, security, love, reassurance, nurturance and soothing. Perhaps struggle between separation and individuation. Need to be loved and cared for by parental-figures. Need for empathic connection with the mother-figure. Needs to be wanted and feel special. Yearns for close connection to parents. Feels emotionally deprived and neglected.

ANXIETIES

Anxiety around loss of love and rejection, death, reparation, abandonment and deprivation.

CONCEPTION OF WORLD AND FAMILY

Implication of harshness in the world and lack of safety or a wish for safety in the family. Threatening and intimidating. Family seen as unavailable and emotionally depriving.

OBJECT RELATIONS SEEN AS

Mother-figure experienced as terminally ill, trying to contain daughter's worry over her illness, trying to be strong, but also unsure how to reassure her that she will be safe and taken care of when she dies. Both aware of each other's pain and uncertainty. Parental figures seen as absent, unavailable, neglectful, depriving, self-involved, materialistic.

DAUGHTER'S RESPONSE TO

Trying to be strong and not worry her mother because she is ill. Trying to self-soothe herself by holding onto her transitional object. Trying to make up for lost time and connect with her mother. Very worried about her future and uncertain what will happen and who will look after her.

SIGNIFICANT CONFLICTS

Suppresses her anger, disappointment, pain and sense of rejection. Externally compliant, but internally distressed – escapes to another world, not interested in the story being read to her. Gives up internally over ever being loved, needed and having a close relationship with caring and attuned parents.

Conflict between need for separation and unmet dependency needs in relation to the mother-figure/ parental-figures.

BOUNDARIES

Enmeshed/ withdrawn.

Defences against needs, fears and conflicts

Denial of anger and aggression towards the mother-figure/ parental-figures, wish for reparation. Idealisation of the mother-figure. Suppresses disappointment, rejection and pain. Intellectualizes. Isolation and introjects pain and rejection.

THE EGO Adequacy of hero

Inadequate. In both is unable to voice her pain and need for containment, soothing and affection.

<u>OUTCOME</u>	Unhappy in both stories. Fairytale ending, but shows has no trust or belief that they can notice and see how she yearns for a connection, closeness and for a relationship with them.
Impulse control	Restricted, introjects anger and pain.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational No avoidance
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of feelings of anger and aggression.
Adequate solution of conflict	Unhappy, death and trying to come to terms with loss. Unhappy in second story as only fairy tale will make things get better and make them notice her and see how much pain they have inflicted on her.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distance from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 8 BM - Aggression

Main themes: Gives insight into feelings of anger, aggression and the experience of such emotions.

RESPONSE

(23 sec) Aah ... Mm.....It's almost like ...like... I don't know the back seems separate from the little boy. It's like...like I think of almost like he is in an **art gallery** or something and the back is a picture (*nervous/shy laugh*) cause he **doesn't seem to fit into like the picture.** ...Mm...because the picture almost shows it's like It's this dramaticlike ...like.....it almost looks like someone who just **died** and then there are kind of like these two people about to **cut him up** and (*nervous/shy laugh*) you know... Maybe there was a **big fight or something**...The glass falling down and these people kind of like...he is like the enemy and these people are going to like **cut him open** and (*nervous/shy laugh*) and you know, **vulgar** and show their power kind of thing....But, like he doesn't seem, which is why I say it's separate, because **he doesn't seem.....concerned** about it....Almost like it's got to be a picture. He doesn't seem worried or It's almost just like **happening behind him.** You know it wouldn't be like happening behind him and him just like "*Oh well*" (*nervous/shy laugh*) So, almost Ja, makes me think more of where he is kind of ...maybe in an art gallery. Ja, like standing in front of the picture. Maybe on a **school tour or something.** ...Maybe they going. Ja, and he is ... Maybe a history museum even...where its like this is what happened ...**portraying a war scene....**you know, **maybe with the gun**...These were the guns that they used. And he just stormed into a restaurant you

know....something like that and knocked the glass off the table and now they going to kind of....Either he is already dead and they going to cut him up...or they going to try and torture him or something like....Ja.....and the boy is just kind of not super interested n this whole like tour thing (*nervous/shy laugh*) Kind of just standing in front maybe thinking “*My gosh...another picture*” ...Not really understanding the history of the picture because he wasn’t really there andit doesn’t really make that much of an impact on himAnd Ja, he looks quite young...beginning of high school....kind of (*nervous/shy laugh*).....Ja, and he ... he doesn’t...like the effect of war doesn’t really reach him because he wasn’t there. And he is just kind of like just hearing stories. He doesn’t get the full impact of it. And he seems...I wouldn’t say bored... but likenot so concerned about it all (*nervous/shy laugh*)

...you know, when it’s quite a disturbing picture ... and thing that they doing and it was quite a horrible time obviously, but it doesn’t really impact his life , “*Oh well, let’s have a look at the next picture*” (*laughs*)...or the next exhibit...or whatever. And I would say that obviously he is with his school or whatever....like he is in a uniform, with his tie (*nervous/shy laugh*) ...and that kind of....all boys school. I don’t know why, but that is what I think. He looks like that kind of boy....not that there are those kind of boys (*nervous/shy laugh*)Like a...sort of Ja....still immature...Still needs to grow up. Ja.....

<u>DESCRIPTIVE LEVEL</u>	Boy on school trip at the museum and is looking at a disturbing picture.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is the struggle with aggression and being able to confront and defend against it.
<u>MAIN THEME</u> AGGRESSION	Boy unaffected by disturbing picture of death in the museum.
<u>HERO</u> <u>DESCRIPTION</u>	Boy, from all boys school, immature, needs to grow up, looking at picture, not super interested, not impacted by history, effects of war don’t reach him, unconcerned.
<u>BEHAVIOURAL NEEDS</u>	Need for escape.
<u>ANXIETIES</u>	Anxiety around being helpless and overpowered, of internal injury and aggression.
<u>CONCEPTION OF WORLD AND FAMILY</u>	World seen as aggressive, attacking and dangerous.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Not referred to.
<u>DAUGHTER’S RESPONSE TO SIGNIFICANT CONFLICTS</u>	Avoids aggression.
<u>BOUNDARIES</u>	Withdrawn.

Defences against needs, fears and conflicts	Denial/ Projection of anger and aggression onto safer object (picture). Intra-aggression.
<u>THE EGO</u> Adequacy of hero	Adequate but detaches from the aggressive experience in the background
<u>OUTCOME</u>	Indifferent to his surrounding.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Struggles and attempts to avoid reaction to feelings of aggression.
Adequate solution of conflict	Not involved in conflict as detached from scene and protected from it as just a picture.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card.
<u>INNER REALITY TESTING</u>	Good, defended in terms of own aggression.

CARD 9GF - Sister Rivalry or Daughter-Mother Hostility

Main themes: a notion of the woman-to-woman feeling.

RESPONSE

(20 sec) Mm... I'd say maybe they look like they kind of **sisters** cause they seem to have **similar hair** style ... same kind of **lightness in colour** (*nervous/shy laugh*) ... And it looks like.....the one is kind of **hiding behind a tree in a way**... kind.... of like **looking on at the other sister**She is **running** from somethingMm... The **sister who is running doesn't know that the other one is there**....It looks like they kind of like are on **an island** so maybeMaybe an island, maybe like out in the **forest**....And one sister is...**one is running**....I don't know it almost looks like the one who is looking on almost knows something is up, so she has almost **followed her sister** to kind of **spy on** her and see **what is going on**, you know. And she is just like **now seeing her run away** ...Kind of makes me think like **love story maybe**. She's like **in love with a boy** who she is like **not allowed to have** (*laughs*)...And she is now....kind of...Ja, like she has just **been with him**...Like met up with him in the forest where **no one will see her**. ..And now she is running back home to be back in time, you know, something like that. But, the other **twin sister** thought, "*Ah, I'm sure she is seeing him*" so she followed her

out there and is peeking from behind the tree...Seeing her kind of running back (*nervous/shy laugh*).....Ja, she looks like... I wouldn't say the good sister, but she looks like the one that does the right thing. She's the one, "Mm...how horrific, how could she be with that boy. Like my family will disown her" (*laughs*) Ja, and she has kind of like got her book with her and has probably been to school. Always does everything right and everything good (*laughs*)...And she is kind of like looking onto her other sister who is more free spirited and does what ...she really wants to do...and. Ja....And then again, this sister looks a little bitlike she feels superior...Like she is looking down on her in more of a I wouldn't say like disgust...you know like she's inferior and she would just go and fall for this boy "It's so inappropriate" (*laughs*) ...And Ja.....so the other sister...maybe older sister, younger sister even....The younger oneyou know she is the younger one and she is more wild...Ja, kind of knows that her family wouldn't approve.....but knows she wants it so, at the moment she is keeping it kind of secret...(nervous/shy laugh) Ja, and deciding what she is going to do because ...she can't tell her family, but she probably wants to. She knows that they will probably find out.....And again the older sister looks like a bit of a snitch. She is going to run back home to mommy and daddy and tell them straight away (*laughs*)..."Guess what I just saw" (*laughs*)...Ja, and like the younger sister is a bit misunderstood, you know..... They think that she's like bad and they think, you know, that she's this wild...almost out of control child. ...you know, when she's reallyjust.....she found someone she loves. She just sees things in a different way and they don't understand that.....Ja, And like the older sister is kind of like more the favourite, you know.....She kind of does everything right. She will go back and tell mom and dad. You know be on their side...and.....Ja, sort of feel very superior and.... like the better child (*laughs*)...when Ja, she's really.....I was going to say that she's not that happy, but she doesn't really know it (*nervous/shy laugh*)....Like she might even be a little bit jealous of her younger sister.A bit jealous because she is able to find a person that she loves...You know to like let go of it and be... free (*nervous/shy laugh*) Whereas she always put pressure on herself to do the right thing. And to be everything her parents want her to be. To be.....Ja, even like clothes...like her outfit looks more reserved and more covered up (*laughs*) you know. Whereas her sister might, in those days you know, it looks lower cut and (*laughs*) She's like the prettier, younger, "vibier", funkier sister kind of thing in olden day terms (*laughs*). Ja, and this is like the older, reserved, perfectionist kind of sister.I think she wishes she was more like her sister....I think there is ...like as much as she pleases her parents more she kind of wishes that she could let go a bit ..Find love like that and ...you know... Be that bubbly, happysort of person.....Ja.....

DESCRIPTIVE LEVEL

The older sister is spying on the younger sister because she is jealous and envies her ability to be free, bubbly and capable of finding love without needing the approval of her family. She is a snitch and will run back and tell her parents.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy, envy, secrecy and rivalry-oedipal themes.

**MAIN THEME SISTER RIVALRY /
DAUGHTER-MOTHER HOSTILITY**

Older sister envies her younger sister because she is wilder, prettier, happier, carefree and does not try to please her parents.

HERO

Younger sister is running, in love with forbidden man. Free spirited, wild, prettier, younger, 'vibier', funkier, and does what she wants to do, strong willed. Contemplating how to tell parents. Misunderstood, perceived as being bad, out of control. Sees things differently, but family doesn't understand her.

DESCRIPTION

BEHAVIOURAL NEEDS

Ambivalence between need for approval, meet expectations of parents and being free spirited, happy, able to love and not worry what her family thinks of her. Need for sexual gratification and desire.

ANXIETIES

Oedipal themes of competition, rivalry, jealousy and loss. Need for parent's acceptance, approval, love, understanding and support.

**CONCEPTION OF WORLD AND
FAMILY**

Laden with jealousy, envy, rivalry and intrusiveness. Family - perceived as controlling, judgemental, critical, demanding, conservative and rejecting. Sister-figure may be experienced as controlling, jealous, and intrusive.

**OBJECT RELATIONS
SEEN AS**

Female/sister/-figure evokes themes of spying, intrusiveness, jealousy, rivalry and the need to be the favourite in eyes of parents. Does the right thing according to parents' expectation of her. Feels she is very superior and above twin/ younger sister. Snitch and will tell parents about the forbidden man in her sister's life. Described as being jealous of her sister for being free and able to love. Conservative, perfectionistic and not really happy, but unaware of her unhappiness. Wishes she was free, bubbly, happy and could let go of parent's demands and need to constantly please them.

DAUGHTER'S RESPONSE TO

Ambivalent because knows needs to tell family, but can not as does not want to lose the man she is in love with. Knows they will disapprove and reject her needs, choices and wishes. Seems to be more confident and happy in who she is. Unthreatened by family's demands. Knows they misunderstand her, but still holds onto what makes her happy.

SIGNIFICANT CONFLICTS

Themes of jealousy and rivalry between two female figures - mother-sister-daughter. Conflict around her sexual development and oedipal wish. Separation and individuation.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Displacement of Oedipal issues onto a safer object. Projecting and splitting ambivalence over need for approval and acceptance onto sister-figure.

THE EGO

Adequacy of hero

Adequate, strong willed and holds onto her sense of self.

OUTCOME

Undetermined as did not conclude story, but seems the split created between both sisters holds different parts of herself.

Impulse control

Acts out by doing what makes her happy.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD

No avoidance.

Adequate solution of conflict

No resolution.

DISTANCE OF PARTICIPANT FROM
OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Good.

CARD 11 - Infantile or Primitive Fears

Main themes: fears of attack and oral aggression, infantile or primitive fears.

RESPONSE

(10 sec) Oh gosh reminds me of the Lord of the Rings (*laughs*) How I kind of imagine it.....Makes me think of something dark, underworld kind of thing...Where there lots of like demons...like black magic (*laughs*) ...And it's almost like this is not so much road, but maybe like in a cave or something.....and it is like you would fall off the end into like nothingness in a way...So, it's like obviously you would want to stay on the path and on the kind of rocks. And not fall....fall where you can't see the bottom...You don't even know where. Lots of like dark clouds and darkness around.That looks like a dragon. I would say like an evil kind of dragonny spirit ...that is kind of likemaybe about to, I don't know what those are, but maybe kind of push them off. They going into the darkness (*nervous/shy laugh*) Ja, it makes me think of like the knight where he is not in the picture. He is like looking at the scene and they seeing this dragon coming from the darkness...Like maybe pushing some animal or mice into thisinto this kind of....deep like....nothingness where they just going to fall and....Ja, and he is probably a little scared thinking, "Oh oh"....But maybe he is like alike a ... not a historian, but someone who has gone to find the treasure or someone who has gone to find artefacts or information....And he has just discovered this world of like danger and all this magical demons.....Ja, and now he is also a bit worried for his own life, thinking like, "What happens if I....what happens if I get targeted next, pushed off into....where I get pushed into nothingness and.....Ja...and just like fade away. disappear".....Ja the other thing that it could be, instead of the animals he is seeing,Mm...they could be almost people bowing downLike to the dragon.....He is bad, but they have to respect him and listen to the dragon....otherwise he is going to push them off and almost go down to hell.....Endless nothingness. So they thinking, "Oh, we better bow down so that he doesn't kill us" (*nervous/shy laugh*) And then again there would be a person watching...An explorer looking for the treasure.....thinking either they going to have to fight this dragon or hide behind a rock.....And obviously the people bowing down are like prisoners or servants who have to do as the dragon says. ... The dark lord (*laughs*)

DESCRIPTIVE LEVEL

An explorer has discovered a world of demons, darkness and dragons and is unsure what his future holds, will he manage to escape or will he become a

	servant or be killed by the dragon.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is of aggression, uncertainty, evil, and the unknown where there is lack of control and unexpected danger.
<u>MAIN THEME</u> FEARS OF ATTACK AND ORAL AGGRESSION	A man is observing a world which is dangerous, evil and holds nothingness.
<u>HERO</u>	
<u>DESCRIPTION</u>	Knight, explorer, looking for treasure or artefacts. Scared that will disappear or fade away if the dragon finds him.
<u>BEHAVIOURAL NEEDS</u>	Oral gratification.
<u>ANXIETIES</u>	Anxieties of aggression and attack.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Unpredictable, evil and dangerous.
<u>OBJECT RELATIONS SEEN AS DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS BOUNDARIES</u>	Not referred to.
Defences against needs, fears and conflicts	Displacement of oral gratification onto a safer object.
<u>THE EGO</u> Adequacy of hero	Scared and uncertain about his future within this demonic world.
<u>OUTCOME</u>	Aggressive and attacking.
Impulse control	Restrictive, contemplating whether will have to fight or hide.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Incomplete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u> Adequate solution of conflict	No avoidance. No resolution, unsure what will happen.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 12F - Mother-Daughter Relationship-Physical Beauty

Main themes: conceptions of the mother-figure, mother-daughter relationship and is particularly useful in terms of accessing negative emotions felt towards her. It also taps into attitudes around physical beauty and self image

RESPONSE

(10 sec) Well she looks like the evil step mother (*nervous/shy laugh*).....I would like say that the girl looks innocent...and quite... you know ... kind....nice person or whatever...And then there is like the evil step mom behind her. Who is like old and wrinkly and probably jealous of likethe young...you know...her youth, her beauty. ... like kind of thing. Ja, but jealous in a bad kind of way...Where she wants...where she is kind of plotting...to harm her or she wants to see her come...you know, fall down....kind of thing.....Oh, she's almost like The young girl doesn't seem to realise that her step mom is there.....I think it kind of like the step mom is...thinking how she can kind of pull her down....Do something to kind of harm her (*nervous/shy laugh*)...you know....and she is kind of oblivious to this....She know she's evil, but (*nervous/shy laugh*) she doesn'tShe doesn't know that she's plotting something.....Ja, and the step mom has got that evil kind of smile of like "Ha, I'll get you" (*nervous/shy laugh*) "I'll get the last laugh...kind of thing" (*nervous/shy laugh*).....Ja and maybe like ...the girl knows that the step mom is evil obviously like the rest of the family you know, particularly the father, don't ...you know...know that she's so evil....or won't...don't acknowledge it....I think because she's quite old, then the father must also be quite old...(laughs) So, maybe he is just like he is with her just because.... Almost like it's a comfort....and she is quite a domineering kind of step mom who has got her claws on him, and ...He is just going with it, you know..... And so he doesn't really want...you know...he is maybe not in love with her or anything, but it's convenient and its comfort.....and she definitely would do something for him so.....it's kind of Ja, but she doesn't ... like his daughter (*nervous/shy laugh*)....Ja, she kind of.....Ja, she kind of seems to know. Ja, she knows that the step mom is evil and not so good, but she doesn't realise the full extent of it....and like.....kind of knows that there is nothing she can do about it....Her step mom is evil and maybe she will just have to watch out (*nervous/shy laugh*).....Ja, like the step mom no matter what the girl did she would still hate her. She doesn't like her because in a way she is everything the step mom wants to be....You know, she is young. She is pretty. She doesn't have any wrinkles....you know...She's like the apple of dad's eye....kind of thing (laughs). I mean the step mom is not that attractive...Grey hair...you know getting old andkind of would like that attention more. Would like you know would like her father's complete attention rather than him kind of like worshiping his daughter.....Ja.....

<u>DESCRIPTIVE LEVEL</u>	A step-mother is so envious of her step-daughter's youth, beauty, kindness and undivided attention that she receives from her father that she is plotting something to harm her.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is a sense of cunningness, jealousy, envy and destruction between the mother and daughter relationship.
<u>MAIN THEME</u> MOTHER-DAUGHTER, PHYSICAL BEAUTY	A beautiful, youthful, kind daughter is oblivious to the extent of her step-mother hatred towards her. The step-mother is plotting something to harm and destroy her.
<u>HERO</u> <u>DESCRIPTION</u>	Young girl nice and innocent. Unaware and oblivious to the evil plotting of the step-mother behind her. She will have to watch out for her, but can do nothing as her father can not see the extent of her evilness.
<u>BEHAVIOURAL NEEDS</u> <u>ANXIETIES</u>	Need for protection, safety and security by father-figure against envious mother-figure. Anxieties of loss of love of father-figure, fear of physical harm and punishment, disapproval, injury, being deserted, being devoured, overpowered and, oedipal themes of competition, rivalry, jealousy.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Unpredictable, laden with jealousy, envy rivalry and harm. Family – mother-figure poisonous and father-figure ignorant to her destructive capabilities.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Mother-figure evokes themes of evil-step-mother who is jealous of her step-daughter's youth and beauty. Wants to harm daughter, make her fall. She is domineering, old, wrinkly and has claws in her father. Always hated the step-daughter. Father-figure seen as old and unaware/naïve/disinterested of the evil plotting against his daughter. Does not love step-mother her, but with her out of convenience and comfort. Weak and unable to protect his daughter.
<u>DAUGHTER'S RESPONSE TO</u>	Can not do anything against the evil step-mother. Father not there to protect her.
<u>SIGNIFICANT CONFLICTS</u>	Oedipal themes. Envy, jealousy & rivalry between mother-daughter relationship.
<u>BOUNDARIES</u> Defenses against needs, fears and conflicts	Enmeshed. Displacement of Oedipal issues onto a safer object (step-mother). Denial of anger and painful feelings around father's inability to protect and see what really is going on. Repression of anger towards mother-figure. Possible projection of envy for having to share father.
<u>THE EGO</u> Adequacy of hero	Inadequate, in that unable to get anyone to help her and feels she can do nothing about the step-mother's envy and jealousy.
<u>OUTCOME</u> Impulse control	Dangerous outcome as will always have to be on guard.

<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Restricted. Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance, but safer object chosen-step-mother.
Adequate solution of conflict	No resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing.
<u>INNER REALITY TESTING</u>	Good.

CARD 13 MF - Sexuality and Aggression

Main themes: accessing sexual conflicts.

RESPONSE

(20 sec) Aah.....well like on the one hand I think well....it looks like they have just slept together....You know, they lovers! (*laughs*) And she is kind of like still lying in bed or whatever. And he is likehad to get up and rush to work or whatever....But, I'm not so sure because he looks a little bit...with his arm around his eyes....you know distressed and like...almost like "Oh no"And she could be like dead, rather than like she just slept with him (*laughs*) ...Mm.....so maybe on the hand maybe kind of just seeing her ...it's almost like he has turned away, "Oh no" kind of like seeing something terrible....Either I think that she has like died or has been murdered. ...it looks more like....Ja, and he kind of like turned away. And he looks kind of like older than her, though. So, I would have thought maybe husband and wife or like boyfriend- girlfriend kind of thing.....He looks older.....Ja, maybe he just walked in and saw her in bed with someone else (*laughs*) and he is kind of, "No, how could you do this to me". And he has like turned away...in like despair and kind of like covering his eyes. ...you know...like "No!" But, the thing is that she is not responding so ...that what makes me think that she's dead...because she's not covering up or looking worried. She is just kind of lying there. So the chances are that he just walked in there seeing her having an affair, she wouldn't just lie there. ... Ja, but it's almost like he has walked in and seen somethingunexpected and devastating for him...And he is kind of like ...now turning away and thinking, "Oh my word"And...Ja, maybe....she is kind of...maybe she is sleeping and he is seeing the clothes of the person she is having an affair with or something like that....So, she kind of like hasn't woken up just yet...He has just found out and he is very unhappy and she is kind of sleeping....oblivious you know....Not quite aware yet that he knows (*laughs*).....Ja.....She will

probably wake up quite soon...you know...and be like, “*Oh no*” I can imagine her covering up very quickly with the blanket (*laughs*)...And Ja saying, “*I’m so sorry. It was just once. I never meant for this to happen*” (*nervous/shy laugh*) She probably didn’t mean for it to happen... you know...She’s not like a bad...and adulteress person, but it just kind of...She just kind of just started off seeing him, the guy she was having an affair with, and ...you know....initially they were friends and.....it kind of happened you know. She didn’t do it maliciously or anything like that (*laughs*).....And he probably suspected that maybe something was up...Like...maybe he came.... he came from work early or something ... and caught her. But I think he knew....Maybe not the full extent of it, but there was...there was something up and it was just now confirmed....like his worst fear kind of was confirmed (*nervous/shy laugh*)....Ja, and even in their bed!....(*laugh*) the worst part of it becauseJa, it looks like it would be his house and her house or whatever.....Ja...and he will probably....she will wake up now and “*Oh no. I’m sorry*”. And he will kind of walk away like.....She will be like running after him...”*No, please just listen to me....you know. Just listen to me. Just let me explain*”....And he is just so upset by it all that he just won’t hear it , you know...and he will be just like, “*I have to go now*” (*nervous/shy laugh*)...Ja....and hopefully that is what caused them to sort out their marriage...you know. He would realise, well there is obviously something wrong. She wouldyou know....They would like be able to discuss it and she would like say, “*I didn’t feel that you were there for me*”and you.....And what caused it ... and you know they could kind of work together and get back what they had when they first got married (*laughs*)... That kind of love and time for each other and that kind of thing.....Ja.....and then obviously the person she was having an affair with couldn’t have meant that much to her because (*laughs*) otherwise it would be too hard for her to kind of like let him go....and (*laughs*)...Ja....

<u>DESCRIPTIVE LEVEL</u>	A woman has been caught cheating on her husband. She is still asleep and he has walked in to discover the other man’s clothes.
<u>INTERPRETIVE LEVEL</u>	The central underlying themes are about aggression, sexuality and infidelity.
<u>MAIN THEME</u> SEXUALITY AND AGGRESSION	The wife has been having an affair and the husband has just walked into their bedroom to find her asleep, but the clothes of the other man have been left behind. This confirms what he has been suspecting for so long. Perhaps this will now enable them to make reparation and mend their marriage and allow them to connect as they did in the beginning of their marriage.
<u>HERO</u> <u>DESCRIPTION</u>	Woman initially described as dead but then changed to asleep. Cheated on husband. Not a malicious or bad person. Asleep and oblivious to husband discovering her. Will run after him and explain her behaviour.
<u>BEHAVIOURAL NEEDS</u>	Need for love, protection and connection, as well as, sexual gratification.
<u>ANXIETIES</u>	Defended against fear of being overpowered and physically harmed. Fear of promiscuity.
<u>CONCEPTION OF WORLD AND</u>	

<u>FAMILY</u>	Marriage seen as lacking in love, connection, time and attention like they used to devote to each in the beginning.
<u>OBJECT RELATIONS SEEN AS</u>	Lover/husband-figure seen as elder, devastated man that has been hurt because found his wife cheating in their bed.
<u>DAUGHTER'S RESPONSE TO</u>	Will be extremely apologetic for her behaviour and explains that she never intentionally had an affair. Will try to repair the damage she has done and mend their marriage.
<u>SIGNIFICANT CONFLICTS</u>	Avoidance of conflict around aggression. Infidelity.
<u>BOUNDARIES</u>	Enmeshed.
Defenses against needs, fears and conflicts	Denial of aggression and murderous rage. Denies anger towards husband as indicative of having an affair in their bed.
<u>THE EGO</u> Adequacy of hero	Adequate, will try and make reparation for her affair.
<u>OUTCOME</u>	Happy, if they are able to forgive and mend their marriage after the affair.
Impulse control	Acted out sexual desires and wanting to make reparation for her damage/betrayal.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Bizarre
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance when thought about possibility of death, but no avoidance when spoke about affair.
Adequate solution of conflict	Adequate resolution, will try mending their marriage.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card, may be defended against death of woman.
<u>INNER REALITY TESTING</u>	Fair.

CARD 15 – Fear of Death

Main themes: notions and fears of death, as well as, depressive tendencies.

RESPONSE

(20 sec)...Mm....looks like another **demon in a graveyard** (*laughs*) ... Ja...definitely in a graveyard....Standing over the... almost like a **funny looking character**....So, not like a person... more of like a **demonic kind of person**, you know. Like...**vampirish** ... (*laughs*).....He looks like he is maybe **feeding off the souls of the dead people** (*laughs*) or something like that. Where he like **looks evil**... and like....kind of like....**the vampire**

with evil eyes. He looks like he probably needs the souls to keep him alive...Like he is sucking them out that kind of gives him his strengths...And Ja, he is doing it at midnight (*laughs*) All the people are good people, you know, All the people who have died...they are not like evil...And he is kind of like taking away their souls and then hethat makes him grow and they kind of then they just bodies, you know... (*laughs*) Ja, it looks almost like he is absorbing like through his feet and going up through him.....And kind of like rubbing his hands together... kind of like, "Bring it on. I want to get bigger now. I want to get bigger now (*nervous/shy laugh*) Stronger and more powerful"Like he uses the power in like evil ways. Like it gives him the strengths and the power so that he cannot like take over the world, but that he can like.....He can kind of get his evil army bigger.....And kind of like fight against the good people...or maybe get more people killed so that he can get more souls.(*nervous/shy laugh*)....Ja and definitely in a graveyard with like the tombstones and theMaybe he is even like more the devil kind of person.....But he kind of goes more to the tombstones where it is like crosses and bodies (*nervous/shy laugh*) Ja, like good against evil kind of fight..Where he is the evil (*laughs*) And obviously it is a dark night. Wintry...and cold and....he is in his trench coat and (*laughs*)Ja...like...funny looking....ugly looking with ugly hair..... (*laughs*) But like it doesn't matter because he is evil.....So he is.....maybe he turned evil because he was uglyLike he didn't have a very happy childhood (*laughs*) He was like the black sheep of the family (laughs) and thenyou know... he kind of turned to evilness to kind offind his place in the world (laughs)....That is why he became evil because he didn't feel accepted by like the good people and the rest of the world. He is very like isolated...and he is building his army kind of thing...But before he started building his army, maybe he was living on his own somewhere...Very isolated away from people who didn't accept him.....Didn't understand him...And now he is getting back at them all (*laughs*)..Ja, like blaming them for his evilness....(*laughs*) Ja.....

<u>DESCRIPTIVE LEVEL</u>	Evil and demonic vampire that is feeding off the souls of dead people in order to get strong and avenge the isolation and rejection he endured at the hands of the 'good' people.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is aggression, omnipotence, revenge, rejection, being misunderstood.
<u>MAIN THEME</u> FEAR OF DEATH	Person became evil and demonic as a result of not being accepted, misunderstood and rejected by society. Seeking revenge now in order to feel powerful and omnipotent.
<u>HERO</u> <u>DESCRIPTION</u>	Demon, ugly looking that is feeding off souls. Evil eyes, feeding off good people's dead souls to keep himself alive. Rubbing his hands together and absorbing their souls through his feet. Came from unhappy childhood and that is why became evil. Attempting to find his place in the world. Isolated lonely, misunderstood and rejected. Building his army.
<u>BEHAVIOURAL NEEDS</u>	Destroy and punish, avenge, destroy and punish, omnipotence. Expression of

<u>ANXIETIES</u>	rage and anger, acceptance and love.
	Anxieties of loss of love, rejection, deprivation, physical harm, devoured, annihilation, destroy and punish.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Persecutory, rejecting, judgemental, non-accepting, depriving, lonely and punitive.
<u>OBJECT RELATIONS SEEN AS DAUGHTER'S RESPONSE TO</u>	No mention of specific only was black sheep of family and could never find his place in the world. Was lonely, rejected and misunderstood. He became evil because he was ugly and no accepted him.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between life and death instinct, good and bad, rejection and acceptance.
<u>BOUNDARIES</u>	Withdrawn as well as enmeshed as absorbing others' souls.
Defenses against needs, fears and conflicts	Projecting and acting out his anger and painful feelings around sense of abandonment, rejection and lack of love.
<u>THE EGO</u> Adequacy of hero	Inadequate , wounded and seeking revenge for past Sad, unhappy, lonely and feels rejected.
<u>OUTCOME</u>	
Impulse control	Acting out rage and anger.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	Inadequate as avenging his pain, so aggressive and destructive solution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Fair.

CARD 18 GF – Mother-Daughter Relationship and Aggression

Main themes: how aggressive feelings are handled and offers some insight into the feelings of aggression in the mother-daughter relationship.

