

City University of New York (CUNY)

CUNY Academic Works

Dissertations, Theses, and Capstone Projects

CUNY Graduate Center

2-2022

"A Fallen Woman": The Use of Metaphor in Psychoanalysis

Matthew Schneider

The Graduate Center, City University of New York

[How does access to this work benefit you? Let us know!](#)

More information about this work at: https://academicworks.cuny.edu/gc_etds/4660

Discover additional works at: <https://academicworks.cuny.edu>

This work is made publicly available by the City University of New York (CUNY).

Contact: AcademicWorks@cuny.edu

“A FALLEN WOMAN”: THE USE OF METAPHOR IN PSYCHOANALYSIS

by

MATTHEW SCHNEIDER

A dissertation submitted to the Graduate Faculty in Psychology in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2022

© 2021

Matthew Schneider

All Rights Reserved

This manuscript has been read and accepted by the Graduate Faculty in Psychology in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy

Date

Lissa Weinstein, Ph.D.
Chair of Examining Committee

Date

Richard Bodnar, Ph.D.
Execute Officer

Diana Diamond, Ph.D.

Eric Fertuck, Ph.D.

Steve Tuber, Ph.D.

Sherwood Waldron Jr., M.D.

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

“A FALLEN WOMAN”: THE USE OF METAPHOR IN PSYCHOANALYSIS

by

MATTHEW SCHNEIDER

Adviser: Professor Lissa Weinstein Ph.D.

This study sought to understand the use of a central metaphor in a psychoanalytic treatment and its relationship to the process of change for the analysand. In linguistics, a metaphor is a word, phrase or idea that stands in for another idea. In psychoanalysis the relationship between conscious and unconscious conflictual material can share similar metaphorical connections as conscious thoughts or behavior often stands in for an unconscious wishes. Further, in common discourse metaphors are used to make sense of the world around us, using one idea to makes sense of another. While cognitive metaphors help organize how we make meaning of our world, that meaning can also be malleable. The presence of a word or phrase that appears in speech in the context of particular affective moments in an analysand’s experience could be understood to be linked to unconscious processes and therefore follow the affective and thought changes during an analysis. By tracking such a psychoanalytic central metaphor, it may be possible to track the process of change in treatment.

A central metaphor ‘fall/fallen’ was identified and analyzed across three phases of a psychoanalytic treatment. ‘Fall’ was identified as a central metaphor as it was used by the analysand to represent certain unconscious processes, symptoms and presenting problems, including dreams, trauma, moral identifications and negative self-judgment. This metaphor was compared to a second non-central metaphor ‘fed up’. ‘Fed up’ was comparable as a ‘dead’ metaphor, used in its colloquial common use by the analysand. It provided a viable comparison

as it appeared throughout the entire therapy and was used by the analysand to represent affective experiences. It was hypothesized that the central metaphor would track onto emotional and cognitive change in the embedded response of the analysand to the psychoanalytic situation. It was also hypothesized that there would be no significant change in the language in which ‘fed up’ is embedded and that change would be unique to the central metaphor, ‘fall’. This study used a modified version of the Semantic Differential Scale to measure affective sentiment change across three phases of psychoanalysis. Logistical regression for bivariate outcome measures was employed to determine change in affective experience for ‘fall’ and ‘fed up’.

There were no significant findings for change over the three phases of analysis for either ‘fall’ or ‘fed up’. Contrary to the hypothesis, the central metaphor ‘fall’ did not track with affective change over the three phases of psychoanalysis. However, the subscales Valence and Activity for ‘fall’ and ‘fed up’ were found to be significantly different from one another, overall, when controlling for phases. These findings indicate that metaphors, regardless whether central or common, remain stable in their affective usage and are used for conveying specific meaningful content without significant variation over time. It was further found that the central metaphor ‘fall’ was used twice as often as the comparison metaphor ‘fed up’ even as the usage was distributed similarly across the analysis. These findings support the idea that the central metaphor remains subjectively unique and meaningful for the analysand in psychoanalytic treatment.

Acknowledgements

Dedicated to my wife Lynsey and my family for all the love, support and encouragement.

To Alejandra Matos and Stephanie Apolo, I could never have done this without you! Thank you both so much for your hard work during the coding process and all of your thoughtful insights throughout this project.

I want to thank Lissa Weinstein and Sherwood Waldron for helping me to realize this project and bringing it to my attention as a potential study. I hope this analysis has done it some justice. To Eric Fertuck, Diana Diamond, and Steve Tuber, I am immensely grateful for all of your thoughts, suggestions and encouragement throughout this process and during my doctoral training.

Table of Contents

Abstract.....	iv
Acknowledgements	vi
Table of Contents	vii
Lists of Tables	viii
Lists of Figures	ix
I. Introduction.....	1
Review of Literature.....	1
Linguistic and Conceptual Metaphor.....	1
Psychoanalysis and Metaphor.....	6
The ‘Fallen Woman’ Expression.....	29
Single Case Psychoanalytic Process Research.....	31
Phases in the Process of Psychoanalysis.....	39
Research Question.....	42
II. Methods.....	44
Measures.....	46
Procedures.....	54
Exploratory Hypotheses.....	55
Proposed Analysis.....	58
III. Results.....	60
Phases of Treatment.....	61
Quantitative Results.....	64
IV. Discussion.....	70
Within Dimension Analysis.....	72
Between Dimension Analysis by Phase.....	77
Alternative Hypothesis for Descriptive Observations.....	91
Significance of the Difference of Between Metaphor Ratings.....	93
Limitations.....	96
References.....	99

List of Tables

Table 1 – Interrater Reliability Analyses: Semantic Differential Dimensions- Kappa Coefficients and P-Values – p. 61

Table 2 - Regression Analysis of Valence for ‘fall’ and ‘fed up’ by Phase of Treatment – p. 65

Table 3 - Regression Analysis of Intensity for ‘fall’ and ‘fed up’ by Phase of Treatment – p. 67

Table 4 - Regression Analysis of Activity for ‘fall’ and ‘fed up’ by Phase of Treatment – p. 68

Table 5 - Results of Within Dimension Analysis for “fall” – p. 71

Table 6 - Results of within Dimension Analysis for “fed up” – p. 71

List of Figures

Figure 1 – Adapted Semantic Differential Scale – p. 51

Figure 2 – Metaphor Use Theme Scale designed for use in this study – p. 53

Figure 3 – Comparison of Valence ratings for ‘fall’ and ‘fed up’ across treatment phases - p. 65

Figure 4 - Comparison of Intensity ratings for ‘fall’ and ‘fed up’ across treatment – p. 66

Figure 5 – Comparison of Activity ratings for ‘fall’ and ‘fed up’ across treatment phases p. 68

I. Introduction

This is a single case research study investigating how the use of a central metaphor in a psychoanalysis may allow greater connection to unconscious associations and emotional content. The purpose of this study is to determine how a co-constructed figure of speech is used to progress treatment in psychoanalysis. Specifically, this study focuses on a single metaphor constructed within a psychoanalytic treatment and how it is used in the process of change for the analysand.

This research project stems from a long time interest in how speech and language work to effect change in psychoanalysis. I have always been fascinated about how Freud came upon his original invention of the “talking cure”, discovering that by simply listening to an analysand’s speech and making interpretations allowed them to symbolize symptoms and find relief. I have found clinical work interesting in part because it points to the powerful scope that language takes on in our experience and organization of our selves and world. The use of language appears to be the central “tool” in psychoanalysis, the material of the process of change.

From this I find myself in agreement with the philosophical view that the reason the relationship to language and speech can be so powerful in the consulting room is that lived experience is mediated by language and that the meaning of that experience develops out of a subjective use of language. Language allows us to communicate with others in the outside world, but psychoanalysis emphasizes the unique underlying subjective meaning of this communication. There is something in the equivocal nature of speech that allows the analysand to reorganize their experience to emotions, cognitions and personal relationships. Not only can figurative language be used as a tool in psychoanalysis but it is also a way of describing how people organize their experience of relationships.

By way of example, perhaps the first time I was ever introduced to psychoanalytic thought was through a film featuring the late psychoanalyst Martin Bergmann in which his character explains the “paradox of love”. He explains that love is a paradox because the person that we fall in love with is believed to have qualities that remind us of our earliest love experiences and at the same time there is the expectation that this new person we are falling for can right the wrongs of those past relationships, thus we are trying to recreate the past and change the past at the same time. This idea fostered a great curiosity in me that compelled me to seek a greater understanding of psychoanalysis and has eventually led to my interest in this project, insofar as the idea being described in the film is that of romantic love as a substitution for the past. The power of a love relationship is derived from its metaphorical structure.

The other take away from this example is the paradoxical and conflictual nature of the meaning inscribed on to our experience of events and relationships. It appears that as much as we need to make meaningful sense of the world, that the tool we have to do so is inherently insufficient. It points to the notion that any resolution in therapy is never a ‘once and for all’ answer to life’s troubles and that life bears a level of conflict that can never fully be resolved. Thus, from a clinical standpoint what can be expected through analysis is a reorganization of the analysand’s relationship to their experience and to help them work through these inevitable conflicts in a new way.

From my burgeoning interest in language and psychoanalysis, this project is an investigation into how the use of language, specifically figurative or metaphorical speech, is used in the process of change. The concept of metaphor in psychoanalysis has been explored both as a way of understanding how the unconscious is structured as well as a function of speech that can be used as a technique for verbally elaborating an analysand’s self-understanding. My question

focuses on the intersection of these two concepts of metaphor, namely how verbal elaboration in therapy can effect change in an analysand's understanding of and relationship to their symptoms.

Review of Literature

Linguistic and Conceptual Metaphor

The history of metaphor as a linguistic literary device reaches all the way back to Greek antiquity. The philosopher Aristotle is in fact credited with first defining metaphor as “a carrying over of a word belonging to something else from genus to species, from species to genus, from species to species or by analogy” (Vol. 2, 1457b, 2006). The word itself originates from the Greek word *Metaphora* which means to transport or transfer (Modell, 1997). However, over time it has eluded philosophers and linguists in terms of a single agreed upon definition (Borbely, 1998). Throughout most of history until the 20th century, metaphor was most often considered simply a rhetorical device to add aesthetic quality to literary meaning. The Aristotelian definition of metaphor exemplifies what many theorists consider to be the “classical view,” of metaphor. However, theorists have challenged the antiquated notions of metaphor as a literary device with the idea that metaphor is a fundamental component of how we think and understand the world and our experience in it. Two fields that have innovated the definition of metaphor are cognitive psychology and psychoanalysis.

Lakoff and Johnson's landmark work on the conceptual use of metaphor has had a great impact on metaphor theory in the field of cognitive psychology. Central to their contribution is the distinction between the linguistic use of metaphor and a broader experiential use of metaphor as a way to organize and orient our thoughts and actions called, conceptual metaphor (Lakoff and Johnson, 1980). The authors assert that a conceptual metaphor is “understanding and experiencing of kind one thing in terms of another” (Lakoff and Johnson, p. 5).

For instance they provide the example of the conceptual metaphor “ARGUMENT IS WAR”, which underlines phrases like “Your claims are *indefensible*. He *attacked every weak point* in my argument. His criticisms were *right on target*. I *demolished* his argument. I've never *won* an argument with him...If *you* use that *strategy*, he'll *wipe you out*. He *shot down* all of my arguments.” (Lakoff and Johnson, 1980, p. 5). Lakoff and Johnson’s theory rest on the notion that we understand a concept (like argument) in term of something else (i.e. war). These examples go beyond just ways we talk about an argument, they demonstrate how we think about arguing and how we experience and act during an argument, thus shaping our cognitive orientation (Lakoff and Johnson, 1980). A conceptual metaphor, as demonstrated in this example is an umbrella category that names the linguistic relationship shared by common metaphorical statements about a concept, (such as “argument”). The conceptual metaphor “argument is war” names an underlying cognitive framework that is understood and accepted in everyday discourse.

The authors in turn relate the cultural specificity of conceptual metaphors and the “argument as war” example by pointing out that the same concept “argument” may be metaphorized differently in another culture. For instance, instead of “war” the conceptual metaphor around “argument” in another culture could be “argument as dance” where an argument may not be about winning or losing but interacting and relating in a different manner altogether (Lakoff and Johnson, 1980). Someone cognitively oriented to understanding the concept “argument” as “war” may not recognize an argument based on the conceptual metaphor “argument as dance” as an “argument” at all.

They also highlight the way in which metaphors use only a partial feature of a word or idea for comparison, for instance the conceptual metaphor “argument is a building”, the metaphors connected to this like, “the argument may collapse”, “your argument is build on a

weak foundation”, etc. only use partial concepts of a building, thus highlighting the fact that an argument and a building are not literally the same (Lakoff and Johnson, 1980). It is this partiality, which allows metaphors to function figuratively.

Another important elaboration made by Lakoff and Johnson is that conceptual metaphors foreground one way of looking at an idea or object, (i.e. argument as war) while hiding other relevant perspectives of how the idea or object could be conceptualized. For instance, “in allowing us to focus on one aspect of a concept (e.g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor” (Lakoff and Johnson, p. 11, 1980). This is an important point when considering the clinical implications of conceptual metaphor theory as a central metaphor may be challenged by comparison outside of its domain of representation.

Conceptual metaphors function to structure cultural discourse, perception and behavior. Lakoff and Johnson’s theory has far reaching philosophical and psychological implications. The nuance of this argument is that conceptual metaphors are effectively a cognitive phenomenon that informs our thought process and behaviors. We speak and act on them as if their meaning were literal. Their essential utility in everyday life means that the average person is not aware of the metaphorical aspect of their thinking, the effects are concrete and literal and as the authors point out they are inscribed in the most fundamental aspects of our perception. The manner in which our bodies are oriented in space itself, (ie. Up, down, in, out, front, back) they give our concept a special orientation. For example happy is being “up”, while sad is feeling “down”. People often say, “I’m feeling up” or “I’m feeling down”, “I fell into a depression”, “my spirits are lifted”. These orientation metaphors are examples of conceptual metaphors that most people do not recognize as metaphors because of how common and conventional the language use is.

Psychoanalysis and Metaphor

Psychoanalysis, like cognitive psychology, also postulates a broad theory of the metaphorical function of meaning making which subconsciously informs thought process and behavior. As will be shown, the function of metaphor occupies a place in both the metapsychology and clinical practice of psychoanalysis. However, in order to understand its place in psychoanalysis it is important to consider its relationship to the concept of unconscious symbolization.

Symbolism can be defined as one idea standing in for another while metaphor has a more perspectival stance of “seeing” or understanding something in terms of something else (Borbely, 1998). By this definition, symbolism is a relatively broad concept while metaphor occupies a more specific function. Psychoanalysis has long been concerned with articulating the symbolic processes of the unconscious (Modell, 1997). The function of unconscious symbolism in the service of repression was explicated in Freud’s earliest argument about the logic of dreams where he understood, “the symbolic process to be a carrier of hidden meaning whereby something that is objectionable is replaced by something that is less objectionable...symbolism enabled objectionable ideas to remain unconscious” (Modell, 1997). Symbolization can thus be considered as having an associative property that allows two ideas to be equated. The analyst’s work is based on the logic of this process of guiding the analysand’s ability to symbolize through speech invoking their awareness and making manifest that which has been latent, with the technique of “free associate” by saying everything that comes to mind throughout a session.

Dynamic repression is one of the fundamental ways in which the unconscious comes into existence. In Freud’s original theory he states that a primal repression “consist in the psychical ideational representative of the drive being denied entrance into the unconscious. With this a

fixation is established; the representative in question persists unaltered from then onward and the drive remains attached to it” (Freud, SE XIV p. 148). Further, “Primal repression creates the nucleus of the unconscious, with which other representatives (of representation) establish connections that may eventually lead to their being drawn into the unconscious” (Fink, p. 74, 1995). From the very outset the psychoanalytic unconscious is formed via a substitutive/associative process in which something that defies representation is represented by an ideational-representative. The drive seeks gratification but is unable to do so without representation.

Freud in the *Interpretation of Dreams*, (1900) identified two fundamental mechanisms in which symbolism takes place in the unconscious: condensation and displacement. Condensation is the unconscious associative process of symbolization in which different ideational elements that have some association with each other are combined to form a seemingly unified image or idea (Laplanche and Pontalis, 1973). Displacement is the unconscious associative process of shifting the psychological intensity of one unconscious idea to another associated idea (Laplanche and Pontalis, 1973). Both of these processes are considered to be unconscious. Meaning that they do not operate in the same manner in conscious thought but underlie the psychological process of desire or wishfulfillment in the unconscious and inform conscious thought process.

As Juliet Mitchell (1985) explains,

the unconscious is governed by its own laws, its images do not follow each other as in a sequential logic of unconsciousness but by condensing onto each other or by being displaced on to something else. Because it is unconscious, direct access to it is impossible but its manifestations are apparent most notably in dreams, everyday slips, jokes, the ‘normal’ splits, and divisions within the human subject and in psychotic and neurotic behavior. (p. 3).

Condensation and displacement function to fulfill the primary process demand for gratification by bypassing the direct object of satisfaction and instead providing a substitute. The

primary process or the unmediated push for satisfaction of unconscious wishes and desires must reckon with the secondary process which is the mediating force that censors destructive unconscious desires in the service of promoting the individual's ability to function in external reality (Mitchell and Rose, 1985). Condensation and displacement as unconscious processes are solely actions of the primary process.

As Freud discovered early on in his clinical work with hysteria, the unexplained physiological symptoms of his analysands had a latent meaningful component to them that once brought into conscious thought quickly abated the physical symptom. These symptoms, were in the analytic sense is an unconscious formation that functioned as a condensation or displacement on the body. For instance, Lemaire (1979) provides the analysis of a case in which an analysand was complaining of back pain and using the German word Kreuz to describe the location of the pain (Lemaire, 1979). Kreuz in German means both "sacrum" and "cross". Freud pointed out that Kreuz also signifies moral suffering. After this explanation the analysand's symptoms attenuated (Lemaire, 1979). A condensation takes place at the level of the double meaning of the word, along the lines of similarity. Freud uses metaphorical language in the therapy order to make this distinction apparent to the analysand.

Condensation and displacement are understood to follow the principles of similarity and contiguity. They are both "an expression of the primary impulse to abolish difference and assert unity" in the unconscious (Silverman, 1983). Condensation and displacement have often been compared to metaphor and metonymy respectfully, as they both are said to adhere to the rules of similarity and contiguity. Yet there are important distinctions to be made regarding their relationship to conscious and unconscious functioning. Silverman distinguishes the role of secondary process and its relationship with the primary process by defining the function of

paradigm/syntagm as secondary process mechanisms and metaphor and metonymy as mechanisms of similarity and contiguity that operate between the primary and secondary process (1983).

According to Silverman, paradigm and syntagm take the process of meaning making through similarity and contiguity firmly into conscious linguistics. In conscious thought each term derives its meaning from the discreet difference it has in relation to all other terms. This is different from condensation and displacement insofar as those mechanisms work to abolish difference between terms. The paradigmatic relationship of a word is based on other terms in the same system that are similar to it some way (i.e. suffixes, prefixes, synonyms, antonyms. etc). The syntagmatic relationship of a word is based on its proximity to other words that surround it in a discourse or the specific location a term occupies in a statement.

The paradigmatic and syntagmatic relationship of a word determines its meaning based on comparative difference from other terms in the discourse. Without the comparative distinction the word has no meaning on its own. The paradigmatic relationship is true of antonyms as well.

As Silverman (1983) explains,

Some paradigmatic sets are characterized by the fact that they overlap at more points than they differ, and others—whose relationship is generally described as binary opposition—by the fact that they differ at more points than they overlap. But in each instance there is an implied comparison, and an implied distinction. An antonym is a linguistic example of binary opposition. It connects up with the terms which it helps to define only at one point, otherwise standing in marked contrast to it. (p. 105)

Paradigm and syntagm are necessary elements of meaning making in language. They designate an essential relationship between terms in the preconscious and conscious systems as governed by the secondary process.

Metaphor and metonymy, as a third category based on similarity and contiguity,

according to Silverman (1983), do not designate relationships between words per se but between concepts and object. Referencing Aristotle's classic definition she states,

...language is not fundamental to either metaphor or metonymy, which are vehicles for expressing nonlinguistic relationships. Metaphor...exploits relationships of similarity between things, not words...Since things are only available to us cognitively as concepts, metaphor is in essence the exploitation of conceptual similarity, and metonymy the exploitation of conceptual contiguity. (Silverman, p. 110-111, 1983)

Metaphor and metonymy occupy a functional status somewhere between condensation and displacement and paradigm and syntagm.

They are the mechanisms that enable the wish in the primary process to transform into an operational subjective desire via the secondary process (Silverman, 1983). The secondary process denies the demand of the primary process push for unmediated satisfaction by linking the wish to a "word-presentation" thereby substituting the initial primal wish onto something more acceptable. This binding process is done via the vehicles of contiguity and similarity.

Metaphor and metonymy range in presentation as they fluctuate between primary and secondary process occupying a middle position between the two psychical domains. In the secondary process metaphor presents in literary form, for instance as a simile, the word "as" clearly marking the distinction and difference between two terms (Silverman, 1983). On the other hand, in the primary process the object for which the metaphorical idea substitutes may appear hidden by the new term (Silverman, 1983).

Metaphor and metonymy provide equilibrium between primary and secondary process which allows for powerful relationships between elements to exist without losing their differences (Silverman, 1983). They "mediate between the extremes represented by the other two sets; they assert neither the complete identity nor the irreducible difference of similar and

contiguous terms” (Silverman, p. 109, 1983). Further, “metaphor and metonymy respond to similarity and contiguity as the basis for the *temporary replacement* of one signifying element by another” (Silverman, p. 109, 1983). Metaphor and metonymy are afforded a specific place in Silverman’s theory of similarity and contiguity mediating between primary and secondary process. Emphasizing their function as the basis for the “*temporary replacement*” of one signifying element for another opens the possibility for this “replacement” or relationship between terms to be changed through the work of analysis.

