

Operant Subjectivity

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Fragment from Case Martre¹

William Stephenson
University of Missouri

Introduction

Methodological matters are apt to become exaggerated in the telling, like a fisherman's story, and the important matter now is what is the precise size of the catch for psychoanalysis? What, in short, can these procedures achieve in concrete studies of cases like Dora, or of the psychoneuroses in general? The present chapter, and the one to follow it, is addressed to this question.

I begin with a Q-study concerning a brief episode in an analysis of a case, fastened upon concretely. The case was undergoing analysis, and was living through a sequence of crises, of aberrations and transferences, and Q-method was used to probe into these phenomena as they unwound, their progress being paralleled by Q-sorts along the way. The situation is thus not an artificial one constructed for a laboratory experiment: rather, "experience in the raw" is at issue. The variates, consequently, are taken as they come, and not by any precisely premeditated steps on the investigator's part. I suspect that for some time to come investigators might do well to follow similar lines. After all, the slings and arrows of distress are not easily simulated by formal experiments, with fixed stimuli and isolated hypotheses in a laboratory setting. The only serious drawback is that many hypotheses are apt to be unwound simultaneously in these clinically related studies, making it difficult to report on what goes with what as the facts emerge. However, it is one of the essential properties of a correlation table, and of its factor analysis, that it can encompass a large number of hypotheses at the same time.

The Case

The case is not uninteresting intrinsically. It concerns a young person who sustained two parts in life, one that of a male student, which he was, and the other, a girl in his daily wishes and fantasy, which he wasn't. Unlike Orlandoⁱ he reaped no "twofold harvest by this device"; the pleasures of life were not thereby increased, nor were his experiences multiplied. Nor, unlike Orlando,² had he ever changed the

¹ This case study formed Chapter VIII of the author's unpublished monograph on *Psychoanalysis and Q-Method: A Scientific Method for Psychoanalytic Doctrine*. Most probably written in 1953 in Seattle, where Stephenson was teaching the summer semester, it was "rediscovered" by Stephenson in the late 1970s. Although he decided not to make any substantial changes to the text, he did add some comments at various points in the monograph. The comments on this chapter are included at the end in square brackets. The text is published here without any changes other than the use of italics for emphasis rather than the underlining in the original. [Ed.]

² The reference is to Virginia Woolf's "biography," *Orlando*, 1928.

“probity of breeches, for the seductiveness of petticoats, and enjoyed the 'love of both sexes equally.’” There is nothing of the vigorous Virginia in our patient Martre, aged 20 years, a choral scholar of a famous College. Instead of singing an anthem solo one Sunday morning in April, Martre fled 100 miles. He was found two days later in a confused state, wandering on the campus of his mother's old University, where his sister, older by two years, was following in her mother's footsteps. A history of two previous breakdowns preceded him – he had rushed from College in his first year but had returned home on that occasion, and, earlier, had left precipitously from a holiday with friends of the family, under somewhat unusual circumstances. He was generally considered to be a serious boy, of sound and sincere character. His father was in business, his mother a lady of leisure and social prominence at home.

When I saw him it took him two hours to tell me that he had run away from College. Every detail of the flight pressed and pushed for divulgement, but disentangling the circumstances was like extracting teeth from a dog. He was clearly very confused. After a week of rest he came to see me again, with his father and mother, and I recommended (as I had done earlier) the care of a physician, a general practitioner,³ who, no doubt, would advise psychiatric treatment. Arrangements were so agreed upon. That same evening, however, Martre begged to see me as a matter of great urgency. The confused, tense boy of a week ago had been seen a few hours earlier as politely controlled, socially correct, complacent and attached to his parents. Now he was visibly excited, naughty in demeanor, with a number of mannerisms of a highly peculiar kind – he behaved like a rebellious girl, hair over eyes, glasses swinging in his hand, speech clipped effeminately, with hostility obtruding and bursting from every glance. He admitted wishing to fling a candlestick out of the window. Instead he flung at me the information, which I must doubt at my peril, that he had always wanted to be a girl, to dress like one, to be one now, and always. With this the hostility ceased, but not the deep distress. He had not told anyone before about this. Yet the thought about it had been constantly with him, apparently, for years.

I saw him on several occasions immediately afterwards, while arrangements were being made for him to undergo psychiatric treatment, during which week or two I took the opportunity to pursue the psychoanalytic technique of free association with him, to provide him (as he thought) with some relief pending proper treatment. It is this series of interviews that provides us with the fragment of an analysis to which we are about to apply Q-technique. The period was occupied entirely with analysis of an obvious transference upon myself, which we were able to look at in relation to Martre's associations with other “fixations” (as he called them) upon older men or women, on two occasions professors at College, but earlier upon a teacher at high school, when a music teacher (a man) was the center of his interests. These were of course entirely subjective fixations – professors and teachers were quite unaware that they were the daily preoccupation of their pupil. The course of the brief analysis is of no great consequence: there clearly was extreme dependency upon me. It is doubtful, however, whether Martre would have produced more, or less, in any other analytic situation: he had divulged much in his

³ This appears to be accepted practice in Great Britain, but not in the United States.

outburst and was probably defending himself against anything more of the kind. There was little he wished more, now, than to be left quietly alone. Clearly he was depressed.