RESPONSE

(22 sec) Well it looks like a little bit like maybe they like sisters, but older sisters. Maybe likeno like mothers....Mm....and the one looks.....looks like....maybe again....not dying, but maybe she is really sick. Maybe she is collapsing...Mm....out of like because she is really sick or something. And the other one is like ...just caught her... So, maybe she has just been like really sick... and she has just arrived at her sister's house and has just collapsed and her sister has caught her. And she is kind of likelike....she is looking at her sad, but worried.... "Aah, don't worry I'll help you" kind of thing....But knowing. So she must know that she was sick....known that she was weak and she has kind of caught her andJa, it's not like it's a complete surprise....Ja and it looks like the sister has run into the house, "Help me!" you know, "I feel sick" And then kind of just collapsed.And it's like her sister has just caught her and it's likeJa, thinking, "Oh no, I didn't want this to happen and...I know this was going to happen" you know...Something like that.Ja, and she looks like the stronger sister in a way. Like physically she looks stronger....bigger, stronger, more powerful.....Like takes...not takes care of the younger one, but like she's the one that is like healthy and well....and...she is kind of trying to help.....She needs to help her weaker, more fragile ...sort of sister or whatever.....Ja and I would say that it is like the weaker sister who has like gone to the older sister...maybe older, but to the other sister's house ...and asked her to help her...you know.... "It's happening. I caught the disease" or something (laughs).....Ja...the other sister looks like that as much as she is sad, she knows. It is not a complete shock. It wasn't like her sister just ran in and collapsed. She knew that she was sick. So, it's almost like she's "Oh no, it's happening", but she knew it was going to.Ja...she has just kind of caught her andShe will probably from here put her to bed. Make her some soup (laughs) Get her some tea and kind of like...not nurse her back to health, but make her feel better. Maybe try and get her to go to the doctor...It's like the weaker sort of sister doesn'twant to get help. Doesn't want tolike....have an operation or something. So, she'll try and convince her to and ...sort of help her. Ja....I can see her carrying her up to the spare bedroom...(laughs) Putting her to bed, covering her with blankets.....You know...When she wakes up, giving her some soup (laughs)Ja....but again she is the well sister who doesn't... she's strong. She doesn't catch diseases (laughs) whereas the other sister is more fragile andyou know....Needs more taking care of.....Ja, and the younger sister just ran in the door. Just got there in time....(laughs)...just before she fell down andAnd again, like the older sister almost knows what to do. She knows to take her up to bed. You know...get her something warm.....cause she is sad for her and a bit worried.Ja.....

DESCRIPTIVE LEVEL

A wife has lost her husband who she loved dearly and is caressing him in her arms.

<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about love, nurturance, containment, and death.
<u>MAIN THEME</u> MOTHER-DAUGHTER RELATIONSHIP AND AGGRESSION	A wife is caressing her husband whom she loved greatly.
<u>HERO</u>	Elder woman collapsed, sick and run into sister's house asking for help. Collapsed in her arms. Weaker, fragile of two sisters. Doesn't want to get help.
<u>DESCRIPTION</u>	Needs taking care of.
<u>BEHAVIOURAL NEEDS</u>	Need for strong, containing, empathic other
<u>ANXIETIES</u>	Anxieties of loss of love, fear of illness or injury, of being helpless, being deserted. Perhaps ambivalence between separation and abandonment.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Family can offer safety, support, nurturance and care.
<u>OBJECT RELATIONS SEEN AS</u>	Sister-figure seen as stronger, supportive, comforting, concerned, loving elder sister. Nurturer and helps her get better.
<u>DAUGHTER'S RESPONSE TO</u>	N/A- Idealizes sister's ability to be so loving.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between being supportive, but needing other to take responsibility and not become totally dependent on other. Need to look after her self. Take responsibility by seeking outside help.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Splitting and contrasting sister in weak and strong, sick and healthy, which suggest underlying struggle. Either wants to be able to separate and draw a boundary between the amount she is willing to give of herself without losing herself to an object. Also suggesting that may be idealizing one part of herself and critical of another – strong and weak.

THE EGO

Adequacy of hero

Inadequate, weak and sick.

OUTCOME

Impulse control

Appears to be ok in that seems that sister will beget better, but not conclusive.

Restrictive.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

Adequate solution of conflict

Avoidance of feelings of aggression.

Adequate resolution.

**DISTANCE OF PARTICIPANT FROM
OWN STORY**

Adequate distancing from card.

INNER REALITY TESTING

Good.

J~ 2 SUMMARY OF TAT

Theme of Card	CARD 1	CARD 2	CARD 3BM	CARD 4	CARD 5	CARD 6GF
	Self Efficacy and Autonomy or Self Perception	Family card – Separation Individuation	Aggression	Interpersonal Conflict and Intimacy	Mother-Daughter Relationship	Father-daughter relationship
I N T E R P R E T A T I O N	<ul style="list-style-type: none"> ❖ Fear of rejection ❖ Abandonment ❖ Disapproval ❖ Internalised anger 	<ul style="list-style-type: none"> ❖ Separation & individuation ❖ Breaking away from tradition & becoming own individual self ❖ Fear of rejection & disapproval from family & society ❖ Living up to others expectations ❖ Difficulty in having own needs & voice ❖ Fear of rejecting family tradition & becoming an individual 	<ul style="list-style-type: none"> ❖ Loss & aggression 	<ul style="list-style-type: none"> ❖ Jealousy & possessiveness in interpersonal relationships ❖ Rejection & infidelity ❖ Abandonment ❖ Deprivation ❖ Humiliation 	<ul style="list-style-type: none"> ❖ About control 	<ul style="list-style-type: none"> ❖ Sexuality ❖ Loss & rejection ❖ Intrusiveness & lack of respect
N E E D S	<ul style="list-style-type: none"> ❖ Support, acceptance ❖ Assistance, comfort ❖ Understanding ❖ Wish for child's needs to be acknowledged & to be able to stand up for himself ❖ Need for emotional space to be able to be in touch with own needs & feelings & to live life. ❖ Need for soothing, containment & acknowledgement of childhood needs for play, innocence & a consistent reliable object 	<ul style="list-style-type: none"> ❖ Need for escape ❖ Separation & freedom from oppressing family & its traditions ❖ Seeks individuality ❖ Desires attention, love, care & interaction ❖ Longs for father-figure 	<ul style="list-style-type: none"> ❖ Need for support, security ❖ Reassurance ❖ Help, protection & safety ❖ Lonely & needs to seek support versus it being there for her 	<ul style="list-style-type: none"> ❖ Wants to be loved & to love ❖ Needs to feel needed, wants to be wanted & desired ❖ Longs for attention, reciprocity of feelings, recognition & acknowledgement 	<ul style="list-style-type: none"> ❖ Need for control & order 	<ul style="list-style-type: none"> ❖ Need for space ❖ Respect ❖ Approval ❖ Appreciation ❖ Sexual gratification but feels terribly ashamed of this need ❖ Intimacy, love & closeness to male figure

<p>A N X I E T I E S</p>	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Failure ❖ Being overpowered and helpless ❖ Rejection ❖ Abandonment ❖ Inability to achieve 	<ul style="list-style-type: none"> ❖ Ambivalent around separation from mother ❖ Fears of rejection & abandonment 	<ul style="list-style-type: none"> ❖ Physical harm &/or punishment ❖ Being overpowered & helpless ❖ Lack or loss of love ❖ Intra-aggression as no mention of gun (labels it keys) ❖ Fear of deprivation ❖ Fear of death ❖ Abandonment 	<ul style="list-style-type: none"> ❖ Fear of loss of love ❖ Anxieties of rejection ❖ Deprivation ❖ Abandonment ❖ Of being replaced ❖ Fear of not being able to hold her object 	<ul style="list-style-type: none"> ❖ Anxiety around things being out of control ❖ Over-powered & helpless 	<ul style="list-style-type: none"> ❖ Possible fear of being overpowered & helpless ❖ Possibly fear around sexual intimacy ❖ Anxiety around father-figures approach ❖ Fear of invasion ❖ Of being devoured ❖ Anxiety around loss of self ❖ Anxiety around oedipal wishes ❖ Ambivalence over sexual needs & desires, almost feels ashamed & disgusted
<p>WORLD</p>	<ul style="list-style-type: none"> ❖ Frustrating & demanding ❖ Uncontaining ❖ Isolating ❖ High expectations ❖ Unable to provide guidance, direction 	<ul style="list-style-type: none"> ❖ Traditional, customary ❖ Oppressing ❖ Gender-specific with assigned roles & expectations 	<ul style="list-style-type: none"> ❖ Isolated ❖ Unsupportive ❖ Painful ❖ Lonely ❖ Overwhelming ❖ Abusive 	<ul style="list-style-type: none"> ❖ Untrustworthy ❖ Unsupportive ❖ Rejecting ❖ Unfulfilling 		<ul style="list-style-type: none"> ❖ Invasive ❖ Improper, inappropriate & disrespectful towards women ❖ Lack of space or respect ❖ Issues around older men and inappropriate behaviour

<p>F A M I L Y</p>	<ul style="list-style-type: none"> ❖ Family <ul style="list-style-type: none"> ▪ Absent & unavailable ▪ Isolated ▪ Alone to figure out on own ▪ Just needs to meet their expectations & demands 	<ul style="list-style-type: none"> ❖ Traditional patriarchal family structure ❖ Family seen as distant & disconnected ❖ Restrictive & oppressive 			<ul style="list-style-type: none"> ❖ Family seen as strict & controlling, but able to fool mother & allow her to think she is in control whilst still being able to play & just be children 	<ul style="list-style-type: none"> ❖ Family <ul style="list-style-type: none"> ▪ Absent & unavailable ▪ Isolated ▪ Alone to figure out on own ▪ Just needs to meet their expectations & demands
<p>O B J E C T R E L A T I O N S</p>	<ul style="list-style-type: none"> ❖ Parental figures seen : <ul style="list-style-type: none"> ▪ Unavailable & disinterested ▪ Self-involved & narcissistically used child for own wishes and fulfilments ▪ Demanding ▪ Insensitive to the needs of the child ▪ Abandoning 	<ul style="list-style-type: none"> ❖ Father-figure/brother-figure seen: <ul style="list-style-type: none"> ▪ as hard working, absent & unavailable ▪ But seems to needed ▪ hurting ❖ Mother-figure evokes themes of : <ul style="list-style-type: none"> ▪ traditional female role-cleaning, house work, cooking, conservative ▪ She keeps a watchful eye over her kids, which suggest that she is experienced as critical, disapproving, hard, cold ▪ Described as being dominant, proud, controlling, & distant from her children ▪ Does not know them or what they want ▪ Domineering 	<ul style="list-style-type: none"> ❖ Not specifically referred to but just description of argument with an external object. Thus suggests that: <ul style="list-style-type: none"> ▪ Sense of isolation, & loneliness ▪ In addition, no one comes to assist her she needs to pull herself together & go & seek help, which suggest little support structure 	<ul style="list-style-type: none"> ❖ Father/male figure seen As: <ul style="list-style-type: none"> ▪ Egotistical ▪ Womanizer, playing her, using her leading her on ▪ Ultimately will reject her because he is not interested in her ▪ Unfaithful, untrustworthy & a liar ▪ Distant, unavailable & hurtful 	<ul style="list-style-type: none"> ❖ Mother figure seen as: <ul style="list-style-type: none"> ▪ Controlling ▪ Intrusive & invasive ▪ Demanding ▪ Policing her children & unable to allow them to just be children ▪ Likes neatness & order 	<ul style="list-style-type: none"> ❖ Male/Father-figure seen as : <ul style="list-style-type: none"> ▪ Inappropriate ▪ Sexual ▪ Pursuing ▪ Casanova ▪ Older, dirty old man ▪ Self-involved & detached from reality about his age ▪ Lacks boundaries ▪ Dismissive of her concern and compassion

<p>D A U G H T E R</p>	<ul style="list-style-type: none"> ❖ Torn between complying to meet parent's expectation & dreams & standing up for himself & saying doesn't like it ❖ Frustrated & represses anger ❖ Sad & alone ❖ Unsure of abilities or sense of accomplishment ❖ Not meeting the expectations of parents ❖ Needs to do it all on own with no help from anybody 	<ul style="list-style-type: none"> ❖ Meeting expectations of traditional society & her family ❖ Struggling to determine her future & ambivalent about whether she will manage to separate & individuate or remain following the predetermined role she was assigned by coming into the patriarchal family 	<ul style="list-style-type: none"> ❖ Helpless ❖ Undefended ❖ Overwhelmed ❖ Fearful 	<ul style="list-style-type: none"> ❖ Oblivious & ignorant to who he is really is ❖ Carries on trying to give him everything & love him unconditionally just to have him in her life ❖ Denies his disinterest, coldness & aloofness 	<ul style="list-style-type: none"> ❖ Allow her to think she is in control, but have own way of allowing themselves to play & just be children ❖ Rebellious, but without actually being oppositional & attacking mother ❖ Complaint with mother's need for control & intrusive nature 	<ul style="list-style-type: none"> ❖ Shocked, unimpressed & startled about the world, but does not react ❖ Gives sense of being submissive & 'too proper' to be abrasive
<p>C O N F L I C T</p>	<ul style="list-style-type: none"> ❖ Forceful, uninvolved & disinterested parental-figures, demanding & controlling of child's life ❖ Not allowing for the child's need to be expressed & validated ❖ Sense of autonomy & efficacy stifled ❖ Child has a sense that his needs are important 	<ul style="list-style-type: none"> ❖ Conflict between need for separation & fears of being on her own, as well as her sense of deprivation in the family ❖ Wishes to break free & separate from the mother & what she seems to perceive as a stagnant environment 	<ul style="list-style-type: none"> ❖ Conflict over loss & managing to survive & carry on ❖ Fear of intrusion & invasion 	<ul style="list-style-type: none"> ❖ Gives up her own feelings & needs to assert herself in order to retain love & acceptance of the other ❖ Conflict between woman's need for love & attention & male figure's emotional unavailability & disinterest 	<ul style="list-style-type: none"> ❖ Implied conflict between meeting own needs & protecting the mother figure ❖ Conflict between own needs & need to placate the mother figure 	<ul style="list-style-type: none"> ❖ Conflict between anger & feelings of coldness towards father-figure & her need for intimacy ❖ Denial of sexual needs; Oedipal wishes & need for father-figure ❖ Anxiety around sexual intimacy & attention from male figure
<p>BOUNDARY</p>	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed
	<ul style="list-style-type: none"> ❖ Introjection & repression of 	<ul style="list-style-type: none"> ❖ Rationalisation - 	<ul style="list-style-type: none"> ❖ Repression of anger as 	<ul style="list-style-type: none"> ❖ Perhaps undoing by 	<ul style="list-style-type: none"> ❖ Possible denial 	<ul style="list-style-type: none"> ❖ Denial of sexual

D E F E N C E	<ul style="list-style-type: none"> ❖ anger & frustration ❖ Isolation. ❖ Denial of painful feelings & around lack of connection & support. 	<p>traditional roles of society</p> <ul style="list-style-type: none"> ❖ Denial of ambivalence around separation & consequences of her separation ❖ Denial of anger & painful feelings around her sense of oppression, predetermined life & having to meet external world's expectations ❖ Denial of lack of love within the family unit ❖ Denial of the need for the father figure ❖ Underlying themes of jealousy, but suppressed between mother-daughter relationships ❖ Denial of her need for love, care, protection and concern from her parents ❖ Her fears of abandonment 	<p>labels it keys and does not see gun - intra-aggression</p> <ul style="list-style-type: none"> ❖ Isolation 	<p>remaining oblivious to rejection</p> <ul style="list-style-type: none"> ❖ Denial & repression of self , own feelings & separateness in order to retain fusion with, & love & acceptance of partner ❖ Denies her true needs & settles for an unsatisfying relationship ❖ Denies her inner voice that he is being unfaithful so lacks confidence in trusting herself ❖ Projection of own needs to be loved, admired & cared for onto male-figure 	<p>of feelings towards a mother-figure who has a tendency to be intrusive or unavailable, as well as, over concerned with control</p>	<ul style="list-style-type: none"> ❖ needs ❖ Oedipal wishes & need for father-figure
EGO	<ul style="list-style-type: none"> ❖ Inadequate, overwhelmed & controlled ❖ Gives up but tries again, forced, cannot assert himself ❖ At same time also contemplating asserting himself & telling parents that does not enjoy what they think is best for him 	<ul style="list-style-type: none"> ❖ Depends on which ending you choose, but mostly highlights internal struggle between being true to herself & meeting family's expectations & demands ❖ Underlying fear of rejection, annihilation & abandonment 	<ul style="list-style-type: none"> ❖ Inadequate in second scenario as can not escape & will be damaged ❖ First scenario adequate & inadequate as overwhelmed, but will pull herself together, which suggest critical & demanding super-ego 	<ul style="list-style-type: none"> ❖ Sense of inadequacy ❖ Does not feel sufficiently confident to express feelings ❖ Inadequate, unable to assert her needs ❖ Unable to leave the destructive relationship 	<ul style="list-style-type: none"> ❖ Inadequacy - needs to control & order things ❖ Suspicious 	<ul style="list-style-type: none"> ❖ Inadequate unable to be assertive

OUTCOME	<ul style="list-style-type: none"> ❖ Either magically learns how to play ❖ Or continues attempting to please parents & win their approval, love & acceptance 	<ul style="list-style-type: none"> ❖ Depends if has happy or sad ending ❖ So much ambivalence as to the future & whether will be able to separate & individuate without being rejected, deserted & abandoned 	<ul style="list-style-type: none"> ❖ The one outcome requires that she take control, pull herself together and seek assistance ❖ Second scenario is devastating as she will be violated 	<ul style="list-style-type: none"> ❖ Unhappy, left feeling unfulfilled, unable to reach male figure 	<ul style="list-style-type: none"> ❖ Happy, believes she is right & in control 	<ul style="list-style-type: none"> ❖ Incomplete in all scenarios as father dismissive of her concern and she is shocked by the reality of what is happening in the world
IMPULSE	<ul style="list-style-type: none"> ❖ Restricted in order to please parental-figures ❖ Repressed anger 	<ul style="list-style-type: none"> ❖ Restricted & posed 	<ul style="list-style-type: none"> ❖ Acted out aggressive impulse, but remorseful afterwards as wants to mend 	<ul style="list-style-type: none"> ❖ Restricted 	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Restrictive
SO LUTION	<ul style="list-style-type: none"> ❖ No real resolution as still ambivalent about how to get out of this situation in which they are unhappy, sad & feel incompetent ❖ Either complies with parents' wishes & knowing what is best for him ❖ Or magically learns how to play so that pleases parents ❖ Hence, constantly torn between own needs & parents' 	<ul style="list-style-type: none"> ❖ Depends on which ending you choose: <ul style="list-style-type: none"> ▪ Happy- then adequate resolution & manages to separate & individuate ▪ Sad ending- remains oppressed, controlled & dictated to 	<ul style="list-style-type: none"> ❖ Adequate, but isolated ❖ Second scenario is just left incomplete 	<ul style="list-style-type: none"> ❖ Poor solution of conflict as remains fantasising and ignores the reality of situation 	<ul style="list-style-type: none"> ❖ Resolved as long as feels in control 	<ul style="list-style-type: none"> ❖ No real resolution
DISTANCE	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distance from card 	<ul style="list-style-type: none"> ❖ Distancing from card

AVOID ANXIETY	❖ Does not avoid, but laughs as a way of numbing & diluting the intensity of anger, resentment, pain, loneliness & frustration	❖ Avoidance of father-daughter relationship ❖ Avoidance of mother-daughter relationship	❖ Avoidance to some degree	❖ Stereotyped, some avoidance	❖ No avoidance	❖ Some attempt to avoid anxiety though stereotyped story
INNER REALITY	❖ Good	❖ Good	❖ Defended to a degree	❖ Good	❖ Good	❖ Somewhat defended

Theme of Card	CARD 7GF	CARD 8 BM	CARD 9GF	CARD 11	CARD 12F	CARD 13MF
		Mother-Daughter Relationship	Aggression	Sister Rivalry or Daughter-Mother Hostility	Infantile or Primitive Fears	Mother-Daughter Relationship-Physical Beauty
I N T E R P R E T I V E	❖ Underlying themes are of <ul style="list-style-type: none"> ▪ Fear of death ▪ Loss ▪ Reparation ▪ Abandonment ▪ Deprivation ▪ Uncontained emotions, anger towards the mother-figure ▪ Longing for soothing 	❖ Struggle with aggression & being able to confront & defend against it	❖ Jealousy, envy & rivalry ❖ Secrecy ❖ Oedipal themes	❖ Aggression ❖ Uncertainty ❖ Evil & the unknown where there is lack of control & unexpected danger	❖ Underlying themes of : <ul style="list-style-type: none"> ▪ A sense of cunningness, possible jealousy, envy & destruction between the mother & daughter relationship 	❖ Aggression ❖ Sexuality ❖ Infidelity

<p>N E E D S</p>	<ul style="list-style-type: none"> ❖ Need for containment ❖ Protection, safety & security ❖ Love, reassurance, nurturance & soothing ❖ Perhaps struggle between separation & individuation ❖ Need to be loved & cared for by parental-figures ❖ Need for empathic connection with the mother-figure ❖ Needs to be wanted & feel special ❖ Yearns for close connection to parents ❖ Feels emotionally deprived & neglected 	<ul style="list-style-type: none"> ❖ Need for escape 	<ul style="list-style-type: none"> ❖ Ambivalence between need for approval, meet expectations of parents & being free spirited, happy, able to love & not worry what her family thinks of her ❖ Need for sexual gratification & desire 	<ul style="list-style-type: none"> ❖ Oral gratification 	<ul style="list-style-type: none"> ❖ Protection, safety & security by father-figure against envious mother-figure 	<ul style="list-style-type: none"> ❖ Need for love ❖ Protection ❖ Connection ❖ Sexual gratification
<p>A N X I E T I E S</p>	<ul style="list-style-type: none"> ❖ Abandonment & deprivation ❖ Loss of love & rejection ❖ Death ❖ Reparation 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Internal injury ❖ Aggression 	<ul style="list-style-type: none"> ❖ Oedipal themes of competition, rivalry, jealousy & loss ❖ Need for parent's acceptance, approval, love, understanding & support 	<ul style="list-style-type: none"> ❖ Anxieties of aggression & attack 	<ul style="list-style-type: none"> ❖ Loss of love of father-figure ❖ Oedipal themes of competition ❖ Rivalry & jealousy ❖ Distrust/fear of mother figure ❖ Fear of physical harm & punishment & injury ❖ Disapproval ❖ Being deserted ❖ Being devoured ❖ Overpowered & helplessness 	<ul style="list-style-type: none"> ❖ Fear of being overpowered & helpless ❖ Fear of physical harm ❖ Fear of promiscuity
<p>W O R L D</p>	<ul style="list-style-type: none"> ❖ Implication of harshness in the world & lack of safety ❖ Or a wish for safety in the family ❖ Threatening & intimidating. 	<ul style="list-style-type: none"> ❖ World seen as aggressive ❖ Attacking & dangerous 	<ul style="list-style-type: none"> ❖ Laden with jealousy, rivalry & intrusiveness 	<ul style="list-style-type: none"> ❖ Unpredictable, evil & dangerous 	<ul style="list-style-type: none"> ❖ Unpredictable ❖ Laden with jealousy, envy rivalry & harm 	<ul style="list-style-type: none"> ❖ Infidelity ❖ Insecurity

D						
F A M I L Y	<ul style="list-style-type: none"> ❖ Family seen as unavailable & emotionally depriving 	<ul style="list-style-type: none"> ❖ Not referred 	<ul style="list-style-type: none"> ❖ Family experienced as: <ul style="list-style-type: none"> ▪ Controlling, judgemental, critical, & demanding ▪ Jealous ▪ Intrusive ▪ Conservative & rejecting ▪ Sister-figure may be experienced as controlling, jealous & intrusive 	<ul style="list-style-type: none"> ❖ Not referred 	<ul style="list-style-type: none"> ❖ Family – mother-figure experienced as being poisonous ❖ Father-figure experienced as being ignorant to her destructive capabilities 	<ul style="list-style-type: none"> ❖ Marriage seen as lacking in love, connection, time & attention like they used to devote to each in the beginning
O B J E C T R E L A T I O N	<ul style="list-style-type: none"> ❖ Mother-figure seen as: <ul style="list-style-type: none"> ▪ Terminally ill ▪ Trying to contain daughter’s worry over her illness ▪ Trying to be strong, but also unsure how to reassure her that she will be safe & taken care of after she passes away ▪ Both aware of each other’s pain & uncertainty ❖ Parental figures seen as Absent, unavailable <ul style="list-style-type: none"> ▪ Neglectful & depriving ▪ Self-involved & materialistic 		<ul style="list-style-type: none"> ❖ Female/Sister/Mother-figure evokes themes of <ul style="list-style-type: none"> ▪ Intrusiveness & deceitfulness ▪ Jealousy & Rivalry ▪ Competition for parents affection & approval/favouritism ▪ Themes of spying ▪ Living up t parents’ expectations ▪ Superiority ▪ Conservative, perfectionistic & unhappy ▪ Wishes she was free, bubbly, happy & could let go of parent’s demands & need to constantly please them 	<ul style="list-style-type: none"> ❖ Not referred to 	<ul style="list-style-type: none"> ❖ Mother-figure woman evokes themes of: <ul style="list-style-type: none"> ▪ Evil-step-mother who is jealous of her step-daughter’s youth & beauty ▪ Wants to harm daughter, make her fall ▪ She is domineering, old, wrinkly & has claws in her father ▪ Always hated the step-daughter ❖ Father-figure seen as: <ul style="list-style-type: none"> ▪ Weak and unable to protect his daughter ▪ Old & unaware/ naïve/disinterested in the evil plotting against his daughter ▪ Does not love step-mother her, but with her out of 	<ul style="list-style-type: none"> ❖ Lover/ Father-figure seen as: <ul style="list-style-type: none"> ▪ devastated man that has been hurt because found his wife cheating in their bed

					convenient & comfortable	
D A U G H T E R	<ul style="list-style-type: none"> ❖ Trying to be strong & not worry her mother because she is ill ❖ Trying to self-soothe herself by holding onto her transitional object ❖ Trying to make up for lost time & connect with her mother ❖ Very worried about her future & uncertain what will happen & who will look after her ❖ Suppresses her anger, disappointment, pain & sense of rejection ❖ Externally compliant, but internally distressed – escapes to another world, not interested in the story being read to her ❖ Gives up internally over ever being loved, needed & having a close relationship with caring & attuned parents 	<ul style="list-style-type: none"> ❖ Avoids aggression 	<ul style="list-style-type: none"> ❖ Themes of jealousy & rivalry between two female figures – mother-daughter ❖ Ambivalent because knows needs to tell family, but can not as does not want to lose the man she is in love with ❖ Knows they will disapprove & reject her needs, choices & wishes ❖ Seems to be more confident & happy in who she is ❖ Unthreatened by family's demands ❖ Knows they misunderstand her, but still holds onto what makes her happy 		<ul style="list-style-type: none"> ❖ Can not do anything against the evil step-mother. Father not there to protect her. 	<ul style="list-style-type: none"> ❖ Will be extremely apologetic for her behaviour & explain that she never intentionally had an affair ❖ Will try to repair the damage she has done & mend their marriage

CONFLICT	<ul style="list-style-type: none"> ❖ Conflict between need for separation & unmet dependency needs in relation to the mother-figure/ parental-figures 		<ul style="list-style-type: none"> ❖ Themes of jealousy and rivalry between two female figures – mother-sister- daughter ❖ Conflict around her sexual development & oedipal wish ❖ Separation & individuation 		<ul style="list-style-type: none"> ❖ Oedipal themes ❖ Jealousy, rivalry & envy between mother-daughter relationship 	<ul style="list-style-type: none"> ❖ Avoidance of conflict around aggression ❖ Infidelity
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed/ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Alternate 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed
DEFENSE	<ul style="list-style-type: none"> ❖ Denial of anger and aggression towards the mother-figure/ parental-figures ❖ Wish for reparation. Idealisation of the mother-figure ❖ Suppresses disappointment, rejection & pain ❖ Intellectualizes ❖ Isolation ❖ Introjects pain & rejection 	<ul style="list-style-type: none"> ❖ Denial/ Projection of anger & aggression onto safer object (picture) ❖ Intra-aggression 	<ul style="list-style-type: none"> ❖ Displacement of Oedipal issues onto a safer object ❖ Projecting & splitting ambivalence over need for approval & acceptance onto sister-figure 	<ul style="list-style-type: none"> ❖ Displacement of oral gratification onto a safer object 	<ul style="list-style-type: none"> ❖ Displacement of Oedipal issues onto a safer object (step-mother) ❖ Denial of anger & painful feelings around father's inability to protect & see what is really going on ❖ Repression of anger towards mother-figure ❖ Possible projection of envy for having to share father 	<ul style="list-style-type: none"> ❖ Denial of aggression & murderous rage ❖ Denies anger towards husband as indicative of having an affair in their bed

E G O	<ul style="list-style-type: none"> ❖ Inadequate ❖ In both is unable to voice her pain & need for containment, soothing & affection 	<ul style="list-style-type: none"> ❖ Adequate but detaches from the aggressive experience in the background 	<ul style="list-style-type: none"> ❖ Adequate, strong willed & holds onto her sense of self 	<ul style="list-style-type: none"> ❖ Scared & uncertain about his future within this demonic world 	<ul style="list-style-type: none"> ❖ Inadequate, in that unable to get anyone to help her & feels she can do nothing about the step-mother's envy & jealousy 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Destroyed/death ❖ Used
OUTCOM E	<ul style="list-style-type: none"> ❖ Unhappy in both stories ❖ Fairytale ending, but shows has no trust or belief that they can notice & see how she yearns for a connection, closeness & relationship with them 	<ul style="list-style-type: none"> ❖ Indifferent to his surrounding 	<ul style="list-style-type: none"> ❖ Undetermined as did not conclude story, but seems the split created between both sisters holds different parts of herself 	<ul style="list-style-type: none"> ❖ Aggressive & attacking 	<ul style="list-style-type: none"> ❖ Dangerous outcome as will always have to be on guard 	<ul style="list-style-type: none"> ❖ Adequate will try & make reparation for her affair
IMPULSE	<ul style="list-style-type: none"> ❖ Restrictive, introjects anger & pain 	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Acts out by going for what she wants 	<ul style="list-style-type: none"> ❖ Restrictive, contemplating whether will have to fight or hide 	<ul style="list-style-type: none"> ❖ Restricted 	<ul style="list-style-type: none"> ❖ Acted out sexual desires & wanting to make reparation for her damage/betrayal
SOLUTIO N	<ul style="list-style-type: none"> ❖ Unhappy ❖ Death & trying to come to terms with loss ❖ Unhappy in second story as only fairy tale will make things get better & make them notice her & see how much pain they have inflicted on her 	<ul style="list-style-type: none"> ❖ Not involved in conflict as detached from scene & protected from it as just a picture 	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ No resolution, unsure what will happen 	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ Happy if they are able to forgive & mend their marriage after the affair ❖ Adequate resolution, will try mend their marriage
DISTANC E	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Distancing from card 	<ul style="list-style-type: none"> ❖ Adequate distancing from card 	<ul style="list-style-type: none"> ❖ Adequate distancing from card 	<ul style="list-style-type: none"> ❖ Distance from card 	<ul style="list-style-type: none"> ❖ Adequate distancing from card, may be defended against death of woman

AVOID ANXIETY	❖ Avoidance of feelings of anger and aggression	❖ Struggles & attempts to avoid reaction to feelings of aggression	❖ No avoidance	❖ None	❖ No avoidance, but safer object chosen-step-mother	❖ Avoidance when thought about possibility of death ❖ But no avoidance when spoke about affair
INNER REALITY	❖ Good, defended in terms of own aggression	❖ Fair, defended initially in terms of own aggression	❖ Good	❖ Good	❖ Good	❖ Fair & defended

	CARD 15	CARD 18 GF
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Theme of Card	Fear of Death	Mother-Daughter Relationship and Aggression
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Aggression ❖ Death &, destruction ❖ Omnipotence ❖ Revenge. ❖ Rejection ❖ Being misunderstood 	<ul style="list-style-type: none"> ❖ Love ❖ Nurturance ❖ Containment ❖ Death
NEEDS	<ul style="list-style-type: none"> ❖ Destroy & punish ❖ Avenge, destroy & punish ❖ Omnipotence ❖ Expression of rage & anger ❖ Acceptance & love 	<ul style="list-style-type: none"> ❖ Strong, containing & empathic other
ANXIETIES	<ul style="list-style-type: none"> ❖ Loss of love ❖ Physical harm & punishment, injury ❖ Being devouring ❖ Overpowered & helpless ❖ Deprivation ❖ Rejection ❖ Annihilation 	<ul style="list-style-type: none"> ❖ Being helpless ❖ Anxiety over possible loss ❖ Loss of love ❖ Fear of illness or injury ❖ Being deserted ❖ Perhaps ambivalence between separation & abandonment
WORLD	<ul style="list-style-type: none"> ❖ Persecutory & rejecting ❖ Judgemental & non-accepting ❖ Evil ❖ Depriving ❖ Lonely & punitive 	<ul style="list-style-type: none"> ❖ Overpowering ❖ Unsafe & threatening ❖ Engulfing & silencing ❖ No one to protect her
FAMILY	<ul style="list-style-type: none"> ❖ Only was black sheep of family & could never find his place in the world ❖ Was lonely, rejected & misunderstood ❖ He became evil because of childhood ❖ He was ugly & was not accepted him 	<ul style="list-style-type: none"> ❖ Family can offer safety, support, nurturance & care