Lacan elaborated Freud’s theory of the unconscious through linguistics and helped introduce the concept of metaphor and metonymy into the psychoanalytic field. He used metaphor and metonymy in order to articulate a theory of subjective desire based on a fundamental lack in the subject. Lack exists for the psychoanalytic subject in the inevitable movement from one signifier to another in the attempt at accounting for a full satisfaction. This movement never accounts for full satisfaction but always stands in for something missing, namely the latent signifier, or thing-presentation. Desire is the perpetuation of the movement from signifier to signifier in effort to fill this lack. The function of desire and lack will become clear as we consider a definition of metaphor in conjunction with the definition of the primary and secondary process.

Lacan defines metaphor as, “the implantation, in a signifying chain, of another signifier where by the supplanted signifier falls to the level of a signified and, as a latent signifier, perpetuates there the interval in which another signifying chain may be grafted.” (Lacan, 1966) This definition is in line with Silverman’s reading of the primary and secondary process. The signifier is synonymous with the Freudian concept of “word-presentation” in the preconscious

under the rule of the secondary process and the signified in this case can be read as thing-presentation in the unconscious.

The signifying chain is the seat of language in the secondary process that functions in accordance with the rules of paradigm and syntagm. As the primary process pushes for affective gratification in the unconscious via the thing-presentation (in this case the signified), the secondary process mediates via its connection with language (the signifying chain) and binds this unconscious wish to a more acceptable word-presentation (signifier) (Silverman, 1983). The latent signifier or signified has transferred the affective investment to a new signifier. This transferential or metaphorical process is the process operating between primary and secondary process. As a result of this link the original thing-presentations, “undergo a radical transformation: they lose sensory and affective intensity, but they gain meaning” (Silverman, p. 102, 1983). Or more precisely, as a result of this process, the original thing-presentation gains the ability to connect with various other forms of presentation allowing it to become meaningful.

Lacan’s example of the metaphorical process is taken from a Victor Hugo poem called “Booz Endori” in which he focuses on the line “His sheaf was neither miserly or spiteful” (Lacan, 1966). The line refers to the character Booz lying with his sword sheaf next to a woman who will give him a son (Lemaire, 1979). In this example, Booz’s sheaf stands in for the man himself (the part for the whole) along the lines of similarity and the sword represents the phallus (Lemaire, 1979). Further, the latent signifier “perpetuates there the interval in which another signifying chain may be grafted” (Lacan, 1966). This is exemplified in the poem as, “Booz perpetuates the interval introduced into the signifying chain by the play of substitution; an interval into which another associative chain of signifiers may be introduced, the chain which links Booz with father, then with phallus and with fertility” (Lemaire, p. 197, 1979). This

associative movement is how metaphor creates new meaning.

Lacan also writes that, “Metaphor occurs at the precise point at which sense emerges from non-sense” (Lacan, 1966). This idea evokes the meaning-making function of metaphor, as thing-presentation is bound to word-presentation, or latent signified is substituted for a manifest signifier. It also highlights the creative potential for change in the metaphorical identification. If sense arises from non-sense, it is possible that a new “sense” can arise to substitute an existing metaphorical relationship, as metaphor is the “temporary replacement” of one signifying element by another.

There are several points that call for further elaboration and clarity of the psychoanalytic definition of metaphor and metaphorical function. First, metaphor in psychoanalysis as it is associated with condensation and similarity appears to contradict the classic definition of metaphor as something understood or experienced as a comparison between different or dissimilar domains of meaning. One way to approach this is to recall that in linguistics, associated paradigmatic terms are still distinct terms even when they are similar in meaning. Thus, a metaphorical substitute that bears similarity to the original term still represents a difference. A clinically relevant approach to the psychoanalytic definition of metaphor is what constitutes similarity and difference relative to subjectivity, insofar as a metaphor may bear similarity to a subjective association that may appear objectively different or similar to the idea being substituted. As Lemaire observes,

“The elements which are associated in the unconscious with a signifier in the manifest do not belong to the code of the language, with its fixed laws, but to the analysand's personal code, which is enriched by his or her lived experiences and phantasies. As we will see, despite everything the links uniting the unconscious signifiers do follow laws of assonance and relations of signification. But, on the other hand, certain associations are facilitated by some lived concomitance, by individually felt analogies (p. 201, 1979).

Psychoanalysis allows for a loosening and broadening of the definition of metaphor as it applies to the process of symbolization. There is a distinction to be made between the functions of metaphor in the psyche and the use of figures of speech by a therapist as an interpretation. It is because metaphorical thinking is central to psychological experience that the conscious use of metaphor in therapy has the potential to effect change and insight. How this works is the focus of the current study.

The second point to be clarified regards the function of metonymy in relation to metaphor in psychoanalysis. In psychoanalysis, the function of metonymy is as important as metaphor and the relationship between the two inform mental functioning. This can be further understood through Borbely's (2009) theory of temporal metonymy in which an idea or experience from the past becomes connected to present thinking in a metonymical manner. Borbely (2009) describes "negative metonymy" as a metonymic thought process that recurrently equates the same experience of the past with a similar or proximate idea or object in the present. In Borbely's example, "an analysand compulsively approaches authority figures with fears that derive from childhood abuse by his father", he goes on to say, "Here authority in the present is not metaphorically *informed* by the past, but rigidly *stands for* the past" (p. 59, 2009). The analysand's thought process is metonymic in this example in so far as men who bear traits (authority) similar to his father stand in mentally for his father. It is "negative" insofar as he is unable to distinguish the trait (similar part) for the father himself and is thus destined to repeat the affective experience of the original relationship in new relationships. The analysand's inability to "metaphorize the past" (which for Borbely is key to overcoming psychopathology), appears to have a negative affect on the repetition of metonymic thinking of the analysand.

Lakoff and Johnson (1980) also weigh-in on the place of metonymy in the theory of

conceptual metaphor. Their definition is yet another variation on the common linguistic definition of metonymy as a referential function in which the part stands in for the whole. They go on to afford metonymy the same status as that of conceptual metaphor stating,

...metonymy serves some of the same purposes that metaphor does, and in somewhat the same way, but it allows us to focus more specifically on certain aspects of what is being referred to. It is also like metaphor in that it is not just a poetic or rhetorical device. Nor is it just a matter of language. Metonymic concepts (like the part for the whole) are part of the ordinary, everyday way we think and act as well as talk (Lakoff and Johnson, p. 37, 1980).

Thus, metonymy is equated with conceptual metaphor although it functions differently as a figure of speech. Both of these examples make clear that metaphor and metonymy have a closely linked relationship that overlaps at times and is only loosely distinguishable in semantic terms. For the purposes of the present study “metaphor” will be considered in its broadest conceptualization as a figure of speech and both similarity and contiguity will be equally important features to consider in analyzing metaphor in the analyst and analysand’s speech.

The third point to be elaborated is the relationship of affect to metaphor. As Silverman explained, the secondary process has the potential to transfer affect onto another manifest object and lower the intensity of the initial affective charge. The affective intensity of an unconscious wish is attenuated and finds meaning in association in the preconscious (Silverman, 1983). This process describes how certain thoughts or ideas may take on subjective metaphorical meaning, insofar as the original affect finds association with a new object. However, the subjective connection between these two domains is not consciously accessible to the analysand. The definition of this operation bears similarity to the way Freud originally viewed the symptom in psychoanalysis, as a pathological, physiological occurrence that represents or articulates a repressed association, insofar as this association functions to satisfy an unconscious affect laden wish. Siegelman (1990) referencing Wright explains metaphor,

as a verbal structure that exists in the context of imagery, affect and thought, while as symptoms exist in a context of imagery, affect and action. Thus, both share the components of image and affect, but metaphor is characterized by the inner experimental action of thought, whereas symptom is acted out through the body (p. 35).

Thus, differentiated at the level of thought and speech in this definition, metaphor, “flows from affect because it usually represents the need to articulate a pressing inner experience of oneself and of one’s internalized objects. It typically arises when feelings are high and when ordinary words do not seem strong enough or precise enough to convey the experience” (Siegelman, 1990). Metaphor provides the ability to articulate and relate to the affect that cannot be represented for the analysand.

Lakoff and Johnson (1980) have described how conscious emotion is often more easily expressed through the use of metaphor as metaphor lends itself to the description of abstract immaterial constructs such as emotions. Modell, using the example of embodied metaphor, explains,

“affect can find ways of being expressed through metaphor. Our relationship to affect is often understood in metaphorical fashion, as our bodies are containers for affect. The intensity of the affective experience is visualized as a pressure within the container. Intense feelings whether it be rage or sexual desire may be felt as a hot pressure within the body seeking escape.” (Modell, 1997)

Ortony and Fainsilber (1987) in a study conducted using participant interviews regarding the relationship between metaphor and emotion found that the greatest amount of metaphors were used in the description of feeling states. Further, they found that there was a greater frequency of metaphor use when describing intense emotions rather than mild emotion (Ortony and Fainsilber, 1987). Fussell (1992; summarized in Fussell & Moss, 1998) presented similar findings in their study in which participants provided written descriptions of anger, happiness, sadness and pride that varied in intensity level. They found that participants used more figurative speech to

describe intense emotional states compared to less intense states. In follow up research, Fussell and Moss (1998) found that participants used metaphorical language to describe the emotional states of others. Participants were asked to watch movie clips that depicted people who were depressed or sad and then to describe the emotions they saw represented to someone who had not seen the clips. They found that participants used a range of figurative descriptions in addition to literal descriptions in order to add clearer emphasis of the emotion being portrayed (Fussell & Moss, 1998). As Borbely (1998) points out, Ortony and Fainsilber's findings suggest that “when individuals are able to integrate strong emotional experiences, they do so with increased recourse to metaphorical processes” (p.930).

Beyond facilitating the analysand’s ability to verbally represent affect, the use of metaphor in therapy provides both a means to convey unconscious thoughts by the analysand and evoke change in the analysand’s self-understanding. Going back to Seigelman’s distinction between metaphor and symptom she explains:

both symbolic structures (metaphor and symptom) present one thing in the semblance of another; but whereas the symptom conceals and leads to a restriction of view, metaphor reveals and leads out to new vision...The symptom is a wordless presentation of an unnamable dilemma-an abortive metaphor that stops below the level of speech...metaphor is a product of an ego that is going towards a problem and attempting to grasp it. The symptom is a product of an ego that is turning away from a problem and refusing to see it. (Seigelman, 1990, p. 35-36)

This distinction highlights the potential for work with metaphorical speech in psychoanalysis. As described above, current psychoanalytic theorists have used the term ‘temporal metaphor’ to describe the transference relationship in which current relationships stand in for the analysand’s earliest developmental relationships. (Borbely, 1998, 2004, 2009; Modell, 1997). The level of pathology is determined in regard to how rigidly the current relationships stand in for the past relationship as opposed to a current relationship being understood in terms to the past

relationship (Borbely, 1998). The transference relationship in analysis is a function of this metaphorical thinking. An assumption can be made that the way in which the transference relationship is utilized in therapy plays a significant role in how insight is increased for the analysand. Borbely goes as far as to claim that a practical theory of temporal metaphor could unite the disparate languages of psychoanalytic schools, as it holds with common features across psychoanalytic theory. For Borbely, trauma limits the metaphorical potential for the analysand.

He explains:

When we internalize an experience in a non-neurotic way, we do so by preserving the polysemy (more than one meaning) that each word, each statement or event has: father, who was harshly demanding obedience, may still be father ‘the friend’ or ‘teacher’ etc. By internalizing an experience with a creatively conceived vagueness or openness as to its final meaning, we allow future and past different contexts to change and reinterpret what it all meant, means and will mean. (Borbely, 1998, p. 930)

In line with Siegelman’s theory of symptom and metaphor, the more “metaphorical” an analysand’s thinking is, the greater the access they have to the ability to create new meaning and foster clearer perspective of a given situation or relationship. Trauma limits the potential for polysemic thinking as the overwhelming anxiety of the experience creates a “fixed meaning” for the analysand and future associations come to rigidly stand in for the original experience or relationship (Borbely, 1998).

As mentioned above, Borbely differentiates between two types of metonymy. *Positive metonymy* which occurs at the level of normal mental access functioning as it allows access to thought belonging to the same experiential or relationship oriented domain, which can be located either in the same or across different temporal domains (2009). While *negative metonymy*, central to psychopathology, is access-barring so that mental content in the same temporal domain is denied access to mental content in another temporal domain (Borbely, 2009). Borbely 2004

Borbely posits that interpretation of the “metonymic transference” is metaphorizing and allows the analysand to begin to access the relationship between past and present effectively fostering a more flexible mentation regarding present experience.

In line with Borbely, Modell (1997), describes the function of metaphor as represented on an “axis” which ranges from “foreclosed metaphor” to “open/generative” metaphor. As with Borbely’s account of negative metonymy, foreclosed metaphor is the static, unvarying and ambiguous correspondence between one domain of meaning and another dissimilar domain of meaning (Modell, 1997). Like Borbely he also describes trauma as a foreclosure of the metaphoric connection between the temporal domains of past and present which are “frozen so that there is a telescoping of time” (Modell, p. 111, 1997). On the other side of this axis, open metaphors are fluid between temporal domains of meaning and “promote the recontextualization of affects and the generation of new meaning” (Modell, p. 111, 1997). An open metaphor allows for the generation of new meaning to the memory of the past. Open metaphor is a way of re-transcribing the memory of the past insofar as memory is not an exact correspondence to what was experienced in the past but is understood retroactively through current experience. A connection is drawn here to Freud’s *Nachtraglichkeit* (après-coup/deferred action) in which past memories are revised given current experiences (Modell, 1997). *Nachtraglichkeit* was central to Freud’s theory of psychological causality and temporality. Both Modell and Borbely’s elaboration of the creative potential for meaning making through metaphorization support the idea that affect laden and traumatic memories can be affected through the increase of metaphorization in a psychoanalysis.

The power in which a metaphor may facilitate changes to unconscious structure is illuminated in Vygotsky’s theory of language and thought (1986). While Vygotsky’s theory is

not directly concerned with the dynamics of the unconscious, per se, his description of the meaning making process at the interplay of word meaning as the bridge between language and thought articulates a similar process as that between conscious and unconscious thought process in Freud. Vygotsky discussed the importance of the word as a mediating function in the developmental process of thought:

“The relation of thought to word is not a thing but a process, a continual movement back and forth from thought to word and from word to thought. In that process, the relations of thought to word undergoes changes that themselves may be regarded as development in the functional sense. Thought is not merely expressed in words; it comes into existence through them. Every thought tends to connect something with something else, to establish a relation between things. Every thought moves, grows and develops, fulfills a function, solves a problem. (Vygotsky, 1986, p. 218)

While Vygotsky and Freud’s theories are born out of separate intellectual questions and approach the concepts differently, the importance of the word as the facilitator of conscious meaning making bear notable similarity. Freud makes a similar argument for the importance of the word-presentation as the essential factor in conscious/preconscious thought in his theoretical distinction between word-presentation and thing-presentation:

What we have permissibly called the conscious presentation of the object can now be split up into the presentation of the *word* and the presentation of the *thing*; the latter consists in the cathexis, if not of the direct memory-images of the thing, at least of remoter memory-traces derived from these. We now seem to know all at once what the difference is between a conscious and an unconscious presentation. The two are not, as we supposed, different registrations of the same content in different psychical localities, nor yet different functional states of cathexis in the same locality; but the conscious presentation comprises the presentation of the thing plus the presentation of the word belonging to it, while the unconscious presentation is the presentation of the thing alone. (Freud, 1915, p. 201)

Freud goes on to describe what is at stake in the relation between thing-presentation and word-presentation to thought process, namely that word-presentation connected to a thing-presentation is necessary for conscious thought:

Probably, however, thought proceeds in systems so far remote from the original perceptual

residues that they have no longer retained anything of the qualities of those residues, and, in order to become conscious, need to be reinforced by new qualities. Moreover, by being linked with words, cathexes can be provided with quality even when they represent only *relations* between presentations of objects and are thus unable to derive any quality from perceptions. Such relations, which become comprehensible only through words, form a major part of our thought-processes. (Freud, 1915, p. 202)

The word is what creates the possibility for an unconscious representative to become conscious or for a thought to take shape or change. If we add Vygotsky's theory of word and thought to highlight the process Freud is describing above, we can see that thought for Vygotsky is in some ways parallel to thing-presentation in Freud, insofar as it is made conscious and its meaning is constructed insofar as it is connected with a word, or word presentation. Keeping in mind Freud's idea of the word-presentation and its relation to the process of unconscious to conscious thought, Vygotsky's theory gives us the sense that the equivocation of the word use has the power not only to shift the meaning in the thought but allows for development of thinking itself, making the thought more precise for the individual. The interplay between word and thought raises the level of consciousness and understanding for the individual. The connection of a thing-presentation to a word-presentation makes the unformed unconscious representative, articulable, able to be thought beyond its unconscious associations. Psychoanalysis engages in the process between the interplay of word and thought, through its use of metaphor to elaborate equivocation and connect meaning in unconscious associations.

Clinical studies have shown that working with the analysand's verbal metaphors to foster metaphorical thinking, has had multifaceted effects on psychotherapy including accessing and symbolizing emotions, uncovering implied assumptions and relationship building, working with analysand resistance, and creating new frames of reference (Lyddon, Clay, and Sparks, 2001). In any treatment where work with metaphor is being done, it is possible for all of these dynamics to

be in play at the same time and in many instances overlap through given interventions and analysand/analyst interactions.

As mentioned previously, in symbolizing emotions, metaphor can provide the analysand the ability to express with words intangible emotion states that defy concrete verbal description. Lyddon, Clay and Sparks (2001) provide the example of a woman who had a hysterectomy referring in a literal non-emotional manner to her physical scar. In this example, the therapist used the opportunity to discuss her “emotional scar”, thus introducing a metaphorical level to a therapeutic situation that was not readily accessible in the analysand’s concrete language.

Similarly, Ingram (1996) discusses a technique he used to evoke metaphorical thinking in the analysand by, for instance, asking a analysand who is crying, “what’s in your tears?”, explaining to the analysand, the tears are a “container” for emotion (p. 20). This style of questioning elicits a raw unspoken emotional moment put into words through metaphorical language. He distinguishes this from statements such as “what are you crying about”, as it lessens the weight behind what the therapist is attempting to get across and is too literal a phrasing to allow the analysand to add his own meaning (Ingram, p. 20, 1996). Ingram’s technique invokes a collaborative effort between the analysand and therapist to construct metaphorical meaning. He labels the unique construction of metaphor that occurs only between the therapist and analysand in the therapeutic situation as a “signature metaphor” (Ingram, p. 32, 1996).

Ogden’s unique approach to metaphor in treatment through his elaboration of Bion’s theory of reverie also bears connection to Ingram’s technique. Ogden uses reverie as a mode for making interpersonal metaphorical links between analysand and therapist by attending to the associations in his own mental digressions; he comes to intuit what the analysand is expressing

in his speech (Ogden, 1997). Reverie allows the analyst to intuit the metaphorical meaning of the analysand's speech in an interpersonal and collaborative manner.

Direct collaboration between therapist and analysand regarding the underlying meaning or naming of a metaphor in therapy can strengthen the therapeutic relationship and aid the analysand to moving past their resistance. Lyddon, Clay and Sparks (2001) discuss an analysand who uses the metaphor "monkey in the middle" to describe herself. When asked to elaborate the meaning, she was able to describe the feeling of being stuck in the middle of a game in which a ball is passed back and forth over her, out of reach (Lyddon, Clay and Sparks, 2001). The therapist has her elaborate the different perspectives of the players in the game in relation to the ball. The analysand is able to use the metaphor to elaborate on associations that are relevant to her experience, similar to the way dream analysis is conducted (Lyddon, Clay and Sparks, 2001). The therapist in this example then added his own elaboration to the analysand's association and through this collaboration the analysand is able to come to a greater insight about her subjective experience of herself.

Long & Leppert (2008) describe a similar collaboration in which a therapist offers the metaphors "king of the castle" and "dirty rascal" to describe aspects of core conflict discussed by a narcissistic analysand. The analysand initially rejects these metaphors and adds his own ("aspirations to sainthood") before eventually accepting the therapist's original contribution (Long and Leppert, 2008). Over the course of several sessions, these metaphors are elaborated and expanded as the therapist uses "slaying the dragon" and "holy grail" in conjunction with the original "knight" metaphors. Using associated metaphors to expanded the analysand's discourse in therapy provides a buffered, indirect way to explore and frame more emotionally charge experiences and to penetrate resistance. These uses of metaphor as interventions are examples of

“unsaturated” interpretations according to Ferro, who, following Bion, asserts that interpretations unsaturated with meaning provide a space for the analysand to insert their own meaning and work more creatively with the words of the analyst (Ferro, 1999). As Ferro attests, interpretations that are unsaturated with meaning, “make the progressive formation of a shared meaning possible” (Ferro, p. 23, 1999). This will be an important point when considering the interpretive power of the metaphor “fallen woman” in the current study, insofar as it has potential to be connected by the analysand to a great many subjective associations beyond its literary meaning.

Lyddon, Clay and Sparks (2001) note that the “monkey in the middle” metaphor allows the analysand to explore, recognize and express certain frustrations regarding her real relationships and acknowledge the power difference inherent in those relationships without having to use direct language that may make it more difficult to do so. They explain, “metaphorical communication may allow clients to explore what is ‘them’ by talking about what is ‘not them’” (p.271).

In a study by Angus and Rennie (1988) the level of agreement and ability to work with metaphors generated in treatment were indicative of the nature of the working relationship as well as characteristics of the client. They determined that there were two patterns when metaphors were repeatedly used during a session. They labeled the first, *meaning conjunction*, in which therapist and analysand come to a shared understanding of the latent meaning of a metaphor through collaborative elaboration. According to Angus and Rennie (1988) this pattern is indicative of the level of positive collaboration in the therapeutic relationship. The other pattern is *meaning disjunction*, which is a pattern where there is a lack of shared understanding of the metaphor (Angus and Rennie, 1988). Meaning disjunction would indicate that the

therapeutic relationship affects the use of metaphor in the service of positive outcome (Angus and Rennie, 1988). Thus, the ability to collaborate on meaning in metaphor use may be affected by the therapeutic relationship itself.