Precipitating Difficulties

Martre had been sleeping badly, prior to running away, and had worked himself into a tangle of warped ideas about some of his favorite instructors, their wives and his roommate. Any coherent account of this is impossible, and scarcely circumstantial. However, others were apt to confide their troubles in Martre (who, indeed, took pride in his regard for his friends), and these troubles were invariably of a sexual nature. From such odds and ends of rigmarole, Martre buried himself increasingly in a mass of fantasy. It is difficult to form any notion of how much, or how often, he was so preoccupied, but immediately prior to the recent breakdown, this fantasy, becoming ever more and more confused, must have filled almost every hour of his day, and many of his nights. How, indeed, to retain sanity, was a problem for him. He was especially involved in a deep attachment to an older professor, a religious philosopher, and the immediate dash for freedom was undoubtedly instigated by remarks he had overheard, which he understood to mean that he and the professor were homosexually involved – a matter of projection on Martre's part entirely, for it is probable that what was overheard was an innocent discussion on the homogeneity of cross-linked peetweets (*Totanus macularius*, according to Thoreau).

It is clear that Martre's essential conflict, at the immediate level, concerns the rejection of his sex role. We require, however, a rather more detailed explanation of his conduct. One does not presume to know what a psychiatrist, or psychoanalyst, would have decided about the case, or whether there would be agreement amongst such specialists about Martre's case. We have to have an explanation of some kind, however, in order to make a beginning, to see how far it can take us; and ours, for the sake of argument, is as follows: One must expect hostility to the father (as to me during Martre's explosive outburst), but also irrational love for him; in short, an ambivalent fixation upon the father. Behavior is excessively subjective. There is some withdrawal from reality, and expression of isolation. One feels sure that the period of about two weeks we saw him consisted, for him, of an abreaction to the explosive episode, followed by mild depression as a general defense against further outlets of the kind.

The Q-sample

The factorial design to represent the above clinical picture could be simply as follows:

Table 1
Factorial Design for Martre

		Levels	
X	Subjectivity	(a) super-ego	(b) ego
Y	Oedipal conflict	(c) hostility	(d) love

(Number of combinations, $2 \times 2 = 4$)

From the early interviews with Martre, we were able to put together a sample of self-referent statements, all made in one context or another by, or in relation to,

Martre himself, which we used for a Q-sample. The design was replicated 20 times, making a sample of size $n = 4 \times 20 = 80$ statements.

The Q-study

The theoretical framework in terms of which variates were chosen is *ad hoc* in nature. However, it involves the theory of interpersonal relations, to which reference has already been made, and also psychoanalytic doctrine, as was appropriate. Thus when Martre is asked to describe what he thinks his mother "thinks he is like," the intention is to reach into *me-you* patterns; if he is called upon to describe his "worthless self," super-ego possibilities are at issue. These, however, are merely means to an end, which, in the present case, is to provide some evidence for Martre's psychodynamics. Evidence is required, in this connection, for (i) Martre's compulsiveness, (ii) his ambivalency and homosexual fantasy, (iii) his depression. On the other hand there should be (iv) no apparent phobic, narcissistic, hysterical or comparably systematized ways of reducing his anxiety or of expressing his impulses: following the "explosive" event, Martre's defenses were quietness, withdrawal and depression, to guard him from further releases of hostile feelings. How to represent these matters is the problem.

The propositions (i) to (iv) should be approachable to some extent by representing what happens during the course of Martre's analysis. I saw Martre on a dozen occasions altogether, and the free associations led to variates which should be pertinent to the above framework of theory and hypothesis. The list of variates so reached is given in Table 2. Their *raison d'etre* is as follows:

Table 2
Variates for Martre's Study

No.	Date	Condition of Instruction	Designation
1	May 3	Describe yourself as you felt when you exploded on May 1 st .	"Exploding self"
2	May 3	*Describe yourself in your present "mood of solitariness."	"Quiet mood"
3	May 4	*Describe yourself as you are today.	"Self at present"
4	May 4	*Describe what you think you "should" be like.	"Should be"
5	May 5	*What do you think Dr. Stephenson thinks of you now?	"As Dr. S. sees me"
6	May 6	*What you think your sister thinks of you now	"As sister sees me now"
7	May 7	*What you think Bob thinks of you	"As Bob sees me"
8	May 8	*What you think your father thinks of you	"As father sees me"
9	May 9	*What you think your mother thinks of you	"As mother sees me"
10	May 9	*What Dr. S would have thought of you in June last year	"As Dr. S sees me (June, 1950)"
11	May 10	*What you were like as a "little character"	"A little character"
12	May 10	*What teacher Monty thought of you, you think	"As Monty sees me"
13	May 12	What you think you were usually like at high school	"Self at High School"

No.	Date	Condition of Instruction	Designation
14	May 12	*What teacher Monty was like	"Monty"
15	May 14	*What do you think Dr. Stephenson thinks you are like now?	"As Dr. S sees me now"
16	May 14	*Describe your "worthless self."	"Worthless self"
17	May 16	*What you think Dr. Stephenson is like	"Dr. S by Martre"
18	May 24	What you, Martre, would like to be like ideally	"Martre's ideal self"
19	May 25	What you are like now	"Self at present"
20	May 26	(Self-description by Dr. Stephenson)	"Dr. S by Dr. S"

*These Q-sorts were thrown shortly after the analytic session, in which some reference had usually been made to the concept at issue, although never with any idea that it was later to be required as a Q-sort.