<p style="text-align: center;">OBJECT RELATIONS</p>	<ul style="list-style-type: none"> ❖ Only was black sheep of family & could never find his place in the world ❖ Was lonely, rejected & misunderstood ❖ He became evil because he was ugly & was not accepted him 	<ul style="list-style-type: none"> ❖ Sister-figure seen as: <ul style="list-style-type: none"> ▪ Stronger ▪ Supportive, comforting, concerned, loving elder sister. ❖ Nurturer
<p style="text-align: center;">DAUGHTER</p>		<ul style="list-style-type: none"> ❖ N/A ❖ Idealizes sister's ability to be so loving
<p style="text-align: center;">CONFLICT</p>	<ul style="list-style-type: none"> ❖ Life & death instinct ❖ Good & bad ❖ Rejection & acceptance 	<ul style="list-style-type: none"> ❖ Conflict between being supportive, but needing other to take responsibility & not become totally dependent on other ❖ Need to look after her self ❖ Take responsibility by seeking outside help
<p style="text-align: center;">BOUNDARY</p>	<ul style="list-style-type: none"> ❖ Withdrawn as well as enmeshed as absorbing others' souls 	<ul style="list-style-type: none"> ❖ Enmeshed
<p style="text-align: center;">DEFENCES</p>	<ul style="list-style-type: none"> ❖ Projecting & acting out his anger & painful feelings around sense of abandonment, rejection & lack of love 	<ul style="list-style-type: none"> ❖ Splitting & contrasting sister s into weak and strong, sick and healthy, which suggest underlying struggle ❖ Either wants to be able to separate & draw a boundary between the amount she is willing to give of herself without losing herself to an object ❖ Also suggesting that may be idealizing one part of herself & critical of another – strong and weak
<p style="text-align: center;">EGO</p>	<ul style="list-style-type: none"> ❖ Inadequate, wounded and seeking revenge for past 	<ul style="list-style-type: none"> ❖ Inadequate, sick & weak

OUTCOME	<ul style="list-style-type: none"> ❖ Sad, unhappy & lonely ❖ Feels rejected 	<ul style="list-style-type: none"> ❖ Appears to be ok in that seems that sister will get better, but not conclusive
IMPULSE	<ul style="list-style-type: none"> ❖ Acting out rage and aggression 	<ul style="list-style-type: none"> ❖ Restricted
SOLUTION	<ul style="list-style-type: none"> ❖ Inadequate as avenging his pain so aggressive & destructive solution 	<ul style="list-style-type: none"> ❖ Adequate resolution
DISTANCE	<ul style="list-style-type: none"> ❖ Adequate distancing from card 	<ul style="list-style-type: none"> ❖ Adequate distance
AVOID ANXIETY	<ul style="list-style-type: none"> ❖ No avoidance 	<ul style="list-style-type: none"> ❖ Avoidance of feelings of aggression
INNER REALITY	<ul style="list-style-type: none"> ❖ Fair 	<ul style="list-style-type: none"> ❖ Good

J ~ 3 **INTERVIEW PARTICIPANT THREE**

I: *Tell me in as much detail as possible the story about of food in your life.*

C: Gosh (*nervous/shy laugh*) I think like I was....I was like really like really overweight to begin with and it's not like common, but I like ... I mean I wasn't obese, but I was...I was overweight. ..Like I probably weighed in the 70's or whatever. And I think that that like it all started ... well my parents got divorced when I was about six...Mm...Ja, like in Grade 1 and or Grade 0 and like I put on a lot of weight then, and even now when I see pictures I think, "*Oh my word*"You know like going from like 5 to 6 that age...like I put on a lot of weight. I think it all sort of started with me like more eating for kind of comfort. Mm...I think like also like my dad like the way that he used to spoil us was always through food. Like we would go to him every second weekend and it was like always so nice because we knew we weren't going to have vegetables. And we were going ...you know...to get anything we wanted.... (laughs) If we wanted ice cream for breakfast, we got ice cream for breakfast (laughs). And I think that he felt like a bit guilty and whatever and so he started....You know, that was how he like kind of showed us that he loved us. And you know....Ja...So I think it started all the way back then.....using food for comfort...And then you know it just became...Ja....like my lifestyle I suppose. Where like I ...I just ate the wrong things and like ...you know, if I was like upset, I would always go straight for the food. Like I can rememberlike when I was told that I was getting braces. I was like in Std 6 I think....I was so upset. I thought I was way too old for braces....And I can remember buying a chocolate (laughs) ...to kind of soothe...to soothe the kind of turmoil.....So, like I think that is where it all kind of ...started. Mm...and I was always kind of plump. Mm...throughout Ja....throughout like primary school and high school. Beginning of varsity...Mm...and like I was never like obese, but definitely over weight.I always like hated ...I hated the way I looked...Mm...but like I never felt that I could...like I tried diets, but like I never stuck to them. They never worked. ..And I was more like...they weren't proper diets anyway...It was things like like you know...I would decide that I would stop eating and it would last for day..... (laughs)...like it was so nothing...Mm.....Ja, and like I very much...food was comforting...It was like...because it's crazy and like I still even worry about it now...I like....it's like this fear of being hungry.....It was like I used to be...I don't know what I thought would happen, but like I was always so scared that I was going to be hungry (laughs) ..And it's like...I still some times worry about that...And now...even when I was like the most anorexic ...where you are hungry all the time (laughs) it was still...it is still almost like a fear kind of thing. And then like....I don't know exactly what happened, but like in sort of ...in varsity, I think I was in my third year....I....I....like I decided to change my life style and.....I don't know what brought it on. I don't know why I decided to change my life style, but I knew that that was the way that you would kind of lose weight more permanently. It wasn't about going on diet or whatever. It was like changing your actual view. Ja, it was like about changing. I always say, you know, I used to watch Opra and she would say, "*You don't go on diet. You change your life style*" (laughs). And the first thing I stopped was like I used to drink Coca Cola, like I loved it. And you know when we were little I think it was my mom's ...like the weekend treat...And then as we got older, we kind of talked her into it. It got to the point where that is like all I drank...I would have tea and coffee, but then I would have water and then I would drink Coke all afternoon...all evening. And I sort of stopped drinking Coke because I thought, you know what, it is unhealthy. It's bad for you like... Let me drink, I think I drank appeltizer for a while...And then mix it

drinks and then water eventually (laughs)...And then I sort of like...I didn't do with the intention of really losing weight, but then it kind of happened, you know, and then that was like the big start when I suddenly started to lose weight. You know, it was the coke and then I thought, "Well, *healthy life style*" ...so you know what I'll do...like I didn't eat fruit very much and all so I thought well then instead of like having a sandwich, I'll just like have one slice of bread and then I'll have an apple...you know. Just changing things you know. And like I used to...my mom used to buy us like a bar of chocolate every week and then I like instead of choosing chocolate I like thought ok, I'll have one of those like seed bars...or health bars, you know...So, it was like gradual. I just started to change like a whole lot of different things and it was like bit by bit....And, you know...like **nothing dramatic**, but I think like the big thing was the coke...like stopping that. And kind of like the more I changed... like the more weight I lost, the **more people noticed obviously**...and like and Ja...and then eventually it just got to where **I just cut everything down**. ..(laughs) You know like when even bread became like "*Ok, no bread, 2 apples instead*" No...no 2 apples is to much (laughs)...like and I think also like a lot of me thought....It was almost like the **weight just started falling off**...and I didn't feel surprised or that I was doing anything really...It was almost like...initially I just thought I'm just going to eat healthily and when I stop losing weight and when I stop losing weight I stop losing weight, and that is what weight I'll be...Mm...and I never weighed myself in the beginning or anything like that ..Mm and then I started to weigh myself and then I thought again...if I'm going to do this, if I'm going to carry on. If I'm going to lose weight, you know, I may as well do it **until my body is perfect**...(laughs) There is no point in going from being over weight to plump...to...I don't even **know** the word. I thought, you know, if I'm going to do this ...I may as well do it until I have got the **gorgeous figure...That nice figure**. Why stop when it's only Ok. ..And then I think that all then...well I started to weigh myself, you know...once every now and again. And then it was like everyday and then it was like 5 millions times a day and ... (laughs) And then with food...Initially it went from like chocolate, to little 'bary' things and then to nothing. You know from like snacking in-between to like...Initially I was like I would eat like crisps all the time and then it was like, "let's do the pretzel thing because that was like the healthier me". And then it became no pretzels (laughs) ...you know. And then just kind of everything just kind of...Ja...And like my personal goal weight ...just like kind of **dropped and dropped and dropped** because I would kind of like get there and then I would think ...you know my stomach is still not flat andyou know, my thighs are still not small....So, you know I'll just lose a little bit more. I'll just lose a little bit more. And then before I kind of knew it (laughs) It was like...like I ...I **couldn't stop losing weight in a way**. And like **I did want to and I didn't want to**. I mean no matter how much I weighed myself my stomach is still not flat enough...and my thighs were still not small enough (laughs)...And it was like I was still thinking...**It's not perfect yet. It's not little...it's not right yet**...So...And Ja, like the more I weighed myself ...and I started to learn about calories and, it is the worst thing I wish I had never learnt about calorie (laughs) ...because the second that started then it became you know, even more things were just cut out because they've got too many calories. ...And Ja...and eventually it got down to when I was doing very little and then it did reach a point where I thought let me stop losing weight. Let me just maintain. I didn't want to gain any weight, but I just thought, just stop...because **everyone was getting worried and** ...then I thought ok if I could just stop. But **then I couldn't bring myself to like eat more...to stop losing weight**. I mean I was convinced that like ...I would have....like I would allow myself one cup of tea because I like thought that like the milk and the tea it would be calories and I was convinced that if I had like that second cup of tea ...like just that little bit of milk was going to like make me put on weight. Like it would make me so **anxious** and I was sure that I shouldn't have

had the milk. And like...I couldn't. I couldn't stop... there was like ...if I couldn't even have a little bit more milk, there was like no chance that I would be eating like ...a whole ...I saw a dietician who gave me this eating plan and I just took one look at it and I thought, “No way” it was like ...it was just food...I thought no way ...And Ja, that is like when I went into Tara. And I think there is like no way I could have stopped that downward slide on my own because like I said, I was like, I will have a spoon more of yogurt a day and then I'll be putting on weight. So, Ja....it was too late by then I think (laughs)...Ja... it just kind of happened very gradually...Like in the beginning...like I lost the weight over probably like a year...maybe ...a year and a half....and maybe the first 8/10 months was healthy I was like. It was healthy ...cutting out things that were bad for you. I would still go out and eat a pizza, but only occasionally. And, you know, I did like all that healthy... and then I became like obsessed ...Like obsessed with the scale...Started learning about calories...Started learning about different foods...How big they are all of that's stuff....And Ja, then it stated to...I started to lose weight a lot faster. An that was Ja, it wasn't healthy anymore...(laughs)

I: *How old were you when you started losing the weight?*

C: Mm...I was twenty...I remember it was ... I had my 21st birthday party ..Mm...about like ... 2 months before I went in to Tara (laughs) ..So, that was when it was really bad... I was probably like 20 when it...Ja, maybe like 19. 19 and a half....and that is like when I started to stop the coke and that kind of thing...So, I think like the issues of food like all the way back because like I think it was almost like I went from needing food for comfort and it's like I was feeling sad so I would eat...to like the other kind of extreme where to was like ...hunger felt so comforting...And I was like...as long as I was hungry then at least I knew....like I associate hunger with weight loss....It was like, “I'm hungry, so I'm losing weight” And then I don't have to like feel anxious, you know....Whereas like before I would just like eat the chocolate and I wouldn't feel anxious...Whereas now, not eating anything would make me not feel anxious....And it kind of turned around where eating made me feel anxious instead of not eating (laughs)...Ja, I was like so hungry ...I was so worried about being hungry...and it turned to worry so much about not being hungry (laughs) in a way

I: *You mention hunger a lot and you even mentioned that when you were at your lowest you were still hungry. What do you mean by that?*

C: I think like...I think like I didn't really admit that I was hungry (laughs). It was more like I used to say, “No, but I'm not hungry...that's why I don't eat so much” , but it was like ...I associate hunger with likelike insecurity....like it almost ...it makes me anxious. And as much as I wanted to be hungry because I knew I would lose weight...like...I still....like....I don't know if I was worried that it would kill me or something to feel that hunger. It was a mixed sensation because I was happy because I was losing the weight...but it was like...I had to make it like that because in the beginning it was more like, “Oh, my gosh...I'm hungry” ...and then I would talk to myself. I would say, No but that's good. That good...you know, I would convince my self that it's ok... That that is a happy feeling...But...like you know it has always been...like when I

was little my mom would like say to me, “*You better eat now because otherwise you’ll be hungry later*” ...And it was kind of that...like even when I weighed little and ate little....I still....didn’t...I didn’t want to feel hungry, but I did...It was like...it was like....I mean like even now...it’s like.....I.....wanna feel hungry, but I don’t (laughs).....It’s like...I worry...like say...I’m going out some where and I’m to have lunch there late or something...I still...I still have that worry, “*Oh my gosh, I’m going to be hungry*”But, I know that it doesn’t matter if I’m hungry because ...I like...I can now look back and say that I was hungry a lot back then...And I know I can survive being hungry.....But, it’s still like that initial, “*Oh my gosh, what if I get hungry*” you know...like....

I: *Have you ever wondered what that hunger is about?*

C:I think....I think like again, it’s insecurity...you know...like again, I think I felt very comforted by...by food again....I was upset oryou know...any...I worried...anything like that and I would eat something...and then that would take it away. So, it was almost like if I’m hungry then I’m empty ...and I just don’t have anything...anything...you know...to make me feel better. ...And I think that my parents had a lot...my mom in particular. It was always likefood was a big thing.....but not in....it was like...She would always like say to me, “*Well, if you are going to be late, (Aah) then you might get hungry*” ...like...it was something like...it was something like I almost felt I should fear....It was like.....it was always something you had to think about...If we were going to go out and eat dinner later than normal then it was like, “*Aah, what if you hungry*” andI think I just because food then gave me comfort.....” *What if I’m hungry? What if I have no comfort*” you know... What if I need and then I don’t...and then I don’t have any food. ...And so then even when I was like really thin, I would still have some meals that I would eat and whatever....And again it would like completely panic me if I couldn’t have that ...those meals, because then I was going to be hungry.....even though I was hungry all the time (laughs) you know...But, it was like ...it was just like things weren’t going to fall apart because at least I had food (laughs) ...you know....Like I wasn’t going to be empty at all.....you know...Like I had the apple.....Ja.....

I: *You mention that your mom played a big role by always reminding you about food, how did you make sense of it?*

C: ... You know, not so much until like kind of therapy....and that sort of thing...It was like always....like I think that my mom also used food in that way...It was almost like I thought that that is what you do, you know....And I think that ...I can think now that also I wanted to feel ok and so I thought that maybe more and more food would make me feel ok, because even when I wasn’t hungry I still wanted food, you know...It was like overeating...you know eating the chips when you didn’t need them, but just because they tasted nice.....And....like I never thought, “*Why does my mom say this*”It just became my fear then....you know....It was like she didn’t need to say anymore, “*Well, Aah you better eat lunch otherwise you’ll be*”, you know....because I was thinking about it already....you know...So, Ja...and then with my dad....He would always like....I almost felt in a way, but I was happy to do it, but like obliged to take food from him, you know...It was like how Iit was how he showed his love....and

therefore if I didn't take the food then.....he wouldn't know that I knew that he loved me....And like....I mean there were times...like whenever...we used to like go to him like on the weekends, on Friday night, he used to have a thing called a 'You Chooser' (laughs) ...and it was like we could choose a chocolate, a packet of chips and something to drink...like a milkshake...or whatever we wanted to drink....you know...It was like just done andyou know....And if he would say, "Do *you want a chocolate?*" ...I didn't feel like I couldn't say no, because then I would like ...upset him and...I don't think he ever got upset ...like I never saw him cry or anything because I didn't have a chocolate, but it was like ... It was just known that he thought that that would make me happy and I needed to pretend that I was happy and...you know...But at the time I neverI never thought of it...If anything ...like with a lot of people ..I became verylike....against their ideas of likefood...Like if I think of people who would say to me, "*Oh you should lose a bit of weight*" ...like I took it like....like the wrong way...It like upset me a lot and like I didn't think, "*Oh, well maybe they right*" ...and what if like my mom was too....you know....how should I eatand how should, you know....I just thought, No...it's like they being mean and (laughs) you know...I think my gran...one of the reasons why it took me so long to stop drinking Coke ...was because it was like a big thing with my grandparents. And I meanthey were being...they didn't know, you know....but they would always say to me, "*Aah, you really must stop drinking Coke. It's got this many teaspoons of sugar in it*" And....the more they said that, the more I was determined to drink Coke (laughs) And like ... I have a cousin who on my mom's sides like we the only girls, and she was always thin and beautiful and you know...And I can remember going there and she was allowed Coke...but if I had got Coke they like...They would kind of, "*Don't you want fruit juice instead?*" ...you know....And like the more that happened the more I wanted the coke....So, like...I think...I just went along with it...what my mom ...said. I kind of thought she knew everything about...you know...that she was feeding me healthily...and (laughs)... and there chips in the cupboard so....go with it...you know....

I: It seems like there were mixed messages of food in every relationship you had so I wonder how you made sense of all these mixed messages?

C: Ja....I think I became very like defensive against ...any like.....in a way any diets....with my grandparents and stuff. I was not going to stop drinking Coke. ...It became like.... With my mom...well she did say it now and again...but she still bought us the Coke. So, it was more like I would get upset with anyone who told me that I should eat healthily or that I shouldn't drink coke...It was like this personal attack of them like telling me that I was ugly and I was fat and I was like worthless and (laughs)And Ja, it was almost like as much as they would say it....they would still...I mean like my gran she like loves...You like go to her house and you have to eat something....And I mean that is what is so crazy...You go to her for tea and you have to have a biscuitAnd it's the same thing, if you don't have a biscuit my gran will get upset. ...And this like when I was big, when I was small... It made no difference. So, like such mixed messages was like well...you know....don't have food because you should lose the weight kind of thing, but you can have a biscuit (laughs)...But I think that this almost when I began to rebel against the '*don't have the biscuit*'...I will have the biscuit so that I can show you that I can... And I will drink the Coke....you know...because you don't want me to.....And it wasn't like really from my parents as well...Like my dad never said anything like thatfor him it was like...here have the Coke.....And he never said don't have it...Mm...And like my mom also much less than my grandparents....in

particular...Ja.....so it was like....I used bad food to rebel against anyone who told me not to (laughs).....And so Ja....not only did it bring me comfort....It made me feel like strong..." *I'm going to drink the Coke....you know...like fine....who cares*" ...Like Ja...

I: *And after you would drink the Coke....kind of like standing your ground...How would you be left feeling after you drank the Coke?*

C: ...Well...I suppose....like horrible...because I generally....like as much as I felt strong like.... *I'm going to drink the Coke anyway'*...like I always felt worthless. Like I'm just so ugly....I'm just so fat and look like I have got no control....like self control....Why do I...and then I would just want to eat more (laughs)...Aah I've got no self control...as I would put chips in my mouth....And like....Ja....it didn't...as much as I felt strong against them... I still felt horrible...It was like their message came across, you know... I feel horrible and....it was almost like I wished I could have...like I always wished that I was thinner....That I didn't have to....I didn't eat all these bad things....That I didn't like them so much, but I never really...I never had the motivation to do anything about it...because ...Ja.... And I felt guilty a lotIt was like I knew that I shouldn't be eating them. I knew that it was bad for you. I knew that it would make me put on weight...you know....But, I did it anyway and then I would feel guilty that I shouldn't be eating this and I shouldn't have eaten that....But I did....And I just felt bad then, but it didn't stop me from doing it again (laughs) ...

I: *Did you feel guilty when you didn't eat anything?*

C: You see it was bothI think that's the thing...because I was guilty if like I wasn't eating because if I didn't eat then my dad wasI would upset him. And my gran was so persistent...and I would just feel guilty if I didn't.....But, then I would feel guilty if I did...So it was like completely... it was both...It was lose-lose either way...Like I still with my dad...like everything is through food....Like we would go to him on the weekend, like I said, and it was a big thing...We would go out for breakfast and....you know....And he would buy us all these food things....And like....shame, now he still does it, but it's like all these health foods (laughs) ...He will buy me the expensive healthy things (laughs)But, it still....he doesn't shameHe doesn't get it....(laughs)Mm....So it was like guilty for eating them...for like having no control...you know...I almost felt depressed...you know....almost helplessness...Even though I could change it, I just didn't feel like I could. And Ja....but thenI had to take whatever my dad was giving me ...Whatever my gran was giving me...Whatever my mom was giving me.....And I also like....I don't really know, but I was always like too embarrassed to actually go on a diet.....Like to say to everyone, "*Ok, I'm going to go on a diet!*"Like...I tried like lots of things, but always on the quiet....I wouldn't tell anyone...And I would just like, you know, and what was so wrong was that I would decide that I would just stop eating. That was like the way I was going to handle it (laughs)....And I mean that like lasted for like a day if even (laughs)..So, Ja...

I: *Did anyone ever notice your ambivalent relationship with food?*

C:Not really....I think my mom did to an extent....because I mean with the braces and the chocolate, the reason I remember it so much is because my mom actuallywhen I said to my mom, “*Can I have a chocolate?*” or I went and bought it or whatever...And my mom said to me, “*Oh, you want your chocolate to make you feel better*”and like....So, I think to an extent she did, but not completely. Also, I didn’tIt’s not like I binged or anything like that....But it was more like I would come home from school and we had chips, so I would eat them...And my mom would buy me a pie for lunch andyou know...So, I don’t think they really realised how I was like using food....and howI think probably like my mom does the same thing (laughs)....Ja, like no one ever said to me like, “*Gosh, there is something wrong*” ...you know....And I always think, like especially from when I turned from 5 -6, like....surely you notice...I mean I was too young to notice it...something like that...but I mean....surely you notice when your childYou know you getting divorced and your childbut I mean I went to a doctor...my GP.....every year when we were small and he said to my mom Mm...like, “*Gosh, she has put on a lot of weight in a year, since I last saw her and it is very worrying*” ...And all I remember, I mean....like my mom got so upset...And like...then I just felt so bad forfor that. And I remember I didn’t understand, but I remember my mom was like crying and....like....again....although she cried a little, she still bought us the chips and stuff. I just felt so guilty and like....

I: *What did you feel guilty about?*

C: Well that I had made my mom cry. That I had....like ...that I had eaten too much...that I had put on weight, even though I don’t think that at that stage I knew so much that it had to do with eating....I knew it was eating, but not to the full extent. I knew I had disappointed my mom....I made her upset. I made her cry....Mm....Ja, and like I think she was already going, she was getting divorced, she was already going through quite a lot...and now look what I was doing (laughs) ...you know....I felt like embarrassed obviously ... you know...like Like you know...like worthless....like “*Oh my gosh now I’m fat and I’m, you know I’m ugly. I’m terrible*” ...and like I actually refused to...actually go to him again....Like the next year I was like, “*No mom I’m not going*” (laughs)....And I mean like....I didn’t realise...I actually remember I went one more year, the next year, and then I didn’t go again. I remember the next year, I was going in the afternoon, and I remember taking a skipping rope and just jumping and jumping and jumping all morning. And saying to my mom, “*Ah, I just feel like skipping*” Mean while I was terrified that I had gained weight and he was going to say something. And ...I had no idea how much I weighed....And I had no idea, in the year that had gone by, I hadn’t made the connection that I must eat less or I must eat healthier or...I just knew that I was going later on and I knew that I didn’t want....and I was embarrassed to go. I felt self-conscious to go. And I thought Ok, let me skip as much as I can...try (laughs) try and like....undo some of the damage (laughs). So, Ja....no one ever realised or said to me that you eating for comfort or like....

I: *Have you ever thought what food may represent for you?*

C: Ja,...I think like I say it is definitely to comfort a feelinglike not feeling empty in a way....You know it's just like when you get that kind of knot in your stomach...It's almost like...I can then eat and then that knot ... that anxious will go away. And likeand definitely like love, you know. My dad was....it maybe from my dad's side love and from my side it was accepting the love. And like telling my dad, like even though they were divorced, my dad was the one who moved out andit was almost telling him, "*Don't worry, I still want you*" (laughs). That was a lot of where I felt I must take things because it makes him happy and then he knows that I stillI still accept him and I stillwant what he is going to give me and....you know....Like I still want you in my life....Mm...Ja, it became and also with like different people it becamelike with my gran it became my....like my way of rebelling as well.....You know, my way of feeling strong. Like I can never...I can never say to her ...like..., "*Gran, I hate it when you say that or it makes me feel embarrassed when you do it*" and like I could never say it to her, but I could just drink that Coke and know it, you know...And like....I think a little bit with my mom as well. It was like....you know....I can....like....I can ...upset you because I have eaten more, but almost like that whole, "*I'm sorry, but this is the way it is*" ... (laughs) Definitely like my way of being assertive...and especially when I becamelike anorexic...then it was like the only way that I was assertive....Like...like...I would say that I never get cross with people or ...like with my mom, I always did everything she wanted....Except when it came to food and it was like....I would never...like my mom could say something outrageous and I would just agree with her and just go with it. But, if my mom would say, "*You are eating this*". Then I would say, "*No I am not*" ...you know... And that was like the only way that ...the only thing that I could be assertive about. And that I could be strong about. And like I would still feel guilty and I would still feel bad, but I would do it anyway. ...And like....I suppose like that I can still be now....you know, if it comes down to it, "*No I will not eat that*"and I can say that. But I can't say, "*No, I will not do that or I want to do this and*"I don'talmost like I don't care what you say. Like....with food I can say that, but with everything else I can't (laughs)

I: *Do you have any ideas why with food you can?*

C:Ja, I don't know. I suppose ...I don't know...you feel so powerful...when you like anorexic. It doesn't matter in a way...like ... it does, but it doesn't in a way...Like lets say I had lost my mom's love or something like thatIf.....I'm like completely anorexic, in a way it doesn't matter because ...like...I've got that....like I feel so in control and independent...and strong and happy....you know, because I am in control of my of kind of thing....So, it is almost like....like...I can say....say it...be....like...if my mom were to say to me, "*Fine, you know, that's it*". It wouldn't matter because I could still live. I could survive because I had, you know, I had my little anorexic world....in a way. I had my scale. I had my calories. I had what I would eat and what I wouldn't eat. And all I thought about was food....So (laughs), you know, it's like I didn't needalthough like I knew that I did need my mom's love and stuff, it wasn't as scary to lose it that circumstance, you know. And also like....if she...it wasn't as stressing because it was

only food..... I wasn't going to eat. It wasn't like I was telling her that her ideas for me are not my ideas for me...It's not...it's just food. It's not as ...you know...It's not as deep as the other things, you know.Like.....and she is more likely, also, to just think of it as just food. Whereas, if I had to say to her, "Well mom actually I disagree with you a lot, but I just don't say it" or (laughs) like you want me to do this, but I don't want to. And that would be more of an issue and would cause more conflict and be more threatening like.

I: *Who would it be more threatening for?*

C: ...Well for me...for like my mom to leave me...or like not love me anymore. To kind not cause a fight, you know. And then with food it became in.....like my didn't....because I was losing weight and everything, she didn't want to make it an issue. So, I think that also made it ok because then I could just say, "No, I'm not eating that" And she didn't want to make it into a big thing. She would just accept it.

I: *How come she didn't want to make it into a big thing?*

C: Because I think she like...like.....she didn't...she could see that I was losing weight and she didn't want toas much she wanted me to eat things, she didn't like want to make it into ...where it was like...Her sort of view on eating disorders and stuff was that it shouldn't be that every meal should like be a fight....because then it's never going to work. So, it's kind of became where she would just , you know, Ok...rather just let it go and kind of....I don't know what she thought. Hope that something would change...or (laughs) Ja....it sort of...I think I did it a few times. I was strong about it and she never reacted too badly, and then I thought obviously this is something I can do. This where I can....I can...be strong and be assertive (laughs)

I: *And with your dad?*

C: My dad was funny like...we never have spoken about it, but never ...He actually ... I never told him that I was seeing a dietician before Tara and he actually only found out by mistake cause I went to my GP and she took blood tests to see if there was, you know, anything wrong because I had said that I was eating a lot, but was losing weight. And then she phoned to give me the results, but then what happened was that my dad's medical....it is my dad's medical aid,....and so I put down his details and so by mistake she phoned his house and she spoke to his...girlfriend ...Like they not married so she is not my step mom, but they have been like together for years. And she told her all of the results that her blood is ok, but that I want to carry on seeing the psychologist and carry on seeing the dietician or whatever. And then she sort of put the

phone down and my dad's girlfriend phoned him straight away and said to him like, "Oh this is what the doctor said". And then my dad phoned me. And I think he knew that there was a problem, and he could see that I was losing weight, but he never said anything to me. He never said anything to my mom. He never...And then he just phoned me and he said to me that the doctor phoned and that it was my mom and she gave her the results. And everything is fine, but I must just phone the doctor back. So, I thought hah? And then that is when I realised what she had told her and everything. And then it was like horrible, I knew my dad was going to phone me back like the second I put the phone down. And so then he phoned me back and I had to tell him. He knew. So, I just said that I was seeing someone, a dietician to tell me what I should eat ...that kind of thing and then a psychologist....And then my dad was like, "No that's fine. That's fine" ...Mm...but then that was all we said, you know. And it's the same with Tara likewith like my GP it like became that if you lose more weight you going to have to go to Tara....And it was kind of decided that I was going to go and whatever...And like....I think my dad phoned, because he like phones every day, and I said...and you know...I couldn't tell him. I said to my mom that I didn't know what to say. My mom told him and then I spoke to him. And like I said, "I'm so sorry. I didn't mean ...I didn't want this to happen and everything" And he just said, "No, no you mustn't be sorry". And then again, that was like the last we spoke of it. You know he visited me in Tara the whole time, but he never asked about my weight. Or how I was or if I was ok. You know he always asks me are you ok, but never food wise. Neverit strange because it like he knows it and he knows it is there, but we don't speak about it at all (laughs).

I: *Do you have any thoughts why your dad approaches it that way?*

C: Well I know that I don't talk about it to him. Like I don't feel comfortable...like I don'tknow why, but I don't feel comfortable....like telling him. So, it is like...Again, it's like I'm daddy's little perfect girl, you know. I don't do things that are like.... Wrong, you know. I don't make my parents worry. I don't....you know, I'm not that child (laughs). You know like I think it's easier to make out like everything is ok. Mm....and like then he doesn't have to worry. And like the less he knows, the easier it is in a way. I can I'm on his medical aid still and he pays for *** and *** like he just pays it every month. ...It is never....I think I never bring it up and he doesn't know what to say.....And so....Ja, it's just not spoken about (laughs)

I: *How are feelings handled if we split it up and first look at between you and your mom?*

C: Mm....I think...my mom has always...like....My mom...like if you have a bad feeling then you must just fix it. And so it was almost like if you sad then you must fix it...There is no just being sad. And like...I think I hide my feelings very well...like...I always....likeI neverwant anyone to know...likeI am just always happy, put on the happy face, you know. Like my mom would never know something was wrong. My dad would never know something was wrong, because I would just never tell them

And likeif....if I was worried about something or whatever then my mom would always say, “*Well, if you don’t tell me I can’ fix it for you*”you know. So, it became like I never really felt many emotions because....like.....you were either fixing them or elseotherwise just hiding them (laughs). Like.....Ja, it was never like a big thing. And things like anger I use sad, I never feel angry. I just don’t get that feeling....Mm.....and it was more, when I think about it now, it was too kind of threatening to feel angry with like my mom. Mm....because like I was so scared that I would be angry and she would leave me or get upset with me or something....But it was like....I was always like the happy child who just pretends everything was fine....likeJa, no one knew what I was really feeling. ..at all.

I: *And your dad?*

C: Also very much the same...I mean like....I was like completely like, “*No I’m fine. I’m fine*”” *Are you fine?*”.” *Yes dad I’m fine*” And it’s like I know what he is asking in a way. I would never ever ever say to him, “*Well no dad, I’m not fine*” ...you know....like.