The metaphors used in Lyddon, Clay & Sparks, and Long and Leppert, (“monkey in the middle”, and (King of the castle/dirty rascal, respectively) are examples of what has been termed “key metaphors”. Long and Leppert, (2008), summarizing Siegelman, (1990) define key metaphors as “a metaphor that encapsulates the analysand’s view of themselves or their life and that can serve as a marker of change...and also encapsulate diagnostic or core conflict aspects” (p. 348). Key metaphors may be conventional, (i.e. metaphors that are used in common everyday speech in a culture), or novel (i.e. metaphors that are newly constructed by the speaker) (Long and Leppert, 2008). Key metaphors are unique in that they hold a subjective meaning for the analysand that lends itself to use in therapy. These metaphors may also represent unconscious assumption of an analysand’s subjective experience of themselves and the world. For instance, “I always thought life was one big party” or “I’ve always felt like an actor in a tragic play” (Lyddon, Clay, Sparks, 2001). Working with metaphors at this level allows beliefs that have been taken for granted or unimagined to be expressed and explored (Lyddon, Clay, Sparks, 2001). As such they can be re-constructed and worked through collaboratively in therapy in order to foster insight and constitute a new meaning for the analysand.

Key metaphors have also been referred to by other theorists as metaphorical kernel statements or central metaphors. Like key metaphors, metaphorical kernel statement are the metaphors that an analysand uses to describe their presenting problem such as, “I am up against a wall”, “I am trapped”, “I am caged”, etc. (Witztum, Van der Hart, Friedman, 1988). From the outset of a treatment these metaphors are often considered “dead” or as Borbely says, lacking in

metaphorization (Witzum, Van der Hart, Friedman, 1988). These metaphors can change taking on new or elaborated meaning as insight occurs in therapy. They can represent an internal change, for instance as a analysand during an initial session says “I don’t want to show all the dirt inside” and near the end of treatment states, “I feel very clean inside” (Witzum, Van der Hart, Friedman, p. 3, 1988).

According to Witzum, Dasberg and Bleich (1986) there are two approaches to metaphor use in therapy, either the therapist can interpret an existing metaphor that the analysand uses or the therapist can introduce an original metaphor. They give a clinical example of the second approach, a metaphor use in therapy in which the therapist, listening to elements of the analysand’s narrative, is able to construct a key metaphor for the analysand. In this instance, the collaborative effort toward using metaphor begins with the therapist. Witzum, VanderHart, Friedman (1988) explain:

Often in psychotherapy the therapist is initially the creative force. To be sure, patients describing their situations with metaphors are acting creatively. The problem is that their creative activity has stalled, and their metaphors have become frozen. The therapist's task is to unthaw the patient's creative energy and propel it into problem-solving activities. (p. 2)

In the Witzum, Dasberg and Bleich (1986) example a former soldier with PTSD is unable to function interpersonally and has difficulty expressing himself openly in therapy after he experienced combat trauma during which he was forced to hide in a ditch for hours and afterward was angry and resentful of his superior officer whose decision making had left him feeling abandon. The therapist introduces the metaphor “actually you are hiding in a shelter. You

really want to go out, but you cannot” (Witzum, Dasberg and Bleich, p. 460, 1986). The effect of this intervention is explained in the following way,

“This metaphor hiding in the shelter relates to the analysand’s longing for a secure home, whereas wanting to of come out relates to confrontation with the reality of his present life. The choice of wording hints at the most recent source of the trauma, the war experience. The analysand showed ideomotor reaction, his face became pale and he began to sweat.” (Witzum, Dasberg and Bleich, p. 460, 1986).

This vignette demonstrates the power in the compacted meaning of a metaphor intervention. It symbolically expresses latent affective content of the traumatic memory and at the same time speaks to the “outer” construction of facts or beliefs about oneself and situation (Witzum, Dasberg and Bleich, 1986). It bridges the gap between inner and outer experiences and contains a powerful affective association. (Witzum, Dasberg and Bleich, 1986). It exemplifies a key metaphor insofar as it contains a truth about the analysand’s view of himself. It also serves as a marker for change and speaks to the core interpersonal conflicts of the presenting problem. His affective and physiological reaction speaks to the communicative power of the metaphor. It demonstrates the temporal aspect of metaphor as defined by Borbely as it bridges the gap between present experience and the present interpretation of the past.

It also fits the criteria of a signature metaphor as it is constructed within the therapy itself and marks the collaborative experience between analysand and therapist. Further, this example shows how a metaphorical interpretation helps the treatment move past resistance with a difficult analysand by appealing to difficult content and associations indirectly. Afterward, the analysand begins to engage more with the therapist and recounts new associative dream material. The therapist continues to refer to the “shelter metaphor” extending and elaborating it as a central technique in the treatment. Toward the end of treatment the analysand is able to pick it up for himself and say “On the civilian level I have left the shelter” (Witzum, VanderHart, Friedman,

1988). Thus, acknowledging a change in the relationship to his symptoms and demonstrating an increased capacity for metaphORIZATION.

The repeated use and elaboration of a single subjective key metaphor can function as the intervention technique throughout a single treatment (Witzum, Dasberg and Bleich, 1986; Witzum, VanderHart, Friedman, 1988). However, it is also possible for a single metaphor to be used by different analysands with similar symptoms. Levitt, Korman, Angus (2000) found that two different therapies with depressed analysands used “burden” metaphors to describe their experience of depression. Both analysand and therapist introduced the “burden” metaphors an almost equal number of times throughout the treatment (Levitt, Korman, Angus, 2000). This example is in line with Lakoff and Johnson’s theory of conceptual metaphor as a cultural frame to how a concept like depression is understood. The construction of metaphor in therapy may be culturally determined as much as it is subjectively determined by symptoms. Between the two treatments, one had a successful outcome while the other did not. The successful treatment eventually saw the “burden” metaphor transform through the analysand’s speech into an “unloading” metaphor while the unsuccessful therapy saw no change in metaphor use (Levitt, Korman, Angus, 2000). Further, the authors found that more of the “burden” metaphors introduced by the therapist had higher ratings on emotional experience scale in the successful treatment whereas the unsuccessful therapy more of the analysand introduced “burden” metaphors were rated higher on the emotional experience scale (Levitt, Korman, Angus, 2000). Researchers surmise that a more successful clinician may be better at conveying emotional laden material in their metaphor interventions. In this sense, the metaphor only provides the vehicle for meaning, the therapeutic skill comes in knowing how certain metaphorical phrases may function to stand for subjective meaning of the analysand.

The “Fallen Woman” Expression

In this study the idiomatic expression “fallen woman” is the metaphor that is used throughout the treatment in the service of therapeutic intervention and will be tracked and analyzed for its interpretive value in the treatment. “Fallen woman” is a phrase that can be taken literally as it relates to the physical action of a body being pulled to the earth by gravity. In its figurative use as an idiom it has generally come to have a religiously or moralistically patriarchal and stigmatized meaning of a woman who engages in sexual relations and/or becomes pregnant out of wedlock; or for women who defied the patriarchal social customs of their time.

The origin of the expression goes back to the Old Testament and story of the fall of Eve, the first woman in biblical terms who ‘fell from grace’ after attempting to acquire forbidden knowledge from the tree of life. To “fall” is tied to the Christian concept of sin or acting in a sinful manner and as such is framed through morality of religious ideology. “Fallen woman” was an ideological concept that is most widely associated with Victorian era social expectations in 19th century England. However, it gained prominence as a trope in art and literature much earlier. Milton’s *Paradise Lost* which was written in the 17th century and represents the ideological interpretation of the original fall from grace and Eve’s role as a ‘weak’, ‘deceitful’ and ‘selfish’ woman. Beyond it being a literary character trait, these attitudes were associated with the nature of women in reality and allowed women to be stigmatized for their sexuality, and believed to be inherently predisposed to sin.

This ideology, reinforced by the art and literature of the time, functioned as a device of hegemonic power and allowed for laws, and institutional codes that punished women who committed sexual acts or became pregnant before marriage. It reinforced patriarchal power to regulate women’s behavior, sexuality and reproductive rights. The father as the ‘head of the

household' exercised his judgment over the women in the house and was often depicted in art of the era as the one responsible for banishing the fallen woman (often the daughter) from the house and her relationship with the family for her sin.

As Kunzel (1993) points out, throughout the 1800s the institution most involved in the work of "rehabilitating" women who had become pregnant out of wedlock was the church. However, this changed at the beginning of the 20th century as social work took a more clinical approach to working with unwed mothers, eventually shifting the work and the discourse around the "fallen woman" from the religious community. Kunzel makes the distinction during this discursive shift in the early 20th century that social workers "viewed unmarried mothers not as 'erring daughters' in need of 'salvation' but as 'social units' in need of 'adjustment'." (p. 3).

Kunzel (1993) draws attention to the complicated place of female complicity in the patriarchal ideological complex in that the rehabilitation of the fallen woman through "salvation" or "readjustment" was managed by two groups of women, the female religious clergy and then the first generation of social workers. This fact highlights the extensive and complex hegemonic power this concept had, as it existed in public discourse for centuries. After World War II new resources for women and the post-war change in the structure of the traditional family unit ultimately saw the end of the pervasive institutionalization of unwed mothers (Kunzel, 1993). However, the concept of the 'fallen woman' continued through the double standards that existed around female sexuality promulgated through conservative religious ideology.

In the current study "fallen woman" is a metaphor used collaboratively by therapist and analysand to further the treatment of a young woman whose symptoms include agoraphobia and social anxiety. It can be hypothesized, given the key metaphor "fallen woman" that certain feelings and experiences commonly associated with the metaphor may feed into the

symptomology of the analysand in this study including, guilt, shame, and a sense of subordination to the men in her life including her father and husband.

The metaphor in this case is based on material that appears earlier on in the analysand's narrative such as a dream about "falling" and a childhood memory of "falling" off of a staircase and being scolded by her father. Throughout the phases of the treatment the analysand discusses elements of her core conflict in terms of not being good enough for her father and her guilt at failing to live up to the family's moral expectations. The metaphor "fallen woman" captures the concept of moral conflict and guilt and at the same time highlights potential connections between the repetition on ideas in unconsciously motivated experiences (an accident, a dream) and the core conflict.

Single-Case Psychoanalytic Process Research

Hardy and Llewelyn (2015) identify four basic aims of process research which are, to understand the mechanisms of treatment and change processes, to improve the quality of treatment by identifying the most effective treatment methods, to contribute to the development of psychotherapy theory, and to assist in the development of effective training. Buchholz (2019), explains that the need for process research has existed since the inception of psychoanalysis, as approaches began to diverge between Freud, Jung Adler, Ferenczi and others. Since these early times Freud and other analysts acknowledged the unpredictability of the path of the process throughout an analysis (Freud, 1912, Buchholtz, 2019). Freud's metaphor of a chess game and the infinite possibilities for moves toward the end goal, exemplifies the mystification of process and the singular nature of psychoanalytic psychotherapy since the beginning of the method (Freud, 1910).

However, process research as a modern evidence-based field was born out of questions

left open in the early days of outcome research (Hardy and Llewelyn, 2015). The two have always been closely related in their complementary purposes supporting the work of psychoanalytic psychotherapy with empirical and qualitative evidence. Outcome research has held a privileged focus of inquiry as it is crucial to know if a treatment approach or modality is effective and providing results is often a requirement of funding institutions in order to provide an evidence base for utilizing a particular treatment with a particular population. (Hardy and Llewelyn, 2015). While outcome research is concerned with whether a treatment works to effect change and to what extent change occurs, process research is primarily concerned with *how* an intervention works, what aspect of treatment is most effective for an analysand and *why* change occurs in psychotherapy (Hardy and Llewelyn, 2015; Buchholz, 2019). As has been rightly pointed out, an understanding of efficacy in psychodynamic psychotherapy relies on understanding process in order to account for outcome (Waldron 1997, Buchholz, 2019).

Narrative case studies going all the way back to Freud's first case studies on hysteria (1900), represent the oldest approach for single case process research. These studies are based on the memory and process notes of the treating analyst. Dewald's work, *The Psychoanalytic Process: A Case Study*, which provided the material for a similar study on metaphor, is a strong example of the contribution of the case study to single case research design as a classic study in the use of transference in analysis. (Dewald, 1972, Ferst, 2015; Kochele, Schachter, Thoma, 2012).

The biggest pitfall for narrative case studies is that they lack methodological rigor, are depend on the subjective report of the therapist and as such may be biased by the reporter's theoretical leaning (Kachele, Albani, Pokorny, 2015). While more objective methods in psychotherapy research have developed over the years, the case study holds a unique place in

research as the key producer of context-specific knowledge on which solid expertise in a subject rely on, beyond the results of rule based knowledge of more objective studies (Kochele, 1992). From this vantage point, they provide an important source of intimate learning about a subject versus simply proving an outcome. (Kochele 1992, Flyvbjerg, 2006) As has been noted, well chosen case studies such as those of Freud can, on their own, go a long way in providing generalizable outputs (Flyvbjerg, 2006). While they are limited in empirical rigour, it is important to note that they also have proven to exemplify generalizable findings such as the various permutations of neurotic presentations and symptomology in the cases of Dora, Little Hans and Rat Man.

Process research evolved in method and technique over the last several decades to better account for objectivity and validity in research design. Process research turned over the decades to more empirical methods as researchers such as Wallerstein and Sampson (1971) pushed for more rigor, arguing the necessity of systemization of the study of process in psychoanalysis. Perhaps the most central innovation was the use of audio recordings of therapy sessions to ensure objectivity. The earliest known records of psychotherapy were produced by Carl Rodgers and his colleagues in the 1950s (Braakman, 2015). Psychoanalytic psychotherapy gained further prominence as it picked up in European circles in the 1970s, pushed most notably by Helmut Thema and Horst Kochele who were strong advocates of audio recordings as a founding method of psychotherapy research (Kochele, 1988). Their efforts toward this goal contributed to creating the model for psychotherapy process research and the database at the University of Ulm, the Ulm text bank (Buchholtz, 2019). Other text banks such as the Research Consortium were also developed from this model in the U.S. (Waldron, 2015). However, the argument for audio recording was met with strong opposition early on and while it is more of a standard today, it

was a contentious topic within some analytic circles (Kochele, Thoma, Ruberg, Grunzig, 1988). However, audio recording remains one of the two core conditions originally designated for specimen cases in process research, the second being that the case is clearly defined as psychoanalytic (Luborsky and Spence, 1971).

With the advent of sound recordings of sessions, clinicians were able to study the characteristics and qualities of session content which legitimized and formed the bedrock of process research (Braakman, 2015; Buchholtz 2019). Prior to the establishment of audio recording in process research the question of observation was often left to the therapist/participant, introducing the potential for bias (Buchholtz, 2019). While all treatment modalities, including empirically based modalities, can benefit from robust process research, non-empirically based modalities such as psychodynamic and psychoanalytic treatments are often the subject of process research as these modality are concerned with the intricacies of psychotherapy that may not lend themselves as easily to quantitative outcome research. Early on in the history of process research the focus was on the making of process research as a viable endeavor through measurement and operationalization, begging the question “what happens in therapy and how can we measure it” (Hardy and Llewelyn, p. 191, 2015).

Research bridges clinical observation and reliability in technique and practice. As Elliot put it, “...process measures incorporate and refine the clinical observations which were used to develop them. When a rater or student learns these measures, he or she comes to see therapy in a different way. He or she learns to attend to behavioral cues in self and other; these cues then become available for guiding interventions.” (Elliot, 1983). Over the years there has been a focused aim in process research on specific aspects of the therapeutic experience including analysand factors, therapist factors, relationship factors and technique factors. Levels of

objective, empirical methodological conceptualization have been identified for single case psychodynamic psychotherapy research: such as systematic clinical descriptions and guided clinical judgment procedures (Kochele, Schachter, Thoma, 2012; Kochele, 1992).

Systematic clinical description is a methodological level separate from case study, as it is an objective descriptive summary of a single case, thus preserving the richness of the information conveyed in a case study but with an objective scrutiny that does not rely on subjective memory or experience to interpret its meaning. There are various sampling methods which may include randomizing sessions, time-series, or singling out a concept such as dream material. This method requires a systematic reading of session data and writing a summary of content and transactions in the session (Kochele, 1992). This method provides an advantage to tracking repetition in and across sessions as it is assumed that repeated description across samples captures the process of change (Kochele, 1992).

Perhaps the most common methodological level is guided clinical judgment (Kochele, Schachter, Thoma, 2012). In the guided clinical judgment method scaled assessments of clinical concepts are applied to process material. Coding and counting are common approaches for this method. The Core Conflict Relationship Theme (CCRT) was one of the first measures that developed a coding system designed to analyze narrative session material to capture aspects of the therapeutic relationship important to the process including 1) wishes toward the other, 2) positive or negative response of others 3) the response of the analysand to those responses (Crits-Christoph and Luborsky, 1988). This method utilizes language, namely the analysand's speech through verbal interaction to assess the transference relationship. Other process coding methods specific to transference and analyst/analysand interactions were developed.

Dahl's Fundamental Repetitive and Maladaptive Emotion Structures (FRAMES) (Dahl,

1988) is a research method that, similar to the CCRT, captures repetitive patterns in the analysand speech and interaction in the analysis. However, unlike CCRT it does not rely on preset concepts (i.e. wishes and responses) in its coding method, rather categorizing the analysand's specific verbal patterns into concepts specific to the analysand. (Dahl, 1988).

Gill and Hoffman (1988) developed the PERT schema method to track the analysand's experience of the therapeutic relationship. It has a coding schema similar to and somewhat more complex than CCRT in that there are subscales which capture both analysand experience and therapist intervention and they are designed to specifically distinguish transference relationship from extra-transferential relationships.

The Analytic Process Scale (APS) assesses dimensions of the therapeutic process from the analysand, analyst and their interactions utilizing a Likert scale model (Waldron 2004; 2014). The APS utilizes multiple subscales to assess the extent of their communications regarding self-esteem, assertiveness, romantic experience, aggressiveness and development. The analyst subscales capture various interventions such as clarifications, interpretations and supportive interventions (Waldron 2004; 2014).

Unlike the current study, these methods all take various aspects of the therapeutic relationship, both from the analysand and therapist perspectives as key variables for process research. In comparison, the approach of the current study is focused solely on the thought process and affect reactions of the analysand and as such does not code for the therapist's communication. This is because the current study is specifically interested in understanding the shifts, changes and expansion in the analysand's use of language to determine these reactions and changes in insight.

Other measures of process research have also been designed to assess the role language and speech play in the process of psychoanalysis. Conversation Analysis (CA) for instance, was originally adapted from sociology, as an approach to understanding how common conversation forms a self-regulating system of communication. It uses audio reordered session material in its focus on language use and on the timing of speech, providing a level of complexity to understanding interaction in psychoanalysis (Madrill, 2015; Buchholtz, 2019). Unlike the previously mentioned measures, CA is a-theoretical insofar as it does not use pre-defined codes based on psychoanalytic concepts, and while this allows it to avoid assumptions about psychoanalytic process, making it a more empirically pure method, it does not allow for broader interpretations like other thematic coding methods (Madrill, 2015). While the current study does not purport to measure a specific analytic concept like transference directly, it does make certain assumptions about the psychoanalytic use of language and speech in the service of change.

Another issue with the above mentioned measures is that they rely on conscious verbal content to assess unconscious process (Buchholtz, 2019). One of the few methods to address this issue is based on the dual code model to locate underlying emotional structures in psychoanalytic process. In relation to the current study of meaning making and its relationship to therapeutic experience, Wilma Bucci's referential activity (RA) process research measure provides a road map for studying the relationship between verbal and non-verbal or emotional experiences in psychotherapy.

Bucci's work on reflective function bears some similarity to the current project yet they diverge in many ways. Referential process provides a conceptualization of the way in which a person is able express themselves through language as an indicator of their ability to access unsymbolized emotional and bodily experiences. The methodology is derived from a theory of

referential process which includes three phases, Arousal/Activation, Narrativizing/Symbolizing, and Reorganization (Bucci, Maskit, Hoffman, 2012). In Arousal/Activation the analysand is experiencing unsymbolized emotion in the session but is unable to access it symbolically, this inability may come across in the analysand's hesitancy to speak or over intellectualize their speech (Bucci, Maskit, Hoffman, 2012). This is followed by Narrativization in which the analysand begins to associate to memories or dreams and is able to symbolize that which has been unsymbolized (Bucci, Maskit, Hoffman, 2012). Finally, in the Reorganization phase the analysand is able to activate new connections between emotional experience and associations through the work done in the symbolizing phase which is often aided by the therapist's questions or interpretation (Bucci, Maskit, Hoffman, 2012). Based on this theory, referential activity is operationalized through a word analysis of the analysand's speech in terms of concreteness, imagery, specificity, and clarity (Halfon, 2012). In short, the theory posits that the analysand's speech may entail more expressive and descriptive word use and less repetitive speech as progress is made through these phases.

While the current project bears similarity in its investigation of how an analysand is able to elaborate their experience and self-understanding in psychotherapy there are several differences in the focus of research which made the use of RA a less than advantageous fit for its methodology. The current study is concerned primarily with understanding how a specific metaphor, rather than language in general, effects the analysand's ability to access associative connections to their psychodynamic metaphorical process. To this end, it may be difficult to surmise from RA if the specific metaphor is connected to an elaboration of specific self-awareness of the metaphorical meaning. Further, this study takes from a nuanced theory of

psychodynamic metaphor which does not view emotional content as subsymbolic. As Borbely explains in his distinction between linguistic, cognitive and psychodynamic metaphor,

“...psychodynamics is used here in the specifically psychoanalytic sense of mental organization that encompasses contradictory motivational psychological forces (e.g. thoughts, urges, wishes, impulses, fears, emotions, moods) in dynamic and fluid tension (Moore & Fine, 1990). Such forces encompass the conscious and unconscious, symbolic and subsymbolic, and rational and irrational psychological aspects of all semiotic entities, states, processes that enter into an individual's life. This psychodynamic perspective on imagination opposes the common assumption that thoughts are symbolically organized but emotions and desires only subsymbolically (Dennet 1991; Smolensky, 1987)” (Borbely, p. 94, 2004).