The analysis began with the abreactive and explosive outburst on May 1st when Martre first divulged his dual personality. That was a Saturday evening. Variate 1 refers to that event; but Martre was quite incapable of making a Q-sort that evening, so that it had to be caught retrospectively, before he began more formal analysis on May 3rd, when he could provide a Q-description of what he had felt like in his "explosive mood" (the phrase is his own). The variates from 2 to 17 were thrown shortly after the corresponding analytic sessions. The idea was to grasp something of significance which had entered into the session. Thus on the Monday, May 3rd, Martre was subdued, quiet, and analysis turned upon it: during the analysis he described himself as in a "mood of solitariness." This is represented then, as variate 2, in which Martre described this mood as a Q-sort. The next few days were taken up by Martre's account of his history; but on the 4th I could ask him to give two Q-sorts, one again describing *himself* as he was then (May 4th) and another his "should be" self - a variate used to tap ego and ego-ideal construction. On May 5th the transference to myself was apparent, and he was asked for a description of what he thought I believed he was like, in order to grasp a *me-you* pattern. On subsequent days the associations reached into relations to his sister (May 6th), into a male chum (Bob) May 7th, into his father (May 8th) and his mother (May 9th). Each of the variates corresponded to material expressed during the analytic session.

On May 9th an earlier breakdown was broached, and he was asked to describe what he thought I would have believed he was like on *that* occasion. This led in turn to associations about his high school days, particularly to a recollection that he had already developed fantasy so greatly that he felt it was quite a different "character" (i.e., a girl character) all the time, without letting anyone know about this (May 10th). At that time he was "fixated" to a male teacher, Monty (about his father's age apparently), and I asked him to describe what he thought Monty believed he was like. His more usual self at the high school was recounted on the 12th, followed on the same day by an account of what he believed I, Stephenson, thought of him now. An account of what Martre thought Monty was like follows on May 14th (No. 15). On the same day he described his "worthless self," a variate used in these studies for probing into super-ego structure, some ramifications of which had entered into the analysis of that day. On the 16th he gave a description of what he thought I was like, i.e., how he conceived of me. By this time the transference situation had been traced out associatively: it was its first airing and no doubt would need many more before

his analysis could prosper. The variate 15 of May 14th was added, clearly, with this “working through” of the transference (even if only once over) in mind.

All the variates so far concern the one set of dynamisms, Martre as seen by himself, or as he conceives *others* think of him, suggesting interpersonal possibilities of the kind dealt with by Sullivan (1940, 1945).

The other three variates were added a week later as an experiment. Certain facts were found when the 17 variates 1 to 17 were factored, which I wished to test immediately. The variates 18, 19, 20 were therefore added, and they will be explained later. Those for May 24th and 25th were Martre's; that on the 26th was *my own account of myself*, conceived as what Martre might have grasped realistically, from our brief acquaintanceship in these analytical settings, had he been free to notice me as I am in them. Such, then, are the 20 variates which we shall use to offer a summary of some of Martre's subjectivity for the first two weeks of May, 1951. Clearly a complicated matrix of deduction and argument is involved up to this point. In selecting the particular variates different principles were used: first, one tried to catch something significant that had been the subject of the analytic session, represented typically by such variates as 1, 2, 3, 4, 11 and 16; along with such significance one also included the “you” side of Sullivan's *me-you* formula – the variates 5, 6, 7, 8, 9, 10 and 12 are of this nature. The variates 14 and 17 were included as “reality” testers, both highly relevant to the corresponding analytic sessions. Thus, the variate design is *ad hoc*, but with some formal expectancies in it.

The Factor Data

Each Q-sort, for the sample of 80 statements, was made for the following forced-choice frequency distribution of scores:

	(Most)										(Least)			
Score	+6	+5	+4	+3	+2	+1	0	-1	-2	-3	-4	-5	-6	
Frequency	3	4	5	6	7	10	10	10	7	6	5	3	3	
	(n = 80)													

The 20 Q-sorts were duly factored, with the results in Table 3.

Only part of the structure is in “simple structure,” for Q-sorts 1, 2, 7, 8, 9, 15, 16, defining factors A, B, C. The rest of the Q-sorts are on two or more factors; and D is not “pure” on any variate. The total structure is what I called “simplest” to distinguish it from “simple”: it may seem a misnomer, except that to achieve “simple” would mean extracting more factors, without a corresponding advance in explanatory significance. Assuming that loadings above 0.35 are significant, and those below are insignificant, the factor-structure is as shown.

Table 3: Rotated Factors for Martre

Variates	Factors				D*	Typification			
	A	B	C						
1 “Exploding” self	-20	02	-53					-C	
2 “Quiet self”	27	58	16			B			
3 “Self at present”	33	43	60		A	B	C		
4 “Should be”	52	-13	72		A		C		
5 “As Dr. S. sees me”	12	77	-27	-51		B	(-C)	-D	
6 “As sister sees me now”	67	10	-01	-25	A			(-D)	
7 “As Bob sees me”	63	-14	-09		A				

	Variates	Factors				Typification			
		A	B	C	D				
8	"As father sees me"	73	-02	-05		A			
9	"As mother sees me"	83	02	02		A			
10	"As Dr. S. sees me" (June, 1950)	23	49	-47	-26		B	-C	(-D)
11	"A little character"	47	-08	25		A		(-C)	
12	"As Monty sees me"	50	20	-02	43	A			D
13	"Self at High School"	33	15	-47	41	A		-C	D
14	"Monty"	40	12	54		A		C	
15	"As Dr. S. sees me now"	27	74	02			B		
16	"Worthless self"	02	90	-01			B		
17	"Dr. S. by Dr. S."	65	-30	42	31	A	-B	C	D
18	"Martre's 'ideal self'"	51	58	-45		A	B	-C	
19	"Self at present"	33	69	-18		A	B		
20	"Dr. S. by Dr. S."	36	-17	-41		A		-C	

* Values not listed for this factor are negligible in amount.

Decimals are omitted in all cases.

Interpretation

The simplest way to understand this factor-structure is to have in mind, first, an explanation for each factor, in terms of the statements of the Q-sample. Each factor is a "theoretical" Q-sort, estimated from the actual Q-sorts of Table 3. It will be sufficient to report here only the statements gaining highest quantal scores as the factor.