I: *What do you think prevented you from sharing your feelings?*

C:I don’t know it’s maybe...like when they got divorced.....I was very upset of upsetting either one of them. And I think the biggest problem is like my mom would get upset if we would get upset, you know. And I don’t like...I don’t rememberlike why.....I feel like if I cry then my mom will be distressed and it will upset her. So, it’s better for me not to show her that I’m crying because then she’ll be sad too. So, I think it kind of all started with that too. And with them getting divorced and stuff with my momI think....she was reallyI think she was....really....well both...went through a hard time. And so it was like, “*I don’t want to make it worse*”. I must....I need to be happy and....because if I cry and I’m sad...then my mom is going to be sad too and it is just going to be worse...like....I can....I could almost like see the distress in my mom’s face when I’m upset and like...that is what I hate because I think that I don’t want her to be upset, because I’m upset, you know. It just makes it worse....It just makes me feel guilty on top of it.....and so I think...it kind of that. With my dad....you know...I had to just be happy because then he was happy....And then he knew we were OK and like....I only see him for like very second weekend and it must be fun, you know. It must beeverything must be fine.And so I think...Ja, I started that and then I think I just started masking my feelings then Ja.

I: *What happened to all your feelings?*

C: I don't know. They just disappeared (laughs). It's funny because when I was in matric...I like was very stressed. I'm like very anxious....because I'm an anxious person anyway....Mm...It was finals and I wasn't sure what I was going to do in university....And I think like I cried every day...And like it was always something else. And I remember telling my mom, "*Ah mom I'm worried about this and I'm worried about that*"And like....I say that I went from like being able to cry from like the drop of a hat. Anything could make me cry, you know...like anything. To like I couldn't cry anymore. And I think that was like when I was becoming like quite anorexic....It was like I couldn't cry anymore.....there were just no tears. And like I just...I don't know where they went, but I didn't feel angry. I....there was just nothing that would make me angry....I'm just one of those people who don't feel angry. Like the only feeling I had was like anxiety...And it was like all the time. I just think that I just blocked all away. It is easier not to have them (laughs)Like not to have to feel sad things, you know...To feel angry, it's just horrible....in a way...to like miss someone. To like care about someone and what if you lose them...And, you know, all of that I think it's easier not to (laughs) But then obviously it's not, you know. It's not nice at all. It's almost like I don't know where they all went (laughs)

I: *When you used to cry, how did your mom, your dad react?*

C: My mom....would just try and make it better in the way of, "*Just don't worry*". Like I was terrified of university....Like I didn't enjoy school, but when I realised like change...university...it terrified me. "What if I do the wrong thing and I make no friends" And mom would say, but of course you will make friends....and you'll go and you'll sit next to someone and then you'll start talking and then....And she would just try and tell me how everything was going to work out just fine. Mm...and like....eventually it got...she didn't ignore it, but it was like, "*Why you crying now?*"(laughs) "*And I've told you a hundred times how it going to work out fine, you know*". I even used to cry often on my own. I would go to bed and just cry....And I can even remember crying in the bath and then like putting on a face like "*Hi, mom*" and she didn't even ...like she didn't even know. She wouldn't even notice....I had managed to be happy and forget about it for a while. .So, like they didn't always know. And like cause my dad I never.....I have never cried in front of him....Like I remember once, he visited us every Wednesday night, Mm...for like an hour or two...I remember him coming once and like I was crying for some reason. And my dad came in my mom said, "*Oh, she's crying again*"...you know. And my dad was almost like, "*Why why?*" you know, "*What she cries?*" (laughs)I was just like, "*Nothing, nothing. I'm just worried about next year*" And brushed it off and we spoke about something else. Ja, he never.....asked. He said, "Why, Why", but I was like, "No it's fine" and let it go....like so, it was like

I: *How were feelings expressed at home before they got divorced?*

C: Mm....you know I was so little that I don't even remember. Like I don't remember them getting divorced. I just remember them being divorced. ...Ever since I can remember they have been divorced. ..Mm...but like I've got an older brother and he remembers them getting divorced and stuff....And I think what happened is that they **grew in different directions**. And I think...that I maybe became where **they didn't communicate much with each other**. And they **didn't show each other their feelings**. Although in a way, as much as I ... my **mom** is quite aMy mom is quite a **dramatic person** in a way. **She can cry....and....she gets angry**. She **gets stubborn...all** of that. I think **she shows her feelings quite easily actually**. But, I think there is **no room for any one else's in a way...Like I don't want to make it any worse, but if like I'll be upset, then she'll be upset, but she will be upset!** And it's **like dealing with that as well...And I'm sure with my dad it was probably the way my mom was probably the same...Where everything was pretty much a catastrophe....Like either they weren't communicating and they were doing their own thing, or it was a big...you know, my mom was crying orshouting....or my mom was you know...something like that.**

I: *When you felt that **hunger inside**, how did it feel?*

C: I think...like **before when I was anorexic...it was....the scariest thing...It was like ... I felt insecure....It was like....If I didn't eat something I was going to die**. You know even though like logically I know and then I didn't think about it, it was a **hugely scary thing**. It was like **I can't feel hungry because then...something terrible is going to happen**. Like **I'm not allowed to feel hungry**. And then ... it was almost a feeling that I **dreaded, but I wouldn't allow it to happen**. I was like in **pangs of hunger and I would have to eat something...you know... It was like Ja...it was like this scary thing that was horrific.**

I: *Were you scared of dying?*

C: Like **no, that's the thing**. I wasn't really scared doing. I don't know what I thought would happen if I was **hungry**. Like I never thought about it. It was almost like I would get that **fear, that anxiety of the hunger, and then I would eat**. But, I never sat back and thought, "**Ok, say I'm hungry...So, I'll be ok**" you know. But, it was almost like that **emptiness**. Like **I felt comforted with food**. Like I had a **companion**. Like **I had something**. That was just **making me feel happy**. That was just ...Ja...that was just there **that would take away any anxiety, any sadness...Whereas if I didn't have the food, what would I do with that sadness, or what would I do with that anxiety...you know.**

I: *When you were anorexic and the quantity of food was so much less, how would you feed yourself then?*

C: Well I had a lot of like...**there was a lot of like Coke light (laughs)** And I know that that **would get rid of the hunger**. Water, you know, drinking those kind of things. ...So, like I knew again....I was like still **scared of hunger**, but I know that I **could just drink some** Coke light or drink some you know something like fizzy with no calories in it and

that would take it away. And then I started to like embrace it. And that like where it went from, I would say to myself, “*Ok, I’m hungry. Good. Good. I am losing weight. I’m losing weight. That is good.*” And then it was like, but then it became like I had to eat....like I had to feel hungry....like I knew that by 4 o’clock every afternoon my stomach would be grumbling. If it wasn’t grumbling then I had eaten too much. And I almost just turned it all around....like I said to myself that hunger is a good thing and I will learn to like it. I will...its fine. And I became full when I was hungry...Like not empty inside because I had the hunger...you know....And like also I felt very powerful. Hunger was ...because I used to sit and think, “*Wow, look what I can do*”....you know...And it became very much like, “*I am hungry and I don’t have to eat*” And that was a very...I had found that will power that I had always wanted (laughs) ..Thought I wanted (laughs) ...And...Ja...

I: *Were you ever scared that you would get to a weight where you might die?*

C: I never believed that it would happen to me. Mm...like....I used to....like....it will never happen to me. But, then I never thought I would be anorexic either (laughs) ..You know I always thought that I would never be that thin. I’ll never have a heart attack because I feel fine. And like I had also convinced myself that I was eating quite a lot. I can look back and say that no I wasn’t but, like...I thought...Like I wouldn’t eat as much as the average person, but my big thing was that I would say, but I eat three times a day....I have something at breakfast, lunch and dinner. But, it was like half an apple. Some vegetables....So, I never actually believed that I would die. That was doing anything bad to me. Ja....

I: *What role do you feel that anorexia played in your life?*

C: Mm....I think like...it was definitely...like it was my voice, my assertiveness, because ..I’m very....like not assertive and likewith like my family and with my mom it’s like I just....agree with her. I go along with what she says. I never felt strong enough to disagree or to ...in a way do what I want ...Mm....I think that with like anorexia I became able to do that through food. Then I could be assertive. And I could feel strong. And it was fine... and I was doing exactly what I wanted to do and it didn’t matter if people disagreed. “*I want to lose weight and I don’t want to eat and doesn’t matter what you think and what you say*” It was just one area that I could just do it. And there were times....not often...where I would sit there and look at people and think, “*I don’t have to eat*”....like...you are eating that and I don’t have to eat...That like strengths that I felt....And it becomes like....almost where you don’t have feelings and it doesn’t matter what happens in the world because I will feel strong. It doesn’t matter if the whole world collapses around me tomorrow, because I will still be Ok ...because I...I ...feel strong...because I don’t have to eat. And it’s even though...it’s not like I directly thought like that...because ...well some times I did, but I didn’t sit there the whole time long, “*Well I don’t have to eat*”, but there were definitely times. And I think also for a long timeI was unhappy...My whole of high school...like I hated my body. I hated myself. I had like fears of just everything. Just scared of everything...Like anxious just

the whole time and I think just like ...in the beginning I used to eat to get help, but then when I became anorexic I started to get help....like people started to notice. It was like...I knew that something had changed and I think I used anorexia to change. To get that...like I couldn't say to my mom, "*I'm unhappy. My life is...you know things are just terrible. I don't know. I'm like a bit of a mess you know*" I couldn't say that to her, but by being anorexic I could tell her....I needed help, I needed something. And also I think like a lot is about being taken care of...You know you the sick child...like no one wants to be horrible to you...no one wants to upset. And I mean I still have thattoday...where no one wants to upset me (laughs)....because maybe then I'll stop eating (laughs)It is about someone taking care of you....It's nice because the you don't have to worry about the world and all the responsibilities and everything that could go wrong. ...because it like you are just being taken care of. You are like the little child again...There is no overwhelming world on top of you (laughs)...You are taken care....

I: *Do you feel that anorexia gave you place where you were noticed the way you wanted to be heard?*

C: Like yes and no because I was like definitely noticed more because everyone was like, "*Oh my gosh you losing weight!*" and I think that because I lost so much weight I was noticed from a long time before things got....So, I definitely did. But as much as I wanted to be noticed, I wanted just as much to be invisible. ...Just disappear...and so....like I wanted it, and it made people look after me, tread carefully, but then I didn't always want them to either. So, it was kind of like....because I wanted to be assertive. I wanted to say what I want and get what I want, but then... but being anorexic you get looked after and you only get what you want because people are just too scared...So, it didn't make me assertive as such (laughs) And so it was kind of like I got what I wanted, but I didn't....you know....I got a bit of what I wanted...I was more safe though....I little more secure ...like ...Ja, I'm taken care oflike safe...I suppose like in control where, you know, like all I had to worry about was what I was eating and if I was going to gain weight (laughs) and ...you know....that was fine. There wasn't anything else.

I: *Did you feel that that sense of being taken care was something you didn't have before you became anorexic?*

C: I think I did, but I think like I wanted more. I wanted...I just wanted more. More of like a cocoon (laughs) ...just like...the helpless child who is completely taken care of. I think the world is all scary to me and it's easier in a way if you are taken care of. You don't need to face it in a way. And I think as I was sort of growing upyou know my mom obviously....like because I live with my mom and I think that I'm much closer to my mom....it's mainly her, you know... I think she did, maybe start, in a way, like to take care of me less because now obviously I was growing up and I didn't need that much care, but I still felt so insecure and so... like I wanted that security and that care...Yes I am old enough to do it on my own, but I don't want to...it is too scary. Rather let me be the child and then you can take care of me...and then I don't do things like this (laughs). So, I think I....

I: *Listening to you speak you describe how a part of you wanted to disappear when you were anorexic and I guess I am wondering how you felt as a child considering you describe yourself as being 'overweight'?*

C: Then that is probably the time I wanted to disappear the most because then I was so self-conscious...Mm....But then I think I would blend into the background as much as possible...I didn't want to be noticed at all. If I could just blend in, then that was fine. If nobody noticed me then I would be happy. ...like if I could just become the wall paper, there we go (laughs)...Like...I didn't....I didn't....Ja....I didn't feel...I didn't feel like worthy of them...I just felt like everyone was just looking at me, "Oh my gosh", but I wanted it in a way.....it was like..., you know. And maybe I didn't want it because I feltlike....insecure about it and I didn't feel I deserved it, but I think that everyone wants, you know, does want that....Like as much as I felt more comfortable completely out of the limelightcompletely not being noticed, I definitely did want...I did want people to notice me ...You know, like, but and I suppose that like that is why maybe also in a way ...I wanted my parents to obviously love me...To do everything right and stuff, but it also would be easier if they just didn't notice me, because then I couldn't do anything wrong, you know (laughs) ...like Ja...so it was very much like I wanted to blend in.....I always also used to say that people who are a bit bigger...just have these 'vibey' personality underneath and they just funny and whatever and I was never like that... you know.... And I always used to say that I'm not like that. I can't pull it off in a way...like I'm not this live, bubbly person. I'm just like shy and quiet. It is just what makes me worse, uglier...I don't have this nice personality.....So, it was like... I felt so self-conscious. The whole world is looking at me thinking "Look how fat she is" ...Ja, so I rather than nobody notices me, but I want everyone to love me and to like me...everyone too....

I: *And now?*

C: Aah I stillThere are still times where I want to disappear... and feel like the world is scary and so much responsibility and how am I going to cope. ...How am I going to live...The thought is so overwhelming... the thought of being a grown up. ...And I think that like still with my mom...I like and hate the fact that people take care of me. You know I like the fact that people do...be careful around *** in a way because other wise she might stop eating....And like I don't do that...like I have never said to my mom that if she does that I will stop eating... But it is kind of stuff that they think. But, then on the other hand, I want them to see me as grown up. And I want...there are things that like my mom does and I think, "No but I'm not a child and I don't want you to see me as a child" And I want them to see me as someone who can handle things and not to have to baby me....but then I also want someone to take care of me (laughs)...And it's like so, lately in both and like with my mom I think that like I'm completely enmeshed with her....It's like a bit too ...I think I find my mom very dominant. And I often find that she just thinks that she knows what I am thinking or feeling. And she doesn't....And there a lot of times when I want my mom to see me as separate...And to see that I have opinions and that I am my own person...She might think that, but

that is not what I'm thinking. That is not what I do, but then I want to stand up to her and be able to say to her, "No, no, no", to disagree, but then I also want that love, that again...and then that comes with just agreeing with her with being the child again with no opinions. Of course she knows what I am thinkingshe's my mom

I: What are you scared that might happen if you do voice your opinion, which is different to hers?

C: I think and like it is a bit wrong, but I'm scared that she would like not love me. That she would leave me....You know like for a long time I didn't understand, like with my parents getting divorced, my mom would say to me, "We just didn't love each other anymore". And for so long I didn't understand that...And there is always that little fear that if you can stop loving my dad then can't you stop loving me? (laughs) And so as long as I agree with you, as long as I do everything you want, then you are happy with me then you love me and then that's fine. But then if I start rebelling or disagreeing with you then ...you not going to love me anymore. And it's like I feel like I need my mom a lot I need her and to not have her is very scary.... To think she won't love me or that she won't do things for meSo, then again it's crazy because I don't want her to like baby me, but that is what I am so scared of losing....like her caring for me, taking away any problems I have.....So, Ja like

I: *Is there anything you feel you still want to add or feel that wasn't asked of you?*

C: I think that there is just so muchThere is just so much that contributes to it....And so much conflicting stuff...I always think. I always think that I want so much things, but I don't want them. You know being anorexic makes me feel special. It makes me feel good. There are so many good , but then there are so many things...It's like I want my mom to see me like an adult and I want to feel like an adult, but then I also want like someone to take care of me and to like control the world for me and not leave me alone (laughs).....It is horrible that it like shows itself through food and stuff because like...the worst part is that I don't know if I will ever see food normally....once there is calories there is no turning back (laughs). Like I wish I had never learnt them because if I could forget them... I would love to...

APPENDIX K

PARTICIPANT FOUR

K.1 TAT RESPONSES AND BELLAK ANALYSIS

CARD 1: Self Efficacy and Autonomy or Self Perception

Main themes give insight into the self-perception, self-esteem, sense of self efficacy, autonomy and her relationship to authority figures, as well as, information about the participants' relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

RESPONSE

(10 sec) Ok well obviously it's a little boy....Mm...and I think he has broken a string on his violin.....and he is contemplating what to do or how to fix it...Mm....I don't think he can fix it by himself. So, he is going to have to get somebody to help him fix it.....Do I need to dramatise it more? He is very concerned.....and confused (laughs)

.....

Prompt: past?

....Oh why it broke?Mm....I think he may have had a fight with a friend or ...a parent of something like that....And out of rage he sort of broke it.....

Prompt: future?

....Well, once it is fixed, things will get better.

DESCRIPTIVE LEVEL

A little boy has broken the string on his violin because he had a fight either with his friend or parent and took his frustration out on the violin. He is unable to fix it on his own and needs the assistance of another person.

INTERPRETIVE LEVEL

The central underlying theme is about having to repair an object that has been damaged as a result of the individual's uncontained rage.

There is no desire to achieve or perform, but rather to mend, however, the individual can not do it on their own. They are dependent on the assistance of another person.

Fantastical happy ending.

MAIN THEME
SELF EFFICACY AND
AUTONOMY

A little boy has broken the string on his violin out of uncontained rage because of an argument and needs someone's assistance to repair it.

HERO
DESCRIPTION

Young boy, Unsure, confused, insecure, uncontained rage, dependent.

BEHAVIOURAL NEEDS

For support, assistance, guidance, dependency.

ANXIETIES

Anxieties of physical harm and/or punishment, being overpowered and helpless, lack or loss of love, of being deserted.

CONCEPTION OF WORLD AND
FAMILY

Frustrating and uncontainable that leads to loss of control and impulsivity.

Family – no mention of any particular parental figure so suggests distance or lack of close connection, uncertainty, resistance, unavailability, unsupportive and possibly abandoning.

OBJECT RELATIONS
SEEN AS

Not specifically referred to – just broad description of argument with an external object- friend or parent. This suggests a sense of frustration and a sense of isolation, however, also dependency on the object.

DAUGHTER'S RESPONSE TO

There is the need for an object to help mend the damage she has done, however, no specific figure is called upon.

SIGNIFICANT CONFLICTS

Having uncontained emotions/ aggression/frustration and not knowing how to process them. Internal guilt over damage and having to repair.

BOUNDARIES

Enmeshed.

Defences against needs, fears
and conflicts

Displacement of anger onto violin, perhaps attempting 'undoing'.

THE EGO

Inadequate, reliant and dependent on someone external to assist in repairing the damage. This suggests that trying to make reparation, as well as, lacking belief

Adequacy of hero

that can achieve on own. Thus, insecure and lacks confidence, as well as, yearning for connection with an object.

OUTCOME

Only once fixed will things be ok, however, no real sense that there will be someone that will come to the rescue and assist. Resolution dependent on an object. Also no mention of playing the violin, thus, there is no sense of a desire or a belief in accomplishing something.

Impulse control

Acted out aggressive impulse, but remorseful afterwards as wants to mend.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

The shortness of the story and the quick response suggests an avoidance of some degree, as well as, a tendency towards impulsivity.

Adequate solution of conflict

Resolution occurs only in fantasy “when someone will help”.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Defended.

CARD 2: Family card – Separation Individuation

Main themes: elicit issues around separation-individuation, as well as, participants’ perceptions of family relationships and attitudes towards parent figures.

RESPONSE

(12 sec) It’s a country side with a hot hunk in the back (laughs)....Mm...I think the lady here is probably in love with him...And the one by the tree, she looks like she is pregnant. So, you can see that there is a jealousy look on her face...Mm...I think....Ja, I think that she will just leave the situation completely...Mm...and he is will just go

off into the blue by himself and leave both the women...Mm...Ja, so he could have had something with her, but then had an affair with her and impregnated her (laughs).
Sounds quite devious (laughs).

Prompt: past?

You can see that she is very much in love with him...Mm...and obviously something was going to happen there, but it never did. So,....a broken heart (laughs)

DESCRIPTIVE LEVEL

A man has been involved with two women and got the one pregnant. He is not committed to either of them and will go off on his own. The woman will be left heart broken.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy and infidelity- oedipal themes

MAIN THEME

FAMILY CARD – SEPARATION

INDIVIDUATION ISSUES

A man has been unfaithful to two women and has gotten one pregnant. He feels no responsibility to either of them and will leave both of them behind. The main character will not fight for him and will be left heart broken.

HERO

DESCRIPTION

Woman that was in love with a man, broken hearted, has been cheated on and will be abandoned by him. She will not fight for him, but will walk away from the situation.

BEHAVIOURAL NEEDS

For support, trust, faithfulness, honesty, security and commitment.

ANXIETIES

Anxieties of loss of love, mistrust, oedipal themes of competition, rivalry, jealousy and loss.

CONCEPTION OF WORLD AND FAMILY

Unpredictable, laden with jealousy, rivalry and infidelity. Lack of trust, security and loss.
Family – no mention family, but rather of disintegration of a possible family that was to be. Pregnant woman will be left alone to fend for herself, thus, no sense of commitment and loyalty in her world.

OBJECT RELATIONS SEEN AS

Father-figure seen in a sexual way, evokes need for a family, but was unfaithful, which destroyed their future together. In addition, seen as self- absorbed, uncommitted and lacks responsibility.
Mother-figure evokes themes of jealousy and possibly caused the couple's break-

DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS

up.

Oedipal wish, but has lost the battle to the unfaithful father-figure. Themes of jealousy and rivalry between two female figures – mother-daughter. Conflict around her sexual development, infidelity, rivalry and lack of trust.

BOUNDARIES

Defences against needs, fears and conflicts

Withdrawn.

Displacement of Oedipal issues onto a safer object. Denial of anger and painful feelings around her sense of abandonment and lack of love. Denial of the need for the father figure. Repression of jealousy between mother-daughter relationships. Projecting jealousy onto the mother-figure.

THE EGO

Adequacy of hero

Self-sufficient, independent as will walk away. However, issues of distrust and insecurity in relationships.

OUTCOME

Impulse control

Sad, unhappy, lonely and feels rejected.

Restricted and posed.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Avoidance of father-daughter relationship, as well as, mother-daughter relationship.

Adequate solution of conflict

Adequate resolution, but isolated in that each one is left alone.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Fair.

CARD 3BM - Aggression

Main themes: Individual's response to aggression and depressive feelings (Abt & Belak, 1959, p. 207).

RESPONSE

(6 sec) Do you think that that is car keys down there? Mm....To me it looks like she has just had a fight with somebody and...Mm...Maybe she was going to go and visit them I assume by the car keysand after spoke to him on the phone ... And you know when you are so emotional you just collapse...Mm....but I think that she has just got to pull through it and maybe get some help and maybe chat to ...mend things with whoever she fought with...because she looks very emotional...emotionally drained...and obviously it was quite a horrible fight...I mean you could also take that thing where she has also been abused...hit or something like that....It is sounding very morbid (laughs)...Ja, I don't have much to say about that one.

DESCRIPTIVE LEVEL

A woman had an argument that has left her emotionally drained. She will need to take the initiative to sort things out.
Alternate scenario is that woman was abused.

INTERPRETIVE LEVEL

The central underlying theme is about the emotional impact anger has on the individual and her struggle with experiencing those feelings.

MAIN THEME

HANDLING OF AGGRESSION

A woman has had an intense argument, which left her drained. The onus is on her to fix things.

HERO DESCRIPTION

Young woman that is emotionally drained needs to pull her self together and fix things. Can not depend on others, needs to be self-sufficient and self-reliant. Could also have been abused, which would mean she is wounded and fragile. Lonely person.

BEHAVIOURAL NEEDS

Needs to take charge and fix the mess.

ANXIETIES

Anxieties of physical harm and/or punishment, being overpowered and helpless, lack or loss of love, disapproval, being deserted, intra-aggression as no mention of gun (labels it keys).

CONCEPTION OF WORLD AND FAMILY

Isolated, frustrating, wounding, abusive and unsupportive.

**OBJECT RELATIONS
SEEN AS**

Not specifically referred to – just broad description of argument with an external object. This suggests a sense of isolation. In addition, no one comes to assist her she needs to fix and sort it out on her own, which suggest little support structure.

DAUGHTER'S RESPONSE TO

Self-sufficient.

SIGNIFICANT CONFLICTS

Uncontained emotions.

BOUNDARIES

Withdrawn.

Defences against needs, fears
and conflicts

Repression of anger as labels it keys and does not see gun – intra-aggression.
Perhaps denial of her needs, rationalisation, undoing.

**THE EGO
Adequacy of hero**

Self-sufficient, demanding and punitive.

OUTCOME

The one outcome requires that she take control, pull herself together and figure out what needs to be done without the assistance of anyone.
Second scenario is left with no resolution. She gets uncomfortable with depressive scenarios.

Impulse control

Acted out aggressive impulse, but remorseful afterwards as wants to mend.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete/ Incomplete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

The shortness of the story and the quick response suggests an avoidance of some degree. Avoids depressive feelings.

Adequate solution of conflict

Adequate, but isolated. Second scenario is just left incomplete.

**DISTANCE OF PARTICIPANT FROM
OWN STORY**

Adequate distancing from card.

INNER REALITY TESTING

Defended.

CARD 4 - Interpersonal Conflict and Intimacy

Main Themes: participants' dynamics with regard to interpersonal conflict and intimacy in male-female relationships and can be regarded as a generalisation of feelings towards the father-figure onto other men.

RESPONSE

(10 sec) It's like "Gone with the Wind" ... Mm... To me it looks like he is off to go and fight somebody and she's restraining him... Mm...you can see that she's concerned and also she's deeply in love with him. But things happenedSome other oak made a pass at her and he went to go and sort them out...And she's telling him not to...Mm...and I think she can and she will calm him down. So he won't ... go off with anybody... and beat anybody up.

DESCRIPTIVE LEVEL

An angered and jealous man wants to go and hit someone for making a pass at his woman. She is calming him down so that he doesn't go and fight.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy and possessiveness in interpersonal relationships, as well as, the soothing effect of containment.

MAIN THEME

INTERPERSONAL CONFLICT AND INTIMACY

A woman is trying to calm her jealous partner so that he does not go and hit another man for making a pass at her.

HERO DESCRIPTION

Young woman that loves her partner. She is caring, compassionate and soothing.

BEHAVIOURAL NEEDS

Needs to feel needed (saviour role), wants to soothe and comfort, and to keep the peace. Wants to be loved and to love.

ANXIETIES

Anxieties of physical harm and/or punishment, fear of loss of love, of disapproval, of injury, of being overpowered and helpless.

CONCEPTION OF WORLD AND FAMILY

Can be unpredictable and leads to conflicts, but has the ability to contain unexpected situations.

**OBJECT RELATIONS
SEEN AS**

Father/male figure seen as possessive, jealous and angry.

DAUGHTER'S RESPONSE TO

Placates him and assures him. Contains his insecurities and anger.

SIGNIFICANT CONFLICTS

Woman needs to reassure the male-figure that she loves him and that there is no need for jealousy. Possible conflict over control and need to possess.

BOUNDARIES

Defences against needs, fears
and conflicts

Alternate.

Possible use of displacement and projection of own issues around jealousy, and possessiveness, as well as, need for love, reassurance and security.

THE EGO

Adequacy of hero

Adequate, she has the ability to control the situation and resolve the dispute.

Peaceful in that she with soothe his anger and prevent him from going off and fighting.

OUTCOME

Impulse control

Acts out ability to contain aggressive reaction due to jealousy.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

None.

Adequate solution of conflict	Resolution of conflict.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 5 – Mother-Daughter Relationship

Main Themes: useful in revealing the daughter's secrecy in relation to the mother-figure and the perception of the mother-figure as intrusive and attempting to live out her own fantasies through the daughter.

RESPONSE

(12 sec) Either she is looking for a child or something in the room either that...or she could have been asleep and she heard a noise that **disturbed her** and so she has come to see what it is....And by the looks of it, everything is fine....So, she'll **probably go back to bed....**(laughs)

DESCRIPTIVE LEVEL A woman is checking up to make sure everything is in order.

INTERPRETIVE LEVEL The central underlying theme is about control.

MAIN THEME

MOTHER-DAUGHTER RELATIONSHIP

She was disturbed whilst sleeping and has come to ensure and check that everything is in order.

**HERO
DESCRIPTION**

Woman, disturbed, unsettled, likes order and to know where everything is and what everyone is doing.

BEHAVIOURAL NEEDS

Need for control and order.

ANXIETIES

Anxiety around things being out of control, over-powered and helpless, physical harm or punishment.

**CONCEPTION OF WORLD AND
FAMILY**

Threatening, disruptive of her tranquillity.

**OBJECT RELATIONS
SEEN AS**

Mother figure seen as controlled, disturbed by something she cannot control.

N/A

DAUGHTER'S RESPONSE TO

N/A

SIGNIFICANT CONFLICTS

Withdrawn.

BOUNDARIES

Defences against needs, fears
and conflicts

Possible denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable, as well as, over concerned with control.

I

HE EGO

Adequacy of hero

Adequate - suspected disturbance and went to take control of situation. Needs to control and order things.

OUTCOME

Happy, goes back to sleep.

Impulse control

Restrictive.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Original
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY

Some avoidance of feelings as the focus on control.

EVOKED BY CARD

Adequate solution of conflict Resolved goes back to sleep.

DISTANCE OF PARTICIPANT FROM

OWN STORY Adequate distance from card.

INNER REALITY TESTING

Fair.

CARD 6GF - Father-daughter relationship

Main themes. specific access to the daughters' feelings in relation to the father-figure.

RESPONSE

(15 sec) Mm...it looks like in a sense he is disturbing her...Mm.....probably in a public area and he is quite keen on her and wants to talk to her. And she is quite taken aback, but it looks like she'll tell him toget lost (laughs).

DESCRIPTIVE LEVEL

A woman is being disturbed by a man that is interested in her in a public place. She is disinterested and annoyed.

INTERPRETIVE LEVEL

The central underlying theme is of intrusiveness and lack of space.

MAIN THEME

**FATHER-DAUGHTER
RELATIONSHIP**

Man approaches woman and wants to 'hit on her', she is taken aback and rejects him.

HERO
DESCRIPTION

Woman, lady, disturbed and unimpressed, rejecting.

BEHAVIOURAL NEEDS

Need for space, respect.

ANXIETIES

Anxiety around the approach of the father-figures, fear of invasion. Possible fear of being overpowered and helpless. Possibly fear around sexual intimacy

CONCEPTION OF WORLD AND FAMILY

Invasive, demanding, lack of space or respect.

OBJECT RELATIONS SEEN AS

Father-figure seen as inappropriate, sexual and pursuing.

DAUGHTER'S RESPONSE TO

Rejecting and aggressive.

SIGNIFICANT CONFLICTS

Conflict between anger and feelings of coldness towards father-figure and her need for intimacy.

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts

Denial of sexual needs, Oedipal wishes and need for father-figure.

THE EGO
Adequacy of hero

Adequate, able to assert herself in opposition to the father-figure, but does so in an aggressive way.

OUTCOME

Will tell man to go away, realistic.

Impulse control

She will act out her disapproval.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Stereotyped
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Some attempt to avoid anxiety though stereotyped story.

Adequate solution of conflict

Conflict resolved using passive aggressive form of rejection.

DISTANCE OF PARTICIPANT FROM OWN STORY

Distancing from card.

INNER REALITY TESTING

Defended.

CARD 7GF - Mother-Daughter Relationship

Main themes: accessing the mother-daughter relationship in terms of how the daughter experienced the mother-figure as a young child.

RESPONSE

(20 sec) She's too young to have a baby so it's obviously a dollLooks like she was talking to her mom and ...she is cross with her mom so, she is completely ignoring her... Mm...She is far off thinking of what she is going to do.... But, she still has got her doll for comfort...She will probably go off and play and forget about it.

DESCRIPTIVE LEVEL

A young girl is comforted by her doll after she has gotten cross with her mother. The girl withdraws from her mother and detaches from their interaction.

INTERPRETIVE LEVEL

The central underlying theme is about uncontained emotions, anger towards the mother-figure and longing for soothing.

MAIN THEME

**MOTHER-DAUGHTER
RELATIONSHIP**

**HERO
DESCRIPTION**

The daughter and mother have had an argument and the daughter is angry and rejects her mother. She turns to her doll for comfort and detaches from her feelings.