One way of interpreting this idea as it relates to this study is that as the analysand's ability for metaphorizing becomes increasingly activated, the emotional content does not become more linked through their expressiveness, its that the emotional content is shifted as the analysand begins to have a new relationship to their associations, the emotions may become more tolerable and the analysand gains greater self control. Thus, the use of the scale proposed in this study to capture emotional process and experience differs insofar as it is intended to gauge emotional sentiment as a marker of the process of change in relation to the expression of self-understanding rather than the analysand's ability to link emotional content to words through expression. Ultimately, this study differs in so far as it is less a measure of rich evocative language use in the service of psychotherapy process and more concerned with how change in the form of metaphorical expression shapes the process of psychotherapy.

Phases in the Process of Psychoanalysis

Psychoanalytic process has been conceptualized and represented by temporal phases or stages which provide markers for progress and change in treatment. Phases provide a guide to where an individual may be in the process of their work in relationship to the analyst. In the classic model of psychoanalysis, phases of treatment have been conceptualized by three discreet

time periods in which the work unfolds in relationship to the transference, beginning phase, middle phase, termination phase. Phases of analysis were alluded to early on by Freud in his paper on technique in which he compares analysis to a game of chess (Freud, 1910). Etchegoyen provides an exhaustive account of the development of psychoanalytic phases in his seminal work, *The Fundamentals of Psychoanalytic Technique* (Etchegoyen, 2005). In this text he traces the main theories that have defined the classic conception of phases elaborated from Freud's earlier work on the subject. In the classical model the first phase is generally considered a short phase that lasts only a few months and is defined by "adjustments that emerge in the relationship between analyst and analysand as each states his expectations and tries to understand those of the other" (Etchegoyen, 2005, p.606). The second phase is considered the longest and least predictable as it is particular to the dynamics of the case being treated. Its key defining features of this phase in classic psychoanalytic terms are that it begins "when the analysand has understood the rules of the game: free association, interpretation, a permissive and non directive atmosphere...it lasts until the original illness (or transference neurosis) disappears or is substantially modified...and is distinguished by continual fluxuations of the process...tides of regression and progression governed always by the level of resistance" (Etchegoyen, p. 606, 2005). The third or termination phase as it is defined in classical psychoanalytic theory is considered short and marked by the ending of the treatment, the termination of transference and the feelings of sorrow and uncertainty about the future that the analysand experiences (Etchegoyen, 2005).

Theorists have elaborated the qualitative aspects of these phases. For instance, Glover distinguished between the transference phenomena in the first phase, in which much of the conflict is focused on external situations to the beginning of the second phase in which the

transference neurosis takes hold. Glover describes this shift as “instead of going backwards chronologically in the analysand’s history, we find ourselves pressed forward by the analysand’s increasing concern with the present day” (Glover, 1955, p. 111). This model holds that when there is a disruption in the flow of free association that the analysand’s resistance is related to the awareness of the relationship with the analyst (Etchegoyen, 2005). The second phase is defined by the transference neurosis and the defenses and resistances related to the transference relationship. The third phase, or termination is focused on the end of analysis and ending the transference. This phase has been defined as the time of the therapy when the power of the transference has diminished dramatically.

Another definition was provided by Lacan who, “noted this in addressing his contemporaries when he pointed out that in the transference relationship we find an “initial infatuation” at the beginning of treatment, “fundamental frustration” during the second phase of analysis, and a “web of satisfactions that make this relationship so difficult to break off” at the end” (Soler, 2016, p. 119). These three terms, infatuation, frustration and termination foreground the transference relationship and provide a simplified approach for naming the phases and as they capture the concept of phase put forth in classic psychoanalytic literature.

Evidence based psychodynamic therapies such as Transference Focused Therapy has also adopted phases early, middle and advanced phases to guide the trajectory of treatment (Yeomans, Clarkin, Kernberg, 2015). Past studies on the SDS scale and metaphor utilized DeWald’s theory of three transference phases to analyze points of treatment and measure process (Ferst, 2015). Objectively designating beginning and end points to phases creates a methodological challenge since phases are inherently defined by the therapist’s subjective perception of shifts in transference, and these shifts are ultimately dependent on the unique

trajectory of the process in each individual psychoanalysis. Thus, no two psychoanalyses may have the same number of sessions in which changes occur. Any single phase may take as much or as little time prior to shifting into the next phase. In the end, phases are an important marker of process but their definition is subjective and at some level arbitrary.

In line with the subjective, case specific, shifts of phases is the underlying idea of logical time in psychoanalysis that relies on the analysand's relationship to their unconscious process. What constitutes a phases in psychoanalysis may best be determined by the conceptualization of time in the unconscious. A more radical focus on this idea frees us from the attempt to put objective or expected parameters on shifts that occur in analysis and instead focus the meaning behind certain changes in thought process patterns for a specific case. One novel approach to this is the concept of logical time in the unconscious (Evans, 1996). Logical time in psychoanalysis relies less on objective assumptions about the timing of psychoanalytic change and instead focus on the timing of unconscious process as an effect of deferred action. Real, objective time has less import in defining unconscious change than subjective timing within the analysis and these changes can hypothetically occur in succession at any point in psychoanalysis. This is an important point for the current study as the phases to be defined in the results section and used to measure process over time should coincide roughly with the understanding of phases in psychoanalytic literature but will ultimately be defined by the shifts and interpretations specific to the analysand's thought process.

Research Question

This study seeks to understand how a central metaphor, which uses a generalized meaning to communicate a subjective meaning, tracks with changes in affect, meaning and thought process for an analysand in psychoanalysis. In order to understand this process there are

several questions to consider. How does the use of central metaphor affect the emotional experience of the material in sessions? How does it change from beginning, middle and termination phase? How is the use of central metaphor affected by direct intervention and interpretation by the psychoanalyst? Are these changes specific to a central metaphor or is the process similarly represented in other non-central or 'dead' metaphors use by the analysand?

In this case does the analysand's fear attenuate over time? Are they in greater self-control of negative experiences? Is the analysand able to elaborate their experience in a more creative verbal manner? Can they use the metaphor "fall/fallen" to discuss their experience in a more productive, insightful manner?

II. Methods

Design.

The study to be conducted will employ a single-case study research design. The data set to be used will be verbatim-transcribed session material from a continuous 5-year psychoanalytic treatment conducted by psychoanalyst Merton Gill beginning in 1973. As a single case study it is based on longitudinal data that will allow for analyzing figurative language use as it evolves between the therapist and analysand over time throughout changing emotional and intellectual situations regarding unconscious conflicts. This qualitative study will assess the relationship between the analysand's use of the metaphor, "a fallen woman" and changes in the analysand's speech and affect in treatment. This metaphor was used by the therapist over time in the treatment after the analysand made several references to the act of "falling" in reference to a range of experiences that were connected to her symptom history. This study will observe and analyze the use of words associated with the figure of speech, "fallen woman" throughout the treatment. There will also be a comparison analysis with another non-central metaphor "fed up" that is used throughout the analysis by the analysand. While 'fed up' was used throughout the analysis by the analysand it was determined not to be a central metaphor as it was not incorporated into the interpretive work of analysis or discussed by the analyst at any point and did not correspond directly to traumatic events, symptoms, unconscious processes like 'fall', rather it was used in its most colloquial or 'dead' sense to describe the analysand's frustration and anger in various situations. This study will observe and analyze the use of words associated with the figure of speech, "fallen woman" and "fed up" throughout the three phases of treatment, beginning, middle and termination.

Selecting the terms for coding.

“Fallen woman” is the figurative expression articulated by the analyst and made a central metaphor in the analysis. It has been linguistically classified as an idiomatic expression. The Cambridge dictionary defines fallen woman as “a woman who has lost her good reputation by having sex with someone before she is married” (Cambridge dictionary, 2018). Further, the Merriam-Webster dictionary defines the word “fallen” when used as a figurative expression as, “to commit an immoral act; especially to lose one’s chastity” (Merriam-Webster, 2018). The Merriam-Webster’s dictionary divides the definition of the word “fall” into categories as a transitive and intransitive verb. “Fall” as a transitive verb is closer to the form it takes in the figurative expression “fallen woman”, such as “fall from grace”, “fall on one’s sword”, “to fall for” someone or something. The intransitive use of fall maybe closer to the concrete definition, “to descend freely by the force of gravity”, “to leave an erect position suddenly and involuntarily”, “to enter as if unawares”, etc. (Merriam-Webster, 2018). The intransitive verb ‘fall’ also captures some definitions which are more figurative such as, “to commit an immoral act”, “to pass suddenly and passively into a state of body or mind or a new state or condition” (i.e. fall in love), and so forth (2018).

The metaphor ‘fed up’ has also been identified as a comparison metaphor in this study. ‘Fed up’ was identified as a suitable comparison variable as it is used by the analysand with adequate frequency throughout the analysis and provides a viable comparison as a unique use of language by the analysand as she describes her experience. The Merriam-Webster dictionary defines the phrase “fed up” when used as a figurative expression as, “tired, sated or disgusted beyond endurance” and “very tired of something: angry about something that has continued for a long time” (Merriam-Webster, 2018). Unlike a central metaphor, “fed up” is used by the

analysand in its definitional, colloquial meaning and therefore represents a ‘dead metaphor’ as opposed to a subjectively unique metaphorical meaning. This metaphor provides a solid level of comparison as it is used in a repetitive idiosyncratic manner as it relates to the analysand’s experience. However, an important limitation of this term is, unlike “fall/fallen”, there are no instances of ‘fed up’ that can be coded as ‘literal’ in the transcripts. Thus, the meaning variable will only be relevant as it pertains to within-metaphor analysis for “fall/fallen”.

Measures.

Semantic Differential Scale. The Semantic Differential Scale (SDS) will be used to measure the affective quality of the response by the analysand to the analytic intervention via an analyst-articulated metaphor. The SDS was originally conceived in 1957 by Osgood, Tenebaum and Suchi in the landmark research paper *The Measurement of Meaning*. The SDS has been used for decades as a tool for marketing, sociology, and social psychology among other research fields. The SDS is a rating scale measure designed by Osgood and colleagues to measure the sentiment or attitude toward an object, event or concept (Heise, 2007). Similar to, but pre-dating the Likert scale, the authors created bipolar scales using dichotomous adjectives to represent each pole (i.e. nice/awful, deep/shallow, alive/dead, etc.). Often used as a self-report measure, it is designed for the participant to rate their reaction to a stimulus word or concept (Heise, 1970). The scales utilize the connotative meaning of the bipolar adjective to represent the sentiment toward the item being rated. SD scales can be developed using virtually any set of adjectives, however the development of a new scale requires inter-rater correlation to establish reliability and should determine bi-polar adjective meaning in order to establish validity (Heise, 2007).

Osgood and colleagues developed a highly reliable and valid “pure scale” for the SDS through a study in which they had 100 participants rate 20 different concepts using 76 different

bipolar adjective pairs (Heise, 1970). From this they performed a factor analysis that yielded three independent scales of Evaluation, Potency, and Activity that have become known as the “pure scales”. Evaluation, Potency, and Activity (EPA) are the three dimensions or categories that accounted for the most variance between adjectives and these categories have proven reliable in many studies since (Heise, 1970). According to the SDS sentiment has three dimensions, Evaluation captures the positive/negative reception of a rated item, Potency represents powerful/powerless experience of the rated item by the participant and Activity concerns the active/inactive reception of the rated item (Heise, 2007). Each dimensional scale is independent of the other, (i.e. whether or not something is considered good/bad on the evaluation dimension is uncorrelated with how the potency or activity dimensions are rated and vice versa). Depending on the rater and the item being rated, the sentiment or attitude can vary greatly. Some items could be considered a degree of “good, strong, and alive” while another item could be “bad, weak, dead”, for instance. The EPA categories create a “three dimensional space” which can be understood figuratively with each dimension intersecting in planar space in which Evaluation may run up and down from good to bad, Potency run left to right from powerful to powerless and Activity run front to back from active to inactive (Heise, 2007).

In this study the EPA structure will be applied to the subjective experience of the analysand’s use of a centralized metaphor. In order to apply the EPA structure to the emotional experience of the analysand it will be important to consider the relevance of EPA to emotion. In a similar study applying SDS to psychotherapy transcript material, it was determined that Evaluation and Potency were insufficient adjective scales to properly capture the affective experience being studied (Ferst, 2015). The author of this study makes clear, “Osgood’s pure scales for the Potency dimension—“Strong-Weak” or “Large-Small”—would need to be

understood in terms of quantity of drive tension in order to be appropriate to measure affective Intensity, and this understanding is not made explicit by Osgood.” (Ferst, 2015). Instead, Ferst employs the empirical work first formulated by Mehrabian and Russell (1974) who created a modified EPA scale based on three emotional dimension (Pleasure, Arousal, Dominance) which mirror the three judgment dimensions of Osgood’s scale. Mehrabian and Russell’s modification of this scale came out of their research on the cognitive structure of emotional experience. They found that there is a structure of emotional response across sense modalities that can be defined as Pleasure, Arousal and Dominance (Merabian and Russell, 1974). These dimensions were devised from the factor analytic research which found that rather than there being many monopolar emotional states, that these independent states were actually interconnected under a bipolar dimensional model that describe the prerequisite cognitive structure from which emotional experience extends (Merabian and Russell, 1974). Pleasure, Arousal and Dominance are the means by which information is made meaningful before a reaction is described as an emotional state (Russell, 1980). The affective dimensions can be understood in the following way,

“Pleasure corresponds roughly to evaluation (positive or negative valence); arousal corresponds to activity (calm or excited) or how awake and ready for action an organism is; intensity corresponds to a physiological state of tension; and dominance relates (inversely) to potency (how primed is a person to be in active control over another or controlled by another—that is, Doer or Done to, along the dimension of agency). The fundamental element common to both frameworks is that the dimensions are cross-modal and therefore allow for comparison of responses to varied types of stimuli (as well as imagistic representations across evoked sensory modalities)” (Ferst, 2015).

Utilizing a hybrid of the EPA scales and the Pleasure, Arousal, Dominance scale, the dimensions of Intensity (i.e. level of arousal), Valence (i.e. pleasure/non-pleasure, good/bad), and Agency (i.e. activity) provide an improved measure of the SDS pure scales for the purpose of this study. The corresponding scales to be used in this study, High and Low Intensity; Positive and Negative Valence, and Passive and Active (see figure 1), will better be able to capture the analysand’s use

of metaphor as it incorporates a model of the pure scale more closely based on emotion than on consumer attitude or judgment.

Figure 1. Adapted Semantic Differential Scale

The Semantic Differential Scale		
Evaluation (Valence)	Positive Valence	Negative Valence
Potency (Intensity)	High Intensity	Low Intensity
Activity (Agency)	Passive	Active

(Ferst, 2015)

Each of these three categories will be rated on a five point scale in order to avoid a “forced choice” and to provide a neutral option with the assumption that not all of the analysand’s word use related to the central metaphor will qualify on the far end of the scale spectrum. However, this adaptation of the scale is new and as such may present challenges for inter-rater reliability. This study will remain flexible as it works to determine the optimal scale structure to facilitate a reliable use of the scale. In the case that inter-rater reliability is unable to be reached with a five point scale alternative option will be to replicate the scale structure use in previous studies in which reliability was reached with a two point scale.

The determination of whether the language unit (LU) should be rated positive or negative Valence is based on how the analysand verbally states their sentiment regarding the context of the transcript material, specifically if they are using wording that reflects a positive/pleasurable affective experience or a negative/non-pleasurable affective experience to the material being related in the statement (Ferst, 2015).

The Potency or Intensity scale can be rated either High or Low Intensity. The determination of whether the LU should be rated high or low intensity is based on descriptive words or statements used by the analysand to heighten the affective association to the statement,

if such descriptive language is used it would be rated “high intensity”. If no such descriptive language is used it would be rated “low intensity”.

The Activity scale can be rated either Passive or Active. The determination of whether the LU should be rated passive or active is based on whether the analysand’s statement indicates that they are inciting the action or receiving the action related to the term or phrase being rated (i.e. if the act of “falling” is voluntary (active) or involuntary (passive)). If the analysand is receiving the action the LU is rated “passive”, if the analysand is inciting action the LU is rated “active”.

Example SDS Rating.

The following example is based on an LU taken from session #4:

P: ...I'm deathly afraid of heights though because when I get up high, I get dizzy and I'm afraid I--and I think it's partly because **I fell** into that--from that first floor into that--the day my sister came home.

T: When you hurt your head, yeah.

P: Yeah. 'Cause **I remember falling--that's a terrible feeling**. My husband he loves planes.

The following ratings were determined for this passage:

Evaluation (Valence)	Positive Valence	Negative Valence
Potency (Intensity)	High Intensity	Low Intensity
Activity (Agency)	Passive	Active

The LU was rated Negative Valence because the descriptive word “horrible” describes the negative experience of falling. Similarly, it was rated High Intensity, again because the word “horrible” adds affectively heightened intensified descriptive language to the experience. It was rated passive as “fall” in this passage is an action that was not deliberate or within the conscious control of the analysand, it was something that is happening to her involuntarily.

Metaphor-Use Themes.

Three additional descriptive thematic impressions will be coded as they are related to the analysand's use and awareness of the central metaphor. As this study is also interested in the comparison between the emotional experience of the participant and the use of metaphor it will employ a qualitative component to capture dimensions of meaning and intentionality. Additional dimensions of meaning will be used to better capture the nuance and complexity of the use of metaphor by the analysand. The three descriptive impressions organized as bipolar codes to be used will be, "Literal meaning/Figurative meaning", "Creative Metaphor/Conventional metaphor", "Conscious awareness/Unconscious awareness".

Figure 2. Metaphor Use Theme Scale designed for use in this study

Metaphor Use Themes		
Meaning	Literal	Figurative
Metaphor Type	Creative	Conventional
Awareness	Conscious	Unconscious

The Meaning description codes are designed to capture the thought process and manner of speech used based on the analysand's use of a literal or figurative meaning for a particular phrase. For instance, the phrase "Rome wasn't built in a day" could be interpreted in its most figurative meaning, that it takes a long time to accomplish a great goal, or in a literal way, that it took a long time to build Rome. Both imply an accurate conceptualization of the figure of speech. In this study the thematic descriptions will be applied in order better capture the range of the analysand's own conceptualization of the analyst articulated metaphor.

The Awareness description codes are designed to capture the level of self-awareness the analysand has of the words, phrases and concepts related to the central metaphor. Coders will determine if the analysand is consciously aware based on the verbal stated recognition of the

metaphor as it is used by the analyst. For “Conscious awareness” to be coded the analysand verbally acknowledges some form of the metaphor “fallen woman” relating it to their subjective experience with an active and explicit knowledge of the figurative meaning of the metaphor.

The Metaphor Type descriptive codes will capture the use of the metaphor by the analysand as to whether the metaphor “fallen woman” or related words and phrases are used in the conventional, commonly accepted sense or if it is used in a manner that deviates (creative) and draws attention to itself as a figure of speech. The implications for creative metaphor can be considered as, “The ground of appropriateness for a new insight provided by a creative metaphor--the compelling condition of the new similarity, what suggests that it 'fits'--cannot be restricted to a complex of established perspectives. For it is this complex, or some part of it, that is challenged by the new insight" (Hausman, 1989). Thus, a creative use of metaphor may symbolize a greater insight and possibly a new relationship to meaning as opposed to a conventional metaphor, that is not captured in the EPA scales used to track progress across analysis.

LUs coded “Literal” can also be coded for creative/conventional use. The conventional/literal use of fall would be the most literal unequivocal definition of the term fall while creative/literal would be the use of the literal definition of “fall” but in a way that allows the analysand to relate subjectively to the words or phrase in a new and unconventional manner. The creative metaphor may be applied in a more particular, subjective manner than a conventional use of metaphor.

These three qualitative descriptive themes will provide a meaningful point of reference and comparison with the SDS. The aim of using this additional qualitative component is to assess the therapeutic process through changes in language and narrative meaning by the analysand.

This is in line with Borbely's (1998) notion of a "metaphor spectrum" in psychotherapy which ranges from "most analogic", or "a analysand acting in the present as if they were still living in the past", to least analogic, i.e. a creative re-articulation of metaphor to expand and create a new class inclusion (p. 927).

Example Metaphor Use Theme Coding.

The following example is an LU taken from session #4:

I'm deathly afraid of heights though because when I get up high, I get dizzy and I'm afraid I--and I think it's partly because **I fell** into that--from that first floor into that--the day my sister came home.

T: When you hurt your head, yeah.

P: Yeah. 'Cause **I remember falling--that's a terrible feeling**. My husband he loves planes.

The following ratings were determined for this passage:

Meaning	Literal	Figurative
Metaphor Type	Creative	Conventional
Awareness	Conscious	Unconscious

The LU was coded Literal because the use of "falling" can be understood in the most literal unequivocal definition of the word. It was coded as Conventional because the term "falling" is used in a conventional manner in-line with its general concrete definitional meaning. It was coded Unconscious because the analysand's use of language in this passage did not indicate a conscious awareness of the concept "falling" as related to a subjective central metaphor.

Procedures.

Two independent raters were trained to rate the transcript data using the adapted SDS. The coding team met weekly to discuss coding instructions and established reliability using material from case examples. Once reliability was established the coding team met periodically to review

coding instructions and discuss any coding discrepancies in order to ensure coding consistency.

Raters utilized the smallest LU possible that met the definition of a word or concept related to ‘fall’ and ‘fed up’ and could be coded on all three dimensions of the SDS (Ferst, 2015). In accordance with previous studies, an SDS, based on the semantic differential pure scale, was adapted for this study, using the dimensions Agency, Valence, and Intensity with the following binary choices: (Passive/Active), (Negative/Positive), (High/Low) (Ferst, 2015).

The raters identified the word “fall” and its various tenses (fell, fallen, falling) from the transcript. The raters decided how to rate the phrase based on the bipolar scales of High Intensity-Low Intensity, Positive Valence-Negative Valence, and Passive-Active which represent the three dimensions, Intensity, Valence, and Agency respectively (Ferst, 2015). For instance, the rater’s mark of “High Intensity” indicated the rater’s evaluation of the analysand’s metaphor as having a quality of increased affective intensity (Ferst, 2015).

In addition, raters identified the expressive use value of the LU using the additional qualitative codes of Meaning, Metaphor type, and Awareness, as detailed in the measures section above with the following binary choices: “Literal/Figurative”, “Creative/Conventional”, “Conscious/Unconscious”.

