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THE CHANGING REPRESENTATIONAL WORLD OF A YOUNG ADOLESCENT:
FATHER LOSS, DEVELOPMENTAL ARREST AND THE THERAPEUTIC PROCESS

A Dissertation Presented

By

EDWARD G. CORRIGAN

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of
DOCTOR OF EDUCATION

February 1985

Education

Edward George Corrigan

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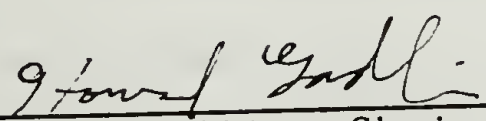
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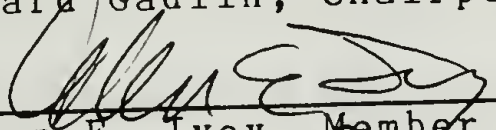
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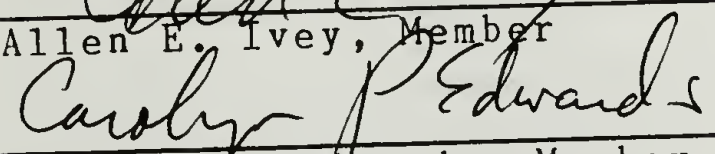
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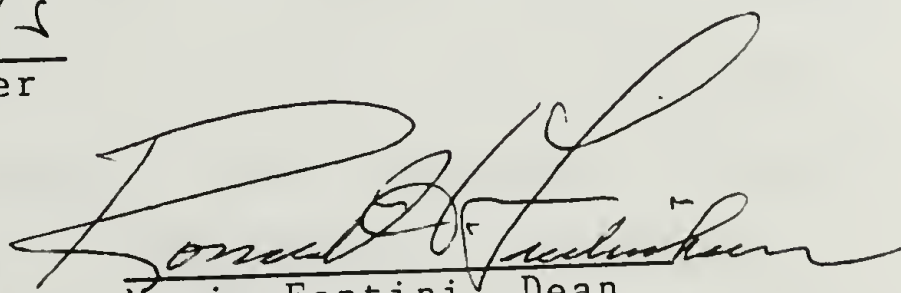
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ABSTRACT

THE CHANGING REPRESENTATIONAL WORLD OF A YOUNG ADOLESCENT: FATHER LOSS, DEVELOPMENTAL ARREST AND THE THERAPEUTIC PROCESS

February 1985

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The process of psychoanalytic psychotherapy with a young adolescent is examined via the case study method. The treatment features the use of the patient's drawings which serve as repeated observations documenting the patient's changing representational world.

The case study unfolds against a background of developmental and clinical concepts. Developmental concepts involve an analysis of the issues of loss (the patient's father died at age one and a half), arrest and the adolescent individuation process. Clinical concepts involve an investigation of the clinical setting, ie., the holding environment, the establishment of the therapeutic alliance; and the clinical processes of transference and resistance.

Diagnostically, the patient suffered a loss which was experienced in traumatic terms. It came a critical time

developmentally and interrupted those processes which normally are integrated during the second year. Thus issues of autonomy, gender identity and the structuralization of the representational world were profoundly affected by loss. The father's role in these developmental processes is examined and developmental arrest is conceptualized as a failure in structuralization exactly in the areas in which the father normally plays a role.

Based on the concepts that the self evolves in relation to the object and that the representational world is based on complementary self and object representations, the transference is analyzed as the patient's search for the loved and needed father.

Fears of fragmentation and abandonment, the negative oedipal complex, oppositionalism, passivity and learning inhibitions, rage, fantasy and creativity are examined.

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C H A P T E R I

INTRODUCTION

There is a tendency to underestimate how distressing and disabling loss usually is and for how long the distress, and often the disablement, commonly lasts. Conversely, there is a tendency to suppose that a normal healthy person can and should get over a bereavement not only fairly rapidly but also completely.

John Bowlby, Loss: Sadness and Depression

Approximately five years ago I was referred a young adolescent for psychotherapy. The referring school psychologist was quite concerned about this seventh grader whose work had come to a complete standstill. On the basis of his history -- his father had died in infancy -- and the school psychologist's description, I had a good feeling for the kind of difficulties I was likely to encounter in the initial phase of therapy. That is, I more or less expected to be confronted with the same kind of problems that so alarmed his mother and teachers -- namely an oppositional and withdrawn youngster, who like many young adolescents, would consider therapy a dangerous intrusion. I also knew that this young boy, who I shall refer to as Bill, was talented and liked to draw and I hoped that drawing might provide a bridge for communication.

Bill and I were fortunate. Despite considerable

difficulties, we were able to establish a therapeutic relationship and we were able to communicate. Bill's drawings provided the medium. Now, some five years later, I can look back at an amazing pictorial record of the psychotherapy and growth of a once deeply troubled youngster. As I look over the drawings what strikes me is their clinical relevance and importance. Here one is presented with a window into the inner life of a young adolescent who is deeply engaged in a process designed to renew and enhance his development. Bill's commitment to therapy and to the therapeutic relationship is striking and a good deal of what is vital to adolescent development and to the therapeutic process in general is taken up in his drawings.

This material had provided me with an irresistible study and challenge. As the reader will quickly appreciate there are any number of points of view from which Bill's drawings and clinical material can be interpreted and there are any number of themes to be followed throughout the progress of the case. As a main theme I have chosen to examine the self and object representations which unfold and change during the course of Bill's therapy. This examination involves the investigation of Bill's self and object representations from both developmental and clinical perspectives. The former perspective involves an analysis of the issues of loss -- in

this case the loss of the father at age one and a half. These concern primarily Bill's problem with anxiety and aggression which on the behavioral level express themselves as passivity and oppositionalism. Additional issues focus on the question of arrest and the developmental context -- adolescence. The clinical perspective involves an investigation of the clinical setting -- the holding environment and the therapeutic alliance and the clinical processes -- transference, resistance, and identification. My belief is that Bill's clinical material offers substantial insight into an array of critical developmental and clinical issues -- insights which will contribute to the literature on developmental consequences of object loss during infancy, the role of the father in development, and the treatment of children who have suffered object loss in infancy. The latter issue highlights the enormous importance of the holding environment and the therapeutic alliance in the treatment process with these children.

Methodology

The methodology of my proposed study falls within the tradition of the case study (Murray, 1938; White, 1952, 1956). This methodology has a long and distinguished history

in psychology being the principle approach of many personality and psychoanalytic theories, i.e., Murray, White, and, of course, Freud. It is essentially a methodology of exploration, not a methodology of proof (Smith, Brunner and White, 1956; Stolorow and Atwood, 1979). Stolorow and Atwood describe several distinguishing features of this approach:

Three general features distinguish it from other methodological orientations. First, it is inherently personalistic and phenomenological. It presupposes that the issues being investigated in personality research can be fully understood only if viewed in the context of the individual's personal world. Second, it is historical; the personal world is recognized as a life-historical phenomenon so that the issues of research are located on the temporal dimension of personal development... The third distinguishing feature of the case study approach is that it is clinical and interpretive (rather than experimental or deductive). It advances the understanding of individuals through a process of interrogation and construction evolved from the empirical materials at hand. Repeatedly it raises the interpretive question of what the experiential and life-historical context is within which various regions of the person's behavior have meaning. Eventually it arrives at a system of provisional constructions founded on the interpretation of the different parts of the case material, and cross-links and cross-validates these constructions, so that the plausibility of particular insights and hypotheses concerning the person can be assessed against the combined weight of the case analysis... The validity of the conclusions reached through the case study method rely on criteria pertaining to coherence of argue-

ment, comprehensiveness of explanation, and consistency with accepted psychological knowledge. (Stolorow and Atwood, 1979, p 40).

This will be a descriptive, longitudinal study of the first three years of Bill's psychotherapy -- the period during which nearly all of Bill's drawings were made. The drawings serve as repeated observations and provides the evidence upon which my conclusions will be reached. In the next chapter I will review the developmental and clinical concepts upon which the case study is based.

C H A P T E R I I
DEVELOPMENTAL PSYCHOPATHOLOGY: DEVELOPMENTAL
AND
CLINICAL CONCEPTS

In Bill's treatment I have been guided by a psychoanalytic concept of developmental psychopathology with a particular emphasis on object relations theory. Winnicott's work has been indispensable to me and his formulation of the holding environment, trauma, transitional objects, playing and intermediate area are at the core of my clinical work with Bill.

Furman's work on loss has provided me with data on arrest, memory and identification; processes which play an important role in Bill's life. Recent literature on the father's role in development has helped me understand the impact of father absence.

This case is organized around the concept of the representational world. My discussion focuses on the correlation or complementarity between self and other and includes a review of introjective schemas.

The developmental context of the treatment is early adolescence. Peter Blos's work on adolescence is particularly relevant to this study, especially his concepts

of the negative oedipal complex and the second individuation process. [1]

Bill's treatment offers a special opportunity to investigate change in a case which features developmental arrest. After a brief description of specific technical considerations, I will review the role of identification and play -- processes which are particularly important in the treatment of developmental arrest.

My plan is to define these concepts and their relation to my case. I will work with them as I move through the case material and evaluate their relevance in the light of the clinical material. Inevitably, clinical concepts mix with developmental ones. This is the essence of a developmental psychopathology.

The Holding Environment

The concept of the "holding environment" belongs to work of Winnicott (1965). Developmentally and in terms of the "facilitating environment," the holding environment relates to the mother's reliability and empathy with her baby. "It includes the whole routine of care throughout the day and night" and it "follows the minute-to-minute, day-to-day changes belonging to the infant's growth and development,

both physical and psychological" (p. 49). The holding environment refers to the "actual state of the infant-mother relationship at the beginning when the infant has not separated out a self from the maternal care on which there exists absolute dependence in a psychological sense" (p. 48). However, the mother's holding function extends beyond infancy; it relates to the need for ego-support throughout childhood and adolescence "whenever there is strain which threatens confusion or disintegration" (Davis and Wallbridge, 1981, p. 101).

From the point of view of the "maturational processes" the holding phase facilitates the developmental process of "integration" and the establishment of a "unit self." "In this phase the (infant's) ego changes over from an unintegrated state to a structured integration, and so the infant becomes able to experience anxiety associated with disintegration" (p. 44). The infant who experiences a failure in the holding environment is exposed to the unthinkable anxieties which Winnicott classifies as: (1) going to pieces, (2) falling for ever, (3) having no relationship to the body and (4) having no orientation.

It can be said that good-enough ego-coverage by the mother (in respect of the unthinkable anxieties) enables the new human person to build up a personality on the pattern of a continuity

of going-on-being. All failures (that could produce unthinkable anxiety) bring about a reaction of the infant, and this reaction cuts across the going-on-being. If reacting that is disruptive to going-on-being recurs persistently, it sets going a pattern of fragmentation of being. The infant whose pattern is one of fragmentation of the line of continuity of being has a developmental task that is almost from the beginning, loaded in the direction of psychopathology. (p. 60-61)

Winnicott points out that the primitive anxieties are the "stuff of psychotic anxieties...or to the emergence of a schizoid element hidden in an otherwise non-psychotic personality" (p. 58). The child who has to defend himself against the primitive anxieties has additional problems in terms of object relating:

There are primitive aspects to such relating and these include a splitting of the object, so that ambivalence is avoided, and also splitting in the personality itself to match the splitting of the object. Also relating with instinctual drive to a part-object, or what cannot be conceived of except as a part-object, gives rise to crude talion fears which make the individual withdraw from relating to objects. (p. 23)

It is my contention that Bill's father's death and the disruption it caused in his life (not only in terms of father loss and absence, but also his mother's unavailability through illness, grief and withdrawal, as well as the abrupt change in his living arrangements) was experienced by Bill as

a failure of the "holding environment" (which had not been consolidated). It exposed him to unthinkable anxiety in terms of his personal integration and consequently a breakdown in interpersonal relations which made it difficult for him to conceive of objects except in terms of split and part-objects -- crude talion fears.

However, Bill did experience "good-enough mothering" for the first eighteen months of life and core of personal integration can be assumed.

Integration is closely linked with the environmental function of holding. The achievement of integration is the unit. First, comes "I" which includes "every-thing else is not me." Then comes "I am, I exist, I gather experiences and enrich myself... Add to this "I am seen or understood to exist by someone"; and further, add to this: I get back the evidence I need that I have been recognized." (p. 61)

Bill's experience of safety and holding in treatment allowed him, fairly early on, to realize his integrative potential.

Trauma

The concept of trauma that I am working with is captured by Winnicott's notion of "impingement" and by Khan's (1963) concept of "cumulative trauma." For Winnicott "trauma is an impingement from the environment and from the individual's

reaction to the environment that occurs prior to the individual's development of the mechanisms that make the unpredictable predictable" (1967, p. 72). That is, trauma cuts across "continuity-in-being" and breaks down the structure of the child's dependency. It awakens in the child primitive anxiety and calls forth defenses against anxiety: detachment, splitting and omnipotence.

The concept of cumulative trauma involves the breakdown of the mother's "protective shield" (the holding environment):

My argument is that cumulative trauma is the result of the breaches in the mother's role as a protective shield over the whole course of the child's development, from infancy to adolescence - that is to say, in all those areas of experience where the child continues to need the mother as an auxiliary ego to support his immature and unstable ego-functions. (p. 46)

The mother's role as a protective shield is a theoretical construct... I should emphasize also that the breaches in this protective-shield role, as I envisage them, are not traumatic singly. To borrow the apt phrase from Kris, they have the quality of a "strain" and do not so much distort ego-development or psychosexual evolution as bias it. In this context it would be more accurate to say that these breaches over the course of time and through the developmental process cumulate silently and invisibly... They gradually get embedded in the specific traits of a given character structure. (p. 47)

Had Bill's mother been less affected by her husband's death,

(in terms of a pathological grief reaction [see Bowlby, 1980]); had she had more resources available to her both in terms of her own ego-development (see Biller, 1981), as well as through therapeutic intervention (see Furman, 1974), Bill's father's death might not:

- (1) have been experienced by Bill in such traumatic terms.
- (2) have resulted in a breakdown in his mother's protective shield -- thus exposing him to the primitive anxieties as well as other precipitous defensive maneuvers.
- (3) have exposed Bill to all the accumulated meanings of father absence. That is, if we extend Khan's concept of cumulative trauma as a breakdown in the "caretakers" protective shield or more specifically in the father's protective shield, we can hypothesize father absence as a cumulatively traumatic experience which biases a child's ego development.

Loss

The discussion of object loss in the literature is quite extensive, however, the more specific examination of the impact of object loss during the second year of life is surprisingly meager. In addition, there is the problem that most studies on object loss focus on the loss of the mother.

Father loss and its specific consequences remains a relatively neglected topic.

There is one investigator, however, Furman (1974) whose clinical research with very young children can be used as a framework against which Bill's symptomatology can be evaluated. Furman's work focuses on the mourning process in children. Her clinical data provides convincing evidence that even very young children can be helped to overcome significant object loss. Conversely, her data describes, at least in part, the potential consequences of failed mourning.

In discussing object loss during the second year Furman concentrates on the loss of the mother. She makes a distinction between the loss of a love object and the loss of a narcissistic object. The loss of a narcissistic object cannot be mourned. Its impact is massive and a substitute is needed if the child's growth is to continue without severe consequences. However a love object can be remembered, longed for and mourned. According to Furman, a child who has established object constancy (age one and a half) can "remember with longing that he experienced the loss of a love object." However, at this stage this would only hold in cases where "the loss of the love object did not also constitute an interference with need fulfillment and

depletion of essential narcissistic supplies." Thus to the infant in early object constancy the loss of the mother is a "threat in terms of need fulfillment as well as a loss of essential narcissistic supplies, leading to enormous inner-need tensions and to gross narcissistic depletion" (p. 42).

...even those ego functions and activities necessary for basic self-preservation and continuity of basic self-representation still depend on narcissistic supplies from the love object and libidinization by her. If this main love object is lost, these functions become depleted and tend to be impeded or lost. The clinical manifestations, such as loss of appetite, lack of interest in the environment, susceptibility to somatic diseases... (p. 44)

Thus the death of the mother may deplete the young child's personality and seriously affect its functioning. Furman notes that:

Among some of our patients we observed loss of such recently acquired ego functions as walking and talking, failure of affective response, regression in object relationships, and impoverishment of libidinal cathexis of the self-representation. Recovery of these aspects of the personality was a painfully slow and laborious effort. (p. 166).

Furman has found that while some children's functioning is undermined by loss, other children are able to manage their loss and transfer needs to another caretaker:

With toddlers from fifteen to twenty-four months of age we observed several instances of a new need fulfilling person having to take over, or an already loved person having to extend his or her care after the loss of a parent. In each case the young child accepted the newly offered care and related in time to the need-fulfilling person, but his longing for the lost loved one did not cease. (p. 113)

Furman points out that the toddler is capable of remembering with action. She provides this observation of Clive whose father died when he was two:

For weeks he spent much of his time repeating the daily play activities that had constituted the essence of his relationship with his father. He also insisted, over and over, on taking the walks he had taken with his father, stopping at the stores where his father had shopped and recalling specific times. (p. 55)

Furman concludes that the mental representation of a dead parent is never completely decathected. "It remains alive in the form of memories and feelings and, indirectly, contributes to the child's identifications and to certain aspects of his personality development" (p. 117). Furman concludes

that in some respects, the young child's longing extends far into the future. He misses the love object in situations in which gratification occurred in the past. Throughout his later development he longs for him in each new situation that is meaningful to him and would customarily have been shared with the loved

object. (p. 55)

A pathological outcome focuses on the dangers of identification. In several cases "identification with the dead parent led to severe symptomatology and contributed to an arrest at the developmental level reached at the time of the parent's death." And in terms of the significance of the form of death, Furman writes that the "difficulty in differentiating from the dead parent, and later, the difficulty encountered in identifying with him, is greatly heightened by the circumstances of a parent's death" (p. 101).

Finally, Furman notes that the absence of the parent can lead to the child's "inadequate investment of new functions and activities" and can affect the child's development throughout the life span. She writes:

The young child maintains a special type of relationship in which the love object forms as essential part of the child's personality and is instrumental in building up of his basic personality structure. When the child is deprived of such a love object the integrity of his personality may be disrupted, and the further maturation of his personality structure may be endangered. The toddler maintains this type of relationship mainly with his mother and, to some extent, with his father. (p. 126)

To summarize Furman's observations in terms of the

issues of the case study, several points can be made. The distinction between the loss of a narcissistic object and a love object cannot be decisively drawn -- especially in regard to the loss of Bill's father. His loss was undoubtedly experienced at both levels. His death interefered with "need fulfillment and depleted essential narcissistic supplies," yet he his remembered and longed for and his loss can potentially be grieved. (However, this could only take place after Bill integrated a more coherent and stable representation of (a) father).

Furman's work serves to alert us to the enormous impact of loss -- especially to the issues of arrest. It will be proposed that those developmental processes which highlight the second year of life -- autonomy, (Erikson, 1950), recognition and reversal (Sander, 1983), the beginnings (structuralization) of the representational world (Sandler and Rosenblatt, 1962), the consolidation of gender identity and the process of separation and individuation (Mahler, et al., 1975) -- will have been affected by loss.

In terms of Furman's comments on memory and identification, as we shall see, it is clear that Bill remembers his father -- on the level of action memory -- and it will become equally clear that he is identified with him in terms of the manner of his death. Finally, Furman's

appreciation of parental absence and its effect on the child throughout the life span helps us understand the nature of the transference. Having grown up without a father and with a mother who could not help him with certain critical issues, Bill needed to create -- in the transference -- a father figure with whom he could work through these issues -- namely those which relate to autonomy, gender identity, and self and object constancy.

The Role of the Father

Over the last decade there has been an increased interest in the dimensions and importance of the father's role in child development. [2] I will concentrate on several areas which have particular relevance for Bill's development. These areas are related and concern the processes of individuation, gender identity and the modulation of aggression. Following Newman and Schwan's (1979) study of "The Fatherless Child," I will focus on the "father's complementarity as an object relating to the child's specific personality needs and ego development" (p. 357).

A great deal of the interest in the father's preoedipal role in development was stimulated by the work of Greenacre (1966) and later, by Mahler (Mahler, Pine and Bergman, 1975). Their work emphasizes the father's contribution toward's the

child's individuation. The father's typically active and roughhousing play is seen as facilitating the toddler's "practicing" and joyful "love affair with the world." Greenacre sees the father as a figure whose "activity is generally more powerful, mysterious and glamorous than the everyday familiar concerns of the mother" (p. 749). By the end of the second year he is experienced as "the more than life-sized heroic father."

Mahler specified the father's role in the individuation process vis-a-vis the symbiotic mother. "The father image comes towards the child...from outer space as it were...as something gloriously new and exciting, at just the time when the toddler is experiencing a feverish quest for expansion" (p 8). Thus father, "from very early on belongs to an entirely different category of love objects from mother. Although he is not fully outside the symbiotic union, neither is he ever fully part of it" (p. 91).

Abelin (1971), in collaboration with Mahler, studied the role of the father and concluded that at roughly six months of age, the father becomes "irreplaceable and interesting." With the practicing subphase, the father comes to figure as "different," the other parent. He stands for the "non-mother space."

Gradually, the father appears in fantasy as the more powerful parent, an image crucial to the resolution of a toddler's "rapprochement crisis" around 17 or 18 months... The "nuclear image" of the father buttresses the constancy of a nascent self-representation and enables the young child to become a psychologically separate individual. (p. 29).

Ross, (1982) in reviewing Abelin's work concludes that

the father's is a vital presence from which the child draws, especially during the transitional phases, to articulate a sense of self-identity, ideally one charged with joy and confident mastery. At the height of the rapprochement crisis in particular, he helps consolidate self-constancy. The father's presence during the second year is thus essential. (p. 30)

The complementarity which Greenacre, Mahler, Abelin and Ross have investigated concern the father's role as a facilitator of individuation and, interestingly, in terms of my case material, their language captures the idealized and heroic dimensions with which the father's role is perceived.

A paper by Greenspan (1982), entitled "The Second Other: the Role of the Father in Early Personality Formation and the Dyadic-Phallic Phase of Development" investigates these issues with more specificity. His observations led him to conclude that the father's role is especially unique in helping the child "stabilize basic ego functions such as

reality testing, impulse regulation, mood stabilization, delineation of self from other, and focused concentration" (p. 123).

In Greenspan's developmental model, the learning processes of Piaget are integrated with psychoanalytic observation. Learning through imitation takes on, during the second year, a more integrated personal form. "The toddler appears to take on or internalize attributes of his caretakers." As the toddler reaches the stage of "behavioral organization, initiative, and internalization" the father becomes a "distinct" significant other who facilitates the child's learning in important ways and whose attributes are internalized.

The father becomes important in a number of ways. First, as the toddler progresses through the practicing subphase, the knowledge that there is also another adult available...fosters considerably the youngster's sense of security in moving out independently from, and returning periodically to his or her base of security. The availability of a second significant other is especially important for the youngster's ability to deal with aggressive stirrings...particularly toward the primary object.

Second, the role of the father is also important at this stage to help the child gain the ability to integrate affective and behavioral polarities. If these goals are not achieved, we see a youngster who is chronically negativistic, or chronically passive and compliant, or chronically impulsive and aggressive. In optimal development

we see rich behavioral and emotional patterns that reflect integration of assertiveness and intimacy, passivity and aggressiveness, and so forth.

Third, the presence of the father facilitates an emerging sense of self as a "gender self." Toward the middle or end of the second year many toddlers begin to inquire overtly, through gesture and sometimes through the use of words, about sexual differences. They become interested in their own genitals and in those of their siblings and parents. While this process is obviously gradual, it does appear to be manifested more overtly toward the middle and end of the second year of life. Implications of the availability of a father as well as a mother for both comparisons and identifications are apparent. (p. 127)

While all of Greenspan's observations are pertinent to the case study, his second set of observations are particularly relevant. Bill's assertiveness and productivity are undermined by his passive-aggressive position. At the core of his passivity lies a deficit -- a deficit to be resolved in relationship to the father. Peter Blos (1984) thus writes that the analysis of the son's pre-oedipal and dyadic search for a "loving and loved" father transmutes "disorganized and disorganizing oppositionalism into adaptive and organized behavior" (p. 314).

In discussing the role of the father in traversing the dyadic-phallic stage of development, Greenspan emphasizes the importance which the father's availability plays in helping the young child (age two and a half through four) consolidate

object constancy, stabilize the differentiation of self from non-self and prepare for the stable movement into triangular relationships. Greenspan points out the role of aggression in this process as the child pulls away from the intense relationship with his mother. The father's availability

permits the youngster to begin experimenting with being angry at mother. It is hard to pull away from the intense dyadic relationship unless one is comfortable with one's anger... If there is no father available and mother is the only significant other, the risk of being angry at her and destroying her may be so overwhelming as to leave the youngster in an even more regressive and chaotic symbiotic mode of relating. Such a youngster, for example, may vacillate between anger, fear, and regression to a clinging intimacy, only to have the cycle begin again. (p. 134)

An important and relevant clinical note is offered in terms of the mother who might be overinvested in the child's close attachment and who might find it difficult to support the child emerging assertiveness:

One may imagine the father's offering his hand to the youngster who is trying to swim to shore, while fighting off the malevolent phallic dragons that wish once again to submerge the child in the dangerous undifferentiated waters (even though the "phallic dragons" may be in part products of the youngsters's own imagination). The picture of the secure second other on the shoreline is a tremendous boost in helping the youngster to climb out of the water. (p. 135)

The image of the child's struggle with malevolent phallic dragons relates to the therapeutic developments especially in the second and third years of treatment.

While the recent father literature emphasizes the father's role in individuation, it should be pointed out that very early in development fathers are undoubtedly experienced as "motherly." This may have been especially true for Bill whose father was so involved in his basic care. Blos (1970) notes that

the relationship to the father, who is a source of comfort and safety to the small child is cast in the maternal mold. He continues to exist for the child in this mold up to the point at which he appears distinct from the mother... (p. 196)

Blos (1984) has expanded upon these ideas in a recent paper entitled "Son and Father."

The little boy seeks by active and persistent solicitation the father's approval, recognition and confirmation, thus establishing a libidinal bond of a profound and lasting kind. Some questions force themselves upon us: Where do the origins of those affections lie? At which stage of object relations do they flourish?

We are presently justified to say that the qualitative and pathogenic specificity of this closeness derives from an unaltered perpetuity in the son-father relationship, the beginnings of which are to be found in a quasi-maternal bonding

by substitution. (p. 303)

The boy's love and need for his father is framed in terms of the negative oedipal complex. The early organization of these feelings "survives in a repressed, more or less unaltered state until adolescence." The regressive processes of adolescence revive the father complex which "assumes a libidinal ascendancy that impinges on every facet of the son's emotional life." Here Blos refers to the orality of the boy's needs -- "father hunger." Additionally, with the advent of puberty, the boys feelings, which "fluctuate between submission, self-assertion and sharing the father's grandeur, are drawn into the sexual realm" (p.307). As we shall see, the complexities of the negative oedipal complex play a crucial role the transference and transference resistance.

Herzog (1980) introduced the term "father hunger" to describe the child's need for his father. Herzog treated 12 little boys between the ages of 18 and 28 months whose fathers were absent due to separation or divorce. Their presenting complaint were night terrors. These boys would awaken after falling asleep terrified and disoriented. Often they would sob, "Daddy, Daddy." Herzog felt that these young

boys manifested a specific need for their fathers which he hypothesized in terms of the father's role in containing their aggression.

Analysis of the dream and the play material supports the notion that the absence of the father at this time imposes a particular strain on the evolving psychic structure of the boy, a strain that demands discharge and restitution. Under the regressive and progressive sway of sleep a phobic transformation emerges in which the child's own aggressive impulses are seen as hostilely and mercilessly attacking the self in the guise of monsters, big birds, and so forth. This gives rise to the remembered content and affective coloration of the night terror or nightmare. The mother is unable to interrupt this process and may even fuel it by moving closer to her son, either physically or emotionally, possibly by increasing the confusion between libidinal and aggressive impulses. The father, however, or a male substitute can stem this panic and break through the night terror symptom by reappearing and protecting the little boy. (p. 229)

Herzog's experience with these children thus led him to conceptualize "father hunger."

A boy needs his father for the formation of the sense of self, the completion of separation-individuation, the consolidation of core gender identity, and the beginning modulation of libidinal and especially aggressive drives. I call the affective state which exists when these needs are not being met father hunger. (p. 230)

The work of these investigators suggests there is a specific complementarity between father and child. That is, there are certain exchanges between father and child, which

while they are not exclusive properties of that relationship, are normally negotiated in that relationship. In the treatment Bill looked to recreate that complementarity with me. The nature of the transference will lead to a conceptualization of arrest as a failure in structuralization exactly in the areas in which father normally plays a role.

The Representational World

In psychoanalysis the concept of the representational world evolved in the work of Sandler and Rosenblatt (1962). The authors used Piaget's ideas about perception and learning and applied them to the child's organization or representation of experiences between self and other:

We know that perception is an active process by means of which the ego transforms raw sensory data into meaningful percepts. From this it follows that the child creates, within its perceptual or representational world, images and organizations of his internal as well as external environment. (p. 131)

The child creates within his own representational world an image of the self in interaction with the other.

As Piaget has shown, the internalization of the object does not proceed independently of the child's actions with reference to the object. Hence what is initially internalized is not an object per se, but an "object relation:" actions of self with reference to actions of object. (Beebe and Stern, 1977, p. 52)

Self and object representations thus correlate closely with

each other. Each self representation implies a corresponding object representation -- "actions of the self with reference to actions of the object."