An angered child that is ignoring and punishing her mother, however, she is overwhelmed by her feelings as turns to her doll for comfort. Detaches from her emotions and forgets about them.

BEHAVIOURAL NEEDS

Need to express and show her anger, as well as, needs nurturance and soothing. Perhaps struggle between separation and individuation.

ANXIETIES

Anxiety around disapproval, loss of love and rejection.

**CONCEPTION OF WORLD AND
FAMILY**

One needs to keep their feelings inside and forget about them
Family – mother figure can not contain and meet her needs. She is unavailable.

**OBJECT RELATIONS
SEEN AS**

Mother-figure experienced as frustrating and uncontainable.

DAUGHTER'S RESPONSE TO

Needs to punish and reject mother.

SIGNIFICANT CONFLICTS

Conflict between needing a containing mother figure and the anger and resentment evoked by the unsatisfying experience of the frustrating or uncontainable mother-figure.

BOUNDARIES

Enmeshed.

Defences against needs, fears
and conflicts

Denies her need for a soothing mother by suppressing her needs and feelings.
Projects her ambivalence and frustration at the mother-figure. Uses sublimation –
play.

I

HE EGO

Adequacy of hero

Self-soothing, independent and negates her feelings by focusing on other things.

OUTCOME

Uncontained feelings, soothes herself and turns away from mother-figure.

Impulse control

Acts out anger through rejection of mother.

THOUGHT PROCESSES AS

REVEALED BY PLOT BEING:

Original
Appropriate
Complete
Structured
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

No avoidance.

Adequate solution of conflict

Remains unresolved and resentful.

DISTANCE OF PARTICIPANT FROM

OWN STORY

Adequate distance from card.

INNER REALITY TESTING

Good.

CARD 8 BM – Aggression

Main themes: Gives insight into feelings of anger, aggression and the experience of such emotions.

RESPONSE

(20 sec) confused...This is in a.... war zone or...in the street....You have got a man lying down who is injured...Mm...I'm trying to work out if...They are in a hospital situation and they are going to be doing surgery on him....And this, I don't know if it's a male or a female (laughs) ...Mm...is blocking it out... orJa...Walked in through there to the operators... where the guy got injured and he is just walking away from it...But, another thing it could also look like is ... In the streetand the person is turning his back to somebody that is about to be murdered in the street.

DESCRIPTIVE LEVEL

An injured man is being operated on /or someone that is about to be killed and the person in the front is walking away from the situating.

INTERPRETIVE LEVEL

Central underlying theme is the struggle with aggression and being able to confront and defend against it.

MAIN THEME
AGGRESSION

A man is witnessing a person that is either about to be killed or is undergoing surgery, but the scene is too difficult for him/her to stay and be part of.

HERO
DESCRIPTION

Man or woman that is confused by what is happening, but is unable to stay and watch.

BEHAVIOURAL NEEDS

Need for escape

ANXIETIES

Anxiety around being helpless and overpowered, of internal injury, anxiety over possible loss.

CONCEPTION OF WORLD AND FAMILY

World seen as aggressive, attacking and dangerous.

OBJECT RELATIONS
SEEN AS

Not referred to.

DAUGHTER'S RESPONSE TO

Avoids aggression.

SIGNIFICANT CONFLICTS

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts

Projection of own anger and aggression.

I

HE EGO

Adequacy of hero

Inadequate, helpless.

OUTCOME

Impulse control

Unhappy, devastation and annihilation.

Projection of aggressive drive.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

	Original Appropriate Complete Structured Bizarre
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of own feelings of aggression.
Adequate solution of conflict	
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	No resolution. Distancing from card.
<u>INNER REALITY TESTING</u>	Fair, defended in terms of own aggression.

CARD 9GF - Sister Rivalry or Daughter-Mother Hostility

Main themes: a notion of the woman-to-woman feeling.

RESPONSE

(15 sec) Mm...It looks like she is spying on this other girl...Mm...could be a mother or somebody who looks after her....She is off to see her lover (laughs) and this person is monitoring her...Mm...or waiting to see what is going to happen. Who she is meeting....It could also be a jealous person...maybe she is interested in the same person...and that is who this girl is running off to see. So, she is spying on them...Mm...Ja, but I think it's just jealousy and this girl will be with whoever the person is.

<u>DESCRIPTIVE LEVEL</u>	A woman is being spied on either by her mother to see what she up to or by a rival because they are interested in the same man.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about jealousy, secrecy and rivalry- oedipal themes.
<u>MAIN THEME</u> <u>SISTER RIVALRY / DAUGHTER-</u>	Jealousy towards woman either by a rival or by her mother.

MOTHER HOSTILITY

HERO

DESCRIPTION

Woman that is in determined, strong willed and has a lover.

BEHAVIOURAL NEEDS

Sexual gratification and desire.

ANXIETIES

Oedipal themes of competition, rivalry, jealousy and loss.

CONCEPTION OF WORLD AND FAMILY

Laden with jealousy, rivalry and intrusiveness.

Family – mother-figure may be experienced as controlling, jealous, and intrusive.

OBJECT RELATIONS SEEN AS

Mother-figure evokes themes of intrusiveness, jealousy, rivalry and the need for control.

DAUGHTER'S RESPONSE TO

Oedipal wish. Themes of jealousy and rivalry between two female figures – mother-daughter.

SIGNIFICANT CONFLICTS

Conflict around her sexual development, rivalry and lack of trust.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Displacement of Oedipal issues onto a safer object. Repression of jealousy between mother-daughter relationships. Projecting jealousy onto the mother-figure.

I

HE EGO

Adequacy of hero

Self-sufficient, independent, strong willed as will be with whoever she desires.

OUTCOME

Happy as she will determine her future.

Impulse control

Acts out by going for what she wants.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete

	Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of father-daughter relationship, as well as, mother-daughter relationship.
Adequate solution of conflict	Adequate resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 11 - Infantile or Primitive Fears

Main themes. fears of attack and oral aggression, infantile or primitive fears.

RESPONSE

(12 sec) Oh, there is a dragon.....Mm...it looks like an expectant dragon has found its prey. And there is nowhere for its prey to go so, its going to attack or eat them....Or they could run away, but it looks like they are quite cornered so, the dragon is going to attack them.

DESCRIPTIVE LEVEL A dragon is going to eat its prey.

INTERPRETIVE LEVEL The central underlying theme is of oral aggression and the devouring its prey.

MAIN THEME
**FEARS OF ATTACK AND ORAL
AGGRESSION** A dragon has cornered its prey and is about to attack it.

HERO
DESCRIPTION A dragon awaiting its prey, attacking and aggressive.

BEHAVIOURAL NEEDS Oral gratification.

ANXIETIES Anxieties of aggression and attack.

CONCEPTION OF WORLD AND FAMILY Unpredictable and dangerous.

OBJECT RELATIONS SEEN AS Not referred to.

DAUGHTER'S RESPONSE TO

SIGNIFICANT CONFLICTS

BOUNDARIES Devouring.

Defences against needs, fears and conflicts Displacement of oral gratification onto a safer object.

THE EGO
Adequacy of hero Self-sufficient.

OUTCOME Aggressive and attacking.

Impulse control Acting out and attacking.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:
Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY

<u>EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	Adequate resolution, but doomed.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Good.

CARD 12F - Mother-Daughter Relationship-Physical Beauty

Main themes: conceptions of the mother-figure, mother-daughter relationship and is particularly useful in terms of accessing negative emotions felt towards her. It also taps into attitudes around physical beauty and self image

RESPONSE

(13 sec) Strange picture. Looks like a nun....Mm...I think that is a he....He is looking at somebody... And the nun is either amused or disgusted...Mm...Ja, I actually don't know what to say about this picture...It could be a nun or it could be an old lady. His mother...Mm...and she is quite amused to see what is going to happen in his future with somebody.

DESCRIPTIVE LEVEL A nun or mother is overlooking and is amused at what the future holds for her son/man.

INTERPRETIVE LEVEL The central underlying theme is a sense of cunningness, possible jealousy and unsettling feelings between the mother and son relationship.

MAIN THEME

MOTHER-DAUGHTER, PHYSICAL BEAUTY An ambivalent relationship between a mother and son. Possibly jealousy felt by mother as will lose her son when he leaves her.

**HERO
DESCRIPTION**

Man- no description about him.

BEHAVIOURAL NEEDS

Need for separation and independence, need for control.

ANXIETIES

Anxieties of loss of love, distrust in mother figure as confusing relationship, oedipal themes of competition, rivalry, jealousy.

**CONCEPTION OF WORLD AND
FAMILY**

Family – mother-figure seems to be condescending of her son.

**OBJECT RELATIONS
SEEN AS**

Mother-figure evokes themes of jealousy, uncaring and almost condescending attitude.

DAUGHTER'S RESPONSE TO

N.A

SIGNIFICANT CONFLICTS

Conflict around sexual development, separating and individuating.

BOUNDARIES

Withdrawn.

Defences against needs, fears
and conflicts

Repression of jealousy between mother-son relationships.

<u>THE EGO</u> <u>Adequacy of hero</u>	In adequate, no sense of individual.
<u>OUTCOME</u>	No outcome/ resolution.
Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of the mother-son relationship.
Adequate solution of conflict	No resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distance from card.
<u>INNER REALITY TESTING</u>	Defended.

CARD 13 MF - Sexuality and Aggression

Main themes: accessing sexual conflicts.

RESPONSE

(6 sec) I would say that this oak has just had an affair with....this woman...and stood up an realised what he has done....So he is ashamed of what he has done....Ja, so he has got the feeling of guilt....Could also look like he has just murdered this girl....cause the way she is lying, she looks pretty lifeless...And he is turning away and seeing or realising what he has done and he is ashamed of what he has done. So he is aware... whereas if he had an affair he is ashamed of what he has done....

DESCRIPTIVE LEVEL

In both scenarios a man is left ashamed and guilty, either for having an affair or for killing a woman.

INTERPRETIVE LEVEL

The central underlying themes are about aggression, sexuality and infidelity.

MAIN THEME

SEXUALITY AND AGGRESSION

A man has had an affair and is feeling guilt and is ashamed; Or he has killed a woman and is feeling ashamed of his doings.

HERO

DESCRIPTION

Woman, victim, lifeless, murdered or used, if consider affair.

BEHAVIOURAL NEEDS

Need for love, protection and connection, as well as, sexual gratification.
Uncontrollable anger.

ANXIETIES

Fear of being overpowered and annihilated, fear of physical harm. Fear of promiscuity.

CONCEPTION OF WORLD AND FAMILY

Aggressive, violent. Infidelity and insecurity.

**OBJECT RELATIONS
SEEN AS**

Lover/Father-figure seen as aggressive, violent, impulsive, guilty and ashamed.

DAUGHTER'S RESPONSE TO

Woman is violated and murdered. Alternatively, she has had had an affair with a married man and he is ashamed of his behaviour.

SIGNIFICANT CONFLICTS

Conflict between life and death instinct, the acknowledgement of sexual drive and the unbearable guilt associated with penetration. Infidelity.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Projection of feelings of primitive aggression and murderous rage onto the father figure. Denial of sexual needs.

THE EGO

Adequacy of hero

Inadequate, overpowered, used and destroyed.

OUTCOME

Unhappy, death or will be rejected if consider affair scenario.

Impulse control	Projected onto male.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	No resolution, death or rejection/humiliation.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Adequate distancing from card.
<u>INNER REALITY TESTING</u>	Fair and defended.

CARD 15 – Fear of Death

Main themes: notions and fears of death, as well as, depressive tendencies.

RESPONSE

(10 sec) Looks like this guy is in a graveyard....Quite an evil looking person.....He could be looking in the graveyard for somebody that he is pleased is gone....Cause they way...he is holding his hands, he looks quite gleeful...Although in this space he doesn't look so happy. But, Ja he is definitely in a graveyard, focusing on somebody's grave. And I think that he is happy that that person is no longer there....

<u>DESCRIPTIVE LEVEL</u>	A man has pleased to have lost someone.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme is death and victory.

MAIN THEME

A man is standing pleased at a graveyard and is looking at the grave of someone

FEAR OF DEATH

he feels joyous to have lost.

**HERO
DESCRIPTION**

Gleeful, evil, pleased, not so happy, happy at the death.

BEHAVIOURAL NEEDS

For revenge, for relief, peace.

ANXIETIES

Anxieties of ambivalent feelings towards someone, possibly being devoured.

**CONCEPTION OF WORLD AND
FAMILY**

Dangerous and cold place.

**OBJECT RELATIONS
SEEN AS**

N/A

DAUGHTER'S RESPONSE TO

SIGNIFICANT CONFLICTS

BOUNDARIES

Defences against needs, fears
and conflicts

Projection.

**THE EGO
Adequacy of hero**

Adequate, but disturbed and somewhat evil.

OUTCOME

Almost victorious in that relieved over the loss.

Impulse control

Acts out and expresses his happiness.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD

No apparent avoidance.

Adequate solution of conflict

Adequate resolution, but eerie.

DISTANCE OF PARTICIPANT FROM
OWN STORY

Adequate distancing from card.

INNER REALITY TESTING

Fair.

CARD 18 GF – Mother-Daughter Relationship and Aggression

Main themes: how aggressive feelings are handled and offers some insight into the feelings of aggression in the mother-daughter relationship.

RESPONSE

(12 sec) Mm...it looks like her ... husband has died in her arms...cause the way she is caressing and looking at this person....They very lifeless... You can see that there is a lot of love and emotion in her face. I think that she has just lost somebody that she loved and ...she's....Ja, she is holding them in quite a caressing way....

DESCRIPTIVE LEVEL

A wife has lost her husband who she loved dearly and is caressing him in her arms.

INTERPRETIVE LEVEL

The central underlying theme is about loss, love and death.

MAIN THEME

**MOTHER-DAUGHTER
RELATIONSHIP AND
AGGRESSION**

A wife is caressing her husband whom she deeply loved.

**HERO
DESCRIPTION**

Loving wife, caressing, filled with love and emotion, holding and containing.

BEHAVIOURAL NEEDS

Need for strong, containing, empathic other, commitment and devotion.

ANXIETIES

Anxieties of loss of love and death.

**CONCEPTION OF WORLD AND
FAMILY**

Unpredictable, sad, but love does exist between two individuals.

**OBJECT RELATIONS
SEEN AS**

Mother-figure seen as comforting, concerned, loving.

DAUGHTER'S RESPONSE TO

N/A – idealizes mother's ability to be so loving.

**SIGNIFICANT CONFLICTS
BOUNDARIES**

Enmeshed because of death.

Defences against needs, fears
and conflicts

Denial of own pain and distress and of aggressive feelings towards the mother-
figure. Idealisation of the mother-figure.

THE EGO

Adequacy of hero

Strong, supportive and filled with emotions.

OUTCOME

Sad, unhappy, lonely and loss, however, still feels much love for the person.

Impulse control

Acts and shows affection.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Appropriate
Original
Structured
Complete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

Avoidance of feelings of aggression over loss.

Adequate solution of conflict

Adequate resolution, but isolated in that she has lost a loved one.

**DISTANCE OF PARTICIPANT
FROM OWN STORY**

Adequate distancing from card.

INNER REALITY TESTING

Good.

2 SUMMARY OF TAT

Theme of Card	CARD 1	CARD 2	CARD 3BM	CARD 4	CARD 5	CARD 6GF
	Self Efficacy and Autonomy or Self Perception	Family card – Separation Individuation	Aggression	Interpersonal Conflict and Intimacy	Mother-Daughter Relationship	Father-daughter relationship
I N T E R P R E T A T I O N	<ul style="list-style-type: none"> ❖ Having to repair an object that has been damaged as a result of the individual's uncontained rage ❖ No desire to achieve or perform, but rather to mend, however, the individual can not do it on their own ❖ Dependent on the assistance of another person ❖ Fantastical happy ending 	<ul style="list-style-type: none"> ❖ Underlying oedipal themes ❖ Jealousy & infidelity 	<ul style="list-style-type: none"> ❖ Emotional impact anger has on the individual & her struggle with experiencing those feelings 	<ul style="list-style-type: none"> ❖ Jealousy & possessiveness in interpersonal relationships ❖ As well as, the soothing effect of containment 	<ul style="list-style-type: none"> ❖ About control 	<ul style="list-style-type: none"> ❖ Intrusiveness ❖ Lack of space
NEEDS	<ul style="list-style-type: none"> ❖ Support ❖ Assistance ❖ Guidance ❖ Dependency 	<ul style="list-style-type: none"> ❖ Trust, faithfulness & honesty ❖ Security ❖ Commitment ❖ Support 	<ul style="list-style-type: none"> ❖ Needs to take charge & fix the mess 	<ul style="list-style-type: none"> ❖ Feel needed (saviour role) ❖ Wants to soothe & comfort ❖ Keep the peace ❖ Wants to be loved & to love 	<ul style="list-style-type: none"> ❖ Need for control & order 	<ul style="list-style-type: none"> ❖ Need for space ❖ Respect
ANXIETIES	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Of physical harm &/or punishment ❖ Being deserted ❖ Being overpowered and helpless 	<ul style="list-style-type: none"> ❖ Anxieties of loss of love ❖ Mistrust ❖ Oedipal themes of rivalry, competition, jealousy & loss 	<ul style="list-style-type: none"> ❖ Physical harm &/or punishment ❖ Being overpowered & helpless ❖ Lack or loss of love ❖ Disapproval ❖ Being deserted ❖ Intra-aggression as no mention of gun (labels it keys) 	<ul style="list-style-type: none"> ❖ Disapproval ❖ Fear of loss of love ❖ Fear of being overpowered & helpless ❖ Physical harm &/or punishment ❖ Fear of injury 	<ul style="list-style-type: none"> ❖ Anxiety around things being out of control ❖ Over-powered & helpless ❖ Physical harm or punishment 	<ul style="list-style-type: none"> ❖ Overpowered & helpless ❖ Possibly a fear of physical harm or punishment ❖ Possibly fear around sexual intimacy ❖ Anxiety around father-figures approach

						❖ Fear of invasion
WORLD	<ul style="list-style-type: none"> ❖ Frustrating ❖ Uncontaining that lead to loss of control & impulsivity 	<ul style="list-style-type: none"> ❖ Unpredictable ❖ Laden with jealousy, rivalry & infidelity ❖ Lack of trust, security & loss 	<ul style="list-style-type: none"> ❖ Isolated ❖ Frustrating ❖ Wounding ❖ Abusive ❖ Unsupportive 	<ul style="list-style-type: none"> ❖ Unpredictable & leads to conflicts, but has the ability to contain unexpected situations 	<ul style="list-style-type: none"> ❖ Threatening, , disruptive of her tranquillity 	<ul style="list-style-type: none"> ❖ Invasive ❖ Demanding ❖ Lack of space or respect
FAMILY	<ul style="list-style-type: none"> ❖ No mention of any particular parental figure suggests: <ul style="list-style-type: none"> ▪ Distance or lack of close connection ▪ Uncertainty ▪ Resistance ▪ Unavailability ▪ Unsupportive ▪ Possibly abandoning 	<ul style="list-style-type: none"> ❖ No mention family, but rather of disintegration of a possible family that was to be ❖ Pregnant woman will be left alone to fend for herself. ❖ Thus, no sense of commitment & loyalty in her world 				
OBJECT RELATIONS	<ul style="list-style-type: none"> ❖ Not specifically referred to – just broad description of an argument with external object – friend/parents <ul style="list-style-type: none"> ▪ Thus suggests <ul style="list-style-type: none"> ▪ Frustration ▪ Sense of isolation, however dependency on object , however, still needs object 	<ul style="list-style-type: none"> ❖ Father-figure seen: <ul style="list-style-type: none"> ▪ In a sexual way ▪ evokes need for a family, but was unfaithful which destroyed their future together ▪ Self- absorbed, uncommitted & lacks responsibility ❖ Mother-figure evokes themes of : <ul style="list-style-type: none"> ▪ jealousy & possibly caused the couple's break-up 	<ul style="list-style-type: none"> ❖ Not specifically referred to but just description of argument with an external object. Thus suggests that: <ul style="list-style-type: none"> ▪ Sense of isolation, & loneliness ▪ In addition, no one comes to assist her she needs to fix & sort it out on her own, which suggest little support structure 	<ul style="list-style-type: none"> ❖ Father/male figure seen as possessive, jealous & angry 	<ul style="list-style-type: none"> ❖ Mother figure seen as controlled, disturbed by something she cannot control 	<ul style="list-style-type: none"> ❖ Father-figure seen as : <ul style="list-style-type: none"> ▪ Inappropriate ▪ Sexual ▪ Pursuing

DAUGHTER	<ul style="list-style-type: none"> ❖ Needs an object to help mend the damage she has done, however, no specific figure is called upon 	<ul style="list-style-type: none"> ❖ Oedipal wish, but has lost the battle to unfaithful father-figure ❖ Themes of jealousy & rivalry between two female figures – mother-daughter 	<ul style="list-style-type: none"> ❖ Self-sufficient 	<ul style="list-style-type: none"> ❖ Placates him & assures him ❖ Contains his insecurities and anger. 	N.A	<ul style="list-style-type: none"> ❖ Rejecting ❖ Aggressive
CONFLICT	<ul style="list-style-type: none"> ❖ Having uncontained emotions/ aggression/frustration & not knowing how to process them ❖ Internal guilt over damage & having to repair 	<ul style="list-style-type: none"> ❖ Sexual development ❖ Infidelity ❖ Rivalry & lack of trust ❖ Oedipal themes 	<ul style="list-style-type: none"> ❖ Uncontained emotions and not having anyone there to help work through them 	<ul style="list-style-type: none"> ❖ Woman needs to reassure the male-figure that she loves him & that there is no need for jealousy ❖ Possible conflict over control & need to possess 	<ul style="list-style-type: none"> ❖ Denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable, as well as, over concerned with control 	<ul style="list-style-type: none"> ❖ Conflict between anger & feelings of coldness towards father-figure & need for intimacy
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Alternate 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Withdrawn
DEFENCE	<ul style="list-style-type: none"> ❖ Displacement of anger onto violin, perhaps attempting 'undoing' 	<ul style="list-style-type: none"> ❖ Displacement of Oedipal issues onto a safer object ❖ Denial of anger & painful feelings around her sense of abandonment & lack of love ❖ Denial of the need for the father figure ❖ Repression of jealousy between mother-daughter relationships ❖ Projecting jealousy onto the mother-figure 	<ul style="list-style-type: none"> ❖ Repression of anger as labels it keys and does not see gun – intra-aggression ❖ Perhaps denial of her needs ❖ Rationalisation ❖ Undoing 	<ul style="list-style-type: none"> ❖ Possible use of displacement & projection of own issues around jealousy, possessiveness, & need for love, reassurance & security 	<ul style="list-style-type: none"> ❖ Possible denial of feelings towards a mother-figure who has a tendency to be intrusive or unavailable ❖ Over concerned with control 	<ul style="list-style-type: none"> ❖ Denial of sexual needs ❖ Oedipal wishes & need for father-figure

EGO	<ul style="list-style-type: none"> ❖ Inadequate, reliant & dependent on someone external to assist in repairing damage ❖ This suggests that trying to make reparation , as well as, lacking belief that can achieve on own ❖ Thus, insecure & lacks confidence, as well as, yearning for connection with an object 	<ul style="list-style-type: none"> ❖ Self-sufficient ❖ Independent as will walk away ❖ However, issues of distrust & insecurity in relationships 	<ul style="list-style-type: none"> ❖ Self-sufficient ❖ Demanding ❖ Punitive 	<ul style="list-style-type: none"> ❖ Adequate, she has the ability to control the situation & resolve the dispute 	<ul style="list-style-type: none"> ❖ Adequate - suspected disturbance & went to take control of situation ❖ Needs to control & order things 	<ul style="list-style-type: none"> ❖ Adequate, able to assert herself in opposition to the father-figure, but does so in an aggressive way
OUTCOME	<ul style="list-style-type: none"> ❖ Only once fixed will things be ok, however, no real sense that there will be someone that will come to the rescue and assist ❖ Resolution dependent on an object ❖ Also no mention of playing it so no sense of accomplishment of achievement desires 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy ❖ Lonely ❖ Feels rejected 	<ul style="list-style-type: none"> ❖ The one outcome requires that she take control, pull herself together & figure out what needs to be done without the assistance of anyone ❖ Second scenario is left with no resolution. She gets uncomfortable with depressive scenarios 	<ul style="list-style-type: none"> ❖ Peaceful in that she with soothe his anger & prevent him from going off & fighting 	<ul style="list-style-type: none"> ❖ Happy, goes back to sleep 	<ul style="list-style-type: none"> ❖ Will tell man to go away, realistic
IMPULSE	<ul style="list-style-type: none"> ❖ Acted out aggressive impulse, but remorseful afterwards as wants to mend 	<ul style="list-style-type: none"> ❖ Restricted & posed 	<ul style="list-style-type: none"> ❖ Acted out aggressive impulse, but remorseful afterwards as wants to mend 	<ul style="list-style-type: none"> ❖ Acts out ability to contain aggressive reaction due to jealousy 	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ She will act out her disapproval
SOLUTION	<ul style="list-style-type: none"> ❖ Resolution occurs only in fantasy “when someone will help” 	<ul style="list-style-type: none"> ❖ Adequate resolution, but isolated in that each one is left alone 	<ul style="list-style-type: none"> ❖ Adequate, but isolated ❖ Second scenario is just left incomplete 	<ul style="list-style-type: none"> ❖ Resolution of conflict 	<ul style="list-style-type: none"> ❖ Resolved goes back to sleep 	<ul style="list-style-type: none"> ❖ Conflict resolved using passive aggressive form of rejection
DISTANCE	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distance from card 	<ul style="list-style-type: none"> ❖ Distancing from card

AVOID ANXIETY	❖ The shortness of story & quick response suggest an avoidance of some degree, as well as, tendency towards impulsivity	❖ Avoidance of father-daughter relationship ❖ Avoidance of mother-daughter relationship	❖ Shortness of the story & quick response suggests an avoidance of some degree ❖ Avoids depressive feelings	❖ None	❖ Some avoidance of feelings in the focus on control	❖ Some attempt to avoid anxiety though stereotyped story
INNER REALITY	❖ Defended	❖ Fair	❖ Defended	❖ Good	❖ Fair	❖ Defended
Theme of Card	CARD 7GF	CARD 8 BM	CARD 9GF	CARD 11	CARD 12F	CARD 13MF
	Mother-Daughter Relationship	Aggression	Sister Rivalry or Daughter-Mother Hostility	Infantile or Primitive Fears	Mother-Daughter Relationship-Physical Beauty	Sexuality and Aggression
I N T E R P R E T I V E	❖ Uncontained emotions, anger towards the mother-figure ❖ Longing for soothing	❖ Aggression & being able to confront & defend against it	❖ Jealousy, envy & rivalry ❖ Secrecy ❖ Oedipal themes	❖ Oral aggression ❖ Devouring its prey	❖ Underlying themes of : ▪ A sense of cunningness, possible jealousy, envy & destruction between the mother & daughter relationship	❖ Aggression ❖ Sexuality ❖ Infidelity

N E E D S	<ul style="list-style-type: none"> ❖ Express & show her anger & needs ❖ Nurturance & soothing ❖ Perhaps struggle between separation & individuation 	<ul style="list-style-type: none"> ❖ Need for escape 	<ul style="list-style-type: none"> ❖ Sexual gratification & desire 	<ul style="list-style-type: none"> ❖ Oral gratification 	<ul style="list-style-type: none"> ❖ Need for separation & independence ❖ Need for control 	<ul style="list-style-type: none"> ❖ Need for love ❖ Protection ❖ Connection ❖ Sexual gratification ❖ Nurturance ❖ Uncontrolled anger
ANXIETIES	<ul style="list-style-type: none"> ❖ Disapproval ❖ Loss of love & rejection 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Internal injury ❖ Physical harm & punishment ❖ Anxiety over possible loss 	<ul style="list-style-type: none"> ❖ Oedipal themes ❖ Possible themes of competition, rivalry & jealousy ❖ Loss 	<ul style="list-style-type: none"> ❖ Anxieties of aggression & attack 	<ul style="list-style-type: none"> ❖ Loss of love ❖ Oedipal themes of competition ❖ Rivalry & jealousy ❖ Distrust in mother figure as confusing relationship 	<ul style="list-style-type: none"> ❖ Fear of being overpowered & helpless ❖ Fear of physical harm ❖ Fear of promiscuity ❖ Fear of being annihilated
W O R L D	<ul style="list-style-type: none"> ❖ Need to keep feelings inside & forget about them 	<ul style="list-style-type: none"> ❖ World seen as aggressive ❖ Attacking & dangerous 	<ul style="list-style-type: none"> ❖ Laden with jealousy, rivalry & intrusiveness 	<ul style="list-style-type: none"> ❖ Unpredictable & dangerous 		<ul style="list-style-type: none"> ❖ Infidelity ❖ Insecurity ❖ Aggressive ❖ Violent
F A M I L Y	<ul style="list-style-type: none"> ❖ Family – mother figure seen as: <ul style="list-style-type: none"> ▪ Uncontaining & unable to meet her needs ▪ Unavailable 	<ul style="list-style-type: none"> ❖ Not referred 	<ul style="list-style-type: none"> ❖ Family - mother experienced as: <ul style="list-style-type: none"> ▪ Controlling ▪ Jealous ▪ Intrusive 	<ul style="list-style-type: none"> ❖ Not referred 	<ul style="list-style-type: none"> ❖ Family – mother-figure seen as condescending of her son 	

<p style="text-align: center;">O B J E C T R E L A T I O N S</p>	<ul style="list-style-type: none"> ❖ Mother-figure experienced as : <ul style="list-style-type: none"> ▪ Frustrating ▪ Uncontaining 		<ul style="list-style-type: none"> ❖ Mother-figure evokes themes of <ul style="list-style-type: none"> ▪ Intrusiveness ▪ Jealousy ▪ Rivalry ▪ Need for control 	<ul style="list-style-type: none"> ❖ Not referred to 	<ul style="list-style-type: none"> ❖ Mother-figure/Elder woman evokes themes of: <ul style="list-style-type: none"> ▪ Jealousy ▪ Being uncaring & having an almost condescending attitude 	<ul style="list-style-type: none"> ❖ Lover/ Father-figure seen as: <ul style="list-style-type: none"> ▪ Aggressive ▪ Violent ▪ Impulsive ▪ Guilty ▪ Ashamed
<p style="text-align: center;">DAUGHTER</p>	<ul style="list-style-type: none"> ❖ To punish & reject mother 	<ul style="list-style-type: none"> ❖ Avoids aggression 	<ul style="list-style-type: none"> ❖ Themes of jealousy & rivalry between two female figures – mother-daughter ❖ Oedipal wish 			<ul style="list-style-type: none"> ❖ Woman is violated & murdered ❖ Alternatively, she has had an affair with a married man as he is ashamed of his behaviour
<p style="text-align: center;">CONFLICT</p>	<ul style="list-style-type: none"> ❖ Conflict between needing a containing mother figure & the anger evoked by the unsatisfactory experience of the frustrating or uncontained mother-figure 		<ul style="list-style-type: none"> ❖ Conflict around her sexual development ❖ Lack of trust ❖ Rivalry 	<ul style="list-style-type: none"> ❖ Devouring 	<ul style="list-style-type: none"> ❖ Conflict around sexual development ❖ Separating & individuating 	<ul style="list-style-type: none"> ❖ Conflict between life & death ❖ Acknowledgment of sexual drive & the unbearable guilt associated with penetration
<p style="text-align: center;">BOUNDARY</p>	<ul style="list-style-type: none"> ❖ Enmeshed/ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Alternate/Enmeshed 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed

D E F E N C E	<ul style="list-style-type: none"> ❖ Denies her need for a soothing mother by suppressing her needs & feelings ❖ Projects her ambivalence & frustration at the mother-figure ❖ Uses sublimation - play 	<ul style="list-style-type: none"> ❖ Projection of own anger & aggression 	<ul style="list-style-type: none"> ❖ Possible repression of jealousy between mother-daughter relationship ❖ Displacement of Oedipal issues onto a safer object ❖ Projecting jealousy onto the mother-figure 	<ul style="list-style-type: none"> ❖ Displacement of oral gratification onto a safer object 	<ul style="list-style-type: none"> ❖ Repression/denial of jealousy between mother-daughter relationship 	<ul style="list-style-type: none"> ❖ Projection of feelings of primitive aggression & murderous rage onto father-figure ❖ Denial of sexual needs
E G O	<ul style="list-style-type: none"> ❖ Self-soothing ❖ Independent & negates her feelings y focusing on other things 	<ul style="list-style-type: none"> ❖ Inadequate, helpless 	<ul style="list-style-type: none"> ❖ Self-sufficient ❖ Independent, strong, willed as will be with whoever she desires 	<ul style="list-style-type: none"> ❖ Self-sufficient 	<ul style="list-style-type: none"> ❖ In adequate, no sense of individual 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Destroyed/death ❖ Used
OUTCOM E	<ul style="list-style-type: none"> ❖ Unhappy ❖ Uncontained feelings ❖ Soothes herself ❖ Turns away from mother-figure 	<ul style="list-style-type: none"> ❖ Unhappy ❖ Devastation & annihilation 	<ul style="list-style-type: none"> ❖ Happy, she will determine her future 	<ul style="list-style-type: none"> ❖ Aggressive & attacking 	<ul style="list-style-type: none"> ❖ No outcome/resolution 	<ul style="list-style-type: none"> ❖ Unhappy, death ❖ Or will be rejected if consider affair scenario
IMPULSE	<ul style="list-style-type: none"> ❖ Acts out anger through rejection of mother 	<ul style="list-style-type: none"> ❖ Actively owns anger & takes control 	<ul style="list-style-type: none"> ❖ Acts out by going for what she wants 	<ul style="list-style-type: none"> ❖ Acting out & attacking 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Projected onto male
SOLUTIO N	<ul style="list-style-type: none"> ❖ Remain unresolved & resentful 	<ul style="list-style-type: none"> ❖ No solution 	<ul style="list-style-type: none"> ❖ Adequate resolution 	<ul style="list-style-type: none"> ❖ Adequate resolution, but doomed 	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ No resolution ❖ Death ❖ Rejection/ Humiliation

DISTANCE	❖ Adequate distancing	❖ Distancing from card	❖ Adequate distancing from card	❖ Adequate distancing from card	❖ Distance from card	❖ Adequate distancing from card
AVOID ANXIETY	❖ No avoidance	❖ Avoidance of own feelings of aggression	❖ Possible avoidance of mother-daughter/woman-woman relationship ❖ Avoidance of father-daughter relationship	❖ None	❖ Avoidance of mother-son relationship	❖ No avoidance
INNER REALITY	❖ Good	❖ Fair, defended initially in terms of own aggression	❖ Good	❖ Good	❖ Defended	❖ Fair & defended

Theme of Card	CARD 15	CARD 18 GF
		Fear of Death
INTERPRETIVE	❖ Death ❖ Victory	❖ Loss ❖ Love ❖ Death

NEEDS	<ul style="list-style-type: none"> ❖ Relief ❖ Revenge ❖ Peace 	<ul style="list-style-type: none"> ❖ Strength ❖ Containing ❖ Empathic other ❖ Commitment & devotion
ANXIETIES	<ul style="list-style-type: none"> ❖ Ambivalent feelings towards someone ❖ Being devouring 	<ul style="list-style-type: none"> ❖ Loss of love & death ❖ Abandonment ❖ Anxieties of loss
WORLD	<ul style="list-style-type: none"> ❖ Dangerous ❖ Cold place 	<ul style="list-style-type: none"> ❖ Unpredictable ❖ Sad, filled with loss ❖ Love still exists between two individuals
FAMILY	<ul style="list-style-type: none"> ❖ No mention 	
OBJECT RELATIONS		<ul style="list-style-type: none"> ❖ Female/Mother-figure seen: <ul style="list-style-type: none"> ▪ Comforting ▪ Concerned ▪ Loving
DAUGHTER		<ul style="list-style-type: none"> ❖ N/A ❖ Idealizes mother's ability to be so loving.