The following steps were used to determine if the figure of speech could be coded:

Step 1: If the figure of speech was stated by the analysand and itself provides enough information to be clearly coded, then the rater would stop (Ferst, 2015).

If the figure of speech did not provide enough information to be clearly coded, the rater would proceed to Step 2 (Ferst, 2015).

Step 2: If the figure of speech was stated by the analysand and did not provide enough information, the rater would use the surrounding context in which the figure of speech was embedded in the transcript. The surrounding context for these purposes was designated as the sentence and paragraph content that preceded and followed the figure of speech. Raters identified the smallest LU possible that both met the criteria for the figure of speech and could be coded on all three dimensions of the SDS (Ferst, 2015).

Exploratory Hypotheses.

The goal of the present study is to track the level of change associated with the use of central metaphor in the analysand's verbal discourse. As an exploratory study into the use of metaphor in a single case study it is not possible to predict the precise pattern of change that may be observed given the unique experience of the analysand in the analysis. With this in mind several broad exploratory hypotheses were devised based on the specific case being studied.

The overarching exploratory hypothesis of this study is that the central metaphor 'fall' will track on to semantic change across the three phases of analysis based on Valence, Intensity and Activity as represented in the analysand's speech. The comparison metaphor 'fed up' as a 'dead' metaphor, is hypothesized to be used in its colloquial mean by the analysand and as such will not change across the phases of analysis based on Valence, Intensity and Activity as represented in the analysand's speech.

For Valence, in the 'fall' metaphor it is expected that the analysand will move from a position of negative Valence toward positive Valence in their use of the 'fall' metaphor across the phases of treatment. As the analysand gains more conscious awareness and agency over the use of the metaphor it may become less negative or stigmatized and increasingly positive as the analysand is able to reconsider it's meaning and use value in relation to their experience.

For 'fed up' it is expected that Valence will remain negative throughout the treatment as 'fed up' has an inherently negative connotation and the metaphor 'fed up' is not a central metaphor in this study.

It is expected that Intensity will be rated low in the initial phase as the 'fallen' metaphor is first used and will increase in higher ratings in the middle phase and then will eventually rate low again in termination. The reasoning for the low-high-low ratings expectation is that as the metaphor is first used by the analysand the meaning may not carry as much significance as it will in subsequent sessions, however, as the analysand becomes increasingly aware of the psychodynamic implications of the term, arousal could be seen to increase as the term becomes imbued with the interpersonal conflicts hypothesized to be associated with the metaphor.

It is expected that 'fed up' will remain high Intensity in ratings throughout the treatment, as the metaphor is colloquially associated with frustration and or anger in connotation. It is expected that there will be no change across time as it is not a central metaphor.

In past research, it has been posited that a decrease in agency may indicate a lessening of the defenses in analysis as the analysand moves from an active or 'defensive' position to an increasingly passive or 'non-defensive' position allowing the analyst into her mental world with less resistance (Ferst, 2015). However, in this study the nature of the analysand's symptomatology is inherently passive toward others. Thus, for this case study increased activity may signal greater agency becoming the "doer" as opposed to the "done to". It is expected that initially as the analysand uses the 'fall/fallen' metaphor to discuss her experience there will be more Passive responses coded. However, active responses are expected to increase within sessions and across sessions with the use of the 'fall' metaphor.

The comparison variable ‘fed up’, as it is used in common expression, as a ‘dead’ metaphor, is more active in its colloquial meaning, when someone states they are ‘fed up’ with something or someone there is a conscious emotional intentionality toward that thing. They are actively expressing frustration with a particular condition. Thus, it is hypothesized that throughout the treatment ‘fed up’ will remain high in Activity. It is also hypothesized that there will be no significant change in Activity for the ‘fed up’ metaphor throughout treatment.

For Meaning, it is expected that ‘figurative’ ratings will increase across the three phases. As the analysand gains insight into their presenting problems and its association with the central metaphor the analysand will be able to work with ‘fall’ as a meaning concept in a more equivocal manner.

It is expected that there will be no ‘literal’ coding of ‘fed up’ metaphors as the context and literal use of the term are unlikely to appear in the transcript.

Similarly, for Metaphor type, it is expected that ‘creative’ ratings will increase across the three phases. As the analysand gains insight into their presenting problems and its association with the central metaphor the analysand will be able to use ‘fall’ in a creative manner to create new associations in a more equivocal manner.

It is expected that there will be no ‘creative’ coding of ‘fed up’ metaphors as the context and colloquial use of the term are unlikely to change in the transcript.

Finally, for Awareness, it is expected that ‘conscious’ ratings will increase across the three phases. As the analysand gains insight into their presenting problems and becomes more aware of how and why they are associating to the central metaphor, the analysand will be able to discuss the meaning of ‘fall’ with conscious awareness.

It is expected that there will be no ‘conscious’ coding of ‘fed up’ metaphors as the context and colloquial use of the term are unlikely to change in the transcript.

Proposed Analysis.

Prior to rating ‘fall’ and ‘fed up’ metaphors using the SDS, exploratory descriptive statistics including frequency distributions and word count will be run on all of the ‘fall’ and ‘fed up’ words. Each coded text in each sampled session will be assigned to a combination of semantic space variables (Ferst, 2015). A quantitative analysis based on the patterns found in the use of metaphor in the treatment as measured using the SDS will be conducted to determine how, when, and to what degree the semantic space changes across the treatment (Ferst, 2015). Further, a qualitative analysis will be conducted based on the patterns found in the metaphor use theme coding and how these themes intersect with the findings of the SDS analysis.

Quantitative and qualitative change in the use of metaphor will be determined across time based on identified phases of treatment. The time points designating phases will be determined after the rating process when the LUs have been re-ordered and it is possible to analyze the descriptive content for meaningful shifts in the analysis. Time point determinations will be grounded on the theory of phases discussed in the literature review as infatuation, frustration and termination. These three categories were chosen as they provide a broad categorization of sections of the analysis that can be grouped and correlated with the ratings. The beginning and end of these phases will be determined by LUs identified as markers for change that approximately fit the definitional shifts in phases. These unique LUs will be subjectively identified by session after the rating process is complete.

This analysis will help to understand clinical and theoretical implications of metaphor use by identifying patterns in the data suggestive of clinically meaningful interventions. These

patterns will be explored by in-depth examination of the session material that contributed to these changes.

III. Results

Three raters were trained for reliability on a two point rating scale which was modified from the original five point scale, after the five point scale failed to meet reliability. The scale was retracted to more accurately reflect the rating responses. This is in line with the original modifications made to the SDS scale in a previous study on metaphor in psychotherapy (Ferst, 2015) in which a binary rating system was employed with neutral coding for outliers. In that study the neutral codes were not factored in to the quantitative analysis. This study thus employed a similar binary system including positive or negative Valence, low or high Intensity, passive or active Activity and literal or figurative Meaning.

Of note, two of the subscales, Metaphor Type and Awareness did not reach reliability sufficient for their results to be included in this project's findings. Their failing to make reliability indicates that they are not robust enough in their construction to ensure consistent agreement between raters. These subscales were the only two subscales created specifically for this study and based on the reliability outcome require greater consideration in their construction. By omitting these two subscales the remaining subscales are identical to the SDS scale in the aforementioned metaphor study (Ferst, 2015). Any discussion of creative use of metaphor or changes in conscious awareness of using the metaphor will be pulled from descriptive observations instead of empirical data.

Reliability ratings were included between at least two of the three raters for each subscale. Ratings reliability was established across three of four subscales between at least two raters (Table 1) based on the standard reliability rating of .75. The Intensity scale reliability was slightly below the standard, approximating reliability at .68. All subscale kappa ratings were below .01 indicating agreement was not based on chance.

Table 1

Interrater Reliability Analyses: Semantic Differential Dimensions- Kappa Coefficients and P-Values

Dimension	K	p-value
Valence	1.0	p< .001
Intensity	.68	p< .001
Activity	.78	p< .001
Meaning	.89	p< .001

Phases of Treatment

The ratings frequency for each dimension of the SDS scales were represented by three separate temporal blocks or phases which were divided by two sessions containing LUs unique to the analysand's thought process. The first phase was designated the infatuation phase of the 'fall' metaphor, and contained LUs in which the analysand articulated their interest in the psychoanalytic process and initial intimate connection with the therapist including erotic transference and association of the analyst to the analysand's father. The second phase was loosely designated the 'frustration' phase. This phase contained LUs in which the analysand articulates her growing frustration with herself and her family relationships. Session 89 was identified as the session beginning the second phase as it contained a unique LU which represented both a shift in the analysand's thought process and was in line with a sense of frustration and ambivalence in the transference.

Session 89, Unit 100:

...I hope not. I hope that's not what I'm doing. I just hope; the biggest; the realization, I think, that is that decision nobody else can do things for me except myself. I mean, I just don't want to FALL back into the pattern where I hide in that house or I try to get out of situations so I don't have to go anywhere. I feel like you gave me some backbone or; I don't know what; or maybe I felt like I was putting my own pressure from you that I had to do these things; I had to go here; I had to go there; maybe the element of people who think you're seeing a psychiatrist think you're nuts so you got to get rid of that, so they don't think you're crazy anymore. it's it's just a lot of things. (sighs) but it's just like; I just come to a; you can't; you can't; you can't do things for me or it's just all up to me. (pause) I just want to be able to, uh; I'm not sure; I I think I can, uh; continue to force myself, you know, until I get to a point where I get over a hump that that things are good and enjoyable that that that they're not bad and wrong. it's just something I have to continue doing. you know, like going forward, you know. (sighs) (pause) it's just; I'm trying like hell to live from day to day (sighs) - because I keep going back to the dog in my mind and I'm trying to stay away from it (sighs) I mean, how much can you cry. I wish it was a month from now. things might be different . (sighs) twice) (pause sighs) goodness; I don't know. (blows nose) I think maybe I should give you some time to think about what I've said, you know, about (sighs) I ' m not going to say today; all right, Dr. Johnson, I feel I don't want to come here anymore but maybe just warn you that it's going to happen; it's going to come ; like I know it's going to come when the weather starts getting sunny and warm and I'm involved; I'm going to do things I want to do now like; well, things I enjoy like baking and planting flowers and a garden and helping the kids to do things and I just wanted to kind of do things I want to do now (sighs) things I enjoy doing. (sighs) several times during (pause) I keep telling myself crying is not going to help.

This LU was identified as a point of departure from previous LUs as the analysand articulated her own ambivalence about the future of treatment. For the first time in the 'fall' LUs the analysand states her clear intention for determining when she will end analysis. In this passage the analysand is no longer in a position of being guided by her therapist about the trajectory of treatment but takes the opportunity to assert her autonomy over the future of treatment. At the same time she is unsure of herself and her ability to maintain her gains after leaving treatment. She is challenging the treatment for the first time and at the same time acknowledging her continued dependence on his support and guidance. For these reasons this session was chosen as the dividing point between first phase (infatuation) and second phase (frustration).

The third phase was designated as the termination phase or end of analysis. This phase contained LUs in which the analysand articulated subtle changes in the way she thinks about the interpersonal relationship at the core of her neurosis, namely with her father and husband. In this phase she also discussed changes in her transference relationship to the analyst and the waning

power of the transference love established early in treatment. Session 197 was identified as the session beginning the third phase. The LUs in session 197 mark a meaningful point in the analysis where the analyst and analysand explicitly discuss and interpret the meaning of the central metaphor 'fall/fallen'. Below are several key examples of the interpretation from this session.

Session 197, Unit 195

P: yeah. you know you know it brings to mind too is the one time you had said that I wouldn't have the emotional support from my father - the essence of FALLING, the essence of understanding. Those two things are sort of similar. I get the feeling of FALLING when I don't get understanding or don't get some communication between me and my father of of, of whatever we're supposed to have and we don't have. (sighs)

Session 197, Unit 199 & 200

P: Before I even lost my virginity. I used to have dreams of FALLING.

 P: yeah. I used to have dreams of big monsters hairy monster gorillas mostly all the time too.
 T: what do you mean had lost her virginity?
 P: **a (sighs) FALLEN woman is more or less one who couldn't keep her own sexual desires in control. - - one who FALLS into the wrong people, who - I'm sure the Catholic church would have it +FALLEN**
 T: but in+
 P: away from grace.
 T: fallen away from grace yeah. but you mean a woman who lost her virginity not in marriage but
 P: uh yeah not in marriage but in a d- uh, that's not adultery. no adultery is when you're married. uh impure
 T: in a way that the +church
 P: so+
 T: would consider sinful at any +rate.
 P: **yeah.+ - - - (sighs) - - - committing of an immortal sin, loss of losing grace, you FALL away from - God +//**

This session marks a point of change in the analysis as the central metaphor is openly interpreted. It represents a distinct point of division between the first two phases and the final portion of the analysis and an important point of analysis for the hypothesis that interpretation may bring on qualitative shift in the analysand's experience in the analysis.

Of the 323 sessions that comprised the analysis, the first phase (infatuation) included units that fell between the first 88 sessions. The second phase (frustration) included units that fell

between the 89th and 196th sessions. The third (termination) phase included units that fell between the 197th -323rd sessions. The number of sessions in each phase in which ‘fall’ appears decreased over time; 35 sessions, 23 sessions, 18 sessions respectively.

Quantitative Results

Based on this time series breakdown of process into phases and the binary choice points for each SDS variable, a logistic regression analysis for binary outcomes was employed to determine change within the metaphor ‘fall’ and between the metaphors ‘fall’ and ‘fed up’. The findings of the logistical regression are below.

The following results represent a trend analysis of aggregated ratings across three time points or psychoanalytic phases. The separate independent raters coded every ‘fall’ and ‘fed up’ passage in the transcript material for this psychoanalytic treatment. The ratings for each metaphor were compared across the three phases to determine if any significant results can be attributed uniquely to the central metaphor alone or if tracking changes for non-central metaphor yielded significant results for measuring the change process.

Comparison of Fall and Fed metaphor SDS rating across phases

Valence. Figure 1 shows the proportion of Valence (i.e Positive vs Negative) ratings for each of the metaphors across the three phases of treatment. The interaction of Phase and Metaphor was nonsignificant, suggesting there was no significant difference between metaphors in the change of Valence across phases relative to the Beginning phase (all ps > .05). There was also no significant change in the Valence of the metaphors relative to the Beginning phase (Beginning vs Middle phase OR = 1.45, 95% CI [0.12-17.17], p = .769 and Beginning vs Termination phase OR = 0.59, 95% CI [0.10-3.37], p = .551). The main effect of Metaphor suggests that across all

phases, there were significantly more Positive ratings (vs Negative) for ‘fall’ compared to ‘fed up’, OR = 4.17, 95% CI [1.13-15.44], $p = .032$.

Figure 3. Comparison of Valence ratings for ‘fall’ and ‘fed up’ across treatment phases

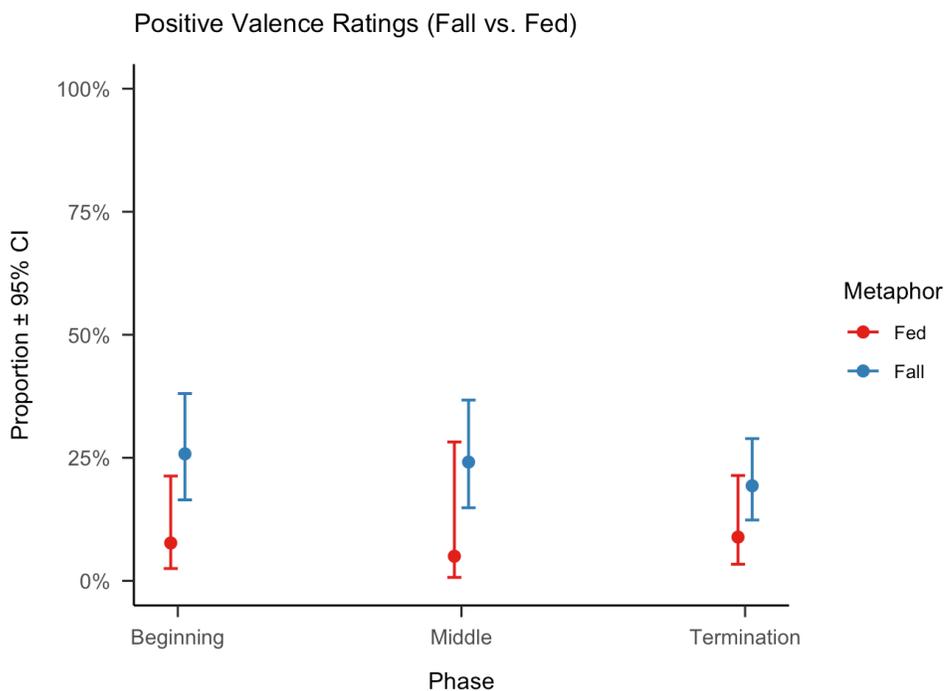


Table 2. Regression analysis of Valence for ‘fall’ and ‘fed up’ by phase of treatment

<i>Predictors</i>	Positive Valence		
	<i>Odds Ratios</i>	<i>CI</i>	<i>p</i>
(Intercept)	0.08	0.03 – 0.27	<0.001
Phase [Middle]	0.63	0.06 – 6.49	0.699
Phase [Termination]	1.17	0.25 – 5.58	0.843
Metaphor [Fall]	4.17	1.13 – 15.44	0.032
Phase [Middle] * Metaphor [Fall]	1.45	0.12 – 17.17	0.769
Phase [Termination] * Metaphor [Fall]	0.59	0.10 – 3.37	0.551

Intensity. Figure 2 shows the proportion of Intensity (i.e Low vs High) ratings for each of the metaphors across the three phases of treatment. The main effect for Metaphor was nonsignificant. The interaction of Phase and Metaphor was also nonsignificant. This was the case for the interaction for Beginning vs. Middle phase OR = 0.29, 95% CI [0.08-1.12], $p = .073$ and Beginning vs. Termination phase OR = 0.55, 95% CI [0.19-1.65], $p = .287$.

Figure 4. Comparison of Intensity ratings for 'fall' and 'fed up' across treatment phases

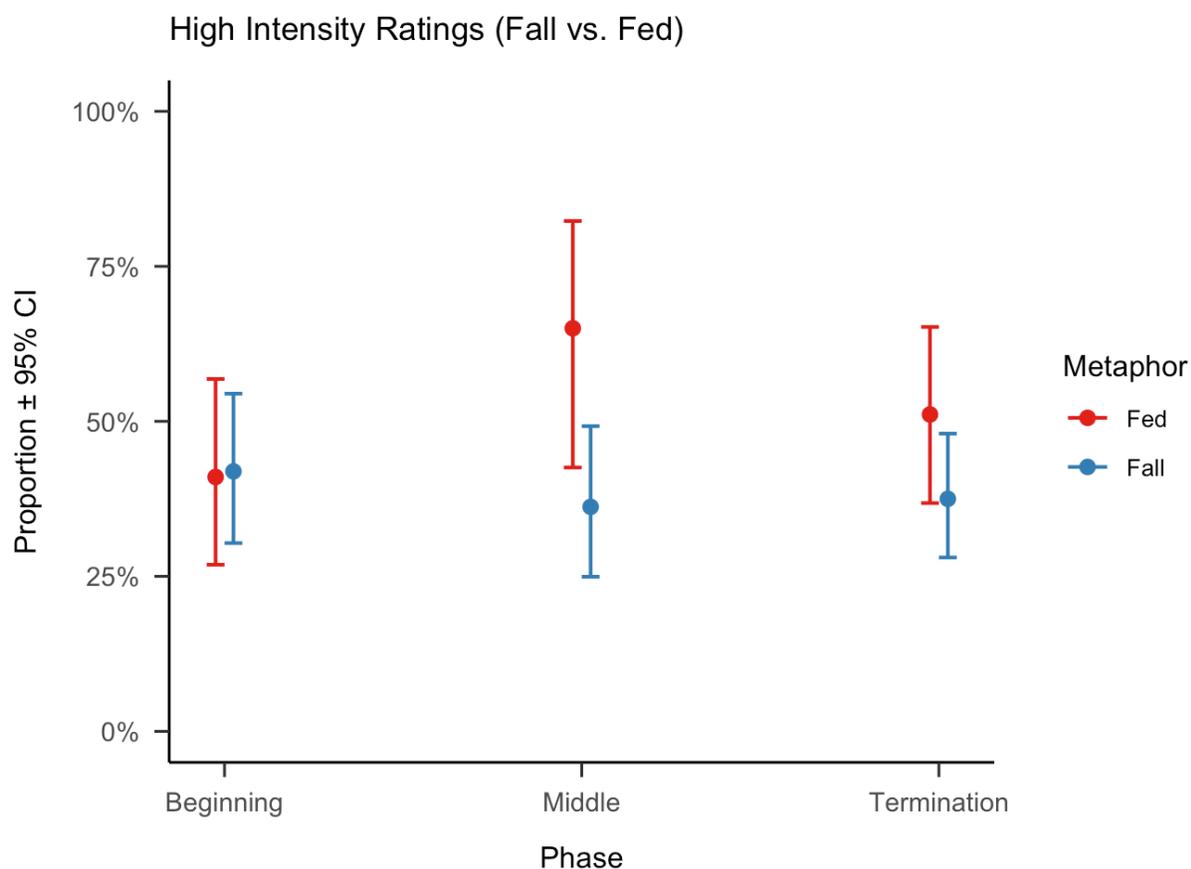


Table 3. Regression analysis of Intensity for 'fall' and 'fed up' by phase of treatment

<i>Predictors</i>	High Intensity		
	<i>Odds Ratios</i>	<i>CI</i>	<i>p</i>
(Intercept)	0.70	0.37 – 1.32	0.265
Phase [Middle]	2.67	0.87 – 8.17	0.085
Phase [Termination]	1.50	0.63 – 3.57	0.356
Metaphor [Fall]	1.04	0.46 – 2.34	0.928
Phase [Middle] * Metaphor [Fall]	0.29	0.08 – 1.12	0.073
Phase [Termination] * Metaphor [Fall]	0.55	0.19 – 1.65	0.287

Activity. Figure 3 shows the proportion of Activity (i.e Active vs Passive) ratings for each of the metaphors across the three phases of treatment. The interaction of Phase and Metaphor was nonsignificant. This was the case for the interaction for Beginning vs Middle phase OR = 0.17, 95% CI [0.02-1.66], $p = .128$ and Beginning vs Termination phase OR = .92, 95% CI [0.27-3.10], $p = .892$. The main effect of Metaphor suggests that across all phases, there were significantly fewer Active ratings (vs Passive) for 'fall' compared to 'fed up', OR = 0.16, 95% CI [0.07-0.39], $p = .001$.