Factor A

Factor A covers Q-sorts 6, 7, 8, 9, 11 in "pure" form, i.e., what Martre feels his sister (6), friend Bob (7), father (8), mother (9), think of him, as well as his account of himself as "a little character" (11). The statements given highest scores on A are:

(Positive A)

- +6 I manage my job well enough.
The thought of working as a typist pleases me.
After all, I am a sensible person.
- +5 My greatest desire is to be happy.
I want to be near the person I love.
I want to stay clear away from disturbing situations.
I am sometimes an amusing person.
- +4 I have many of my mother's qualities.
My mother would like me to know that she loves me without having to show it.
I think being dignified is absurd.
I feel as though I have some ideals – peculiar to me if you like.

At the other end of the factor the statements are as follows:

(Negative A)

- 6 I sometimes force myself to do things I'm not really interested in because I think I should be.
I feel that I am sexually abnormal--otherwise how can one explain my anxieties, etc?
I should do things simply because they are "the thing to do."
- 5 A handsome male attracts me sexually.
I can't see myself in any constructive role.
I simply have no ambition — except that I must do *something*.
I feel that everyone is perfectly horrible.
- 4 I would like to be free to be really *dependent* on someone I love.
I feel that women are egotistical.
I am a sensitive and creative person.
I really don't know what I want to be like.
I wonder whether I can retain any degree of sanity.

In between these extremes there are 56 other statements, and, theoretically, one continuum of feeling runs through all 80, from one extreme to the other. It is impossible to take the reader through the process of examining the 80 statements, with as much care for those at zero as at the extremes. Compared with psychoanalysis itself it might seem like "out of the frying pan, into the fire."

Overtly, however, A is Martre as he asserts his family thinks of him – as sociably acceptable, sensible, with ideals, who is happy (positive A) and certainly not psychosexually disturbed (negative A). It is stereotypical, of what dutiful sons are *en famille*. Feminine identifications creep in, as at his pleasure at the thought of being a typist, and "I have many of my mother's qualities." (It is doubtful, of course, whether he would have admitted so much feminine identification but for the outburst on May 1st which he knew I had witnessed.) Otherwise it is a sort of *me-you* dynamism: this is how he has to think of himself in the family situation (*me*); the *you* being, no doubt, antipathy to it, for pressing alien ideas of happiness upon him. The parents, indeed (who visited me), were unaware of their son's real difficulties, and thought of him indeed much as Martre describes at A, except for the feminine identification.

The truth is, however, that the real *me* of Martre is factor A *upside down*: he is indeed sensitive, creative (in a fantastic, grandiose way); he is indeed sexually in difficulties; he is vain, explosive, and far from amusing, sensible or sociable. And he is *rejecting* the femininity as *me*: how otherwise could he function as a young man? He displayed it for a moment in the "explosive" outburst, behaving like a girl. Ordinarily, *he is indeed forced to do things he isn't interested in*, that is, being male. And as girl, a handsome boy *would* interest him. Everyone is perfectly horrible. He knows exactly what he wants to be like – an egotistical woman. It seems insane. But so it is.

The factor, in short, is a complete *denial* of what he really wants to be.

Factor B

Factor B is defined by Q-sorts 2, 15, 16, described by Martre as his "quiet self" (2), as he felt I was seeing him (15) and a description of himself as worthless (16): he

clearly expect it to reflect depression. The statements at the positive end of the factor were as follows:

(Positive B)

- +6 I am essentially cautious and distant where my affections are involved.
I really don't know what I want to be like.
I want to stay clear away from disturbing situations.
- +5 I feel unsure of my own opinions and am unwilling to accept those of others.
I sometimes wish I could feel no emotion whatever. To feel nothing is better than feeling too much.
I feel that I don't need friends or a family, until I'm away from them.
I find it difficult to say what I honestly think—even when I know it's expected or would be to my advantage.
- +4 My mother views me as if I were someone else's son and I often view her as if she were someone else's mother.
I don't like people to do things for me until they withdraw their assistance.
I simply have no ambition – except that I must do *something*.
I sometimes feel that the passage of time and the certainty of death are the only things that make the present bearable.
I feel as though I have some ideals – peculiar to me if you like.

At the other end the statements are:

(Negative B)

- 6 I am a sensitive and creative person.
I feel that I am sexually abnormal—otherwise how can one explain my anxieties, etc.?
I feel as though I could explode: I'd like to break things or kick the basket over.
- 5 I would be happier as a woman than as a man.
I sometimes force myself to do things I'm not really interested in because I think it should be.
I enjoy discussion and talk with others.
My taste is distinctly my own – and I like it.
- 4 I am a little character and very proud of it.
I enjoy relaxation – I can really rest.
The thought of working as a typist pleases me.
I should do things simply because they are “the thing to do.”
After all, I am a sensible person.

The factor is depressive. It shows confusion, caution, poverty of emotion, isolation, lack of ambition, the certainty of death and crying too much as features of its

positive end. At the negative end the picture is comparable – violent emotion is absent, desire to discuss is gone, taste is rejected, he cannot relax and the like: most interesting of all, reference to his abnormality is suppressed. Nor, compared with A, can the factor tolerate thoughts of insanity. Martre is very circumspect about statements on insanity – the two in particular being “I wonder whether I can retain any degree of sanity,” and “I don't think I should marry because I fear I shall go insane.” They do not appear at these extremes.

It is interesting again that *upside-down*, this factor could represent a possible *me* for Martre, more acceptable than either overt A, or repressed -A. He could indeed be sensitive, creative, happier as a woman than a man, have taste, be a character and proud of it, do things because they are what he wants to do and be sensible – accepting his sexual anomaly and explosive moods.