CONFLICT	<ul style="list-style-type: none"> ❖ Conflict between the need to separate & the fear of feeling rejected & abandoned ❖ Struggle between life & death. 	
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed because of death
DEFENCES	<ul style="list-style-type: none"> ❖ Projection 	<ul style="list-style-type: none"> ❖ Denial of own pain & distress & of aggressive feelings towards the mother-figure ❖ Idealisation of the mother-figure
EGO	<ul style="list-style-type: none"> ❖ Adequate but disturbed and somewhat evil 	<ul style="list-style-type: none"> ❖ Strong ❖ Supportive & filled with emotions
OUTCOME	<ul style="list-style-type: none"> ❖ Almost victory in that relieved of the loss 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy ❖ Lonely & loss, however, still feels much love for the person
IMPULSE	<ul style="list-style-type: none"> ❖ Acts out & expresses its happiness 	<ul style="list-style-type: none"> ❖ Acts and show affection
SOLUTION	<ul style="list-style-type: none"> ❖ Adequate resolution, but eerie 	<ul style="list-style-type: none"> ❖ Adequate resolution, but isolated in that she has lost a loved one

DISTANCE	❖ Adequate distancing from card	❖ Adequate distancing
AVOID ANXIETY	❖ No avoidance	❖ Avoidance of feelings of aggression over death
INNER REALITY	❖ Fair	❖ Good

K ~ 3 INTERVIEW PARTICIPANT FOUR

I: Tell me in as much detail as possible the story about of food in your life.

D: Mm...I suppose ... well food is always used in ...mm...families for celebrations and that ...And I think when we were younger we were never allowed our sweets and our chipsAnd we were always brought up quite healthily.... I mean if my parents went out for dinner and we would stay behind with the maid, we would always have a special treat. But there were never really biscuits and chocolates and that in the house. And when there were ... and you would find them...you would tend to dig in. I remember my older sister and I... there used to be that genra genero chocolate ice-cream.... And she used to like the chocolate ice-cream and I used to like to chocolate pieces. ..So she used to share it with me. So, I suppose in a sense ...growing up...we weren't swamped with food...You know you weren't just allowed chips and chocolates and sweets, but if there was, I suppose us girls would in a sense ...steal... in a sense. Mm...and I suppose that I have always used it as a comfort thing...Mm...I'm not sure what for or why...Mm...But when I was in standard 6/7, I wasn't interested in boys...So, I was quite happy to just munch away and enjoy life or whatever...Mm...I suppose it was a substitute for something. And then I remember all of a sudden I used to go to open parties and my friends started meeting boys and stuff...and nobody was interested in me because I was overweight...Mm...and my sister taught me about bulimia...and what happens and from then that is what triggered it off. And I lost a lot of weight...and everyone comments and you just carry on doing it. ...And I suppose from there...I suppose I'm afraid of food...I'm scared I'm going to get fat...So....it's always a temptation that you have, but you can eat get rid of it afterwards type things....Mm...So whilst I enjoy food, I'm scared of it at the same time. So, if I do....I mean...also speaking to *** and that I don't quite understand a binge because what I term a binge and what other people do is completely different. So for me even if I were to eat a chocolate, I would consider that a binge because ...it's a bad food...in a sense. So, I've always had a love hate relationship with food. Not when I was tiny...cause I can't remember back then, but I know that everything has got to happen before it gets triggered off so it would happened before I was a teenager...but is became worse when I was a teenager...because everybody started noticing the weight and stuff then. So, it's always been an issue...Mm...Ja...

I: You started off describing eating healthily and not having treats around...

D: Not that I can remember...So when there were treats us girls would go 'wild' or we would...mm...try and find where the treats were and if we would find where they are then we would steal... them in a sense. So, if there biscuits we would eat them, you know what I mean.

I: You mentioned that your sister taught you about bulimia, is there anyone else in the family that has an eating disorder?

D: Mm...my mother has always been obsessed with weight. ..So, she was always doing some sort of diet to lose weight. Mm...If you look at their wedding pictures both my parents are relatively ...small boned and slender. So, I suppose she has always been obsessed with weight and trying different things...So, it's always been an issue in the family I suppose. ..And then she....I remember one year, I think she got bronchitis....or pneumonia, and that was her excuse to stop eating. Like last year she had a back op and before she had the back op she had to lose some weight....mm...but not a hell of a lot, but she just took it over board....That has always been my mom...Mm...My dad....he is not somebody to really mention weight or anything like that....If anything he will comment that we all too skinny or something like that. So, I suppose him being the manhe is just the man and he has got three daughters and my mom. My middle sister has always been ultra skinny. Always...always ...always. I don't know if she's ever been bulimic. I don't know. I did suspect her at one time. I know my eldest sister was and me....but my middle sister has always been rake thin. But, I mean now she is struggling to fall pregnant. So....I know she was a fussy eater. I know she wouldn't eat varisty and that she wouldn't eat pasta and nothing like that... But, now she will eat it...But she was a very fussy eater. Mm...Ja...

I: It seems like everyone has struggles with the message that was given about food.

D: Ja...I mean my dad also... with him being a business man and that ...he often has business luncheons and that....And he has picked up a lot of weight and now he has lost a lot of weight, but he has ...gone to gym and changed his eating habits...So, he has done it healthily. I mean my mom hasn't. I think she has tried that 'Sureslim' ... and she has tried 'Weightless' ...Ja...or just stopped eating.

I: What message do you think you picked up about food from your mom?

D: I suppose I'm just scared to get fat. Ja...even when she wouldn't eat she would still eat a packet of chips or she would have an ice-cream or something like that, but she wasn't eating proper meals. So....my dad...they love going out for breakfast on the weekends. So, we would go out for breakfast. She wouldn't have breakfast. We would...but then she would eat a packet of chips. So, Ja...

I: You mentioned that your sister was bulimic. Is it something that you have spoken about?

D: No. No. I mean I know they all know about me...but they don't know that it is carrying on type thing. Cause when my mom did discover it type thing I went for an appointment at Tara and I saw a psychologist and apsychiatrist....My mom tried to deal with it then. So, I suppose I did recover a bit then, but I got back into the same type of routine....

I: How long have you been suffering from bulimia?

D: It has been a good fifteen...sixteen years...I mean it's not hectic like what I've heard where people are ill after every single meal they have. I have never done that...Mm...But it's not...It's an issue and it's there everyday type thing. And I also went through a stage where I abused laxatives as well. But now I have got IVS with my tummy which I suppose is as a result type thing. ..Even when I went to...gastro...I mentioned it to him, but he never really took note of it, but then speaking to *** it is common in most eating disorders...That and the other thing was high cholesterol. ..which I also find quite interesting.

I: You mentioned that you don't think that your binge is like others?

D: Well I suppose what has been described to me as a binge is when people eat a whole loaf of bread and a chicken and this ...and this...and this. I have never eaten that much food in one sitting. Mm...but still if I ate a big packet of chips and a packet of biscuits, for me that is a huge binge....Whereas for somebody like that, that would be a

smaller binge. So, what I term a binge it could be just like having a snack in the afternoon...type thing. Or if I'm feeding *** and she doesn't eat her food and that...I will eat with her food type thing...but then I will still have dinner. So, I term that a binge...

!: In your ideal world what should you be eating?

D: ...Nothing...No I'm joking (laughs)..Mm...I know I should have breakfast, lunch and dinner...and two snacks in between. I mean I know the healthy way of eating, but I know that it's just my choice of food, which is skewed...Mm....so when I do eat...my snacks are unhealthy snackSo I will eat a packet of chips...a chocolate or something like that. If I came home, to binge it would be carbs. So my problem is carbs...I know it's a women thing that you crave carbs the whole time, but...mm...not to that extent where you have one slice of bread you have three slices of bread type of thing...Which I know for some people it's normal...but.. Ja

!: Do you crave those types of foods?

D: Sometimes I'll crave them, but I think it's when you are in that moment ...just out of control....There is always bread in the house....So there is always easy access to stuff like that...But, when you crave it and you in that moment you don't care what you eating ...just as long as you are eating something kind of thing

!: Have you noticed anything that has to happen to you that makes you react to food the way you do?

D: I don't actually. I think that it's become such a habit that I actually don't realise I'm doing it anymore....Until you feel lousy....Ja...

!: If you think back on the first time you ever did it, what do you think made you do it?

D: ...I suppose I had eaten a lot of stuff that I knew I shouldn't have and I know I would pick up weight...so it was an easy way not to....Even though I know you still do type thing.

***I:** It seems like you really are torn between what you should do and what you want to do*

D: Ja, there is conflict because I now know...I have enough information to now know what is right and what is wrong....and I'm stuck on the fence and I don't know which...I mean I know which way I would like to go, but I know it's a battle to get that side. So, that is why I suppose I conflict myself all the time because I know what I'm doing...and I know what I should be doing. And to find the balance is quite hard.

***I:** Seems like I have a lot of questions I would like to ask....If we think about the ambivalence you feel towards food and we think about the ambivalent relationship your mom has with food, how do you make sense of her behaviour?*

D: I suppose in the beginning I didn't really make sense of it, but then....But the thing...is that you assume that a mom or adult wouldn't behave in that manner because they the mother figure...and they your role model...and also actually if you cuddle your mom you want to cuddle something....you don't want to cuddle bones...Mm... So even though at one stage she needed to lose weight, she didn't need to lose a hell of a lot of weight...Mm...So I suppose the struggle with food has always been in the family.

***I:** It seems like you didn't experience your mother as the mother figure role you expected her to be?*

D: Ja....

***I:** What was the sense that you got from her with her need to lose weight?*

D: I don't actually have an idea I have never discussed it with her, but she has always been conscious of her weight...Mm....I don't know if it is part of her upbringing. If maybe she...is scared to lose my dad if he would go and look for somebody else if she would pick up too much weight. I'm not 100% sure, but I think that there must be some truth to it. But, I think they are women traits anyway....society...

I: How would you describe your relationship with your mom?

D: I'm very close to her. I am very close to her, but I don't discuss this issue openly with her type thing. She knows about it. I mean I told her I was as seeing somebody to try and sort it out. So, she knows it is still around, but....

I: How did she react when she discovered?

D: She was very upset...very upset...And obviously wanted to do everything in her power...to stop it...So, I mean she would take me to the psychiatrist and the psychologist and stuff like that...And also when I first started, I was also obsessed with exercise. We had a tennis court and I used to run around the tennis court...Ride around the tennis court and skip and stuff...Mm...I think this upset my sister as well....So my mom got me a gym membership. ..So that I suppose she could control the amount of time I was there. And also so that my sister didn't need to see me behaving like a lunatic kind of thing.

I: Why would it upset your sister?

D:....I think my sister is very protective of me ...So Ja, I think she thought I went completely overboard...and also seeing me lose weight and stuff and not eat properly and that.

I: How is your relationship with her...you mention that she is very protective?

D: Both my sisters are. I joke and always tell people that I have 3 moms...Mm...I'm very close with my middle sister, but that has grown over the years because she is the perfect middle child syndrome...Mm...But Ja it has grown a lot stronger over the years. Especially since she also got married and...different problems with husbands, I mean I can discuss with her....and stuff like that. I am very close to her.

I: You mentioned that you not sure what it is, but that you know it had to start much earlier than your teenage years?

D: I know there is a root problem, but for the life of me I don't know what it is...

I: If you had to think back on your family life, how was it growing up?

D: No it has always been good. I mean we were sent to private schools and that..We have been given the best and our parents have always been there for us. Although I don't remember my dad not being there much, but he was a workaholic ... So he would work late hours and that. But my mom would always be on time to fetch me from school. She would watch my sports matches. I know my sisters hated each other growing up...And they used...apparently used to fight to get my attention. So, they would play with either or type of thing...But otherwise I didn't have an unhappy childhood. ..and I can't....There is nothing striking back there that would trigger anything off that I would remember...I mean I was never assaulted or abused. Nothing like that. So you look for answers to understand it, but everything is so airy fairy that I can't put my finger on it. I don't know what triggered off everything.

I: If you think about this void that you are trying to fill because you mentioned that you used food to comfort you, what do you think has been missing in your life?

D: I have no idea. I mean I know people use food as a coping mechanism as well I don't know what else you use to cope kind of thing...But, I can't think of what was missing in my life. I mean we weren't spoiled materialistically....but we were brought up in a very loving home...And I mean Ja...

***I:** You mentioned that your mom was always there for you and that you are so close, but yet you don't discuss this with her. Why do you think you don't discuss your eating disorder with her?*

D: Cause I think that I'm ashamed of it

***I:** In what way?*

D: I think the whole thing is disgusting. I really do....Mm....Ja I'm ashamed of it. It's not a normal part of life...And I suppose also back then she tried everything to try and help me and it didn't work. But, I suppose it would be better to discuss it with her to try and figure out... where it stems from....I don't want to disappoint her, because it would be disappointing....

***I:** In what way?*

D:I suppose because it is so secretive. I mean it is. It's a horrible ...thing.....and....maybe she wants her daughters to be perfect and nothing wrong. So, in a sense I'm flawed.

***I:** I guess I wonder if the message you got from her....was that you had to have a perfect body*

D: Perhaps, Ja.

!: How come you view it as disgusting?

D: Because I think it is. It's a horrible thing. The whole act of it. Especially when there are so many people out there who can't afford food and you can, but you chose to eat it and then lose it. So, there is a lot more to it. Also it's very secretive. Mm...you not only harming yourself because it does, it takes over every part of your life....Cause I know if I have eaten a hell of a lot and I need to purge and my husband is around, I'm a bitch because I want him to disappear so that I can get on with it type of thing. So it does, it does take over your life...

!: How much of your time does it consume?

D: It's the evenings...because at work you so busy that you don't have time to think of it, but when you come homeand I mean that is the time I should be spending with my daughter....not obsessing that I have eaten so much and I feel terrible and that I need to get rid of it. And there is a thought pattern that goes on in my mind. ...

!: So is that always what usually happens when you get home?

D: Mm...I have some good days, but for the most part of it ...it's the same thing everyday...I was always been a bad eater in the afternoons...when I came from school or work or whatever...So, I have always eaten at that time. My worst time is from 4 o'clock onwards. So, it has always been like that as far as I can remember.

!: Are there time when it's more intense...you mentioned that there were better times?

D: I suppose also it depends on what day I have had...Mm... If I'm also cross with my husband type thing. Mm...if you frustrated with life and can't sort stuff out so you just turn to food.

I: *Is that usually what happens?*

D: Ja.

I: *So when you mentioned that it was your coping mechanism*

D: Ja

I: *In which way does it help you cope?*

D: I suppose it shifts your focus...

I: *And whilst you consuming the food....what are you thinking?*

D: You don't think.... That is the thing...you in the moment. You can stop and think before you in it, but once you in it... And then suddenly you get a full and you feel that you've go to get rid of it. ...

I: *Whilst you eating, do you have any sensations?*

D: I suppose not, everything tastes the same....The stomach is always bloated

I: *When you begin or when you finish?*

D: When you finish

I: *And when you begin?*

D: I suppose sometimes I'm hungry...genuinely hungry...but....Ja, otherwise I don't know.

I: *And the fullness, does it happen suddenly or can you feel it coming on?*

D: You don't know when it's going to come on.

I: *And when you feel it?*

D: You just feel terrible and then you just think, I guess because you bloated so you think that you getting fat already type thing...It's a funny thing....

I: *So when you realise what do you do right after that?*

D: Well I will go and have a shower and Ja...

I: *Do you usually consume large amounts because you mentioned that you don't in comparison to others*

D: It depends....sometimes Ja, but if I compare others no, but for me it is.

I: *So it seems like you do have an idea what your limit is*

D: Ja, but I just carry on. If there is a packet of chips I can't just have one. I have to eat the whole packet type thing. ...

I: *Do you have any thoughts about why you do that?*

D: I have no idea and also once you in the moment you can't stop it. You like a robot and you know it's there. You know the path and you just carry on going...the same route.

I: *What do you think triggers it all?*

D: I have no idea. I really have no idea. I think it's when I'm upset that it is worse.

I: *I wanted to go back to something you mentioned earlier. You spoke about not spending time with your daughter because you are consumed with thoughts?*

D: Ja, I will spend time with her, but my mind is not there. So my hearts not in it, which is very unfair on her.

I: *Is she your first child?*

D: Ja

I: *How would you describe your connection with her?*

D: Oh no I'm crazy about her, but shemm....but she's got a stronger connection with her dad. I know they say that girls do.....but Ja....She's got a much stronger connection with dad, which breaks my heart...Mm....but...Ja.

I: *Do you think that you have a stronger connection with your dad?*

D: PossiblyI' m close to both my parents...I'm not as close to my dad now....because like I said, apparently he wasn't there most time because he was working, but I don't remember that. I honestly don't remember that. I only remember one time when he came back at 6 o'clock in the morning and went back to work....Mm....I mean he would come home at dinner time and we would watch T.V. together and stuff like that. But, I can't remember much of when I was small if that makes sense. I remember when I was varisty age I used to spend every Saturday and Sunday with my folks and run their errands with them and that....I mean that is what I missed when I moved out of home. ..Just spending time with them.

I: *What made you want to spend time with them?*

D: I guess I felt safe and secure with them.

I: *When you think about your relationship with your daughter and you mention that your heart isn't there, do you think that in any way it reminds you of your relationship with your mom?*

D: I'm not...but it makes sense.

I: *In which way does it make sense?*

D: Cause maybe when she was with me she was wondering where my dad was and stuff like that...Her mind was on something else as well...

I: *How was their marriage?*

D: Oh, they've got a very strong marriage....they have been married for 40 years...So,I know when my dad went down to C.T for a boys weekend or whatever and I think my mom wasn't too happy about it.....Mm.... I don't know if maybe she is insecure in the relationship.... I don't know. She has never discussed this with her...But, perhaps she is a bit.

I: *I find it interesting that some how you don't trust your own judgement or feelings...you need another's input...You are kind of scared*

D: Ja, I need their assurance...I'm not the most confident person...so I suppose it also plays a role...I don't know.

I: How did/does your husband react...does he know?

D: Yes he does know....Mm...I think he is frustrated because there is nothing he can really do...I mean when he tries to do something I get cross with him. So, I think he is very frustrated. ..Mm...but he says that it is our thing to fight and it is not just me. ..And he won't leave me because of it type thing....He is a very understanding and accepting person. ...I think it is very hard for him....cause he knows when I disappear what is going to go happen...There is nothing that he can do about it.

I: How do you feel about him wanting to share it with you?

D:I know it's the right thing to do, but sometimes I wish he didn't know...Cause you feel like you being watched...And I suppose the way you behave and other things....He may take that and the whole thing into account cause it does affect everythingHe may over analyse things as well.

I: What do you mean by that?

D: Well if I'm aggressive to him and stuff like that...Mm.....or the way I behave, he may think that it's the disorder and not me type thing.

I: It seems like you wonder about the different parts of yourself and how they are perceived.

D: Ja...very much so....Well I only learnt this year how it affects every aspect of your life. So I'm still coming to terms with that, but now I'm a bit....I know when I'm being aggressive and why I'm being aggressive...mm...So it does help a bit....But...Ja

I: What do you mean about knowing about when and why I'm aggressive?

D: Cause I know that it's because of the food and I need to get rid of it and he is around. ...And I'm not nice to him and I want him to disappear. So it explains why I'm behaving to him in that manner

I: *Why do you want him to disappear?*

D: So that I can get rid of it and he doesn't have to know about it.

I: *It seems like it is this secret that both of you know*

D: Ja, I guess when I told him I thought it would make things easier....and help me share type of thing...But it hasn't.

I: *Did he know about it from the beginning...How long have you known each other?*

D: We have been married 2.5 years....Have known each other for 5 years and he has only known for a year and half type thing...No not even that long...nine months.

I: *What made you tell him?*

D: I suppose I thought I was losing just complete control...and he is my life partner so it is not something I shouldn't keep from him.

I: How old is your little girl?

D: She is 19 months...Almost 20 months.

I: Now that he is aware of it, how do you feel?

D: Guilty....for doing it still....For putting him through it as well. Cause it can cause all types of complications. And he is so scared to lose me...So it does affect him. It affects my daughter as well....

I: Did you breast feed?

D: I did for 5 weeks and I hated it. I hated it....because I'm not one of the chick that will just whoop out my boob and do it in public. I found it very isolating...I also wasn't eating properly at that stage because I think I was so stressed at being a new mom and everything...Though I was producing lots, I wasn't producing quality. She was always hungrySo Ja. I just hated it. I bonded with her very well when she was in my tummy. I didn't need to breast feed to bond with her. Ja, but I hated it.

I: Bottle feeding her?

D: Much much better because then he could also help out...Mm...I could let other people look after her without worrying ...I had her in Dec and then I when went out for Christmas shopping I would get a desperate phone call, "*Please come back because she is screaming*". So, it was very difficult in that aspect and nobody could look after her. ...Cause I was also very naïve in the beginning. I didn't know about expressing all sorts of things like that....I'll know for next time, but if I would have known then I could have expressed and make life easier for everyone. But, I didn't enjoy it.

!: *What role do you think that bulimia has played for you in your life?*

D: Well I'm not sure, but it's a coping mechanism. So, when I'm stressed and that ...Mm....I suppose by eating and then purging...you lose the stress. That is the analogy I suppose...But...I suppose it kept me in shape....I don't know...

!: *You describe purging as releasing stress, can you explain more?*

D: Well like people go to yoga and stuff....So, I suppose purging brings up, you release it....That is your avenue for releasing the stress...or the negative type feelings....

!: *How where emotions expressed in your family?*

D: I actually don't remember. I remember my mom and my sister used to have huge arguments....Mm....Ok my dad....when he would get pissed off he would go for a drive...Mm....I suppose there little catty comments that they had for each other that would get to you...But...Ja

!: *Getting to you?*

D: Cause you can see that it is hurting the other person...You can see them and there is nothing you can do about it.

!: *So what would you be left feeling?*

D: I suppose frustration because you can't do anything about it.

I: *What would happen to those feelings?*

D: Nothing, cause you can' do anything about them.

I: *What feelings do you feel were contained for you*

D: Well you keep the negative, contain them yourself because then nobody knows about them and show the happiness.

I: *Why would you do that?*

D: Because people prefer the positive in life than the negative....You rather not bring people down. There is that say, "*When you happy you make others around you happy. When you not you bring those around you down*". Not all people, but people close to you.

I: *It seems like you struggle to put your feelings out there because you think they cause damage outside so it is best to keep them inside.*

D: Ja....Ja

I: How do you manage anger and other difficult feelings?

D: I internalise them

I: Have you ever gotten angry with anyone...mom...dad?

D: My husband, but not my mom. I recall one argument when I left home, but that was it.

I: Do you feel that your mom could contain your emotions?

D: To a certain degree ... yes.

I: What do you mean by to a certain degree?

D: Well I think she got into much more arguments with my sister whereas she was a lot gentler with me. I suppose you could see on her face her...disappointment and stuff, but sometimes she wouldn't verbalise it and stuff.

I: It seems like you wanted to be a really good child.

D: Ja...Do the normal things that a daughter should do...provide a grand child... Be there for your mom. Do well so that you make them proud of you so that when they speak about you they are proud. Things like that.

I: *You mentioned that you and your mom were very very close. That you felt protected and safe, but yet some how you are scared to share more difficult emotions and keep uncomfortable emotions inside. So, I guess I wonder if you felt you really could express yourself*

D: No I suppose not to a full extent...I would discuss work and *** and stuff like that, but not how I'm doing...Whether I'm coping when actually I'm not....Not being open

I: *What do you think holds you back?*

D: I should be able to stand on my own two feet and not run to mom or ***. I don't like it when I'm not in control...I rely on him for the electricity when he isn't here. I should know all the stuff so that I am in control of things.

I: *Is being in control important for you?*

D: Yes it is. I like to know what is going on. I am not a spur of the moment type of person. I like to be in control of things. I hate not to know what is going on. Not being able to sort something out. The unknown. I like to know all the facts.

I: *Earlier you spoke about being stuck on the fence, what do you think makes it hard to decide?*

D: I suppose trusting myself that I will make the right decision. I know it sounds funny because the right decision is obvious...But I'm scared how I will cope if I give this up. How will I carry on because it has been part of my life for so long? How will I cope without it? It would be difficult, though I would love it, it would be difficult to cope without it....

I: *You mentioned earlier that you were unsure, what are you unsure about?*

D: Whether I'm doing the right thing or not. Whether I'm being a good mother. Whether I'm being a good wife. I do need reassurance from people to tell me that I'm doing the right thing. I don't trust my own judgement.

I: *Is there anything you feel you would like to add that hasn't been asked?*

D: No, I don't think so. I said a lot more than I thought I would (laughs)

APPENDIX L
PARTICIPANT FIVE

L.1 TAT RESPONSES AND BELLAK ANALYSIS

CARD 1: Self Efficacy and Autonomy or Self Perception

Main themes give insight into the self-perception, self-esteem, sense of self efficacy, autonomy and her relationship to authority figures, as well as, information about the participants' relationship both to themselves and their internal objects (Abt & Bellak, 1959, p. 206).

RESPONSE

(25 sec) I think it's a little boy who is very sad....Got nobody but his violin...or guitar or whatever it is....And I think he is looking for love...And he is looking for attention...And all he has got is his violin.....Mm....What gets me is that his eyes are closed.....And....he is just very very sad....

Prompt: In the past?

.....I think he had a very hard life andHe looks like he could have been abused.....Mm...He looks like he was left on his own a lot....I think.....that.....at the moment he feels like he has got no hope.....Mm...and there isn't a future for him.....But obviously there will be a future for him, but.....at the moment he feels there is no future for him and he feels very sad and rejected.....

DESCRIPTIVE LEVEL

A little boy who has endured much neglect is sitting alone with his violin. He feels helpless and hopeless and is all alone.

INTERPRETIVE LEVEL

The central underlying theme is about neglect, loneliness, emptiness and yearning for love and attention.

MAIN THEME

A little boy feels desperately alone, abandoned and feels like there is not future ahead for him.

SELF EFFICACY AND AUTONOMY

HERO DESCRIPTION

Little boy, very very sad, looking for love and attention, eyes closed, abused, neglected, has not future.

BEHAVIOURAL NEEDS

For love, attention and feel wanted and cared for.

ANXIETIES

Anxieties of lack or loss of love, being deserted, abandoned, deprivation, neglect.

CONCEPTION OF WORLD AND FAMILY

Abandoning, neglectful, abusive, unsupportive, persecutory and annihilating.
Family – no mention of any particular parental figure so suggests distance or lack of close connection, uncertainty, resistance, unavailability, unsupportive and possibly abandoning.

OBJECT RELATIONS SEEN AS

Not specifically referred to, just mentions was often left alone and abused, which suggest deprivation, neglect and abandonment

DAUGHTER'S RESPONSE TO

Very very sad, feels no future. Looking for love and attention. Only has violin as comforter – transitional object. No specific figure is called upon, which suggests emptiness and longing inside for an object. No mention of even playing the violin, which suggests no sense of being able to or wanting to achieve as seeking basic needs which are for love, containment, care and affection.

SIGNIFICANT CONFLICTS

Feels rejected, neglected, unwanted and un loved. Yearns to have parents that love him and give him attention.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Introjection, isolation, regression and projection onto violin.

THE EGO Adequacy of hero

Inadequate, feels unloved, unwanted, neglected and no future. No desire to achieve. Damaged/abused.

OUTCOME

No future, feels helpless and hopeless.

Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	No resolution, resignation, no future.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Inadequate distancing.
<u>INNER REALITY TESTING</u>	Fair.

CARD 2: Family card – Separation Individuation

Main themes: elicit issues around separation-individuation, as well as, participants' perceptions of family relationships and attitudes towards parent figures.

RESPONSE

(25 sec) This lady is very unhappy...Mm...She is also....no sign of hope...She'sShe looks like she is desperately in love and she's been let down. ..Mm....Possibly in love with that man....And also very jealous because that lady looks pregnant....And.....She is just very sad about the whole thing because she wishes it could be her baby...Mm...The horse is also suppose to be serenity and that, but it's not. It's not for her. It's...Mm....She is very sad at the moment and she is very unhappy...And it looks like she has been made to do things that is why she has got the books in her hand....And is doing it against her will...and very jealous of that lady there.....And she wishes she was that lady.....I can't say much about the man, but he.....To me he looks like an abuser....from the back. You can't see his face, but to me he looks an abuser.....He obviously abused her and now he has got this lady pregnant.....

DESCRIPTIVE LEVEL Young woman that is engulfed with unhappiness, sadness and jealousy because

she lives a life that she has not wished for.

INTERPRETIVE LEVEL

The central underlying theme is about jealousy, oedipal themes, rejection, annihilation, abuse and emptiness.

MAIN THEME

**FAMILY CARD – SEPARATION
INDIVIDUATION ISSUES**

Young woman finds herself extremely unhappy and sad because she does things that are not out of her own will and she yearns for a life filled with love, interpersonal connection, nurturance, commitment and safety.