Under the best of conditions the representational world evolves in ways which lead to corresponding but differentiated representations of self and other. This process is defined as the "structuralization" of experience.

From the standpoint of the object world, the consolidation of differentiated and integrated representations is reflected in the achievement of "object constancy" -- the capacity to sustain and relate to an enduring image of another person who is valued for his real qualities... From the standpoint of the self, the consolidation of differentiated and integrated representations is reflected in the establishment of a cohesive image of the self which is temporally stable and has an affective coloration more or less independent of immediate environmental supports. Such "self-constancy" has been described in terms of the subjective sense of identity and the continuity of self-esteem. (Stolorow and Lachmann, 1980, p. 4)

Under adverse conditions, conditions of anxiety, deprivation or trauma, the organization of the representational world may be consolidated in terms of pathological structures or introjective schemas.

An introjective schema can be understood as a repressed or dissociated self-object representation. That is, like a self-object representation, it is composed of an image of the object, an image of the self in interaction with the object -- joined by an affect. It is the nature of the affect, ie., anxiety, rage, etc., which is critical to the organization of

the introjective schema.

An introject is formed under conditions of acute anxiety. George Klein (1976) offers the following analysis:

...an introject has to do with the development and maintenance of self-unity. The question arises: When does one resort to repression -- introjection? In general, repression is resorted to when experienced dissonance is of traumatic proportions...because of overwhelming fear and anxiety. (p. 294)

These primitive schemas are dissociated and in this state retain the quality (following Piaget) of assimilative thought, that is, they are highly symbolic (or parataxic); and thus subject to the mechanisms of assimilation without accomodation, ie., displacement, projection, projective identification, etc.

It is precisely accomodation that is absent in repression. A repressed idea is not amenable to correction by feedback. It involves messages sent but without a return, i.e., comprehension. In that respect, repressive behavior is "unthinking" behavior: impulses "act themselves out," so to speak, without comprehension. Indeed, the subjective experience accompanying behavior dominated by a repressed schemas often has an aspect of "unthinkingness," of helplessness. (p. 296)

Bill's representational world has been organized by introjection. Formed under conditions of traumatic anxiety these schemas are indicative of Bill's effort to maintain self unity, but as a repressed system they interfere with adaptation (accomodation) and mold Bill's character style towards passivity and detachment.

The Treatment Process

A discussion of the therapeutic process draws me into an enormously complex set of propositions about the nature of development, pathology and change itself. These issues have fascinated psychoanalysts and motivated an extensive discussion in the literature on the "therapeutic action of psychoanalysis." The nature of the "mutative" interpretation, the importance of the therapeutic alliance, the process of identification or internalization, the psychoanalytic treatment of preoedipal conditions, insight vs. corrective emotional experience, and issues between conflict and arrest models, etc., highlight this literature. The question which motivates this fervent debate, of course, is under what conditions and how does change take place?

Bill's case offers a special opportunity to discuss an aspect of this question -- the nature of change in a case which features developmental arrest. In the following section, after a brief discussion of the technical aspects of the case, I will address myself to this question. My discussion will be selective and feature a review of Loewald's work on identification and Winnicott's work on play and the intermediate area of therapeutic interaction.

Technical Considerations

Bill's treatment follows the well-established parameters of psychotherapy with young adolescents. These guidelines

emphasize the importance of the therapeutic alliance and the careful interpretation of the resistance. Each case varies, of course, and specific technical considerations vary according to each patient's personality organization. The schizoid nature of Bill's character demands a non-invasive approach.

The normally difficult process of engaging a young adolescent becomes magnified with a patient like Bill. Blos (1970), in describing the the initial phase of therapy writes the following:

The therapist's intention to penetrate the boy's inner life is perceived by the boy as an attack or demand for submission. It is to be expected that the boy will resist passive compliance, in fact, this resistance is proportionate to the strength of the regressive pull toward passive dependence and receptive nurturance. (p. 139)

Blos's description (which was written with the neurotic in mind) sounds ominous when we consider the inherent dangers to which Bill is exposed by the pull toward "passive dependence and receptive nurturance."

Particular care has to be taken in terms of management, ie., the maintenance of the holding environment. Bill's first few drawings (see # 3, in particular) revealed his vulnerability to primitive anxiety. He looked to me for "holding." Winnicott, (1965), whose perspective on the treatment of schizoid patients is based on his concept of the holding environment offers the following guidelines:

You will see that the analyst is holding the patient, and this often takes the form of conveying in words at the appropriate moment something that shows and understands the deepest anxiety that is being experienced, or that is waiting to be experienced. (p.240)

In the treatment of schizoid persons the analyst needs to know all about the interpretations that might be made on material presented, but he must be able to refrain from being side-tracked into doing this work that is inappropriate because the main need is for an unclever ego-support, or a holding. This acknowledges tacitly the tendency of the patient to disintegrate, to cease to exist, to fall forever. (p. 241)

Thus the maintenance of the holding environment takes precedence (over interpretation) in the treatment of a young adolescent like Bill.

This technical consideration also involves the interpretation of Bill's drawings. His drawings are play materials and, as such, to be understood as metaphor. Ekstein's (1966) method of "working within the metaphor with (borderline and psychotic) children is useful in terms of understanding my work with Bill's drawings and the schizoid element in his personality:

The use of the metaphor derives its primary value from maintaining contact with patients who are in constant danger of being inundated by a breakthrough of primary-process material. In such patients, the ego structure is so fragmented that it seems to be isolated islands of secondary-process functioning in constant danger of becoming temporarily flooded by archaic modes of thought, which may then recede to permit the resumption of adaptive functioning in limited

areas. Although relatively intact, their brittle defensive structure could not withstand the impact of a secondary-process interpretation aimed at bringing the material to the level of conscious awareness and thus in the service of adaptive functions... Like the dream, the metaphor enables the patient to maintain the necessary distance with the feeling that the meaning of the dream/metaphor is ego-dystonic and not meant by him really. Only gradually is the meaning accepted as part of the inner reality. (p. 158)

Although Bill is not as disturbed as the patients Ekstein is describing, all interpretations were made "within the metaphor," especially at first. Gradually I was able to talk to Bill about his drawings in terms of his own personality functioning and gradually Bill was able to communicate not only through his drawings but through his associations.

One final consideration involves the problem of countertransference. Bill's need for a father, his vulnerability, his oppositionalism and even his creative gifts created a complicated countertransference reaction in me. I understood how much I was needed, yet his oppositionalism created in me a kind of passivity. At times, I felt hopeless. Later on, I was moved to see how important I had become.

Arrest and the Therapeutic Model

There is a hierarchy of self and object representations. Treatment involves the reorganization of this hierarchy as

well as the establishment of new structures within the hierarchy. Interpretation of the transference and projective identifications, etc., helps the patient analyze these structures, their origins, dimensions and functions. Interpretations help clarify the nature of the patient's expectations vis-a-vis his object world and gradually create the possibility of freer and more satisfying object relations.

However, effective interpretation (in terms of the transference) assumes a certain level of development and a representational system which is sufficiently differentiated. An inclusive therapeutic model has to account for therapeutic transformation in cases in which arrest characterizes the patient's representational world. Such a model should account for a system of developmental variables set in motion by the therapeutic relationship.

Authors who have dealt with this topic have emphasized the role of identification and internalization. Loewald (1980), for example, emphasizes the patient's relationship with a new object (the analyst) and the role of identification. Loewald's view is that the resumption of ego development is contingent upon a relationship with a new object.

Analysis is thus understood as an intervention designed to set ego development in motion, be it from a point of relative arrest, or to promote what we conceive of as a healthier direction and/or comprehensiveness of such development. This is achieved by the promotion and utilization of (controlled) regression. This regression is one important aspect under which the transference neurosis can be understood. The transference neurosis, in the sense of reactivation of the childhood neurosis, is set in motion not simply by the technical skill of the analyst, but by the fact that the analyst makes himself available for the development of a new "object relationship" between the patient and the analyst. (p. 224)

The positive transference is defined as the patient's capacity to hold onto the "potentiality of a new object-relationship." It is expressed, in part, by the patient's identification with the analyst in terms of the ego-activity of the analyst's work.

The therapeutic effect appears to have something to do with the requirement, in analysis, that the subject, the patient himself, gradually become an associate, as it were, in the research work, that he himself become increasingly engaged in the "scientific project" which is, of course, directed at himself... The patient and the analyst identify to an increasing degree, if the analysis proceeds, in the ego-activity of scientifically guided self scrutiny. (p. 227)

In making the point that the resumption of ego development is contingent on a relationship with a new object, Loewald concludes that identification is the "foundation of the new

object relationship."

I would add that there is more to the process of identification than the identification which organizes itself around "scientifically guided self-scrutiny," i.e., the therapeutic alliance. The quality of the analyst's concern and interest, his commitment, etc. all fit into the process of identification. Loewald implies this. A critically important requirement of the analyst's "ego-activity" is his capacity to "hold" an image of who the patient can become.

In analysis we bring out the true form by taking away the neurotic distortions. However, as in sculpture, we must have, if only in rudiments, an image of that which needs to be brought into its own. The patient, by revealing himself to the analyst, provides rudiments of such an image through all the distortions -- an image which the analyst has to focus in his mind, thus holding it in safe keeping for the patient to whom it is mainly lost. (p. 226)

It is this image to which the analyst commits himself.

The self psychologists approach the issue of the therapeutic action of psychoanalysis (in terms of developmental arrest) from the point of view of transmutting internalization.

An aspect of this process that we especially wish to underscore is the patient's gradual internalization of the analyst's observational stance, whereby the quality of empathic

understanding, formerly felt to be the property of the analyst as selfobject, becomes an enduring feature of the patient's own self-experience. (Atwood and Stolorow, 1984, p. 61)

In treatment, "the analyst crystalizes in the patient's awareness as a transitional empathic presence. Gradually the patient comes to experience a shift...from the total human context of the personality of the object to certain of its specific functions" (Atwood and Stolorow, 1984, p. 62). The patient's capacity for self-observation becomes "a crucial milestone which makes possible the patient's entry into a therapeutic alliance."

Both Loewald and Atwood and Stolorow underscore the importance of the setting and the patient's identification with or internalization of the analyst's analytic or observational stance. Now it is time to look at the patient's contribution and to the creative process by which he transforms this setting, ie., the analyst's availability, into psychological structure

In Bill's treatment I made myself available as a new object. Bill interpreted my availability in terms of his needs (i.e., father hunger) and his interpretation can be understood as the father transference. Bill uses my availability, ie., my concern, my interest, etc., to

construct a father representation -- one complementary to his needs. It is this process which is truly fascinating. It speaks to the patient's creativity and self-affirming processes.

Play and the Intermediate Area

The expressive possibilities of a child's play have long been appreciated, but it was not until the work of Piaget and Winnicott that the actual function of the child's play was fully understood. Piaget (1969) summarized his understanding of the function of play in the following terms:

It is indispensable to his affective and intellectual equilibrium, therefore, that he have available to him an area of activity whose motive is not adaptation to reality, but on the contrary, assimilation of reality to the self, without coercions or sanctions. Such an area is play, which transforms reality by assimilation to the needs of the self... (p. 58)

Winnicott understood these ideas in his own terms and, of course, he gave them his own therapeutic cast.

Winnicott (1971) perceived a developmental line -- beginning with transitional phenomena, extending through play and into cultural life. The function of these intermediate phenomena -- phenomena that belong neither to the subject nor to the object, but to communication -- is to transform the object world to the reality of the self.

Transitional objects are the first phenomena of the intermediate area:

Out of all this there may emerge some thing or some phenomenon -- perhaps a bundle of wool or the corner of a blanket or eiderdow, or a word or tune, or a mannerism, which becomes vitally important to the infant for use at the time of going to sleep, and in a defence against anxiety, especially anxiety of depressive type. Perhaps some soft object or cot cover has been found and used by the infant, and this then becomes what I am calling a transitional object. This object goes on being important. (p. 232)

I hope it will be understood that I am not referring exactly to the little child's teddy bear nor to the infant's first use of the flat (thumb, fingers). I am not specifically studying the first object of object relationship. I am concerned with the first possession, and with the intermediate area between the subjective and that which is objectively perceived. (p. 231)

There is a direct line from the child's use of the transitional object to playing which is a higher level function within the intermediate area:

Playing is inherently exciting and precarious because of the interplay in the child's mind of that which is subjective and that which is objectively perceived. (p. 52)

The thing about playing is always the precariousness of the interplay of personal psychic reality and the experience of control of objects. This is the precariousness of magic itself, magic that arises in intimacy, in a relationship that is being found to be reliable. (1968, p. 596)

Winnicott pointed out that playing itself is therapeutic. "To arrange for children to be able to play is itself a psychotherapy that has immediate and universal application.

The essential feature of my communication is this, that playing is an experience, always a creative experience, and it is an experience in the space-time continuum, a basic form of living. (p. 50)

Klein (1976) also appreciated this aspect of creativity:

An essential dynamic of the art-making process would be that it converts the clamor of unconscious fantasies, passively experienced, to self-initiated versions accomplished through the creation of forms. In this interpretation, art-making would be, in an important sense, reparative. (p. 310)

The child's playing and psychotherapy can be compared because both take place in the overlapping area of that which is subjective that which is objectively perceived.

Here is this area of overlap between the playing of the child and the playing of the other person there is a chance to introduce enrichments. (p. 50)

The analyst's interest and concern (etc,) is an enrichment which the patient assimilates to the reality of self.

At first, the analyst's interest may interpreted in

terms of the patients's introjective schemas and experienced as intrusive or demanding; it may be experienced with suspicion and distrust. In Bill's case suspicion gave way to idealization and idealization gave way to gratitude.

It is Bill's capacity to play which is so beautifully conveyed by his drawings. His subjective experience of me evolves and expands -- incrementally altering his representational world in the process.

Play, as Winnicott conceives it, is instrumental to the structuralization of experience. It is a phenomena of the intermediate area of therapeutic interaction and basic to the therapeutic action of psychoanalysis.

C H A P T E R I I I

HISTORY, CONSULTATION AND THE INITIAL PHASE OF THERAPY

History and Referral

Bill was born when both of his parents were juniors in college. They lived with the husbands's father during the first year of their marriage and when Bill was born they took their own apartment. When Bill's father died, Bill and his mother returned to her family's home and they lived there for several years until Mrs. A took her own apartment and embarked upon a career as a free-lance commercial artist. Although Mrs. A had several boyfriends she never remarried.

Mr. A, an adopted child, lost both of his parents to cancer. His mother died two years before his marriage and his father died a few months before Bill's birth. Understandably, Mr. A appeared to be a troubled man. He had a reputation as a daredevil and he died when he carelessly dove into a lake and smashed his head against a rock below the surface. He died several days later in the hospital.

However, despite his underlying depression and impulsiveness, this was a young man with another side and in some very important respects he appeared to be a sensitive and devoted father. After Bill's birth for example, Mrs. A describes their life as relatively contented and

unconflictual. Bill is described as an agreeable, warm and happy baby who smiled all the time. "He was so contented -- he'd click right into your arms. He was never afraid of strangers." Bill's father spent a good deal of time with Bill especially in the second year of his life while his mother was student teaching. Mrs. A recalls how happy he was with Bill, talking to him and how much pride he took in his son. "He seemed to delight in Bill -- this twenty-one year old father."

The period of time following Mr. A's death was so distressful that very little about it is remembered. Within a few days of his death, Bill and Mrs. A moved back to her parents home. Shortly afterward, Mrs. A, shocked and numb, was hospitalized for several weeks with a hemotomia for which she almost died. Mrs. A's parents were supportive, but exactly how Bill responded, what he was told, how he learned about his father's death, etc., is unclear.

Bill was referred, age eleven, by his school for what had amounted to almost a total failure at productive work. His teachers recognized his intelligence and potential for creativity, yet they were all confounded and frustrated by his passivity. Some of his teachers felt he was slippery and

passively aggressive. Those who observed him closely recognized that his style was obsessional, perfectionistic and self-defeating.

At home he would conscientiously sit for hours with his homework, but doodling and preoccupied, would accomplish very little. His style was compulsive; if he had a problem with one math question for example, he couldn't move along to another. He liked to read, though, and his favorite books were the fantastical works of C.S. Lewis and Tolkien, science fiction and the comics. He would read late into the night, avoiding his homework.

Socially, Bill seemed on the edge of things. He did not draw other children to him and rarely initiated any activities, although other children sometimes responded to him in a protective way. He seemed to enter into some peer activities in the manner of the class clown, occasionally playing inmate in the asylum.

Had Bill's mother been the kind of person who had felt secure enough to confront Bill, she might have discovered sufficient reasons for initiating a referral process herself. It was only after the school forcefully brought Bill's problems to the foreground, did Mrs. A acknowledge his difficulties. She had to overcome considerable denial --

"aren't they making too much of this?"

Bill's oppositional and resistant style obviously frustrated his mother. "I was an obedient child, I did what I was told. Bill always needs to be prodded, always says no." Yet, Mrs. A was not demanding and rarely confronted Bill. She avoided arguments by picking up the slack and doing it herself. On one hand Bill's mother must have sensed that Bill was not a boy whose oppositional and passive behavior could be confronted because of the role these behaviors played in his personality organization. She avoided the defensive hostility that such confrontations evoked because she sensed his vulnerability. She settled for the fact that while Bill always said "no," he would occasionally do it later. But on the other hand, she avoided recognizing Bill's difficulties because of the pattern of relating that had evolved in their relationship since her husband's death. That is, she tended to look to Bill for support.

Shortly before Bill was referred for psychotherapy Mrs. A's father had become ill and and she sought reassurance from Bill. "I allowed Bill to take care of me. I was scared. Bill is compassionate when I need. Sometimes I'm not sure who is the child. I never look at him as a burden. I cling

to him and he feels he has to take care of me."

This transactional pattern is typical in families where a male parent has died. Newman and Scherman (1979) in their paper on the fatherless family point out that the mother "may tend to convert the child into a source of support. The child invariably picks up the slightest clues of tension or distress in his mother." (p. 357) Further, having turned to her child for companionship, these authors point out that the child's mother may fear loss of her child's affection and correspondingly find discipline more difficult.

This description captures Bill and his mother's interaction, and while this pattern was adaptive to loss, it was a pattern to which they both clung. Important aspects of Bill's difficulties can be understood in terms of this relationship in its collusive dimensions. Bill's representational world could not evolve in a relationship in which boundaries were this confused and in which potential adaptive identifications were absent. The identification which Mrs. A fostered is captured in her description of Bill: "He is a quiet, sensitive, non-aggressive person, just like me. How could it be otherwise." Thus, at the level of ego identification, Bill lacked a model who might help him evolve beyond his complicated and arrested inner life.

Bill was referred in May near the end of seventh grade term. There was a long interruption every August during my vacation. Following a description of the consultation and initial phase of therapy, the following chapters are divided by sequential phases: the establishment of the therapeutic alliance, individuation and the hero's quest. These phases roughly follow a chronological order -- the first, second and third years of treatment.

Consultation and the Initial Phase of Therapy

Bill contributed impressively to the initial consultation offering several drawings and dreams which introduced the dimensions of his representational world as well as helped predict the initial state of the transference. Bill's first drawing, for example, was that of Arcane (#1), a character he has made up. "There was a nuclear war -- nuclear mutants are around trying to hurt Arcane. Arcane goes into the Museum of Natural History, takes a sword and cuts off the head of one of the mutants." In his second drawing he quickly sketched the Cartoon Man which Bill said he often drew (#2).

These drawings, taken together, revealed the state of Bill's representational world. Bill was, at once, Arcane, a mysterious, omnipotent and grandiose teenager; and

alternatively, the Cartoon Man, pathetically undifferentiated, vulnerable and paranoid. His world had been devastated by a nuclear war -- unquestionably the loss of his father and its aftermath. And he was ever on the alert and on guard against the mutants -- the products of loss: rage and fragmentation.

These two drawings have remained for me a source of wonder -- for in their complexity and richness they introduced many of the important themes of Bill's life and treatment. Arcane's very name, for example, and its connotation of secrecy and obscurity gave rise to speculations about the mysteries of Bill's hidden inner world -- a world, as I was gradually to discover, made up of mythical characters and fantastical creations and events.

In the same vein, Arcane's action vividly captured not only Bill's sadism, but an image which introduced one of the most important issues in his treatment. Arcane has decapitated one of the mutants. This image ushered in the complex theme of Bill's identification with his father whose head was literally smashed as well as the confused and primitive state his father's death had left his own "head" in.

And finally, in Arcane's discovery of the sword in the

Museum of Natural History, we can see Bill's prescient capacity for psychoanalytic understanding. For where else could Bill look to reclaim his life, but towards his own natural history. And indeed Arcane's knowledge that he could find the sword in the museum presages Bill's quest to recover his father's (phallic) power.

One final note on these drawings should be made: they also called attention to the role that vision played in Bill's life. In his drawing of the Cartoon Man, for example, only the eyes are differentiated and in his drawing of Arcane Bill has underscored his terror by emphasizing the eyes. For Bill "seeing" has been a source of threat and paranoia, but it is also a source of strength, a highly specialized adaptive function. Bill's drawings are so expressive of emotion and Bill's ability to "see" gives his inner life an expressive outlet.

In addition to his drawings Bill told several dreams during the consultation which introduced other key issues. The first was a repetitive dream he had had around the age of four which again conveyed the important role which his father's death had played in his life. The dream also introduced another important image in Bill's therapy -- that of falling. In the dream

he can jump all the way down and then all the way up the staircase in his grandparent's house.

The image of "jumping down" summoned up his father's fateful dive and the image of "jumping up" conveyed an earlier effort to surmount the impact of his father's death; that is, by omnipotence. He could jump down and then jump all the way up. The action denied his father's death.

The other dream Bill had had the night before the consultation.

I am going to the dentist, Dr Psychelman, who turns out to be a barber. It was a house, not an office and I recognized it. The doctor was washing his hands. The nurse told me to powder my hands and then powder the doctor's face. This isn't clear. The doctor just trimmed my hair a little bit.

This dream marked Bill's initial position vis-a-vis his transference objects. In the context of Bill's first drawing once therapy proper commenced, (see # 3), as well, of course, in the context of his history, it was a portentous dream which captured Bill's effort to minimize the terror he felt in relation to the initiation of psychotherapy. Dr. Psychelman, the dentist, was just a barber, [3] perhaps like grandfather, and the office was familiar territory. Nothing bad was going to happen -- he was just going to get a trim --

no slashing, cutting or drilling.

In addition, Bill's hostility was masked by powder, as were his intentions -- he would have liked to powder the doctor -- and through his passive aggressive tactics, he often did!

The dimensions of Bill's terror will be clarified as the case evolves, but for now, and in the light of the first few sessions, it can be seen that Bill was quick to sense the possibilities of the therapeutic situation. He realized, however mutely, his needs for nurturance (as represented at first by his grandfather and shortly by the dragon, see drawing # 5) as well as his needs for self-discovery and growth (the Museum of Natural History), but he also instantly apprehended the regressive dangers to which his needs committed him. He was understandably frightened that the psychotherapeutic process would open him up to a terrifying world of primitive objects and fragmentation.

Thus, in Bill's first drawing once therapy had begun, the relatively benign but masked image of Dr. Psychelman gave way to Bill's primitive anxiety (see drawing # 3). Bill's rock-like defensive structure was brittle and vulnerable to fragmentation. The men scaling the wall were in danger if the two men working above them should cause the rock to

splinter. Another man has barely escaped two huge rocks which have been hurled down upon him. The imagery of falling and splitting, of chaos, and of the rock itself calls attention to the manner in which Bill's father's death dominates his consciousness, but the imagery also accentuates the nature of Bill's anxiety. Winnicott's discussion of the infant's unthinkable anxieties -- falling forever and going to pieces -- is relevant here. The trauma of Bill's father's death interrupted ego integration (continuity-in-being) and was undoubtedly experienced as a loss of the holding environment. It exposed Bill to the unthinkable anxieties.

In another drawing which Bill made during the same session, these anxieties were consolidated and omnipotently defended against (see # 4). This dragon, on the precipice, could fly.

We can readily appreciate and value the tenacity of Bill's defenses -- his oppositionalism and omnipotence -- when we look the critical situations Bill had portrayed with these first few drawings. Clearly treatment was vital, but Bill continued to picture therapy as an overwhelmingly fearful and dangerous situation (i.e., the therapist chipping away in drawing # 3). Bill's willingness to come and his

impressive capacity for communication were statements of his positive transference, but I continued to be concerned. I recognized that unless Bill could feel more secure in the therapeutic relationship, his initial hopefulness, as expressed in the openness of his metaphors, would give way to a stalemate, or worse, a therapeutic failure. I wondered how Bill and I could find or create a "holding environment" to offset his threatening paranoid reaction.

The solution came in terms of a link Bill was able to establish between the "good" father and myself. In one session during the second month of treatment, as we were talking, we both, almost absent-mindedly, had made clay dragons. At the end of the session we set our work down on the table and Bill poignantly remarked that "it was rare that two dragons are found in the same territory -- usually they are solitary creatures."

In a drawing he made a few weeks later (#5), this image was touchingly joined with Bill's history and the "holding environment" was established. In this drawing a parental dragon fiercely protects its baby in a frightening and fragmented world -- reminding me of Bill's father and the fact that he often carried Bill on his back. Bill had held onto an important aspect of his relationship with his "good" father which he now recalled amidst other feelings and images

of loss, destruction and part objects.

Hans Loewald's (1960) discussion of how a new object relationship with the analyst offers an opportunity for the new discovery of objects is pertinent here:

I say new discovery of objects, and not discovery of new objects, because the essence of such new object-relationships is the opportunity they offer for the rediscovery of early paths of the development of object relations, leading to a new way of relating to objects as well of being and relating to oneself. (p. 18)

At this early point the therapeutic task and the therapeutic relationship had been joined. Bill was attempting to pick up the early paths of object relationship with his father. He had an image, faint and nearly dissociated, of an aspect of his relationship with his father. As the treatment became more organized this image would become part of an elaborate and complex metaphorical search. The metaphor was that of the hero's quest -- a quest for nurturance and self-knowledge at first, and later, for a phallic object and manhood, all together, a quest for a figure with whom Bill could identify and through whom he could set in motion his arrested development. And indeed, it was a quest for differentiation -- for Bill was identified with his father's accident and death in ways which were deeply pathological.

Peter Blos, in his paper entitled, "The Life Cycle as Indicated by the Nature of the Transference in the Psychoanalysis of Adolescents," writes the following:

...that is to say -- and I say it emphatically -- that the adolescent repeats in analysis not only the pathogenetic past but also the healthy infantile strivings and appetites for the emotional nutrients from his surround which normally constitute in early life the indispensable activators for psychic structure formation. (1980, p. 146)

This case study is a clinical account of the developmental and therapeutic process which Blos describes. Its importance lies in the opportunity Bill's eloquent clinical material has provided for a inquiry into the special roles of the father, and through the transference, the therapist, as "indispensable activators for psychic structure formation."

C H A P T E R I V

THE FIRST YEAR OF TREATMENT

THE ESTABLISHMENT OF THE THERAPEUTIC ALLIANCE

Part One

In Bill's material a need has been discerned for a protective and nurturing figure with whom he could renew his development. This need was not very well organized and how could it have been. It has been located, if you will, amidst the rubble of Bill's disassociated, confused and fragmented reactions to his father's death. For Bill to have experienced a wish for closeness with a male figure would have conjured up for him his loss and its attendant anxiety and panic.

The relatively simple initiation of treatment had summoned up for Bill an utterly dangerous situation which was portrayed in images that evolved around the nature of his father's death. He was, like his dragon, precariously poised and omnipotently defended. And he was, like Arcane, sadistically enraged.

Thus it was quite understandable that once Bill's treatment moved beyond the initial stage, he settled into a period of entrenched resistance. Bill had communicated

eloquently and clarified the nature of his terrible predicament, but now his communication became more intermittent. He was often late and he frequently missed his session. When he did come he was often withdrawn and oppositional.

Bill and I had not established the kind of relationship which could have contained and formatted the dimensions of his loss and consequent anxiety. My task, of course, was to establish the therapeutic alliance, tolerating Bill's negativity as best I could while looking for opportunities to neutralize his paranoia and gain his trust in the promise of the therapeutic endeavor.

One such opportunity came at the end of the school year. Bill had become depressed at the loss of structure which school provided as well as the fact that many of his friends were moving into other classrooms or schools the following year. Bill's sense of loss was keen. The situation created an opening to talk about the relationship between closeness, change, loss and anger. Bill clearly took an interest in this line of interpretation and a framework was created which became a cornerstone for Bill's psychotherapy. However, his resistance was strong and although we had a brief respite, thanks to our interactions around these issues, Bill continued to feel more endangered

than helped.

For example, Bill's dream's often reflected the fear that something of value would be taken away from him. For a while he had to contend with a relentless cast of thieves and intruders. In one dream about a man and a camera I was able to analyze his feelings that a man looking at his drawings was threatening to him and that he was scared about what might be seen. In general, this kind of interpretation seemed to help mitigate Bill's paranoid reaction to therapy although his manner was still, in general, withdrawn and passive.

However, on the last session before my vacation, which concluded the first three months of therapy, Bill offered a sign that our work was gaining a place in his life. He told me a dream in which he, his mother and John Ritter were being chased by rats. John Ritter tried to be helpful. Bill's association was that the dream was taking place in his grandfather's house. Then in a burst of insight he told me that his grandfather was painting the house and that he, Bill, didn't like change!