Factor C

This is pure for Q-sort 1 only and is a direct description of the explosive behavior of May 1st when he came to see me:

(Positive C)

- +6 I feel deeply that I want to be a girl – wish I were one.
I feel as though I could explode: I'd like to break things or kick the basket over.
I am in a nervous, confused, disturbed state.
- +5 I would be happier as a woman than as a man.
A handsome man attracts me sexually.
I sometimes wish I could feel no emotion whatever. To feel nothing is better than feeling too much.
I feel that I am sexually abnormal – otherwise how can one explain my anxieties, etc?
- +4 I am very tired of pleasing other people.
My attitudes are usually much more extravagant than my actions.
Sometimes the best way to escape melancholy is to drink yourself into a haze. I am often very confused.
Get me nearly drunk and I could make love to a man.

The negative end is as follows:

(Negative C)

- 6 I fall in love with, or am attracted to, motherly figures.
I like my appearance.
I like someone to “spoil” me at times.
- 5 And, I suppose, I am physically attractive enough.
I would like to be free to be really *dependent* on someone I love.
I enjoy relaxation – I can really rest.
I should do things simply because they are “the thing to do”

- 4 I am a very absurd person – and sometimes take an absurd pleasure in it.
I should be in the image of my sister.
I find it difficult to say what I honestly think – even when I know it's expected or would be to my advantage.
I'm willing to give others love and confidence.
I enjoy discussion and talk with others.

This clearly refers to the explosive episode, and with it abandonment to sex, drunkenness, naughtiness and the like. The restraint of father is resented – "Father will not let me do the things I want to." But there is also the confusion and disturbance, the sexual abnormality and the incipient certainty of death and the like. At the negative end identification with motherly figures is wholly rejected – mother, appearance, "spoiling," dependency, relaxation, sister-image, love and confidence in others, the enjoyment of kissing and being loved are all put away. *The gross ambivalency couldn't be better represented.* The first statement on the positive end is "I wish I were a girl"; and almost every statement at the negative end denies the very possibility of it!

Factor D

There are no variates "pure" for this factor, and its estimation is tenuous. It involves Q-sorts 5, 12, 13, especially, 5 negatively, and has reference to a period when he was in high school (13) and happy, "As Monty saw me" (12): it is the reverse of how I, Stephenson, was seeing him. The factor proceeds as follows:

(Positive D)

- +6 The thought of working as a typist pleases me.
I am in a nervous, confused, disturbed state.
After all, I am a sensible person.
- +5 I think typing is wonderful.
I have many of my mother's qualities.
My mother views me as if I were someone else's son, and I often view her as if she were someone else's mother.
It is extremely easy indeed for me to imagine people saying things about me.
- +4 I can enjoy kisses and being made love to.
My greatest desire is to be happy.
I am "naughty," i.e., want to break rules, etc.
My father would like me to know that he loves me without having to show it.
I feel as though I could explode: I'd like to break things or kick the basket over.

(Negative D)

- 6 I am a sensitive and creative person.
I really don't know what I want to be like.
I feel that everyone is perfectly horrible.

- 5 I do a great deal of wild, unconstructive, daydreaming.
I am afraid to say hello to the other boys for fear they won't answer.
My dreams or daydreams are constructive ones.
My taste is distinctly my own and I like it.

- 4 I feel unsure of my own opinions and am unwilling to accept those of others.
I view the life about me as if it were a travesty of life — sometimes comic and sometimes tragic.
I can admit my faults to others — as well as to myself.
I feel that women are egotistical.
I find it difficult to say what I honestly think — even when I know it's expected, or would be to my advantage.

Factor D is very interesting. At the positive end it *is* the woman, happily so, and irresponsible: yet the disturbance and anxiety is present also. Note that the father is referred to significantly – after all, Martre's trouble lies there too! At the other extreme this picture is supported – he *knows* what he wants, he doesn't mind people, he is now not afraid of saying hello to boys, his dreams are discounted, he has opinions and the like. This was Martre's solution of his difficulties at his high school: to be a girl, and yet not let anyone know it by behaving as “a little character.” In short, he “put on an act,” fooling everyone around him (he thought) and enjoying it enormously. (Monty was a male teacher to whom he was very much attached, and this probably gave the acting some support.)

Additional Information

There was available to me, upon request, certain results of tests that Martre had undergone at his College including protocols for Rorschach and Thematic Apperception Tests.

Martre was shown to be intelligent, but not in a practical sense. The most striking feature about him, apparently, was his volubility – ideas seemed to pour out of him, all related to human conduct in the arts and literature. Much of this, however, was realistic enough: as the clinical language put it, “Orientation to reality was maintained; there is no autistic or regressive fantasy.” However, Martre also freely referred to his feelings of fear, confusion and unreality, and the volubility displayed in the tests was regarded as somewhat obsessive, i.e., a compulsive rush of fantasy. There were no defenses against this; like an atomic fission, once started, Martre could do nothing but “blow up.” His interaction with things and persons around him had the same undefended look – his outburst of hostility, earlier referred to, was of this nature. There were no indications of any systematized way to reduce such impulses or to control his anxieties. About the integrity of his subjectivity, however, he had a major generalized defense, a resistance to any *criticism* of it. Thus he threatened me to *dare* to doubt the reality of his wish to be feminine. His impulses, in short, were usually well covered by verbiage, except for uncontrolled outbursts and runaway escapades every now and then.