HERO

DESCRIPTION

Young woman, no sign of hope, very unhappy, desperately in love and been let down, very jealous of pregnant lady, wishes she was pregnant, very sad. Made to do things against her will, abused.

BEHAVIOURAL NEEDS

For reciprocal love, commitment and support. Yearns for a life filled with love and nurturance, as depicted by the wish for a baby, Desire to feel wanted, as indicated by themes of jealousy. Allowed to be free and escape from oppressive life and man that abused her.

ANXIETIES

Anxieties over the loss of love, disapproval, being deserted, deprivation, overpowered and helpless, devouring, jealousy – oedipal themes.

**CONCEPTION OF WORLD AND
FAMILY**

Controlling, dominating, unsafe, violating, rejecting, persecutory, annihilating. Family – no mention of family, which suggests no sense of connectedness to a supportive structure.

**OBJECT RELATIONS
SEEN AS**

Woman seen as rival and intense jealousy is felt towards her because she has been impregnated by a man. Male-figure seen as an abuser.

DAUGHTER'S RESPONSE TO

Feels helpless within this oppressive environment and focuses on jealousy towards a baby that has been conceived through abuse. This suggests that all her needs are being projected onto the baby who symbolically would represent her need for nurturance, love, connection, protection, purity and innocence. Preoccupation with sexuality (suggest history of abuse).

SIGNIFICANT CONFLICTS

Conflict around separation-individuation and her sense of deprivation in the family. Wants desperately to leave the family and is deeply hurt by their lack of concern and love for her.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Introjection. Represses anger & painful feelings around her sense of abandonment and lack of love. Denies the implications of falling pregnant by being abused. Just focuses on the fact that other lady pregnant without the associated feelings of the abuse. Projection of own need to be mothered onto pregnant mother.

THE EGO

Adequacy of hero

Inadequate, rejected, violated, unhappy, hopeless, controlled and alone.

OUTCOME

Sad, unhappy, lonely and feels rejected.

Impulse control

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Stereotypical
Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

Avoidance of father-daughter relationship, as well as, mother-daughter relationship.

Adequate solution of conflict

No resolution, just overwhelmed by jealousy.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing from card, but seems to identify with content of story.

INNER REALITY TESTING

Fair.

CARD 3BM - Aggression

Main themes: Individual's response to aggression and depressive feelings (Abt & Bellak, 1959, p. 207).

RESPONSE

(30 sec) That child....Oh, I don't know if it's an adult or a child.....but....however it is...has been dreadfully abused. Very sad, very broken hearted...and....Is that a gun?She wants to shoot herself.....Mm....She just at the end of her tether.....She feels that nothing is going to help her....She just want to kill herself because there is no....She feels that there is no help....There is nothing for her....and she just wants to kill herself. ...Mm...Just wants to kill herself

DESCRIPTIVE LEVEL

Child has been dreadfully abused and wants to kill herself because there is no one to help her and she feels hopeless and helpless.

INTERPRETIVE LEVEL

The central underlying theme is about violation, lack of emotional containment, loneliness, despair, rejection, isolation and inability to trust. Wants to escape/end it all by killing herself. Feels hopeless and helpless

MAIN THEME
HANDLING OF
AGGRESSION

Child can not find any will to carry on living as there is no one there to help her overcome her ordeal of dreadful abuse.

HERO
DESCRIPTION

Child, very sad, heart broken, wants to shoot herself, end of her tether feels helpless and hopeless.

BEHAVIOURAL NEEDS

Wishes someone was there to help. Yearns for security, compassion, safety, care and holding.

ANXIETIES

Anxieties of death, physical injury, lack or loss of love, injury, being deserted, deprivation, devoured, being overpowered, hopeless and helpless

CONCEPTION OF WORLD AND
FAMILY

Violating, persecutory, no will to carry on living in it, lonely, isolating, unsafe, abusive, uncaring, and rejecting.

OBJECT RELATIONS
SEEN AS

Not mentioned. This suggests a sense of isolation, no support and loneliness.

DAUGHTER'S RESPONSE TO

Feels overwhelmed. Wants to kill herself as no hope or anyone to help her.

SIGNIFICANT CONFLICTS

The will to carry on living.

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts

Introjection, denial of aggression (intra), isolation.

THE EGO

Adequacy of hero

Inadequate, overwhelmed, struggling to cope and needs help, wants to kill herself.

OUTCOME

Impulse control

Death-suicide.

Restricted.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete/ Incomplete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

Death.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distancing, but seems to identify with content of story card.

INNER REALITY TESTING

Fair.

CARD 4 - Interpersonal Conflict and Intimacy

Main Themes: participants' dynamics with regard to interpersonal conflict and intimacy in male-female relationships and can be regarded as a generalisation of feelings towards the father-figure onto other men.

RESPONSE

(20 sec) This is a woman that looks like she has been rejected ...by the man. They having a fight and all that she wants is his love and attention....And....all she is seeking his love and attention...and she just...He just turning his back on her...doesn't want to know her...She is just so unhappy and he just does not hear or listen. He just wants to do his own thing...and....Nothing she can do....you can see by the look on his eyes, ...nothing she can do or....beg...Looks like she is begging him.....Nothing can help her.....You can see by the way that she is holding him and he is not holding her back....and....All that she wants is his love.....She hasn't got it.....

<u>DESCRIPTIVE LEVEL</u>	A woman is unable to be loved back by a man she desperately attempts to hold onto.
<u>INTERPRETIVE LEVEL</u>	The central underlying theme of rejection, abandonment, loss and disappointment.
<u>MAIN THEME</u> INTERPERSONAL CONFLICT AND INTIMACY	Woman feels rejected because she can not get a man to love her back the way she loves him.
<u>HERO DESCRIPTION</u>	Young woman, rejected, wants attention and love, begging him, unhappy.
<u>BEHAVIOURAL NEEDS</u>	Longs and wishes to feel important, needed, special, listened to and respected by her male figure. Need for love- wants him to give to her emotionally. Longs to feel wanted and loved.
<u>ANXIETIES</u>	Of disapproval, lack or loss of love, abandonment, being deserted, deprivation.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Rejected, dismissive, painful and uncontainable. Male-figure. Father-figure unavailable, distant, disinterested, self-involved and preoccupied with him self, inattentive, unable to love and give her attention.
<u>OBJECT RELATIONS SEEN AS</u>	Father/male figure seen as rejecting, dismissive, unavailable, distant, inattentive, self-absorbed, unable to love her back.
<u>DAUGHTER'S RESPONSE TO</u>	Begs and tries to do everything just to get his love and attention, but constantly gets rejected.
<u>SIGNIFICANT CONFLICTS</u>	Inner conflict with being rejected and unable to be loved back. Expressing her needs.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Denial and repression of anger towards male-figure, introjection, possibility of undoing by constantly going back.

THE EGO

Adequacy of hero

Inadequate, constantly exposes herself to repeated rejection.

OUTCOME

Unhappy, unresolved – she cannot make him love her.

Impulse control

THOUGHT PROCESSES AS

REVEALED BY PLOT BEING:

Restrictive.
Appropriate
Original
Structured
Complete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

None.

Attempts to make contact but there is no resolution to the conflict.

Adequate solution of conflict

**DISTANCE OF PARTICIPANT FROM
OWN STORY**

Adequate distancing, but seems to identify with content of story card.

INNER REALITY TESTING

Good.

CARD 5 – Mother-Daughter Relationship

Main Themes: useful in revealing the daughter's secrecy in relation to the mother-figure and the perception of the mother-figure as intrusive and attempting to live out her own fantasies through the daughter.

RESPONSE

(30 sec) She is looking for somebody and she can't find them. She is looking ...It looks like she has been looking for people her whole life...and she just can't find them...Mm....It's a beautiful room....Very beautiful bookcase...beautiful pictures, furniture.....flowers, but that is not what she wants. She wants love and attention...and she is looking for somebody to share it with....and that person is just not there. Really not there.....And just very sad...

DESCRIPTIVE LEVEL

Woman has been searching all her life for love but can not find it.

INTERPRETIVE LEVEL

The central underlying theme is about emptiness, yearning for love and connection, loss, deprivation and rejection.

MAIN THEME

INTERPERSONAL CONFLICT AND INTIMACY

A woman has all beautiful external possession, but she is empty inside.

HERO DESCRIPTION

Lady, looking, all her life, to share her life, to love.

BEHAVIOURAL NEEDS

Need for love, acceptance, affection and connection.

ANXIETIES

Abandonment, loss or lack of love, rejection, deprivation.

CONCEPTION OF WORLD AND FAMILY

Rejecting, lacks love and close connections. Empty.

OBJECT RELATIONS

Is searching for an object to love, which suggest that there is a craving for an object but she can not find.

SEEN AS

DAUGHTER'S RESPONSE TO

Constantly looking, but seems to be in the wrong place. Fills her space with beautiful external possession, but does not fill her internal craving for love.

SIGNIFICANT CONFLICTS

Fear of never finding love to share her life with. Fearing the emptiness inside, which beautiful things can not fill.

BOUNDARIES

Withdrawn.

Defences against needs, fears and conflicts Projection of her need to be loved.

THE EGO

Adequacy of hero Inadequate – feels empty

OUTCOME

She does not provide an outcome.

Impulse control

Looking, but can not find

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Original
Appropriate
Complete
Structured
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

No solution offered.

DISTANCE OF PARTICIPANT FROM OWN STORY

Adequate distance from card.

INNER REALITY TESTING

Good.

CARD 6GF - Father-daughter relationship

Main themes: specific access to the daughters' feelings in relation to the father-figure.

RESPONSE

(30 sec) The man looks happy.....but the lady looks very afraid. Afraid of him...She is like shying away from him....Mm....She doesn't even want to speak to him because she is so afraid that she will be abused.That is why she has got her arm pressed against here....and...He just....it like he has abused her and he will carry on abusing her and she knows it....And she feels that there is no hope.....

DESCRIPTIVE LEVEL

A woman is afraid of a man that has abused her and will continue to do so because she feels helpless in the situation.

INTERPRETIVE LEVEL

The central underlying themes are of violation, persecution, hopelessness, helplessness and despair.

MAIN THEME

**FATHER-DAUGHTER
RELATIONSHIP**

Woman feels helpless in the hands of an abuser.

HERO

DESCRIPTION

Woman, very afraid, shying away, doesn't want to speak to him, abused and knows will carry on being abused as no hope.

BEHAVIOURAL NEEDS

Need for trust, protected, safety, help and escape.

ANXIETIES

Anxiety around being overpowered and helpless, possibly a fear of physical harm or punishment, possibly fear around sexual intimacy, lack or loss of love, possibly fear of being devoured.

**CONCEPTION OF WORLD AND
FAMILY**

Dangerous, painful, threatening, unsafe and no hope.

**OBJECT RELATIONS
SEEN AS**

Male/Father-figure seen as an abuser, which suggests themes of violation, persecution and annihilation.

DAUGHTER'S RESPONSE TO

Very afraid, hopeless and helpless. Can not protect or defend against future abuse.

SIGNIFICANT CONFLICTS

Conflict around expressing her feelings because she fears the consequences – possibly fears losing father-figure. Implication of some sort of sexual transgression or abuse.

BOUNDARIES

Enmeshed.

**Defences against needs, fears
and conflicts**

Introjection, isolation.

<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, feels hopeless and unable to protect the self from injury or abuse.
<u>OUTCOME</u>	Unhappy, will carry on being abused.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	None.
Adequate solution of conflict	Conflict unresolved remains conflicted internally and externally as can not put and end to it. Unable to ask for help.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card, but also sense of identification.
<u>INNER REALITY TESTING</u>	Defended.

CARD 7GF - Mother-Daughter Relationship

Main themes: accessing the mother-daughter relationship in terms of how the daughter experienced the mother-figure as a young child.

RESPONSE

(20 sec) This one is very difficult because to me it looks like a child...and I know it is a doll, butIt looks like a child that is either rocking a child ... or a doll.....and is just not interested in what her mother is telling her...She is just so sad...and evenI think the only comfort that she's got is the child....but I can't make out if it's a child or a doll....And I know that like she's obviously more like a doll...but...The mother is trying to read the bible to her...and she is just not interested. She just wants to stay away because she's also been abused and ...the mother obviously knows about it, but doesn't actually care.....because there is nothing she can do.....It reminds me very much of me, when I was a child.

DESCRIPTIVE LEVEL A little girl is uninterested in anything the mother tries to offer her because she is

not protecting her against being abused. She is aware of the abuse and is doing nothing to stop it.

INTERPRETIVE LEVEL

The central underlying theme is about anger, hatred and rejection within the mother-daughter relationship – external and internal. Unable to protect her against violation.

MAIN THEME
MOTHER-DAUGHTER
RELATIONSHIP

A little girl is hates herself because her mother is unable and is disinterested in protecting her against the horror of the real world. She is really angry at her mother.

HERO
DESCRIPTION

The little girl, so sad, not listening to mother, rocking doll/baby. Not interested in what mother has to offer. Wants mother to stay away as not protecting her against abuse.

BEHAVIOURAL NEEDS

Need to be protected and safe, to express and show her anger, as well as, needs nurturance and soothing.

ANXIETIES

Anxiety around disapproval, loss of love and rejection, devouring, of being deserted. Feeling helpless, overpowered and hopeless. Fear of physical injury.

CONCEPTION OF WORLD AND
FAMILY

Unsafe, persecutory and violating.
Family – mother figure is disinterested and unable to protect her daughter. Reads her a bible, which suggests contradictory messages being given to child considering that she is being abused, as well as, being suggestive of a punitive environment.

OBJECT RELATIONS
SEEN AS

Mother-figure experienced as uncaring and is not trying to stop the abuse that she knows is happening to her daughter. Instead reads her a bible. Suggestive of an emotionally unavailable, neglectful and unassertive mother that can not protect her daughter from harm.

DAUGHTER'S RESPONSE TO

Needs to punish and reject mother.

SIGNIFICANT CONFLICTS

Anger towards a mother who can not protect her.

BOUNDARIES

Enmeshed.

**Defences against needs, fears
and conflicts**

Denial of anger and difficult feelings towards the mother-figure. Introjection.
Projecting her need for nurturance onto the doll.

<u>THE EGO</u> <u>Adequacy of hero</u>	Attempts to self-soothe by having doll as transitional object. Inadequate as feels powerless and overpowered.
<u>OUTCOME</u>	Unhappy No one to protect and put an end to this.
Impulse control	Restricted, but rejects the mother.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance.
Adequate solution of conflict	No resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing and defended.
<u>INNER REALITY TESTING</u>	Fair/Good.

CARD 8 BM – Aggression

Main themes. Gives insight into feelings of anger, aggression and the experience of such emotions.

RESPONSE

(35 sec) To me....this looks like a woman that has been raped....and.....they are doing all terrible things to her and this person here has got a smirky smile on his face because they actually don't care....They just don't care. They know what is going on and they just turning their back...And....they look like they are really hurting her. Raping her.....Violating her.....Doing whatever they think....because this isn't an operation that is going on. This is definitely abuse. ...and that is how I see it.

DESCRIPTIVE LEVEL Woman is being tortured and raped and no one cares enough to help her.

<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about violation, abuse, pain and being totally overpowered by male-figures.
<u>MAIN THEME</u> AGGRESSION	No one tries to help a woman being violated, despite them knowing about it.
<u>HERO</u> <u>DESCRIPTION</u>	Woman, violated, raped, doing whatever they want to her, abusing her. Man turns his back on her.
<u>BEHAVIOURAL NEEDS</u>	Need for escape, protection and safety.
<u>ANXIETIES</u>	Anxiety around being helpless and overpowered, of internal injury, physical harm and punishment.
<u>CONCEPTION OF WORLD AND FAMILY</u>	World seen as aggressive, attacking, turns its back on you, dangerous, painful, unsafe, persecutory, abusive, and neglectful. No one there to protect, look after and help.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Male-figure seen as tuning back on someone being violated abused and raped and knows they need help. Described as having a smirk, which suggest a sense of enjoyment from the person. Male-figures seen as violators and torturers.
<u>DAUGHTER'S RESPONSE TO</u>	Does no react.
<u>SIGNIFICANT CONFLICTS</u>	Internal aggression.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Isolation, introjection (intra-aggression).
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate, being violated raped and abused.
<u>OUTCOME</u>	No end given.
Impulse control	Restrictive. Perhaps aggression projected onto those that are violating.

**THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:**

Original
Appropriate
Complete
Structured
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

No avoidance.

Adequate solution of conflict

No solution.

**DISTANCE OF PARTICIPANT FROM
OWN STORY**

Distancing from card, but seems to identify with content of story card.

INNER REALITY TESTING

Fair.

CARD 9GF - Sister Rivalry or Daughter-Mother Hostility

Main themes. a notion of the woman-to-woman feeling.

RESPONSE

(15 sec) Looks like she just wants to run away.....Mm....She just wants to be free of everything. In fact it could look like she would be wanting to be drowning or something like that.....And this one is just watching her...knowing that she is hurting...but knows that she can't do anything about it....It is probably her sister and....this person just wants to be gone. Whether she kills herself...whether she ...whatever she does, she just wants to be gone from any situation....

DESCRIPTIVE LEVEL

A woman is overwhelmed and wants to be free of all her troubles.

<u>INTERPRETIVE LEVEL</u>	The central underlying theme is about being overwhelmed and unable to cope. The only solution is to commit suicide.
<u>MAIN THEME</u> <u>AGGRESSION</u>	A woman can not cope anymore and wants to escape from all her troubles either by drowning or by killing herself.
<u>HERO</u> <u>DESCRIPTION</u>	Woman wants to run away, wants to be free and to escape her difficult life either by drowning or killing herself.
<u>BEHAVIOURAL NEEDS</u>	Escape, be free, untroubled and needs help to cope.
<u>ANXIETIES</u>	Despair, hopeless and overpowered and persecution.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Overwhelming.
<u>OBJECT RELATIONS</u> <u>SEEN AS</u>	Sister/woman-figure evokes themes of disinterest in reaching out to someone in despair. She knows she is hurting, but is unable to help.
<u>DAUGHTER'S RESPONSE TO</u>	Perhaps themes of jealousy and rivalry between two female figures – mother-daughter.
<u>SIGNIFICANT CONFLICTS</u>	No one to comfort, support of care enough to help.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Possible repression of jealousy between female-female relationships. Introjection and isolation, hence, suicide.
<u>THE EGO</u> <u>Adequacy of hero</u>	Inadequate – wants to commit suicide. Can not cope.
<u>OUTCOME</u>	No resolved.
Impulse control	Acts out by running away and thinking of killing herself.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original

Structured
Complete
Rational

**ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD**

Possible avoidance of mother-daughter/woman-woman relationship.

Adequate solution of conflict

No real resolution.

**DISTANCE OF PARTICIPANT FROM
OWN STORY**

Adequate distancing.

INNER REALITY TESTING

Fair.

CARD 11 - Infantile or Primitive Fears

Main themes: fears of attack and oral aggression, infantile or primitive fears.

RESPONSE

(10 sec) That is just darkness.....It is complete darkness....You feel there is no light at the end of the tunnel.....Complete darkness....Everything is just dark. There is no hopeThere is nothing...there is just complete darkness....You just want todie because it is just complete darkness and you just want to be left like thatand....so that the darkness just enfolds you ...But it's complete...your whole life....is darkness.

DESCRIPTIVE LEVEL

Darkness and sense of powerlessness and hopelessness.

INTERPRETIVE LEVEL

The central underlying theme is of utter helplessness and hopelessness.

MAIN THEME

Despair.

**FEARS OF ATTACK AND ORAL
AGGRESSION**

<u>HERO DESCRIPTION</u>	Darkness, hopelessness, nothingness.
<u>BEHAVIOURAL NEEDS</u>	Help, support and comfort through the darkness.
<u>ANXIETIES</u>	Anxieties of being overpowered and being helpless.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Darkness, Annihilatory, Persecutory.
<u>OBJECT RELATIONS SEEN AS</u>	Not referred to.
<u>DAUGHTER'S RESPONSE TO SIGNIFICANT CONFLICTS</u>	Fear of being unable to control or help oneself when feeling utterly overwhelmed.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Isolation, introjection, regression.
<u>THE EGO Adequacy of hero</u>	Inadequate.
<u>OUTCOME</u>	Uncertain.
Impulse control	None.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Bizarre

<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	No avoidance
Adequate solution of conflict	Unsure as to outcome as ambivalent.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Over-identification and lack of distance with the card.
<u>INNER REALITY TESTING</u>	Fair.

CARD 12F - Mother-Daughter Relationship-Physical Beauty

Main themes: conceptions of the mother-figure, mother-daughter relationship and is particularly useful in terms of accessing negative emotions felt towards her. It also taps into attitudes around physical beauty and self image.

RESPONSE

(35 sec) She looks like that she's beenhit....Her eyes all dark.....Somebody has really been violent on her....And that looks like a witch...that is agreeing to whole thing....Mm.....She's got a black eye....She 's got a black chin underneath...Black neck...It looks like somebody has tried to suffocate her.....Ja....she just looks very upset....Although there is smile on her face.....But...somebody has really been violent to her.....and that witch is laughing.

DESCRIPTIVE LEVEL A woman has been severely abused and the woman in the back, the witch, is laughing at all of this.

INTERPRETIVE LEVEL The central underlying theme of violation, abuse and battery, as well as, underlying themes of jealousy and envy between two female figures.

**MAIN THEME MOTHER-
DAUGHTER, PHYSICAL BEAUTY** Young woman is being untrue to her needs and is trying to satisfy the world.

<u>HERO DESCRIPTION</u>	Woman has been hit, she has a black eye, chin and neck. Has been suffocated.
<u>BEHAVIOURAL NEEDS</u>	Need for protection and security.
<u>ANXIETIES</u>	Anxieties of loss of love, of disapproval, being deserted, overpowered and helpless, devoured.
<u>CONCEPTION OF WORLD AND FAMILY</u>	Violating, persecutory, harsh, dangerous and unsafe.
<u>OBJECT RELATIONS SEEN AS</u>	Elderly-woman figure seen as a witch that is laughing and is agreeing to the abuse of the woman. She is evil, jealous and does not protect the woman against evil. Wants the woman to be harmed, abused and hurt.
<u>DAUGHTER'S RESPONSE TO</u>	Is unable to defend herself against the witch.
<u>SIGNIFICANT CONFLICTS</u>	Possible conflict between mother-daughter relationship.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Repression/ denial of jealousy between mother-son relationships, isolation, introjection, splitting.
<u>THE EGO</u> <u>Adequacy of hero</u>	In adequate, being abused.
<u>OUTCOME</u>	Unhappy, no one to help her.
Impulse control	Restrictive.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Appropriate Original Structured Complete Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Perhaps avoidance or rejection of the mother-daughter relationship.

Adequate solution of conflict	No resolution.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing from card, but seems to identify with content of story card.
<u>INNER REALITY TESTING</u>	Defended.

CARD 13 MF – Sexuality and Aggression

Main themes: accessing sexual conflicts.

RESPONSE

(36 sec) It looks like he has just raped her.....and he is ashamed of what he has done, but it's too late andI can't actually tell if she's dead or not...Mm....I think inside her brain she's dead, but she's still alive. And he is just ashamed of what he has done to her.....Very ashamed andit's too late....much too late.

DESCRIPTIVE LEVEL Woman has been raped by a man who feels remorseful, but it's too late.

INTERPRETIVE LEVEL The central underlying themes are about persecution, aggression, violation, damage, emotional death and escaping from reality. Remorse, but it's too late.

MAIN THEME
SEXUALITY AND AGGRESSION Woman has mentally died, but carries on living after being raped.

HERO
DESCRIPTION Young woman, raped, brain died, but carries on living.

BEHAVIOURAL NEEDS Need for love, nurturance, support, protection, escape the horror of her reality.

ANXIETIES Fear of being overpowered and annihilated, fear of physical harm, devouring, Fear of disapproval, loss of love, being deserted.

CONCEPTION OF WORLD AND FAMILY Aggressive and violating.

OBJECT RELATIONS
SEEN AS Elderly/Father-figure experienced as feeling guilty, remorseful, ashamed, and is violent, impulsive and demanding.

<u>DAUGHTER'S RESPONSE TO</u>	Emotionally dead/numb.
<u>SIGNIFICANT CONFLICTS</u>	Conflict between the wish for father-figure's love and attention and her deep rage at his inability to protect her and support her.
<u>BOUNDARIES</u>	Enmeshed.
Defences against needs, fears and conflicts	Projection of her own feelings of guilt onto the male figure.
<u>THE EGO</u>	
<u>Adequacy of hero</u>	Inadequate, unmet needs, emotionally dead.
<u>OUTCOME</u>	Unhappy, too late for reparation.
Impulse control	Restricted.
<u>THOUGHT PROCESSES AS REVEALED BY PLOT BEING:</u>	Original Appropriate Complete Structured Rational
<u>ATTEMPT TO AVOID ANXIETY EVOKED BY CARD</u>	Avoidance of the father-daughter relationship.
Adequate solution of conflict	No resolution, consumed by guilt, too late.
<u>DISTANCE OF PARTICIPANT FROM OWN STORY</u>	Distancing but also defended.
<u>INNER REALITY TESTING</u>	Fair.

CARD 15 – Fear of Death

Main themes: notions and fears of death, as well as, depressive tendencies.

RESPONSE

(10 sec) That looks like satin, I have never seen satin , but it looks like satin...Mm...looks like a very dark and evil person.....that is going to coffins andjust being evil. Just very evil. That is all I can describe it...Just an evil picture....and.....those are people who he has killed or raped...or whatever...But...he is just very evil.....Very evil.....

DESCRIPTIVE LEVEL

Satin, a very dark and evil image.

INTERPRETIVE LEVEL

The central underlying theme is of inner darkness, death, annihilation, destruction, the ID, evil.

**MAIN THEME
FEAR OF DEATH**

Dark and very evil entity.

**HERO
DESCRIPTION**

Evil, very evil and those are people raped or killed.

BEHAVIOURAL NEEDS

Punishment and pain.

ANXIETIES

Anxiety around rejection, loss of love, internal ugliness, physical harm and punishment, overpowered and helpless, devoured.

**CONCEPTION OF WORLD AND
FAMILY**

Haunting, wicked, and persecutory.

**OBJECT RELATIONS
SEEN AS**

N.A.

DAUGHTER'S RESPONSE TO

SIGNIFICANT CONFLICTS

Struggle between life and death., good and evil.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Projects inner hatred onto object.

THE EGO

Adequacy of hero

Inadequate, punitive, persecutory, attacking and destructive.

OUTCOME

Disastrous, frightening and damaging.

Impulse control

Acts out through being evil.

THOUGHT PROCESSES AS REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY EVOKED BY CARD

No avoidance.

Adequate solution of conflict

No resolution.

DISTANCE OF PARTICIPANT FROM OWN STORY

Over-identification with card, self reference.

INNER REALITY TESTING

Good.

CARD 18 GF – Mother-Daughter Relationship and Aggression

Main themes: how aggressive feelings are handled and offers some insight into the feelings of aggression in the mother-daughter relationship.

RESPONSE

(25 sec) This is a situation that I have been through so many times with my mother.....my late mother...She tried to strangle me. She looks like the girl....That looks like the mother.....Trying to strangle and just no love what so ever.....Awful evil.....Just very evil andShe just wants to strangle her daughter. That is all I can see...her evil.

DESCRIPTIVE LEVEL

Child is being strangled by evil mother.

INTERPRETIVE LEVEL

The central underlying theme is about hatred, envy, jealousy and the desire for death between the mother-daughter relationship.

MAIN THEME

Evil mother feels no love towards her daughter and wishes she were dead.

**MOTHER-DAUGHTER
RELATIONSHIP AND AGGRESSION**

HERO

Child, strangled by evil mother.

DESCRIPTION

BEHAVIOURAL NEEDS

Need for loving, containing and empathic mother-figure.

ANXIETIES

Anxieties of loss of love and death, abandonment. Anxiety and guilt around own aggression. Fear over being overpowered and helpless. Annihilation, of being devoured.

**CONCEPTION OF WORLD AND
FAMILY**

Persecutory and unsafe.

Mother-figure seen as Evil, no love towards daughter, awful, wants to strangle her daughter.

**OBJECT RELATIONS
SEEN AS**

Mother-figure experienced as extremely dangerous, persecutory, uncontained, unpredictable and volatile.

DAUGHTER'S RESPONSE TO

Experienced her mother as awful and wanting to strangle her on numerous occasions.

SIGNIFICANT CONFLICTS

Possible conflict between her need for the mother and her aggression towards the mother figure. Need for separation.

BOUNDARIES

Enmeshed.

Defences against needs, fears and conflicts

Denial of own pain and distress and of aggressive feelings towards the mother-figure.

THE EGO

Adequacy of hero

Inadequate, fragile.

OUTCOME

Sad, unhappy, lonely and loss.

Impulse control

Restrictive.

THOUGHT PROCESSES AS
REVEALED BY PLOT BEING:

Appropriate
Original
Structured
Complete
Rational

ATTEMPT TO AVOID ANXIETY
EVOKED BY CARD

Avoidance of feelings of aggression.

Adequate solution of conflict

No resolution, except that she grew up and hence it stopped, as well as, her death.

DISTANCE OF PARTICIPANT FROM
OWN STORY

Over-identification with card, self reference.

INNER REALITY TESTING

Good.