Bill had been able to integrate our earlier work on change and now as he anticipated a loss, for which of course, "change" was a euphemism, he was able to have a dream which

showed the promise of that integration. Here was a dream which had joined the therapeutic relationship to a context which included a range of fears. At one level the rats represented the split off fragments and the snarling rage engendered by his father's death which had come back at him at a time of "change." I was represented as John Ritter and I was being called upon to help Bill manage the angry and desperate feelings which loss generated in him.

The danger was apparently compounded by the fact that Bill felt abandoned to his mother whose capacity to help Bill with his loss had been undermined by her own shock and grief.

There was another level at which the figure of John Ritter worked as a self-representation. The sexual nature of John Ritter's situation emphasized one aspect of Bill's dilemma with his mother and John Ritter's protective and calming role represented another. The dream pointed to role that Bill needed me to play -- a man to intercede on his behalf and safeguard him from enmeshed possibilities.

This dream represented an impressive integration. On one level, in spite of Bill's feelings of abandonment and rage at me (I was demeaned as John Ritter -- well intentioned, but foolish) he was able to have a dream which represented an effort to surmount the danger. Bill had learned something basic about the nature of loss and anxiety

and he had been able to put this to use as he struggled with the feelings which were exposed by the disruption in therapy. In addition, the dream alerted me to the important role which my presence would play in terms of helping Bill contain his sexual and protective impulses towards his mother.

When treatment resumed in the fall there was, as could be anticipated, a renewal of the intense resistance which had characterized much of the first few months of therapy. Bill and I did have a chance to pick up on some of the issues around change which had proven helpful. For example, Bill presented me with the fact that his class was now being referred to at the "13's" and they were already being pressured to think about next year when they would have to move onto another school. Again Bill was able to use what he had learned by expressing his resentments about being pressured to change before he had even settled in. But the area of our working alliance was a narrow ledge on a landscape of primitive introjects. For the most part Bill confronted me with his oppositionalism and I had to contend with missed and frequent late sessions.

As far as school was concerned Bill very much had wanted to get off to a good start, but his intentions were

undermined by the nature of his anxiety, as he himself understood. Early in the year one of his teachers overheard him remark that he "wanted to do better but he wasn't sure he could." Another of his teachers saw him as off in a dream world. "He starts everything -- completes nothing." In his effort, another remarked, "he often seemed close to tears." And at a point early in the year Bill remarked to his mother that he had had a tough week -- "every day I hoped it would get better, but it didn't."

Bill did not offer me this kind of opening, however, and the transference-countertransference seemed to reach a low point in the first month or two of the fall. He largely refused to draw and there did not seem to be anyway to contain and symbolize his feelings. The treatment had become an oppressive situation for both of us and I felt frustrated and concerned, but paralyzed. In one session my anger got the best of me, but, as it turned out, with good results. Once again Bill had come late and in the course of the session I eventually communicated a punitive tone. Bill was playing with clay at the time and he stung and pulverized the clay as if to say "I'd like to make you feel this way!" I interpreted this and Bill acknowledged his feelings. It seemed to free something up and Bill responded by offering a drawing which was to be the first in a remarkable series of

drawings -- which were to mark a dramatic turning point in Bill's treatment.

In this drawing (# 6) a man has lifted a towel off a cage and two strange flying squirrels have escaped. The strangeness of the flying animal suggested that Bill feared that to uncover himself would be to let something strange and "nutty" escape. Yet he was caged, a burrowing animal, who needed to be "uncovered" and set free.

In the next session Bill made a drawing (# 7) which immediately moved me with its composition and precision. It was completely different than any drawing Bill had made up until then and its new form heralded the use of a metaphor which would eventually contain and carry the treatment. Bill was representing himself as a soldier, who vis-vis the treatment, had opened the door and was standing on the threshold.

This drawing marked a consolidation of Bill's position vis-a-vis his last drawing. The Poor Soldier is muscular and differentiated and although his position is one of defensive readiness -- he's prepared to strike if necessary -- he is also a determined seeker. Bill's vulnerability and exposure had been transformed into an acceptable and workable identity -- a poor soldier looking for treasure. Bill had created a

representation with which he could identify and through which he could begin to explore. As we shall see, it is a representation which would evolve and differentiate and embody Bill's progressive movements.

In the following session Bill made a drawing of the Cosmic Egg and the Scribe (# 8). I responded to this drawing with the idea that Bill had "beginnings" on his mind, but I was hesitant to interpret the obvious image of "diving" because I did not think our working alliance could contain the anxiety implicit in this image. When Bill returned for the next session I brought the drawing out and tried to help him think about the meaning of the scribe's action. Bill said that the scribe was escaping and he offered the story of "Sam, the Unknowing Prince." (See drawings # 9 and 10. It was in this session that Bill entitled drawing # 8 as "Sam, the Unknowing Prince").

One rainy day (it was raining outside my office), while Sam is having a math lesson with his tutor Jack, he notices -- for the first time -- the bars on the window. Jack, who is stumped at first, helps Sam uncover a plot. Sam is really the King. He has not realized that he is imprisoned because he has had so much room to move around the castle. With Jack's help Sam, the Unknowing Prince, escapes from the castle, disposes the pretender king and takes his rightful place on the throne.

Both Bill and I were surprised by his story, its vividness and frank acknowledgments and we were both moved and gratified. As the Scribe and official keeper of the history, Bill seemed to suggest that he was willing to consider his own history and that such considerations could lead to integration rather than breakdown. It was as if we had disposed of the pretense and avowed the purpose of our relationship -- to install the real person on his throne.

The warm and hopeful feelings which infused this session, however, were ones from which Bill would inevitably have to retreat. The dreadful image of the dive cut deeply across Bill's hopefulness and it lingered beyond Sam and Jack's happy story. Predictably, Bill came late to the next session, but he made two drawings which revealed his predicament. In the first drawing (# 11) the boy behind the fence is too shy to ask the other if he can play. When I asked Bill why he thought the boy was so shy he made another drawing. In this drawing (# 12) the boy is cold, hungry and lost in the mountains. The Mountain Man has food to offer, but the boy is frightened of him. Understandably so -- the Mountain Man is Medusa -- the entangling and fascinating mythological creature who allures and kills.

The intimacy of our previous session had evidently

mobilized Bill's schizoid defenses. The Mountain Man had food to offer but Bill feared that his needs had drawn him into Medusa's orbit: "if I need you -- you'll trap me and kill me!"

For Bill the myth emphasizes the implication that to even look at this dilemma is to risk death. And indeed, the manner in which Perseus kills the dreaded Gorgon -- he cuts her head off -- calls attention to Bill's drawing of Arcane and his father's death. Inevitably, Bill's needs had drawn him into the arena of loss, rage and destruction.

Bill's next drawing continued to document his reaction to the dangers inherent in his open expression of need and hope which he had dramatized in his story of Sam and Jack. Bill's needs had drawn him inexorably back to his father. This man (# 13) has survived another nuclear war. It was clear that Bill had been unable to isolate himself from the poisonous radiation of his father's death and his figure's paranoid stance had become his only defense.

This session concluded a remarkable period of time in Bill's treatment and marked a turning point. In six sessions Bill had made a series of drawings which stood out for their clarity and consistency. The therapeutic alliance had been established and Bill's introjective schemas had been conveyed within a framework which made them more understandable and

interpretable. Meissner (1981) has made the point that the "strength inherent in the therapeutic alliance enables the patient to tolerate the regressive reactivation of the pathogenic introjects" (p. 131). The flow of Bill's material lends support to Meissner's observation. The powerful mobilization of Bill's introjective schemas could only have evolved in the context of Bill's commitment to the therapeutic alliance.

Part Two

In December, in the midst of these telling and vivid communications, John Lennon was shot and killed. Bill had a strong and painful grief reaction. His mother remarked it was the first time she had seen Bill cry. His mother arranged a special session and Bill and I met early one morning before school. Bill felt he had grown up with John Lennon and he told me that he knew all his music from his mother's record collection. We talked simply about how sad it was that such a man had been killed and how very sad it would be for his wife and young son. A few weeks later Bill's mother reported to me that Bill had made the remark that "John Lennon was my daddy."

I was surprised by Bill's reaction to John Lennon's

death. Bill's interest in John Lennon had never entered our clinical work, but apparently he had developed a secret and idealized relationship to him. This analysis of Bill's relationship to John Lennon gained credence in the light of subsequent clinical developments -- for the working-through of Bill's grief reaction to John Lennon's death seemed to release Bill's idealization and, henceforth, Bill would confer his idealism upon me. I had been previously established in Bill's expectations as a protective, but at times dangerously symbiotic father. (See drawings # 3 and # 12). Or I had been experienced as John Ritter or Jack the Mentor, helpful and well-intentioned but somewhat foolish figures. After John Lennon's death I would be established as the Cleric or Wizard -- roles which were far more powerful and idealized.

But before Bill's idealization made its impact on the treatment, Bill had to struggle, once again, with loss. John Lennon's death was suffered as a repetition of his father's death. Predictably, his school performance, which had shown some promise in the fall, deteriorated and by the following spring Bill's work had come to a complete standstill. Fortunately, his teachers, who were frustrated and confused with Bill were also quite tolerant. Everyone sensed that it was not so much that Bill would not do his work, he could not

do it. A pattern of loss, reactive anger and anxiety, and finally, passivity, was becoming clearer.

There were other issues, primarily Bill's relationship with his mother, which occupied our attention in the winter months. However these issues, which concerned the processes of individuation and regression, and which will be described in more detail in the next chapter, seemed to play a secondary role in the therapy. Bill was struggling with the issues of loss and the forces of the "second individuation" were only dimly felt.

The next drawing which Bill made followed closely upon earlier themes in the treatment and signaled an understandable regression. This magnificent and fiercely protective dragon (# 14) stands guard over a valuable treasure. Bill's defenses have roared back upon the scene while a frightened little toad watches helplessly from behind the hill.

But Bill did not hold to this defensive and protective stance. The next drawing picked up on issues which had been developing before John Lennon's death and extended them even as it assimilated the current issues of loss which Bill was struggling with. It is a striking drawing (# 15) and shows Bill's remarkable capacity to express complexity in his

drawings. Bill had broken out of his encasement -- the goulsh and psychotic uniform of the paralyzed survivor (see drawing # 13). And shed of his defense he greeted me with the happy, but goofy and undifferentiated figure on the right. The birds moving across the sky signified Bill's movement as his rigid defense gave way to a more exhuberant, but vulnerable and sightless figure.

During this period of grief Bill presented several drawings which were related to the nature of his father's death. The images in these drawings again brought attention to the connection between his father's death and the problems Bill was having with his own "head." In the first of these drawings (# 16), the man whose head is being smashed represents Bill's identification with how his father died and connects his own frustrated thoughts with his father's death. Similarly, the primitive (# 16 -- the drawing on the lower right) and violent nature of Bill's thoughts were connected to his father's death.

At this point, however, it was impossible for Bill to assimilate the connection between his rage and his father's death. Bill was lost in regressive fantasy but it would be some time before he would be able to free himself of his terrible preoccupations. In the mean time he was

continually making symbolic associations which depicted the world made dangerous by his father death. In the next drawing (# 17) "one Orc was killed by another Orc, who kill each other just because they're that way -- crazy." Orcs are the greedy and murderous creatures that inhabit Tolkien's stories. For Bill, the world was arbitrary and terrifying and the manner of the Orc's death was connected to the manner of John Lennon's death.

It was several months before Bill's loss and grief related regression subsided. During this time it seemed as the therapeutic alliance had no efficacy and Bill's inner world was vulnerable to dangerous introjects like Orc and the Evil Wizard (# 18). In the transference I was quite susceptible to Bill's splitting and he apparently gave some consideration to the possibilities of my evil intentions -- ie., the evil wizard.

The drawing of the evil wizard brings Blos's comments on the negative oedipal complex into clinical focus. The evil wizard embodies Bill's fear of closeness -- the feminization of this figure belies Bill's fear of submission. Bill's idealization made its first appearance in a negative form.

However, the dangers of a paranoid reaction were

minimized by the inherent strength of the therapeutic alliance. A few weeks later Bill made his drawing (# 19) of the Fighter and the Cleric and therapeutic relationship was converted from the dangers of abandonment to the possibilities of renewed trust and exploration. The Fighter is opening the door on something "mysterious." The Cleric in the background is there to help the Fighter understand the mysteries behind the door.

The Fighter stands at the threshold, as did the Poor Soldier, but Bill has introduced the Cleric into this drawing and I have thus been given a new status as a benign and spiritual presence. [4] This important and key drawing represented a frank and open avowal of the therapeutic alliance and it lifted the therapeutic relationship to a metaphorical level which fit Bill perfectly.

This drawing also provided a window on the status of the representational framework which Bill and I had been constructing since his first statement about the proximity of the two dragons. My new position was to be that of wiseman and seer. Endowed with Bill's idealism I was in an advantageous situation. There is a constant and continuous interplay between self and object representations and they correlate with a predictable consistency. For Bill the Cleric correlated highly with his freedom to express himself

and grow -- or in Bill's terms -- to "adventure." Over the next few months I would thus be in a position to promote Bill's drive towards relatedness and integration. A new warmth was to permeate the treatment which enhanced the therapeutic alliance and facilitated its consolidation.

The Mountain Goblin (# 20) was one of Bill's most likable characters. In this drawing he is about to come out of his cave to steal the "goods" from a passerby. I responded to Bill's story with the idea that the Mountain Goblin wasn't quite as scary as he seemed at first glance -- he looked kind of likable behind that fierce demeanor. Was there anyway he could get the "goods" besides stealing? Bill wondered, "You mean like trading?" The idea appealed to Bill, but it also frightened him. He told me that the Mountain Goblin liked the mountains because even though things were scarce, he was safer in the caves which went so deep back into the mountains.

My tendency in responding to Bill's drawings was to try to work within the metaphor. My responses were conservative and consisted mainly of efforts to elicit more information as well as offering simple observations of what a particular situation might feel like. However, Bill often

understood the veiled nature of the metaphor and there was often a gentle acknowledgement that the drawing was a statement about his feelings towards me. It was in this way that the "fearsome" Mountain Goblin came to touch us both.

The familiar clinical issues of oral deprivation and stealing were evident in this drawing as there were in his drawing of the Mountain Man (# 12), but here the issues are playfully presented and free of the dangers of entangling symbiosis and death.

In the next session Bill made a drawing (# 21) of a healthy, solid tree with flowers and grass growing around its base -- in contrast to the Mountain Goblin's "scarce" environment. In the following session Bill made up a story of two beach bums who find a map, rent a boat and sail to a island where they discover the treasure (# 22). There was an easy going and happy quality about these sessions and I think Bill felt fortunate to have discovered our relationship. Meaningfully, the sword, which will become an increasingly important object in Bill's drawings, lies next to the opened treasure.

I had been waiting to increase sessions to twice a week for sometime and now I asked Bill to come more often. It had worked out with my schedule and it seemed well-timed

to increase sessions during a period when the transference was openly and frankly positive. This request raised familiar concerns. Bill missed several sessions but after a few weeks he settled back into the more relaxed pattern of relating that was characteristic of this period.

In addition, the school year had come to an end and while it had been a painful and disastrous year in terms of productive output, Bill had continued to learn and scored relatively well on a series of standardized tests. He had been accepted into a school which would be more structured than his previous one, but relatively low key. So impressed were they with Bill's potential that he was awarded a partial scholarship!

Further, I was particularly encouraged with Bill's capacity to express himself in words. I had been trying for sometime to get Bill to talk about how he experienced his teachers and his mothers demands. It was around this time that Bill was able to discuss how resentful he felt towards them when they asked him to do things. Although metaphor was to be Bill's main vehicle of communication I was pleased with his incipient ability to use feeling words to talk about his life.

Simultaneous with all of these developments, Bill had

begun to talk about his friendship with Jim, a boy Bill's age, who attended the same school which Bill would be going to next year. Like Bill, Jim had a fascination for science fiction i.e., Star Wars, the comics and other adolescent games of fantasy. Jim, who was to become one of the most popular and successful students at the school and one of Bill's best friends was also someone with whom Bill could enter into a fantasy world with complete freedom. He would become, in Sullivan's sense of the term, a chum and Bill's choice of a friend was a statement of his own potential.

Bill was moving in all of these ways, and additionally, on the behavioral level, he was a little angrier than usual, and more outgoing. He was fooling around more and getting into a little trouble in school. His anger seemed more object related and not quite as embedded in his fantasy.

These changes, however, merely showed the direction in which Bill needed to move. He remained someone quite vulnerable to regression and his next few drawings provided an opportunity to analyze the underlying state of Bill's representational world. A comparison can be made between those representations which were triggered by the first meeting he had with his tutor, a woman, and those which were evolving in relationship to me.

The first drawing Bill made after we had settled into

twice a week sessions was of Indiana Jones, the hero of Raiders of the Lost Arc (# 23). Bill worked carefully to try to capture this man's face. It was a drawing which pleased Bill and it was clear that he was onto something new. It was an effort to capture something masculine.

In the following session Bill was to have met with his tutor in her home which was a few blocks away from my office. Bill had been working with her since before the end of the school year but this was to have been his first visit to her home. The tutoring was to be continued through the summer to help Bill prepare for the following school year. Bill got lost and missed his appointment. Our session was scheduled after the appointment with his tutor and in the session he made a drawing of Jeremey Hillary Boob, Ph.D, Kanamit and Talosian (# 24). The character of Jeremey Hillary Boob, Ph.D is a derisive rendition of myself and academia in general for the part we were playing in extending his tutoring through the summer, but the situation was more complicated. This character is from the Beatles animated movie Yellow Submarine. In the scene which Bill had in mind Jeremey Hillary Boob is trying to escape on the Yellow Submarine which evolved into a sea monster, which in turn swallows up everything including itself. The scene

unfolds in concert with the Beatles' song, "Nowhere Man." Bill made the remark that Jeremey is lively but unformed! Bill evidently felt "unformed" -- a Nowhere Man -- in the presence of his tutor. His associations and image called attention to his orality and the androgynous nature of the self-representation.

Bill continued to process these issues in his drawing of the other characters. Kanamit and Talosian are figures Bill created on the basis of a television show -- Twilight Zone -- he had been watching the evening before. Talosian is weak but has the power of illusion, that is, he can make things real by the power of his mind. Kanamit has lost this power and is weak and sickly. In the story line of the show these characters were "helpers," and in the eerie transformation characteristic of this program, these two figures end up being ingredients in a cook book. Or in Bill's words -- "the helpers end up being helpings at diner."

Again, Bill's associations called attention to his orality which was apparently overwhelming to him while in the presence of his tutor. The immediacy of the regression was striking. Bill felt weak and sickly and unformed. He could have been eaten up. A clue to the exposure Bill felt in this situation was provided by the "priestly" quality of

Kanamit and Talosian. Bill had lost his hold on the Cleric. Bill's identification with me as the Cleric helped him contain his orality and greed as well as helped him feel formed and masculine. In anticipation of his meeting with his tutor Bill had lost the power of "illusion," i.e. the power of his metaphor. He had lost the connection between the Fighter and the Cleric.

What is important in terms of the developing strength of the therapeutic alliance is how quickly Bill recovered. In the next session, one day later, Bill made a drawing of a man he referred to as Ghandi (#25). Bill named this figure, his most masculine character to date, upon glancing over to the bookshelf and noticing Ghandi's Truth. Ghandi is standing guard over a village which houses a valuable collection of jewels which some men are intent on stealing. Ghandi is a composite character, a merger of self-object representations, Bill has utilized to restore a vulnerable self-representation. The Cleric had been reinstated within the heirarchy of Bill's self-organization, enhancing and protecting Bill's emerging masculinity.

Bill and I were now moving towards the final month of therapy before my vacation. In anticipation and in

preparation for Bill's reaction to this change, his growth and the changes in his representational world can be summarized in the following terms: Bill had moved from an initial position of profound mistrust and guardedness to a more controlled and well-regulated sense of trust and openness. The dynamics of a grandiose yet fragile and oppositional sense of self and its corresponding object representation -- the dangerous intruder -- had given way to an adventurous and expectant sense of self and its corresponding object -- the wise and idealized Cleric. Through his personification of me as the Cleric, Bill had discovered the means through which he could mobilize his development. He had come out of his schizoid retreat -- the Mountain Goblin's cave -- and he had begun to explore the mysteries of his own psyche (i.e., the Fighter and the Cleric). Further, he had begun to experience and feel protective over his own sense of masculinity (i.e., Ghandi). But now Bill was about to be confronted with loss and the resilience of this new constellation would be tested.

Bill's next drawing is a poignant evocation of an earlier image which linked up the issues of loss with the transference (# 26). The lizard is the little dragon on daddy's back (see # 5). Bill wanted to hold onto the "good

father" in a way that was reminiscent of a time when his attachment and development was whole and continuous -- a baby on his father's back.

The regressive possibilities, however, included images of loss. The lizard had a special significance for Bill. Early in the year Bill's pet lizard had died and he refused to get rid of it -- he kept it buried in his room for months. Bill's image thus captured his denial of death and loss. In addition, the driver is a snake. Snakes had figured prominently in Bill's drawing of the Mountain Man and the snake worked into this drawing with the same symbolic power that the myth of Medusa had in that earlier drawing, namely -- "needing you means loss and destruction."

The vacation thus threatened Bill's progress and mobilized regressive images of the good and bad father. In order to cope with this situation Bill was forced to call upon a grandiose self-representation. In Bill's next drawing, made on the next to last session before the summer break, he drew Cyclops, a super-hero of the Marvel Comics (# 27). The hero sits alone at his campsite...the fire has died down and his coffee has gotten cold. But with his extraordinary "visual" power, the X-Man warms up the coffee. The context of this drawing includes a sense of a missing comrade -- the emphasis is on the "good father" -- but Bill

had to depend on extraordinary powers to manage his sense of loneliness and desertion.

I discussed these issues with Bill and on the last session before the break he made one of his most intimate drawings (# 28). He was telling me about how his apartment was going to be remodeled and in the course of this discussion I asked Bill what his room was like. This drawing was a statement that Bill and I had successfully contained the regression. Bill would be able to sleep and dream and not be troubled by forbidding introjects. The dangers maintain themselves in the form of the snake but they are minimized in the cartoon-like quality of the poster.

When treatment resumed in the fall Bill presented me with one of his most beautiful and careful drawings, that of Merlin -- counselor, wiseman, magician and surrogate father (# 29). The beauty of this drawing moved me. There were profound changes taking place within Bill which he recognized and this drawing was an expression of his gratitude.

The nature of these changes can be most fully appreciated in the light of the Adventures, a drawing Bill

made a few sessions later and a drawing which stands out for its remarkable clarity and insight (# 30). These characters are "adventuring." In order they are the Fighter, the Cleric, the Thief, the Magician and the Warrior. The Fighter "likes to fight, but he is friendly and he has other interests." The Cleric has "wisdom and perspective." The Thief steals with "amazing skill." The Magician is omnipotent and the Warrior is heavily armored and paranoid.

It was Bill's astonishing remark that if he made the drawing several months ago, the Adventures order would have been different. The Warrior and the Magician would have been in the lead and the Cleric much less important.

The Fighter has taken the lead in the hierarchy of Bill's self-representations. He is alert and defensive, and he likes to fight, but he has the inner security to have other interests and he's prepared to be friendly. The Cleric has moved up the hierarchy and his new position represents a considerable change in Bill's self-organization. As we have observed, Bill has identified with the therapeutic values of observation and perspective. This drawing itself is a striking document of this identification and of Bill's insight. But the Cleric's position in the hierarchy represents something more. Bill has grown and been nurtured in the ministering presence of the Cleric

father. The "holding environment" has been transmuted and the Cleric now has a place within Bill. He recognized this and with his drawing of Merlin, he had expressed his gratitude.

The Thief, who represented Bill's oral deprivation and greed, as well as the Magician and Warrior, who represented omnipotence and paranoia -- they do go hand and hand! -- were part important aspects of Bill, but less central in the hierarchy of the self. The working through of these latter representations and defenses would involve considerable time and effort and, at times, they would dominate Bill's sense of self. They will come to the foreground as aspects of the individuation process and at other times of change and loss.

Bill's growth had brought him to the threshold of adolescence. His arrest in many ways had thwarted the natural processes of adolescent individuation and now, as we shall see, he was more prepared for the dangers of regressive encounters which are characteristic of this process. Indeed, as we follow the course of Bill's treatment we shall be able to observe the details through which the dialectical process of adolescent individuation helps Bill overcome the deficits of loss and father absence.

C H A P T E R V
THE SECOND YEAR OF TREATMENT
INDIVIDUATION PROCESS

Part One

Adolescence has long been recognized as a transitional period in which the growing child's dependency upon his parents must be modified and eventually relinquished. Peter Blos (1979) has captured the essence of this period in his concept of the second individuation process -- a process which constitutes, in Blos's terms, a dialectic between dependence and independence, primitivization and differentiation, and between regressive and progressive positions (p. 169). The regressive aspect of the process is initiated by the simple fact that in order to disengage from parental (infantile) dependencies they must be reengaged.

It has often been observed that the boy's latency achievements, the domestication and transformation of infantile drives, fall into shambles with the onset of puberty. What we witness is a regression in the service of development, manifested in oral greed; rapaciousness; smuttiness, oblivion to unkemptness, dirtiness, and body odors; motoric restlessness; and sensation (especially in food and daring). Well-established ego functions suffer within this regressive turmoil, as is evidenced by the decline in concentration and neatness

which boys display school. (Blos, p. 197)

However, what is "turmoil" for one child is debilitating anxiety for another. The process of ego regression "lays bare the intactness or defectiveness of early ego organization" (p. 157) and creates the danger that regression to a defective ego will turn into a developmental impasse. The challenge of this process, however, creates a special opportunity: "the older child is given a chance to overhaul, as it were, the defects, infirmities and irrationalities of infancy by confronting these very conditions with an ego of advanced competency (p. 197).

The clinical material which Bill presented throughout the second year of treatment brought the issues of the second individuation process to the center of the therapeutic inquiry. In terms of the dialectical nature of the process, Bill's progress in treatment had been exceptional and indeed his growth had put him in a psychological position from which he could begin to individuate. In regard to his major symptom, his oppositional and passive-aggressive behavior, Bill had made considerable progress. In the light of his most recent school performance, for example, his initial efforts were substantial and persistent. With help from his

tutor he had managed to finish a series of book reports that were due at the beginning of the school year and although he had just met the dead-line, he was quite pleased with his accomplishment. His determination carried him well into the year. While his style was still compulsive, he persevered and finished most of his homework. By the time progress reports were issued in October, he had made a good impression and his new teachers were quite pleased by his efforts.

Another sign of Bill's progress came in the form of the following dream: "I threw the phone down and broke the cord. I offered to pay for it from my savings." The immediate context of the dream was an argument Bill had had with his mother about the use of the phone. The benign rebellion of this individuation dream -- Bill had broken the "cord" -- was commensurate with the spirit of the "Adventurers." However, in terms of the dialectical character of adolescent "progress," Bill's separation movement was instantly followed by regressive material. This regressive material focused on the nature of Bill's early deprivation and trauma as well as the ego reserves or "savings" upon which Bill would have to draw in order to fuel his adolescent progress.

Bill's next drawing depicted a Fighter's battle with the Slime Monster (# 31). This was Bill's first drawing since the "Adventures" and his Fighter, a brave man who looks

this grotesque and powerful monster square in the eye, seems awkward and overmatched. From Blos's perspective, Bill's battle with the Slime Monster can be appreciated as Bill's effort to defend himself against a powerful regressive pull.

According to Blos, "the process of disengagement from infantile objects, so essential for progressive development, renews the ego's contact with infantile drive and ego positions" (p. 150). For Bill, the regressive dangers of "reanimated infantile emotional involvements" were quite harrowing and brought him into the traumatic realm of his father's death. These dangers were presented in his next drawing (# 32). The Caveman has been profoundly traumatized -- he is starving and greedy (note his claws) and has only a part object (the stalactite) to hold onto to. It is an image which recalls a time of loss and devastation. The stalactite is a part object which is petrified and unyielding -- the breast or the penis. Again, Bill's image confuses oral and phallic issues.

Given Blos's statement that the individuation process draws its strength from the early ego states (p. 158), Bill's progress seemed likely to be compromised. He had entered the new school year feeling bolstered and excited, but seven weeks into the school year, he seemed to say: "I

can't move ahead ...I have nothing to go on." The Caveman, shorn of Arcane's grandiosity, represented a state complete devastation and ego starvation. It was impossible for Bill to produce as he had at the beginning of the year and he immediately began having trouble in two subjects -- history and algebra. However, Bill's capacity to draw from other resources in his own history as well as from those of the therapeutic relationship made it possible for him to contain the regression and surmount the Caveman's "starvation."

In the following session Bill made a fascinating drawing which illustrated this process. The characters in this drawing are Wolverine, (a detail of his claw), Professor X, Odin and Thor. Wolverine and Professor X together as mentor and student; Odin is Thor's father.

Professor X, a teacher, psychiatrist and geneticist is the founder and mentor of the X-Men, a group of young, especially gifted and powerful "mutants" who are forces for good. Wolverine (and Cyclops -- see drawing # 27) are X-Men. Within the Marvel Universe of comic book heroes and villains, mutants are characters whose special powers have been mysteriously and miraculously attained. [5] Professor X, a mutant himself, whose special powers include his capacity to sense other people's intentions and emotions, eventually becomes the world's foremost telepath and founder

of the "School for Gifted Youngsters" where he trains young mutants (the X-Men) for combat.