Everything around Martre seemed tipped towards happy good fortune. Father, mother, sister, intellect, economic and physical well-being, were all more than adequate as endowments for any boy. Parents were eminently decent, sister and

mother charmingly poised and lovable. Martre was attractive, too. He had no difficulty in making “dates,” but none prospered. The difficulty, as we found out during the explosive outburst, was that he never knew beforehand whether he would keep his date as a boy or as a girl, a Jekyll-and-Hyde existence that must have been extremely annoying, to put it mildly. Yet this difficulty, too, apparently had not been divulged to anyone.

Explanation of the Factor Structure

The factors themselves are surely violent dynamisms. It was not just serendipity that made me select the four factors in “simple structure,” covering only seven of the twenty variables: it was obvious that one should expect Q-sorts 1 and 2, for example, to be on quite different factors; and the observation of the family relationship for A (Q-sorts 6, 7, 8, 9 in particular) meant another distinct possibility for a factor different from the other two (for Q-sorts 1, 2, respectively). The structure was therefore determined on common-sense grounds; A, B and C could well be central factors, of the deepest emotional concern to Martre. Factor D came along as a residual, after extracting A, B and C.

Now from what we know of the factors, it is of interest to inquire about the variates involving two or more of them. Thus, Q-sorts 4, 11, 14 involve A and C, as follows:

4	“Should be”	A	C
11	“A little character”	A	(C)
14	“Monty”	A	C

In some way, then, these three are congruent. Q-sort 4 concerns the present, and 11 and 14 his period at high school some years earlier. Q-sort 4 was provided before any associations had been reached in the analytic sessions about the period at the high school. But the latter period was apparently one of the few in which Martre felt happy: he was “proud” of the “little character” he adopted in an attempt to deal with his wishes to be a girl. It seems that overtly he behaved nonchalantly, but he thought of himself very much as a girl all the time. The compound of A and C thus refers to a mixture of social acceptability (A), and non-hostility,⁴ a happy solution of his difficulties. The “should be” of May 4th is perhaps a wistful reminder of these schooldays – in a sense “should be” could represent an *ideal* condition for him, except that it is perhaps realistic, representing what might be achievable in practice rather than what might be grasped under more ideal circumstances. The ascription of the self-same factors to the idealized teacher (“Monty”) is a mechanism often found in these interpersonal circumstances, as was noted in relation to Dr. Quinn's data.

The variates attributed to me by Martre, as being what I think of him, are 5, 10, 15, with the following typification:

5	May 5	“As Dr. S. sees me now”	B	(-C)	-D
10	May 9	“As Dr. S. sees me” (June 1950)	B	-C	
15	May 14	“As Dr, S. Sees me”	B		

⁴ As the reverse of whatever -C represents.

On the 14th of May only the depressive B appears, the components -C and D dropping out. There is apparently some evidence of change. The -C in 10 represents the fact that Martre had been distressed the year earlier (June, 1950), and that this had involved him in another compulsive incident (running away as in the recent case); the B component draws attention, of course, to the depression of the time as well. Only the dull depression remains on May 15th, and even the recollection of my seeing him in his hostile phase has been omitted.

A negative value for B occurs significantly only on 17, the variate in which Martre says what he thinks I am like. Interestingly enough it occurs slightly as -B on variates 4, 7, 8 and 11 as well. Q-sort 4 is Martre's *should be* self, Q-sort 7 is what his friend *Bob* is supposed to think of him, Q-sort 8 is also a male indication (as father sees him) and 11 is Martre as "a little character." These components have reference to the situation in happier days, discussed already in relation to A and C; moreover, the *reverse* of B should ordinarily refer to something opposed to depression and withdrawal - qualities of a happier connotation, such as he can attribute with some reason to myself in 17. It was argued, therefore, that under happier conditions Martre should be able to grasp -B as perhaps "ideal" for himself. After all, he attributes it to me, and to some extent to his *should be* self, his "little character" of which he was so proud, his friend Bob, and his father.

An Experiment

This led to an extension of the Q-sorting, in the form of three additional Q-sorts, two performed by Martre and one by myself, to answer the question, could Martre accept -B as an "ideal?"

My prediction was that Martre would be unable to do so, because of the rigidity of the depression. The three Q-sorts were performed on May 24th, 25th, 26th, a week after my analytical sessions with Martre had ended. The first (18) called for an "ideal," the next (19) for his present self-concept, and the third (20) was my own self-description, added as a "control." The latter was my attempt to test Martre for "reality" sense - I gave a Q-sort from the standpoint that this was what he might reasonably have given about me, had he been really free from his difficulties.

The three variates, and their typification are as follows:

18	"Ideal self"	A	B	-C
19	"Self at present"	A	B	(-C)
20	"Dr. S by Dr. S"	A	(-B)	-C

Clearly the prediction is sustained. Martre is solidly attached to B in 18 even as a *virtue*, when in fact B represents withdrawal, unhappiness and depression. With respect to -C the position is just as rigidly sustained, although there are alternative possibilities with respect to it. It could mean that he has some wish to accept an aggressive role as an ideal (opposed as it is to his earlier "should be" self, where C was positive), or that his defenses are weakening, leaving him open to another compulsive outburst. The experiment is an example of what must be nearly obvious, namely, the fallacy in supposing that a patient can offer an "ideal self" which corresponds to what he *could* be under realistic conditions, when he is "an active and independently functioning entity." On the contrary, only when he is an independent entity can he be expected to provide the appropriate "ideal." With sick

cases, such as Martre's, the "ideal" is as likely to be distorted as any other self-description or ascription to others. Thus, the fixity of Martre's B, reaching into an "ideal" as he made it do, is strongly indicative of his essential compulsiveness. There is apparently nothing narcissistic in the "ideal," nor any pertinent substitute for the anxiety, as proposition (iv) of page 4 required.