Figure 5. Comparison of Activity ratings for 'fall' and 'fed up' across treatment phases

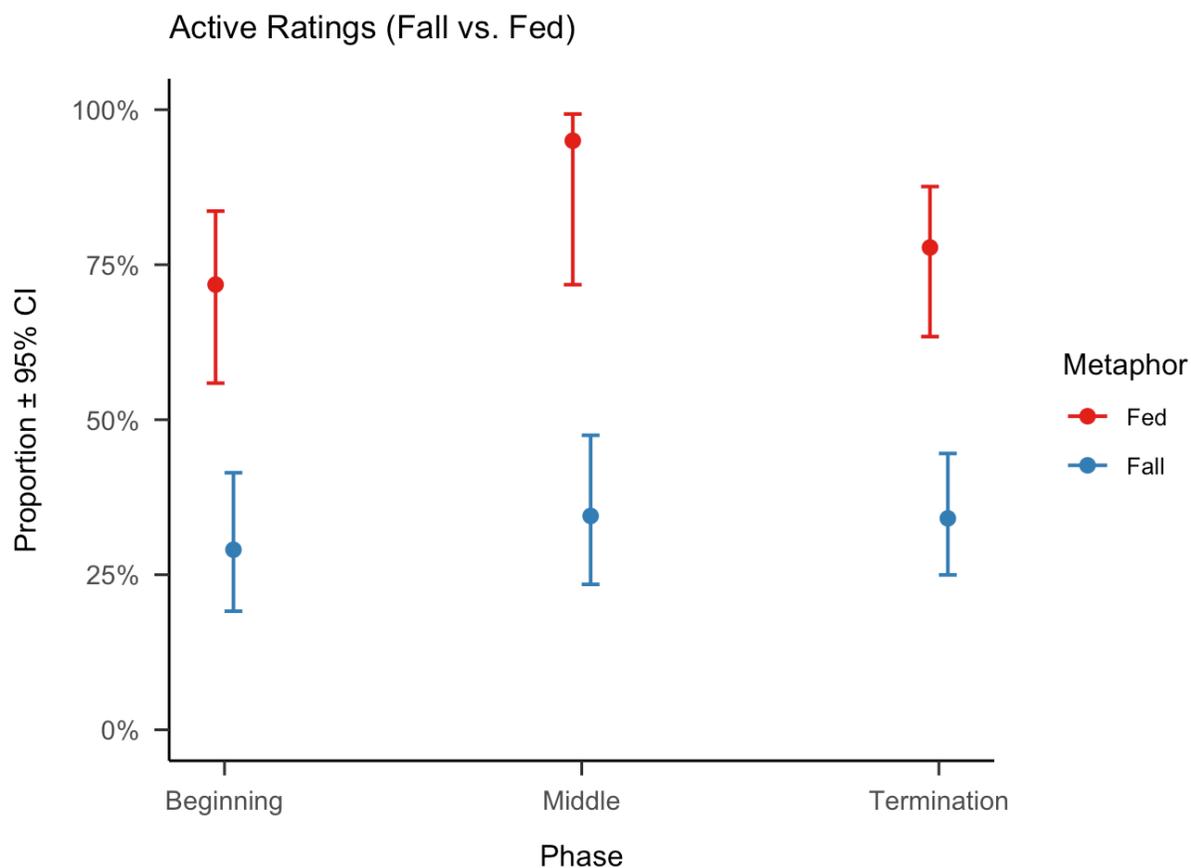


Table 4. Regression analysis of Activity for 'fall' and 'fed up' by phase of treatment

<i>Predictors</i>	Active		
	<i>Odds Ratios</i>	<i>CI</i>	<i>p</i>
(Intercept)	2.55	1.27 – 5.11	0.009
Phase [Middle]	7.46	0.89 – 62.70	0.064
Phase [Termination]	1.38	0.51 – 3.70	0.528
Metaphor [Fall]	0.16	0.07 – 0.39	<0.001
Phase [Middle] * Metaphor [Fall]	0.17	0.02 – 1.66	0.128
Phase [Termination] * Metaphor [Fall]	0.92	0.27 – 3.10	0.892

The Meaning scale did not provide ratings comparison between ‘fall’ and ‘fed up’ metaphors as the ‘fed up’ metaphor was rated ‘figurative’ throughout the study.

Fall SDS rating across phases

Meaning ratings for the ‘fall’ variable alone across phases were nonsignificant (Beginning vs. Middle OR = 1.10, 95% CI [0.50-2.43], $p = .818$; Beginning vs. Termination: OR = 1.05, 95% CI [0.51-2.17], $p = .894$). Similarly, the phase changes for the ‘fall’ metaphor alone were nonsignificant for Valence (Beginning to Middle OR = 0.91, 95% CI [0.40-2.09], $p = .833$; Beginning vs. Termination: OR = 0.69, 95% CI [0.32-1.50], $p = .346$), Intensity (Beginning vs. Middle OR = 0.79, 95% CI [0.38-1.64], $p = .521$; Beginning vs Termination: OR = 0.83, 95% CI [0.43-1.61], $p = .584$), or Activity (Beginning vs. Middle OR = 1.29, 95% CI [0.60-2.78], $p = .522$; Beginning vs. Termination: OR = 1.26, 95% CI [0.63-2.56], $p = .513$).

Quantitative Results

Within metaphor change was measured using a logistical regression model for ordinal data between each phase of the treatment. As hypothesized there were no significant within variable changes found for ‘fed up’ in this study. However, in contrast to the original exploratory hypothesis there were also no significant changes in SDS ratings across time points for the ‘fall’ metaphor. These findings indicate that tracking the use of metaphor across time does not track onto change in the psychotherapy process.

There were significant differences between ‘fed up’ and ‘fall’ overall when combining SDS and meaning subscale ratings and controlling for time. This finding indicates that ‘fed up’ and ‘fall’ are semantically different. Looking at the between metaphor comparison analysis for each SDS dimension, significant differences between metaphors were found for Valence and

Activity when controlling for time. Specifically, Valence was found to be higher (more positive) overall for ‘fall’ than for ‘fed up’ and Activity was found to be higher (more active) for ‘fed up’ than for ‘fall’. The finding is in line with the hypothesis that ‘fed up’ is associated with negative thought process and implies more activity in terms of intentionality and agency in thought process for the analysand.

Table 5 Results of within dimension analysis for “fall”

		% of change		
Dimension	Measure	P1 to P2	P2 to P3	P1 to P3
Valence	Positive	2	5	7
Intensity	High	6	2	4
Agency	Active	5	0	5
Meaning	Literal	2	1	1

Note: These statistics are descriptive and do not represent statistically significant changes between or within dimensions. It is not possible to determine certainty about the clinical significance of percentage change in these trends. These numbers reflect descriptive trend observations based on the data.

Table 6 Results for within dimension analysis for “fed up”

		% of change		
Dimension	Measure	P1 to P2	P2 to P3	P1 to P3
Valence	Positive	3	4	1
Intensity	High	24	14	10
Agency	Active	23	17	6

Note: These statistics are descriptive and do not represent statistically significant changes between or within dimensions. It is not possible to determine certainty about the clinical significance of percentage change in these trends. These numbers reflect descriptive trend observations based on the data.

IV. Discussion

This study sought to understand the relationship between a central metaphor and change in the psychoanalytic process. This question was premised on the idea that a central metaphor holds unique dynamic implications for tracking the therapeutic process in the analysand's thought content and speech. In order to answer this question, the study tracked the affective change captured in the content of LUs in which the metaphor appeared in the analysand's speech. The modified SDS scale used to rate affect was modeled on a similar study of metaphor in psychoanalysis. The present study was concerned with one central metaphor: "fall/fallen". This metaphor was also analyzed in comparison with another non-central or colloquial comparison metaphor used by the analysand repetitively throughout the analysis: "fed up". Further, the content in the LUs for each metaphor was analyzed and compared with the SDS subscales to provide a clear picture of the psychoanalytic process. Process was measured and observed across three broad time shifts, or phases, of treatment. These phases were determined based on the psychoanalytic theory of beginning, middle and end phases of treatment as it relates to shifts in the transference relationship.

Within Dimension Analysis across Treatment

There were twice as many LUs rated for 'fall' (n=208) as there were for 'fed up' (n=104) and 21 more sessions in which 'fall' appeared (97 sessions total) than 'fed up' (76 sessions total). The difference in frequency is indicative of the greater verbal usage of the 'fall' metaphor and supports 'fall' as a central metaphor as it occurs twice as often in the associative speech of the analysand than does the comparison variable. It could be argued that 'fall' appears with greater frequency as it is associated with material specifically relevant to the treatment of the neurosis.

Further, this difference in frequency occurs as the two metaphor's percentage distribution are similar between phases, 30% of 'fall' LUs occur in the first phase, while 38% of 'fed up' LUs occur in the first phase. For both metaphors the first phase had the second highest frequency of rated LUs. 28% of 'fall' LUs occur in the second phase, while 20% of 'fed up' LUs occur in the second phase. For both metaphors the second phase had the lowest frequency of occurrences of rated LUs. 42% of 'fall' LUs occurred in the third phase, and 42% of 'fed up' LUs occurred in the third phase. For both metaphors the third phase had the highest frequency of rated LUs.

Classical theory suggests that the first and third phases of analysis are the shortest in comparison with the second phase, which is often the least predictable and most creative phase of treatment. However, it must also be recalled that phases in any analysis are determined subjectively by the logic of the unconscious process occurring between the analysand and analyst and therefore may vary. Objective timing is less important in psychoanalysis than subjective timing of change in the unconscious. For the purposes of this, rather than divide the phases objectively, the phases are demarcated by moments identified for their subjective import and potential to shift the meaning of the treatment. In these terms, the structure was broken down by beginning phase which captures the early interest and infatuation of the analysand, the second phase in which the analysand starts to articulate their ambivalence and frustration in the analysis and the third phase which was designated as the material that occurs after the full interpretation of the analysis.

Valence. Valence for 'fall' across treatment demonstrated a 7% decrease in positive ratings from beginning phase to termination phase. This change is in contrast to the exploratory hypothesis. Overall, Valence for 'fall' remained low throughout the analysis averaging at or below 26% positive rating in each phase. While it was predicted that Valence for 'fall' would begin low on average, the fact that it decreased on average over the treatment may be indicative

of consistent negative thought process associated with ‘fall’ over treatment. Valence for ‘fed up’ demonstrated only a 1% increase in positive ratings across treatment. This percentage remains in line with the exploratory hypothesis that there would be little to no change in Valence for ‘fed up’. The ‘fed up’ rating remained below 10% positive across treatment. While there was no significant change in Valence over phases of time, there was significant difference in ratings across treatment between the two metaphors. There were significantly more positive ratings for ‘fall’ than ‘fed up’. This significant finding indicates that both metaphors are fundamentally different in terms of the emotional association to analysand’s thought process. The comparison provided an opportunity to see key distinctions in the two variables that do not change over time. The analysand’s use of these metaphors does not shift in terms of positive or negative emotional change, indicating that the emotional charge associated with metaphor remains relatively stable over time, the metaphors stay in their ‘own lane’ and may be less malleable to change in emotional terms over time. Further analysis of Valence by phase for each metaphor can be found below in the between-dimension analysis.

Intensity. Intensity for ‘fall’ across treatment saw a 4% decrease in high intensity ratings. Overall, high intensity for ‘fall’ made up below 50% of the intensity ratings across treatment, remaining with a five percent range of change (42% to 36% respectively). This change is partially in line with the exploratory hypothesis that Intensity would decrease as the analysand became more insightful and less sensitized to the material associated with ‘fall’, however, contrary to the exploratory hypothesis Intensity does not increase significantly in the middle phase. This hypothesis was based on the idea that as the material associated with ‘fall’ became a focal point of treatment that Intensity would increase as the analysand’s thought process around repressed material came increasingly to the fore. Thus, the trajectory of emotional intensity was

more consistent than hypothesized. Intensity for 'fed up' demonstrated a 10% increase in the average number of high Intensity ratings across treatment, from beginning phase to termination. This increase, while not statistically significant, does represent an incremental increase that runs contrary to the exploratory hypothesis that there would be little to no change across treatment. The shift in Intensity may be indicative of the emotional volatility associated with the term 'fed up'. 'Fed up' as a colloquial phrase which carries a commonly accepted negative connotation may be associated more often with emotionally volatile thought process and may see greater shifts in Intensity over the course of its use as a result. Further analysis of Intensity by phase for each metaphor can be found below in the between dimension analysis.

Activity. Activity for 'fall' across treatment saw a 5% increase in the average active (vs. passive) rating. This increase while not statistically meaningful was in line with the exploratory hypothesis that the analysand would become more active and assertive over treatment as greater insight was reached and she worked through her interpersonal passive style within the transference relationship. However, the active rating average for each phase remains less than 35% and ranges between 29% and 34% respectively, indicating that the analysand remained predominately passive throughout the analysis.

Overall, Activity for 'fed up' increased by 6% from beginning phase to termination. This increase while not statistically significant does represent an incremental increase that runs contrary to the exploratory hypothesis that there would be little to no increase across treatment. It was hypothesized that Activity would be rated 'active' across treatment as the connotation for 'fed up' is that the person using the phrase is actively frustrated about something. It moved from 71% to 77% respectively by the end of the analysis, indicating that while it was predominately

‘active’ there was a range of passive experiences associated with this phrase. This may be explained by moments in which the analysand experienced others being frustrated with her.

While there was no significant change in Activity over phases of time, there was a significant difference in ratings across treatment between the two metaphors. This significant finding indicates that both metaphors are fundamentally different in terms of the doer/done to dynamic association in the analysand’s thought process. While ‘fall’ is predominantly passive, ‘fed up’ is predominately active. The comparison provided an opportunity to see consistent distinctions in the two variables that do not change over time, indicating that the voluntary/involuntary or doer/done to, dynamic associated with the metaphors remains relatively stable over time. Similar to the dimension of Valence, the metaphors appear to be less malleable to change in terms of sentiment over time. This finding, in tandem with the Valence finding, provided further evidence that the two metaphors and their associations are unique and are not readily changed across time even after clinical intervention. Further analysis of Activity by phase for each metaphor can be found below in the between dimension analysis.

Meaning. Meaning for ‘fall’ across treatment demonstrated a 1% increase in ‘literal’ ratings from beginning phase to termination phase. This change is in contrast to the exploratory hypothesis in which it was hypothesized that ‘literal’ ratings would decrease and ‘figurative’ ratings would increase. This hypothesis was based on the idea that as the analysand gained insight into their presenting problems and their association with the central metaphor that the analysand would be able to work with ‘fall’ as a meaningful concept in a more equivocal manner. Overall, the literal ratings average for each phase remains less than 30% and ranges between 27% and 29% respectively, indicating that the analysand’s use of the term ‘fall’ was predominately ‘literal’ throughout the analysis. The fact that the analysand’s figurative use of the

central metaphor did not become increasingly ‘figurative’ over time represents an important question for this study. It may be indicative of the fact that the analysand did not complete treatment and therefore did not have sufficient time to do the work to gain the insight necessary to relate to the metaphor in a new manner. Further, there is also the reciprocal hypothesis that if the other SDS dimensions did not change significantly it may be in part due to the fact that the meaning of the metaphor did not change, or vice versa, since emotional and meaning change are understood to be related to subjective change in analysis. Further analysis of Meaning by phase for each metaphor can be found below in the between dimension analysis.

Between Dimension Analysis by Phase

This study relied on the subjective thought and speech content of the analysand in order to assess change in the psychoanalytic process. Dimensional comparison between metaphors for each phase is discussed below. While no significant change was detected for either metaphor, there were overall differences in the associative material of the LUs. It was observed that the central metaphor ‘fall’ was consistently associated with content relevant to the presenting problem including traumatic memories, dreams, physical symptoms, psychical symptoms and interpersonal dynamics. It was also observed that the comparison metaphor was associated with frustration and anger between self and other and used in a manner to represent limited and repetitive content related to the dynamics of frustration. Comparisons of LU content and its relationship to the SDS dimensions between metaphors are detailed in this section.

Beginning Phase (Infatuation)

The first phase suggests an infatuation with the analyst (Soler, 2016). Infatuation may find form in the emergence of transference love and/or also in an interest with the process itself.

Fall. In the beginning phase the central metaphor ‘fall’ appears in LUs which contextualized two important aspects of the analysand’s psychoanalytic experience: the presenting problem and the transference. The presenting problem and analytic material central to the problem was articulated in terms of trauma, symptoms, and dreams. There are several examples in the first phase of the ‘fall’ metaphor. The analysand used the ‘fall’ metaphor to discuss early childhood trauma, which contributed to her presenting problem. The analysand’s experience of trauma in relation to ‘fall’ is not isolated to a single childhood event but several that are recalled throughout the analysis. This material corresponds to the following LU examples from the first phase. Early in the first phase the analysand related the first dream material related to the trauma of falling. She also first discusses her symptoms and triggers. The examples below provided illustrations of how the metaphor ‘fall’ is linked to the presenting problem and the psychoanalytic material at the heart of the analysis.

Session 2, Unit 2 (First use of ‘fall’ occurs)

I went there and I was sitting on the bannister and, uh, these are the type of buildings they have like, uh--like English type basement apartments and-and then two floors above that and I was sitting on the bannister and I FELL over--FELL down and, uh, I remember FALLING and fainting or passing out whatever--blackout--and, uh, apparently, I--well, they have the bricks laid in the bottom there and I hit that and got a nice scar up there and I remember my uncle picking me up and taking me back to my grandmother's house and the kitchen sink and just all this--getting water poured on my head, you know, rinsing off the blood and I remember my father--my mother was in the rocking chair with the baby and my father was kinda next to her and he was shaking that finger and telling me, you know, "I told you not to go. You were told to stay in this house,"you know. What a foolish thing--she's stupid--all that type thing again.

Session 4, Unit 7 (Trauma Dream)

P: Yeah. Like a coconut tree. And they were at the top and they were having a good time--it was really kind of funny, in a way, and, uh, *Sparky had, I don't know, some canteens and a box or something and I told him to drop it, otherwise, he'd FALL and lose his balance. Well, he leaned over to drop it which was really--if he would have just dropped it straight down, it would have been different but he leaned down and he started FALLING and I just woke up there--just, you know, I was almost ready to go into his bedroom and check and see if he was still there.

Session 6, Unit 12 (Symptoms and Triggers)

I don't know if they do it any other place, you know, maybe that FALLING down and that going down in the hole too, who knows I don't know. it just; I can ' t, uh; I can't seem to come up with any, uh; I can't. I guess, put two and two together why; what is clicking or what is turning this thing on except that for the fact that it happens when I'm supposed to go somewhere ; somewhere I don't want to go because something happened when I was little or (sighs) I can't find it, you know.

The first phase also sets the structure of the transference relationship. The following examples illustrate the key moments in the first phase in which the analysand expresses her interest in psychoanalysis and her feelings for the analyst.

Session 27, Unit 41 (Erotic Transference)

I don't know. I'm letting whatever comes, come now because I - when I try, it don't work either. (sighs) I don't know. I think maybe like I could be **FALLING** in love with you because you're concerned. you're the only person that that's giving me the attention on that one part ... well I'm still trying to say, " no. I don't think I'm **FALLING** in love with you. no. I don't think you're doing that; you're **FALLING** in love with me because, uh uh, you wouldn't sit there unless, you know, you cared; you weren't bored

Session 36, Unit 48 (Transference Comparison of Analyst and Father)

I guess, I naturally, **FALL** into thinking that that you also are dissatisfied but you don't express it so its thinking it inside, you know. It's, uh; like it almost seems to be the thing to do, I mean; my father was dissatisfied; I seem to think Nick is dissatisfied in certain ways so, naturally, you should be dissatisfied, you know..." (Session 36), explores her erotic feelings for the analyst, "me having desires for you; sex desires; is my way of getting away from the true issue; although they could be as natural as all could be; that's when, I thought that Friday meant that starting to talk about sex and trying to subtly seduce you is getting, away from the real issue and that if you **FALL** into that with me; that that wouldn't cure that..."

Session 51, Unit 57 (Interest in Analysis)

I felt that she should be doing something that she wasn't doing. uh, you know, uh, last night, I've been reading that book, sometimes I think I get more mixed up or think that it's hopeless when I hear or read all I read but I read one part about anxiety and fear that it starts with the perception of an impulse which is I thought a thought, then the second part, is action on that impulse, you know, I guess you think something and you do something about it, and the third part was, uh, oh, if I get this right, of pain associated with it whether it was withdrawal of love or, uh, rejection or whatever, scolding, whatever, you know, because, you know, and a repetition of this, uh, thing can cause a fear of this impulse and you associate number one with number three, you know. it **FALLS** into that sequence...

The first phase of 'fall', 25% of the Valence was rated positive, 75% negative, in line with the exploratory hypothesis, as 'fall' is used to discuss trauma and negative interpersonal relationships. Intensity was rated 'high' for 42% of rating in the beginning phase. This represents the highest rating for 'high' Intensity for all phases of 'fall'. While 'high' Intensity ratings represented less than half of the Intensity ratings for 'fall', it can be surmised that Intensity begins higher at the beginning of analysis, as the analysand details her history and becomes engaged in the transference relationship, and over time becomes less intense as the analysis progresses. Activity was rated 29% 'active' in the first phase, with the majority of ratings (71%) determined to be 'passive'. The majority of 'passive' ratings were expected and may be

explained based on the analysand's interpersonal history, current presenting problem with fear of social spaces, and her naivete at the beginning of the analysis. Meaning was rated 27% 'literal' in this phase, with the majority of ratings (73%) determined to be 'figurative'. From the outset the analysand uses 'fall' in a variety of ways to describe her experience, the heterogeneity of meaning use early on illustrates the versatility of the metaphor and its importance for unconscious thought process.