Wolverine's past and the manner in which he has obtained his power is a mystery. He was found barely alive in the forests of the Canadian Rockies and nursed back to health by his rescuer and wife. When they found him he already possessed special "mutant" powers like his adamantium claws. Eventually, Professor X invited him to join the X-Men.

Wolverine is "mutant" with the power to "regenerate damaged or destroyed areas of his cellular structure at a rate far greater than that of an ordinary human. This power is not subjected to Wolverine's will; the regeneration occurs automatically." (Did Bill understand his own gifts which included his use of creativity for analytic work and self-regeneration?) In addition, Wolverine's senses are super-humanly acute; he has an animal's instincts for danger and survival. Further, "molecules of adamantium are integrated within and throughout the molecular structure of Wolverine's skeleton" making him unusually strong and virtually indestructible.

The timing of this drawing in relation to the drawing of the Caveman points out how quickly Bill moved to mobilize

his resources. Wolverine had survived some unknown disaster and somehow, in the process, become invulnerable. However, Wolverine's situation does not evolve as a completely isolated and omnipotent development. Wolverine had been nursed back to health and Professor X had taken a special interest in Wolverine, inviting the young mutant to his school for gifted youngsters.

Behind the grandiose scheme of Wolverine and the X-Men lay a story of Bill's determination and instinctive (creative) capacity for survival as well as his experience of being cared for and understood.

Bill's drawing of Odin and Thor was the first which specifically focused on the father-son relationship and pointed to the direction in which Bill's concerns were moving. Odin is Lord of Asgard and known to his subjects as All-Father. Thor is Odin's son. In order to teach Thor humility, Odin sends Thor to earth in the form of Dr. Donald Blake, a crippled physician. Trapped in a cave, Thor, alias Dr. Blake, discovers an ancient cane. In his helplessness, he strikes the useless cane against an immovable boulder which is blocking the exit. Suddenly, the boulder moves and the crippled physician is transformed back into Thor, the God of Thunder. The cane has become the Uru-hammer, a gift

to Thor from his father Odin, and it confers tremendous power.

Odin's gift to his son is the first of many father-son transactions which will capture Bill's imagination. This particular one is dependent upon an omnipotent intervention and Bill's phallic power is thus magically obtained. In time, power will be bestowed more through the process of identification with whole objects.

Aggressive and sadistic impulses have pervaded Bill's clinical material. Arcane (# 1), Orc (# 17) and the Slime Monster (# 31) were all creations which conveyed Bill's profound struggle with his aggression. Now we can look at several of Bill's drawings which were indicative of his aggression as well as his efforts to control the intensity of his impulses.

Bill's next drawing was made to help explain one of Bill's favorite activities (# 34). Bill was an avid movie maker. He would build the set and characters and create the scenario which would then be shot one frame at a time. A typical scenario in these early movies involved these strange and distorted figures as they mutilated and destroyed one another. The figures themselves call attention to their status as part objects which accordingly

emphasize the issues of the oral and anal (sadistic) periods. The scene itself suggests a laboratory setting for Bill's own investigation and perhaps his effort to overcome his paranoid reaction to the power of these part objects. Bill's accentuation of their eyes certainly conveys this dimension. Namely, that he is haunted by part-objects.

In another session Bill talked about a different strategy for controlling his impulses. In this session Bill was expressing some concern about his performance on several test he had taken earlier in the day and I asked him why it was that he was able to take school more seriously. Bill responded with the idea that junior high school didn't really count, but his associations took us beyond his immediate concerns. Bill's thoughts led him to think about how he and his friends used to play the game of Dungeons and Dragons. "It was pretty much chaos. We just played. We didn't know the rules." Bill continued to describe the game. "Some kids are sadistic -- they just kill. Other kids are too powerful -- they make it so their characters are so strong they win all the time." Bill was always chosen to be dungeon master whose task it is to control the tempo of the game and create situations which are sufficiently challenging but not overwhelming for the other

players. "I try to make it fun. I imagine what it would be like for my characters in the situation. What they would like to come up against." Bill seemed to regret the fact that other kids did not know the rules -- it spoiled the design of the game.

There are several levels at which Bill's communications needed to be appreciated. He was struggling with powerful sadistic impulses and omnipotent wishes and although he had them under better control, they tended to dominate his unconscious, thus his preoccupation with Dungeons and Dragons and other games and stories of sadistic adventure. However, Bill's control and sense of the rules strengthened his personality. He realized people are the makers of the rules and his growth in abstract thinking and reasoning was evident. And indeed, in his comments we can experience the emergence of a fine capacity for empathy which contributed to the growth of his friendships.

At the same time Bill's directness and sensitivity impressed me. The freedom of his communication was unusual at the time and I responded warmly to the changes I was perceiving.

In the next session Bill made a drawing of a man turning into a Werewolf (# 35). The drawing offered a subtle response to my comments about change in the previous session.

On one hand Bill seemed to be warning me -- "beware of the wolf!" (Beware of the wolf-like Wolverine!) Bill was still very much preoccupied with his oral sadism and my enthusiastic comments about change during the previous session were deftly foiled -- "I'm not changing that much." On the other hand, our interactions around the drawing offered evidence of Bill's growing capacity for self-aware participation. When I offered the suggestion that what I had said in the previous session about changing had made him anxious and he was going backwards, Bill responded, "not back to a werewolf!" But then Bill remembered that over the weekend he and a friend had been playing with toy soldiers. "We laughed. I had put them away. We had fun but every once in a while we laughed -- we thought that we were stupid." And then Bill offered that perhaps I was right -- usually when he drew the Werewolf he did it in three phases. In the drawing he had done that day he made six phases...so maybe six really did emphasize change!

Bill seemed to very much appreciate and value his participation in the interpretive process. At such times Bill was able to take a genuine interest in himself and he was delighted to see the method of our work. The warm quality of these exchanges was building a sense of shared

experience which Bill interpreted in his drawing of the Sea Wizard (# 36):

A man who is going on a journey has come to talk to the Sea Wizard. Wizards are usually magical -- this one is -- but he relies mostly on his wisdom. There's a map --you'll think its like old drawings, searching for treasure. But that's not what it is. The visitor wants to learn something about himself. The wizard knows what he's looking for.

The visitor has been to the Wizard before -- he's helped around the house -- swept up the place. The visitor and the Sea Wizard have gone fishing together. The room looks kind of bare but I have the whole setting in mind. The Wizard lives in a house with a yellow glow, wood planks and shelves with cups on them. He's pouring a drink for the visitor. There's a cat in the background.

This unusually rich and tender portrait was one which brought together a number of themes and pointed to the ways in which Bill was trying to sort out the issues of his omnipotence and deprivation.

First, Bill's portrait was a frank and striking affirmation of his commitment to the therapeutic alliance. His statement builds upon the character of our most recent interactions -- ones which confirmed the nature of Bill's growth in terms of his capacity to participate in the therapeutic dialogue. The drawing represents Bill's effort to minimize the idealized nature of the transference -- the wizard depends mostly upon his "wisdom," and the visitor is

looking for knowledge and not "treasure."

Second, the visitor is looking for nurturance and the drawing is a statement about "feeding" and longing. The drawing itself organized around part-object (oral) relationships. Poignantly the room is bare, but furnished in the richness of Bill's vision. The story extends back and forth in time. The Wizard and the visitor have spent time together before -- they have been fishing and the visitor has helped around the house. Bill had the "whole" setting in his mind.

Bill's approach to "whole" objects was understandably tentative and easily threatened. However, in the richness of his imaginative experience Bill had opened himself to the safety and warmth of the Wizard's "holding environment," fueling himself for his journey and overcoming the Caveman's starvation.

In a manner which was becoming predictable Bill's schizoid anxiety mobilized his defenses -- the Wizard who could feed and advise became the Giant (# 37) who could destroy. Bill's need for closeness had not been sufficiently differentiated from his father's death for Bill to sustain the close contact we had established. In order for that to happen Bill would have to overcome his propensity for

splitting and dissociation. In Bill's drawing the Giant had "innocently" destroyed a town. Bill's view of the Giant's "innocence" thus perpetuated his denial and maintained the dissociated nature of his rage at his "bad" father. However, the transference implications of these feelings did not take hold and Bill ended the year with a cheery season's greetings from Santa Claus (# 38).

Part Two

Up until this point Bill's therapy has been largely focused on the issues of his arrest and the developments in his internal world. As the second year of treatment unfolded these issues were highlighted by the individuation processes of adolescence. Thus, while I often spoke to Bill about his relationship with his mother as well as his peers and other significant adults, Bill's unconscious productions -- in terms of his drawings -- focused exclusively on his internal world. And although there was little doubt that Bill's problems in his historical as well as his current relationship with his mother played a significant role in his arrest and passivity, the needed relationship evolved in his therapy as father transference.

However, an experience which Bill had early in the

winter altered this process and brought another set of issues to the foreground -- ones which focused more clearly on his mother. One day Bill returned home unexpectedly early from school and discovered his mother and her lover in bed together. Bill, who was organized around dyadic issues, was thus confronted with a triadic situation. Bill had tried to ignore his mother's growing relationship with her friend, Stuart, but a range of feelings were forced upon him now which could not easily be disassociated.

Bill had parted for his Christmas vacation with a cheery good-bye (Santa Claus # 38), but sometime after our last session and before school recess, Bill had come home to discover his mother and Stuart. Embarrassed and troubled, he walked over to his mother's studio which was locked. He went up on the roof where he remembered thinking "I'm alone in the cold." The clinical material over the next several months can be appreciated as Bill's effort to deal with this experience.

His first drawing once treatment resumed was of Cathulu (# 39), a strange and frighteningly primitive character. Bill's associations were vague. Eventually he told me that in a game of Dungeons and Dragons "his" Cleric had been weakened in an attack by an evil guy. In the next session Bill drew the Space Night (# 40). The Space Night has his

provisions on his back and is "tethered" to the "base" ship. The monster is "dumb and moronic."

Bill's discovery has apparently threatened his tie to his mother (the base ship) and forced a premature individuation (carrying all his provisions on his back -- including a light to guide him). He has been exposed to a huge monster -- one which was to keep him awake at night -- (night for knight: Bill had a sleeping problem).

Bill's first reaction to this new situation was to feel alone and isolated -- abandoned by his mother as well as his Cleric. Several dreams related to this dilemma and focused upon the nature of his relationship with his mother. The first takes place in the basement of an Italian restaurant.

There is a pot of boiling water which should be boiling over, but something mysterious is keeping the lid on.

This dream highlights oral issues and Bill's oral ties ("tethered") to his mother. The Space Night's "heroic" stance is, of course, a schizoid reaction which Fairbairn (1952) long ago appreciated in terms of the individual's orality. Thus for Bill, his mother's sexuality (something is boiling over in the kitchen) is confused with oral issues.

In another dream

Bill is in the building where the news show 20/20 is being televised. There is a pair of elevators and his mother and a friend are in the other elevator. His elevator is falling.

Bill's feelings of exclusion and anxiety are evident in this dream. He is troubled by what he has seen so clearly. While the potential excitement of the scene carries with it oedipal possibilities, Bill's level of object relations drew him toward schizoid interpretations.

Themes of "seeing" pick up the element of suspicion in Bill's next drawing of the Elf and Elrick (# 41). His mother and Stuart have just returned from a vacation together. Bill had been invited along but he choose not to go. He tried to deny the impact of their relationship -- telling me he was glad that his mother had someone for herself -- but he could not evade the implications of the Elf's suspicions or Elrick's rage. Elrick has a low or weakened constitution and he eats the souls of others -- orality mixed with aggression.

As Bill and I discussed the Elf's suspicion and Elrick's weakened constitution as his way of portraying his feelings, Bill asked me if all these drawings were about him. I told him they were about him and his feelings about others. We talked about various figures -- the Mountain Goblin, Sam the

Prince, the Sea Wizard. Bill was impressed. He asked about his dreams. "Do my feelings go into dreams, also?" Bill was pleased by what he had put together. The work gave evidence that Bill was recovering his feelings from the realm of dissociation.

In the next session Bill portrayed a Punk Rocker (# 42). He is floating South (where Stuart had taken his mother). Bill's curiosity and rivalry -- he owns the bed! -- comes through in the Punk Rocker's air of defiance. However, Bill's sense of oedipal rivalry was short-lived.

The next two drawings (# 43 and 44) progressively capture Bill's sense of exclusion. The cartoon-like quality of the first drawing gives way to a devastating and painful sense of fear and abandonment. Only the eyes -- full of suspicion and threat or fear -- and the genitals are differentiated.

Developmentally, Bill was not prepared to master the intense feelings generated by the newly configured oedipal situation. His dependence upon his mother was organized around oral and oral aggressive issues and her sexual individuality was inconceivable. The continuing absence of a father who could have assisted Bill's individuation worked to perpetuate his tie to his mother. While Bill and I were currently engaged with dyadic issues which could lead to the

consolidation of a father-related representational framework the process had only begun.

Another related problem concerned Bill's propensity for splitting. Bill split the good and idealized father onto me and the bad father onto Stuart. The situation was a necessity in terms of the treatment, but it interefered considerably with the possibility of a viable relationship with Stuart.

On the interpersonal plane of interaction, Stuart did not happen to be the kind of person who could be at ease with a young adolescent, especially one like Bill who was so preoccupied with his inner life. More problematic, however, was Bill's mother's need to keep her relationship with Stuart and Bill separate. Because of her own developmental impasses and history, she could not appreciate the possibilities of three-way relationships. She and Stuart related at a preoedipal level and issues of separation, narcissism and rescue colored their interactions. Stuart was not prepared to be fatherly and Mrs. A was not ready to form a family. The combination of all of these factors fostered Bill's splitting and made for considerable discomfort for everyone. As we shall see, enough progress was achieved across the various levels of this impasse so that Bill was able to pick

up the main thrust of his treatment -- the dyadic father transference. The possibility of successful negotiation of the oedipal issues, however was beyond the structure of Bill's personality, as it was beyond the range of his mother and Stuart's development.

Shortly after his last two drawings, Bill reported the following dreams:

#1 He goes out to visit his cousin. A moose comes out and bites him by the arm. He asks his cousin to shoot the moose. Before his cousin can a dog bites the moose, and the moose eventually dies.

#2 He goes to the shopping market with his mother. He gets cappacino cookies which he doesn't like. A man with strange eyes and nose -- like a pig -- says he can't exchange them unless he finds something for the same price. With some ambivalence he takes light bulbs.

Oral imagery predominates both dreams. Bill's cousin's mother is the key figure in the first dream. She is a nurturing and supportive figure in Bill's life. But Bill is caught-up in the repititious cycle of his orality and his "biting" anger deprives him of any help.

In the next dream he finds himself in a shopping market with his mother, but he is not getting what he wants. How could he? Although the specific details of the dream were not clarified, the image of the light bulbs seemed to

indicate Bill's willingness to look at his dilemma -- he would have to exchange his childish unsatisfactory ties to his mother (the cookies) for the promise of insight. Our discussion of these matters was promising and appreciatively interpreted in Bill's next drawing -- the Grand Monk (# 45).

Bill's reaction to his mother's relationship with Stuart revealed the depth of Bill's dependence. However, the situation had created an opportunity for an analysis of these regressive ties. Our work along these lines allowed Bill to restore the triadic situation as the context of his original anxiety. Bill's next drawing was an indication of this kind of movement.

These characters are Cheeg and Chong (# 46). In Bill's story Cheeg tries to get rid of Chung so he can be alone with his (Chung's) girlfriend. The surprising openness of this vignette gave Bill and I a good opportunity to talk about Bill's situation with his mother and Stuart. Bill acknowledged, for example, that he and Stuart did not seem to have much in common and that he was puzzled that they had not been able to get along. He had been able to be friendly to some of his mother's previous friends. Bill then admitted that he did not try very hard and that it would become more

awkward in the summer since Stuart would be living with them in a rented summer house. We were able to put Bill's feelings in the context of our previous sessions and go on to talk about how his mother contributed -- in real terms -- to the difficulties between them.

A dream Bill presented a week later was a further indication that Bill was reaching closure on his regressive reaction to his mother's relationship with Stuart.

Bill is looking in a store for the first edition of Heavy Metal, one which has a robot on its cover. He goes to his school which is his current school but it looks like his previous school. A friend of his falls. He sees two of his friends who are brothers. He goes home and then he goes back to the store. The Charlie Daniels Band is playing and he stays and watches and has fun. He goes home and Stuart and his mother are in the den.

This dream impressed me as a summary of Bill's treatment. He had progressed from the robot (the first edition) through an awkward goofy stage (the boy who falls down) to feeling he is more like other kids (the brothers). He can have fun at the music scene and he comes home to where his mother is together with Stuart in an accepted intimate situation (the den).

Bill was quite interested in this dream and he pursued his associations with energy. The dream gave us an opportunity to talk about a number of important issues. For

example we discussed Bill's vocational interests -- working for a magazine like Heavy Metal -- as well as Bill's interest and response to the Charlie Daniels Band and the kind of adolescent scene which was opening up to him. The final image in the dream seemed to serve as an epiphany and represented a considerable achievement in Bill's development. It was not a sign of success at the oedipal level, however. In the light of subsequent developments the image can be appreciated as a symbol of successful work towards individuation, not oedipal resolution. As we shall see Bill has considerable work to do at a more basic level of integration before oedipal issues could be truly engaged.

C H A P T E R VI

THE THIRD YEAR OF TREATMENT: THE HERO'S QUEST

Aeneas went down into the underworld, crossed the dreadful river of the dead, threw a sop to the three-headed watchdog Cereberus, and conversed at last, with the shade of his dead father. All things were unfolded to him: the destiny of souls, the destiny of Rome, which he was about to found, "and in what wise he might avoid or endure every burden." He returned through the ivory gate to his work in the world.

Joeseh Campbell The Hero With A Thousand Faces

There was a new and fresh sense of freedom as Bill completed the school year. Although he had a close call in one subject his overall work had been good and much better than expected. In the spirit of his last dream he was making new friends and he looked forward to the summer as a time to pursue new activities.

The exhilaration of this period, however, could not be sustained. His progressive movement was undercut by the unavailability of an (internalized) father representation. Just as the father's prescence is vital to the success of the "first" individuation process, so too, the father's availability is instrumental to the success of the "second" individuation process:

In early adolescence the father's primary role

appears to be that of promoting, through enabling identification with sexual role patterns and through his availability as a love object, the process of separation from the primarily dependent attachment to the mother. Through his support and encouragement and, particularly, through his empathic grasp of the boy's phase-specific needs, he encourages the boys's growing sense of self-growth and autonomy.

For the boy this process is not entirely without stress. Although he derives reinforcement for his ego growth and the consolidation of his sexual identity from the relationship with his father, he is also confronted unconsciously by the threat of homosexual submission that his intimacy entails. Accordingly, gestures of autonomy and even rebelliousness are likely to appear as manifestations of the effort to disavow such wishes... (Esman, 1982, p. 270)

I was available to Bill as a "father figure," that is, as a figure upon whom Bill could call in his efforts towards individuation. However, I was an object of ambivalence and transference; vulnerable to Bill's splitting and negative oedipal yearnings. It is his effort to surmount these transference conflicts and thus integrate his history which provides the main theme for developments in the third year of treatment.

Bill's next drawing depicts his conception of the "adolescent passage" and points out the problematic father element. Bill introduced a new hero -- Conan the Barbarian -- who, in this drawing, is trudging through the snow as he

passes through the valley of the Frost Giant (# 47). Conan's journey is a long and difficult and the world is depicted as cold, overpowering and arbitrary. The Frost Giant has the capacity to crush Conan who is, nevertheless, strong and resolute.

As it became clearer over the third year of therapy, Conan was a figure who served Bill at many levels. As a self-representation, Conan worked for Bill as a glorified and idealized figure, typical of normal adolescence. Conan's strength appealed to Bill and thus Bill's identification with Conan functioned as regulator of Bill's self esteem and narcissistic balance. In fact, in Bill's next drawing, Conan is in training -- practicing his balance (# 48). This drawing calls attention to the adolescent's typical concerns with strength and body-building (which Bill had taken-up).

At another level, Conan's freedom and sense of adventure attracted Bill. When I wondered if Conan were becoming a new hero replacing Elrick, Bill responded that he was: "Elrick always had something on his mind, he was a mess, always worried... Conan knows how to have a good time." This image takes up the spirit of the last dream -- Bill was looking to have fun. In the same category, but at a more unconscious level, Conan he was a figure through whom Bill could try to integrate his primitive (barbarian) instincts for pleasure

(which inevitably take on at this stage of development the quality of phallic sadism).

There was yet a third level at which Bill's identification with Conan served him. Both Conan's parents had been murdered and the story of Conan's grief, rage and vengeance helped Bill organize his own grief and rage.

Bill's choice of Conan had a complex motivational structure underlying it -- a structure which would become clearer over the course of Bill's third year of treatment. Once analyzed it would place Bill in a better position to integrate the various meanings and dimensions of his loss.

Bill's treatment and his connection with the "good" father motivated and supported Bill's individuation (depicted as Conan's journey). However, the process was complicated. In Bill's vision of the adolescent passage, Conan had to travel through a valley ruled by the dangerous and powerful Frost Giant. Individuation summoned up the bad father. The wise and needed cleric was apparently experienced in terms of the negative oedipal complex. In Bill's next drawing (# 49), the wizard is portrayed as the evil magician. Sequentially, the regressive aspects of the individuation process stirred Bill's passivity and negative oedipal longings which, in

turn, mobilized compensatory aggression. This brought about a paranoid reaction.

Supporting evidence for this perspective on Bill's experience of the needed father is offered in the following dream:

The dream takes place in the suburbs -- the roads were almost sunken. In a house there is some kind of movie. I realized people were not there. It was real scary. Grond (a character from Dungeons and Dragons) was there. He had a big helmet, black aprons and a long stick. I had a little wooden sword or stick. I was trying to fight him. He was very fast. Finally I hit him on the helmet. It made him weak and he dropped the weapon. Grond is really a bad guy -- almost a giant. He is actually controlled by an evil wizard.

It was obvious that a paranoid and castrating factor now dominated the transference. But Bill's associations were vague and it was only in the light of material which developed later in the treatment (see further discussions on Conan below) that the dream can be appreciated. Grond has a big helmet, black aprons and a long stick and he is controlled by an evil magician. Conan's loved and revered father, it turns out, is a blacksmith (black aprons), who just before his death had made a special sword. Bill's dream images of Grond and the evil magician thus condense Bill's negative oedipal complex. And, uncannily, the image of Grond

fuses fantasy and history. That is, Grond's big helmet and the nature of Bill's victory over Grond (he weakens him with a blow to the head) calls attention, once again, to the important image of the head. Bill's preoccupation builds upon his awareness of the nature of his father's death which, over time, has taken on expanded meaning. For Bill, the products of the head have become dangerous -- generating feared and paranoid images. As we shall see, in the denouement, Conan's enemy has the head of a snake!

At this time, as the summer interruption drew closer, Bill's concerns vis-a-vis the father took on a special poignancy. In the transference I had lost my status as the good cleric and thus my capacity to contain Bill's fears of loss.

Bill's next drawing (# 50) is of two comic book superheroes. The first is the Vision, in the Marvel Universe, an "artificial" character, who can disappear and reappear. In Bill's drawing he is reappearing. The Vision recalls Bill's drawing of Cyclops (# 27), a character who Bill utilized the previous year (before the summer vacation) to reinstate the warmth of his missing comrade. It was Cyclops' special visual power which Bill utilized to maintain a fading representation.

The second character is Iron Man. The Iron Man's heart was injured in battle and he is always asking "How much time do I have?" In this drawing he is molding steel (into a phallic, snake-like shape).

The positive transference has been diluted by the loss, the renewal of passive longings and rage. Bill's "superheroic" efforts to restore the good father and to overcome his anxiety and fears fell short. Bill's next drawing depicts the aftermath of a battle which has been lost (# 51). This drawing was made on the last session before the break -- the fabric of Bill's life appears to be torn.

When Bill returned in the fall, the treatment was joined in familiar terms. Bill has come to do battle (see drawing # 52). In a desolate world he confronts a monstrous dragon who could easily overpower him.

The paranoid element is paramount. But with the entire year ahead, a sense of continuity was quickly reestablished and a viable representational world reaffirmed.

Bill's next drawing (# 53) was of Ben Grimm (the Thing) and Dr. Reed Richards, two space explorers, whose spaceship's "shield" was not strong enough to block cosmic rays during the first test flight. Ben Grimm, exposed to cosmic rays, was transformed into The Thing, a cobble-stoned creature. As

the Thing, Ben Grimm possesses superhuman strength, endurance and durability.

Ben is "bitter" about his condition, but he is ambivalent about the possibilities of change. His friend, Dr. Reed Richards, may be able to help him. The Doctor has a plan, which if it works, will permanently change Ben Grimm back to an ordinary person, but then Ben would lose his strength and he fears he would lose the affection of a blind sculptress who he thinks loves him for his strength.

This drawing sets up the therapeutic task: although Bill recognizes help is forthcoming, he fears the consequences of confronting his oppositionalism (his omnipotent sense of strength) and his dependent-erotic attachment to his mother.

In Bill's next session (# 54), he made a drawing of the Thing and two drawings of Conan in which he is celebrating a victory. The cause for Bill's victory celebration appears to be Conan's emancipation -- from the Thing -- and the reconnection of the therapeutic relationship with the adolescent journey.

The more regressive (object related and healing) aspect of this scene is depicted in Bill's next drawing in which there is also a celebration. The little man is moving towards the "more wordly and hardworking man" who, in turn,

is moving towards him (# 55). The little man "whose growth is stunted" is a thief "who is going to try to give up stealing." The sword is laid aside and the men toast.

Thieving and deprivation are repaired through oral incorporation -- an aspect of the dyadic father-child relationship. At this point in the treatment then, Bill was able to experience this aspect of our relationship without anxiety.

An additional and oedipal interpretation of the thief is suggests itself: perhaps Bill feels he has gotten what he has (his mother) by illegitimate means -- that is, without an oedipal opponent. Thus, in Bill's next dream he "goes into a bar looking for someone. There is a lady in a red dress who is singing." Bill's mother worked in a restaurant-bar. In Bill's next few drawings he is standing pat -- phallic object in hand -- warning that no one is going to take what belongs to him -- his mother (# 56 & 57). Like Ben Grimm, Bill is reluctant to change.

There were two issues of considerable import, now, which had defined themselves in Bill's treatment and which alternatively occupied my attention throughout the rest of the year. The first issue concerned the father transference which would now be expressed and worked-through in terms of

Bill's fascination with Conan. Over the next few months this area would intensify and eventually give way to a more evolved level of identification. The second issue concerned Bill's relationship with his mother on both its real and regressed levels. To the extent that Bill's identification with Conan signaled a wished for emancipation from his mother, these themes are intertwined, but for the purposes of clarity, I will discuss them separately.

Early in the fall Mrs. A consulted me to discuss how much more anxious she had become over the summer. I recommended treatment with the idea that she was understandably beginning to experience separation anxiety in relation to Bill's individuation initiatives. Actually, Mrs. A and Bill were working on the same issues. They both needed to individuate from the protective unity they had created. Mrs. A needed to establish a mature relationship with her boyfriend and Bill needed to get on with the challenges inherent to the middle phases of adolescence.

During the period of Mrs. A's treatment, Bill's school performance was better than it had ever been. However, early in the winter, Mrs. A terminated her treatment, citing financial difficulties. Simultaneously, Bill's performance in school slowly started to deteriorate. There was a

correlation to these events, of course. Bill not only had to deal with a regressive pull from within, he had to deal with his mother's anxiety about her own individuation, belied by her "worrying" which her treatment had contained. Late in the spring, Mrs. A's anxiety again intensified and I offered to see her on an interim basis. This extended consultation (to be discussed later) was a critical intervention which facilitated Mrs. A's and Bill's separation.

The other focal theme -- Bill's identification with Conan -- dominated the therapeutic interaction throughout the winter and spring months.

This identification emerged not only in Bill's drawings, but also in his dreams. Bill seemed to relate himself as Conan to almost every situation. In the following dream, for example, Bill responds with Conan-like gesture to a situation involving Stuart and himself.

Bill was walking down a path in Central Park.
There's a dog in his path and he kicks it out of
the way. He kicks the dog as Conan might.
Someone sees him and he is chased. He runs into
a fenced yard where there is a cow and a calf.
He can't really hide there and he keeps running.

In Bill associations to the dream he described how when Stuart came over to the apartment, he often felt like leaving

and he went to his room. He felt "kicked out." He felt Stuart's needs took precedence over his and in the course of the session Bill vented his anger at Stuart. In the dream Bill reversed this situation and for a moment he was triumphant. He kicked at the dog as Conan did in the movie -- venting his rage. He gets into trouble, however, and he's chased. Fortunately, there's no place to hide. As one of Bill's associations, he remembered being told as a little boy that cows were safe. But in his dream the regressive lure of being a little boy with his mother felt like imprisonment -- "there's no place to hide."

While an analysis of the dream was important to Bill in terms of helping him appreciate his anger with his mother and Stuart, it was the subtle Conan-like gesture that caught my attention. When I mentioned to Bill that Conan must indeed be important to him for him to portray his anger this way, Bill rejoined that he was "obsessed" with Conan.

I inquired more closely and as I listened to Bill's description, the depth with which Conan had captured Bill's imagination became clearer and more poignant.

Up until this point I had understood Bill's interest in Conan as an adolescent hero -- an admired figure who, in typical adolescent fashion, facilitated individuation. But

in the following sessions I began to see Bill's identification at another level. Bill was using Conan to help integrate his experience of father loss.