Return to Explanation

It will be remembered that in 20 the object was for me to offer an account of *myself* as Martre could have grasped me in the situation. It is not of course necessarily a valid description of my own self-dynamisms: nor is it surprising that I attribute something of Martre's factors to *myself* since, after all, Martre's personality is in some sense involved in the Q-sample, and not mine. Even so, the variate provides an interesting "control." Compared with 17, for example, which is Martre's description of me, the results are as follows:

17	"Dr. S. by Matre"	A	B	C	D
20	"Dr. S. by Dr. S."	A	(-B)	-C	

Martre therefore seems to be "realistic" enough with respect to A and -B, since we are in agreement for these. But he attributes passivity and nonaggression to me (C) whereas -C would have been more to the point; and he gives me a loading in D, the factor I have still to discuss.

The component D is particularly interesting. It appears positively on variates 12, 13 and 17, and negatively on 5, 6, 10, in each case along with other factors. Thus, for D the variates are as follows:

12	"As Monty sees me"	A			D
13	"Self at high school"	A		-C	D
17	"Dr. S by Martre"	A	-B	C	(D)

Q-sorts 12 and 13 refer to the happier days of his high school; however, he excludes from the situation the "should be" (4), "little character" (11) and "Monty" (14) variates which involved A and C (see above). It is tempting to regard the variates 4, 11, 14 as in some sense the *me* end, and 12, 13, 17 the *you* end of a dynamism, related particularly to D. For at the time Martre had apparently found a happy solution to his pressing difficulties – the component D, it is not unreasonable to suppose, represents the one satisfactory attempt that Martre had made in the past to come to terms in an overt way with his essential conflict.

On the other hand the negative, D, i.e., in a sense a refusal to acquiesce in D, is in the following variates:

5	"As Dr. S sees me" (now)		B	(-C)	-D
6	"As sister sees me"		A		(-D)
10	"As Dr. S sees me, 1950"		B	(-C)	(-D)

The common element here is -D, in part associated with the depression-hostility components (B, -C). It is as if Martre knew that even though I was aware of his episodic outbursts, he wouldn't have divulged to me (nor to his sister) anything of

the D kind: as happens under just such circumstances he goes too far, and rejects D by attributing the *opposite* of it to us, to myself and to his sister.

At the time, in the happy high school, Martre had "let himself go," behaving nonchalantly as a boy but with a girl's attributes inside him in fantasy. It was deduced, therefore, that D must in some way refer to his feminine identification and therefore with his essential homosexuality or the like. It is actually a remarkably interesting factor, in which he acquiesces in being nervous, in feeling wild and explosive (like his episodes), but also constructively so – by enjoying kisses, being "naughty," being like mother, talking to women as equals and so forth, and *not* by thinking that everyone is horrible, or that he is unsure or depressed. Thus, to say that D is the *you* end of a *me-you* dynamism in Sullivan's sense, means that Martre could project this constructive D solution on to *others* (to see *him* that way); but that he could not integrate this into the "little character" as the *me* component of this *me-you* pattern is shown by variates 4, 11, 14, where A and C are the factors.

I have followed that data in the above way to afford some idea of the orderly way in which every detail seems to fit nicely into place, even where the loadings would not individually pass any test for statistical significance.⁵ The same is true where the argument refers instead to insignificant loadings. Thus, the zero (0.02) loading of 1 on B is important when it is noted that B represents the quiet, depressed, "worthless" self (as in variates 15, 16): this is incompatible with the "explosive" self, and the zero loadings correspond to this. Similarly nothing depressive enters into 11, the "little character" variate, and the lack of +B is in keeping with this. One can conclude, indeed, that every loading in Table 3 is consistent with any kind of argument we can reasonably pursue about the case in terms of the four factors; each variate fits into place in relation to them. The presumption is therefore very strong that meaningful relationships are at issue, and that the factors are pertinent *constructs*, and not arbitrary in any way.

Relation to Q-sample Structure

The long study is ended, except for final reference to the initial structure of the Q-sample. I have covered a great deal of ground, and the inferences are put forward with full awareness of a certain clinical naiveté. But they illustrate very well the kind of logic into which Q-method takes the investigator. If I am on the right lines, then evidence of the kind is surely pertinent to psychoanalytic doctrine.

Since so much can be said without reference at all to the initial structure in Table 1, it is perhaps now more apparent than before how small a part a very general theory takes in our studies, as matters of *testing* and *proof*. Having found the factors, it is possible to look back at each in terms of the structure. I do not propose to take the reader into these variance statistics, however, since the mere statement of the results will indicate all that is at issue. The design had two effects X, Y, for *subjectivity* and *oedipal conflict* respectively, each at two levels (see Table 1). The combinations for these were:

ac, ad, bc, bd

⁵ There is evidence that the present tests of significance for loadings in Q-studies, under conditions of the kind under consideration, are too severe. Tests made in terms of the error estimates for small sample theory, for the structure of Q-samples, are usually more precise, and show that data of the kind involved in Table 4 can be significant at levels below those ordinarily accepted.

The variance analysis indicates that AD contrast with BC for effect X, and that AC contrast with BD for effect Y. That is, the factors ABCD relate to *ac*, *bd*, *bc*, and *ad*, respectively, of Table I. This means that in balanced design there is correspondence between the factors and the factorial design, so that the assumption of subjectivity, and of conflict, is sustained. But these are not conclusions, as we see, that open to our regard the rich deployment of fact involved in our variates, in the discussion of their congruences, in the derivation of depressive and ambivalency components, in the experiment on Martre's *ideal*, or on any other of results discussed above. In short, the theory in Table 1 sets us going, and helped us to construct the sample, but its explanatory power is limited to the very general assertions it contained in the first place. The variate design, on the other hand, has opened some highly relevant phenomena to our regard, all of which is operationally defined in Q-sorts.