Fed Up. The first phase is qualitatively distinct for the 'fed up' LUs. 'Fed up' consistently took on a tone of conflict in the transference. During the first phase, the analysand repeatedly believed the therapist is tired, frustrated or angry with her and wanted her out of therapy. The analysand also expressed her own anger and frustration toward her father and her love relationship with him as well as with her mother's behavior. At several moments in this phase she acknowledged anger toward her husband and a desire to end the relationship. In comparison with 'fall', the 'fed up' LUs contain few direct references to the presenting problem, and are more relational in nature. This marks an important distinction from 'fall', bolstering the hypothesis that 'fall' is a central metaphor and as such has unique implications for study in its association with relevant clinical material. The following examples are taken from the beginning phase of 'fed up'.

Session 15, Unit 10 (Assumption Analyst is Fed Up)

I don't want you giving up on me, you know, that's what it comes down to, you know. I thought about; well, gee, maybe you'll get **FED UP** at seeing me..." (Session 3); "how can a man sit there and listen to everybody else's problems without getting frustrated or bored or **FED UP** with the, uh; the, uh,; maybe this is a challenge to him to help an individual you know

Session 23, Unit 12 (Assumption Analyst is Fed Up; Self-Deprecating)

this morning, I was getting ready to come home and I don't know. I just felt so stupid. I felt like I was really telling you a lot of stupid things and that that; lo. Dr. Johnson must be **FED UP** with seeing me, you know. just; I really felt stupid like I didn't want to come; like I didn't want to talk or say anything because I felt; I felt that whatever I said was stupid.

Session 73 Unit 36 (Assumption Analyst is Fed Up)

last night I had thoughts of; I don't know; but I keep thinking you were really mad at me and, uh, because I was late and I imagined you standing in the middle of the room and pointing your finger at the door and saying, " go, get out of here. I'm **FED UP** with you. " and then I think of that time I got mad and I sat on the couch and you said if you did something like that you'd be a fraud and it couldn't be true (sighs)

Session 57, Unit 31 (Frustration with Husband; Ending Relationship)

I told her how **FED UP** I was with Nick [husband]; this was Monday; and I said, I just want, you know, a separation to see if this works out. If I can really stand on; if I don't need him; then then maybe I'll go into further action but just right now, I want him to kind of leave

Session 80, Unit 39 (Frustration with Love for Father)

I do love him but I just (sighs) get FED UP with trying; he just; why do I have to love him so much; why? just because he's my father and he was the first one in my life, I mean, (sighs) that I can't understand. should I just accept it; okay , that's what you really do feel - now what are you going to do about it. I got to feel it, I guess first; I mean, really feel it.

In the first phase of 'fed up', only 8% of Valence was rated positive, 92% negative, in line with the exploratory hypothesis as 'fed up' has a negative association in its colloquial use and thus is similarly used in the analysand speech to convey negative sentiment, specifically regarding interpersonal relationships and self-criticism. Intensity was rated 'high' for 41% of rating in the beginning phase. This rating is nearly identical to the average rating for Intensity in 'fall' for the beginning phase. It may be the case that the analysand is not experiencing a higher level of intensity in the beginning phase regarding the material associated with 'fed up' as they are still becoming used to the analysis. Activity was rated 71% 'active', this was in line with the exploratory hypothesis that 'fed up' in its colloquial use is an active term overall, and that the analysand's use does not deviate from the expected common use of the metaphor as it is not a central metaphor.

The beginning phase associated with the time of 'infatuation' in the transference is illustrated in this case through both the use of central and comparison metaphors. While both metaphors differ in terms of associated content and SDS ratings, they both demonstrate unique aspects of early infatuation and increased transference feelings. As mentioned, 'fall' is associated with explicit discussions about the transference and presenting problem, while 'fed up' is associated with early projected ambivalence about the analytic relationship. Both

metaphors demonstrate different thought processes regarding the early formative process of analytic work.

Middle Phase (Frustration)

The second phase suggested a frustration in the transference which indicated ambivalence in the therapeutic relationship, shifts in affect and challenge in the analysand's speech toward the therapist. A uniquely ambivalent 'fall' LU was chosen to mark the shift from beginning to middle phase of treatment and to represent the potential shift in the analysand's ability to voice frustration through ambivalence. The rationale for this phase marker is provided in the results section. The LU itself is unique in that it marks the first time that the analysand explicitly states her intention to consider the end of treatment and at the same time voices uncertainty in that decision. Thus, it marks a potential shift in the analysis as the analysand for the first time is expressing her uncertainty with the trajectory of treatment rather than projecting her ambivalence onto the analyst. It is also unique in its ambivalence insofar as it is an instance in which the analysand holds her own ambivalent thought process about treatment as opposed to putting the ambivalence on the side of the analyst as she does in the first phase with the 'fed up' metaphor.

Fall. In the middle phase, the analysand expressed ambivalent and confused feelings toward the analyst in two passages. She described a seductive fantasy about the analyst which also incorporated incestuous thoughts about her father. In another instance, she discussed her fear of the analyst dying and being unable to maintain her work in the analysis and becoming symptomatic as a result. She also discussed her interest in psychoanalytic theory (similar to the beginning phase) and specifically related it to her relationship with the therapist. This example evolves from earlier sessions in the first phase, insofar as she is now articulating her interest in analysis not just to understand the process but to understand her relationship with the analyst.

These examples are the most direct address of transference in the middle phase for the 'fall' metaphor and while they may not exemplify direct frustration with the analyst they demonstrated increased conflict in the transference relationship. This conjures imagery of proximity to a male love object in order to 'fall' asleep. Examples of these LU are as follows:

Session 152, Unit 166 (Seduction in the transference)

You know, I don't know, the whole thing scares me to death, honest to God. (sighs) All these double meanings (sighs) I do not (sighs) I don't understand why I twist things or why they automatically FALL into the aspect of something physical; like what you just said; you know, that you seduce; that it, automatically should follow into something physical which is intercourse or why I should say things about my dad...

Session 175, Unit 178 (Interest in psychoanalysis and the role of the analyst)

P: but it's also got to do with, I think, that I confuse you a lot, you know, with things I say, that I could FALL into so many categories, so many different, but see, that, that's because of the stuff I've been reading, different theories, I figure, I don't know . I kind of put myself in your place

Further, she continued to address her presenting problem on a range of other topics including criticisms of her Catholic upbringing and morality and the effect it had on her understanding of sexuality. She expressed her concern that she does not want to return to her old defensive strategies and symptom expression. At once it indicates that her symptoms have changed while also expressing ambivalence about the symptoms returning. Examples of these LUs are as follows:

Session 125, Unit 135 (Morality and divine punishment)

Yeah because I, why did I do that though? Well, they use to say God, God punishes you God punished you; well, that was a favorite saying too FALL on your bike because you were going too fast; God punished you (sighs). My mother still says God punishes people or, you know; she was a real Florence Nightingale. Took me to the hospital because I couldn't drive. oh, I thought it was broke. (session 125)

Session 131, Unit 146 (Morality)

Me and my cousin wanted to; well, we were playing, uh, we took white towels and we put them on our heads like like a nun and we; this was like in sixth, seventh grade; sixth grade we learned about one part; the woman's part; menstruation and so forth and we didn't know anything about the boy's part; either too naive or too dumb to put the two things together. Uh, see that's the way they brought us up, you know, very unaware of things. So we prayed; me and my cousin we prayed; we walked around like nuns and everything, cleaning the house and dusting and praying and all this stuff and one of the prayers was, " pray dear God, don't let us get pregnant because we're too young." Because there's, you know, Mary blessed virgin, Mary who got pregnant, you know, without anybody's help and you think of her and you don't want to FALL into that, uh;

Session 137, Unit 162 (Fear of symptom return)

Don't know if I'd be right back where I was but I ' d be scared of FALLING backwards, uh, not holding my own. Like for six months, maybe a year, I'd do great, maybe even better than normally by coming here, but, you know, I guess I'm looking into the future, five, ten years from now. I don't want to. I don't want to FALL back into the same

slump. I don't want to ever go backwards like to have that phobia. I don't want that. I never did. I don't think I did. I just don't want it to happen again. you know, I don't even know if it 's going to happen or when it's going to happen or if it 's going to happen. just play it by ear and when it don' t happen, I'm happy (sighs) and I say, " see, it 's not going to happen any more. " (sighs).

The middle phase of 'fall', saw only a 2% change in Valence, as it remained almost unchanged at 24% positive, it was hypothesized that 'positive' Valence would increase over time, however its stability points to the idea that at this stage of the analysis there has not been a big enough shift in affective charge regarding the central metaphor for there to be observable change. Intensity was rated 'high' for 36% of 'fall' LUs and demonstrated a 6% decrease from beginning phase to middle phase. 36% of 'fall' LUs were rated 'active' on the Activity scale demonstrating a 5% increase in the analysand's agency. 29% of 'fall' LUs were rated 'literal' on the Meaning scale demonstrating a 2% decrease in figurative metaphor use. Overall the SDS dimensions saw minimal percentage changes in the middle phase. The increase in Activity in tandem with a decrease in Intensity may indicate an inverse relationship between the two, as the analysand becomes increasingly active they do not experience the same level of intensity regarding the material related to analysis.

There are several descriptive observations that provide insight into how this portion of the analysis functioned for the analysand. The transferential relationship continues to be addressed in this phase. However, the nuance in the analysand's male relationships (father, husband, analyst), as evidenced in relationship to falling asleep, may indicate conflict, ambivalence or 'frustration' that arises in the transference in this phase. However, there are no major shifts in SDS scale that accompany the hypothesis that the middle phase explicitly and overwhelmingly represents the analysand's frustration, rather, given the starting point of the phase and the shift in agency, it may be indicated that the use of the central metaphor in this phase is better defined by the analysand's increased agency and the overall stability for the other

dimensions, that the analysand is becoming more familiar and comfortable with the discussion of the material associated with the central metaphor. Frustration may connote resistance, in analysis resistance can take many forms, it may be the case that the lack of change in SDS is indicative of resistance regarding the central unconscious dynamics being addressed.

Fed Up. In the middle phase for the ‘fed up’ metaphor none of the LUs directly addressed the analyst or alluded to the transference relationship. However, many ‘fed up’ LUs were related to feelings of frustration and anger toward the familial other and other’s anger toward her. Many of these feelings were directed at the analysand’s father and husband for their behavior and rigid or punitive attitudes. The analysand also turned her frustration inward in this phase. The analysand’s LU content is increasingly about anger and resentment toward her husband and their relationship. The analysand in addition expressed frustration and anger with her parents, family members, and religious institutions. Throughout this phase her speech vacillates between anger at her parents for behaviors and attitudes now and as a child, and imagining or remembering herself as the object of their anger. Toward the end of this phase she also expressed frustration and resentment with the church, and Catholic religious ideology and its role in her sexual development and upbringing as a woman. Examples of these LUs are as follows:

Session 146, Unit 63 (Anger at Husband)

I am furious. I am mad and I'm just mad; **FED UP**. I was hurt all day yesterday; not day, all night; it seemed like a day and this morning and now, I'm just mad. (sighs) you know, my husband disappoints me totally (sighs) I didn't even get a card - and so I blew up at him and I told him just what I thought - that was this morning (sighs) I told him it was over.

Session 167, Unit 66 (Frustration toward Religion)

when I went to church; not this last Sunday; but the previous Sunday, I was just so **FED UP** with all this stuff they were talking about, I just wanted to get up and leave. I wanted to walk out. I'm so mad at the church and I'm trying to find my own way. There was the holy day of the immaculate conception and the priest was reading about the immaculate conception and her virginity and so forth and so forth and I'm sitting there and I'm listening to this and I'm going; my God, they really believe this stuff, you know, I can't; I can't think God would, you know, choose a woman like that who was completely sinless; a woman who did absolutely nothing wrong in her entire life; this is what the priest was saying and it's so so hard for me to accept or to understand. I'm fighting my religion like crazy.

Session 140, Unit 59 (Frustration toward Parents)

you couldn't run because you'd bang your head or fall, " you know, you couldn't do this, you couldn't do that and I was telling him just like I'm telling you and I said, "I hate my goddamn parents." and so *nick got up and he said, "don't say that" and I said, "I hate them. I hate them for doing that." and I said, "they're weird. they don't have any friends. they don't play. they don't do anything like that. they want to be miserable. they pull their kids in with them too." I told him all this and I said, "I'm FED UP." I said, "I want to learn how to play." I said, "I feel like getting blocks and just sitting on the floor and just building them and just starting up from there."

Session 92, Unit 42 (Mothers Anger toward Analysand)

yeah. in eighth grade, my mother finally got **FED UP** with me and, uh, because I refused to wear a bra, I just didn't like one of those things. I felt very uncomfortable with them. I mean, very, very; I didn't like them; cut and dry; just didn't like them and, uh, I remember it was on a Sunday morning, we went in the kitchen and she was putting it on me and I was crying and complaining; I didn't want to wear this dumb thing and she slapped me in the face and, uh, I just remember that

In the middle phase of 'fed up', there was a 4% change in Valence, as it remained predominantly negative, with only 5% positive ratings on average, this remains in line with the hypothesis that Valence would remain consistently 'negative' for the 'fed up' metaphor. There was a 24% increase in 'high' intensity, from the beginning to middle phases. Intensity was hypothesized to be consistently 'high' as 'fed up' is associated with negative thought content, however the dramatic shift requires further consideration as it is not clear that intervention alone may account for this change since we do not see a similar shift in 'fall' and 'fed up' is not explicitly linked with the same nuance unconscious material of the presenting problem as is 'fall'. Further, Activity also increased in this phase by 23%. Similar to Intensity, Activity was hypothesized to be highly 'active' for 'fed up' however, the increase from beginning to middle phase was not predicted.

One possible way of thinking about this observation is that as the analysis progresses the analysand becomes increasingly emboldened to vent her frustration about the interpersonal and self-critical aspects of her experience that the 'fed up' LUs encompass, thus the emotional intensity rose as the analysand became more active in asserting her frustration. The repetition of discussing these problems creates an increased sense of frustration. The ratings are now higher for intensity and activity but the metaphor continues to be used by the analysand inline with its

colloquial meaning as a way of expressing frustration rather than it being an idiosyncratic shift in the analysand's use of metaphor. It is important to note that there is a significant amount of frustration through this phase and all phases for 'fed up', however it is not transference oriented in the way that 'frustration' is understood in defining the middle phase. As the analysand demonstrates, as the analysis unfolds into the middle phase, there is an increased sense of empowerment to speak about anger toward others using the 'fed up' metaphor.

Termination Phase

The third phase or termination phase coincides with the end of treatment and is identified as the phase in which the analyst may be challenged to break off the transference in order to end the analysis. The termination phase begins at session 197. This session represents an important subjective moment in this analysis. The interpretation explicitly brings together the elements of unconscious thought process that have been connected with 'fall' throughout the analysis, including the analysand's figurative and literal fear of falling and its relationship to her failing in the eyes of her father. In order to do this, the analyst and analysand discuss the concept of 'fallen woman' in Christian religion and its connection with impurity and moral failure in the eyes of God and society. This interpretation helps to link the analysand's fear of falling with the anger of her father and the subsequent psychical symptoms of fear of enjoying herself in social experiences. 'Fall' represents the threat of punishment and failure for the analysand's actions. It further represents a constant struggle to avoid 'falling' in all its connotative permutations, and as such is an idea synonymous with the analysand's neurosis. As has been noted in psychoanalytic theory, a direct, meaningful interpretation of an idea that helps to make conscious the condensed associative material of the analysand's unconscious experience should effectively shift the

analysand's thought process in the service of psychical change (Witzum, Dasberg and Bleich, 1986).

Fall. In the third phase, there were several notable shifts in the transference relationships. The analysand was increasingly ambivalent about continuing therapy and concerned about losing her gains and becoming more symptomatic without the relationship to her therapist. The analysand explicitly acknowledged her awareness of the transference love she had for the analyst and discussed it in past tense. Thus, there appeared to be a loss of intensity in the transference relationship with the analyst as a result. Further, her relationships with her father and husband were articulated in a new way. She described losing the love identification with her father after experiencing his anger. She discussed the trauma of experiencing her father's anger throughout the analysis but only in the final sessions was she able to describe it in a way that lessens its power over her. Further, in the final session she began to re-imagine her love relationship with her husband. In this passage she expressed her desire to learn anew how to love her husband after having spent so much time falling out of love with him. It is a telling passage that provides insight into a thought process that is distinctly different from her thought process about her husband in prior sessions. While it may not be possible to determine change in a quantitative manner, this passage indicates that the analysand's use of the 'fall' metaphor to describe her relationship is employed in a new direction. Examples of these LUs are as follows:

Session 245, Unit 244 (Loss of Identification with Father)

Now I can't (sighs) mental block it anymore. If this were the case, on that day, my knight in shining armor was FALLING to pieces; you know, in pieces in front of me by all this yelling (sighs). I mean, that seemed to be the turning point for (pause). I don't want to say stop loving him because, in a way, I still do, in my own way; this is my father; but I, I think just instantly shut off that; that closeness; that love that has that (sighs) harmony going, you know, between two people

Session 255, Unit 253 (Ambivalence towards Therapy)

Dr. Johnson - can we agree? I got to quit Friday. I just can't go another week I'm physically going to phfft; **FALL** apart. (sighs) Really, I cannot get you into everything that is happening right now, (sighs) without a lot of inconvenience and, I don't think that one week is going to cause any damage to our analysis, I really don't, (sighs)

the only thing I keep wondering is about how you're going to react to something like that because that does involve you and me

Session 275, Unit 292 (self blame, self criticism)

...but I keep FALLING into the same trap with blaming myself, I told you this yesterday; this lack of confidence in myself; this lack of believing in myself. I'm damned if I do and I'm damned if I don't; that's my problem, that's what I can't, promote myself out of....because I keep doing it in all sorts of different things, I keep FALLING into this same pattern.

Session 308, Unit 323 (Past Erotic Transference)

I read something where all the patients FALL in love with their psychoanalyst or their psychiatrist I say; oh, good. I'm past that stage (laughs) you know. I went through that. Good. Now we'll work on; on problems.

Session 323, Unit 328 (Reimagining relationship with husband)

I realize that, you know, my marriage is a give and take on two partners... I just get all confused thinking of the whole thing. I get, it gets to be like such a big thing and then I go wait a minute, you know, like, do I need all this thought on the whole subject, you know. Just, you can think so much but maybe all this stuff is, is not necessary, you know. But then I, I think with Nick to go on that, I have to learn to **FALL** in love with him. You know, I have to find out what he's like and find those good points. It's like when I lost that love I had for my dad the type of one that was carried on--the childish one over and over again, it really left me with a nothing--a very dead, empty feeling and I was very depressed and I realized that and I'm glad it's over but now I'm looking around and I feel like I need some kind of love and I want to turn to Nick and it's just not reciprocated --it's not coming back in the direction I would like it to. Uh, not that I want everything my way. But there are many things that I feel that we could be close about and we're just not and it's because of all his hang-ups. (sighs) And it's just creating a whole different problem...

Further, she describes a dream in which she 'free falls' without fear. She describes being in control of the fall and only then having a slight fear about falling. This example bolsters the idea of an unconscious sense of empowerment that may be equated with other conscious shifts in thought process in this phase.

Session 306, Unit 320 (Dream of Falling without Fear)

I kept dreaming I was watching a-a figure climb higher and higher and higher. Get over one hump and all of a sudden in the background in a fog would appear another mountain or something--had to go higher and higher. And I kept waiting and thinking--what's he gonna do when he gets to the top, you know, because the bottom part kept disappearing it's funny. It's like only two sections would be shown, and uh, when he got on the top, I don't know if I dreamed or fantasized or what, pretended, or maybe all three that, uh, the figure FELL off and was free FALLING and I wasn't frightened or anything. There was no, no emotion one way or the other. And I kept FALLING and FALLING. And, and it was doing those bits like they could do when they, uh, free FALL out of an airplane--put your right arm out--go right--put your left out--go left and something else. and then I got just a slight twinge of fear and I didn't like the- the (clears throat) idea of FALLING.

The termination phase of 'fall', saw a 5% change in Valence, as it remained almost unchanged at slightly lower than the middle phase at 19% positive. It was hypothesized that 'positive' Valence would increase over time, however the observed changes across phases indicate the inverse. Intensity was rated 'high' for 38% of 'fall' LUs and demonstrated a 2%

increase from beginning phase to middle phase, with 34% of ratings being ‘active’ on average. Activity saw no change between the middle and termination phase. Finally, 28% of ‘fall’ LUs were rated ‘literal’ on the Meaning scale demonstrating a 1% decrease in ‘figurative’ metaphor use.

This is not the type of effect expected in change of sentiment after an interpretation of the scope that was observed in session 197. It is interesting given the evolution of the analysand’s thought content in the LUs that the subscales demonstrated little in terms of a shift away from where they started. Several questions arise as to the import of these observations. It is possible that the interpretation did not have the effect that was intended or expected, that the analysand, while acknowledging and elaborating on it through speech failed to introject its meaning. It may also be that the dimensions of sentiment that the SDS scale was tasked with capturing did not sufficiently capture the elements of unconscious change that may have occurred in these latter sessions. Without seeing a greater shift in affect and sentiment, it remained a question if the shift in content approximated the change expected at the end of the analysis.

Fed Up. In the termination phase for ‘fed up’, the analysand continued to express frustration and anger at the Catholic Church and her religious upbringing in relationship to her moral development and negative self-judgment, in particular its emphasis on purity and the virgin birth. The content of this frustration with familial relationships appears again in the third phase. Of note, there is also an instance in this phase in which the analysand discussed feeling a lack of progress in analysis and frustration with herself for not having made more gains at this point in treatment. Examples of these LUs are as follows:

Session 297, Unit 101 (Frustration with Religion)

I'm getting so **FED UP** with the catholic church, you know, I don't even want to go any more...I just; just; I just get, you know, very, very upset with what I'm thinking and the catholic church says I shouldn't be thinking because it's very bad for me to even think that they're wrong, you know; that they might be wrong. you're all caught up in it because you were taught that. you were taught you were supposed to believe what you're taught, you know

Session 243, Unit 86 (Anger toward Husband)

I'm mad at Nick for some reason and being mad makes me feel very insecure for some reason, (sighs) I feel like for a few little things I feel like I have some reasons for being aggravated and mad and just FED UP with certain things. (sighs) and yet - I feel like I'm on shallow ground when I get mad, I guess...