Some background will help make this clearer. Conan is both a comic book and movie hero. It was the movie which captivated Bill. In one of the opening scenes of the movie, Conan's father, a brave and heroic blacksmith, has just made a magnificent new sword:

The man cupped his son's small hands within his own, and curling the boy's fingers about the hilt of the great sword, said, "The heart of a man is like a piece of unworked iron. It must be hammered by adversity and forged by suffering and the challenges flung by the thoughtless gods, right unto the point of breaking. It must be purged and hardened by the fires of conflict. It must be purified and shaped on the anvil of despair and loss." (De Camp and Carter, 1982, p. 5)

Conan's father and mother are murdered by invaders led by Thulsa Doom and so "Conan came to learn his first lesson in suffering. Cruel that lesson was and far too early for so young a child." But he does not give into despair. "The emotion that took possession of Conan's heart as he brushed away that tear was rage -- hot and unforgiving rage." Conan is sold into slavery, but as he grows he becomes incredibly strong. He becomes a "pit fighter," a trained and skillful

killer. Eventually, Conan escapes from slavery, but he is haunted by his father's death. In one episode he's attacked by wolves and hides in a cave where he discovers a skeletal warrior and sword (see drawing # 58). Conan takes his sword:

Conan eyes clouded by painful memories as he caressed the perfect planes of the blade and the exquisite workmanship of the hilt. He recalled the making of his father's masterpiece... (p. 46)

During this period of time -- we are now tracking developments in the early spring -- Bill continued to offer highly meaningful metaphorical material. In one session, during a a quiet moment, I asked Bill what he was thinking. It was not my custom to ask Bill this because too often it had turned up a "nothing," but there was something about Bill's manner in this session which told me he was more accessible. He was and he surprised me with the freedom of his association. He told me he was thinking of Conan and the Wizard of the Mounds. "The Wizard sings to the dead kings (who are buried in the mounds) of battles, riches and woman."

Putting Bill's association in the context of the scene between Conan and the Wizard will help us appreciate its meaning for Bill:

Conan is on his way to the Mountain of Power to kill Thulsa Doom, his father's assassin.

Finally, he'll take revenge and recover his father's sword. On the trek to the mountains, he comes upon the Mounds. "When he came upon them he recognized the Mounds as tumuli of the past in which some primordial people are want to bury their kings... There was something in his barbaric soul that cowered before the dead and unkown. The devastation seemed complete, its cause beyond man's understanding."

Conan then comes across a "shaven-headed, flat-faced, ill-clad old man." In some strange way he commanded the barbarian's respect. "Know, young warrior, that I am a Wizard, and that this Necroplois contains the bones of mighty kings and their restless spirits. He who harms my living flesh must deal with forces that he knows not of."

At sunset, Conan, having doffed his helm and mail, sat before the fire, gnawing on a piece of smoked meat and unleaved bread. The hermit bustled about, offering his guest a gourd of sour ale and gabbing as if he had had no converse in years.

"These burial mounds have been here since the days of the Titans stranger," the old man said. "Great kings sleep here, kings whose realms once glittered like lightening on a windy sea. And curses lie beneath those piles of earth; that is why I dwell below their summit."

"Are you the caretaker of this grave yard, then?" inquired Conan.

The wizard laughed. "Nay, but I sing to those who lie here, to lull their slumbers...tales of old, of battles fought and heroes made, of riches and of women." (p. 106)

Again, I was the wizard, cued now to Bill's need to talk of things past -- both of a romantic and longed for past when

fathers were Kings as well as of a cursed and dreaded past when a father had perished. In addition, Bill seemed to recognize in the Wizard's song, the therapeutic setting's capacity to contain the bad introjects -- "to lull their slumbers." Bill's association thus poignantly captured and reaffirmed his awareness of the nature of the therapeutic process and opened up, at a deeper level, an inquiry into his identification with Conan.

First, Bill's rage was given a form through Conan's aggression and his quest for vengeance. Second, Bill's need to have something tangible from his father, some bequest, was given a form in terms of Conan's search for his father's sword (see drawing # 58). And finally, Bill's split representation of his father was given an expressive outlet. There was the good father -- idealized, revered and relied upon. This image had evolved in relationship to John Lennon, then to me as the good wizard and to Conan's heroic father. The other image of father was that of the disappointing and dangerous father i.e. the evil wizard, the Frost Giant and Thulsa Doom.

Thulsa Doom is the embodiment of the evil father. When Conan finally confronts Thulsa Doom, Doom makes the following speech:

"You have come to me at last, Conan, as a son to his father," Doom began in his soft, hypotic voice. "And rightly so, for who is your father if not I? Who gave you the will to fight for life? Who taught you to endure? I am the wellspring whence flows your strength."

Later Conan responds. "My father was the light of day; Thulsa Doom my night." When Conan finally kills Doom, Doom's head turns into a mass of snakes!

The therapeutic task is clearly defined in relation to this material. Bill's inner world -- divided as it is into good and bad objects -- has a developmental and traumatic history. Therapeutic progress depended upon the analysis of this clinical material both in terms of its genetic roots and defensive elaboration. This work was supported by Bill's identification with me as the good cleric and his growing trust in my capacity to contain aggression. Each time a paranoid reaction was surmounted, it strengthened the positive transference and helped Bill differentiate good from bad in the transference.

As Bill and I continued our discussions about Conan, another avenue of exploration took us into the area of Bill's individuation from his mother. In one session Bill declared of Conan:

"He's free! People have to worry about what they are going to wear...how to arrange the furniture. He's free! He just comes and goes. In town he behaves himself. He sleeps where he wants, wears what he wants. He's a barbarian. (See # 59, my barbarian). He raised himself -- outside town, outside civilization."

Conan has raised himself "outside town, outside civilization." He is free of dependency needs. He does not worry about what to wear or how to arrange the furniture. Bill's struggle with passivity and identification with his mother's feminine positions is obvious here.

A comment by Blos highlights the adolescent's dilemma vis-a-vis the mother at this stage and sets-up criteria for the analysis of this line of clinical material:

The object of this fear is the archaic mother, the preoedipal, active (domesticating) mother who is the prototype of the witch in folklore. The fear revolves around surrender to the archaic mother, and the wildly aggressive impulses are directed toward the overwhelming and ominous giant. (p. 120)

Earlier in the spring term, Bill had been assigned a term paper in history which he was having trouble completing. His topic, which he had chosen, was witches. Bill had researched his topic, but he was having trouble putting his ideas together. Bill's choice of topic as well as his difficulties

were indicative of the problems he was having with the "archaic" mother. Bill was trying to surmount a regressive pull through intellectualization.

Bill was able to appreciate this analysis. He remarked that one of the things Conan says a lot is that he "can't stand things that are magical." Bill was also having trouble in English, a class he normally did quite well in. When our discussion of his history paper had come to an end, I asked what his problems in English were. Bill was quiet for a moment and then he looked up with a knowing smile. His English class was reading MacBeth!

The adolescent's regressive fears of the archaic mother also affects his psycho-sexual development. Blos comments:

On the genital level of prepuberty this constellation is experienced as castration fear in relation to the woman, the preoedipal mother. The erect penis cathected with aggressive impulses evokes at this stage the fear of reaching uncontrollable destructive intensity.
(p. 120)

A drawing Bill made around this time vividly captures this regressive dilemma in all of its complexity. The soldier in this drawing (# 60) had just been released from the service and he's "ready for action." I asked Bill what kind of action. "He has a laser carbine and he's going to kill

people." I said that usually when people get out of the service they are ready to have fun -- but this soldier is ready for hostility. Bill replied that he went into the service to learn martial skills -- like Conan! I questioned, "so he has an aggressive personality?" "Yeah, he has to be aggressive. It's a dangerous world!."

The immediate context was that Bill had just finished school and his mother had just been laid-off from work. When I pointed this out and asked him what it was like to be spending so much time with his mother, he responded that he did not like it. "She makes me do a lot of things and I don't want to do them." The situation was more complicated, of course.

During the same week in which Bill made this drawing, I met with Mrs. A. As she expressed her exasperation about Bill's passivity and oppositionalism, she revealed aspects of both her and Bill's behavior which continued to clarify the degree of their enmeshment. In describing Bill's routine, for example, she revealed his obsessional style. When Bill had to do an errand he could only do one thing at a time. He would go to the market and bring the groceries home, then he would go out again and pick up the laundry and bring it back home and so on. He could not do two things at once.

Bill's behavior was a sign of his complicated tie to his mother. He was always coming home (to her) and checking in while simultaneously resisting her by putting his errands off, being late, etc.

His mother admonished his lateness telling him that just as a "husband or lover" he should check-in when he was going to be late. Mrs. A's remark was an indication of her enmeshment. She wanted to see Bill become more productive, but her anxious remarks undermined his independence. For example, Bill tried to explain something to his mother about the connection between his problems and her anxiety. He told her it was her fault that he could not get started -- she worried too much. Mrs. A responded by blaming him for going to bed too late and reading comics all the time. Bill rejoined. "See, I can't talk with you!" Later, when Mrs. A reported this interaction she admitted that she had gotten too emotional. She was beginning to appreciate that being Bill's mother was the "cornerstone" of her existence and that his growing up was causing her to feel abandoned.

It was on the basis of these observations that I decided to offer to see Mrs. A on a weekly and interim basis. After discussing it with Bill, who readily agreed, I made the proposal to Mrs. A. I made it clear that I thought she

needed to see someone for herself, but I would see her on an interim basis to try to help her manage her anxiety about the individuation process.

Considering Bill's difficulties with his mother as well as his preoccupation with Conan, it was not surprising that Bill's school work slipped during the spring. But Bill was a resourceful youngster and while he was unable to pull things together in history, he worked hard and successfully in his other classes. He was also a great success in the school play. He had taken a drama class during the year and through his involvement there had, reluctantly at first, and then enthusiastically, involved himself in the production end of the play. His leadership was much appreciated by the play's director as well as by his peers. For Bill to participate so wholeheartedly in the play was a significant accomplishment.

Here was a boy who not so long ago was quite vulnerable in the face of demands. To give into what another wanted exposed him and opened him up to attack. He felt too depleted to give with a sense of reassurance that his assent would lead to self-renewal. His confidence had been shattered by his father's death and his stance in life depended upon his identification with the fierce, lonely and

determined hero. To give at all was a rare accomplishment. To participate in the play and to recoup almost all his grades was a major achievement.

The winter and spring of Bill's third year of treatment has been especially productive. What Bill and I had talked about throughout this time had either worked towards the analysis of Bill's enmeshed and regressive relationship with his mother or towards the analysis of the father transference and all the complex and painful issues of loss. The focus had shifted back and forth, but in the summer, the treatment turned conclusively towards father issues.

In one session Bill and I talked about the last few weeks of school, the various pressures and the problems he had been having with his mother. Bill seemed to feel worn out and depleted. I introduced the thought that one of the things that could be making things more difficult was that both he and his mother might be struggling with an anniversary grief reaction to his father's death. Bill said that he did not know much about that, but he mentioned that his mother had talked about his father a few days previously. We talked a little about fathers. I asked him what he thought about in the presence of some of his friend's

fathers. He liked them. He thought they were funny. Did they ever make him wish he had a father? No. Bill's reaction was vacant and distant and I wondered whether I was pushing him too much. But when I tried to move onto another topic, Bill remained silent. He told me he could not "talk about fathers...he just could not!" He looked very troubled and nearly tearful.

When I saw Bill's mother the next day she began by saying that Bill and I must have had a good session the day before. I was surprised, of course, and asked why she thought that. She said Bill was in a happy and talkative mood. He had even pointed out how many notes he had taken for his history report -- seventeen 3x5 cards! (Bill had to go summer school for history.)

In retrospect, Bill must have felt relieved that I had introduced this painful topic and that in our exchange he had acknowledged his feelings of paralysis. This was the closest we had ever come to talking directly about his father and despite my concern over my intrusiveness and what, at the time, had seemed like an unproductive inquiry, Bill had communicated. "I can't talk," he said. This simple statement represented an integration -- an acknowledged link between him and his father. In the next session Bill offered

a slightly more differentiated statement -- "I don't like to think about my father." These statements indicated a shift in Bill's disassociation.

There were several dimensions to this shift all of which were valuable to the process of Bill's therapy. First, Bill was beginning to consciously correlate his feelings with his loss. Up until now Bill's associations existed on a purely symbolic and unconscious plane and they were sealed off by dissociation. Bill had once said to me that he would not know what it would be like to have a father because, well, he never had one. He would not, nor perhaps could he, admit to any longing or comparisons.

At another level Bill's shift in organization signaled a new period of learning. He had offered me a considerable opening when he pointed out that he could not talk about his father. It was as if he had said that when I am sad and lonely I cannot think. But that evening he had pointed out to his mother how many history notes he had taken. He had apparently been able to move away from paralysis towards productive exploration. In the following session he was considerably more relaxed and he talked about his summer school history class in positive terms. "I'm learning!" he declared. Bill compared his history teachers. His new one

"taught," that is, she "showed" her students history rather than "telling" them about it. He described his former teacher as pedantic and confusing. Whatever, the respective merits of his two teachers, Bill's confusion about history belonged to him and he was less confused now because he could "take-in." Bill's ego-functioning had been inhibited by dissociation which was beginning to lift.

Another dimension of the shift was that we had been able to use the material to make distinctions between "I can't talk," i.e., "I'm too upset to talk," and "I won't talk," the latter differentiating various forms of resistance from Bill's feeling of paralysis. Bill almost always had a difficult time beginning sessions and these distinctions helped us get started.

The context of trust in which these developments had taken place abruptly became a context of mistrust. In successive sessions Bill made two drawings of enraged and murderous warriors (# 62 and 63). In a third session, Bill's fear became self-evident. Bill made a drawing of Conan (# 64) accompanied by the following story:

There was a high priest in town who everyone liked. He was very friendly and helpful to people. He had control over people and he

didn't abuse it. But then the town started getting corrupt because the devil had taken over the priest's body and he was doing devil worship. The townspeople were oblivious to this. Conan came to town and he just sensed something was wrong with the priest. He went into the temple at night and he saw the evil ceremonies. The priest was really the devil and not the good priest. Conan had to kill him. The townspeople didn't know about any of this and in the drawing they are advancing on him. He runs away because he doesn't want to hurt any innocent people.

This material was quite familiar to Bill and myself and it easily lended itself to a useful interpretation (which the two previous drawings had not). In the following session Bill told me about a movie scenario that he had been thinking about. This was a story of Karnack -- a "Conan type of guy."

Karnack is attacked by natives with darts which are supposed to put him to sleep. But because of Karnack's strong constitution, he's able to resist their effect until he escapes. He manages to hide before falling asleep and when he awakes he finds himself in the camp of a shaman. The shaman is really a wizard, but he works mostly with herbal medicine. At first, Karnack is alarmed and he reaches for his sword which he thinks has been taken away from him, but he sees that it is lying right behind him and he realizes that the wizard means him no harm.

Once again Bill had overcome a paranoid experience. The theme of Bill's script is transition. Karnack has awakened in the friendly camp of a shaman who heals with "natural" medicine. Bill's renewed feeling of safety was about to

yield one of the most poignant and interesting phases of our work together.

A few sessions later Bill made a drawing of Luke Skywalker (# 64). He did not finish this drawing, but handed it to me, saying that if he finished it, we might not have enough time to talk about it. It had not been often that Bill felt free to make that kind of distinction and I eagerly awaited his next thoughts. He asked me if I had seen Return of the Jedi. I told him I had not. He did not want to follow-up on his associations because he did not want to spoil the movie for me. I tried to coax him but he resisted. Bill just assumed I would be seeing this movie. Bill then decided he wanted to talk about Star Wars, -- particularly a scene between Obi-Wan and Luke.

The scene which Bill described to me was one in which Obi-Wan tells Luke about his father. He described the scene in some detail and as it unfolded I realized that something very important was taking place. I've described the scene below:

Luke is a "farm boy with heroic aspirations" who lives with his uncle and aunt. His uncle is a farmer and at this point Luke has sacrificed his aspirations to help his uncle for one more season. Luke is frustrated. From a friend he learns of the Rebellion, forces joining together to overcome the ruling and evil Empire. But Luke

is out of the action: "If there's a bright center to the universe he's on the planet farthest from it."

Through miraculous intervention, however, a critical piece of information falls into Luke's hands. He tries to talk to his Uncle about it, but his uncle suppresses it. The information is a message for Obi-Wan Kenobi. Luke thinks that this person might be old Ben Kenobi who his uncle refers to as "just a crazy wizard."

But Luke's uncle knows about Ben Kenobi and Ben's relationship to Luke's father. This is revealed in a scene between Luke's uncle and aunt. His aunt tries to intervene on Luke's behalf telling Luke's uncle that Luke is not "just a farmer...he has too much of his father in him." His uncle replies, "that's just what I'm afraid of."

Luke's father was a "Jedi Knight" and the "best star-pilot in the galaxy" and Ben had been his mentor. But his uncle kept this information from Luke. Luke thought his father was a mere navigator on a spice freighter.

In the course of things, Luke encounters Ben (who rescues him from an attack by a dreaded Tusken raider). Old Ben is himself a former Jedi Knight. Although he appears as a "shabby old desert rat-of-a-man" Ben is a very special man and a force for good. Unlike Luke's uncle who suppressed Luke's knowledge of his father, Ben tells Luke all about his father, who was a pupil of Ben's. He passes Luke's father's lightsaber onto him. "Your father wanted you to have this when you were old enough." Luke asks how his father died and Ben tells him how a young Jedi named Darth Vader "turned to evil and helped the Empire destroy the Jedi Knights. He betrayed and murdered your father. Now the Jedi are all but extinct."

Luke is puzzled and asks Ben about the Force. "The Force is what gives the Jedi his power. It is an energy field created by all living things. It surrounds us and penetrates us."

Once Bill had finished talking about Luke and Obi-Wan

and I had asked a few clarifying questions, we both fell silent. I was quite moved by Bill's material. Once again Bill had transformed our relationship. He had found the most apt metaphor to convey his need and willingness to explore his thoughts and feelings about his father. Bill interrupted my thoughts -- telling me how much he liked that scene between Ben and Luke. I asked him about it. "That scene puts something in tune. Not many movies have that kind of scene...that puts everything in perspective. It gives you the whole history."

Once again Bill had moved into the intermediate area, singling out the treatment process with his appreciation while commenting on the importance of history.

Bill and I talked about how Luke's uncle had tried to suppress Luke's history, but how Obi-Wan thought it was important for Luke to know about his history and his father. We also talked about how Bill and Luke had some things in common. Indeed many of Bill's heroes did -- Luke, Conan, Spiderman -- had lost their parents. As we were discussing the material I mentioned that what Bill knew about his father he probably had learned from his mother. "But I still don't really know him," Bill replied. I told Bill that while he probably did not really know or think much about his father consciously, he thought about him unconsciously -- through his stories and pictures. And just like Luke, Bill

would now be in a better position to put together these unconscious ideas and fanatasies with his history and feelings.

Over the next few sessions Bill and I continued to discuss Luke Skywalker. I pointed out that in contrast to some of Bill's other heroes, Luke was just a boy. But Bill reminded me that Spiderman was like Luke in some ways. Spiderman was just a boy, too, Peter Parker, whose powers could be limited. "He's a superhero who has to sew up his own suit!" He could get confused, too. "How about Luke," I asked? Bill's answer integrated his history, the transference and his oedipal conflicts: "Well, Luke didn't know who his father was, for one thing. Also he liked Obi, but the same day he got to know him, he was killed. And he liked Princess Lea, but he didn't know who she was... that she was his sister."

Luke Skywalker was, or course, a more suitable and integrated self-representation -- a boy, not a barbarian, with a tragic past, but with discernable adolescent problems.

Early in the Star Wars trilogy, Luke was unknowing about the true identity of his father. The scene which had captured Bill's imagination was the one between Obi-Wan and Luke which places Luke on the threshold of his adventure. It turns out, of course, that Luke's father is Darth Vader -- the evil and dangerous father who had abandoned Luke. In the penultimate scene in the Star Wars trilogy, Luke confronts

his father. Luke's love prevails and they are reconciled. In the final scene his father and Ben are visually present as benevolent actualities available to Luke in the form of ego ideals.

However, when Bill and I discussed this material, Bill responded with a kind of vague anxiety. The integration which Luke had achieved was beyond Bill's conception. Our work had brought Bill to the threshold of split object representation. And like his drawing of Luke, his work was unfinished. Bill continued to picture Stuart unrealistically as a hated and feared object and I remained a figure vulnerable to paranoid reactions. But the transference reactions were becoming more manageable and as we can foresee from his succinct conclusions about Luke's predicament, Bill was on the brink of a new sense of self-awareness and integration.

Bill's drawing of Luke Skywalker was one of the last drawings Bill made in his treatment. Subsequently (in the fourth year of treatment), our work together depended mostly on Bill's associations and metaphorical material entered the treatment in the form of dreams. That is, Bill did not need to use metaphor (in the form of his drawings) to contain his needs and rage (primary process material) which heretofore held the danger of inundating him.

These last sessions on Luke were palpable ones for Bill

and I. I experienced them with a sense of gratitude and appreciation for the many years of hard work to which Bill and I had committed ourselves.

C H A P T E R V I I

DISCUSSION AND EPILOGUE

One of the things that father does for his children is to be alive and to stay alive during the children's early years. The value of this simple act is liable to be forgotten.

Donald Winnicott, The Child, the Family and the Outside World

When I began to see...that this use of me might be not only a defensive regression, but an essential recurrent phase of a creative relation to the world.

Marion Milner, "Aspects of Symbolism in Comprehension of the Not-Self."

In retrospect, we can see that Bill's treatment was organized from the very beginning by the father transference, both in its negative and positive aspects. As we look over Bill's clinical material, we see that when Bill began treatment he was pathologically identified with his father. This identification or object representation undermined his initiative and exposed him to primitive and paranoid anxiety, fears of abandonment and too great a dependence upon his mother. The positive transference also revealed itself early in the treatment. Bill's touching statement "that it was rare the two dragons were found in the same territory" followed by his drawing of the baby dragon on its parent's back (# 5) brought Bill's need for the loved

father into the treatment. These positive feelings eventually crystallized in Bill's representational world in the form of the hero and the wiseman.

In terms of my discussion, I would like to explore the gradual formation and integration of the dyadic father transference by reviewing three important transitions in the treatment.

The transference is set in motion by the fact that the therapist makes himself available as a "new object," and as Loewald has written, the positive transference is defined as the patient's capacity to hold onto the "potentiality of a new object relationship." One aspect of the positive transference is expressed by the patient's identification with the therapist in terms of the ego-activity of the therapist's work, ie., the patient's identification with the therapeutic alliance.

The therapeutic alliance cannot be taken for granted. It is an emergent property of the therapeutic system -- of a relationship which is being "found to be reliable." Once established, it acts as a safeguard -- protecting the treatment from being inundated by regressive material (introjective schemata). The establishment of the

therapeutic alliance was a critical process in Bill's treatment and its formation is the first transition I would like to review.

You will recall that early in the fall of Bill's first year of treatment, I felt stalemated by his oppositionalism. I knew, on the basis of my countertransference, I was being made to feel what Bill felt -- enraged and helpless. Bill seemed to view me as a dangerous intruder and his positive feelings had only been vaguely formulated.

In one session, as I wrote earlier, my feelings of frustration got the best of me and I got angry with Bill -- "but with good results." Bill, in turn, became angry and in his play he pulverized a piece of clay. I interpreted Bill's play in terms of his anger and I shared my feelings of frustration with him. The air seemed to clear and suddenly Bill produced a drawing (# 6) which became the first in a series of critical drawings. This series was highlighted by his drawings of Sam and Jack and the powerful and mythic drawing of the Mountain Man. The former drawings indicated Bill's conscious commitment to the therapeutic alliance. The drawing of the Mountain Man revealed the fundamental and terrifying conflicts which Bill conceived of in his relationship to me.

Bill's therapeutic and creative work (play) over this

time changed the structure of our relationship -- not only was the therapeutic alliance established, but the dialectic between the positive and negative transference was given a symbolic format. How do we account for this transformation?

From Bill's point of view his angry play with the clay created an expressive outlet -- one which integrated in a manageable action -- the feelings of rage which underlied his oppositional behavior. In turn, I became a more distinct figure -- alive and real and more separate from his unconscious hate. Play, Winnicott reminds us, is dialectical in nature: "an interplay in the child's mind of that which is subjective and that which is objectively perceived" (Winnicott, 1971, p. 52). Bill's subjective experience of me as the dead, absent and hated father interacted with his objective experience of me -- concerned, frustrated and alive. At this moment I must have become a new object for Bill and with depth and clarity he apprehended the therapeutic task. Our work became framed by my identity as Jack the Mentor and the Mountain Man and his identity as the Poor Soldier, Sam the Unknowing Prince, the Hungry Boy, the Survivor. These newly created representations began to alter Bill's inner world and give new meaning to a range of vaguely conceived feelings.

One final comment on this process: the pleasure which

Bill experienced during this time was the pleasure of an individual who was discovering his creativity -- which indeed he was -- organizing and integrating elements of his history with his conception of our relationship. These experiences take place within the intermediate area of therapeutic interaction -- Winnicott's potential space -- and their meaning (separate from content) is to give the individual confidence in their initiative and creativity. In cases of developmental arrest, in which passivity colors the individual's character structure, these experiences are critical.

Another important transition in the formation and integration of the positive transference developed as an aspect of Bill's grief around the death of John Lennon. In grief, as with any transitional situation, the dangers of regression are balanced by the potential for change. Bill's regression was contained by the therapeutic process and what emerged -- with surprise and love -- was Bill's idealization and it further transformed our relationship.

These feelings appeared at first in their negative form ie., as the evil wizard (# 18): a deep need suffused with anxiety. The Evil Wizard, like the Mountain Man, was a

symbolic representation of Bill's negative oedipal conflicts, but in this instance, he put the emphasis on knowledge, not feeding. In the very next session, Bill introduced the Wise Cleric (# 19). During the next several months the therapeutic alliance was solidified and Bill grew in trust and initiative -- experiences complementary to his personification of me as the Wise Cleric.

This period of change and consolidation culminated in Bill's drawings of Merlin (# 29) and the Adventures (# 30). A child's idealization is a touchstone for his love and Bill's beautiful drawing of Merlin touched me with his love:

Gratitude is closely bound up with generosity. Inner wealth dervives from having assimilated the good object so that the individual becomes able to share its gifts with others. (M. Klein, 1957, p. 189)

Bill's drawing of the Adventures (# 30) provides unusually convincing evidence of internalization and represents a profound shift in his inner world. Bill was clearly identified with the therapeutic values of perspective and insight, supported, at a deeper level, by feelings of having been nurtured and enriched.

A third and final transition I would like to discuss occurred near the end of Bill's third year of treatment. It

concerns a deeper level of integration -- a shift away from Bill's identification with Conan towards a more viable identification with Luke Skywalker. It is a transition which brought Bill closer to dealing with his problem of splitting as well as exploring his history and his feelings about his father.

Towards the end of the third year of Bill's treatment, I was seeing Bill's mother once a week. In one session she presented a dream which indicated to me that she was struggling with an anniversary grief reaction to her husband's death. When I saw Bill later in the week, I took note of his depression and questioned if he, too, were struggling with an anniversary grief reaction -- triggered, perhaps by his mother's depression. I told him that when I had seen his mother earlier in the week she had seemed depressed and I explained that I thought the cause of her depression was a grief reaction. I wondered if he was struggling with similar feelings. Bill mentioned that his mother had talked about his father recently, but he did not know if this was what he was depressed about. I proceeded with my hunch -- talking to Bill about fathers. Bill was troubled by my questions. He "couldn't talk about fathers -- he just couldn't."

Bill's response had a great deal more meaning than I appreciated at the time. It represented an integration. All of our discussions up until that point had been at the level of metaphor, but now Bill's simple statements represented a shift in his dissociation. It is a shift which was only made possible by Bill's work on Conan which had put his unconscious "obsession" with Conan into a meaningful and conscious representational framework.

As I have discussed, this session was followed by a period of exuberance: "I'm learning!" Bill declared. An intense, but brief period paranoid experience was surmounted and Bill, as Karnack, found himself awake in the "friendly camp of a shaman" -- a transitional sequence familiar in fairy tale and myth.

What eventually emerged from this sequence was a new and integrated sense of self awareness: "Well, Luke didn't know who his father was, for one thing. Also, he like Obi, but the same day he got to know him, he was killed. And he liked Princess Lea, but he didn't know who she was...that she was his sister."

You will recall that Bill was not able to talk about the Darth Vader material -- Bill was more identified with Luke's relationship to Obi-Wan than to Darth Vader -- his real father. There remained a fundamental split in Bill's object

relations -- a split which began to heal in Bill's fourth year of treatment.

Louis Sander (1983) has written beautifully on the ontogeny of the self both in development and in the clinical situation. I would like to quote a passage from Sander's work which epitomizes the nature of the clinical process.

There is an unavoidable uncertainty that the analyst is left with and must endure, recognizing and permitting the patient's private and unfound center while facilitating the integrative process necessary for his initiation of new adaptive organization that springs from it and cannot be carried out without it. (p. 345)

As I wrote earlier self and object representations correlate with a predictable consistency. Bill was able to construct a representation of a father figure -- an amalgamation of reality and fantasy -- which has begun to alter his representational world. And although there were many factors which contributed to Bill's development, ie., his mother's growth, his good relationships with his peers, the adolescent individuation process itself, etc., the inner changes which have taken place, mirrored by behavioral changes (more responsive social behavior and more productive school performance) have occurred in the structuralization of

experience in the father-child dyad.