[Comment]⁶

[I simplified the chapter somewhat by reversing the order in which data were presented: in this case I describe each factor A, B, C, D first and subsequently offer an explanation of the factor structure. One can proceed either way, but ordinarily, before reporting data, both approaches have been entertained: each, however, supports the other.

In the above case one could scarcely have better examples of the dynamic character of factors: factors A and B could as easily have been significant for Martre the other way round completely. We recall Sullivan's remark, that self-dynamisms can be subject to considerable change, for example, during mental stress. In the above case there are dominant dynamisms, apparently; and switches from A to B to C, at least, are easy for Martre to accommodate. Over the short period of analysis, nothing changed – nor indeed could it be otherwise.

The significance of the study, however, is that it indicates what the methodology could offer. There is something tangible about factor-arrays such as those for factors A, B, C, D above, forming a basis on which, at least from time to time, an analysis might be healthily probed. Since the Q-sample is the patient's own language, the opportunity exists for interpretation by the patient alongside the analyst, for their mutual interest, and perhaps advantage.]

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⁶ This comment was added by the author in 1979. [Ed.]

Appendix

Q-Statements for Martre

1. I am essentially cautious and distant where my affections are involved.
2. I really don't know what I want to be like.
3. I want to stay clear away from disturbing situations.
4. I am a little character and very proud of it.
5. I enjoy relaxation – I can really rest.
6. The thought of working as a typist pleases me.
7. I should do things simply because they are “the thing to do.”
8. After all, I am a sensible person.
9. My greatest desire is to be happy.
10. I fall in love with, or am attracted to, motherly figures.
11. I am often very confused.
12. My mother would like me to know that she loves me without having to show it.
13. I can't see myself in any constructive role.
14. I would really like to be foolish.
15. I like someone to “spoil” me at times.
16. I am a sensitive and creative person.
17. I feel that I am sexually abnormal – otherwise how can one explain my anxieties, etc.?
18. I feel as though I could explode: I'd like to break things or kick the basket over.
19. I would be happier as a woman than a man.
20. I sometimes force myself to do things I'm not really interested in because I think I should be.
21. I enjoy discussion and talk with others.
22. My taste is distinctly my own – and I like it.
23. I enjoy typing because I am un-self-conscious about it.
24. Talking to a woman, as an equal, over coffee and cigarettes, is a delight for me – I enjoy it very much.
25. I would like to be free to be really *dependent* on someone I love.
26. My attitudes are usually much more extravagant than my actions.
27. Sometimes the best way to escape melancholy is to drink yourself into a haze.
28. My father is demanding unconsciously. He is hurt and becomes a martyr if I don't do what he thinks I should.
29. Father doesn't allow me to do things for fear that I won't do them perfectly.
30. I am afraid to say hello to the other boys for fear they won't answer.
31. I worry about almost anything I can think of.
32. I am sometimes an amusing person.
33. I feel unsure of my own opinions and am unwilling to accept those of others.
34. I sometimes wish I could feel no emotion whatever. To feel nothing is better than feeling too much.
35. I feel that I don't need friends or a family – until I'm away from them.
36. I find it difficult to say what I honestly think – even when I know it's expected or would be to my advantage.
37. My mother views me as if I were someone else's son and I often view her as if she were someone else's mother.
38. I don't like people to do things for me until they withdraw their assistance.
39. I simply have no ambition – except that I must do *something*.

40. I sometimes feel that the passage of time and the certainty of death are the only things that make the present bearable.
 41. I feel as though I have some ideals – peculiar to me if you like.
 42. I want to be near the person I love.
 43. Father wants me to be happy but had tried to force his idea of happiness on me.
 44. I force myself *not* to daydream.
 45. I cry too suddenly, i.e., when I don't expect it.
 46. I feel very affectionately toward my father when we are apart.
 47. I am unaware of my emotions unless something forces them to my attention.
 48. My conversation sometimes takes the form of a running satire on whatever is around me.
 49. I wish my father would just let me alone.
 50. I like typing.
 51. And, I suppose, I am physically attractive enough.
 52. I manage my job well enough.
 53. Father will not let me do the things I want to.
 54. I don't think I should marry because I expect to go insane.
 55. I am “naughty,” i.e., want to break rules, etc.
 56. A handsome male attracts me sexually.
 57. The only way to “hold on” is to keep too busy to think.
 58. I can admit my faults to others – as well as to myself.
 59. At times I like to make other people laugh even at my own expense.
 60. I can enjoy kisses and making love.
 61. Get me nearly drunk and I could make love to a man.
 62. I view the life about me as if it were a travesty of life – sometimes comic and sometimes tragic.
 63. I do a great deal of wild, unconstructive, daydreaming.
 64. It is extremely easy indeed for me to imagine people are saying things about me.
 65. I think being dignified is absurd.
 66. I'm willing to give others love and confidence.
 67. I am in a nervous, confused, disturbed state.
 68. My pride is the cause of many of my inhibitions.
 69. I am a very absurd person – and sometimes take an absurd pleasure in it.
 70. I have many of my mother's qualities.
 71. I would like to do something to prove that boys are just as good as girls.
 72. I feel that men are silly.
 73. I should be in the image of my sister.
 74. My dreams or daydreams are *constructive* ones.
 75. I am very tired of pleasing other people.
 76. I feel that men are egotistical.
 77. I like my appearance.
 78. I feel deeply that I want to be a girl – wish I were one.
 79. I feel that everyone is perfectly horrible.
 80. I wonder whether I can retain any degree of sanity.
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