Session 244, Unit 88 (Anger toward Husband)

I'm just getting so **FED UP** with his character. like the whole weekend all we do is stay around the house and we work and I'm home, nick, I do this everyday of the week when in the hell are you going to get me out of it? (session 244)

Session 294, Unit 99 (Anger at Father)

my father could do whatever he wants to do, you know. he can enjoy it or not enjoy it. it's just at that point where I just am **FED UP** of trying to change myself for him. trying to get him happier; trying to get him involved in something; or trying to get a conversation going. I've just hit the point where; the hell with him.

Session 239, Unit 82 (frustration with self Lack of Progress)

I think, you know, part of me is so **FED UP** of talking about this and just saying; look what you need now is experience. this is what I'm telling myself even yesterday including supper thinking who knows like all this analysis and all this talking is fine but right now that's it; that's enough, you know, like just what you have to do is get yourself in a situation where you go places, who knows and just go through

The termination phase of 'fed up', saw a 4% change in Valence, in the positive direction ending at 9% positive, and 91% negative ratings. Intensity, similar to its dramatic increase in 'high' ratings from beginning to middle phase, dramatically decreased from middle to termination phase with fewer 'high' ratings on average, at 51%, just over half of the ratings. This shift was similarly dramatic as the shift from beginning to middle phase. Activity had a 17% decrease in 'active' ratings with 77% 'active' in termination phase. These shifts do not appear to be a result of a change in the use of the metaphor or content of the LUs, the analysis remains relatively consistent in using the 'fed up' metaphor to describe frustration with others.

Across all three phases the content within the 'fed up' metaphor remains limited to frustrations with interpersonal relationships and self/other dynamics. There was not a clear shift in content from phase to phase to easily account for these shifts. It may be that the use of the 'fed up' metaphor can vary in intensity even as it is used in similar ideational content. While this is the type of shift that might be expected following an interpretation or intervention such as the

one that begins the termination phase, it is unlikely that a shift would occur in the 'fed up' metaphor and not for the central metaphor. It may be possible that other aspects of the treatment are affecting the shifts in intensity and activity for this metaphor, however this study hypothesized that change would be observable in the LU itself. An alternative hypothesis may be the link between the analysand ending their own treatment and their relationship with the other. The analysand continues to use the 'fed up' metaphor to discuss her frustration with self and others, however, as was observed in the third phase of the 'fall' metaphor, her thinking about those relationships begins to shift and become more insightful. If 'fed up' can be hypothesized to be correlated with the analysand's feelings towards others and herself and we see that those thoughts are changing in other ways with the use of the 'fall' metaphor, it may be surmised that the affective intensity may shift as the emotional experience and value of those relationships shift. The content of the 'fed up' LUs is less nuanced and more repetitive but the emotional experience articulated within those LUs is sensitive to the analysand's changing insight about her relationships.

Alternative Hypothesis for Descriptive Observations

This study employed a three-phase theory of psychoanalysis in order to measure change across time for emotional sentiment and ideational content. However, as stated previously, the three phases are subjective in timing, generally determined case by case by the analyst guiding the analysis. Close attention was paid to the identified LUs that marked a subjective shift in the analysand's treatment. However, this objective reading of subjective material can only approximate the timing in which change occurs in analysis. For instance, the choices of time points in this study differ from the classical psychoanalytic theory of phases which considers the beginning and ending phase to be the shortest in duration while the middle phase makes up the

longest portion of analysis (Etchegoyen, 2005). It was important for this study to consider the subjective aspects of the data rather than objectively determining time points as the latter approach remains in fidelity with the singular experience of psychoanalysis and the case-study model. Thus, meaningful points of change in the analysand's discourse were privileged as phase markers. It is well within the possibilities of this study that this analysis may be more accurately represented by another timing trajectory.

Based on the observable data reported in the previous discussion sections it may be hypothesized that two phases rather than three phases provide a better explanation for the psychodynamic process in this case. First, the third phase or termination phase is theoretically reserved for the analyst's work to end the transference. During this phase the analysand may resist ending analysis even after having seen significant change in analysis (Soler, 2016). Contrary to the idea of termination in the third phase, in this analysis the analysand failed to return to analysis after the 324th session, effectively ending the analysis without the analyst's collaboration. This abrupt termination has implications for the kind of change to be expected at the end of the analysis. Second, the lack of change from baseline along any of the SDS dimensions in the analysis and the static percentages in Meaning, Agency and Intensity in the third phase, may be indicative of a single, prolonged middle phase as there would be expected to be significant emotional change during a termination phase and the consistency of this pattern suggests no such change. This again suggests no change overall from the end of the third phase, which would hypothetically see significant change at the end of analysis. Instead it may be hypothesized that the analysand remained emotionally unaffected by the time of her abruptly leaving the analysis suggesting that the analysis ends in the second rather than the third phase.

The content in the ‘fall’ LUs represented in the termination phase of the analysis pointed to a shift in the analysand’s investment in the analysis, instead of a situation in which the analyst has difficulty breaking the transference; the analysand instead was articulating the loss of investment in the transference. For instance, she made an explicit statement that she was no longer in love with the therapist, indicating the analysand had lost at least part of the interest that kept her motivated for analysis. Another indicator was the analysand articulating a shift in identification with the father, having less interest in this relationship and also reconsidering her love relationship with her husband. As her relationship with her husband and father are central relationships in her analysis these themes indicate potential changes for the analysand. While it may not be a mutual ending place for the analysis we are left with the question of how the analysand may have experienced change in the treatment. The decision to end analysis itself indicates a change in her relationship to the meaning of the work.

Significance of the Difference of Between Metaphor Ratings

There were no significant findings of change in this study. However, there were significant findings associated with the difference between ratings of each metaphor. There were also differences in the LU content that each metaphor occupied. Several repetitive ideas unique to each metaphor were observed across the analysis and were elaborated on by the analysand. These findings and observation have implications for the use of metaphor in psychoanalysis. The significant difference in the ratings and the difference in the LU content between ‘fall’ and ‘fed up’ indicated that the two metaphors differed consistently throughout treatment. This difference was the most significant finding of this study and has several implications for this analysis and potentially for future metaphor research in psychoanalysis. It indicated that even when drawn from the same data, these metaphors were consistently embedded in specific, separate ideational

patterns in the analysand's thought process. As observed across the analysis, the analysand's relationship to the thought content may have shifted somewhat (i.e. greater insight, greater or lesser intensity, etc.) but the content itself remains intact overall. The analysand used the term 'fall' to describe a fear of falling into bad habits or falling back in life, this thought process was observed in each phase, over the five year period. Another example from the 'fed up' metaphor would be the analysand's discussion of interpersonal relationships and frustration with herself, again this thought process was observed in all phases across the analysis.

One important take away from this observation is that by tracking a metaphor it was possible to track "micro" repetitions in thought process across the analysis. 'Fed up' and 'fall' LUs came from the same transcript material but follow their own meaningful trajectories. By following the evolution of one metaphor's LUs it was possible to get a picture of one aspect of the analysand's thought process. This finding may have implications for the ability to close in on certain aspects of the analysand's thinking when they use a particular metaphor.

These distinct patterns in metaphor throughout the analysis may be akin to the idea of conceptual metaphor theory in Lakoff and Johnson who demonstrate that metaphor helps to organize thinking and even behavior around a separate unrelated idea. Returning to the example in the literature review, 'argument as war' and 'argument as dance', illicit different conceptualizations of the same idea that have impact on the persons thought process (Lakoff and Johnson, 1980). Observing the metaphorical use of 'fall' and 'fed up' it could be surmised that the analysand conceptualized her thinking about the content based on the unconscious use of the metaphors. In this manner it was similar to the idea of conceptual metaphor, however, it is specific to the analysand's unconscious process and the manner in which she unconsciously

conceptualized the metaphor and its associated content. There is a distinct pattern in content that is unique to the analysand's use of metaphor, beyond the everyday colloquial use.

A second take away from this observation was that there was little change in the meaning that the analysand put behind the metaphors. As hypothesized, 'fall' is a metaphor that is closely linked with the analysand's internalized understanding of trauma and psychological symptoms. As the treatment progressed across phases, there were subtle shifts at the conceptual level, and in relation to the associated material but the material that 'fall' defined overall does not change dramatically. The metaphor was used consistently, albeit uniquely, by the analysand across the treatment.

Similarly, 'fed up' which was identified as a metaphor unique to the analysand's speech, appearing throughout the analysis with equivocal meaning, remained consistently associated with specific ideational patterns found in its LUs. 'Fed up' was perhaps more limited in its range of meaning, as it did not embody the central underlying dynamic meaning associated with the analysand's presenting problem in the manner that 'fall' did. Specifically the LUs in which 'fed up' was associated were frustration toward the other (i.e. interpersonal relationships) or toward the analysand herself (i.e. negative self-criticism).

Thus, the two metaphors stayed in their own lanes and told separate stories of what the analysand's thought process was comprised of, what they were focused on when using that metaphor, and how they responded to those specific thoughts emotionally. Tracking them in the manner conducted in this study allowed insight into distinct yet interrelated aspects of psychical process across sessions rather than a clear objective conceptualization of an entire session. This method may be meaningful to future process research insofar as it demonstrated that tracking metaphor within LUs provides an anchoring point that gives us insight into the evolution of a

single compartmentalized thought process as it changed over the course of analysis. Within this framework identifying a central metaphor provided the opportunity to track the most relevant idiosyncratic thought process in analysis.

Finally, there was an important difference between the number of times each metaphor was used throughout the analysis. It is notable that 'fall' as the designated central metaphor appeared twice as often in the speech of the analysand as the comparison metaphor 'fed up'. It may be argued that the central metaphor appears more often based on its importance in the subjective experience of the analysand and as such plays a greater role in the intervention made in each session. It may be further surmised that the comparison metaphor occupies a less important role in the analysand's speech and therefore appears less frequently. However, the comparison metaphor 'fed up' does appear consistently throughout the analysis. As discussed it does track onto certain affective experiences, often around moments of anger and frustration in interpersonal relationship situations. It may be argued that since it is comparable to a central metaphor, it may have more importance than other metaphors in the analysand's speech that appear less consistently or frequently. The fact that it does show up consistently demonstrates that there is some level of investment in it by the analysand, albeit a less sophisticated or intense investment. This begs the question, are there degrees to metaphorical investment in the analysand's speech, rather than simply considering a metaphor central or non-central? There may be some usefulness to considering metaphor investment in the analysand's speech on a spectrum of meaning and intensity.

Limitations

This study was a single-participant research design and as such its findings were limited in terms of generalizability. The findings regarding the therapeutic process in this study may not be representative of other similar psychotherapy process research studies. Another limitation of this study is that it was concerned primarily with the process in psychotherapy and as such is not designed to measure outcome. It focused on “how” metaphor is used as a technique rather than what the therapeutic outcome of using such a technique yields. Because it is a single research design it is better purposed to describe the phenomenon of the analyst’s technique as opposed to reporting generalizable findings which require larger samples for validity. This study may lay the groundwork for further qualitative and quantitative research that seeks to understand the use of figurative language as an analytic technique in psychotherapy.

Due to challenges with reliability, the scale was changed from 5-points to 2-points. While this change was more in line with previous studies, it compromised the potential sensitivity and nuance of a 5-point rating scale. A 5-point rating scale would have provided clearer indicators for change in metaphor and been an overall improvement in the structure of an objective SDS scales for future studies in this area. Future studies should work to increase the SDS scale for more precise ratings of affective sentiment.

Since there were no significant findings of change in the SDS or meaning subscales overtime, this study relied heavily on subjective interpretations of the data by the primary researcher. As such it is limited in its ability to discuss actual change and instead is only able to provide potential indications for shifts in ratings. Future studies should work to ensure reliability of all scales prior to coding in order to provide objective interpretations of the data.

Without the two additional subscales, Metaphor Type and Awareness, which failed the test of reliability it was not possible to objectively measure the analysand's change in awareness or changes in creative use of the metaphor. These two variables would have provided greater information about changes in the analysand's insight into repetition and meaning in the unconscious thought process. Without them this study was limited to objective measures of affect and meaning. As such it was only possible to discuss the changes in the content for the metaphor through non-objective interpretations of the LUs.

This study closely followed the changes that took place at the level of metaphor, knowing that metaphor alone may not be responsible for change. Therefore there may be indicators outside of the LUs and in sessions where the metaphors did not appear that would have provided better indication of the shift in phase.

The SDS scale may have not been the best method of tracking affective change in the use of metaphor. Both this study and past studies have shown no significant change in affect. The quantitative findings in this study were bolstered by qualitative observations in LU content of notable shifts in meaning and insight of the analysand. Narrative analysis of themes in the LUs was beyond the scope of the current study. However, as it was observed, patterns in thought process unique to each metaphor may be better suited for thematic analysis of repetitious content associated with the metaphor. It may be the case that future study could benefit from different methodologies for tracking changes in meaning in metaphor use in psychoanalytic treatment.

References

- Angus, L. E., & Rennie, D. L. (1988). Therapist participation in metaphor generation: Collaborative and noncollaborative styles. *Psychotherapy, 25*, 552–560.
- Borbely, A. F. (1998). A psychoanalytic concept of metaphor. *International Journal of Psychoanalysis, 79*, 923-936.
- Borbely, A. F. (2004). Toward a psychodynamic understanding of metaphor and metonymy: Their role in awareness and defense. *Metaphor and Symbol, 19*(2), 91- 114.
- Borbely, A. F. (2009). The centrality of metaphor and metonymy in psychoanalytic theory and practice. *Psychoanalytic Inquiry, 29*(1), 58-68.
- Braakman, D. (2015). Historical paths in psychotherapy research. In O., Gelo, A. Pritz, and B. Rieken (Eds), *Psychotherapy research* (pp. 39-66). Springer Press, New York, NY.
- Bucci, W., Maskit, B., and Hofman, L. (2012). Objective measures of subjective experience: The use of therapist notes in process-outcome research. *Psychodynamic Psychiatry, 40*(2), 303-340.
- Buchholz, M. (2019). Psychodynamic psychotherapy process research: A quick ride through what you should know about process (research). *Journal of Analytic Psychology, 64*(5), 798-822.
- Dahl, H. (1988), Frames of mind. In: *Psychoanalytic Process Research Strategies*, ed. H. Dahl, H. Kächele & H. Thomä. Springer Press. pp 51–66.
- Dewald, P. A. (1972). *The psychoanalytic process: A case illustration*. New York, NY: Basic Books.
- Elliott, R. (1983). Fitting process research to the practicing psychotherapist. *Psychotherapy: Theory, Research, & Practice, 20*, 47–55. doi:10.1037/h0088478
- Etchegoyen, R. H. (2005). *The fundamentals of psychoanalytic technique*. Karnac Books Ltd.

- Fallen. (n.d.). In *Merriam-Webster online*. Retrieved from <https://www.merriam-webster.com/dictionary/fallen>
- Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry*, 12(2), 219-245. DOI: 10.1177/1077800405284363
- Ferro, A. (1999). *The bi-personal field: Experiences in child analysis*. Routledge Press; London, UK.
- Ferst, A. (2015). *Held and Dropped: A study of metaphor and subjective experience in a psychoanalytic treatment*. Retrieved from ProQuest Digital Dissertations. (UMI 3683153)
- Fink, B. 1995. *The Lacanian subject: Between language and jouissance*. Princeton, MA: Princeton University Press.
- Freud, S. (1900). *The Interpretation of Dreams*. *S.E.* 4-5.
- Freud, S. (1912). The dynamics of transference. *S. E.* 12.
- Freud, S. (1915). *Repression*. *S.E.* 14.
- Fussell, S. R., & Moss, M. M. (1998). Figurative language in emotional communication. In S.R. Fussell & R.J. Kreuz (Eds.), *Social and cognitive approaches to interpersonal communication* (113-141). Mahwah, NJ: Lawrence Erlbaum Associates.
- Glover, E. (1955). *The Technique of Psycho-Analysis*. New York: International Universities Press.
- Halfon, S. (2012). *Repetition: From Compulsion to Structure*. Retrieved from ProQuest Digital Dissertations. (UMI 3541710)
- Hardy, G. and Llewelyn. (2015). Introduction to psychotherapy research. In O., Gelo, A. Pritz, and B. Rieken. (2015). *Psychotherapy research* (183-194). Springer Press, New York, NY.
- Hausman, C.R. (1989). *Metaphor and Art*. Cambridge, UK: Cambridge, University Press.
- Heise, D. R. (1970). The semantic differential and attitude research. In G. Summers (Ed.),

- Attitude measurement* (pp. 235-253). Chicago, IL: Rand McNally.
- Heise, D. R. (2007). *Expressive order: Confirming sentiments in social action*. Springer Press.
- Hoffman, I. Z. and Gill, M. (1988), A schema for coding the patient's experience of relationship with the therapist (PERT): Some applications and extensions. In: *Psychoanalytic Process Research Strategies*, ed. H. Dahl, H. Kächele & H. Thomä. New York: Springer-Verlag, pp 67–98.
- Ingram, D. (1996). The vigor of metaphor in clinical practice. *American Journal of Psychoanalysis*. 56, 17- 34.
- Kächele, H. (1992). Narration and observation in psychotherapy research. Reporting on a 20 year-long journey from qualitative case reports to quantitative studies on the psychoanalytic process. *Psychotherapy Research*, 2(1), 1–15. doi:10.1080/10503309212331333558
- Kächele, H., Albani, C., & Pokorny, D. (2015). 'From a psychoanalytic narrative case study to quantitative single-case research'. In O. C.G. Gelo, A. Pritz, & B. Rieken (Eds.), *Psychotherapy Research* (pp. 367–380). Vienna: Springer Vienna.
- Kächele, H., Schachter, J., & Thomä, H. (2009). *From Psychoanalytic Narrative to Empirical Single Case Research. Implications for Psychoanalytic Practice*. London/ New York: Routledge.
- Knobloch-Fedders, L. et al. (2015). Looking back, looking forward: A historical reflection on psychotherapy process research. *Psychotherapy Research*, 25(4): 383-395.
- Kunzel, R.G. (1993). *Fallen women, problem girls: Unmarried mothers and the*

- professionalization of social work, 1890-1945*. Yale University Press, London.
- Lacan, J. (2006). *Écrits: The first complete edition in English* [trans. Bruce Fink], New York: W.W. Norton and Company.
- Lakoff, G. A., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.
- Laplanche, Jean and Pontalis, Jean-Bertrand (1967) *The Language of Psycho-Analysis*, trans.
- Lemaire, Anika (1970) *Jacques Lacan*, trans. David Macey, London: Routledge & Kegan Paul, 1977.
- Levitt, H., Korman, Y., & Angus, L. (2000). A metaphor analysis in treatments of depression: Metaphor as a marker of change. *Counseling Psychology Quarterly*, 13(1), 23–35.
- Long, P.S., & Leppert G. (2008). Metaphor in psychoanalytic psychotherapy: A comparative study of four cases by a practitioner–researcher. *British Journal of Psychotherapy*. 24(3), 343-364.
- Luborsky, L. and Crits-Christoph, P. (1988), The assessment of transference by the CCRT method. In: *Psychoanalytic Process Research Strategies*, ed. H. Dahl, H. Kächele & H. Thomä. New York: Springer-Verlag, pp 99–115.
- Luborsky Lester, & Spence, D. P. (1971). Quantitative Research on Psychoanalytic Therapy. In: A. E. Bergin, & S. L. Garfield (Eds.), *Handbook of Psychotherapy and Behavior Change: An empirical Analysis* (pp. 408–438). John Wiley & Sons, Inc.
- Lyddon, W. J., Clay, A. L. & Sparks, C. L. (2001). Metaphor and change in counseling. *Journal of Counseling & Development*, 79(3), 269-274.
- Mehrabian, A., & Russell, J. A. (1974). The basic emotional impact of environments. *Perceptual and Motor Skills*, 38, 283-301.
- Modell, A. H. (1997). The synergy of memory, affects and metaphor. *Journal of Analytical Psychology*, 42(1), 105-117.
- Ogden, T. (1997). Reverie and metaphor. Some thoughts on how I work as a psychoanalyst. *The International Journal of Psycho-analysis*, 78, 719-732.

- Osgood, C. E., Suci, G., & Tannenbaum, P. (1957). *The measurement of meaning*. Urbana, IL: University of Illinois Press.
- Ortony, A., & Fainsilber, L. (1987, January). The role of metaphors in descriptions of emotions. In *Proceedings of the 1987 workshop on theoretical issues in natural language processing* (pp. 181-184). Association for Computational Linguistics.
- Russell, J. A. (1980). A circumplex model of affect. *Journal of Personality and Social Psychology*, 39, 1161-1178.
- Siegelman, E.Y. (1990). *Metaphor and Meaning in Psychotherapy*. New York: Guilford Books.
- Silverman, K. (1989). *The subject of semiotics*. Oxford University Press.
- Soler, C. 2016. *Lacanian affects: The function of affect in Lacan's work*. Routledge.
- Vygotsky, L. S. (1962). *Thought and language*. MIT Press.
- Waldron, S., Gazzillo, F., Stunkenberg, K. (2015), Do the processes of psychoanalytic work lead to benefit? Studies by the APS research group and psychoanalytic consortium. *Psychoanalytic Inquiry*, 35: 169–184.
- Waldron, S., Gazzillo, F., Federica, G., Federica, A. Ristucci, C., Lingiardi, V. (2014). An empirical investigation of analytic process: Contrasting a good and poor outcome. *Psychotherapy*, 51(2): 270-282.
- Waldron, S. R. D. Scharf, J. Crouse, S. K. Firestein, A. Burton, & D. Hurst. (2004), Saying the right thing at the right time: A view through the lens of the Analytic Process Scales (APS). *Psychoanalytic Quarterly*, 73: 1079–1125.
- Witztum, E., Dasberg, H. & Bleich, A. (1986). Use of a metaphor in the treatment of combat induced Posttraumatic Stress Disorder. *American Journal of Psychotherapy*, 40, 457-465.

Witztum, E., Van der Hart, O., & Friedman, B. (1988). The use of metaphors in psychotherapy.

Journal of Contemporary Psychotherapy, 18(4), 270-290.