Epilogue

In the fall of Bill's next year of treatment, he returned, almost immediately, to the issues of his father's death. He reported he was having trouble writing a report in English on a story which involved the near drowning of the story's hero. I used this material as an opportunity to explore Bill's knowledge of his father's life and death. Bill seemed ready to investigate his history and to develop a more integrated narrative about his life. Bill's mother made herself available to Bill and discussed Bill's father with him in a series of important and moving conversations.

Bill's idealization of me as the wiseman was a key factor in the success of the treatment; indeed, it is a key passage in the developmental process. But at a more advanced stage of development it operates as a defence. While I continued to be personified as the good father (subject, of course, to negative reactions), Stuart was personified as the bad and hated father. The issue, of course, was complicated. Not only was Stuart the object of Bill's archaic feelings, he was an oedipal rival. Bill withdrew from Stuart and Bill's mother struggled with a mixed sense of loyalty. I consulted

with Stuart and Mrs. A at three different times over the course of the year and we sorted out the various issues. The consultations helped the couple understand Bill's defensiveness and they were able to respond to Bill's withdrawal with more understanding and compassion.

I worked with Bill both at the level of his (archaic) hate and his oedipal feelings of possessiveness and jealousy. A change in Bill's attitude towards Stuart was achieved when Bill acknowledged (towards the end of the year) that he no longer "hated" Stuart -- they might "even be able to get along."

FOOTNOTES

1. Blos's work on the negative oedipal complex is discussed in Chapter II; his work on individuation is discussed in Chapter V.

2. The recent literature on fathers and their role in child development is focused on the father-son relationship. Work on the father-daughter relationship is only beginning to appear in print.

3. In fact, Bill's grandfather had been a barber. Although Bill's grandfather had become important to him, Bill was not able to relate to him in a way which would have renewed the developmental processes arrested by trauma. Except for the first few months of treatment, Bill's grandfather is hardly mentioned at all. Well into the fourth year of treatment, however, Bill referred to him as a motivator.

4. The game of Dungeons and dragons provided Bill with a number of characters who began to appear in his clinical material. This game, which is so popular among adolescents, is an elaborate and complicated series of "adventures" in which a player's "character -- fighter, magician, thief, etc -- meets a series of challenges. The setting is mythological and the goals are power and riches. Along the way a character encounters fantastic enemies, i.e., dragons, supernatural events. The Fighter and the Cleric were characters drawn from Dungeons and Dragons.

5. The features of Professor X, Wolverine, etc, are based both on Bill's statements and descriptions drawn from The official Handbook of the Marvel Universe. I have included the latter material because it augments an appreciation of Bill's interest in the characters he chooses. The Marvel Universe of comic book characters is made up of hundreds of characters and Bill's choices are highly selective and meaningful.

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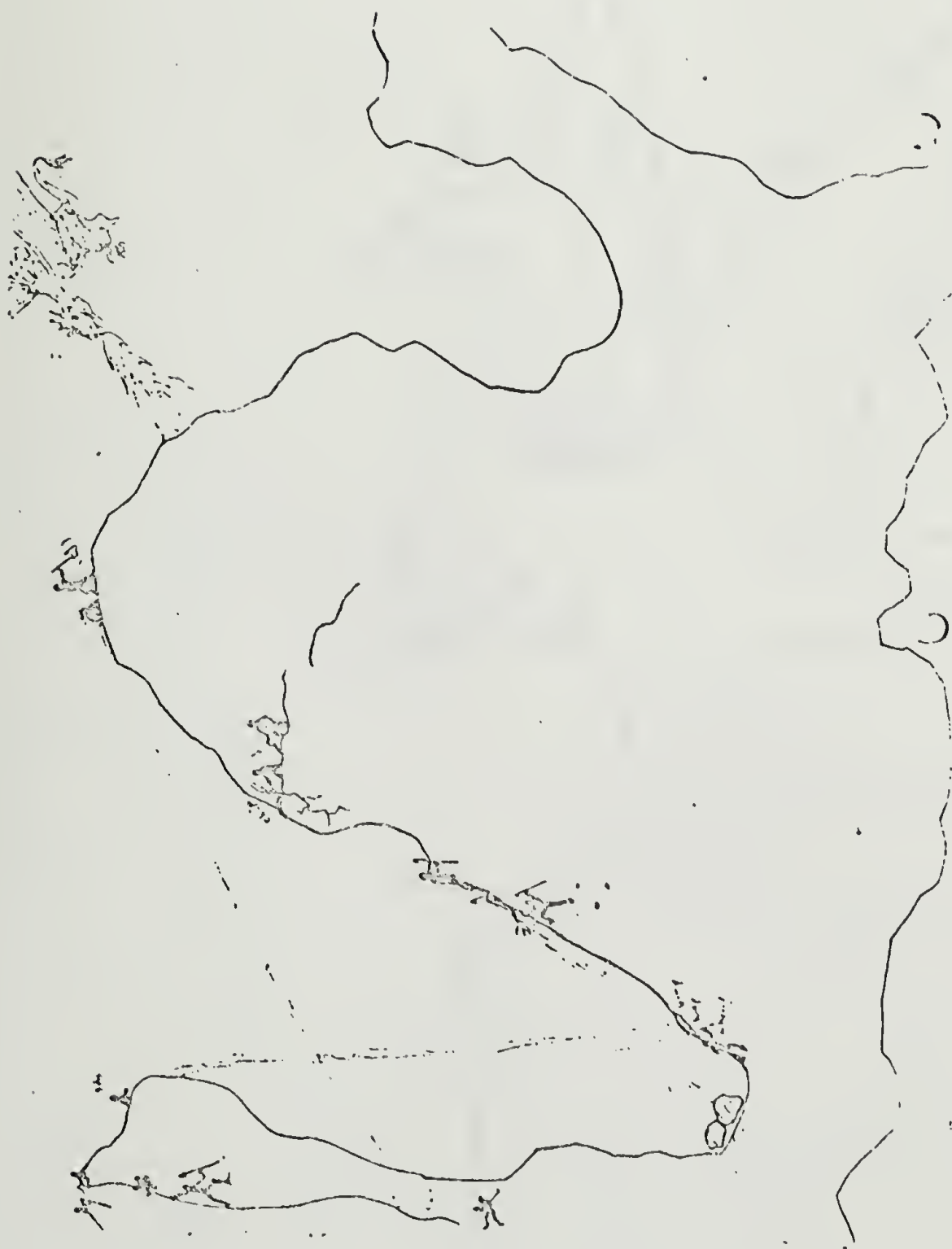
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APPENDIX





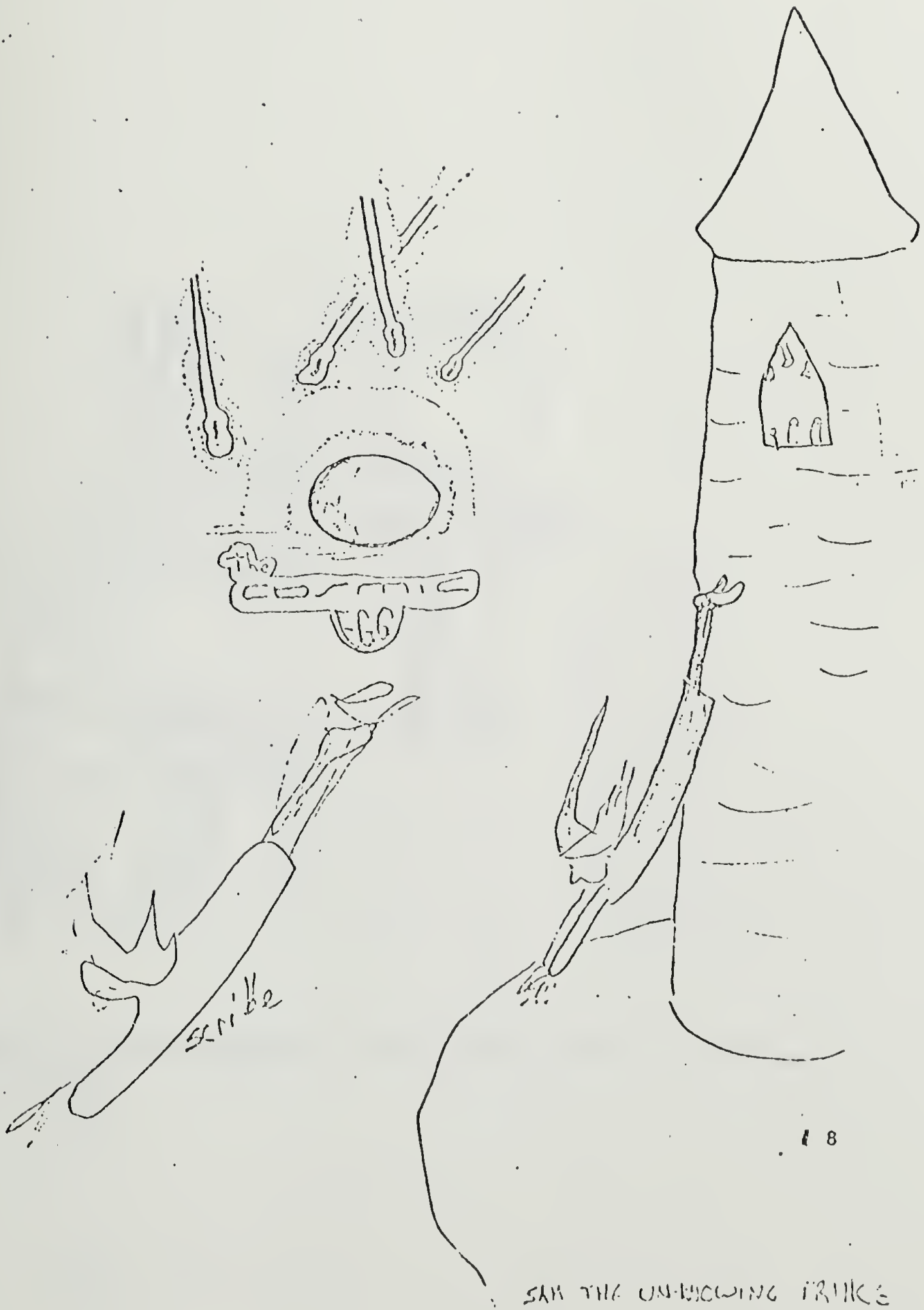






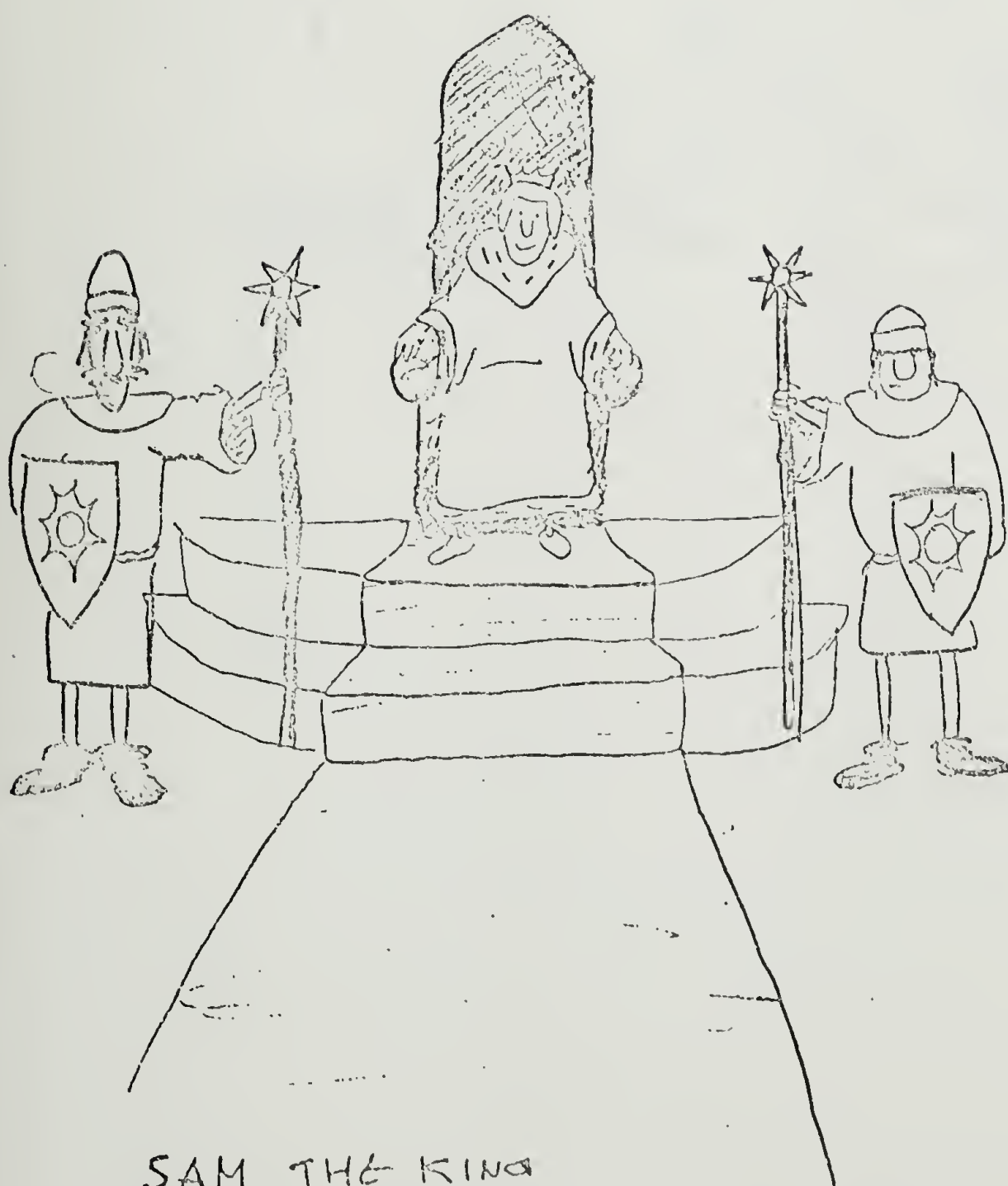








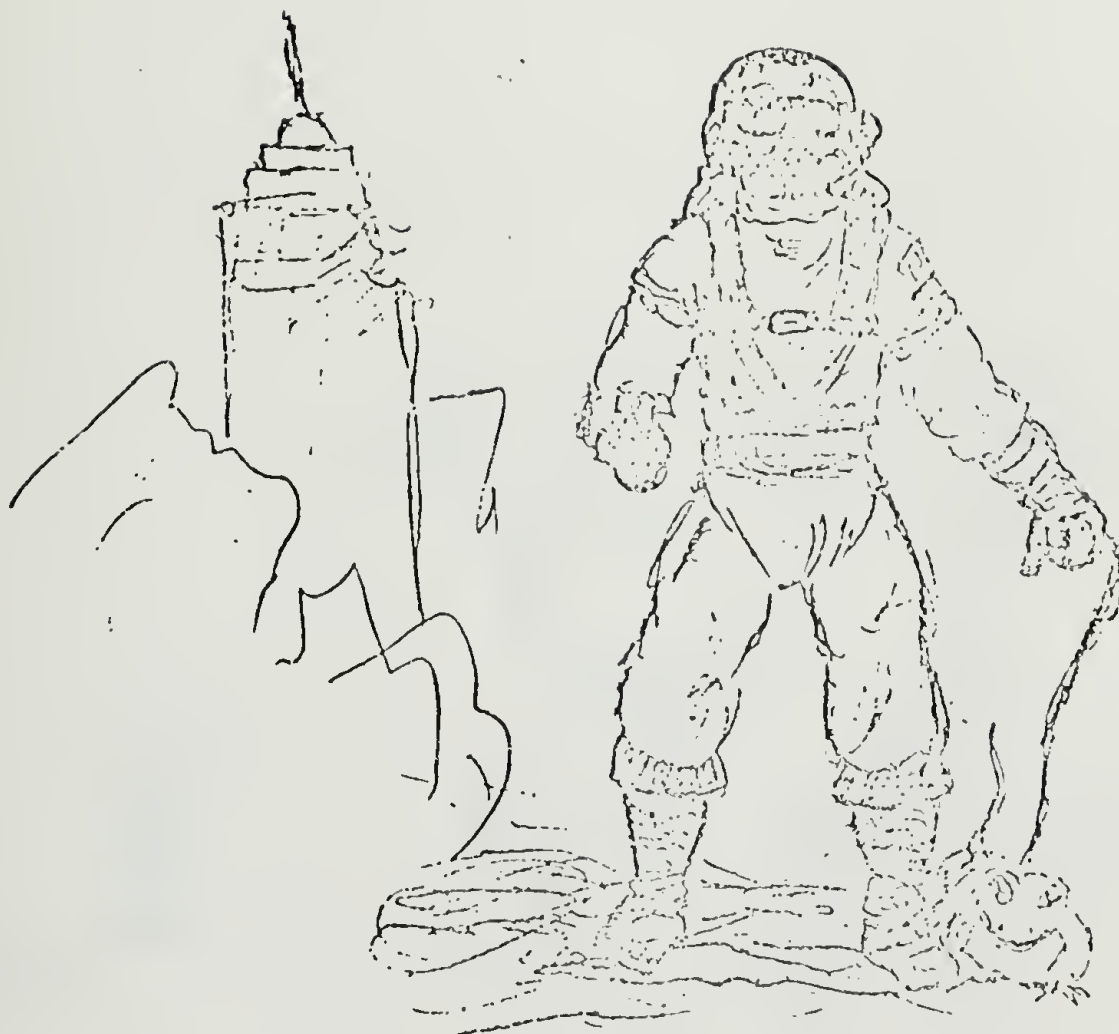
SAM & JACK PONDERING THE BARS ON THE TOWER
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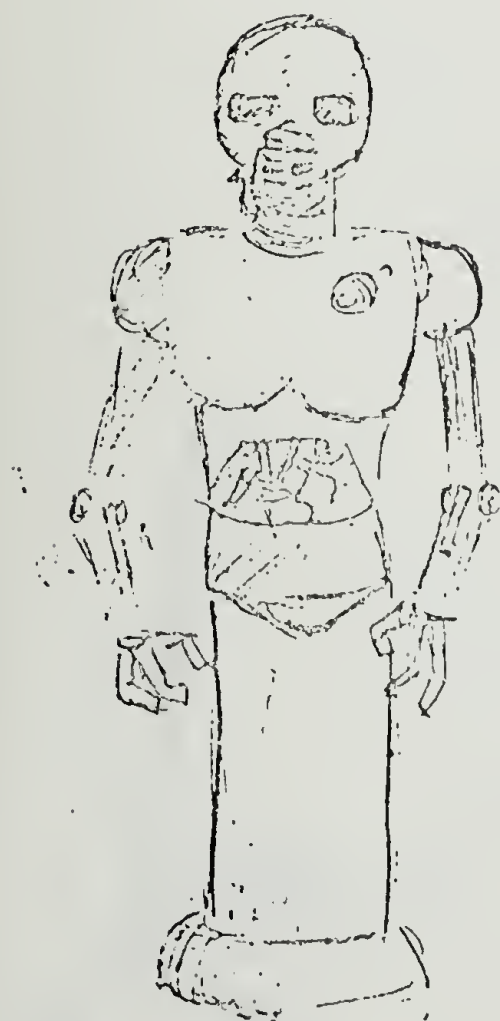
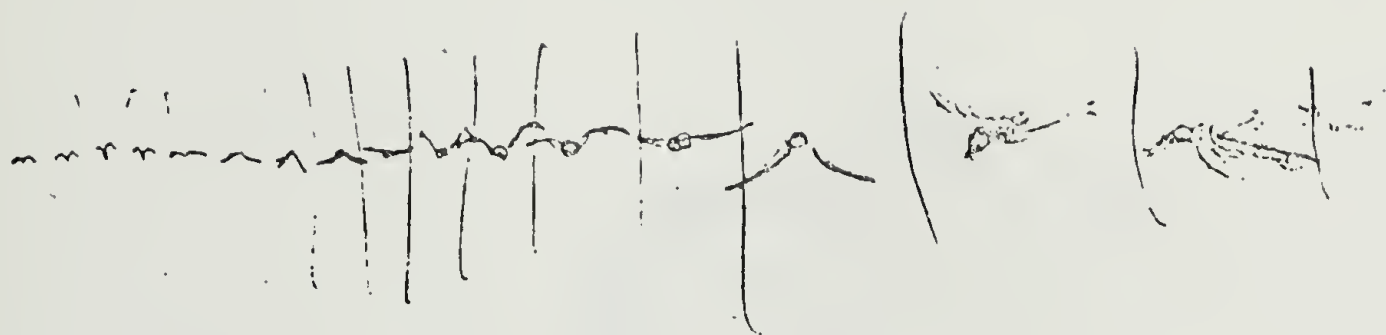
SAM THE KING