SUMMARY OF TAT

Theme of Card	CARD 1	CARD 2	CARD 3BM	CARD 4	CARD 5	CARD 6GF
	Self Efficacy and Autonomy or Self Perception	Family card – Separation Individuation	Aggression	Interpersonal Conflict and Intimacy	Mother-Daughter Relationship	Father-daughter relationship
I N T E R P R E T A T I O N	<ul style="list-style-type: none"> ❖ Neglect (abuse) ❖ Loneliness ❖ Emptiness ❖ Yearning for love & attention 	<ul style="list-style-type: none"> ❖ Underlying oedipal themes – jealousy & baby ❖ Need to escape male-figure - abuser ❖ Rejection ❖ Annihilation, pain, loneliness & emptiness 	<ul style="list-style-type: none"> ❖ Violation ❖ Emotional distress & overwhelm ❖ Hopeless & helpless ❖ Wants to escape /end it all by killing herself ❖ Loneliness ❖ Despair ❖ Rejection ❖ Isolation ❖ Inability to trust 	<ul style="list-style-type: none"> ❖ Rejection ❖ Loss ❖ Loneliness ❖ Abandonment ❖ Disappointment Low-self worth ❖ Humiliation 	<ul style="list-style-type: none"> ❖ Underlying themes of : <ul style="list-style-type: none"> ▪ Emptiness ▪ Yearning for love & connection with another ▪ Loneliness ▪ Rejection ▪ Deprivation 	<ul style="list-style-type: none"> ❖ Violation ❖ Persecution ❖ Hopelessness & helplessness ❖ Despair
N E E D S	<ul style="list-style-type: none"> ❖ Love ❖ Attention ❖ Feel wanted & cared for 	<ul style="list-style-type: none"> ❖ For reciprocal love, commitment & support. ❖ Years for a life filled with love & nurturance, as depicted by the wish for a baby ❖ Desire to feel wanted, as indicated by themes of jealousy ❖ Allowing her to be who she really is & accepting her ❖ Need for freedom & escape from the 	<ul style="list-style-type: none"> ❖ Wishes someone was there to help ❖ Years for security, compassion, safety, care & holding 	<ul style="list-style-type: none"> ❖ Longs & wishes to feel important, needed, special ❖ Need for love ❖ Longs to be loved and wanted 	<ul style="list-style-type: none"> ❖ Need for love ❖ Affection ❖ Acceptance ❖ Connection with another 	<ul style="list-style-type: none"> ❖ Need for trust ❖ Be protected ❖ Safety ❖ Escape ❖ Help

		<p>oppressive life & man that abused her</p> <ul style="list-style-type: none"> ❖ For support, understanding, compassion 				
ANXIETIES	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Being deserted, abandonment ❖ Deprivation/ neglect ❖ Rejection ❖ Hopeless & helplessness 	<ul style="list-style-type: none"> ❖ Anxieties of loss of love ❖ Disapproval ❖ Being deserted ❖ Deprivation ❖ Overpowered & helpless ❖ Devouring ❖ Jealousy - oedipal themes 	<ul style="list-style-type: none"> ❖ Hopeless & helpless ❖ Anxieties between death & life ❖ Fear of physical injury & deprivation ❖ Devoured & deserted ❖ Overpowered, hopeless & helpless 	<ul style="list-style-type: none"> ❖ Fear of loss or lack of love ❖ Fear of abandonment / desertion ❖ Deprivation ❖ Disapproval 	<ul style="list-style-type: none"> ❖ Lack or loss of love ❖ Deprivation ❖ Rejection ❖ Being deserted, abandonment 	<ul style="list-style-type: none"> ❖ Overpowered & helpless ❖ Possibly a fear of physical harm or punishment ❖ Possibly fear around sexual intimacy ❖ Lack or loss of love ❖ Possibly fear of being devoured
WORLD	<ul style="list-style-type: none"> ❖ Persecutory and annihilating ❖ Abandoning & unsupportive ❖ Neglectful, abusive 	<ul style="list-style-type: none"> ❖ Controlling, abusive & violating ❖ Rejecting ❖ Persecutory ❖ Annihilating 	<ul style="list-style-type: none"> ❖ Violating & persecutory ❖ Unsafe & rejecting ❖ Isolating ❖ Dangerous & hurtful ❖ Lonely & uncaring ❖ No will to carry on living in 	<ul style="list-style-type: none"> ❖ Rejecting ❖ Dismissive ❖ Painful ❖ Humiliating 	<ul style="list-style-type: none"> ❖ Lacks love & closeness connection ❖ Empty 	<ul style="list-style-type: none"> ❖ Dangerous ❖ Painful ❖ Threatening ❖ No hope ❖ Unsafe

<p>F A M I L Y</p>	<ul style="list-style-type: none"> ❖ No mention of any particular parental figure suggests: <ul style="list-style-type: none"> ▪ Distance or lack of close connection ▪ Uncertainty ▪ Resistance ▪ Unavailability ▪ Unsupportive ▪ Possibly abandoning ▪ Lack of love & attention 	<ul style="list-style-type: none"> ❖ No mention of any particular parental figure suggests: <ul style="list-style-type: none"> ▪ No sense of connectedness to a supportive structure. 		<ul style="list-style-type: none"> ❖ Male-figure/Father-figure: <ul style="list-style-type: none"> ▪ Unable to love her ▪ Unable to give her attention ▪ Rejecting ▪ Distant ▪ Disinterested 	<p>N.A</p>	
<p>O B J E C T R E L A T I O N S</p>	<ul style="list-style-type: none"> ❖ Not specifically referred to – <ul style="list-style-type: none"> ▪ Thus: <ul style="list-style-type: none"> ▪ Unsupportive & abandoning ▪ Rejecting ▪ Deprivation ▪ Neglectful 	<ul style="list-style-type: none"> ❖ Woman/mother-figure seen as rival & intense jealousy is felt towards her because she has been impregnated by a man ❖ Male-figure seen as an abuser 	<ul style="list-style-type: none"> ▪ Not mention: ▪ Suggests - little support structure, sense of isolation, & loneliness 	<ul style="list-style-type: none"> ❖ Father/male figure seen as: <ul style="list-style-type: none"> ▪ Rejecting ▪ Dismissive ▪ Unavailable ▪ Distant ▪ Inattentive ▪ Self-absorbed ▪ Unable to love her back 	<ul style="list-style-type: none"> ▪ N.A ▪ Is searching for an object to love which suggest that there is a craving for an object, but she can not find. 	<ul style="list-style-type: none"> ❖ Father-figure seen as : <ul style="list-style-type: none"> ▪ Abuser, which suggest themes of violator, persecutor & annihilator.
<p>DAUGHT ER</p>	<ul style="list-style-type: none"> ❖ Very very sad ❖ Alone ❖ Feels no future ❖ Longing for love & attention ❖ Only has violin as comforter – transitional object ❖ No specific figure is called upon, which suggest emptiness and longing inside for an object 	<ul style="list-style-type: none"> ❖ Feels helpless within this oppressive environment & focuses on jealousy towards a baby that has been conceived through abuse ❖ This suggests that all her needs are being projected onto the baby 	<ul style="list-style-type: none"> ❖ Feels very overwhelmed and wants to kill herself as no hope or help available to her 	<ul style="list-style-type: none"> ❖ Begs & tries to do everything just to get his love and attention, but constantly gets rejected 	<ul style="list-style-type: none"> ❖ Constantly looking, but seems to be in the wrong place. ❖ Fills her space with beautiful external possession, but does not fill her internal craving for 	<ul style="list-style-type: none"> ❖ Very afraid ❖ Hopeless & helpless ❖ Can not protect or defend against future abuse

	<ul style="list-style-type: none"> ❖ No mention of even playing violin, which suggest no sense of being able or wanting to achieve as seeking for basic needs which are for love, containment, care & affection 	<p>which symbolically would represent her need for nurturance, love, connection, protection, purity & innocence</p> <ul style="list-style-type: none"> ❖ Preoccupation with sexuality (suggest history of abuse) 			love	
CONFLICT	<ul style="list-style-type: none"> ❖ Feels rejected, neglected, unwanted and unloved ❖ Years to have parents that love him & give him attention 	<ul style="list-style-type: none"> ❖ Conflict around separation-individuation & her sense of deprivation in the family ❖ Oedipal themes of jealousy, baby & abuse 	<ul style="list-style-type: none"> ❖ The will to carry on living 	<ul style="list-style-type: none"> ❖ Inner conflict with being rejected & unable to be loved back ❖ Expressing her needs 	<ul style="list-style-type: none"> ❖ Fear of never finding love to share her life with ❖ Fearing the emptiness inside, which beautiful things can not fill 	<ul style="list-style-type: none"> ❖ Conflict around expressing her feelings because she fears the consequences ❖ Possibly fears losing the father-figure's ❖ Implication of some sort of sexual transgression or abuse
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Withdrawn 	<ul style="list-style-type: none"> ❖ Enmeshed
DEFENCE	<ul style="list-style-type: none"> ❖ Projection of need for object onto violin-transitional object ❖ Isolation ❖ Introjection ❖ Regression 	<ul style="list-style-type: none"> ❖ Introjection ❖ Projects own need to be mothered onto pregnant mother ❖ Represses anger & painful feelings around her sense of abandonment and lack of love ❖ Denies the implications of falling pregnant by being abused. Just focuses on the fact that pregnant without the associated feelings of the abuse and violation 	<ul style="list-style-type: none"> ❖ Introjection ❖ Denial of aggression (intra) ❖ Isolation 	<ul style="list-style-type: none"> ❖ Denial & repression of anger towards male-figure ❖ Introjection ❖ Possibility of undoing by constantly going back 	<ul style="list-style-type: none"> ❖ Projecting her desperate need to be loved 	<ul style="list-style-type: none"> ❖ Introjection ❖ Isolation

EGO	<ul style="list-style-type: none"> ❖ Inadequate, overwhelmed ❖ Damaged abused ❖ Feels unloved, unwanted & neglected ❖ Has no future ❖ No desire to achieve 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Rejected ❖ Violated ❖ Controlled ❖ Unhappy & hopeless ❖ Alone 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Overwhelmed ❖ Struggling to cope ❖ Wants to kill herself 	<ul style="list-style-type: none"> ❖ Inadequate, unhappy, constantly exposes herself to repeated rejection 	<ul style="list-style-type: none"> ❖ Inadequate – feels empty 	<ul style="list-style-type: none"> ❖ Inadequate, Feels hopeless & unable to protect the self from injury violation or abuse
OUTCOME	<ul style="list-style-type: none"> ❖ Unhappy ❖ No future, feels helpless & hopeless 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy & hopeless ❖ Lonely ❖ Feels rejected 	<ul style="list-style-type: none"> ❖ Death- kill herself 	<ul style="list-style-type: none"> ❖ Unhappy, unresolved – she cannot make him love her 	<ul style="list-style-type: none"> ❖ No outcome provided 	<ul style="list-style-type: none"> ❖ Unhappy, will carry on being abused
IMPULSE	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Restricted 	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Restrictive 	<ul style="list-style-type: none"> ❖ Searches, but can not find disapproval 	<ul style="list-style-type: none"> ❖ Restrictive
SOLUTION	<ul style="list-style-type: none"> ❖ No resolution ❖ Resignation ❖ No future 	<ul style="list-style-type: none"> ❖ No resolution, just overwhelmed by jealousy 	<ul style="list-style-type: none"> ❖ Death – kill herself 	<ul style="list-style-type: none"> ❖ She attempts to constantly reach out to him, but he is unable to love her back 	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ Conflict unresolved remains conflicted internally & externally as can not put and end to it. Unable to ask for help
DISTANCE	<ul style="list-style-type: none"> ❖ Inadequate distancing 	<ul style="list-style-type: none"> ❖ Adequate distancing, but seems to identify with content of story card 	<ul style="list-style-type: none"> ❖ Adequate distancing, but seems to identify with content of story card 	<ul style="list-style-type: none"> ❖ Adequate distancing, but seems to identify with content of story card 	<ul style="list-style-type: none"> ❖ Adequate distance from card 	<ul style="list-style-type: none"> ❖ Distancing from card, but also sense of identification

AVOID ANXIETY	❖ No avoidance	❖ Avoidance of father-daughter relationship ❖ Mother-daughter relationship	❖ No avoidance	❖ None	❖ No avoidance	❖ None
INNER REALITY	❖ Fair	❖ Fair	❖ Fair	❖ Good	❖ Good	❖ Defended

Theme of Card	CARD 7GF	CARD 8 BM	CARD 9GF	CARD 11	CARD 12F	CARD 13MF
	Mother-Daughter Relationship	Aggression	Sister Rivalry or Daughter-Mother Hostility	Infantile or Primitive Fears	Mother-Daughter Relationship-Physical Beauty	Sexuality and Aggression
I N T E R P R E T I V E	<ul style="list-style-type: none"> ❖ Anger, hatred & rejection within the mother-daughter relationship – external & internal ❖ Unable to protect her against being violated 	<ul style="list-style-type: none"> ❖ Violation, abuse, pain & being totally overpowered by male-figures. 	<ul style="list-style-type: none"> ❖ Being overwhelmed & unable to cope ❖ Only solution is to commit suicide 	<ul style="list-style-type: none"> ❖ Utter helplessness & hopelessness 	<ul style="list-style-type: none"> ❖ Violation, abuse & battery ❖ Underlying themes of jealousy & envy between two female figures 	<ul style="list-style-type: none"> ❖ Aggression ❖ Persecution ❖ Violation ❖ Damage ❖ Emotional death ❖ Escaping from reality ❖ Remorse, but it's to late

<p>N E E D S</p>	<ul style="list-style-type: none"> ❖ Needs a mother-figure to protect & make her feel safe ❖ Express & show her anger ❖ Nurturance & soothing 	<ul style="list-style-type: none"> ❖ Need for escape ❖ Safety ❖ Protection 	<ul style="list-style-type: none"> ❖ Escape ❖ Be free & untroubled ❖ Needs help to cope 	<ul style="list-style-type: none"> ❖ Help, support & comfort through the darkness 	<ul style="list-style-type: none"> ❖ Protection ❖ Security 	<ul style="list-style-type: none"> ❖ Need for love ❖ Protection ❖ Nurturance ❖ Escape the horror of her reality
<p>A N X I E T I E S</p>	<ul style="list-style-type: none"> ❖ Loss of love & rejection ❖ Devouring ❖ Helpless & overpowered ❖ Internal injury ❖ Physical harm & punishment ❖ Anxiety around disapproval 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Internal injury ❖ Being devoured ❖ Persecution 	<ul style="list-style-type: none"> ❖ Helpless & overpowered ❖ Persecution ❖ Despair 	<ul style="list-style-type: none"> ❖ Overpowered & helpless ❖ Despair 	<ul style="list-style-type: none"> ❖ Loss of love ❖ Of disapproval ❖ Being deserted ❖ Overpowered & helpless ❖ Devoured 	<ul style="list-style-type: none"> ❖ Fear of being overpowered & helpless ❖ Fear of physical harm ❖ Fear of being annihilated ❖ Being devoured ❖ Fear of disapproval ❖ Loss of love ❖ Being deserted
<p>W O R L D</p>	<ul style="list-style-type: none"> ❖ Unsafe, persecutory & violating 	<ul style="list-style-type: none"> ❖ World seen as aggressive ❖ Attacking, dangerous, painful & unsafe ❖ Persecutory, abusive, & neglectful ❖ No one there to protect, look after & help ❖ Turns its back on you 	<ul style="list-style-type: none"> ❖ Overwhelming 	<ul style="list-style-type: none"> ❖ Darkness ❖ Persecutory ❖ Annihilatory 	<ul style="list-style-type: none"> ❖ Violating ❖ Persecutory ❖ Harsh ❖ Dangerous ❖ Unsafe 	<ul style="list-style-type: none"> ❖ Aggressive ❖ Violating

FAMILY	<ul style="list-style-type: none"> ❖ Family – mother figure is : <ul style="list-style-type: none"> ▪ Disinterested & unable to protect her daughter ▪ Reads her a bible, which suggests contradictory messages being given to child considering that she is being abused ▪ As well as suggestion of punitive environment 	Not referred	<ul style="list-style-type: none"> ❖ Sister/woman-figure evokes themes of disinterest in reaching out to sister in despair ❖ Knows she is hurting, but unable to help 	Not referred	Not referred	
OBJECT RELATIONS	<ul style="list-style-type: none"> ❖ Mother-figure experienced as: uncaring in trying to stop the abuse that she knows is happening to her daughter ❖ Reads her a bible instead ❖ Suggestive of an emotionally unavailable, neglectful & unassertive mother that can not protect her daughter from harm. 	<ul style="list-style-type: none"> ❖ Male-figure/s seen as : <ul style="list-style-type: none"> ▪ Intrusiveness ▪ Tuning back on someone being violated abused & raped whilst knows they need help ▪ Described as having a smirk, which suggest a sense of enjoyment from the person ▪ Violators & torturers 	<ul style="list-style-type: none"> ❖ Sister-figure seen as disconnected from her sister's distress & unable to help her 	<ul style="list-style-type: none"> ❖ Not referred to 	<ul style="list-style-type: none"> ❖ Elderly-woman figure seen as a witch that is laughing & is agreeing to the abuse of the woman ❖ She is evil, jealous & does not protect the woman against evil ❖ Wants the woman to be harmed, abused & hurt 	<ul style="list-style-type: none"> ❖ Elderly/ Father-figure seen as: <ul style="list-style-type: none"> ▪ Guilty ▪ Remorseful ▪ Ashamed ▪ Violent ▪ Impulsive ▪ Demanding
DAUGHTER	<ul style="list-style-type: none"> ❖ To punish & reject mother 	<ul style="list-style-type: none"> ❖ Does not react, no mention of her 	<ul style="list-style-type: none"> ❖ Perhaps themes of jealousy & rivalry between two female figures – mother-daughter 		<ul style="list-style-type: none"> ❖ Is unable to defend herself against the witch 	<ul style="list-style-type: none"> ❖ Emotionally dead-numb ❖ Raped
CONFLICT	<ul style="list-style-type: none"> ❖ Anger at mother for not caring enough to protect her daughter 	<ul style="list-style-type: none"> ❖ Inner conflict with aggression 	<ul style="list-style-type: none"> ❖ No one to comfort, support or care enough to help 	<ul style="list-style-type: none"> ❖ Fear of being unable to control or help oneself when feel utterly overwhelmed 	<ul style="list-style-type: none"> ❖ Possible conflict between mother-daughter relationship 	<ul style="list-style-type: none"> ❖ Sexual & aggressive conflict ❖ Conflict between the wish for the father-figure's love & attention & her deep rage at his inability to protect & support

						her
BOUNDARY	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed	❖ Enmeshed
DEFENCE	<ul style="list-style-type: none"> ❖ Denial of anger & difficult feelings towards the mother-figure ❖ Introjection ❖ Projecting her need for nurturance onto the doll 	<ul style="list-style-type: none"> ❖ Isolation ❖ Introjection- (intra-aggression) 	<ul style="list-style-type: none"> ❖ Possible repression of jealousy between female-female relationships ❖ Introjection of emotional overwhelm – suicide only solution ❖ Isolation 	<ul style="list-style-type: none"> ❖ Isolation ❖ Regression ❖ Introjection 	<ul style="list-style-type: none"> ❖ Repression/ denial of jealousy between mother-son relationships ❖ Isolation ❖ Introjection ❖ Splitting 	<ul style="list-style-type: none"> ❖ Projection of her own feelings of guilt onto the male figure
EGO	<ul style="list-style-type: none"> ❖ Attempts to self-soothing by having doll as transitional object ❖ Independent – feels overpowered, hopeless & helpless 	<ul style="list-style-type: none"> ❖ Inadequate, helpless, being violated & raped 	<ul style="list-style-type: none"> ❖ Inadequate, wants to commit suicide ❖ Unable to cope 	<ul style="list-style-type: none"> ❖ Inadequate 	<ul style="list-style-type: none"> ❖ Inadequate being abused 	<ul style="list-style-type: none"> ❖ Inadequate ❖ Destroyed/death ❖ Unmet needs
OUTCOME	<ul style="list-style-type: none"> ❖ Unhappy ❖ No one to protect & put an end to this 	<ul style="list-style-type: none"> ❖ No end given 	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ Uncertain 	<ul style="list-style-type: none"> ❖ Unhappy, no one there to help or protect her 	<ul style="list-style-type: none"> ❖ Unhappy, emotionally dead

IMPULSE	❖ Restrictive, but rejects the mother	❖ Restrictive. Perhaps aggression projected onto those that are violating	❖ Acts out aggression on herself - suicide	❖ Restrictive	❖ Restrictive	❖ Restrictive & guilt projected onto male figure
SOLUTION	❖ No resolution	❖ No resolution	❖ No real resolution	❖ No resolution	❖ No resolution	❖ No resolution, it is too late for reparation
DISTANCE	❖ Over-identification & lack of distance with the card	❖ Distancing from card, but seems to identify with content of story card	❖ Adequate distancing from card	❖ Over-identification with card	❖ Distancing from card, but seems to identify with content of story card	❖ Distancing from card, but seems to identify with content of story card
AVOID ANXIETY	❖ No avoidance	❖ No avoidance	❖ Possible avoidance of mother-daughter/woman-woman relationship	❖ None	❖ Perhaps avoidance or rejection of the mother-daughter relationship	❖ Avoidance of the father-daughter relationship
INNER REALITY	❖ Fair/Good	❖ Fair	❖ Fair	❖ Fair	❖ Fair	❖ Fair

Theme of Card	CARD 15	CARD 18 GF
	Fear of Death	Mother-Daughter Relationship and Aggression
INTERPRETIVE	<ul style="list-style-type: none"> ❖ Inner darkness ❖ Death ❖ Annihilation ❖ Destruction ❖ Evil ❖ Possibly the ID 	<ul style="list-style-type: none"> ❖ Underlying themes of: <ul style="list-style-type: none"> ▪ Hatred, envy, jealousy & the desire for death between the mother-daughter relationship
NEEDS	<ul style="list-style-type: none"> ❖ Punishment ❖ Pain 	<ul style="list-style-type: none"> ❖ Need for a mother-figure who is: <ul style="list-style-type: none"> ▪ Loving ▪ Containing ▪ Empathic other
ANXIETIES	<ul style="list-style-type: none"> ❖ Physical harm and punishment, injury ❖ Being devouring ❖ Overpowered & helpless. ❖ Rejection ❖ Loss of love ❖ Internal ugliness 	<ul style="list-style-type: none"> ❖ Loss of love & death ❖ Abandonment ❖ Anxiety & guilt around own aggression ❖ Fear over being overpowered & helpless ❖ Anxiety around separation ❖ Devouring ❖ Annihilation

WORLD	<ul style="list-style-type: none"> ❖ Haunting & wicked ❖ Persecutory 	<ul style="list-style-type: none"> ❖ Persecutory & unsafe
FAMILY	<ul style="list-style-type: none"> ❖ No mention 	<ul style="list-style-type: none"> ❖ Mother figure seen as: <ul style="list-style-type: none"> ▪ Evil ▪ No love towards daughter ▪ Awful ▪ Wants to strangle her daughter
OBJECT RELATIONS	<ul style="list-style-type: none"> ❖ N.A 	<ul style="list-style-type: none"> ❖ Mother-figure seen: <ul style="list-style-type: none"> ▪ Seen as above ▪ Which suggests an extremely dangerous, persecutory, uncontained, unpredictable & volatile mother
DAUGHTER	<ul style="list-style-type: none"> ❖ N.A 	<ul style="list-style-type: none"> ❖ Experienced her mother as awful & wanting to strangle her on numerous occasions
CONFLICT	<ul style="list-style-type: none"> ❖ Struggle between life & death, good & evil 	<ul style="list-style-type: none"> ❖ Possible conflict between her need for the mother & her aggression towards the mother figure ❖ Need for separation
BOUNDARY	<ul style="list-style-type: none"> ❖ Enmeshed 	<ul style="list-style-type: none"> ❖ Enmeshed
DEFENCES	<ul style="list-style-type: none"> ❖ Projects inner hatred onto object 	<ul style="list-style-type: none"> ❖ Denial of own pain & distress, & of aggressive feelings towards the mother-figure

EGO	<ul style="list-style-type: none"> ❖ Inadequate ❖ Punitive & persecutory ❖ Attacking & destructive 	<ul style="list-style-type: none"> ❖ Inadequate , fragile
OUTCOME	<ul style="list-style-type: none"> ❖ Disastrous ❖ Frightening & damaging 	<ul style="list-style-type: none"> ❖ Sad ❖ Unhappy ❖ Lonely & loss
IMPULSE	<ul style="list-style-type: none"> ❖ Acts out through by being evil 	<ul style="list-style-type: none"> ❖ Restricted
SOLUTION	<ul style="list-style-type: none"> ❖ No resolution 	<ul style="list-style-type: none"> ❖ No resolution, except that she grew up and hence it stopped , as well as, her death
DISTANCE	<ul style="list-style-type: none"> ❖ Adequate distancing 	<ul style="list-style-type: none"> ❖ Over-identification with card, self reference
AVOID ANXIETY	<ul style="list-style-type: none"> ❖ No avoidance 	<ul style="list-style-type: none"> ❖ Avoidance of feelings of aggression
INNER REALITY	<ul style="list-style-type: none"> ❖ Good 	<ul style="list-style-type: none"> ❖ Good

L ~ 3 INTERVIEW PARTICIPANT FIVE

INTERVIEW

I: Tell me in as much detail as possible the story about of food in your life.

E: Mm...when I was a baby I could still remember.....from a baby my mom used to tell me and my late sister...my mom used to tell us not to get over weight...And she'd even tell us to put our fingers down out throat. ...Mm...It got so bad that I because I think now at the moment I'm on the boarder of anorexia and bulimia although its much better, but what happened in my childhood is that my mother, if I was overweight she would freak. She wouldshe would really freak on my sister and I. And... I mean we both had this problem...and Mm... Food to me at the moment, do you want to know what it means to me at the moment or in the past?

I: All along

E: Ok, in the past food was a binge. I would binge and binge and binge and then I would make myself sick. ...Ok...Mm...I would just see anything and eat it becauseit's not that we were deprived because we did have money, but my mom wouldn't let us eat things...I had never eaten...I had hardly ever eaten sweets as a child....Eaten biscuits or anything like that....And then I used to actually look at myself in the mirror and look.... So, I put my finger down my throat....Now it's a bit...It's easier because I have been married twice and those marriages too, if I put on a tiny bit of weight ...it would be....the end of the world. It would actually be the end of the world. Even when I was pregnant with my children....He would freak if I put on a lot of weight when I was pregnant. ...And...I have, I have put my hand down my throat nearly all of my life.And I never ever thought it was an issue. I didn'tI really didn't think it was an issue because it was taught to me. Now I know ...it is an issue....and I really...sometimes need help. At this moment the last time I actually put my finger down my throat was a month ago....and for me that is a long time.....Mm...Food to me is an issue.... I must tell you that. I can do without food....I can actually do without food, but I know that I have to eat it because it's essential to eat it to stay alive. In the past I wouldn't want to stay alive, but my life is changing now.....So, I know I have to eat. I have a fiancé now who actually if I don't eat, he brings it to me....I mean I still go to work with sandwiches and I throw them in the bin or give it to people who need it.....

I: If we go back to your relationship with your mom, because you mentioned her first, it seems like she taught you about food. So, what was the message that you got about food from her?

E: The message I got from food was that if you overate it was a catastrophe. We would be hit...Mm.....it was too terrible. My father just stood by and watched this and didn't say a word...Like when he raped me, she just stood by and knew that he was raping me, ok she didn't watch it, but she knew that he was raping my sister and I and she did absolutely nothing. ...because she didn't want.....because we came from suchso called 'good family'.....And food to me has always been an issue. I can go without food...as long as I drink or whatever, I can go without food...It's still an issue, but not like it was before.

I: How was your relationship with your mom?

E: It was terrible. It was absolutely dreadful...Mm....She wanted me to be a boy....but I was a girl....And even though my sister was a girl, my sister was five and a half years older than me...because she grew....my sister protected me....our whole life and she has actually committed suicide now. But she protected me. She was more like a mother to me than my mom. My mom was jealous of my relationship with my father...even if it was just sitting on his lap or whatever it was....And she was jealous of me my whole life....And....I just can't believe that a mother...because I have had two kids....the one has committed suicide....and I just can't believe that a mother can be like that. ...I can't.....

I: In her emphasis of not being allowed to eat certain foods and being so strict about food, how did you make sense of it all?

E: Well we just wouldn't eat biscuits or sweets or anything like that...We just thought that she wanted us to be...We just thought that she wanted us to be skinny and my sister did turn out to be a model.....and I was a dancing teacher, but she wanted us to be skinny, skinny, skinny. My sister was too,in her eyes, too fat to even be a model.....And....she just didn't want us to eat, but she was overweight.....So all I can think of now is that she didn't want us to get like her. Instead of doing it in a loving way.....she just was like a witch...like a witch in that picture. She was like a witch and I know it is terrible to say about your own mother, but it's true.....

I: You mention that your sister was like your mom....so how was your relationship with her?

E: Very good....It was so good and even when she got married...,we both picked wrong men to marry,...and even when she got married, obviously she got married before me, we were like still so so close and when she had her kids I looked...helped her look after them...I was in with her in the labour room and.....we have had a fantastic relationship....But Mm...her husband was also a very violent man and that is what made her commit suicide.And I have had so many suicides in my life that Iand me wanting to commit suicide....not at the moment, but I have in the past,....me wanting to commit suicide....I just think that it is genetic and...it worries me because my youngest son did it as well.....and Mm.....I have actually been through torture and when I saw some of those pictures it really reminds me of torture....

I: Torture?

E: It reminds me that I didn't have a childhood.....That is why the eating came in and the bingeing and the whatever....taking laxatives and taking pain killers....and.....because I just didn't care....

I: When you say that you didn't have a childhood and that is why the bingeing came in, how do you make sense of that?

E: ...What I mean to say is that I didn't have love...only from my sister. I had love from my father, but it was a shit love and I didn't have love from my mother at all. ...And when they used to go out I used to raid the fridge and just binge and binge and binge and then I would put my finger down my throat....

I: Have you ever thought about why you do binge?

E:To take the pain away.....

I: What pain do you think you are trying to take away?

E:Just the pain of living. The pain of havingto live each day.....like I was living....and I just binged

I: Do you feel that it took away the pain?

E:In a way it did...which is why I think I'm not over it completely because in a way I do think that

I: In which way does it take away the pain?

E: By eating and eating and eating just....you not thinking about anything else.... You just thinking of eating and eating and eating....And then the feelings...I know it is going to sound terribleof bringing up is such a relief.....Instead of cutting myself like I did.....I would binge. So, I don't know which is worse.....

I: Which one is worse for you?

E: I think the bingingor the way I feel now....the binging was worse.

I: In which way?

E: It justbecause believe it or not I hate vomiting and....that is why I think it is worse....On Friday night we had a Shabbat dinner here and Mm... I honestly honestly fell ill after the meal...Mm...Not putting my finger down my throat, not doing anything...and I ran to the toilet without putting my finger down my throat and I brought up...And it brought back everything to me....

I: What did it bring back to you?

E: The putting fingers down my throat....and vomiting.....and I actually felt ill from the vomiting...I really did....But apparently it was a bug, but it was just terrible.

I: When you mentioned that it gave you relief, what relief did it give you?

E:It would make me think that I am living up to my mother's expectations and it would bring me such relief that she wouldn't be on at me all the time....

I: And when you carried on binging later on in life?

E:I think it was so in-grown in me. I mean I think it was so in-grown in me because I had husbands that also told me that if I put on a bit of weight and they would carry on...So, ok they didn't tell me to put my finger down my throat, but I did....

I: How do you make sense of being attracted to men that were so finicky about food and your weight?

E:I actually don't know. I haven't really thought about that...Mm...I can make sense of the fact that I picked on men thatMm...were violent towards me. That I make sense of now...because I wanted to be hurt all the time because I thought that I deserved to be hurt.....Obviously maybe with the food it was the same thing...

I: *In which way?*

E: ...By hurting myself...By putting my finger down my throat....Like I said, it wasn't really...it was a relief afterwards, but it was sore and it was awful...and....It wasn't really what I wanted.....

I: *What do you think that you wanted?*

E:I just wanted people to love me.....and to love me as I am...as I was....for who I am.....not for who they wanted me to be....

I: *Do you think that you been able to say to people who it is that you are?*

E: ...Only lately...Only lately.....since I have been here....I have been here four years and I have gone through a lot in the four years....like....I have said, I have run in front of cars....I have been in Tara.....Mm....but this place has actually taught me, knowing the other residents, it makes me feel like there is light at the end of the tunnel. There actually is. I have come a long way....but there is still a lot to go. The fiancé I have got at the moment is fantastic about the food issue....

I: *That is what I wanted to ask you, you said that he brings you the food, has no one brought you food before?*

E: No...No...Nobody has brought me food before. ... Not at all.

I: *And so when he brings you the food, how do you feel?*

E:Well he actually sits and watches me eat, only lately because I have been ill with the neck illness and that...I have really been ill and I have lost my appetite...So, he sits and watches me because he says that I have got to be strong for the operation...and...Mm.....Ja, and then I don't bring up. He makes my lie down for half an hour....afterwards so that I don't bring up....And nobody has done that for me before....

I: How does it make you feel when he does that for you?

E: It is starting to make, although I keep on telling him I know... I feel ... I don't deserve to be loved, but it is starting to make me feel.... That he really loves me...

I: How do feel about that?

E:In the beginning I felt terrible. I didn't know how to react....I pushed him away I did everything.....but now it is starting to feel...It feels comfortable....It feels that I'm getting somewhere...And he said that he feels like he is getting somewhere with me.

I: It almost seems like he is feeding you. What do you think that he is feeding you?

E:Love.....

I: And your other two husbands?

E: Just violenceabuse.....

I: And your mom?

E: Also abuse

I: And your dad?

E: Look he never hit us.....us, but he abused us. He sexually abused us.....So, we weren't loved by our parents and I can honestly say that.....We really weren't.....

I: What role do you feel that bulimia has played in your life?

E: Sometimes it's comforted me.....Mm...other times it's repulsed me.....Although I have done it, it repulsed me completely.....Mm.....but in the past it has been a comfort to me.....

I: In which way has it been a comfort?

E: Mm.....By eating.....By just putting all my thoughts on my food.....and vomiting.....And just focusing on that and not focusing on ...I know it sounds stupid, but that is exactly how I felt.

I: *In what way did it repel you?*

E:Vomiting itself. Like I said, it actually repulses me but I did it.....I hate itYou won't believe it, but I hate it..But I had to do it.

I: *Why would you need to purge when the food is inside you?*

E:I actually fell bloated. I felt shit. I actually felt that I had to do it...And then I would go to the bathroom and try and do it automatically, but it wouldn't come. So, I would have to put my finger down my throat.....I mean a doctor has told me that my throat is scratched to pieces.....I have been doing this since the age of nine, but it is getting less and less now.

I: *What do you think is making you do it less?*

E:I think because I have got friends that love me...that really loves me for who I am. A fiancé that really loves me for who I am

I: *Is there anything that you would like to add that you feel you haven't added or say anything?*

E: No, I just hope I could help you.

APPENDIX M

PROMPT QUESTIONS

- *Do you have any idea what caused your anorexia nervosa / bulimia?*
- *Do you think that any events or experiences when you were growing up might have influenced your eating disorder?*
- *How was it growing up in your family?*
- *What is your relationship with your significant family members like?*
- *What features of the eating disorder are hardest to change?*