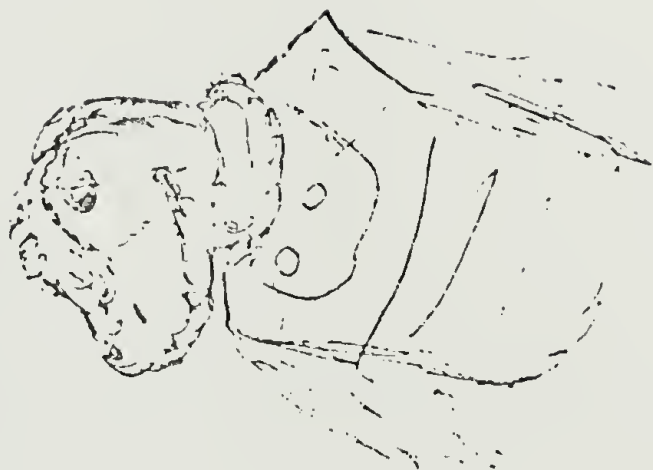






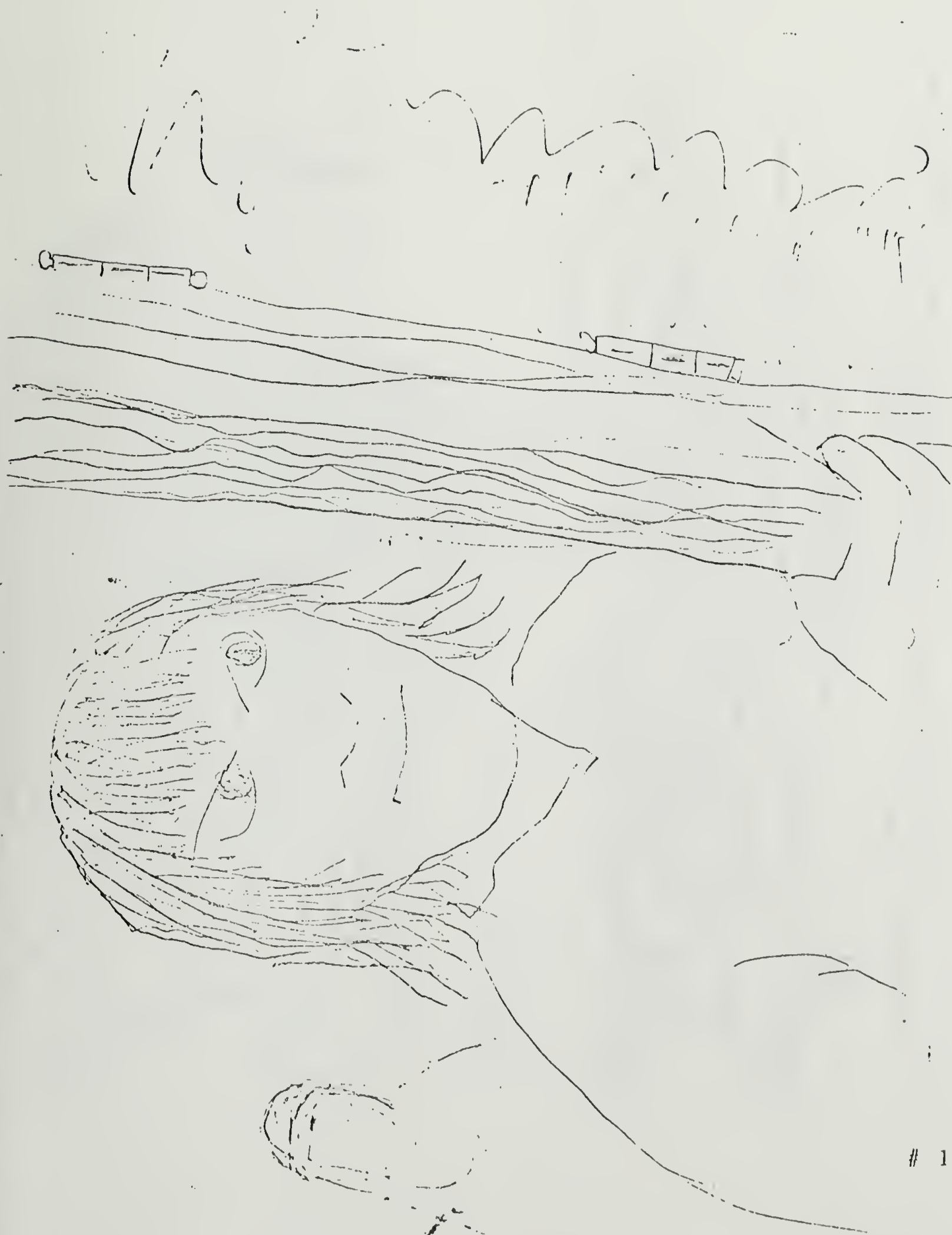


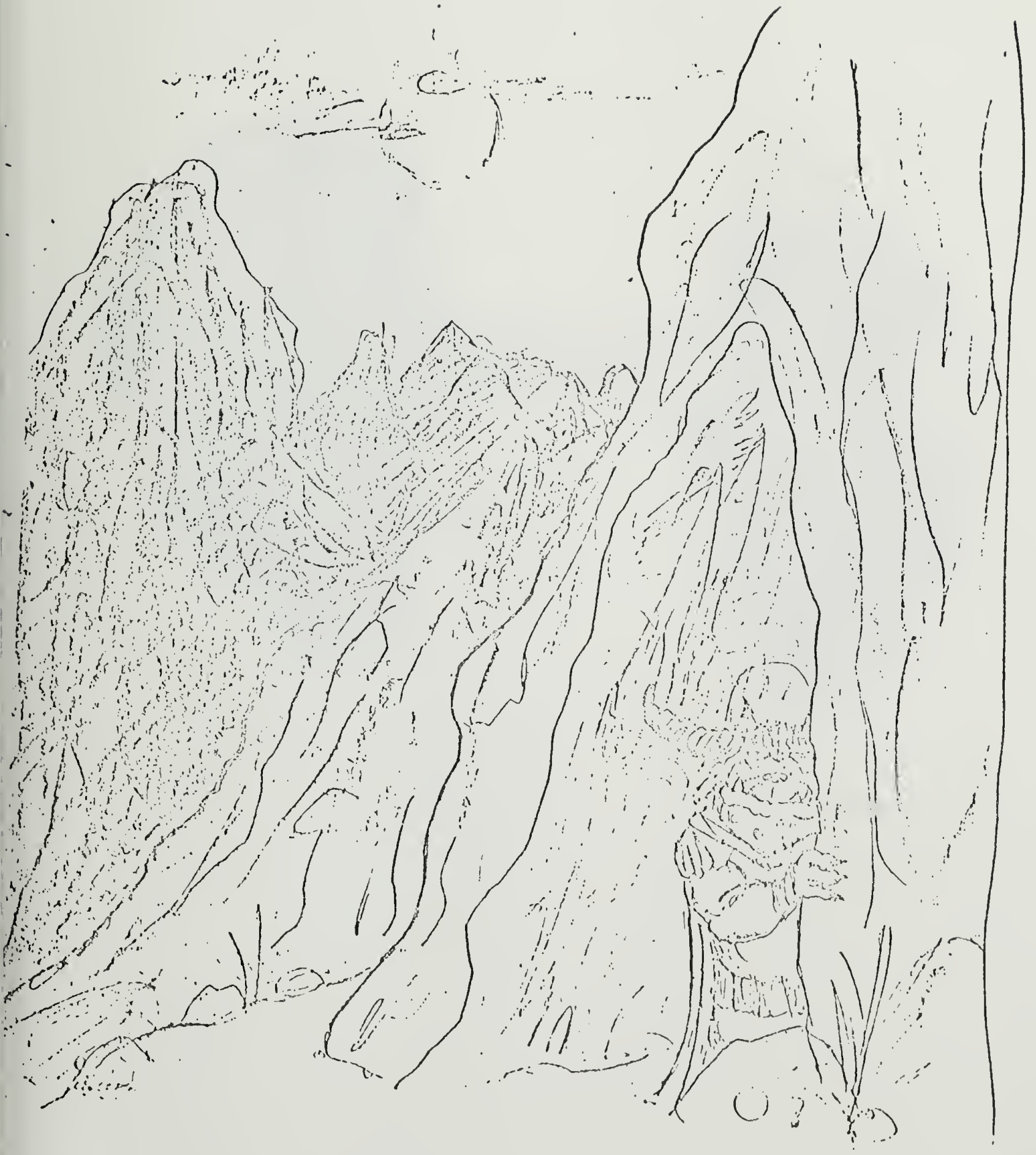


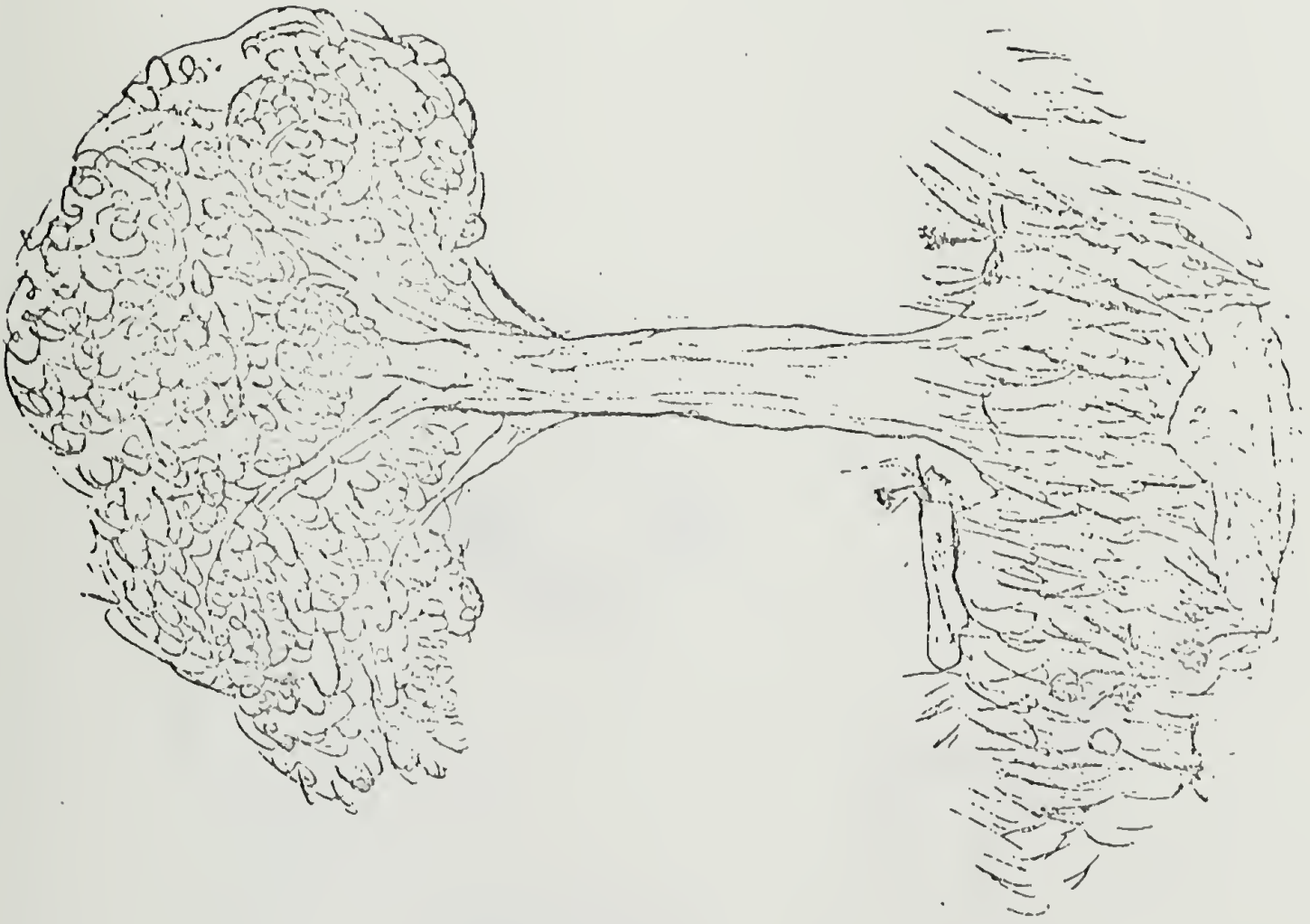




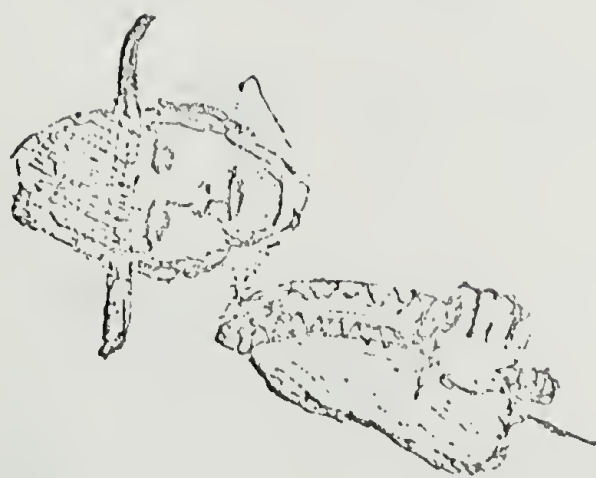


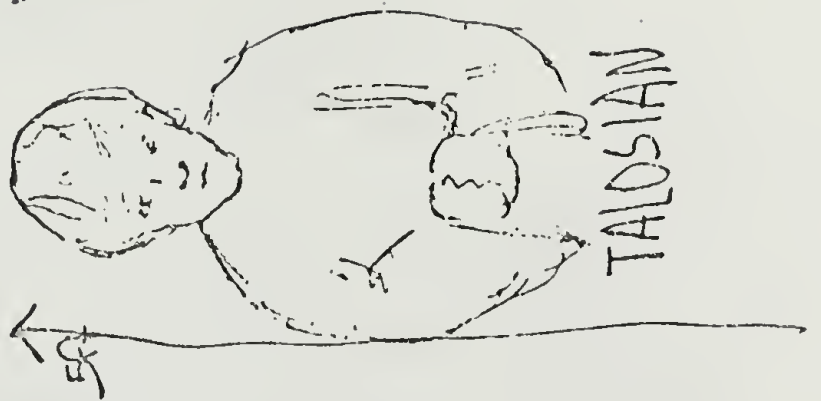




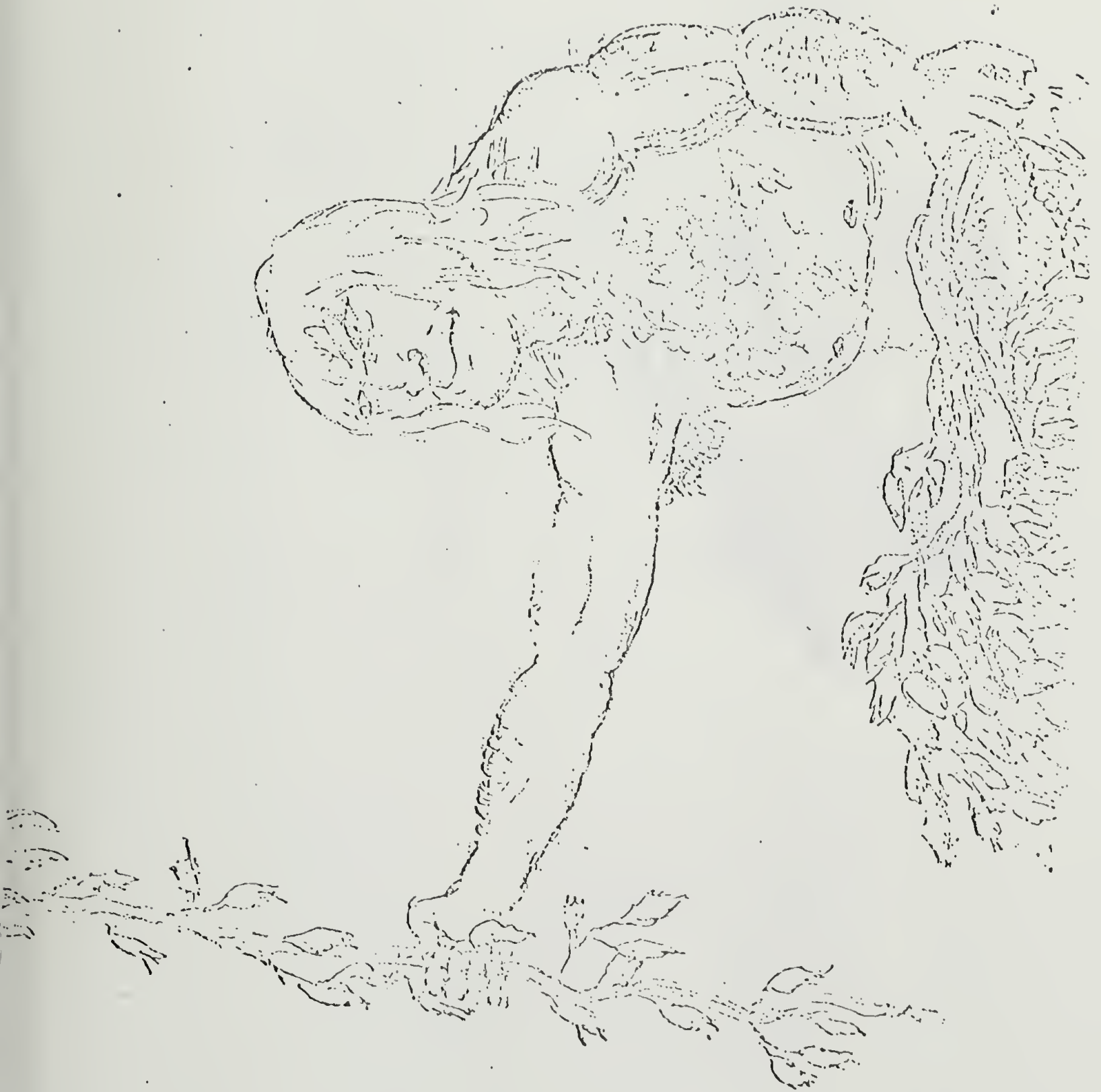








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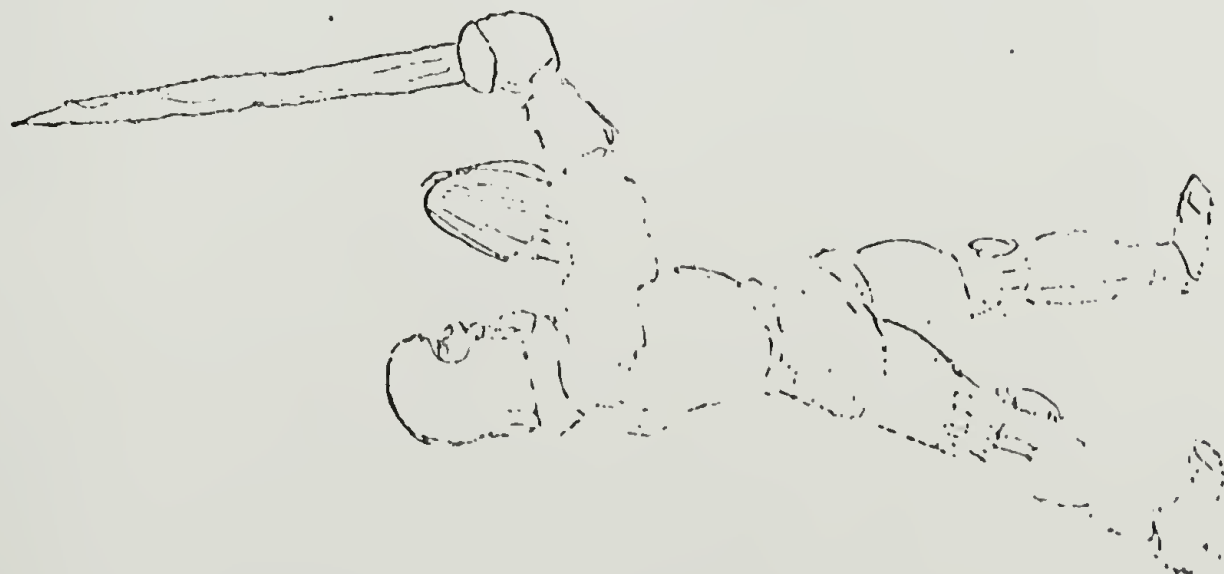
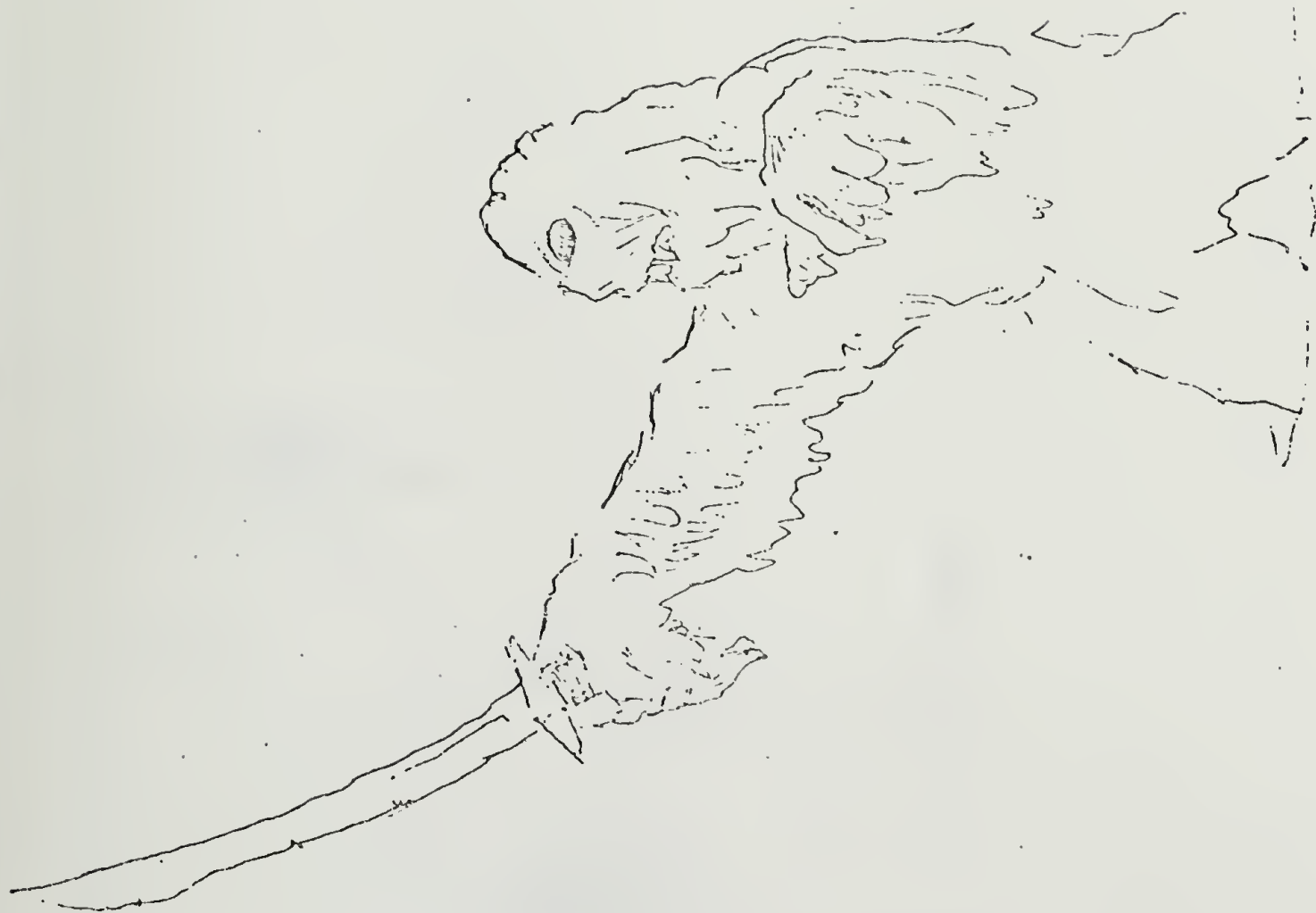


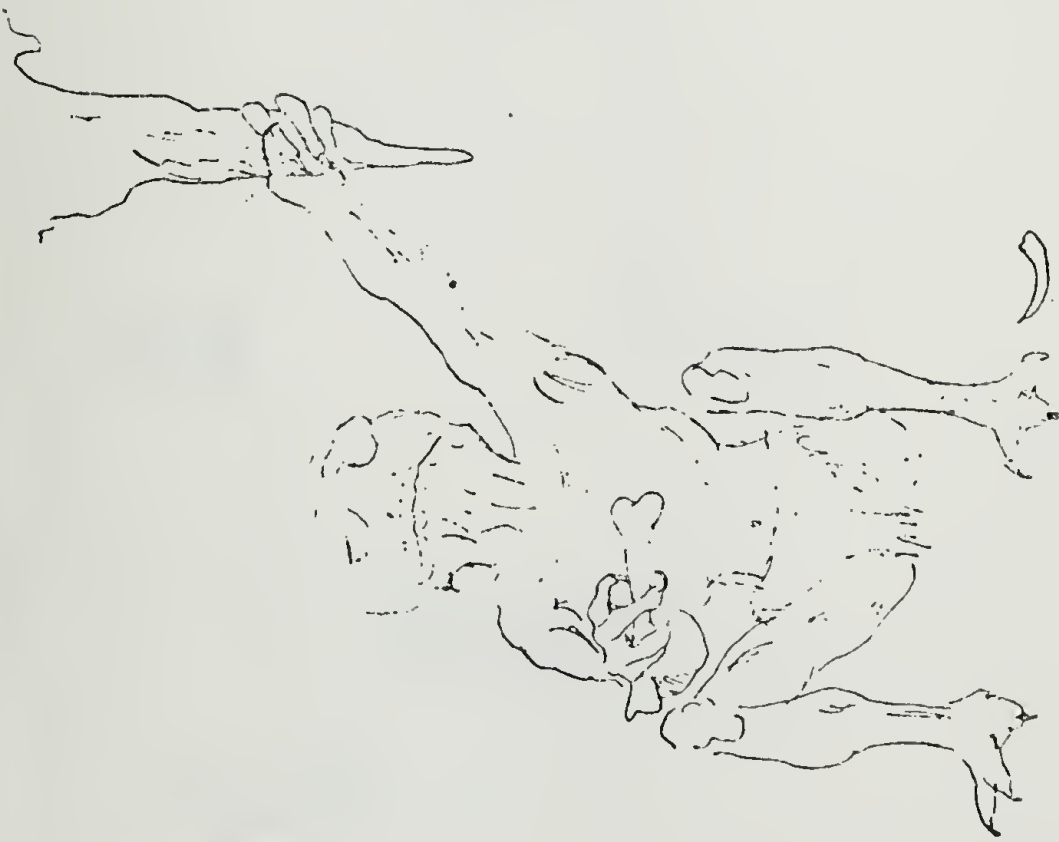


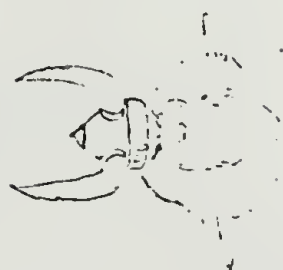


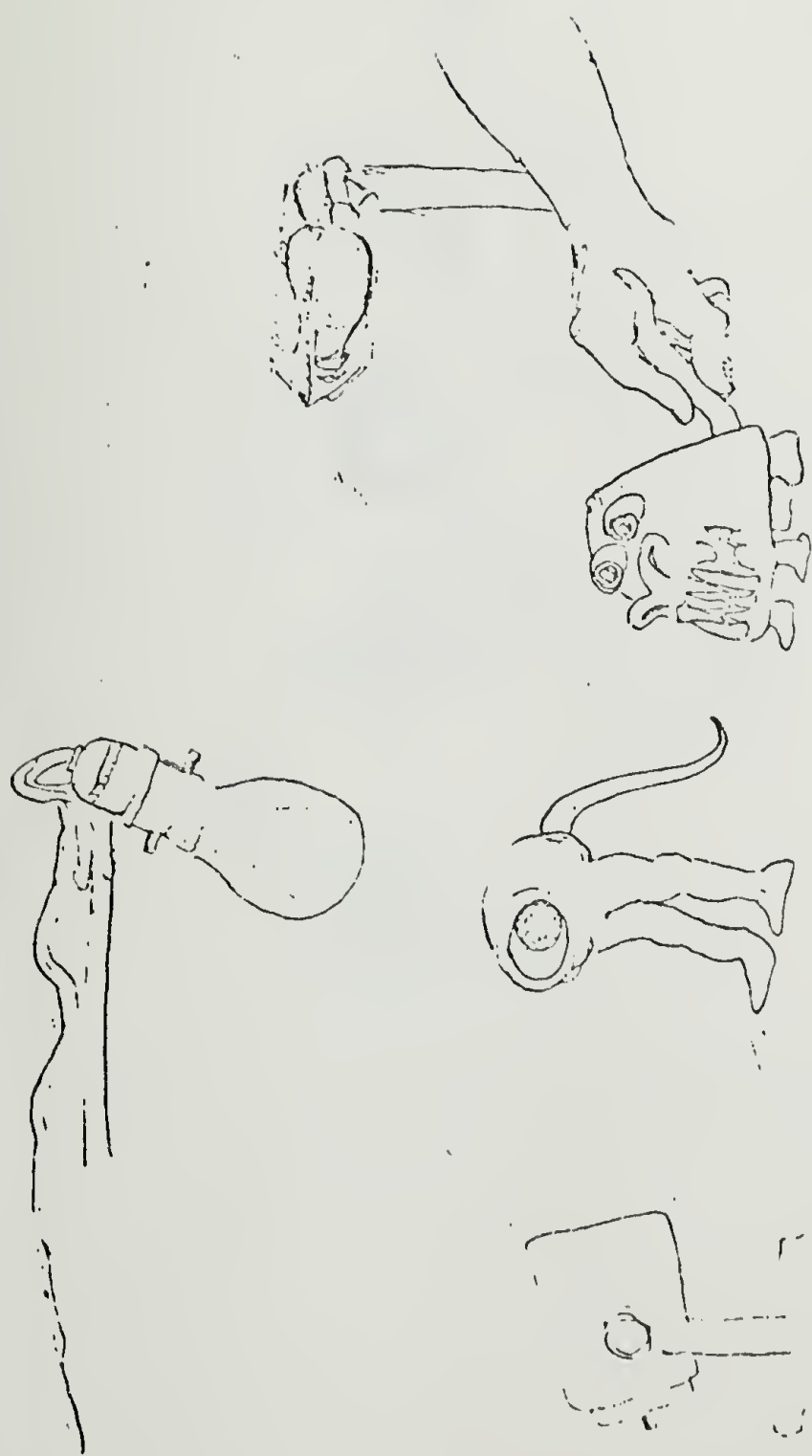










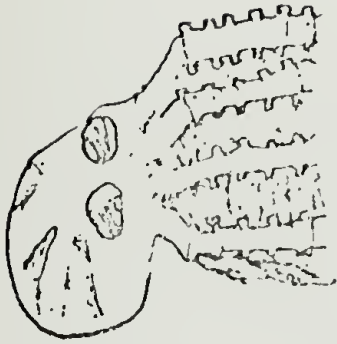


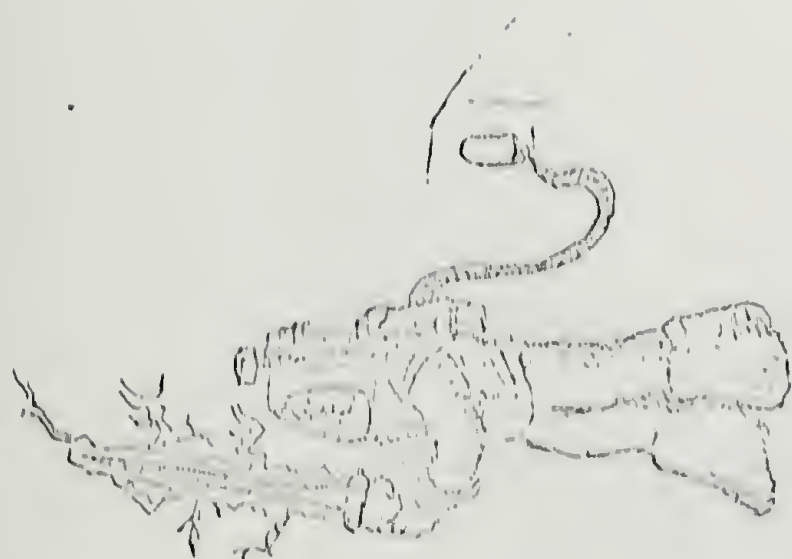










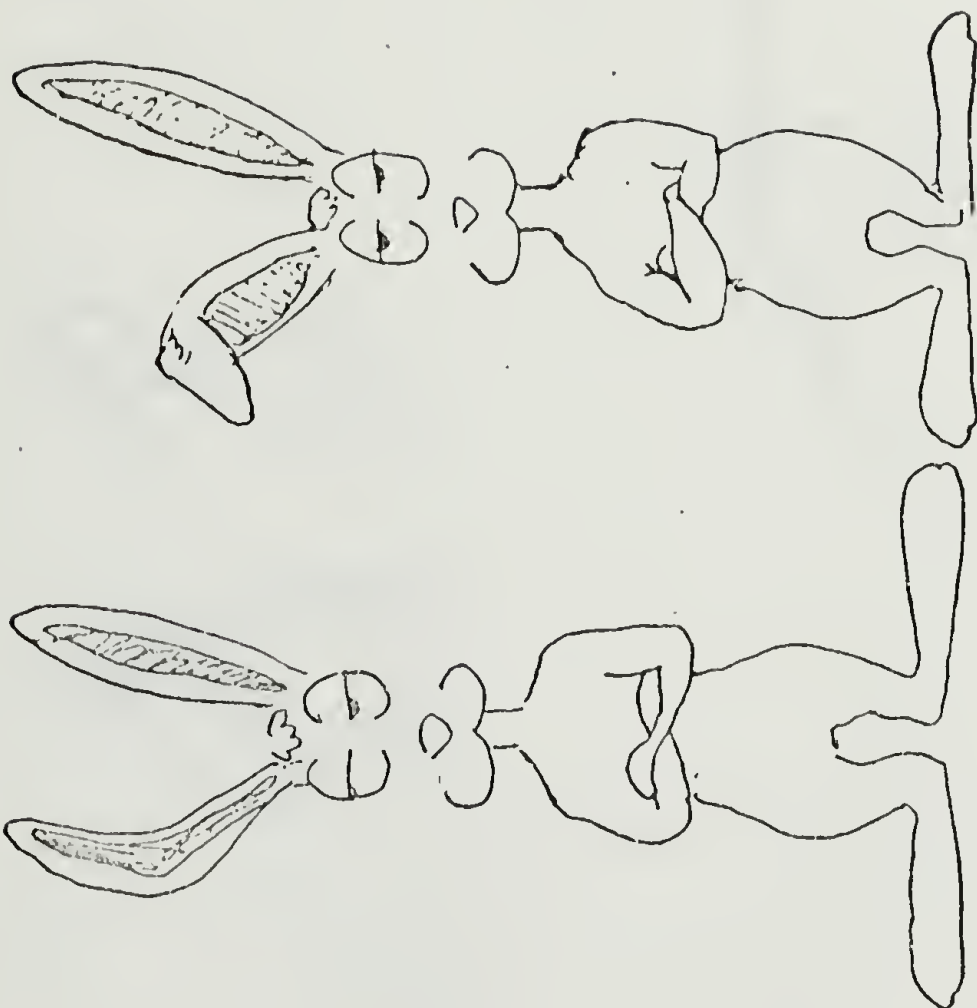


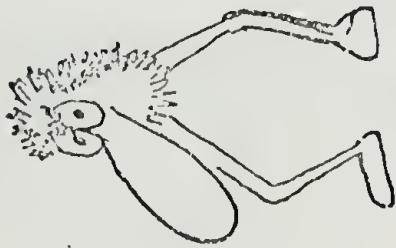
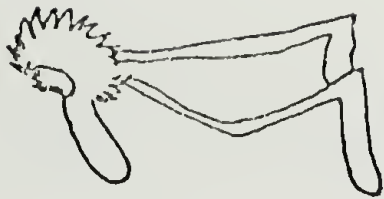
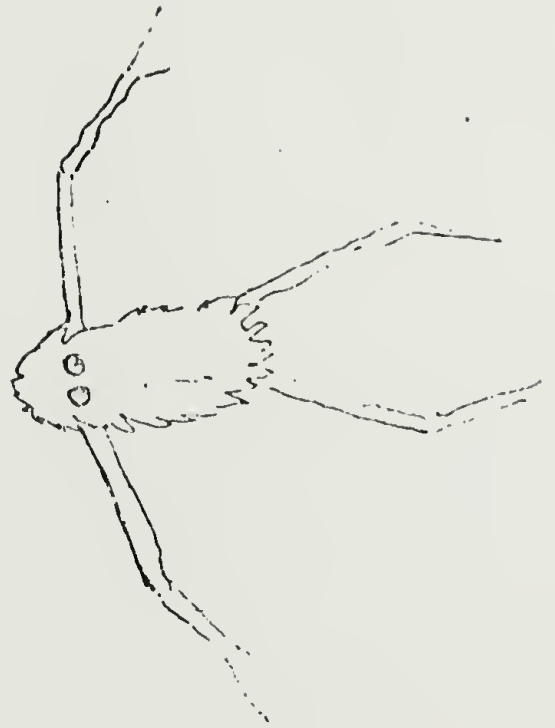
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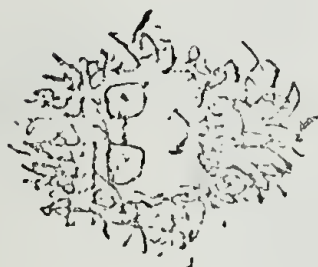














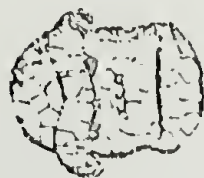




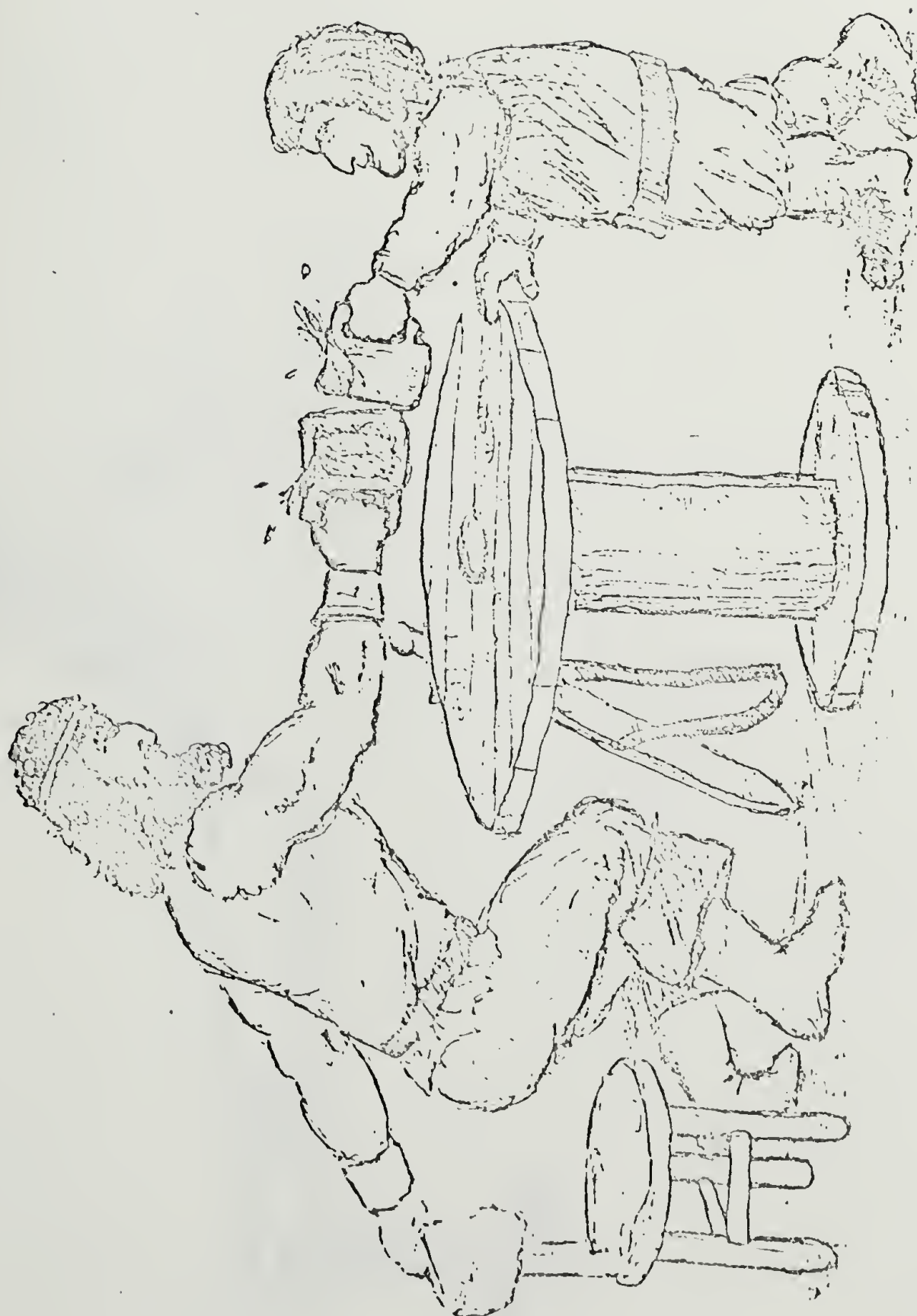


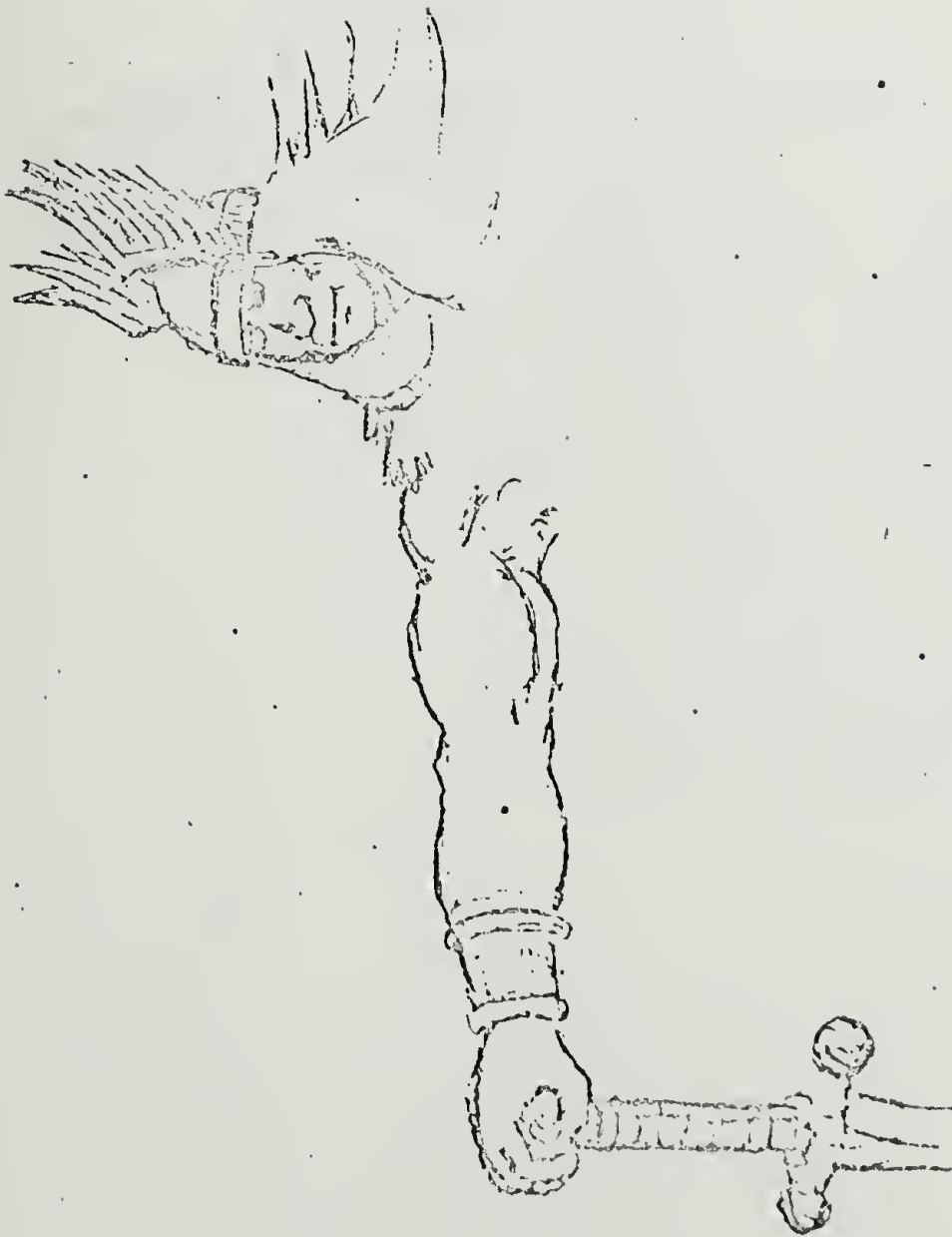


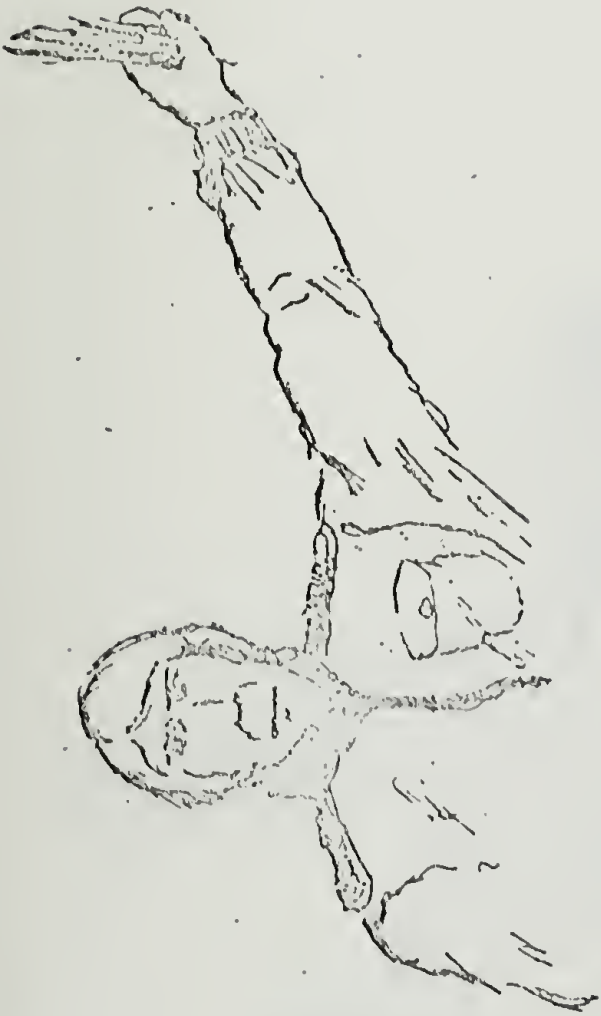














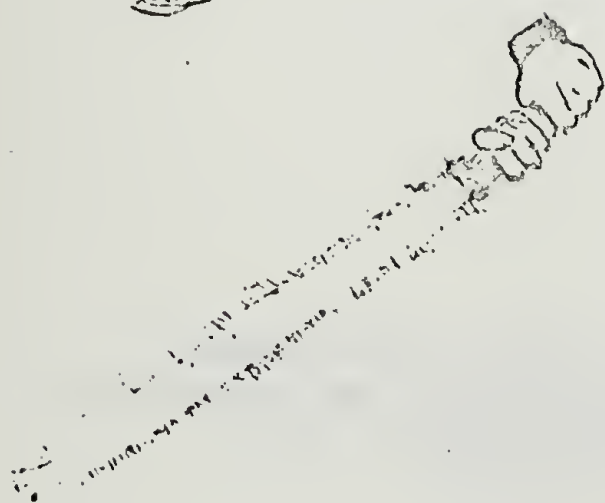












ADDENDUM

THE CHANGING REPRESENTATIONAL WORLD OF A YOUNG ADOLESCENT:
FATHER LOSS, DEVELOPMENTAL ARREST AND
THE THERAPEUTIC PROCESS

A Dissertation Addendum Presented

by

EDWARD G. CORRIGAN

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

March 1994

Counseling Psychology

The Doctor of Education degree was converted
to the Doctor of Philosophy degree
subject to the completion of this addendum
following action
the 310th Meeting of the Graduate Council.

ADDENDUM

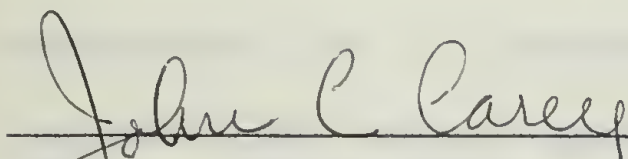
THE CHANGING REPRESENTATIONAL WORLD OF A YOUNG ADOLESCENT:
FATHER LOSS, DEVELOPMENTAL ARREST AND
THE THERAPEUTIC PROCESS

A Dissertation Addendum Presented

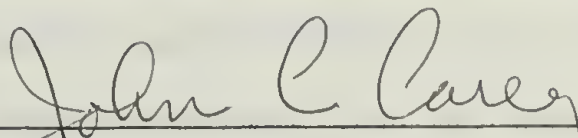
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EDWARD G. CORRIGAN

Approved as to style and content



John C. Carey, Chair, Ph.D Conversion Committee, Counseling
Psychology



Bailey W. Jackson, Dean
School of Education

C H A P T E R V I I

ADDENDUM

Introduction

While psychoanalysis, both as a theory and a clinical technique, has benefitted significantly from observational and experimental research, the single case study remains its primary source of data and its primary means of scientific investigation. Thus, it is cases such as Bill's, which supply psychoanalysis with an ever expanding body of developmental knowledge and clinical wisdom.

Bill's loss was a grievous one and its impact reverberates powerfully and sadly throughout his life. The findings of this study support the literature on loss while simultaneously enriching our perspective on the details of a life lived without a father. The treatment relationship was organized by a powerful, unconscious (dyadic) father transference which again confirms, indeed, enhances recent research on the role of the early father in a boy's life. The psychoanalytic appreciation of the therapeutic setting as a vehicle for reliving past experiences via play (Bill's drawings) is once again demonstrated, as is the appreciation

of play as the vehicle through which unrealized aspects of the self come into being.

What is unique about this study is that the issues of loss, the role of the father in the life of a child, the inevitable forces of the adolescent passage, as well as the treatment process are documented by Bill's drawings. Bill had a talent for drawing, but beyond that he seemed to be possessed of a gift for the expression of unconscious feeling and experience. With his drawings as the medium for self-experiencing and transference communications, Bill relived aspects of his history and appeared to overcome a number, but certainly not all of the serious impediments which beset his life course. Bill was also able to use his drawings to discover heretofore unrealized aspects of himself. Each time Bill presented me with a new drawing, the potential for self discovery in relation to a newly imagined transference object was created. This idea of a "newly imagined transference object" possibly represents an added dimension in the psychoanalytic conceptualization of the transference.

Previous Research, New Findings and Directions

Loss

This case study makes a significant addition to the literature on father loss, especially loss which occurs so early in life. The literature on father loss, as mentioned earlier, is not very well developed. Of course, the findings are qualified by the fact that this case study was carried out retrospectively. However, the general findings are compatible with the work of others, particularly the work of Furman (1974), who was able to observe the impact of loss first hand. Many, but not all of the children whom Furman discusses were patients already being seen in either child psychotherapy or child analysis when they lost a parent. Furman suggested that "identification with the dead parent can lead to severe symptomatology and arrest at the level reached at the time of the parent's death." Following research on the father, which suggests fathers play specific roles in the early life of their sons, I hypothesized that Bill's father's death had interfered with Bill's development particularly in those areas where fathers play a special role. Herzog (1980) summed-up the father's role vis-a-vis his son when he commented that "a boy needs his father for the formation of the sense of self, the completion of separation-individuation, the consolidation of core gender identity, and the beginning modulation of libidinal and especially aggressive drives (230)." Nearly all Bill's drawings and indeed, many of his dreams, can be

understood as moment to moment descriptions of his efforts to work out these issues vis-a-vis the transferential father.

Another instance of how the case study supports the literature on loss concerns the role of memory. Furman, in discussing a child's memory of a dead parent, pointed out how a toddler is capable of remembering a lost parent at the level of an action memory. Bill may have remembered the many times his father carried him on his back as a toddler, and perhaps these memories are conveyed in his drawings. (See particularly drawings # 5 and # 26).

As a related issued, one of the most striking aspects of Bill's drawings is his preoccupation with heads which are often being hurt or smashed in one form or another (See #1, #8, or #17, for example). Here, Furman's comments about the significance of the form of death seems particularly pertinent: the "difficulty in differentiating from the dead parent, and later, the difficulty encountered in identifying with him, is greatly heightened by the circumstances of a parent's death". Bill's father died, of course, when he impulsively dove into a lake and smashed his head on rock hidden just below the surface. Bill, who did not witness his father's actual dive but was present at the picnic, learned the details of his father's death, and surely, this image

haunted him. In terms of Bill's identification with his father, it was not that Bill became a reckless or impulsive child, actually, far from it. In saying that this image haunted Bill, I want to convey the idea that he seemed to carry forward, as an unconscious confusion of himself with his father, the sense that his own head had been damaged. At a sensory level, in his body, as it were, Bill seemed to be possessed by the memory and image of his father's death. I believe this idea can account, to some extent, for the difficulty Bill had when it came to thinking about himself in an ordinary conscious way -- that is, in sorting out his identity -- as well as the serious problems he had with concentrated (school) work. This area of speculation on sensory, bodily and action memories and unconscious identification represents an interesting and important area for future research and would go beyond our current ideas about the impact of trauma and how memories are formed and held.

The Role of the Father

As a final point on the issues of loss, Furman describes how a child who has lost a parent will miss that parent at every new developmental stage. Here, the issues of loss are

joined with the role which the father plays throughout the life of his son. On this point, the work of Herzog (1980), Greenspan (1983), and Blos (1984) is particularly important. These investigators suggest that there is a complementarity between father and son which serves the son in specific ways well through adolescence. Bill lost a father, but also, he continuously missed-out on the experience of being fathered. Therapy and the developmental forces of adolescence created an opportunity which allowed Bill to experience -- in the natural unfolding of the transference -- aspects of himself in complementary relation to the father.

Blos has suggested that "the little boy seeks by active and persistent solicitation the father's approval, recognition and confirmation, thus establishing a libidinal bond of a profound and lasting kind." Blos believes that these feelings which constitute the dyadic father-son relationship, are repressed during the oedipal period, but that the regressive processes of adolescence revive them. The father complex "assumes a libidinal ascendancy that impinges on every facet of the son's emotional life." The truth of Blos's clinical research is certainly supported by this study. So many of Bill's drawings (5, 9, 11, 12, 19, 20, 26, 29, 30, 33, 36, 45, 53, 55, 64) concern Bill's search for a father figure.

At the same time, it must be hypothesized that not only the loss of his father, which was traumatic, but the day-by-day absence of the father, operated upon Bill as a continuous "impingement" or crisis. In Khan's terms, father absence generated a situation which was "cumulatively traumatic" for Bill. It would seem he responded both to the loss of his father and the absence of the father by establishing a series of dissociations within himself. Thus for Bill, it was as if he had never had a father and he did not need one. Bill did not seek out father figures nor had he yearned for a mentor before the beginning of therapy. Bill's grandfather (who was a constant person in his life for several years after Bill's father died) was not a significant person for Bill, at least psychically. Bill's rage at the loss of his father was also dissociated. His identifications with his dead father, his own damaged head and his nearly crippling sense of deadness were similarly dissociated. Oppositionalism and passivity protected Bill's unconscious "father hunger" and rage, while he came across to others as a somewhat goofy, immature child.

The story of Bill's treatment is thus a story of seemingly sudden and unexpected integrations of self and other (father and son -- wizard and traveler, etc.) followed by

paralyzing fear and blankness (dissociated schema). This dual perspective on the revival of the dyadic transference and multiple dissociations operating in Bill's personality may offer a valuable set of clinical guidelines for therapists treating patients who have suffered early loss.

Thus far, this discussion on the role of the father has been confined to the relationship between the son and the dyadic father, but, of course, Bill suffered from oedipal conflicts. Bill was overwhelmed, nearly traumatized, by his discovery of his mother's love affair (the primal scene). The absence of the father to help Bill overcome his incestuous tie to his mother contributed significantly to Bill's difficulties. In a sense, Bill could not formulate a usable concept of the oedipal father, and he remained tied to his mother. The absence of girlfriends throughout his adolescence seems to support this view.

The therapeutic process

Bill's initial period of therapy followed well established guidelines for the treatment of a young adolescent. However, Bill's vulnerability, recognized during the initial consultation, alerted me not only to the special

care which had to be given to the maintenance of the holding environment, but to the dangers of the transference. I was portrayed benignly, as "Dr. Psychelman," a dentist, who turns into a barber, like Bill's grandfather, a kindly but relatively distant figure to Bill, emotionally. (Images of a damaged head echo even here, as do those of orality.) But his underlying fears are revealed in his third drawing. The images of splitting, drilling and falling convey the brittle nature of Bill's schizoid defenses. Blos (1970) commented that the young adolescent "will resist passive compliance, in fact, this resistance is proportionate to the strength of the regressive pull toward passive dependence and receptive nurturance" (p. 139). Bill seemed to apprehend, almost at once, his need for "receptive nurturance," (see drawing # 5) while simultaneously realizing that the splits and dissociations in his personality had to be preserved, absolutely.

Thinking back on this astonishingly rich, complex, but hazardous period, I marvel at the intangible dimensions of unconscious intelligence which guided both Bill and I and which allowed us to foster a working alliance amidst powerful transference movements and resistances.

These observations are consistent with Blos's findings

and his pioneering clinical and theoretical work on adolescence, but each therapist must discover the validity of the "given" knowledge. Perhaps, this is one of the most significant advantages of writing a clinical thesis -- to test and sort out those aspects of developmental and clinical theory which fit best with one's own personality and one's patient.

As commented upon earlier, Bill and I gradually uncovered a series of dissociations in his personality. I would like to discuss now the process by which these dissociations were initially detected. Bill's vulnerability to primitive anxiety and to the perceived dangers of the therapeutic situation was defended against by an oppressive and, at times, stultifying oppositionalism. This generated in me a painful countertransference reaction. I understood how much I was needed, yet Bill's passivity and frequent withdrawal rendered in me a feeling of helplessness and impotence. I think it would be fair to say that I was able to work with these feelings within myself and to analyze my sense of helplessness as a response to Bill's entrenched oppositionalism. What was much more difficult to recognize were the periodic feelings of emptiness and deadness which invaded my whole manner with

Bill. Rather than meeting Bill with a quiet sense of alertness and aliveness, at times, I found myself feeling bored, unimaginative and hopeless. I was completely unable to analyze the nature of this experience, but, of course, in hindsight, this is exactly the experience which Bill needed me to understand. Bill had projected his own dissociated sense of emptiness and deadness into me. It was only in consultation with a colleague (Dr. Pearl-Ellen Gordon) that I was able to sort out the nature of my countertransference experience. The outcome of this work enabled me to respond in a more alive and thoughtful manner to Bill's inner experience of stagnation and deadness and to recognize the profundity of his loss with a deeper sense of appreciation. His father's death operated in his personality as an actuality, and from this point forward I could begin to understand many of his drawings along these lines.

Reflecting back on Bill's treatment what still impresses me is its overall movement and rhythm: periods of sudden and astonishing creativity followed by periods of resistance, fear, paranoia and destructiveness. I was often moved by Bill's trust and courage in allowing me to enter his world in such an important way. Despite his fear, there was a strength in Bill and a creative power through which he continually

reengaged both himself and me in the therapeutic process. However, the treatment is also a painful story of the dangers of that engagement. The father for whom Bill eventually longed was also the father who had abandoned and consequently enraged him -- the father who had perhaps stolen and destroyed his masculinity and potency. Bill, the artist, caught in powerful transference conflicts, could destroy and negate the analytic process rendering me quite powerless. The devastation in his drawings mirrored the internal destructiveness of which he was capable.

Study Limitations, and Implications for Future Research and Practice

Limitations of this Case Study

The most obvious and significant limitation of this case study is that it was confined to the first three years of therapy. Bill continued in therapy for another two years. His treatment was terminated when he went off to college. We are left to wonder about the final outcome. How will subsequent development affect the changes Bill gained in his therapy? What did Bill take away from his therapeutic experience? What will emerge as his enduring strengths and

vulnerabilities? Can loss ever be really overcome and to what extent? The only way to truly understand what psychotherapy changes and what it does not change is to learn about the life of the person after they have ended therapy.

Certainly, a follow-up study is feasible. It would represent the only truly valid method by which one could evaluate the overall propositions of the study as well as the many details of interpretation.

Another limitation of this study is that it is based on a self-selected system of interpretation -- psychoanalysis -- as practiced by a single practitioner. While I believe there is an internal consistency to this method, which, it should be remembered, is a method of exploration, not a method of proof, other systems of interpretation could be applied to the material. Bill's drawings, dreams and stories are produced within the transference relationship with a particular therapist, but they do exist, simultaneously, in their own right as documents -- as data. Interestingly, they could have been analyzed by independent raters.

Implications for Future Research

In psychoanalytic theory in particular, and in developmental research in general (i.e. attachment research,

infant research), the role of the mother in the early organization of a child's sense of himself has been extensively discussed. Yet the literature on the role of the dyadic-father is relatively undeveloped. The authors who I reviewed in this thesis nearly comprise the totality of researchers working in this area.

Certainly, this case study makes a significant contribution to the literature on the death of a father and how loss reverberates throughout the life of a child.

Bowlby commented "there is a tendency to underestimate how distressing and disabling loss usually is and for how long the distress and often the disablement, commonly lasts." Bill's life course supports Bowlby's statement and points to the need for earlier intervention in situations of parental loss. Bill's mother's grief was apparently not resolved, and her personality development was thwarted by a lingering and unexamined depression. Her depression, in turn, affected Bill and perhaps contributed to the development of a kind of dual dependency between mother and son. To some extent, Bill became the parentified child, deftly attuned to the needs of his mother. Intervention with mother and child might have freed the maturational processes in both Bill and his mother and mitigated the development of Bill's extensive and self-

perpetuating defensive system. Along these lines, this study calls for closer examination of the impact of maternal depression on the emotional development of a young child.

I have already discussed the need for an investigation into the early (preverbal) organization of memory. We need to understand in what forms memories are carried forward and to what extent they effect personality organization.

Another area for future investigation which this case study stimulates concerns the imaginative mix of therapist and patient working together. Therapists know that one patient, compared to another, is more able to make use of the therapeutic process. We can also put it the other way around, and say that we know from experience that one patient can make better use of one therapist as compared to another. Bill was able to make use of me and many factors contributed to this "use." These factors concern technique, that is the quality of the therapeutic setting -- its reliability, its liveliness, its palpability, if you will. They also concern the differing personalities of the therapist and patient which both oppose and blend with each other in infinitely complex, subtle, but decisive ways. These factors or dimensions create the actuality of the therapeutic relationship. Perhaps, of the qualities which I brought to the therapeutic encounter, two

were crucial. The first concerns my patience, even a certain doggedness. Treatment had to take place at Bill's pace -- he had to take the initiative, almost always. He would not be pushed and if I had not been able to tolerate Bill's oppositionalism and the long, empty, deadly sequences which characterized intermittent periods of the treatment, Bill and I would never have succeeded. Another important capacity within myself which facilitated Bill's imaginative work in the transference was that I was not disquieted by his idealizations or by his paranoid transformations. Bill needed, in Winnicott's terms, to complete the full course of an experience -- to play out, for example, the theme of the "fighter" and the "cleric" -- and any premature interpretation of Bill's metaphors would have acted, I believe, as an impingement and discouraged Bill's explorations.

Implications for Practice

As an illustrator, Bill was very talented. His mother worked as a free-lance graphic artist and thus it would seem that Bill inherited his ability to draw. Bill was also, relatively speaking, a non-verbal young adolescent when he started therapy. I wonder how successful Bill's treatment would have been had he not had this expressive outlet.

Typically, Bill would make a drawing and I would sit silently as Bill concentrated on his work. Occasionally we would talk while he was drawing, usually at his request. He would hand me the drawing and perhaps more often than not I would murmur an appreciative response to the artistic dimensions of the drawing. Sometimes Bill would talk about the drawing, making up a story or filling in the context. I would ask questions, offer associations and, perhaps, near the end of the session, I would make an interpretation (as I have discussed, within the metaphor suggested by Bill's drawing). It was as if Bill's drawings existed somewhere between the dream and play. They were objects created within the intermediate area -- in the overlap between that which is subjective and that which is objectively perceived, as suggested by Winnicott.

I made the point that while Bill had a natural talent for drawing, his creativity was most clearly expressed in the imaginative elaboration and transformation of myself as an object. In his drawings and stories he would continually envision potential selves in relation to a father. Whether I was a solitary dinosaur unexpectedly sharing a space with Bill, or whether I was Jack, his somewhat befuddled tutor, a dangerous Mountain Man or an evil Wizard, or the idealized Merlin, I was being used by Bill so that he might discover and

express complementary aspects of his own personality. In this fashion, Bill was able to move from his experience of himself as Arcane, the mysterious, enraged teenager, or the Cartoon Man, undifferentiated and paranoid through a series of integrative self-experiencings which eventuated in Bill being able to think about himself in more human terms. In his final illustration, Bill drew Luke Skywalker, a boy with a tragic history and understandable adolescent problems.

It is this creative use of the therapist which this case study underscores. Transference is typically thought about in terms of how the past is recreated in relationship to the therapist -- the so-called "transference neurosis." What is not as well developed in the literature is that dimension of the transference which represents the movement or experiencings of the self in relation to a new, or perhaps better, a newly imagined object. Bill imagines me as Professor X and magically experiences himself as the invulnerable Wolverine, or he imagines me as a shaman who cures with herbal medicine, and he experiences himself as Karnack, recovering or awakening, naturally. I believe this concept of a "newly imagined" object goes beyond Loewald's conceptualization of the transference in terms of a "new object relationship." Bill's drawings and wondrous

imaginative ability give us insight into this aspect of the therapeutic process, which, I believe, is an essential, but perhaps, unappreciated, dimension in all therapy.

Bill's treatment takes place in a dense and complex psychic field. Trauma, dissociation, adolescence and the creative use of the therapist are the crosscurrents of the story of Bill and his treatment. Within a maelstrom (see drawing # 5) Bill begins a quest, a search, for a mentor, a wiseman, a father figure, to help with the task of finding and solidifying a sense of identity. Bill's image of the father is creatively derived. It is comprised of various memories, images and experiences: his father -- a warm man, but a risk taker who died and who abandoned him; the therapist, let us say, who represents "The Father," who is used continuously for psychic elaboration; and the therapist himself with his particular personality, countertransference and limitations.

In a dramatic manner, Bill's drawings capture the moment by moment flow of psychic life. I view them as transitional documents and they belong, in Winnicott's terms, to the third area of experiencing. They represent the imaginative elaboration of Bill's experiencing.

